

©
ST. PETER:

AN ORATORIO.

THE WORDS SELECTED FROM THE BIBLE,

AND THE MUSIC COMPOSED BY

JOHN KNOWLES PAINE.

^{er}
BOSTON:

PUBLISHED BY OLIVER DITSON & COMPANY.

NEW YORK: C. H. DITSON & COMPANY.

~~Mus 779.3.503~~

Mus 779.3.506 C

1872, Nov. 22.

Gift of

The Composer,
John K. Paine,
of Cambridge.

ST. PETER.

Part II.

The Divine Call.

Introduction.

No. 1. Chorus.

The time is fulfilled, and the kingdom of heaven is at hand; repent, and believe the glad tidings of God.

Mark i. 15.

No. 2. Recitative. TENOR.

Now as Jesus walked by the sea of Galilee, he saw Simon and Andrew his brother casting a net into the sea. And he said unto them, Come ye after me, and I will make you fishers of men. And straightway they forsook their nets, and followed him.

Mark i. 16, 17, 18.

No. 3. Air. SOPRANO.

The spirit of the Lord is upon me; for he hath anointed me to preach good tidings to the poor; he hath sent me to bind up the broken hearted, to proclaim liberty to the captives, and to comfort all that mourn.

Isaiah lxi. 1, 2.

Recitative. TENOR.

And he called his twelve disciples together, and sent them out to preach the kingdom of God.

Luke ix. 1, 2.

No. 4. Twelve Male Voices and Chorus.

THE DISCIPLES AND BELIEVERS.

We go before the face of the Lord to prepare his ways, to give knowledge of salvation unto his people by the remission of their sins, through the tender mercy of our God; whereby the dayspring from on high hath visited us, to give light to them that sit in darkness and in the shadow of death, and to guide our feet in the way of peace.

Luke i. 76-79.

No. 5. Choral.*

How lovely shines the Morning Star!

The nations see and hail afar

The light in Judah shining.

Thou David's Son of Jacob's race,

My Bridegroom, and my King of grace,

For thee my heart is longing.

Lowly, holy,

Ever glorious and victorious is my Saviour;

He alone is King forever.

Scheidemann. Nicolai.

No. 6. Recitative and Twelve Male Voices.

SOPRANO.

And he asked his disciples, saying,

TENOR.

Who do men say that I am?

TWELVE DISCIPLES.

Some say that thou art John the Baptist; and others Elias, or one of the prophets.

TENOR.

But who say ye that I am?

SOPRANO.

And Simon Peter answered,

PETER. (Bass.)

Thou art the Christ, the Son of the living God.

Arioso. TENOR.

Blessed art thou, O Simon; for flesh and blood hath not revealed it unto thee, but my Father who is in heaven. And I say unto thee, that thou art Peter, and upon this rock will I build my church, and the gates of hell shall not prevail against it.

St. Matthew xvi. 14-18.

No. 7. Air. PETER. (Bass.)

My heart is glad, and my spirit rejoiceth; for thou wilt show me the path of life. In thy presence, O Lord, is fulness of joy; at thy right hand are pleasures forevermore.

Psalms xvi. 9-11.

No. 8. Chorus.

The Church is built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner-stone. This is the Lord's doing; it is marvellous in our eyes.

Ephesians ii. 20. Psalm cxviii. 23.

The Denial and Repentance.

No. 9. Recitative. SOPRANO.

And when Jesus and his disciples had kept the passover, they went out to the Mount of Olives. And the Lord said,

Matthew xxvi. 30.

Arioso. TENOR.

Simon, Simon, behold! Satan hath desired to have you, that he may sift you as wheat. But I have prayed for thee, that thy faith fail not. And do thou, when thou hast returned to me, strengthen thy brethren.

PETER.

Lord, I am ready to go with thee both to prison and to death.

Luke xxii. 31-33.

Arioso. TENOR.

All ye shall be offended because of me this night.

PETER.

Though all men be offended, yet will I never be offended.

TENOR.

Verily I say unto thee, that this night before the cock crow, thou shalt deny me thrice.

PETER.

Though I should die with thee, yet will I not deny thee.

TWELVE DISCIPLES.

Though we should die with thee, yet will we not deny thee.

Matthew xxvi. 31-35.

* The melodies of the three Chorals contained in "St. Peter," have been selected from the Lutheran Choral Book, and arranged with original harmony and orchestration by the composer of the present work. This is in accordance with the custom among foreign composers of introducing into their sacred compositions the old, popular choral melodies, which are the peculiar offspring of a religious age. (For example, the melody of "Sleepers awake," in "St. Paul," was composed by Praetorius, 1604, being simply arranged and harmonized by Mendelssohn. This custom is further exemplified in "St. Paul," and in the Passions Music and Cantatas of Sebastian Bach.) It is deemed necessary to make this statement, in order to prevent any misapprehension that otherwise might arise as to the origin of these three melodies.

No. 10. *Air.* TENOR.

Let not your heart be troubled. Ye believe in God, believe also in me. In my Father's house are many mansions. I go to prepare a place for you; and I will come again and receive you to myself. Let not your heart be troubled, neither let it be afraid. My peace I give unto you.

St. John xiv. 1, 2, 3, 27.

No. 11. *Quartet and Chorus.*

Sanctify us through thy truth; thy word is truth.

St. John xvii. 17.

No. 12. *Recitative.* CONTRALTO.

And lo! Judas came with a great multitude, and they laid hold on Jesus, and led him away to the high-priest. Then all the disciples forsook him, and fled.

Matthew xxvi. 47, 50, 56, 57.

No. 13. *Chorus.*

We hid our faces from him; he was despised, and we esteemed him not. He was brought as a lamb to the slaughter, yet he opened not his mouth.

Isaiah lxxi. 3, 7.

No. 14. *Recitative and Chorus.*

CONTRALTO.

But Peter followed him afar off, even into the palace of the high-priest; and they that stood by said to him,

Soprano. MAID SERVANT.

Thou also wast with Jesus of Nazareth.

Bass. PETER.

I do not understand what thou sayest.

Chorus. THE SERVANTS.

Art not thou one of his disciples?

Tenor. MAN SERVANT.

This is one of them.

PETER.

I do not know the man.

Chorus. THE SERVANTS.

Surely thou art one of them; for thou art a Galilean; thy speech betrayeth thee.

PETER.

I know not this man of whom ye speak.

CONTRALTO.

And while he spake the cock crew. And the Lord turned and looked on Peter; and he remembered the word of the Lord; and he went out, and wept bitterly.

St. Matthew xxvi. St. Mark xiv. St. Luke xxii. St. John xviii.

No. 15. *Lament.* (Orchestral.)No. 16. *Air.* PETER. Bass.

O God, my God, forsake me not! Turn thee unto me, and have mercy upon me; for I am desolate and afflicted. O Lord, pardon mine iniquity, for it is great. O keep my soul, and deliver me.

Psalm xxv. 16, 11, 20.

No. 17. *Chorus of Angels.*

Remember from whence thou art fallen, and repent, and do the first works. And he that overcometh shall receive a crown of life.

Revelation ii. 4, 26, 30.

No. 18. *Air.* CONTRALTO.

The Lord is faithful and righteous to forgive our sins, if we walk in the light, as he is in the light.

1 John i. 3, 7.

No. 19. *Chorus.*

Awake, thou that sleepest; arise from the dead, and Christ shall give thee light. The darkness is past, and the true light now shineth.

Ephesians v. 14. 1 John ii. 8.

Part III.

The Ascension.

No. 20. *Chorus.*

The Son of Man was delivered into the hands of sinful men; he was crucified, and on the third day he rose again.

St. Luke xxiv. 7.

No. 21. *Choral.*

Jesus, my Redeemer, lives,
Naught from him my soul can sever;
Bright the hope this promise gives,
I with him shall live forever:
Shall I fear then? Can the head
Rise and leave the members dead?

*Crüger. Lovers of Brandenburg.*No. 22. *Recitative and Solo.* TENOR & BASS.

After that he was risen from the dead, Jesus showed himself to his disciples. And none durst ask him, Who art thou? knowing that it was the Lord. And he saith to Peter, Simon, son of Jonas, lovest thou me more than these?

PETER.

Yea, Lord, thou knowest that I love thee.

TENOR.

Feed my lambs. Simon, lovest thou me?

PETER.

Yea, Lord, thou knowest that I love thee.

TENOR.

Feed my sheep. Simon, lovest thou me?

PETER.

Yea, Lord, thou knowest all things; thou knowest that I love thee.

TENOR.

Feed my sheep.

St. John xxi. 14-17.

Arioso. TENOR.

Go ye and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost; teaching them to observe all things, whatever I have commanded you. And lo! I am with you always, even unto the end of the world.

St. Matthew xxviii. 19, 20.

No. 23. *Recitative.* SOPRANO.

And he lifted up his hands and blessed them. And it came to pass, while he blessed them, that he was parted from them and carried up to heaven.

St. Luke xxiv. 50, 51.

No. 24. *Chorus.*

If ye then be risen with Christ, seek those things which are above, where Christ sitteth on the right hand of God.

Colossians iii. 1.

Recitative. CONTRALTO.

And Peter, with the Eleven, went forth to preach, the Lord working with them.

St. Mark xvi. 20. Acts ii.

No. 25. *Air.* SOPRANO.

O man of God, be strong in the Lord, and in the power of his might. Put on the whole armor of God, and fight the good fight of faith, lay hold on eternal life, whereunto thou art called.

1 Timothy vi. 11, 12. Ephesians vi. 10, 11.

No. 26. *Quartet.*

Feed the flock of God, and when the chief shepherd shall appear thou wilt receive a crown of glory that fadeth not away.

1 Peter v. 3, 4.

Pentecost.

No. 27. *Recitative.* TENOR.

And when the day of Pentecost was come, the apostles were all together in one place. And suddenly there came a sound from heaven as of a rushing mighty wind; and it filled all the house where they were sitting; and there appeared unto them cloven tongues as of fire; and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak in other tongues, as the spirit gave them utterance.

Acts II.

No. 28. *Chorus.*

The voice of the Lord divideth the flames of fire. The voice of the Lord is full of majesty, and every one doth speak of his glory.

Psalm xxxix. 7, 8, 9.

Now when this was noised abroad the multitude came together; and they were amazed and marvelled, saying.

No. 29. *Chorus.*

Behold, are not all these who speak Galileans? and how is it that we every one hear them in our own tongue, wherein we were born? and how is it that we hear them speaking in our tongues the wonderful works of God?

Acts II. 7, 8, 11.

Recitative. SOPRANO.

But Peter, standing up with the Eleven, lifted up his voice, and said unto them,

No. 30. *Air.* PETER. (BASS.)

Ye men of Judea, and ye that dwell at Jerusalem, hearken to my words. This is what was spoken by the prophet Joel, It shall come to pass in the last days, saith God, that I will pour out my spirit upon all flesh; and your sons and daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams. And I will show wonders in heaven above, and signs on the earth beneath, blood, and fire, and vapor of smoke; the sun shall be turned into darkness, and the moon into blood before the day of the Lord cometh, the great and notable day. And every one that calleth on the name of the Lord shall be saved.

Acts II. 14-21. Joel II. 28-32.

No. 31. *Air.* CONTRALTO.

As for man, his days are as grass; as a flower of the field, he flourisheth. For the wind passeth over it, and it is gone; and the place thereof shall know it no more. But the word of the Lord endureth forever; and this is the word which is preached to you.

Psalm ciii. 15, 16. 1 Peter I. 25.

No. 32. *Recitative.* PETER. (BASS.)

Ye men of Israel, hear these words! Jesus of Nazareth, a man approved of God to you, by miracles, and wonders, and signs, him ye have taken and by wicked hands, crucified and slain. This Jesus God raised up, whereof we all are witnesses. And being exalted by the right hand of God, and having received from the Father the promise of the Holy Ghost, he hath poured forth this, which ye now see and hear.

Acts II. 22-33.

Recitative. TENOR.

Now when they heard this, they were pierced to the heart, and said unto Peter and the rest of the apostles,

No. 33. *Chorus.*

Men and brethren, what shall we do to be saved?

Acts II. 37, 38.

No. 34. *Recitative and Twelve Male voices.*

PETER.

Repent, and be baptized every one of you in the name of Jesus Christ for the forgiveness of sins, and ye shall receive the gift of the Holy Ghost. For the promise is to you and your children, and to all that are afar off, as many as the Lord our God shall call.

TWELVE DISCIPLES.

For the promise is to you and your children, and to all that are afar off, as many as the Lord our God shall call.

Acts II. 38, 39.

Recitative. TENOR.

While Peter yet spake, the Holy Ghost fell on all that heard the word. And a great number believed, and were baptized, praising God.

Acts II. 41, 47; x. 44.

No. 35. *Chorus.*

This is the witness of God which he hath testified of his Son. We know that the Son of God is come, and hath given us understanding that we may know the True One.

