

*AFFECTIONATELY DEDICATED TO MY FATHER*

# THE LOGOS

(*"THE WORD IS FLESH BECOME"*)

## A Christmas Cantata

FOR

SOPRANO, TENOR AND BARITONE SOLI,  
CHORUS AND ORGAN

Opus 21

THE WORDS FROM THE INCARNATION

BY THE

REV. F. R. BATEMAN

THE MUSIC BY

DAVID STANLEY SMITH

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# *THE LOGOS*

(“The Word is flesh become”)

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THE LOGOS . . . . . BARITONE  
THE ANGEL GABRIEL . . . . . TENOR  
MARY . . . . . SOPRANO  
ANGELIC CHOIR AND VOICES FROM EARTH.

# THE LOGOS

(“THE WORD IS FLESH BECOME”)

## PART I

### THE LOGOS.

What scenes of strife upon the earth I see!  
How has the poison of that first offence  
The race infected by transgression lost!  
How high they soar in sinfulness! how deep  
In degradation vile they go from God!  
What shall be done? What potent influence  
From this fair realm of light can be dispensed  
To bring them back to God and Heaven again?

### GABRIEL.

The light would dazzle, not reform,  
O King. Let me with words of love and peace  
Call back their minds to Eden's first estate,  
And, with the mem'ry of an earlier good  
Win back their truant hearts to the Most High.  
If Truth shall only her fair garments wear,  
To all mankind her loveliness reveal,  
The vision shall their long lost love awake,  
And man to Paradise come home again.

### THE LOGOS.

The sword of judgment to an angel's hand  
My God hath not committed: the Holy  
Ghost alone must represent the awful  
Holiness of God.

## ANGELIC CHOIR.

Who then for us will go? Who, who will go?  
 Not with the vengeful sword, nor blinding light,  
 Nor words alone, e'en though of truth they speak.  
 Who will to men himself betake, their form  
 Assume, their speech pronounce, their nature vile  
 Put on, a life of perfect rectitude;  
 Present entire and whole, whose gracious fumes  
 Wafted on high, acceptance with the Lord  
 Shall find — one true, immortal Sacrifice;  
 And so, himself bring in the reign divine  
 Of perfect righteousness and joy and peace?

Who, who will go  
 To man below,  
 And by a birth and life and death,  
 By his strong arm,  
 And by the charm  
 Of love and life divine,  
 Himself and all resign  
 To erring, sinful man beneath?

## VOICES FROM EARTH.

O come! O come, Emmanuel,  
 And ransom captive Israel,  
 That mourns in lonely exile here,  
 Until the Son of God appear.  
 Rejoice! Rejoice! Emmanuel  
 Shall come to Thee, O Israel!

## PART II

## THE LOGOS.

How is my nature stirr'd! My kindling love  
 Catches the murmur of my brethren's plaint,  
 I will a body wear, a name assume,  
 And by the might of my right arm alone  
 And in the greatness of my strength will speed,  
 In garments dyed and dripping, strong to save!  
 My Father, I will go! Here on my knees  
 In lowly supplication do I beg  
 That Thou wilt send me to my brother's aid,  
 With Thy strong Grace and by Thy Spirit's pow'r,  
 And I'll away and, like a little child,  
 Will lead them on, as shepherd bring them back  
 To thy one fold, e'en cost it what it may!

## ANGELIC CHOIR.

Let us Thy ministers go with Thee. Let  
 All Thy marshall'd hosts arise and stand  
 In battle-lines around Thy form, O God,  
 Thou King of angels and of kings and men.

## THE LOGOS.

Ye know not what ye ask, ye sons of light,  
 The way is narrow and the journey long,  
 And at its end there is, I know full well,  
 A cup of bitterness ye cannot drink,  
 A crown of glory which ye cannot wear,  
 A satisfaction which is kept for me  
 Who'll pay th' appointed price and drink the cup  
 Which my beloved Father me shall bid.  
 Go, Gabriel, go to Mary and announce  
 My advent; for at the lowest step must  
 I begin, which leads me to the altar  
 Of my sacrifice.

## ANGELIC CHOIR.

Beloved Son of my eternal love  
 Go on Thy mission grand, benign and good.  
 In gentlest guise of tender child awake  
 On earth's dark coasts angelic anthem's charm.  
 Laden with love too deep for human speech  
 Be Thou the Love and Thou the Gift of God.

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## PART III

## GABRIEL.

Hail, Mary! Hail! for Thou art graciously  
 Accepted. Thy God is with Thee, and His  
 Grace shall make thee blest above all womankind.

## MARY.

What do I hear! What holy dazzling light  
 Breaks in upon my peaceful solitude?  
 What form emerges from the glory-wreath?  
 My Lord, I bow! A simple maiden, I  
 Am not worthy of an angel's call, nor  
 Do I comprehend the meaning of Thy  
 Words. My fathers' God I fear and worship.  
 What wilt Thou have me do Him to obey?

## GABRIEL.

I fear and worship too. I Gabriel am  
 Who, in the presence of the King of kings  
 Stand, eager to hear, and quick His lightest  
 Word to heed, and glad am I now to hush  
 Thy fear, and tell Thee still again that Thou  
 Art highly favour'd of Thy God, for Thou  
 The maiden-mother of Thy Lord shalt be,  
 Whose name, e'en Jesus, shall in Heaven stand  
 Higher than all the highest written there.

## MARY.

My thoughts are troubled and — it cannot be!  
 I know not how a wonder such as this  
 Can to a maiden of my race be shewn.

## GABRIEL.

The Holy Ghost shall come upon Thee soon,  
 The holy child whom thou shalt bear, Jesus  
 His name, the Son of God shall be, and He  
 Shall sit upon King David's throne and rule  
 O'er all the earth, o'er all the farthest heavens.

## MARY.

Now be it so according to Thy word,  
 Behold in me the handmaid of the Lord.

## PART IV

*NATAL HYMN AND FINAL CHORUS.*

## ANGELIC CHOIR.

Rest, gentle Jesus, on Thy mother's breast!  
 Thy mother soon will need Thy holiest care.  
 Rise, holy Child, Thy temple needs Thee sore,  
 Its Rabbis and its Doctors Thou can'st teach.  
 Call, holy Shepherd, to Thy scattered flock!  
 Whose peace, by errors lost, Thou can'st restore!  
 O Lamb of God! in Eucharist set forth  
 Who bear'st away the sins of all the world,  
 Pity Thine own, with hunger sick and faint.

Almighty Christ! to Thee our voices sing  
 Glory for evermore; to Thee we bring —  
 Thou Mighty God! Thou wond'rous Counsellor!  
 Thou everlasting Father! and Thou Prince  
 Of Peace! — an endless canticle of praise!

## VOICES FROM EARTH.

O come! Thou Key of David, come,  
And open wide our heav'nly home;  
Make safe the way that leads on high,  
And close the path to misery.  
Rejoice! Rejoice! Emmanuel  
Shall come to Thee, O Israel.

**AMEN.**

NOTE—The exigencies of a text suitable for a musical setting of limited scope have necessitated the omission of certain admirable passages in the original poem and a few minor alterations.

THE COMPOSER.



# THE LOGOS

## THE WORD IS FLESH BECOME

Rev. FRANCIS R. BATEMAN

PART I

DAVID STANLEY SMITH, Op.21

Allegro agitato  $\text{♩} = 76$

MANUALS

PEDAL

The first system of the musical score consists of three staves. The top staff is the right-hand manual in treble clef, the middle staff is the left-hand manual in treble clef, and the bottom staff is the pedal in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro agitato' with a quarter note equal to 76 beats per minute. The first measure of the right-hand manual contains a whole note chord. The left-hand manual begins with a series of eighth notes, marked 'f Full Sw.'. The pedal part begins with a whole note chord. The system concludes with a grand staff ending in a fermata.

The second system continues the musical score. The right-hand manual features a melodic line with eighth notes and quarter notes, including a fermata over a half note. The left-hand manual continues with eighth notes, marked 'f'. The pedal part continues with a melodic line of quarter notes. The system ends with a fermata over a half note in the right-hand manual.

The third system continues the musical score. The right-hand manual has a melodic line with eighth notes and quarter notes. The left-hand manual continues with eighth notes, marked 'f'. The pedal part continues with a melodic line of quarter notes. The system ends with a fermata over a half note in the right-hand manual.

The fourth system continues the musical score. The right-hand manual has a melodic line with eighth notes and quarter notes. The left-hand manual continues with eighth notes, marked 'f'. The pedal part continues with a melodic line of quarter notes. The system ends with a fermata over a half note in the right-hand manual.

*mf*

*sempre dim.*

*p Reed*

*THE LOGOS Baritone mf*

What scenes of strife \_\_\_\_\_ up - on the earth I see! \_\_\_\_\_

*Sw.*

*p*

*Ped. ad lib.*

*quasi recit.*

\_\_\_\_\_ How has the poi-son of that first of - fence The

*colla voce*

race in - fected — by trans - gres - sion lost! How high they soar in

*mf*  
sin - ful - ness! how deep In deg - ra - da - tion vile they go from God!

*p* *poco rit.*  
What — shall be done? What potent in - flu - ence From

*p* *poco rit.*  
*senza Ped.*

*meno mosso* *cresc.*  
this fair realm of light can be dis - pensed To bring them back to God and

*meno mosso* *cresc.* *f*  
*Ped.*

Tempo I.

Heav'n a - gain?

Tempo I

Full Organ *ff*

The first system of the score consists of two staves. The upper staff is a vocal line in bass clef, starting with a forte (*ff*) dynamic and a melodic line. The lower staff is a grand staff (treble and bass clefs) for the organ, featuring a dense, rhythmic accompaniment with many chords and moving lines.

The second system continues the organ accompaniment from the first system. It features a grand staff with complex chordal textures and melodic fragments in both hands.

The third system continues the organ accompaniment. It includes a 'Senza Ped.' (without pedal) instruction at the end of the system, indicating a change in the organ's sound.

GABRIEL Tenor

The light would dazzle, not re-

The fourth system features a vocal line for Gabriel Tenor in the upper staff, with the lyrics 'The light would dazzle, not re-'. The lower staff is the organ accompaniment, marked with a *diminuendo* dynamic and a mezzo-forte (*mf*) dynamic.

form, O King. \_\_\_\_\_

*p*

*p* *molto rit.* *pp*

Moderato  
*p espress.*

Let me with words of love and peace Call back their minds to E - den's first estate, And, with the

Moderato  $\text{♩} = 84$

*p legato*

mem'ry — of an earlier good Win back their tru-ant hearts \_\_\_\_\_ to the Most

*f*

High. If Truth shall on-ly her fair garments wear, To all man-kind her

*mf* *p*

*dim.* *mf* *p*

*s* *senza Ped.*

*cresc.*

love-li-ness re-veal, The vis-ion shall their lost love a-wake, And man to

*cresc.*

*pp.* *p*

Par - a - dise come home a-gain.

*Ch. pespress.*

*Sw. #G*

*pp* *p*

The vis-ion shall their love a - wake, And

*dolce* *rit.* *a tempo*

man to Par - a - dise come home a - gain.

*rit.* *a tempo* *Ch. p*

*senza Ped.*

THE LOGOS

*p*

*cresc.*

*f*

The sword of judgment to an an - gel's hand My

*Suo.*  
*Gt.*  
*Ped.*  
*cresc.*

*poco animato*

God hath not com - mit-ted:

*f poco animato*

*tranquillo*

*pp*

the Ho - ly Ghost the Ho - ly Ghost a -

*Ch. Flsft.*  
*tranquillo*  
*Suo.*  
*Ped. coup. to Ch.*

*dim. e rit.*

lone must rep-re-sent the aw - ful Ho - li-ness of

*dim. e rit.*  
*senza Ped.*

CHORUS *Angelic Choir*  
Poco piu mosso

*mf*

Soprano Who

Alto *p* Who, who will go?

Tenor *mf* Who then for us will go? Who will go?

*Tutti mf* God. Who then for us will go? Who will go?

Poco piu mosso

*pp*

*mf* *Gt.*

*Ped.*

*cresc.* *f*

then for us will go? Who, who will go? Who then will go?

*mf cresc.* Who will go? Who will go? Who then will go?

*mf cresc.* Who will go? Who will go? Who then will go?

*mf cresc.* Who will go? Who will go? Who then will go?

*cresc.* *marc.*



*f* Allegro

Not with the venge-ful sword, nor blind ing light, Nor

Not with the venge-ful sword, nor blind - ing light, Nor

Not with the venge-ful sword, nor blind - ing light, Nor

Allegro  $\text{♩} = 88$

words a - lone, e'en though of truth ——— they speak.

words a - lone, e'en though of truth ——— they speak.

words a - lone, e'en though of truth ——— they speak.

*Swif*

Who will to men him -

Who will to men him -

Who will to men him -

Who then will go? Who will to men him -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "Who will to men him -" (repeated on three staves) and "Who then will go? Who will to men him -" (on the fourth staff). The piano accompaniment features a steady bass line and chords in the right hand.

self be - take, their form As - sume, their.

self be - take, their form As - sume, their

self be - take, their form As - sume, their

self be - take, their form As - sume, their

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "self be - take, their form As - sume, their." (repeated on four staves). The piano accompaniment features a steady bass line and chords in the right hand.

speech pro - nounce, their na - ture vile Put

speech pro - nounce, their na - ture vile Put

speech pro - nounce, their na - ture vile Put

speech pro - nounce, their na - ture vile Put

speech pro - nounce, their na - ture vile Put

on a life of per - fect rec - - ti -

on a life of per - fect rec - - ti -

on a life of per - fect rec - - ti -

on a life of per - fect rec - - ti -

*p* *mf*

tude: Pre - sent \_\_\_\_\_ en - tire and

*p*

tude:

*p* *mf*

tude: Pre - sent en - tire and

*p*

tude:

*p* *mf*  
Sw. 8 & 4 ft.