1 John v. 9, 20.

No. 36. *Choral.*

Praise to the Father,
The glorious King of creation!
Bow down before him,
Ye chosen of every nation!
O, my soul, wake!
Harp, lute and psaltery take,
Sound forth thy glad adoration!

Nunander.

Recitative. SOPRANO.

And Peter said,

PETER.

Go and show these things to the brethren:

Acts XII. 17.

No. 37. *Solo and Chorus.*

PETER AND THE ELEVEN.

Now as ye were redeemed with the precious blood of Christ, love one another with a pure heart. And may the trial of your faith be found unto praise, honor and glory, receiving the salvation of your souls.

CHORUS.

Beloved, let us love one another; for love is of God.

1 Peter, I. 13, 19, 23, 7, 9. 1 John IV. 7.

Recitative.

Then they glorified God, saying,

No. 38. *Duet.* SOPRANO & TENOR.

Sing unto God, sing praises to his holy name, who called us out of darkness into his wonderful light.

Acts XI. 18. Psalm lxxviii. 4. 1 Peter II. 9.

No. 39. *Chorus.*

Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints. All nations shall come and worship before thee, for thy judgments are made manifest. We praise thee, O Lord, and glorify thy name for evermore: Amen.

Revelation xv. 3, 4. Psalm lxxcvi. 12.

CONTENTS.

PART FIRST.

No.		PAGE.
	INTRODUCTION.	5
1.	CHORUS. The time is fulfilled.	8
2.	RECITATIVE. (Tenor.) Now as Jesus walked.	17
3.	AIR. (Soprano.) The spirit of the Lord is upon me.	18
4.	{ RECITATIVE. (Tenor.) And he called his twelve disciples together.	20
	{ TWELVE MALE VOICES AND CHORUS. We go before the face of the Lord.	21
5.	CHORAL. How lovely shines the Morning Star!	29
6.	TENOR SOLO AND TWELVE MALE VOICES. And he asked his disciples.	30
7.	AIR. (Bass.) My heart is glad.	32
8.	CHORUS. The Church is built.	36
9.	{ RECIT. AND ARIOSO. (Soprano, Tenor, Bass.) And when Jesus and his disciples.	43
	{ SOLO AND TWELVE MALE VOICES. All ye shall be offended.	44
10.	AIR. (Tenor.) Let not your heart be troubled.	45
11.	QUARTET AND CHORUS. Sanctify us through thy truth.	49
12.	RECITATIVE. (Contralto.) And lo! Judas came.	54
13.	CHORUS. We hid our faces from him.	55
14.	RECITATIVE AND CHORUS. But Peter followed him.	59
15.	LAMENT. (Orchestra.)	63
16.	AIR. (Bass.) O God, my God forsake me not!	65
17.	CHORUS OF ANGELS. Remember from whence thou art fallen.	69
18.	AIR. (Contralto.) The Lord is faithful.	74
19.	CHORUS. Awake, thou that sleepest.	77

PART SECOND.

20.	CHORUS. The Son of Man.	87
21.	CHORAL. Jesus, my Redeemer, lives.	92
22.	{ RECITATIVE (Tenor & Bass.) AND SOLO. After that he was risen.	93
	{ ARIOSO. (Tenor.) Go ye and teach all nations.	95
23.	RECITATIVE. (Soprano.) And he lifted up his hands.	96
24.	CHORUS. If ye then be risen.	97
25.	{ RECITATIVE. (Contralto.) And Peter, with the Eleven.	102
	{ AIR. (Soprano.) O Man of God.	102
26.	QUARTET. Feed the flock of God.	107
27.	RECITATIVE. (Tenor.) And when the day of Pentecost.	112
28.	CHORUS. The voice of the Lord.	114
29.	{ RECITATIVE. (Contralto.) Now when this was noised abroad.	123
	{ CHORUS. Behold, are not all these.	123
30.	{ RECITATIVE. (Soprano.) But Peter, standing up.	126
	{ AIR. (Bass.) Ye men of Judea.	126
31.	AIR. (Contralto.) As for man.	132
32.	RECITATIVE. (Bass.) Ye men of Israel.	136
33.	{ RECITATIVE. (Tenor.) Now when they heard this.	137
	{ CHORUS. Men and brethren.	138
34.	RECIT. (Bass.) AND TWELVE MALE VOICES. Repent, and be baptized.	140
35.	{ RECITATIVE. (Soprano.) While Peter yet spake.	142
	{ CHORUS. This is the witness of God.	143
36.	CHORAL. Praise to the Father.	150
37.	{ RECITATIVE. (Soprano.) And Peter said.	152
	{ BASS SOLO, TWELVE M. VOICES & CHORUS. Now as ye were redeemed.	152
38.	{ RECITATIVE. (Soprano.) And then they glorified God.	158
	{ DUET. (Soprano & Tenor.) Sing unto God.	159
39.	CHORUS. Great and marvellous.	165

ST. PETER.

INTRODUCTION.

Adagio. (♩ = 72.)

ADAGIO.

First system of the musical score. It features a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a forte (*ffz*) dynamic, followed by a piano (*p*) section marked *sostenuto*. A horn part is indicated by *(Horns.)*. The system concludes with a piano (*p*) dynamic and the instruction *sempre*. The bass clef staff provides a harmonic accompaniment, starting with a piano (*pp*) dynamic and ending with a forte (*ffz*) dynamic.

Second system of the musical score. The treble clef staff continues the melodic line with dynamics including *pp*, *cres.*, *f*, and *dim.*. A triplet of eighth notes is present. The bass clef staff continues the accompaniment with dynamics *pp*, *cres.*, and *p dim.*.

poco più mosso.

Third system of the musical score. The tempo is marked *poco più mosso*. The treble clef staff features a piano (*p*) dynamic and *cres.*. The bass clef staff includes a left hand (*L. H.*) part with a forte (*f*) dynamic and a right hand (*R. H.*) part with a piano (*p*) dynamic and *cres.*. Pedal points are indicated by *Ped.* above the bass clef staff.

Fourth system of the musical score. The treble clef staff features a forte (*f*) dynamic and *sosten.*. A section marked *A. A.* begins, with dynamics *ffz* and *espress.*. The bass clef staff continues the accompaniment with a forte (*f*) dynamic and *sosten.*. The key signature changes to two flats.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *f*, *piu f*, and *ff sempre*.

Second system of a piano score. The right hand has a more complex, textured passage. Dynamics include *marcato.*, *decres*, and *p*.

Third system of a piano score, labeled 'B.'. The right hand has a melodic line with a *pp dolce.* marking and '(Wind.)' below it. The left hand has a rhythmic accompaniment with a *pp e leggiero.* marking.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include '(Strings.)' and *cres poco a poco.*

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *mf poco a poco accel. e cres*.

8 col.

C.

piu f *f* *decrescendo.* *p* *un poco ritardando.*

8 col.

dim. (*♩ = 88.*) *pp sempre.* (*Horns.*) *cres. poco a poco.*

sf

sf

p cres.

8 col.

THE DIVINE CALL.

No. 1.

CHORUS.—THE TIME IS FULFILLED.

Maestoso. ♩ = 88.

SOPRANO.

The time is ful - fill'd,

the time is ful -

ALTO.

TENOR.

The time is ful - fill'd,

the time is ful -

BASS.

ACCOMP.

fill'd, and the kingdom of heav - en is at

fill'd, and the king-dom of heav - en is at

Ped.

hand, the king - dom of heav'n is at

the king - dom of heav'n is at

hand, the king - dom of heav'n is at

the king - dom of heav'n is at

Ped. * *Scal.*

hand,

hand,

hand,

hand,

the time is ful -

the time is ful - fill

the time is ful

the time is fulfill'd, and the king - dom of heav - en is at

fill'd, and the king - dom of heav'n is at

ed, and the king - dom of heav'n is at

fill'd, and the king - dom of heav'n is at

mf *Scol.* *mf* *Ped.* *cres.* *f* *Ped.* *cres.* *

ff *ten.* *mf* *pp*

hand ;

ff *ten.*

hand ;

ff *ten.*

re -

ff *Ped.* *decre.* * *ten.* *decre.* *p*

re - pent, and believe the glad... ti - dings of

re - pent, and believe the glad ti - dings, ti - dings

mf

re - pent, and believe the glad ti - dings of God,.....

pent, and be - lieve..... the glad... ti - dings, glad ti - dings,

God, re -

of God,

re - pent,..... and be - lieve the glad ti - dings

of.... God,

pent,..... re - pent, and be - lieve the glad.....

re - pent, and be - lieve,

f

glad..... ti - dings of God, re -

ti - dings of God, re - pent, and be - lieve

re - pent, and believe the glad tidings of

re - pent, and be - lieve the glad ti

pent, and be - lieve,

the glad.....

God, and be - lieve the glad ti - dings

cres. dings, *f* *cres.* glad ti - dings of God. *f* *G*

believe the ti - dings of God.

ti - dings, glad ti - dings of God.

glad... ti - dings of God.

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

the time is fulfill'd,

the time is ful -

fz marcato *p cres.* *fz* *pp*

poco a poco crescendo. *f* *dim.*

fz *pp*

Scal.

and the king - dom of heav'n is at hand,..... heav-en is at

and the king - - dom of heav'n is at hand,..... heav-en is.... at....

fill'd, and the king - dom, and the king - dom of heav'n is at

of heav - en is at

poco a poco crescendo. *f* *dim.* *decresc.*

hand; re - pent,

hand; re - pent, and be -

hand; re - pent, and be - lieve, re - pent, re - pent,

hand; re - pent, and be - lieve..... re - pent, re - pent,

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

re - pent, and be - lieve the glad
 re - pent, and be - lieve the glad....

pp sempre.
 re - pent, and be - lieve the glad.... ti - dings of God,
 pent, and be - lieve,: be - lieve

8va.

K *cres. poco a poco.*
 ti - dings, the glad ti - dings, the glad ti - dings,
 ti - dings,
cres. poco a poco.
 the glad ti - dings, the glad ti - dings, the glad
 glad ti-dings of

cres. poco a poco.

f re - pent, re - pent, re - pent, and be - lieve the glad ti - dings, the
cres
 ti - dings of God, re - pent, re - pent, and be - lieve the glad ti - dings, the
f *cres*
 God, re - pent, re - pent, re - pent, and be - lieve the glad ti - dings, the

8va.

f *cres*

8va.

ff sosten. **L**

glad... ti - dings of God,

glad... ti - dings of God,

glad ti - dings of God,

8va *ff Sempres.* *deces*

8va *pp* be - lieve the glad ti - dings of God,

pp re - pent, and be - lieve,

pp re -

pp Rall al Fine. *pp dim.*

glad ti - dings of God.....

Rall al Fine. *pp* *pp dim.*

the glad ti - dings of God.....

pp be - lieve the glad ti - dings of God.....

pp dim.

pent, the glad ti - dings of God.....

Rall al Fine. *pp* *ppp*

No. 2.

RECIT.—NOW AS JESUS WALKED BY THE SEA OF GALILEE.

TENOR SOLO.

Now as Je - sus walk-ed by the sea of Ga-li-lee, he saw Si - mon and

Lento.

ACCOMP.

pp (Horns.)

Andrew, his broth-er, casting a net in - to the sea. And he said un - to them,

ad lib.

Adagio assai. (♩ = 76.) *espressivo e sostenuto.*

Come ye af - ter me, and I will make you fish -

sosten.

accomp. p

ad lib. *piu adagio.* *riten.*

ers of men. And straightway they forsook their nets, and fol - low - ed him.

p *mf* *p* *dim.* *pp*

No. 3. AIR.—THE SPIRIT OF THE LORD IS UPON ME.

Adagio. (♩ = 92.)

SOPRANO SOLO.

ACCOMP.

The

sostenuto e espressivo.

spir - it of the Lord is upon me, the spirit of the Lord is up-on me;

for he hath anointed me to preach good tidings to the poor, to preach good

tidings to the poor, good tidings to the poor;..... he hath

sent me to bind up the bro - ken - heart - ed,

The musical score is written for Soprano Solo and Piano Accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Adagio' with a quarter note equal to 92 beats per minute. The score is divided into five systems. The first system shows the beginning of the piece with the vocal line starting on a whole note 'The' and the piano accompaniment. The second system includes the instruction 'sostenuto e espressivo' and the lyrics 'spir - it of the Lord is upon me, the spirit of the Lord is up-on me;'. The third system continues with 'for he hath anointed me to preach good tidings to the poor, to preach good'. The fourth system includes a dynamic marking 'M.' above the vocal line and the lyrics 'tidings to the poor, good tidings to the poor;..... he hath'. The fifth system concludes with 'sent me to bind up the bro - ken - heart - ed,'. The piano accompaniment includes various dynamic markings such as 'p', 'dolce.', 'pp', 'sf', and 'cantando.'.

he..... hath sent me to bind up the bro - ken-heart - ed,

mf animato e cres *f* *f*
to pro-claim lib - er - ty, pro - claim lib - er - ty,

poco accel

cres. *fz* *cres.*

decres
lib - er - ty to the cap - tives, and to com - fort all..... that mourn,

f *p* *sf* *ten.* *ten.*

N. *a tempo.* *sosten.*
the spir - - it of the

sf dim. *dolce.*

sf dim.