*senza Ped.*

*p* *cresc.*

whole one true im mor - tal Sac - ri -

*p* *cresc.*

Pre - sent \_\_\_\_\_ en - tire \_\_\_\_\_

*p* *cresc.*

whole \_\_\_\_\_ one true im mor - tal Sac - ri -

*p* *cresc.*

Pre - sent en - tire and whole, \_\_\_\_\_ whose gra - cious

*p* *cresc.*

*Ped. ad lib.*

fice, one true, im - mor tal Sac - ri - fice; —

— one true, im - mor - tal Sac - ri - fice; —

fice one true, im - mor - tal Sac - ri - fice; —

fumes, Waft-ed on high, ac-cept-ance with the Lord Shall find one true, im -

And so, him-self bring in the reign di -

mor-tal Sac - ri - fice;

vine,

And so him-self bring in the reign \_\_\_\_\_ di -

And so him-self bring in the reign \_\_\_\_\_ di -

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Dynamics include *f* and *ff*. The lyrics are split across two lines of vocal staves.

This system shows the piano accompaniment for the second system of the score, continuing the harmonic support for the vocal lines.

and so, him - self bring in the reign Of right - eous-

vine, and so, him - self bring in the reign Of right - eous-

vine, and so, him - self bring in the reign Of right - eous-

This system contains the second vocal entry and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in bass clef. Dynamics include *f*. The lyrics are split across three lines of vocal staves.

and so, him - self bring in the reign Of right - eous -

This system shows the piano accompaniment for the fourth system of the score, continuing the harmonic support for the vocal lines.

ness and joy and peace, of joy,

ness and joy and peace, of joy,

ness and joy and peace, of joy,

ness and joy and peace, of joy,

of perfect right-ous - ness and joy and

of perfect right-ous - ness and joy and

of perfect right-ous - ness and joy and

of perfect right-ous - ness and joy and

of perfect right-ous - ness and joy and

unaccomp.

allarg.

## Poco tranquillo

1st Soprano  
peace? \_\_\_\_\_

2d Soprano  
peace? \_\_\_\_\_

Alto  
peace? \_\_\_\_\_

Tenor  
peace? \_\_\_\_\_

Bass  
peace? \_\_\_\_\_

Poco tranquillo  $\text{♩} = 63$

*ff* *dim.*

CHORUS or SOLI  
*p* 1st. Soprano

Who, who will go To man be - low, — And

*p* 2nd Soprano

Who, who will go To man be - low, — And

*p* Alto

Who, who will go To man be - low, — And

*p* unacompanied



by a birth and life and death, ————— By his strong

by a birth and life and death, And By —————

by a birth and life and death, By his strong arm —————

arm, And by the charm Of love —————

— his arm, And by the charm Of

— And by the charm, the charm Of

— and life di - vine, Him - self and all re -

love and life di - vine, Him - self and all re -

love and life di - vine, Him - self and all re -

*p* sign ——— To err-ing, sin - ful man be - *rit. rit.*

*p* sign ——— To err-ing, sin - ful man — be - *rit.*

*p* sign ——— To err-ing, sin - ful man be - *rit.*

*p* *rit.*

*pp a tempo* Soprano  
neath?

*pp a tempo* Alto  
neath?

*pp a tempo* Tenor  
neath?

*p* Bass  
neath? Come, O come, Em-

Come! O come, Em - man - u - el, And ran-som Is - ra - el, \_\_\_\_\_

*pp a tempo Sw.* Gt. Ped.

*mf sempre cresc. e poco accel.*

O come, Em - man - u -

*p cresc.* *mf sempre cresc. e poco accel.*

O come, Em - man - u - el, O come, O come,

*cresc.* *mf sempre cresc. e poco accel.*

man - u - el, And ran-som Is - ra - el. O come,

*cresc.* *mf sempre cresc. e poco accel.*

— O come, Em - man - u - el, O come,

*Gt. cresc.* *mf sempre cresc. e poco accel.*

el, Em - man - u - el, O come, Em - manuel, Emman - u -  
 O come, O come, O come, O come, come Em - man - u -  
 Emmanu - el, O come, O come, Em - manu - el, Em - man - u -  
 O come, Em - man - u - el, O come, come, ——— Em -

*Ped. ad lib.*

el, ——— O come, ——— O come! O  
 el, ——— O come, ——— O come! O  
 el, ——— O come, ——— O come! O  
 man - u - el, ——— Em - man - u - el, ——— O come! O

*ff*  
*ff*  
*ff*  
*ff*  
*ff* *allarg.*

*a tempo*

come! O come, Em - man - u - el ———— And ran - som cap - tive

*a tempo*

come! O come, Em - man - u - el ———— And ran - som cap - tive

*a tempo*

come! O come, Em - man - u - el ———— And ran - som cap - tive

*a tempo*

come! O come, Em - man - u - el ———— And ran - som cap - tive

*a tempo*

*legato*

Is - ra - el, ———— That mourns in lone - ly ex - ile

Is - ra - el, ———— That mourns in lone - ly ex - ile

Is - ra - el, ———— That mourns in lone - ly ex - ile

Is - ra - el, ———— That mourns in lone - ly ex - ile

Is - ra - el, ———— That mourns in lone - ly ex - ile

here, Un - til the Son of God ap - pear. Re-

here, Un - til the Son of God ap - pear. Re-

here, Un - til the Son of God ap - pear. Re-

here, Un - til the Son of God ap - pear. Re-

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *fff* at the end of the first and second vocal lines.

joice! Re - joice! Em - man u el Shall

joice! Re - joice! Em - man - u - el Shall

joice! Re - joice! Em - man - u - el Shall

joice! Re - joice! Em - man - u - el Shall

The piano accompaniment features complex chords and triplets. Dynamics include *fff* and *ff*. There are triplet markings (3) over the final notes of the piano part.

*allargando*  
come to Thee, O Is - - ra - ell

*allargando*  
come to Thee, O Is - - ra - el!

*allargando*  
come to Thee, O Is - - ra - el!

*allargando*  
come to Thee, O Is - - ra - el!

*allargando*

*maestoso*

PART II

Andante THE LOGOS, *recit.*

How is my na-ture stirr'd! My kindling love Catches the

murmur of my breth-ren's plaint. I will a

bo-dy wear, a name as - sume, And by the might of my right arm a-lone

And in the greatness of my strength will speed, In garments dyed and



dripping strong — to savel — My Fa -

*Gt. f*

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "dripping strong — to savel — My Fa -". The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *Gt. f* (Grand Fortissimo) is present in the right hand.

Poco piu mosso *ff* *rit.* a tempo

ther, I — will go!

Poco piu mosso *rit.* *ff a tempo*

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "ther, I — will go!". The bottom staff is a piano accompaniment. The tempo marking *Poco piu mosso* appears above the first measure of the piano part. Dynamic markings include *ff* (fortissimo) and *rit.* (ritardando) above the vocal line, and *ff a tempo* below the piano part. The piano part continues with a similar accompaniment pattern.

*sempre dim.*

This system contains the fifth and sixth staves of music. The top staff is empty. The bottom staff is a piano accompaniment. The dynamic marking *sempre dim.* (sempre diminuendo) is written above the piano part, indicating a gradual decrease in volume. The piano part continues with the same accompaniment pattern.

*p* *rall.*

This system contains the seventh and eighth staves of music. The top staff is empty. The bottom staff is a piano accompaniment. The dynamic marking *p* (piano) is written above the piano part. The tempo marking *rall.* (rallentando) is written above the piano part, indicating a further decrease in tempo. The piano part concludes with a few final chords.

Andante

*p espress.*

Here on my knees In low-ly sup-pli - ca - tion do — I

Andante ♩ = 92

*p espress.* Ch. Fl.

Ped.

beg That Thou wilt send me to my broth - er's

*mf* 3

*mf*

aid, ————— In low-ly sup-pli-

*p*

*p espress.*

ca - tion do — I beg That Thou ————— wilt

*cresc.*

*legato*

*cresc.*

send me With Thy strong Grace and by Thy Spirit's

pow'r, with Thy strong Grace — and by Thy Spir -

*f p dim. mf*

*senza Ped.*

its pow'r. And I'll a - way, and, like a

*p poco piu mosso*

*poco piu mosso*

*Ped. op. Dia p. 16 ft.*

lit - tle child, Will lead them on, as shepherd bring them back To

*espress. b*

Thy — one fold, — e'en cost it what it may! —

*p* *poco rall.*

*pp* *poco rall.*

Here on my knees In low-ly sup - pli - ca - tion

*p* *Ch. Fl.*

*p* *Tempo I*

do — I beg That Thou wilt send me With Thy —

*espress.*

— strong Grace — and by Thy Spir - - - it's

*And*

Piu mosso

pow'r.  
Tenor

Let us Thy min-is-ters go with Thee. Let All Thy marshall'd

Bass

Let us Thy min-is-ters go with Thee. Let All Thy marshall'd

Piu mosso  $\text{♩} = 120$

hosts a-rise and stand In bat-tle lines a-round Thy

hosts a-rise and stand In bat-tle lines a-round Thy

*ff* **Allegro**

form, O God, Thou King of an gels and of kings and

*ff* **Allegro**  $\text{♩} = 138$

men. \_\_\_\_\_

men. \_\_\_\_\_

*agitato*

*f* *Gt. Trumpet.* *Full Sw*

THE LOGOS *f* *recit.*

Ye know not what ye ask,

*ff* *Gt. allarg.* *recit.* *Gt.*

*dim.* *rit.* *lento*

ye sons of light. The way is narrow and the jour-ney long, And at its

*Sw.* *r.h.* *dim.* *lento*

end there is, I know—full well, A cup of bitterness ye—cannot drink, A

*pp*

crown of glo - ry which ye can not wear,

*CHORUS Tenor* *ff* Let us go with Thee!

*Bass* *ff* Let us go with Thee!

*f Gt.*

A sat - is - fac - tion which is kept for me Who'll

*mf*

*Sw. mf*

pay th'ap-point-ed price and drink the cup Which my be -

*dim.*

*dim.*

*p poco rit.*

lov - - ed Fa - ther me shall bid, the cup which He shall

*pp* bid. *f* Ye know not

*Tenor f a tempo* Let us go with Thee!

*Bass f* Let us go with Thee!

Let us go with Thee!

*a tempo*

*pp* *Gt. f*

what ye ask. Go,

*mf* *p*

Let us go with Thee!

*Sw. mf* *Reeds solenne* *f*

*senza Ped.*



*mf*  
 Ga - bri - el, \_\_\_\_\_ go to

*Ch.Fl.*  
*p*  
*senza Ped.*

*recit.* *a tempo* *p*  
 Mary — and announce My ad - vent: for at the

*recit.* *a tempo*

low - est step must I be - gin which leads — me to the

*rit.* *pp*  
 al - tar Of my sac - ri - fice. \_\_\_\_\_

*Sw. pp*

ANGELIC CHOIR

Tempo I

*Soprano*

*Alto dolciss*  
*pp*

Be-lov-ed Son \_\_\_\_\_ of my e-ter-nal love, \_\_\_\_\_

*Tenor dolciss*  
*pp*

Be-lov-ed Son \_\_\_\_\_ of my e-ter-nal love, \_\_\_\_\_

*Bass*

Tempo I

*Suo. Vox Humana*  
*p espress.*

*Ped.*

Go \_\_\_\_\_ on Thy mis - sion grand and

Go \_\_\_\_\_ on Thy mis - sion grand, be-nign and

*p espress*

Be - lov - - ed Son, a -  
 good. — In gen - tlest guise of ten - der child a -  
 good. — Be - lov - - ed Son a -  
 Be - lov - - ed Son a -

*dim.*

wake — On earth's dark coasts an - gel - ic an - them's  
*dim.*  
 wake On earth's dark coasts an - gel - ic an - them's  
*dim.*  
 wake an - gel - ic an - - them's  
*dim.*  
 wake On earth's dark coasts an - gel - ic an - them's  
*dim.*

charm. — Laden with love too deep — for hu - man speech Be

charm. — Laden with love too deep — for hu - man speech Be

charm. — Laden with love too deep — for hu - man speech Be

charm. — Laden with love too deep — for hu - man speech Be

*p* *pp* *off vox Humana*

*8 ft. only*

Thou the Love and Thou the Gift of God, — Thou the

Thou the Love and Thou the Gift of God, — Thou the

Thou the Love and Thou the Gift of God, — Thou the

Thou the Love and Thou the Gift of God, — Thou the

*accomp. ad lib.*

Love and Thou the Gift, be Thou the Gift

Love and Thou the Gift, be Thou the Gift, the

Love and Thou the Gift, be Thou the Gift, the

Love and Thou the Gift, be Thou the Gift and Thou the

*ff* *dim.*

*ff* *dim.*

*ff* *dim.*

*ff* *dim.*

*ff* *dim.*

of God.

Gift of God.

Gift of God.

Gift of God.

*p*

*p*

*p*

*p*

*Ch. Fl.*

*pp*

*pp*

*Ped. PP 16 ft.*

## PART III

Allegretto  $\text{♩} = 100$ 

Sw. 8 & 4 ft. Fl.  
*p leggiero*  
Ch. 8 & 4 ft. Fl.

The first system of the musical score consists of two staves. The upper staff is for the piano (Sw.) and the lower staff is for the flute (Ch.). Both parts are in 3/4 time. The piano part features a melodic line with eighth and sixteenth notes, while the flute part provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The dynamic is 'p leggiero'.

*poco rit.* *a tempo* Sw.

The second system continues the musical piece. It includes performance markings: 'poco rit.' (ritardando) and 'a tempo' (return to tempo). The piano part has a melodic line with eighth notes, and the flute part has a rhythmic accompaniment. The dynamic 'p' is maintained. The piano part ends with a fermata.

*cresc.*

The third system features a 'cresc.' (crescendo) marking over the piano part. The piano part has a melodic line with eighth notes, and the flute part has a rhythmic accompaniment. The dynamic 'p' is maintained.