Lord is upon me, the spirit of the Lord is upon me; for he hath anointed

sf

me to preach good tidings to the poor ; he hath sent me to bind up the bro - ken -

heart - ed, the broken-heart-ed, to pro - claim.....

p espressivo. *O, cresc.*

lib - - er - ty, lib - er - ty to the captives, and to comfort all that mourn,

ff *deces* *p*

he hath sent me to com - fort all that mourn.

fz *p rall.* *dimin.* *pp* *pp*

RECIT.—AND HE CALLED HIS TWELVE DISCIPLES TOGETHER.

TENOR VOICE. Recit.

animato.

And he called his twelve disciples together, and sent them out to preach the kingdom of God.

mf *sf* *sf fz dim. p*

No. 4. Twelve Male Voices and Chorus.—WE GO BEFORE THE FACE OF THE LORD.

Allegro. ♩ = 120.

SOPRANO.

ALTO.

TENOR.

BASS.

TENORS. *Unison.* THE TWELVE DISCIPLES.

Twelve Voices.

BASSES.

mf We go be -

Unison.

ACCOMP.

fz mf sosten.

fore the face of the Lord, to pre- pare his ways, to give

know - ledge of sal - va - tion un - to his peo - ple

P

by the re - mis - sion
 by the re - mis - sion of their sins,.... the re - mis - sion of their sins, thro' the

cres. sf dim.

ten - der mer - cy of our God, the ten - der mer - cy of our God.

p cresc. sf dim. e Ritard. p

G *A tempo.*

CHORUS

We

CHORUS. *p*

CHORUS. *p*

CHORUS. *p*

We

CHORUS. *p*

A tempo.

mf sf p

go be - fore the face of the Lord to pre - pare his ways, pre -

go be - fore the face of the Lord to pre - pare his ways, pre -

pare his ways, to give know - ledge of sal -

pare his ways, to give, to give know - ledge of sal -

va - tion un - to his peo - ple by the re - mis - sion of their

va - tion un - to his peo - ple by the re - mis - sion of their

by the re - mis -

sins, by the re - mis - sion of their sins, thro' the
 sins, by the re - mis - sion of their sins,.....
 sion, by the re - mis - sion of their sins,

ten - der mer - cy of our God, the ten - der mer - cy
 through the mer - cy of our God, the ten - der mer - cy

cres. *f* *dim.*
p *cres* *f* *dim.*
cresc. *f* *dim.*

cres *f* *sf dim.* *sf*

S
 of our God;

of our God;

TWELVE DISCIPLES.
 TENORS. *mf sostenuto.*
 Basses. *mf sostenuto.*

Chorus tacet. where - by the

day - spring from on high hath vis - it - ed us, to give

Unison.

sf

T

light, give light to them that sit . . . in dark - ness

cres

cres

SOPRANO CHORUS.

whereby the day - spring from on . . .

mp

ALTO CHORUS.

and in the shadow of death, and in the shad-ow of death.

p *sf* *p* *sf*

p *sf* *sf*

high hath vis - it - ed us to give light to them that sit in
 and to guide our feet in the way of peace,

dim. pp

dim. pp

dim. pp

dim. pp

dark - ness, and in the shadow of death, and to guide our feet
 to guide our feet,..... and to guide our feet

sf

U

sf

pp

pp

in the way of peace, where -
 in the way of peace, where
 in the way of peace, where

TENOR CHORUS.
 BASS CHORUS.

dim. pp

pp

pp

pp

pp (Horn.)

Ritard.

A tempo.

A tempo.

pp

by the day - spring from on high hath vis - it - ed us, hath

by the day - spring from on high hath vis - it - ed us, hath

vis - it - ed us, to give light to them that sit in

vis - it - ed us, to give light..... to them that sit in

to give light

dark - ness and in the shad - ow of death, and to

and to guide, and to guide our feet,

dark - ness and in the shad - ow of death, and to guide, to guide our

12 MALE VOICES.

No. 5. CHORAL.—HOW LOVELY SHINES THE MORNING STAR.

mf How love-ly shines the Morn - ing Star! The na - tions see and hail a - far, The
f Thou David's Son of Ja - cob's race, My Bridegroom, and my King of grace, For

1st time mf
 Repeat forte.

light in Ju - dah shin - ing. Low - ly, ho - ly, ev - er glo - rious
 thee my heart is long - ing.

Dim. *pp* *pp* *Cres.*
pp *pp* *cres.*

Dim. *pp* *pp* *Cres.*
pp *pp* *cres.*

dim. *pp* *pp* *p* *Cres.*

and vic - to - rious is my Sav - iour; He a - lone is King for - ev - er.

f *Dim.* *p* *f* *Dim.* *Ritard.* *p*

and vic - to - rious is my Sav - iour; He a - lone is King for - ev - er.

f *Dim.* *p* *f* *Dim.* *Ritard.* *pp*

Dim. *Dim.* *Ritard.* *p*
Dim. *pp*

No. 6. SOLO and 12 Male Voices.—AND HE ASKED HIS DISCIPLES.

SOPRANO RECIT. TENOR SOLO.

And he ask-ed his dis-ci - ples, saying, Who do men say that I am?

Con moto. ♩ = 96.

THE TWELVE DISCIPLES.

TENORS. BASSES.

Some say that thou art John the Bap-tist, and oth-ers E-li - as or

Andante sostenuto. ♩ = 66.

ACCOMP.

Riten. TENOR SOLO.

one of the prophets. But who say ye that I am?

Con moto.

Riten. p

SOPRANO RECIT. PETER. *f e solenne.*

And Simon Peter answer'd, Thou art the Christ, Thou art the Christ, the

Maestoso. ♩ = 84.

f Trombones.

TENOR ARIOSO.

Son of the liv - ing God. Bless - ed art thou, O Si - mon, for

Con moto.

flesh and blood hath not re-veal'd it un - to thee, but my

Fa - ther who is in heav - en. And I say un - to

dim. *poco piu moto e agitato.*

dim. *poco piu moto.* *sf* *sf*

thee that thou art Pe - ter, and upon this rock will I build my

Rit.

church, and the gates of hell shall not pre-vail against it.

A tempo. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *p*

No. 7.

AIR—MY HEART IS GLAD.

BASS SOLO.

Allegro. ♩ = 108.

ACCOMP.

PETER.

My heart is glad and my

spir - it re - joic - eth, my heart is glad and my spir - it re - joic - eth, for

thou wilt show me the path.... of life, for thou wilt

show me, thou wilt show me the path..... the

marcato.

path..... of life:.....

ff. *deces.*

A

in thy pres - ence, O Lord, is ful - ness of

dim. *p* *poco a poco.* *crec.*

joy,.... at thy right hand, are pleas - - -

pp *crec.*

- ures, are pleas-ures for ev - er - more,.... in thy

crec. *fz* *dim.* *p*

B

pres-ence is ful - ness of joy,..... at thy right hand are

crec. *fz* *fz* *f*

pleas - - ures, are pleas - ures for ev - - er

more,

My heart is glad and my

spir - it re - joic - eth, for thou wilt show me the path of...; life: in thy

pres - ence, O Lord, is ful - ness of joy,... in

thy..... pres - ence is ful - ness of joy,.... at thy

dim. *f*

..... right hand.... are pleas - ures for ev - - - er - more, at

dim. p. *f* *dim.*
Scol.

thy right hand are pleasures for ev - er, for ev - er -

f *ad lib.*

more.

A tempo.

cres. *fz*

p *dim.* *Ped.* *pp* *dim.* *ppp*

Maestoso. ♩ = 100.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

The Church is built up - on the foun - da - tion

The Church is built up - on the foun - da - tion

f marcato.

of the a - pos - tles and prophets, Jesus Christ himself being the chief cor - ner - stone,.....

chief cor - ner -

of the a - pos - tles and prophets, Je - sus Christ himself being the chief cor - ner -

chief corner - stone.....

cres. *dim.*

D *p* *cres.* *f*

... the Church is built up - on the foun - da - tion of the apostles and prophets,

stone, the Church is

stone, the Church is built up - on the foun - da - tion of the apostles and prophets,

p *cres.*

pp Je - sus Christ him - self being the chief corner-stone. *ten.*

pp Je - sus Christ

Je - sus Christ himself being the chief corner-stone. *ten.*

Je - sus Christ

pp *ff* *dim e rall.*

Allegro Maestoso. ♩ = 120.

This is the Lord's do - ing, this is the Lord's do - ing, it is

This is the Lord's do - ing, the Lord's

This is the Lord's do - ing,

Allegro Maestoso. *tr* *tr*

marcato.

mar - vel - lous in our eyes,

it is mar - vel - lous in our eyes,

do - ing,

this is the Lord's do - ing, it is mar - vel - lous in our

this is the Lord's do - ing,
 this is the Lord's do - ing,
 eyes, this is the Lord's do - ing, it is

it is mar - - vel -
 mar - - vel - - lous

lous in our eyes,
 this is the Lord's do - ing, the Lord's do - ing,
 in our eyes, this is the Lord's do - ing, this is the Lord's

the Lord's do - ing, this is the Lord's
 'tis mar - vel - lous in our eyes, this
 it is mar - vel - lous in our eyes,
 do - ing, it is mar - vel - lous in our eyes,

do - ing, this is the Lord's do - ing, it is
 is the Lord's..... do - ing, it is
 this is the Lord's do - ing, 'tis
 this is the Lord's do

cres. poco a poco.
cres. poco a poco.
cres. poco a poco.
cres. poco a poco
cres. poco a poco.

mar - vel - lous in our eyes, 'tis mar - vel - lous in our eyes,
 mar - vel - lous, mar - vel - lous in our eyes,
 mar - vel - lous..... in our eyes,
 ing, 'tis mar - vel - lous in our eyes,

f *ff* *ffz*
f *ff* *ffz*

in our eyes,

in our eyes,

decre.

Tempo primo Maestoso.

The Church is

f

The Church is

ten. Tempo primo Maestoso.

p *dim.* *ten.* *cres.* *f*

ten. *dim.* *ten.* *cres.* *f*

Scol.

built up-on the foun - da - tion of the a - pos - tles and prophets, Jesus Christ him-

built up-on the foun - da - tion of the a - pos - tles and prophets, Jesus Christ him-

sf self being the chief corner - stone,: *rit poco.* *ten.*

sf chief cor - ner - stone. *ten.*

sf self being the chief cor - ner - stone. *rit poco.* *ten.*

sf chief corner - stone.: *ten.*

rit poco. *dim. e* *Rall.*

Allegro maestoso.

the Lord's

This is the Lord's do - ing, this is the Lord's do - ing, 'tis

This is the Lord's do - ing, it is

This is the Lord's do - ing, it is mar -

Allegro maestoso.

do - ing, 'tis mar - vel - lous in our eyes, it is mar -

mar - vel - lous in our eyes, in our eyes,

mar - vel - lous in our eyes, this is the Lord's

..... vel - lous in our eyes,

..... vel - lous..... in

this is the Lord's do - ing, it is mar - - vel - lous in our

do - ing, 'tis marvellous in our

this is the Lord's do - ing, it is mar - vel - lous

I *rall poco a poco al fine.*

our eyes, this is the Lord's do - ing, 'tis

eyes,..... *rall poco a poco al fine.*

eyes,..... this is the Lord's do - ing, it is

in our eyes, *sf sf sf rall poco a poco al fine.*

ff sosten.

mar - vel - lous in our eyes.....

ff sosten.

mar - vel - lous in our eyes.....

ff sosten.

mar - vel - lous in our... eyes.....

mar - - vel - lous in our eyes.....

ff sostenuto.

THE DENIAL AND REPENTANCE.

No. 9. RECT. AND ARIOSO.—AND WHEN JESUS AND HIS DISCIPLES.

SOPRANO SOLO.

And when Jesus and his disci-ples had kept the passover, they went out to the Mount of

ACCOMP.

fz *p*

TENOR SOLO.

O - lives. And the Lord said, Si - mon, Si - mon, be -

cres. *fz* *fz*

tr

hold! Sa-tan hath de - sir - ed to have you, that he may sift you as wheat.— But

f *dim.* *p*

J *Adagio.* *With deep feeling.* *♩ = 96.*

I have prayed for thee, that thy faith, thy faith fail not. And do

p *e tranquillo.* *dim.* *pp*

piu mosso e agitato. cres. f

thou, when thou hast return'd to me, strengthen thy brethren.

cres. dim. p

PETER. RECIT.

dim. GRAVE p

Lord, I am ready to go with thee, both to pris - on and to death.

p dim. pp

SOLO AND TWELVE MALE VOICES.—ALL YE SHALL BE OFFENDED.

TENOR SOLO.

Allegro moderato. ♩ = 100.

All ye shall be of-fend - ed be-cause of me ^{this} night.

p sf

PETER.

Though all men be of-fend - ed, yet will I nev - er be of - fend - ed.

p sf

Oboe.

TENOR SOLO.

Ver - i - ly I say unto thee, that this night before the

espress. rit poco. mf cres.

K PETER.

cock crow, thou shalt de-ny me thrice. Though I should

die with.. thee, yet will I not de - ny thee.

THE TWELVE DISCIPLES.

TENORS. *mf* *sf* *sf* *ritard.*

Though we should die with thee, yet will we not de - ny thee.

BASSES. *mf* *sf* *sf*

No. 10.

AIR.—LET NOT YOUR HEART BE TROUBLED.

Andante con moto. ♩ = 69.

TENOR SOLO.

ACCOMP.

sf → *p dolce.*

dolce.

poco rit.
dim. *pp*

With feeling.

Let not your heart, your heart..... be troub - led,

p

let not your heart, your heart. be troub - -

dim.
dim.

led; ye believe in God, ye believe in God, be -

cres. *p* *f* *ritard.*

lieve al - so in me, believe al - so in me.

dim. *A tempo.* *ten.* *ten.* *ten.* *cres.* *ten.* *f*

L

In my Fa - ther's house are ma - ny man - sions,

in my Fa-ther's house are man - y man - sions, are many man - sions.

I go to prepare a place for you, I go to prepare a place for you ;

and I will come again, and re-ceive you to my - self,..... and re -

ceive you to myself.

mf *dim.* *pp*
rit.

Let not your heart your heart be troub - led,

let not your heart, your heart be troub - led, neither let it be

animato.

afraid, let not your heart.... be troubled, neither let it be afraid. My

f *rit poco e dim.*

peace I give un - - - to you.

A tempo.

p *rit.* *p* *dim.* *pp*

No. 11. QUARTET AND CHORUS.—SANCTIFY US THROUGH THY TRUTH.

Larghetto. ♩ = 132.

BASS SOLO.

Sanc - - - ti -

fy - us, sanc - ti - fy us through thy truth,

SOPRANO SOLO.

Sanc - - - ti - fy us, sanc - ti - fy us through thy truth;

ALTO SOLO.

sancti - fy us through thy truth;

TENOR SOLO.

Sanc - - - ti - fy us, sancti - fy us through thy truth;

BASS SOLO.

M CHORUS.

CHORUS.

Thy word is

CHORUS.

Thy word is

CHORUS.

Thy word... is truth, thy

Poco piu mosso, ♩ = 58.

Thy word... is truth,

sanc - ti

truth, thy word is truth,

truth... is truth,

sanc - ti

word... is truth,

Poco piu mosso.

sf Cres. poco a poco.

fy us through thy

fy us through thy

through..... thy

dim. *pp* *cres. poco a poco.*

truth ; thy word is

dim. *pp* *cres. poco a poco.*

dim. *pp* *cres. poco a poco.*

truth ; thy word is

dim. *pp* *cres. poco a poco.*

sf dim. *ppp* *cres. poco a poco.*

accel.

truth, thy word is

accel.

truth, thy word is

accel. *sf*

ff

truth,

ff

truth,

ff sostenuto. *decres.*

Rall. molto.

p *pff*

N CONTRALTO SOLO.

Sanc - - ti - fy - us, sanc - ti - fy us through thy truth,

Tempo primo.

p *pff*

SOPRANO SOLO.

sanc - - ti - fy us, sanc - ti - fy us thro' thy truth ;

ALTO SOLO.

sanc - ti - fy us thro' thy truth ;

TENOR SOLO.

sanc - - ti - fy us, sancti - fy us, sanc - ti - fy us

BASS SOLO.

us thro' thy truth ;

mf *dim.* *p*

sanc - - ti - fy us, sanc - - ti - fy us

sanc - ti - fy us, sanc - ti - fy us through thy truth,

sanc - ti - fy us through thy truth, through thy truth,

mf *p*

SOPRANO SOLO.

through thy truth; sanc-ti-fy us through thy truth; thy word is truth....

CHORUS.

pp sempre.

thy word is truth,..... is truth,

CHORUS.

pp sempre.

SOLO.mf

thy word is

SOLO.mf

thy word is truth,... .. is truth,

CHORUS.

pp sempre.

thy word is

SOLO.

thy

thy word is truth, sanc-ti-fy us through thy truth, thy word is truth.

CHORUS.

pp sempre.

thy word, thy word is truth.

CHORUS.

pp sempre.

truth.....

CHORUS.

truth,..... thy..... word..... is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

word is truth, thy word is truth, thy word is truth.

CHORUS.

pp sempre.

No. 12. RECI. — AND LO! JUDAS CAME WITH A GREAT MULTITUDE.

Allegro assai con fuoco. ♩ = 152.

CONTRALTO
SOLO.

ACCOMP.

f

And lo!

marcato.

Ju - das came with a great mul-titude, and they laid hold on Je - sus,

Moderato. ♩ = 108.

and led him a-way to the high - priest.

sf rit. *p*

Then all the dis - ci - ples forsook him and fled.

Riten.

No. 13.

CHORUS.—WE HID OUR FACES FROM HIM.

Andante patetico. $\text{♩} = 72$.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

We hid our fa - ces

We hid our fa - ces from him, our fa - ces from

We hid our fa - ces from him, from

Andante patetico.

We hid our fa - ces from him; he was des - pis - ed, des - pis - ed, and we es -

from him;

him;

he was des - pis - ed, des - pis - ed, and we es -

teem'd him not, and we esteem'd him not.

and we es - teem'd him not.

teem'd him not, and we es - teem - ed him not.

Allegro. $\text{♩} = 120$.*Allegro.**pp* *cres.*

mf He was brought as a lamb to the slaugh -

mf He was brought as a lamb to the slaugh -

He was brought as a lamb,

mf *dim.*

ter, he was brought as a lamb to the slaugh - ter,

ter, he was brought as a lamb to the slaugh - ter,

mf *Dim.*

R *sf* yet he o-pen'd not his mouth, he open'd not his mouth, *riten.*

p yet he o-pen'd not his mouth, he open'd not his mouth, *riten.*

p dolce. (Oboe.) *p* *sf* *riten.*

*S*Andante primo.

we hid our fa-ces from him;

we

we hid our fa - ces

rall. *p* *Andante primo.*

he was despised, and we es-teem - - ed him

hid our fa-ces from him ;

from him ; *p* he was despis-ed, he was despis'd,

we hid our fa - ces from him; he was des-pis-ed, and we

dim. *p* *T* Allegro. *f*

not..... He was brought as a

and we es-teem'd him not. He was brought as a

and we esteem'd him not. He was brought as a

.... es - teem'd him not, *Allegro.* = 120.

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

lamb, . . . brought to the slaugh - ter, yet he

lamb, brought to the slaugh - tar, yet he

dim. dim. dim. dim.

o - pen'd not his mouth, he o - pen'd not his mouth.

o - pen'd not his mouth, he o - pen'd not his mouth.

Andante. A tempo.

pp pp

p pp

pp

Andante. A tempo. Allegro.

p pp cres.

Meno Allegro.

f f2 dim. pp ppp

No. 14. RECIT. WITH CHORUS.— BUT PETER FOLLOWED HIM.

RECIT.

CONTRALTO SOLO.

But Pe - ter follow'd him afar off, e - ven in - to the palace of the high - priest, and they that stood

ACCOMP.

Allegro con fuoco. ♩ = 132.

SOPRANO SOLO. MAID SERVANT. *f sosten.*

by, said to him. Thou al - so wast with

PETER. *f sosten.*

Jesus of Naz - a - reth. I

do not un - derstand what thou say - - est.

U CHORUS. THE SERVANTS.
ff Allegro con fuoco.

Art not thou one of his disciples? art not thou one of his dis-ci-ples?
Art not thou one of his disciples? art not thou one of his dis-ci-ples?
Art not thou one of his disciples? art not thou one of his, of his dis-ci-ples?

TENOR SOLO. SERVANT.

f sostenuto.

This is one of them.

mp cresc. fz fz mp cresc.

PETER.

I do not know the man.

fz fz fz fz

V CHORUS. *Allegro di molto.*

f

Sure-ly thou art one of them,

Sure-ly thou art one of them, sure-ly thou art one of them, one of them,

Sure-ly thou art, sure-ly thou art one of them, sure-ly thou art one of them, one of them,

Sure-ly thou art one of them, sure - - ly, sure-ly thou art

Allegro di molto. ♩ = 96.

f

f

one of them; for thou art a Gal - i - le - an, thy speech be -

f

one of them; for thou art a Gal - i - le - an, thy speech be -

f

f

W

tray-eth thee, surely thou art one of them,

tray-eth thee, sure-ly thou art one of them, sure-ly thou art

p *cres.* *mf*

sure - ly thou art one of them, one of them; for

sure - ly thou art one of them, thou art one of them; for

one of them, thou art one of them; for

sure - - - ly, sure-ly thou art one of them; for

f

f

thou art a Gal-i-le - an, thy speech be - tray - - - eth thee.....

f

thou art a Gal-i-le - an, thy speech be - tray - - - eth thee.....

RECIT. PETER. *sf*

I know not this man of whom ye speak.

Grave.

CONTRALTO RECIT.

(Horn.)

sf p sf p sf

sf

And while he yet spake, the cook crew. And the Lord turn-ed and look-ed on Pe - - -

with feeling.

ter; and he remember'd the word of the Lord: and he went out, and wept bit - ter - ly.

p col voce. pp

LAMENT.

No. 15.

Adagio con gran espressione e agitato. ♩=66.

Orchestra. *pp* *sf* *sf*

pp *sf* *accel e cres.* *sf*

tempo primo. *f*

cres. *f* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

A poco piu mosso. ♩=80. *f* *sf* *p* *fz*

First system of a musical score, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It contains various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *ppp*, and a hairpin crescendo symbol.

Second system of the musical score. It begins with a *ff* dynamic marking. The music includes a section marked *Dim. p* (diminuendo piano) and another section marked *ppp con sordino.* (pianissimo con sordino). A large 'Y' symbol is placed above the treble staff. The system concludes with a hairpin decrescendo symbol.

Third system of the musical score. It features a section marked *espress.* (espressivo) and another section marked *cres.* (crescendo). The music consists of sustained chords and moving lines in both staves.

Fourth system of the musical score. It begins with the tempo marking *Tempo primo.* and a dynamic marking of *mf cantando.* The system includes several *sf* (sforzando) markings and a hairpin crescendo symbol.

Fifth system of the musical score. It starts with a *cresc. sempre* (crescendo sempre) marking. The system includes a *ff* (fortissimo) dynamic marking and a hairpin decrescendo symbol. The word *Scal.* (scalando) is written below the bass staff.

Sixth system of the musical score. It begins with a *mp* (mezzo-piano) dynamic marking. The system includes markings for *dim.* (diminuendo), *Lento.* (Lento), *ritard.* (ritardando), and *attacca.* (attaca). It concludes with a *pp* (pianissimo) dynamic marking.

No. 16.

AIR.—O GOD, MY GOD, FORSAKE ME NOT!

Andante appassionata. ♩ = 72. PETER.

BASS SOLO.

O God, my

ACCOMP.

God, forsake me not! Turn thee un-to me, turn thee

un-to me, and have mer - - cy up-on me, have mer - - cy up -

on me; for I am des-o-late and af-flict-ed,

poco. ritard.

ad lib. *A* *Piu mosso e agitato.* ♩ = 92. *sf*

for I am des-o-late and af-flict-ed. O Lord,

O God, my

Tempo primo.

pp *crec.*

God, forsake me not! Turn thee un-to me, turn thee

rit.

mf *p*

un-to me, and have mer - - cy up - on me, have mer - cy up -

on me; for I am des - o-late and af-flict - ed, for I am

poco ritard.

ten. *ten.*

Opiu mosso e agitato.

des - o - late and af - flict - ed. O

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

sf Lord, pardon mine in - i - qui - ty, *sf* O par - don mine in -

Soa.

sf *cres.* *sf* *decres.*

i - qui - ty; for it is great.

cres. *Ritellando*

p *Dim.*

O keep my soul, and de - liv - er me, O keep my soul, and de -

A tempo.

liv - er me, O God, for - sake me not, O

God, for - sake me not, my God, for - sake me not.

Ritard. molto. p

p *pp*

No. 17. CHORUS OF ANGELS.—REMEMBER FROM WHENCE THOU ART FALLEN.

(To be sung by a small chorus of select voices.)

Moderato e tranquillo. $\text{♩} = 76.$

1st. SOPRANO.

2nd. SOPRANO.

1st. CONTRALTO.

2nd. CONTRALTO.

ACCOMP.