*f*

The fourth system features a 'f' (forte) marking over the piano part. The piano part has a melodic line with eighth notes, and the flute part has a rhythmic accompaniment. The dynamic 'p' is maintained.

*f*

The fifth system features a 'f' (forte) marking over the piano part. The piano part has a melodic line with eighth notes, and the flute part has a rhythmic accompaniment. The dynamic 'p' is maintained.

GABRIEL. Tenor

*f*

Hail, \_\_\_\_\_ Ma ry! Hail \_\_\_\_\_

*Swd.*

*f*

*Ped.*

*Ch.*

\_\_\_\_\_ for Thou art graciously Ac - cept - ed. Thy

God is with Thee, and His Grace shall

*Swd. p legato*

*poco rall.*

*p*

make Thee \_\_\_\_\_ blest a - bove \_\_\_\_\_ all wo - man.

*poco rall.*

*p*

*senza Ped.*

*a tempo*

kind. \_\_\_\_\_

*a tempo*

Ch.

*MARY Soprano*

*mf*

What do I hear! — What ho - ly daz-zling light — Breaks

*Sw.* *senza Ped.*

*cresc.*

in up-on my peace-ful sol - i - tude? What form e -

*add Diaps* *cresc.*

*Ped.*

mer - ges from that glo - ry-wreath? \_\_\_\_\_

*Gl. 7* *f*



## GABRIEL

*f* Hail, \_\_\_\_\_ Ma - ry, Hail! \_\_\_\_\_ *sf*

*poco accel.*

## MARY

My Lord, \_\_\_\_\_

*ff Full Gt.*

*p* \_\_\_\_\_ I bow! \_\_\_\_\_ *Poco meno mosso p semplice* A sim - ple

*Poco meno mosso*

*p* \_\_\_\_\_ *p*

*senza Ped.*

mai - den, I \_\_\_\_\_ Am not wor - thy of an an - gel's

call, nor Do I comprehend the mean-ing of Thy words.

*GABRIEL espress.*  
*mf* Thy

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'call, nor Do I comprehend the mean-ing of Thy words.' The piano accompaniment includes a right-hand part with a 'Gt.' (Guitar) marking and a 'mf' dynamic, and a left-hand part with a 'p' dynamic. The key signature has one flat (B-flat) and the time signature is 3/4.

*mf* My Lord, my Lord, I

God is with Thee, and His Grace shall make Thee

*Ch.* *Gt.* *Ch.*

*Ped.*

The second system continues the vocal line with the lyrics 'My Lord, my Lord, I God is with Thee, and His Grace shall make Thee'. The piano accompaniment features a right-hand part with 'Ch.' (Chorus) and 'Gt.' markings and a left-hand part with a 'p' dynamic and a 'Ped.' (Pedal) marking. The key signature changes to two flats (B-flat and E-flat) and the time signature remains 3/4.

*dim.* *p* bow, my Lord, I bow.

*dim.* *p* blest a - bove all wom - an - kind.

*dim.* *p* *mf Sw. 8 & 4 ft.*

The third system concludes the vocal line with the lyrics 'bow, my Lord, I bow. blest a - bove all wom - an - kind.' The piano accompaniment includes a right-hand part with 'dim.' and 'p' markings and a left-hand part with 'dim.' and 'p' markings. The key signature returns to one flat (B-flat) and the time signature is 3/4. The system ends with a double bar line and a 'mf Sw. 8 & 4 ft.' marking.

MARY

Tempo I

My fa - thers' God

I \_\_\_\_\_

*mf*

*Suz.*

fear, my fa - thers' God I fear and wor - ship.

*senza Ped.*

What wilt Thou have me do Him \_\_\_\_\_ to o -

*p*

*p off 4ft. add Salic*

*Ped.*

GABRIEL

*rit.*

bey? I fear and wor - ship too.

*rit.*

*mf Reeds*

Maestoso

I Ga-bri-el am Who, in the presence of the King of kings

Maestosp  $\text{♩} = 76$

The first system of the musical score features a vocal line in G major with a tempo marking of 'Maestoso' and a quarter note equal to 76 beats. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

Stand, ea-ger to hear and quick His lightest Word to heed;

The second system continues the vocal line with a triplet of eighth notes. The piano accompaniment features a more active right-hand part with grace notes and a left-hand part with chords and moving lines.

and glad am I now to hush Thy fear, and

*mf*

*mf Gt.*

The third system includes a dynamic marking of 'mf' for the vocal line and 'mf Gt.' for the piano accompaniment. The piano part features a prominent grand staff with chords and moving lines.

tell Thee still a - gain that Thou Art

*f*

The fourth system features a dynamic marking of 'f' for the vocal line. The piano accompaniment continues with chords and moving lines in both hands.

*ff*  
high-ly fa-vour'd of Thy God, \_\_\_\_\_ for

*mf* *dim.* *rit.*  
Thou \_\_\_\_\_ The mai-den mo-ther of Thy Lord shalt be,

*p* *rit.*  
*senza Ped.*

*p* **Lento**  
Whose name, e'en Je - sus, shall in heav'n stand

**Lento**  
*Sw. Ob. with Trem.*  
*Ch.*  
*Ped.*

*rit.*  
High-er than all the high-est writ-ten there. \_\_\_\_\_

*ff* *rit.*

Tempo I ma poco meno mosso

MARY *timidamente*  
*p*

My thoughts are

Tempo I ma poco meno mosso

*Sw. Stp. Diap. alone (Trem.)*

Ch.

troubled

and, — it

can-not be!

I know not how a won-der

*colla voce**Sw.*

such as this

Can to a

mai - den of

*molto cresc.**pp Salic.**molto cresc.*

my race —

be

shewn .

*f poco accel.**f poco accel.*

Tempo I

GABRIEL

The ho -

Tempo I

Gt. 8 & 4 ft. Fl.

mf

Szw.

come — up-on Thee soon. — The ho - ly -

Szw. p

child — whom Thou shalt bear, — Je - sus His

poco rall. p

poco rall. p

Ped.

*a tempo* *mf*

name, the Son of God shall

*Gt. mf espress. a tempo*

*Sw. 3*

*cresc.*

be, and He shall sit up - on King

*cresc.*

Da - - - - - vid's

*f*

*rit. f*

throne and rule O'er

*rit.*

*Gt.*



*MARY* *Più mosso* *cresc.*  
 Now be it so ac - cord - ing to Thy  
*GABRIEL* *cresc.*  
 all the earth, o'er all the far - thest  
*Più mosso* ♩ = 126 *cresc.*

*ff*  
 word, Be - hold in me the hand - maid of the  
 heav'ns.

Lord.