Re - mem - ber, re - mem - ber from whence thou art fal -

Re - mem - ber, re - mem - ber from whence thou art fal -

Moderato e tranquillo.

len, re - mem - ber, re - mem - ber from whence thou art

len, re - mem - ber, re - mem - ber from whence thou art

(Harp) *p*

Ped. R.H. L.H. R.H. L.H. **p*

R.H. L.H. R.H. L.H.

fal - len, and repent, re - pent, and do the first

fal - len, and repent, re - pent, and do the first

Ped. *p* * *sf* *sf* *p*

works, repent, and do the first works, the first works.

works, repent, and do the first works.

works, repent, and do the first works.

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

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

f *Dim.* *poco rit.* *pp*

p *f* *dim.* *poco rit.* *pp* *Ped.* *Ped.* *Ped.*

Allegro. ♩ = 120.
FULL CHORUS. Soprano.

And he that o - ver - cometh shall re -

Alto. mf animato.

And he that over-cometh, he shall receive a crown, re -

Tenor. mf animato.

And he that o-vercometh shall receive a crown of life,

Bass. mf

Allegro. *mf* *sf* *sf* *sempre legato*

ceive a crown of life, and he that o - ver - com - eth,

and

crown of life, and he that o - ver - com - eth,

and

p dolce. *dolce.* *p dolce.* *dolce.*

mf *cres.*

and he that o - ver - com - eth shall re -

he that o - ver - com - eth,

he shall re - ceive a

cres.

he shall re - ceive a

cres.

he that o - ver - com - eth,

Fp

ceive a crown of life,

crown of life, he shall re - ceive a crown of life, re -

crown of life, he shall re - ceive a crown of life, re -

he shall re - ceive a crown of

ceive a crown of life,

he shall re - ceive a crown of

SELECT VOICES.
Soprano 1st.

life, re-pent, re-pent,
Soprano 2nd.
life, re-pent, re-pent,
Contralto 1st.
Contralto 2nd.

Ped. dim. pp# p

FULL CHORUS.
Soprano.

re-pent, and do the first works.
re-pent, and do the first works. And he that o - ver -
com - eth, and he that o - ver - com - eth shall re - ceive a
com - eth, and he that o - ver - com - eth shall re - ceive a

cres. H
cres. Alto.
cres. Tenor.
cres. Bass.
cres. p cres.
mf cres. f
cres. f
cres. f
cres. f

crown of life,.... re-ceive a crown of life, and
 crown..... of life,.... re-ceive a crown of life, and
 crown.... of life, shall re-ceive a crown of life,.....
 crown,..... a crown of life,

he that o-ver-com-eth shall re-ceive a crown,.... a crown.....
 crown of life, re-ceive a
 and he that o-ver-com-eth shall re-ceive a crown, a
 re-ceive a crown, a crown

Cres. poco a poco. *ff* *dim e ritard.*
mp cres. *ff*
cres. *ff* *dim e ritard.*
cresc. poco a poco. *ff* *dim e ritard.*

.... of life.....
 crown of life.....
 crown of life.....
 of life.....

A tempo. dim.
A tempo.
A tempo. dim.
A tempo.

p Ped. dim. poco rit. pp

No. 18.

AIR—THE LORD IS FAITHFUL.

Andante con moto. $\text{♩} = 80.$ *A tempo.*

AGCOMP. (Violoncello Solo.) *dolce.* *Ritard.*

poco ritard. *accel. e agitato.* *f sosten.* *mf* *Dim.*

cres. *sosten.*

J CONTRALTO SOLO.

The Lord is faith - ful and right - eous

to for - give our sins, the Lord is faith - ful and

Violonc.

right - eous, faith - ful and right - eous to for -

sosten. *mf*

sof./n.

K

piu mosso e energico. ♩ = 96.

give our sins, if we

walk in the light,.... if we walk in the light,.... as

he.... is in the light, as he is in the light,

L Tempo primo. ♩ = 80.

The Lord is faith - ful and right - eous

to for - give our sins, the Lord is faith - ful and right - eous,

dim. *pp* **M** *Piu mosso e energico.*

faith - ful and right - eous to for-give our sins, if we

walk in the light, if we walk in the light, as he is in the

tr *fz* *fz* *fz* *fz* *fz* *piu forte.*

meno mosso. *dim.*

light, the Lord is faith - ful and right - eous to forgive, to forgive our

mf *p*

f sosten. *m.v.* *ritard.*

sins,..... if we walk in the light as he is in the

f marcato. *fz* *p*

A tempo.

light.

A tempo. *ritard molto.* *dolce e dim.*

pp *pp*

Vcl'n Solo.

No. 19.

CHORUS.—AWAKE, THOU THAT SLEEPEST.

Molto allegro e vivace. ♩ = 96.

SOPRANO. *f* A - wake,

ALTO. *f* A - wake,

TENOR. *f* A - wake,

BASS. *f* A - wake,

ACCOMP. *Molto allegro e vivace.*
pp tremolo. cres. poco a poco. *ff*

pp thou that sleep - est, *f*

pp thou that sleep - est, *f*

pp thou that sleep - est, *f*

pp thou that sleep - est, *f*

pp *cres.*

wake. thou that sleep - - est, a - rise from the dead, a -

wake. thou that sleep - - est, a - rise from the dead, a -

pp *cres.* *pp* *cres.* *pp* *cres.* *pp* *cres.*

ff *pp* *cres.* *ppoco* *a poco.*

rise from the dead, and Christ shall give thee light... ..

rise from the dead, and Christ shall give thee light... ..

f

The darkness is past and the true light now shineth; a - wake, and

The darkness is past and the true light now shineth; a - wake, and

and Christ shall give thee light,

mf

The darkness is

true light now shi - neth, now shi - - - - neth; a -

Christ shall give thee light, shall.. give.... thee..... light,

and Christ shall give..... thee light,

mf *0*

past and the true light now shi - neth, the dark - ness is past. the true
 wake, and Christ shall give thee light, a - wake, and Christ....
 the true... light... . . . now... . . . shi - -

light... now shi - - - neth, the true light now shi -
 shall give.... thee.... light, the true light now shi -
 - neth, the
 the darkness is past and the true light now shi - - - - neth, the

neth, a - wake...
 true light now shi - neth, a - wake...
 P
 decres. p cres. f

dim. *pp* *mf*

... thou that sleep - - est, the dark - ness is past and the

dim. *pp* *mf*

the dark - - - -

dim. *pp* *mf*

... thou that sleep - - est, the

pp *cres.* *mf*

true... .. light... .. now shi - - - neth,

ness is past, and... the true... ..

dark - - - - ness is... .. past, the dark - - - - ness is

mf

the

the dark-ness is past, ... a -

light now shi - - - - neth, a - -

past, the dark - - - - ness is past, a - -

dark-ness is past and the true... .. light now shi - - neth, a -

mf *mf* *mf* *mf* *mf* *mf*

wake..... thou that sleep - - -

wake..... thou that sleep - - -

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

est,

est,

a - - - rise....

a - - - rise..... *marcato.*

f *mf* *p* *pp*

mf *cres.*

a - - rise from the dead, and Christ shall give.....

rise,

from.... the.... dead, a - - rise,

rise..... from the dead,

mf *mf*

thee light, and Christ.....

rise from the dead,..... and Christ shall

mf

and Christ shall give thee

shall give thee light,..... a - -

give..... thee light, and Christ shall give

a - rise from the dead,.... and Christ shall give

light,..... shall give thee light; Christ.....

f

decres.

-wake, .. a - wake,..... thou that

thee light, a..... wake, thou that sleep - - -

shall give..... thee light.....

dim.

pp

poco rit. **R** *a tempo.* *mf*

sleep - - - - est, The dark - - - - ness is past, and the

poco rit. *a tempo.*

est,

poco rit. *a tempo.* *mf*

a - wake, and Christ shall

poco rit. *a tempo.*

poco rit. *a tempo.* *cres.* *f*

true light.... now shi - - - - neth,

and Christ shall give thee light, the darkness is

give thee light,....

f *f*

The dark - - - - ness is past and the true light now shi - -

mf *dim.*

the true light now shi - -

dim.

past and the true light now shi - neth, the true light now shi.....

mf *dim.*

a - wake,....

dim. *mf*

- neth, a - - wake, and Christ shall give thee light, a -

dim. *p*

S

mf neth, a - - wake, *dim.* *p* thou that

mf neth, a - wake, *dim.* *p* thou that sleep - -

..... a - - wake.... thou.. that sleep *dim.* *p* est,.....

- - wake, thou... that.... sleep

cres. *mf* *dim.* *p*

sleep - - est, a - - rise from the dead,.....

..... est, a - - rise..... a -

..... a - rise..... a - -

- - est, a - - rise from the dead.....

cres. *dim.* *p*

T

dim. *pp*

- - rise from the dead,..... and Christ shall

dim. *pp*

- - - - - rise,..... and Christ shall

..... a - - rise from the dead,.....

dim. *pp sempre.*

pp and Christ shall give thee, give thee...
 give... thee, ... give thee
 give... thee light, shall give thee
 and Christ

cres.

f light *mf* The
 light.... The darkness is past and the true light now shi -
 light..... The dark-ness is past and the true light now shi -
 light.... a - - wake, and Christ shall

f *mf* *sf* *sf* *mf* *cres.*

cres. darkness is past and the true light now shi - - - - - neth,....

neth, the true light, the true light now shi - neth,
 neth, now shi - - - neth, ... the dark-ness is past, the
 give thee light. The dark-ness is past,..... the

f

the dark - ness is past, and the true light . . .

the true light now shi - - - neth, . . . the

dark - ness is past, the dark - - - - - ness is past,

dark - ness is past, the dark - - - - - ness is past,

now shi - - neth, the true light now shi - - - - -

dark - - ness is past, the true

the true light now shi - - neth, the

the true light, the true light now shi - -

neth, now shi - - neth.

light now shi - - - - - neth.

true light now shi - - - - - neth.

neth, the true light now shi - - - - - neth.

tutta forza. *Ped.*

Detailed description: This is a page of a musical score, page 86. It contains vocal lines and piano accompaniment. The lyrics are: "the dark - ness is past, and the true light . . . the true light now shi - - - neth, . . . the dark - ness is past, the dark - - - - - ness is past, dark - ness is past, the dark - - - - - ness is past, now shi - - neth, the true light now shi - - - - - dark - - ness is past, the true the true light now shi - - neth, the the true light, the true light now shi - - neth, now shi - - neth. light now shi - - - - - neth. true light now shi - - - - - neth. neth, the true light now shi - - - - - neth.". The score includes various musical notations such as dynamics (p, f, decres., cresc., loco., tutta forza., Ped.), articulation (accents), and phrasing (slurs). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes.

SECOND PART.

THE ASCENSION.

No. 20.

CHORUS.—THE SON OF MAN.

Andante Maestoso. ♩ = 66. λ

ACCOMP.

expressively. *p*

The

expressively. *p*

The

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

Son of man was deliver'd in-to the hands of sin - ful men, the Son of man was de -

Son of man was deliver'd in-to the hands of sin - ful men, the Son of man was de -

sf *sf* *sf* *sf*

liv - er'd in - to the hands of sin - ful men, in - to the hands of sin - ful men ;

rit e dim. *pp*

rit e dim. *pp*

rit e dim. *pp*

rit e dim. *pp*

liv - er'd in - to the hands of sin - ful men, in - to the hands of sin - ful men ;

ritard e dim. *pp*

A tempo.

he was cru - ci - fied, he was

sf p

he was cru - ci - fied, he was

sf p

A tempo.

(Brass.)

sf p

cru - ci - fied, he was cru - ci - fied, was cru - ci - fied, ritard e dim.

sf *f* *pp*

he was cru - ci - fied, cru - ci - fied, ritard e dim.

sf *f* *pp*

cru - ci - fied, he was cru - ci - fied, cru - ci - fied, ritard e dim.

sf *f* *pp*

he was cru - - - ci - fied,

sf *f* *pp*

sf p

ritard e dim. *riten.*

B *Allegro assai e gioioso.* ♩ = 92.

and on the third day he rose a - gain, and

and on the third day he rose a - gain, and

Allegro assai e gioioso.
(Trumpets,)

on the third day he rose a - gain,

on the third day he rose a - gain,

and on the third day he rose again,

and on the third day he rose a -

and on the third day he rose a - gain, he rose a - gain, the third.....

and on the third day he rose a - gain,
 and on the third day he rose a - gain, he rose a - gain,
 gain, and on the
 day he rose a - gain, and on the third day he rose a - gain, he
 he was cru - ci - fied, he was cru - ci - fied, and
 third day he rose a - gain, he was cru - ci - fied, he was cru - ci - fied, and
 rose a - gain,
 on the third day he rose a - gain, the third day he rose a - gain, the
 on the third day he rose a - gain, the third day he rose a - gain, the
 on the third day he rose a - gain, the third day he rose a - gain, the
 on the third day he rose a - gain, the third day he rose a - gain, the

ff *marcato*

third day, the third day, he rose a - gain, and

third day, the third day, he rose a - gain, and

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.

on the third day he rose a - gain, and on the third day he rose.....

on the third day he rose a - gain, and on the third day he rose.....

This system contains the third and fourth systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment continues with the same texture as the first system.

..... a - - gain.....

..... a - - gain.....

This system contains the fifth and sixth systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment concludes with a final cadence.

NO. 21.

CHORAL.—JESUS, MY REDEEMER, LIVES.

♩ = 72. *p* *cres.* *dim.*

SOPRANO. Je - sus, my Redeem - er, lives, Naught from him my soul can se -

ALTO. *p* *cres.* *dim.*

TENOR. Je - sus, my Redeem - er, lives, Naught from him my soul can se -

BASS. *p* *cres.* *dim.*

ACOOMP. *p dolce.* *p* *cres.* *dim.*

(Violins divided)

p *cres.* *f* *mp* *dim.*

ver. Bright the hope this prom - ise gives, I with him shall live for - ev -

p *cres.* *f* *mp* *dim.*

ver. Bright the hope this prom - ise gives, I with him shall live for - ev -

p *cres.* *f* *mp* *dim.*

p dolce. *cres.* *f* *mp* *dim.*

p *sf* *cres.* *dim.* *dim.*

er. Shall I fear then? can the head Rise and leave the members dead?

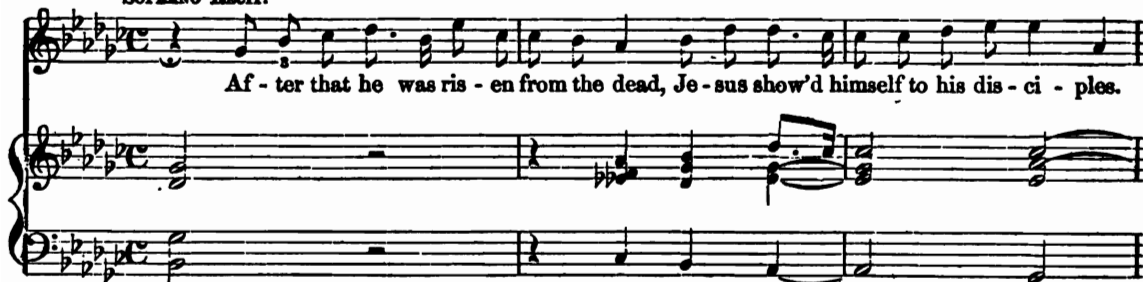
p *sf* *cres.* *dim.* *dim.*

er. Shall I fear then? can the head Rise and leave the members dead?

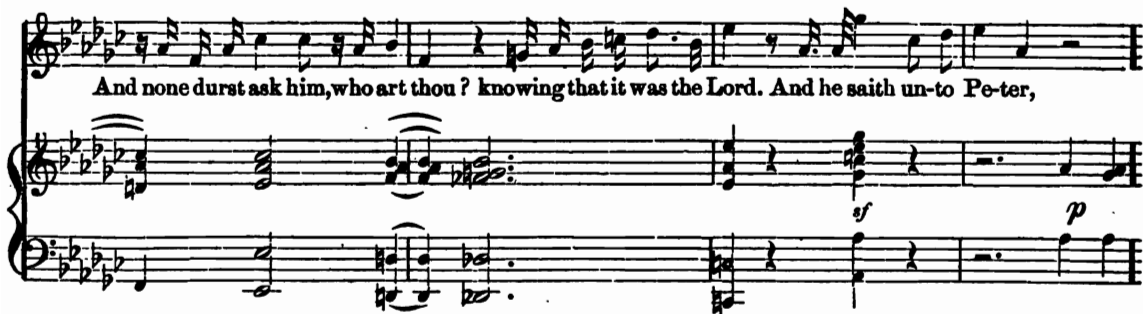
p dolce. *sf* *cres.* *p* *dim.* *rit.*

No. 22. RECIT. AND SOLO.—AFTER THAT HE WAS RISEN.

SOFRANO RECIT.



Af - ter that he was ris - en from the dead, Je - sus show'd himself to his dis - ci - ples.



And none durst ask him, who art thou? knowing that it was the Lord. And he saith un-to Pe-ter,

D TENOR ARIOSO. *espressivo.* PETER. *Con passione.*



Si - mon, son of Jo - nas, lov - est thou me more than these? Yea,

TENOR ARIOSO. *sf - dolce.*



Lord, thou know-est that I love thee. Feed my



lams, feed my lams.

sosten. **PETER. f.**

Si - mon, lov - est thou me? Yea Lord, thou knowest that I

dim e rall. *p* *cres e agitato.* *ff*

TENOR SOLO.

love thee. Feed my sheep,

p *sf*

feed my sheep.

sf p *dim e rall.*

E sosten. **PETER.**

Si - mon, lov - est thou me? lov - est thou me? Yea,

Lord, thou know - - est all things, thou

know - est, thou knowest that I love thee.

TENOR. *ad lib.*
Feed my sheep, feed my sheep.

ARIOSO.—GO YE AND TEACH.

TENOR SOLO. *Maestoso.* ♩ = 80.

Go ye and teach all na - tions, bap - tizing them in the name of the

ACCOMP. *mf*

Fa - ther, and of the Son, and of the Ho - ly Ghost;

teach - ing them to ob - serve all things, whatever I have command - ed

you. And lo!... I am with you al - ways, I am

with you al - ways, ev'n to the end, the end of the world.

ritard. molto.

No. 23. RECIT.—AND HE LIFTED UP HIS HANDS.

SOPRANO SOLO.

And he lift - ed up his hands and bless - ed them,

ACCOMP. (Harp)

and it came to pass, while he blessed them, he was part-ed from them and

car - ried up, to heav'n.

*pp Ped. Ped. Ped. Ped. ritard. pp **

No. 24.

CHORUS.—IF YE THEN BE RISEN.

Moderato. ♩ = 84. dolce.

SOPRANO. *p* If ye then be ris - en with

ALTO. *p* *dolce.*

TENOR.

BASS.

ACCOMP. *p*

Christ, seek those things which are a - bove,..... seek those

are..... a - bove,

dolce. If ye then be ri - sen with Christ, seek those things,

dolce.

things, seek those things, those things which are a - bove, where

seek those things, seek those things,.... which are a - bove, where

dolces. *pp*

cres. **F** *pp*
 Christ sit-teth on the right hand of God, if ye

cres. **f**
 Christ sit-teth on the right hand of God, if

cres. **f** *pp*
 then be ris - en with Christ, seek those things which

cres. *p cresc.*
 if ye then be ris - en with Christ, seek those

cres. *m* *mf*
 ye.... then be ris - en with Christ, seek those things which

cres. *mf*
 if ye.... then be ris - en with

are a - bove, seek those things,
 things a - bove, seek those things.....

are a - bove, if ye.... then be ri - -
 Christ, if ye.... then be ris - en with Christ,

H

God, if ye then be ris - en with

God,

dim. *p*

Christ, seek those things which are a - bove,..... seek those

are..... a - bove,

dolce. *p* if ye then be ri - sen with Christ, seek those things,

things, seek those things which are a - bove,

seek those things which are a - bove,

cres. *f* *cres.* *f* *cres.* *f* *cres.* *f*

cres. *f* *decres.* *legato sempre.*

I *p dolce. cres. poco a poco.*

where Christ... sit - teth on the
dolce. cres. poco a poco.
 where Christ sit - teth on the
dolce. cres. poco a poco.
 where Christ sit - teth on the
dolce. cres. poco a poco.
 on

p dim. pp

right hand of God, where Christ sit - teth on the right
deces. rall. e dim.
 right hand of God, where Christ sit - teth on the right
deces. rall. e dim.
 the right hand,..... the right

f decres.

A tempo. pp
 hand of God.....
 hand of God.....

a tempo. pp sf pp ppp

RECIT.—AND PETER, WITH THE ELEVEN.

CONTRALTO SOLO.

And Peter, with the E-lev-en went forth to preach, the Lord working with them.

No. 25.

AIR.—O MAN OF GOD.

Allegro di molto. $\text{♩} = 100.$ *f animato.*

SOPRANO SOLO.

O man of

ACCOMP.

f marcato.

God, be strong in the Lord, and in the pow-er of his might,

O man of God, be strong ... in the

Lord, and in the pow-er of his might,

f cres.

J

Put on the whole.....

ar - mor of God, and fight the good fight, the fight of

faith, and..... fight the good..... fight of

K

faith, lay hold

on e - ter - nal life..... where - un - to thou art call - ed,

lay hold on e - ter - nal life.....

This system contains the first line of the musical score. It features a vocal line with the lyrics "lay hold on e - ter - nal life....." and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a downward bowing or breath mark (v) under the first few notes.

... where - un - to thou art call'd, lay hold

cres.

This system contains the second line of the musical score. The vocal line continues with the lyrics "... where - un - to thou art call'd, lay hold". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and a *cres.* (crescendo) marking above the final measure.

on e - ter - nal life... where - un - to

ff sosten.

This system contains the third line of the musical score. The vocal line continues with "on e - ter - nal life... where - un - to". The piano accompaniment features a dynamic marking of *ff sosten.* (fortissimo sostenuto) above the first measure.

thou..... art call'd.....

This system contains the fourth line of the musical score. The vocal line continues with "thou..... art call'd.....". The piano accompaniment features a downward bowing or breath mark (v) under the first few notes.

p *cres.*
tremolo.

This system contains the fifth line of the musical score. The piano accompaniment features a dynamic marking of *p* (piano), a *cres.* (crescendo) marking, and a *tremolo.* marking above the first few notes.

Musical score for the first system, featuring piano accompaniment. The bass line includes dynamics *f* and *p*, and a *cres.* marking. The treble line has a melodic line with some grace notes.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line starts with a **L** marking and includes the lyrics "O man of God, be". The piano accompaniment includes a dynamic *f* marking.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal line includes the lyrics "strong in the Lord, and in the power of his might."

Musical score for the fourth system, including vocal lines and piano accompaniment. The vocal line includes the lyrics "Put on the whole.....".

Musical score for the fifth system, including vocal lines and piano accompaniment. The vocal line includes the lyrics "armor of God, and fight the good..... fight of".

faith, the good fight,..... the fight of

sf p sf p sf p

faith,..... lay hold on e - ter - nal life,

cres. ff

where-un - to thou..... art call'd, where - un - to

thou..... art call - - - - ed, thou art

call'd.....

p cres. ff poco rit.

No. 26.

QUARTET.—FEED THE FLOCK OF GOD.

Adagio. ♩ = 96.

acomp. sempre piano.

*cantando.
(English horn.)*

Vln Solo

sf.

L. H. pp

poco rit. e dim.

SOPRANO SOLO.

dolce.

Feed the flock of God,

ALTO SOLO. *dolce.*

Feed the flock of God,

TENOR SOLO.

Feed the

BASS SOLO.

p

and when the chief shepherd shall appear,
 and when the chief shep - herd shall ap - pear,
 flock of God..... and when the chief shepherd shall ap - pear, thou

(Violin) *cres.* *f*

sf thou wilt re-ceive a crown of glo - ry that fa - deth, fa-deth not a-way,
sf *cres.* *dim.* fa - deth not away,
cres. *dim.* wilt re-ceive a crown of glo - ry that fa - deth not a - way,
 Feed the

f *p*

feed the flock of God,
 feed the flock of God..... the flock of God,
 feed the flock
 flock of God,.... the flock of God,

and when the chief shep - herd shall ap -
 and when the chief..... shepherd shall..... ap -
 of God,..... and when the chief shepherd shall ap -
 and when the chief shep - herd. shall..... ap -

L.H.

N *poco piu mosso e animato.* *mf* *a tempo dolce.*

pear, thou wilt receive a crown of glo - ry, thou wilt receive a crown of glo - ry that
 pear, thou wilt receive a crown of glo - ry, thou wilt receive a crown of glo - ry,

poco piu mosso. *mf* *a tempo.*

fa - - deth not a - way,.... fa - - deth not a - way,....
 that fa - - deth not a - way, fa - - deth not away,

0

sf *legato.*

feed the
feed the flock of God,
feed the flock of God,

p

flock of God.... and when the chief shepherd shall appear thou wilt receive a crown of
the flock of God,.... and when the chief shep - - herd shall appear thou wilt receive a crown of
and when the chief shepherd shall appear,

poco rit. *a tempo.*
poco rit. *a tempo.*
poco rit. *a tempo.*
poco rit. *a tempo.*

p *cres.* *a tempo.*

cres.
 glo - ry, a crown of glo - ry that fa - - - deth not, thou wilt receive a crown of
cres.
 a crown of glo - - ry that fa - deth
cres.
 glo - ry, a crown of glo - ry, that fa - deth
cres.

f *dim.* *p* *rit.* *pp*
 glo - ry, a crown of glo - ry that fa - deth not, fa - deth not a - way.
dim. *p* *rit.* *pp*
 not,
f *dim.* *p* *rit.* *pp*
 not, a crown of glo - ry that fa deth not, fa - deth not a - way.
f *dim.* *p* *rit.* *pp*

(Violin Solo.)
a tempo.
 (Engl. Horn.)

ritard poco. *ppp*

PENTECOST.