Tempo I

*ff* My Lord, \_\_\_\_\_  
*ff* Hail, \_\_\_\_\_ Mary, Hail! \_\_\_\_\_

Tempo I

*vivace*  
 \_\_\_\_\_ I bow! \_\_\_\_\_  
*vivace*  
 \_\_\_\_\_ O Hail! \_\_\_\_\_

*f* *vivace*  
*ff* Full Organ

*lunga*  
*pp* *rit.*  
*pp* *rall.*  
 Full Sw. *f* *mf*

PART IV

NATAL HYMN (a cappella) AND FINAL CHORUS

CHORUS Angelic Choir

Con moto tranquillo

SOPR.

ALTO

TENOR

BASS

Con moto tranquillo ♩ - 96

*p Clar.*

*pp*

Rest, \_\_\_\_\_ rest \_\_\_\_\_ on Thy mother's breast! Thy mother soon will

*pp*

Rest, gentle Je - sus, rest \_\_\_\_\_ on Thy mother's breast! Thy mother

*pp*

Rest, gentle Je - sus, rest \_\_\_\_\_ on Thy mother's breast!

*pp*

Rest, \_\_\_\_\_ rest \_\_\_\_\_ on Thy mother's breast!

*pp accomp. ad lib.*

need Thy ho - liest care, will need Thy ho - liest care, Thy mother  
soon will need Thy care, will need Thy ho - liest care, \_\_\_\_\_  
Thy mother soon will need Thy care, \_\_\_\_\_  
Thy mother soon will need Thy care,

*mf* soon will need Thy care, \_\_\_\_\_ Rest, \_\_\_\_\_  
*mf* will need Thy care, Rest, gentle Je - sus, rest. \_\_\_\_\_  
*mf* will need Thy care, gentle Je - sus, rest. \_\_\_\_\_  
*mf* will need Thy ho - liest care, \_\_\_\_\_ rest. \_\_\_\_\_

*pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

*f* Rise, \_\_\_\_\_ rise, \_\_\_\_\_ Thy tem - ple

Rise, ho - ly Child, \_\_\_\_\_ rise, \_\_\_\_\_ Thy tem - ple

Rise, ho - ly Child, \_\_\_\_\_ rise, \_\_\_\_\_ Thy tem - ple

*f* Rise, \_\_\_\_\_ rise, \_\_\_\_\_ Thy tem - ple

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat major/D minor) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "Rise, \_\_\_\_\_ rise, \_\_\_\_\_ Thy tem - ple" for the first staff, "Rise, ho - ly Child, \_\_\_\_\_ rise, \_\_\_\_\_ Thy tem - ple" for the second and third staves, and "Rise, \_\_\_\_\_ rise, \_\_\_\_\_ Thy tem - ple" for the fourth staff. A forte (*f*) dynamic marking is present at the beginning of the first and fourth staves.

needs Thee, \_\_\_\_\_ Thy tem - ple needs Thee sore, Its

needs Thee, \_\_\_\_\_ Thy tem - ple needs Thee

needs Thee, \_\_\_\_\_ Thy tem - ple

needs Thee, \_\_\_\_\_

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "needs Thee, \_\_\_\_\_ Thy tem - ple needs Thee sore, Its" for the first staff, "needs Thee, \_\_\_\_\_ Thy tem - ple needs Thee" for the second staff, "needs Thee, \_\_\_\_\_ Thy tem - ple" for the third staff, and "needs Thee, \_\_\_\_\_" for the fourth staff. A forte (*f*) dynamic marking is present at the beginning of the first, second, and third staves.

Rab - bis — and its Doc - tors — Thou canst teach Thou  
 sore Its Rabbis and its Doc - - tors Thou canst  
 needs Thee Its Rabbis and its Doc - tors —  
 Thy tem - ple needs Thee, needs Thee sore, Its Doctors

— canst teach. — Rise, — rise! —  
 teach, Rise, ho - ly Child, rise, — rise! —  
 Thou canst teach, ho - ly Child, rise, — rise! —  
 Thou canst teach. — Rise, — rise! —

*p* Call to Thy scat-ter'd flock!

*mf* Call, ho-ly Shep-herd, call to Thy scat-ter'd flock!

*mf* Call, ho-ly Shep-herd, call to Thy scat-ter'd flock!

*mf* Call to Thy scat-ter'd flock!

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a piano (*p*) dynamic and a *mf* dynamic. The second and third staves are vocal lines with lyrics. The fourth staff is a bass line with a *mf* dynamic. The piano accompaniment is shown in the bottom two staves, with a piano (*p*) dynamic in the right hand and a *mf* dynamic in the left hand.

Whose peace, by er-rors lost, Thou canst re-store! O

Whose peace, by er-rors lost, Thou canst re-store! O

Whose peace, by er-rors lost, Thou canst re-store! O

Whose peace, by er-rors lost, Thou canst re-store! O

The second system of the musical score consists of four staves. The top staff is a vocal line with a *f* dynamic. The second and third staves are vocal lines with lyrics. The fourth staff is a bass line with a *f* dynamic. The piano accompaniment is shown in the bottom two staves, with a *f* dynamic in the right hand and a *f* dynamic in the left hand.

Lamb of God! O Lamb of God! in Eu-char-ist set

Lamb of God! O Lamb of God! in Eu-char-ist set

Lamb of God! O Lamb of God! in Eu-char-ist set

Lamb of God! in Eu-char-ist set

*p*

*p*

*p*

*p*

*p*

*p*

forth, O Lamb of God!

forth, O Lamb of God!

forth, O Lamb of God!

forth. O Lamb of God!

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*



*espress.*

*p* Who bear'st a - way the sins of all the world, \_\_\_\_\_ Pi-ty Thine

\_\_\_\_\_ Who bear'st a - way the sins of all the

\_\_\_\_\_ Who bear'st a - way the sins of the

\_\_\_\_\_ Who bear'st a - way the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic. The lyrics are: "Who bear'st a - way the sins of all the world, \_\_\_\_\_ Pi-ty Thine". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

own, \_\_\_\_\_ With hunger sick and' faint. \_\_\_\_\_

world, \_\_\_\_\_ With hunger faint. \_\_\_\_\_

world, \_\_\_\_\_ With hunger faint.

sins of the world With hunger faint. \_\_\_\_\_

The second system of the musical score continues the vocal and piano parts. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature remains three sharps. The music features dynamics such as *mf*, *dim*, and *p*. The lyrics are: "own, \_\_\_\_\_ With hunger sick and' faint. \_\_\_\_\_", "world, \_\_\_\_\_ With hunger faint. \_\_\_\_\_", "world, \_\_\_\_\_ With hunger faint.", and "sins of the world With hunger faint. \_\_\_\_\_". The piano accompaniment continues with a consistent rhythmic pattern, providing harmonic support for the vocal lines.

pp Rest, \_\_\_\_\_ rest, \_\_\_\_\_ rest, \_\_\_\_\_

pp Rest, gentle Je - sus, rest, \_\_\_\_\_ rest, \_\_\_\_\_

pp Rest, gentle Je - sus, rest, \_\_\_\_\_ *espress,* rest, \_\_\_\_\_

pp Rest, \_\_\_\_\_ rest, \_\_\_\_\_ rest, \_\_\_\_\_

rest, gen - tle Je - sus, gen -

rest, gen - tle Je - sus, gen -

on Thy mother's breast, gen - tle Je - sus, gen -

rest rest, gen - tle Je - sus, gen -

- tle Je - sus, rest, rest,  
 - tle Je sus, rest, gen-tle Je - sus, rest, gen-tle  
 - tle Je - sus, rest, gen-tle Je - sus, rest, gen-tle  
 - tle Je - sus, rest, rest,

*pp*

*pp*

*pp*

*pp*

rest, rest.  
 Je - sus, rest, rest.  
 Je - sus, rest, rest.  
 rest, rest.

*morendo*

*ppp*

*lunga*

*morendo*

*ppp*

*morendo*

*ppp*

*morendo*

*ppp*

Moderato  $\text{♩} = 63$

*p*  
*Sw. Reed*  
*Gt. (uncoupled)*  
*mf*  
*Ped. coup. to Gt.*

*cresc.*  
*3*

*sempre cresc. e accel.*  
*add coupler*  
*Gt.*

*ff*  
*poco rall.*

CHORUS  
Soprano

Allegro

Soprano staff with treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The staff contains a whole rest.

Alto staff with treble clef, key signature of three sharps, and a 3/4 time signature. The staff contains a whole rest.

Tenor staff with treble clef, key signature of three sharps, and a 3/4 time signature. The staff contains a whole rest.

Bass staff with bass clef, key signature of three sharps, and a 3/4 time signature. The staff contains a whole rest.

*risoluto*

*f* Al - mighty Christ to Thee our voi - ces

Allegro ♩ = 108

Piano accompaniment for the first system, including both treble and bass staves. The bass line features a triplet of eighth notes. The text *risoluto* and *Ped. ad lib.* is placed below the bass staff.

*Ped. ad lib.*

Soprano staff with treble clef, key signature of three sharps, and a 3/4 time signature. The staff contains a whole rest.

Alto staff with treble clef, key signature of three sharps, and a 3/4 time signature. The staff contains a whole rest.

Tenor staff with treble clef, key signature of three sharps, and a 3/4 time signature. The staff contains a whole rest.

Bass staff with bass clef, key signature of three sharps, and a 3/4 time signature. The staff contains a triplet of eighth notes.

sing Glo - ry for ev - er - more; Thou might - y God! Thou

Piano accompaniment for the second system, including both treble and bass staves. The bass line features a triplet of eighth notes. The text *risoluto* and *Ped. ad lib.* is placed below the bass staff.

*risoluto*

Al - might-y Christ! to Thee our voi-ces  
 won-drous Coun - sel - lor! Al - might - y

*f*  
*risoluto*

sing Glo-ry for ev - er-more; Thou might - y  
 Christ! Thou mighty God! Thou won -

*f risoluto*

Al - mighty Christ! to

God! ——— Thou wondrous Coun - sel - lor! Al -

- drous Coun - sel - lor! to

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Al - mighty Christ! to" and "God! ——— Thou wondrous Coun - sel - lor! Al -". The piano accompaniment provides harmonic support with a steady rhythm.

Thee our voi - ces bring Glo - ry for ev - er - more; Thou

might - y Christ! ——— Thou mighty God Thou

Thee ——— our voi - ces bring ——— Glo - ry for

The second system continues the musical score. The vocal line includes the lyrics "Thee our voi - ces bring Glo - ry for ev - er - more; Thou", "might - y Christ! ——— Thou mighty God Thou", and "Thee ——— our voi - ces bring ——— Glo - ry for". The piano accompaniment features a triplet of eighth notes in the right hand.

*f risoluto*

Al -

might - y God! — Thou won-drous Coun - sel -

won - drous Coun - sel -

ev - er - more, — for ev - er -

*ff* 3

mighty Christ! to Thee our voi-ces bring Glo-ry for

lor! to Thee we bring — Glo-ry for

lor! to Thee our voi-ces bring Glo-ry for

more. Glo-ry for

*ff* 3

*Ped.*



ev - er-more! Thou might y God! — Thou won -

ev - er-more! Thou might - y

ev - er-more! Thou might - y

ev - er-more!

*mf*

- - drous Coun - - sel - lor! Al -

God! Thou won - drous Coun - sel - lor! Al -

God! Thou won - drous Coun - sel - lor! Al -

Thou might - - - y God! Al -

*mf*

*cresc.*  
 might - y Christ! Al - might - y Christ! Al - might -  
*cresc.*  
 might - y Christ! Al - might - y Christ! Al - might -  
*cresc.*  
 might - y Christ! Al - might - y Christ! Al - might -  
*cresc.*  
 might - y Christ! Al - might - y Christ! Al - might -

y God! \_\_\_\_\_  
*ff*  
 y God! \_\_\_\_\_  
*ff*  
 y God! \_\_\_\_\_  
*ff*  
 y God! \_\_\_\_\_  
*ff* *Sw. f* *molto rit.*

Poco piu mosso

Thou might-y God! Thou wondrous Counsellor! Thou ev - er - last - ing

Thou might-y God! Thou wondrous Counsellor! Thou ev - er - last - ing

Poco piu mosso  $\text{♩} = 166$

*Sw.*

*Gt. f legato*

*p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Thou might-y God! Thou

Fa - ther! and Thou Prince \_\_\_\_\_ of Peace! \_\_\_\_\_

Thou might-y God! Thou

Fa - ther! and Thou Prince \_\_\_\_\_ of Peace! \_\_\_\_\_

*Sw.*

*p.*

won-drous Counsellor! Thou ev - er - last - ing Fa - ther! and Thou Prince of

won-drous Counsellor! Thou ev - er - last - ing Fa - ther! and Thou Prince of

*Sw.*

**Animato**

Peace! To Thee we bring an

To Thee we bring an

Peace! To Thee we bring an end-less canticle of praise

**Animato**

*Gt. f*

*p*

end - less can - ti - cle of praise! To Thee —

end - less can - ti - cle of praise! To Thee —

To Thee we bring, to Thee —

to Thee we bring an end - less can - ti - cle of praise,

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*cresc.*

*cresc.*

— we bring an end - less can - ti - cle of praise! —

— we bring an end - less can - ti - cle of praise! —

— we bring an end - less can - ti - cle of praise! —

an end - less, an end - less can - ti - cle of praise! —

*ff rit.*

*ff rit.*

*ff rit.*

*ff rit.*

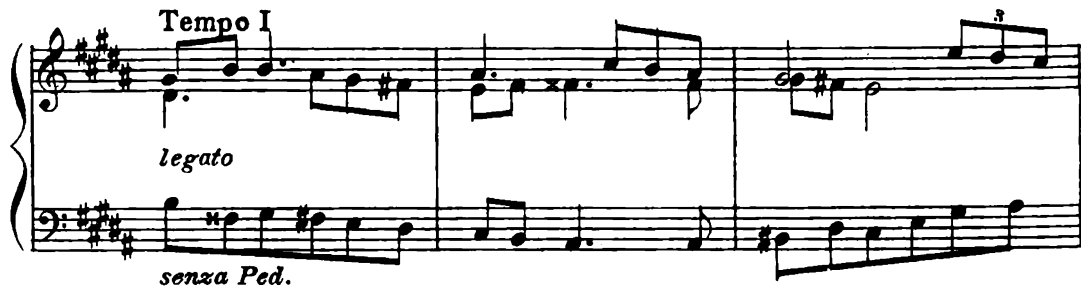
*rit.*

*f*

*f*

*f*

Tempo I



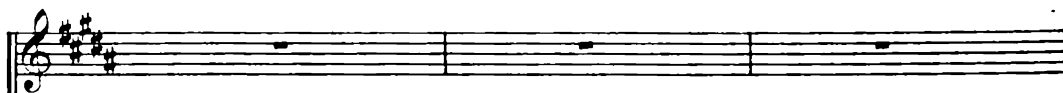
legato  
senza Ped.