No. 27. RECIT.—AND WHEN THE DAY OF PENTECOST WAS COME.

TENOR SOLO. *ad lib.*
 And when the day of Pentecost was come,
Allegro maestoso e con fuoco. $\text{♩} = 108.$
ACCOMP. *f* *dim.* *p* *f*

ad lib. *p*
a tempo. the a-pos-tles were all to-geth-er in one place, *a tempo.*
f *ppp*

And sud-den-ly there came a sound from heav'n
poco a poco *cres.* *ff*

cres. *ff*
 AS OF A MIGH-TY RUSH-ING WIND,
ff sempre.

and it fill-ed all the house where they were
8va.

sit - - - ting; and

Ped. *f* * *pp* *cres. poco a poco.*

there ap - pear - ed un - to them clo - ven tongues as of

cres.

fire; and it sat up-on each of them.

ff *mf* *dim e ritard.* *a tempo.*

And they were all fill - ed with the Ho - - - ly Ghost,

p *p* *dim.* *pp*

p *dim.* *pp*

and began to speak in oth - er tongues, as the spir - it gave them ut - ter-ance.

a tempo. *rit.* *rall.*

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

No. 28.

CHORUS.—THE VOICE OF THE LORD.

Allegro con fuoco. ♩ = 152. *f*

SOPRANO.

The voice of the Lord di - vid - eth the

ALTO.

TENOR.

The voice of the Lord di - vid - eth the

BASS.

ACCOMP.

Allegro con fuoco.
f

flames of fire, the voice of the Lord di - vid - eth the

the voice..... of the Lord di -

flames of fire, the voice of the Lord di - vid - eth the

flames of fire, the Lord di-vid - eth the flames of fire.

vid - eth the flames,

flames of fire, di-vid - eth the flames of fire.

the voice of the Lord,

The voice of the Lord is full of ma - jes - ty, and

The voice of the Lord is full of ma - jes - ty, and

and ev - e - ry one doth speak of his

ev - e - ry one,.....

and ev' - ry one doth speak of his

glo - - - ry.....

glo - - - ry.....

P

the voice of the
the voice of the

mf

pp *pp* *mf*

Lord di - vid - eth the flames of fire.....

Lord di - vid - eth the flames of fire.....

The voice.....

The voice.....

f *p* *f* *p*

f *p*

The voice of the Lord is full of.....

..... of the

of the Lord is full..... is full of.....

The voice of the Lord,

cres. *cres.* *cres.* *cres.*

ma - jes - ty, his voice is full of ma - -

ma - jes - ty, his voice is full of ma - -

f *ff* *ff* *ff*

f *cres.* *ff* *deces.*

deces.

jes - - ty,

deces.

deces.

jes - - ty,

deces.

p *ff*

and ev - e - ry one,..... doth..... speak of his

doth speak.....

and ev' - ry one doth speak of his

and ev - e - ry one..... doth..... speak of his

cres. *cres.* *cres.* *cres.*

p *cres.*

glo - - - ry, doth speak of his glo
 of his glo - - - ry, of his
 glo - - - ry, and ev' - ry one doth speak of his
 glo - - - ry, and ev' - ry,

f *dim.* *dim.* *dim.* *dim.*

ry and ev'-ry one doth speak of his
 glo ry,
 glo ry and ev'-ry one doth speak of his
 one doth speak of his glo

cres. *cres.* *cres.* *cres.* *cres.*

glo - - - ry.....
 glo - - - ry.....
 glo - - - ry.....
 glo - - - ry.....

ff *ff* *ff* *ff* *decres.*

R

The voice of the Lord di - vid - eth the

The voice of the Lord di - vid - eth the

flames of fire, the voice of the Lord di - vid - eth the
 the voice..... of the Lord di -
 flames of fire, the voice of the Lord di - vid - eth the

flames of fire, the Lord di-vid - eth the flames of fire.
 vid - eth the flames,
 flames of fire, di-vid - eth the flames of fire.
 the voice of the Lord,

mp The voice of the Lord is full of ma - jes - ty,
cres. *f*
mp The voice of the Lord is full of ma - jes - ty, and
cres. *f*

doth speak:..... of his glo - - ry,
 ev - e - ry one..... doth speak of his glo - - ry,
 one doth.... speak of his glo - - ry,

T
 the voice of the Lord is
 the voice of the Lord
 the voice of the Lord..... is
 the voice of the Lord..... is full.....
pp *cres.* *poco a poco.*

full.... of ma - - - jes - ty, and ev' - ry
 full of ma - - - jes - ty, and ev' - ry
f *cres.* *ff* *ff sempre.*

ff sempre.

one doth speak..... of his glo

ff sempre.

one doth speak..... of his glo

ry, ev' - - - ry one doth speak of his glo - -

ry, ev' - - - ry one doth speak of his glo - -

ritard. *a tempo.*

- - - - - ry.....

ritard. *a tempo.*

- - - - - ry.....

ff *ritard.* *a tempo.*

RECIT.—NOW WHEN THIS WAS NOISED ABROAD.

CONTRALTO SOLO.

Now when this was nois'd-abroad the mul-ti - tude came together,

ACCOMP.

Vivace. and

f *tr*

ritard.

they were a - maz - ed and mar - vel - led, say - - ing,

sf *p*

No. 29.

CHORUS.—BEHOLD, ARE NOT ALL THESE.

Allegro con brio. ♩ = 132.

SOPRANO.

Be - hold,..... are not all these who speak Ga - li -

ALTO.

TENOR.

Be - hold,..... are not all these who speak Ga - li -

BASS.

ACCOMP.

f *Allegro con brio.*

le - ans? be - hold, are not all these who speak Gal - i - le - ans?

le - ans? be - hold, are not all these who speak Gal - i - le - ans?

be - hold, are not, are not all these who speak Gal - i - le - ans?

and how is it that we ev' - ry one hear them in our own tongue,

and how is it that we ev' - ry one, and how is it that we ev' - ry one, hear them in our own

where - in we were born? and how is it that we hear them

tongue, where - in we were born? and how is it that we hear them

sosten.
be - hold, are

speaking in our tongues the wonderful works of God? behold, are not
 speak - ing in our tongues
 speaking in our tongues the wonderful works of God? and how is it that we
 not..... all these who speak Gali - le - ans?

ff
 all... these who speak Gal - i - le - ans? and how is it that we
ff
ff
 ev - ry one hear them in our own tongue, and how, how
ff
 and how is it, how is it that

ritard.
 hear them speak - ing in our tongues the won - der - ful works of God?
ritard.
 that we hear them speaking of the won - - - derful works of God?
ritard.
 is it that we hear them speaking of the won - der - ful works of God?
ritard.
 we hear them speaking in our tongues the won - der - ful works of God?
ritard.

RECITATIVE.—BUT PETER STANDING UP.

SOPRANO SOLO. *maestoso.*
 But Pe - ter stand - ing up with the Elev - en,

ACCOMP. *sf p f*

f lift - ed up his voice, *ad lib.* and said un - to them, *p*

No. 30.

AIR.—YE MEN OF JUDEA.

BASS SOLO. *Maestoso.* ♩ = 80.
 Ye men of Judea, and ye that dwell at Je -

ACCOMP. *sf p sf p sf p sf p sf p*

rit. sf p fz rit. animato. riten. pp
 - ru - sa-lem, heark-en to my words. This is what was spoken by the proph - et Jo - el,

Allegro moderato ma con fuoco. ♩ = 116.
f p f p f p f pp cres. poco a poco.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a half rest. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and begins with a series of chords and moving lines.

The second system continues the musical score. The vocal line begins with the lyrics "And it shall come to pass in the". The piano accompaniment features dynamic markings of *ff* and *mf*. The system concludes with a fermata over the final notes.

And it shall come to pass in the

The third system continues the musical score. The vocal line begins with the lyrics "last days, saith God, that I will pour out my spir - it up -". The piano accompaniment features a dynamic marking of *mp.*. The system concludes with a fermata over the final notes.

last days, saith God, that I will pour out my spir - it up -

The fourth system continues the musical score. The vocal line begins with the lyrics "- on all flesh; and your sons and daughters shall". The piano accompaniment features a dynamic marking of *p dolce.*. The system concludes with a fermata over the final notes.

- on all flesh; and your sons and daughters shall

The fifth system continues the musical score. The vocal line begins with the lyrics "prophecy, and your young men shall see vis - ions,". The piano accompaniment features a dynamic marking of *p dolce.*. The system concludes with a fermata over the final notes.

prophecy, and your young men shall see vis - ions,

and your old men shall dream dreams, your old men shall

rit. *dim.* *dim.*

ten. *pp* *ten.* *pp*

dream dreams.

rit. *pp* **V**

poco piu mosso. ♩ = 126.

rit. *ppp* *pp* *cres.*

And I will show wonders in heav'n a

f sempre.

-bove, and signs on the earth be-neath,

pp *cres.* *f*

blood and fire, and va-por of

ffz *cres.* *f*

p smoke ; **W**

the sun shall be turned in - to dark - ness,

and the moon shall be turn-ed in - to blood, be-fore the day of the

Lord.... com-eth, the great and no-ta-ble day, **X**

the sun shall be turned in - to

dark-ness, the moon shall be turned in - to blood, be - fore the day of the Lord

com - - - - - ath, the great and no-ta-ble day,

and I will pour out my spir - it up-on all flesh, saith God, and

I will pour out my spir - it up-on all flesh, and

ev - ery one that call - eth on the name of the Lord shall be

saved, and I will pour out my spir - it up - -

Z.
on all flesh, and ev - ery one that call - eth, that

call - - eth on the Lord, and ev - ery one that call - eth on the

name of the Lord, that call - eth on the Lord, shall be sa - ved, be

SAV - - - ed.

The first system shows a vocal line with the lyrics "SAV - - - ed." and a piano accompaniment. The piano part includes a *mf* dynamic marking.

ritard.

dim. *pp* *dim.* *pp*

The second system continues the vocal line and piano accompaniment. It includes a *ritard.* marking and dynamic markings of *dim.* and *pp*.

No. 31.

. AIR—AS FOR MAN.

Larghetto. ♩ = 69.

espressivo.

CONTRALTO SOLO.

As for man his days are as

ACCOMP. *pp*

The third system features a vocal line for Contralto Solo and piano accompaniment. The lyrics are "As for man his days are as". The piano part has a *pp* dynamic marking.

riten.

grass, as... a flow - er of the field he flour - ish - eth,

dolce.

The fourth system continues the vocal line and piano accompaniment. It includes a *riten.* marking and a *dolce.* marking. The lyrics are "grass, as... a flow - er of the field he flour - ish - eth,".

as for man his days are as grass, as a flow - er of the

dolce.

The fifth system continues the vocal line and piano accompaniment. It includes a *dolce.* marking. The lyrics are "as for man his days are as grass, as a flow - er of the".

field, as a flow - er he flour - - ish-eth, as a flower of the

dolce.

field he flour - - ish-eth, For the

A piu mosso. ♩ = 92.

pp sempre legato.

wind..... pass - eth o - ver it,

cres. poco a poco. *ff*

and it is gone; and the place there -

riten. *a tempo.*

ppp ppp pp

of shall know it no more, shall

riten. *ff*

know it no more,

p *pp* *pp* *ppp* *pp* *Tempo primo.*

as for man his days are as grass;

as..... a flow - er of the field, he flourisheth. For the

riten poco. *piu mosso.*

wind pass-eth o - - - ver it, and it is

gone; and the place.... there of shall know it no

p *p* *crea.*

more..... shall know it no more. But the word of the

p

Lord en - dur - eth for - ev - er, but the word of the Lord en -

dur - eth for - ev - er, and this is the word, the word which is preached to you,

and his word en - dur - eth for - ev - er.

riten. poco. *a temp.*

rit.

p *dim.* *pp* *ppp*

No. 32.

RECITATIVE.—YE MEN OF ISRAEL.

PETER.

BASS
SOLO.

Ye men of Is - ra - el, hear these words!

Andante maestoso. ♩ = 69.*marcato.*

ACCOMP.

p

Je - sus of Naz - a - reth, a man approv'd of God to you by mir - a - cles, and won - ders, and

signs,

him have ye ta - ken, and by wick - ed hands, cru - ci - fied and slain.

Andante maestoso.

This Je - sus God rais - ed up, where - of we all are

wit-nesses. And be-ing exalted by the right hand of God, and having received from the

The first system of music consists of a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line begins with the lyrics 'wit-nesses. And be-ing exalted by the right hand of God, and having received from the'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line.

Father the promise of the Ho - ly Ghost, he hath pour'd forth this, which ye now see and hear.