The first system of the piano introduction features a treble and bass staff. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes F2, E2, and D2. The tempo is marked 'Tempo I' and the playing style is 'legato senza Ped.'.

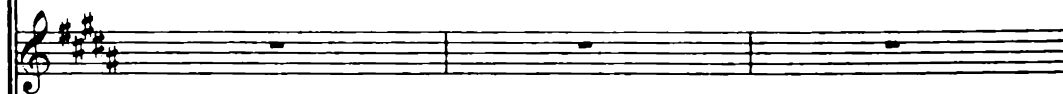


Ped.

The second system continues the piano introduction. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes F2, E2, and D2. The tempo is 'Tempo I' and the playing style is 'legato senza Ped.'. The system ends with a 'Ped.' marking.



Empty vocal staff.



Empty vocal staff.



*f*

The third system shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5. The tempo is 'Tempo I' and the playing style is 'legato senza Ped.'.

Al - mighty Christ! to Thee our voi - ces



*f*

The fourth system shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5. The tempo is 'Tempo I' and the playing style is 'legato senza Ped.'.

Al - might - y



Gt.  
Ped. ad lib.

The fifth system shows the piano accompaniment for the vocal entry. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes F2, E2, and D2. The tempo is 'Tempo I' and the playing style is 'legato senza Ped.'. The system ends with a 'Ped. ad lib.' marking.

Al-  
sing Glory for ev - er-more: Thou might - y God! Thou wondrous Coun - sel -  
Christ! Thou mighty God! Thou won - - drous Coun - sel -

mighty Christ! to Thee our voices sing Glory for - ev - ermore: Thou might - y  
lor! Al - mighty Christ! Thou mighty God! Thou won -  
lor! to Thee our voices sing \_\_\_\_\_ Glory for - ev - ermore -

Al -  
 God! Thou wondrous Coun - sel - lor! Al -  
 - drous Counsellor! Thou wondrous Coun - sel - lor! Al -  
 Thou might - y God! Thou wondrous Coun - sel - lor! Al -

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*Ped.*

might y Christ! Al - mighty Christ! Thou might - y God! \_\_\_\_\_  
 mighty Christ! Al - mighty Christ! Thou might - y God! \_\_\_\_\_  
 mighty Christ! Al - mighty Christ! Thou might - y God! \_\_\_\_\_ Glory for  
 mighty Christ! Al - mighty Christ! Thou might - y God! \_\_\_\_\_ Glory for

*cresc.*

*cresc.*

*cresc.*

*f* *p* *3*

*cresc.*

*cresc.*

*f* *p* *3*

*cresc.*

*f* *p Full Sw.*



Glory for

ev - er-more, glory for ev-ermore, glory for ev-ermore, glory for ev - er -

ev - er-more, glory for ev-ermore, glory for ev-ermore, glory for ev - er -

*p* *3*

*3* *3* *3*

*3* *3* *3*

ev-ermore glory for ev-ermore glory for ev - er -

more glory for ev - ermore glory for ev - er -

more glory for ev - ermore glory for ev - er -

*cresc.* *3* *3*

*cresc.* *3* *3*

*cresc.* *3* *3*

*cresc.* *r.h.*

*f*  
 Glo - ry for ev - er - more, for ev - er -  
 more, for ev - er, for ev - er, for  
 more, for ev - er, for ev - er, for  
 more, for ev - er, for ev - er, for

*f* *Gt.*

more, glo-ry for ev - er-more, glo-ry for ev - er-more. ———  
 ev - er, glo-ry for ev - er-more, glo-ry for ev - er-more. ———  
 ev - er, glo-ry for ev - er-more, glo-ry for ev - er-more. ———  
 ev - er, glo-ry for ev - er-more, glo-ry for ev - er-more. ———

*senza Ped.*

— for ev-er - more, for ev-er - more, —  
— for ev-er - more, for ev-er - more, —  
— for ev-er - more, for ev-ere - more. —

The first system consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some longer note values.

— for ev - er - more. *ff* 0  
— for ev - er - more. *ff* 0  
— for ev - er - more. *ff* 0  
— for ev - er - more. *ff* 0

*ff* Full  
*Ped.*

The second system also consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The system concludes with a double bar line and a repeat sign. Dynamics include *ff* and *Ped.*

## Maestoso

come! Thou Key of Da - vid, come ——— And

come! Thou Key of Da - vid, come ——— And

come! Thou Key of Da - vid, come ——— And

come! Thou Key of Da - vid, come ——— And

Maestoso  $\text{♩} = 63$

*legato*

o - pen wide our heav'n - ly home; ——— Make

o - pen wide our heav'n - ly home; ——— Make

o - pen wide our heav'n - ly home; ——— Make

o - pen wide our heav'n - ly home; ——— Make

safe the way that leads \_\_\_\_\_ on high, \_\_\_\_\_ And

safe the way that leads \_\_\_\_\_ on high, \_\_\_\_\_ And

safe the way that leads \_\_\_\_\_ on high, \_\_\_\_\_ And

safe the way that leads \_\_\_\_\_ on high, \_\_\_\_\_ And

close the path to mi - se - ry. \_\_\_\_\_ *ff* Re -

close the path to mi - se - ry. \_\_\_\_\_ *ff* Re -

close the path to mi - se - ry. \_\_\_\_\_ *ff* Re -

close the path to mi - se - ry. \_\_\_\_\_ *ff* Re -

joice! Re - joice! Em - man - u -

joice! Re - joice! Em - man - u -

joice! Re - joice! Em - man - u -

joice! Re - joice! Em - man - u -

*ff*

*allargando*

el Shall come to thee, O Is - - ra -

*allargando*

el Shall come to thee, O Is - - ra -

*allargando*

el Shall come to thee, O Is - - ra -

*allargando*

el Shall come to thee, O Is - - ra -

*allargando*

Allegro animato

ell

ell

ell

Allegro animato

3

3

3

*ff*

A men, A-

*ff*

A - men, A-

*ff*

A - men, A-

*ff*

A - men, A-

Reeds

3

3

men, A - men, A - - -

men, A - men, A - - -

men, A - men, A - - -

men, A - men, A - - -

- - - men.

- - - men.

- - - men.

- - - men.

*rit.*

*Cresc. Dimiss.*