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Father the promise of the Ho - ly Ghost, he hath pour'd forth this, which ye now see and hear.' The piano accompaniment includes dynamic markings such as *ff*, *dim.*, *p*, and *pp*, and a tempo marking *dimin e riten.* at the end of the system.

RECIT.—NOW WHEN THEY HEARD THIS.

TENOR SOLO.

Now when they heard this they were pierc - ed to the heart,

ACCOMP.

The recitative section begins with a tenor solo line (treble clef) and piano accompaniment (treble and bass clefs). The tenor solo line includes the lyrics 'Now when they heard this they were pierc - ed to the heart,'. The piano accompaniment is marked *p* and *sf > p*. The music is in a recitative style with a simple harmonic accompaniment.

and said un - to Pe - ter and the rest of the a - pos - tles,

The final system of music shows the vocal line (treble clef) and piano accompaniment (treble and bass clefs). The vocal line includes the lyrics 'and said un - to Pe - ter and the rest of the a - pos - tles,'. The piano accompaniment continues with a simple harmonic accompaniment.

No. 33.

CHORUS.—MEN AND BRETHERN.

Con moto ed energico. ♩ = 84.

SOPRANO.

Men and breth - ren, what shall we do to be sav -

ALTO.

TENOR.

Men and breth - ren, what shall we

BASS.

ACCOMP.

ed? what shall we do to be sav'd?..... what shall we

do to be sa - ved? what shall we do to be sav'd?

what shall we do to be sa -

cres.

do to be sav'd?... what shall we do to be sav'd? what

what shall we do to be sav'd?

what shall we do to be sav'd? what shall we do to be sav -

ved?

shall we do? what shall we do to be sav - ed?

.... ved? what shall.... we do to be sav - ed?

what shall we do to be sav - ed?

deces. *dim.* *p*

deces. *dim.* *p*

deces. *dim.* *p*

deces. *dim.* *p*

men and breth - ren, what shall we do to be sav -

men and breth - ren, what shall we do to be sav'd....

f *ff* *ff* *ff*

ed?.....

.... to be.... sav - - ed?.....

..... be sav - ed?.....

.... to be.... sav - - ed?.....

ff sempre. *Ped.* *Ped.* *

No. 34. RECIT. AND SOLO.—REPENT, AND BE BAPTISED.

BASS SOLO.

PETER.

Re - pent, re - pent, and be bap - tis - ed, ev' - ry one of you,

Grave. $\text{♩} = 60.$

ACCOMP.

(Trombones.) *f* p *mf* p *pp*

In the name of Je - sus Christ, for the forgiveness of sins, and ye shall receive the gift of the

Ho - ly Ghost.

Andante. $\text{♩} = 66.$

pp *cres.* *sf* *Dolce* *cres.* *f*

Andante con moto. $\text{♩} = 88.$

For the prom - ise is to you and your chil - - dren, and to

sf *p*

all that are a - far off, as many as the Lord our God shall

ritard.

C THE TWELVE DISCIPLES.

1st. TENORS.

Musical staff for 1st Tenors with lyrics: For the promise is to you and your children, and to

2nd. TENORS.

Musical staff for 2nd Tenors with lyrics: For the promise is to you and your children, and to

1st. BASSES.

Musical staff for 1st Basses with lyrics: For the promise is to you and your children, and to

2nd. BASSES.

Musical staff for 2nd Basses with lyrics: For the promise is to you and your children, and to

ACCOMP.

Accompanying piano part with lyrics: call, a tempo.

First system of vocal and piano accompaniment. Lyrics: all that are a-far off, as many as the Lord our God shall call, the. Includes markings: *riten.*, *a tempo.*

Second system of vocal and piano accompaniment. Lyrics: man-y as the Lord our God, as many as the Lord our Lord..... as many as the. Includes markings: *riten.*, *a tempo.*

sf *a tempo.* *sosten.* *rit. e dim.* *pp*

God shall call, as our God..... shall call....

sf *a tempo.* *rit. e dim.* *pp*

as our God shall call.....

sf *a tempo.* *rit. e dim.* *pp*

God shall call, God shall call.....

sf *a tempo.* *rit. e dim.* *pp*

rit. e dim. *pp*

RECITATIVE.—WHILE PETER YET SPAKE.

TENOR SOLO.

While Pe-ter yet spake, the

Vivace. *A*

ACCOMP.

Andante. *animato.*

Ho - ly Ghost fell on all that heard the word. And a great

num - ber be - lie - ved, and were hap - tiz - ed, prais - ing God.

No. 35.

CHORUS.—THIS IS THE WITNESS OF GOD.

Allegro. Moderato. ♩ = 92.

mf

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

Cantando.

mf

Dim.

mf

Dim.

mf

Dim.

Dim.

tes-ti-fied of his

which he hath tes-ti-fied of his

This is the witness of God, which he hath tes-ti-fied of his

Son,

This is the witness of

God,

which he

hath

Son

he hath tes - - -

This is the witness of

God,

This is the witness of God,

which he hath

tes - ti - fied..... of his Son, this is the witness of
 ti - fied of..... his Son.
 this is the witness of God.
 tes - ti - fied of his Son.
 God. We know that the Son of
 God is come, and hath giv'n us un - der -
 We know that the Son of God is come, and hath giv'n us un - der -

scad
tr
f
p
f
sf Dim.
p
p
Cres.

stand - ing, that we may know the True One, hath

stand - ing, that we may know the True One, and hath giv'n us un - der -

sf *sf* *p* *p* *Dolce.*

giv'n us un - der - stand - ing, that we may know the

stand - - - ing, that we may know the True One, the

p *p* *Cres.* *f* *p* *Cres.*

True One, we know that the Son of God is come, and hath

True One, the True One, and hath

E

f *f* *sf* *f* *sf*

f *Dim.* *f* *Dim.* *p*

giv - en us un - der - stand - ing, that

giv'n us un - der - stand - ing, that we may know,

f *Dim.* *f* *Dim.* *p*

giv'n..... us un - der - stand - ing, that

f *Dim.* *f* *Dim.*

giv'n us un - der - stand - ing, that we may know,

Dim. ten. *pp* *Sempre.*

we may know *dim. ten.* *pp* *Sempre.* the True

p that we may know, *pp* *Sempre.* the True

Dim. ten. *pp* *Sempre.*

we *p* may know *dim.* *pp* the True

that we *Dim.* may know the True

F *pp* *Sempre.*

One, The True One,

pp *Sempre.*

One, The True One,

pp *Cres. poco a poco.*

This is the witness of God, which he hath

This is the witness of God, which he hath

tes-ti-fied of his Son, which he hath tes-ti-

This is the wit-ness of God..... which he hath

tes-ti-fied of his Son,

Dim.

Dim.

fied of his Son, This is the wit-ness of

tes-ti-fied of his Son,

This is the witness of God,

God,.....

Dim.

God, which he..... hath tes - ti - fied

God, which he hath tes - - ti - - fied

this is the wit-ness of

..... which he hath tes - ti - - fied of his

this is the wit-ness of God, which he hath

this is the wit - - - ness of

God,

Son, this..... is the wit - - - - ness,

Dim. *p* tes - - - ti - fied,..... hath tes-ti - fied..... of his *Dim.*

God, which he hath tes - ti - fied..... of his *Dim.*

the wit - ness of God, which he hath tes - ti - fied..... of his *Dim.*

he hath tes - ti - - fied..... of his *Dim.*

H *pp*

mf

Son.

We know that the Son of God is

pp mf sosten.

Son. We know that the Son of God is come, We know that the Son of God is

Son.

We know that the Son of God

Legato sempre.

pp Cres. poco a poco

Cres.

come, and hath giv'n us understanding that we may know the True One, that
come, and hath giv'n us under-stand-ing that we may know the True One, that

Cres.

come, and hath giv - en us under-standing that we may know the True One,
come, and hath giv - en us under-stand-ing that we may know the

Cres.

f we may know, may know *Dim.* the True One.

f we may know..... *Dim.* the True One.

ff This is the wit-ness of God..... which he hath testi-fied of his Son.

True One, that we may know, may know the True One.

Dim.

p

No. 86.

CHORAL.—PRAISE TO THE FATHER.

Andante maestoso. ♩ = 72.

SOPRANO.

Praise to the Fa - ther, the glo - ri - ous King of cre -

ALTO.

TENOR.

Praise to the Fa - ther, the glo - ri - ous King of cre -

BASS.

ACCOMP.

Andante maestoso.
marcato. (Harp.) *f* (Orchestra.)

a - - - tion..... *p* Bow down be - fore him, ye

a - - - tion..... *p* Bow down be - fore him, ye

marcato. (Harp.) *p*

cho - sen of ev - e - ry na - - - tion.....

cho - sen of ev - e - ry na - - - tion.....

ff O my soul, wake!..... *mf* Harp, lute and

ff O my soul, wake!..... *mf* Harp, lute and

ff *deces.*
Ped. (Wind in st. Harps.)

psal - ter - y take, Sound forth thy glad ad - o - ra - -

psal - ter - y take, Sound forth thy glad ad - o - ra - -

dim. *p cres.*

tion.....

tion.....

tr *Ped. poco rit. e dim.* * *p*

RECITATIVE.—AND PETER SAID.

SOPRANO SOLO.

PETER.

And Pe - ter said, Go and tell these things to the breth - ren.

ACCOMP.

p

No. 37. SOLO AND CHORUS.—NOW AS YE WERE REDEEMED.

BASS SOLO.

Andantino. ♩. = 63.

PETER.

Now as ye were re-deem - ed by the

ACCOMP.

p dolce.

pre - cious blood of Christ, love one an-oth - er,

love one an-oth - - er with.... a pure heart, a pure.....

PETER.

BASS SOLO.

heart.
THE DISCIPLES.

TENORS.

BASSES.

SOPRANO.

CHORUS. *pp*

Be-lov - ed, let us love... one anoth - er,

ALTO.

CHORUS. *pp*

TENOR.

CHORUS. *pp*

Be-lov - ed, let us love... one anoth - er,

BASS.

CHORUS. *pp*

ACCOMP.

and may the tri-al

crs.
for love is of God,

for love is of God,

for love is of God,

for love is of God,

for love is of God,

p

of your faith be found un-to praise, honor and glo-ry,

let us love one an-oth er,

be - lov - ed,

let us love one an - oth - er,

for

be - lov - ed,

re - ceiv - - - - - ing the sal-

for love is of God,

love is of God, for love..... is of God,

for love is of God, is of God,

for love is..... of God,

cres.
cres.

p

p

p

p

mf *sosten.*

cres.

p

p

p

rit. poco.
 va - tion of your... souls.
p *a tempo.* *sf*

p CHORUS.
 Now as we were redeem - ed by the precious blood of
p CHORUS.
p CHORUS.
 Now as we were redeem - ed by the precious blood of
p CHORUS.
poco rit. *p*

PETER.
 and
dim.
 Christ, let us love one an - oth - er, one an - oth -
dim.
 let us love one an - oth -
dim.
 Christ, let us love one an - oth - er, one an - oth -
dim.
 Christ, let us love one an - oth - er, one an - oth -
dim.

f may the tri - al of your faith be found unto praise, hon - or and glo - ry,

pp er; for love is of God, *p* for love is of

pp er; for love is of God, *p*

pp er; for love is of God, *p*

pp er; for love is of God, *p*

pp er; for love is of God, *p*

pp er; for love is of God, *p*

and may the tri - al of your faith be found un - to

and may the tri - al of your faith,

God,..... is of God, *p* let us love one an -

p one

p one

praise, hon - or and glo - ry, re - ceiv - - ing
 be found un - to praise, hon - or and glo - ry, re - ceiv - - ing

mp

cres. oth - - er, for love is of God, let us love one an -
 an-oth - er for..... love.....

mp

cres. be-lov - ed, let us love one an - oth - er, let us love one an -
 for love..... is of God, love.....

cres. the sal - va - - tion of your.... souls, re - ceiv - ing the sal - va - tion of your
 the sal - va - tion of your..... souls,
 your.... souls,
 oth - er, for love is of God,.....

mp

is of God,.... love is of God,
 oth - er, for love is of God,.....

dim. *pp*

.. is of God,.....

dim. *pp*

is of God,.....

dim. *pp*

is of God,.....

dim. *pp*

is of God,.....

dim. *pp*

ritard. *a tempo.*

souls,..... of your souls.

pp *a tempo.*

of your souls.

pp *a tempo.*

ritard. pp sempre. *a tempo.*

love is of God.

ritard. pp sempre. *a tempo.*

love is of God.

ritard. pp sempre. *a tempo.*

love is of God.

ritard. pp sempre. *a tempo.*

ritard. *a tempo.* *rit.*

pp sempre. *pp* *dim.*

RECITATIVE.—AND THEN THEY GLORIFIED GOD.

dim.

SOPRANO.
SOLO.

And then they glo - ri - fi - ed God,.... say - ing,

ACCOMP.

f *dim.*

Allegretto. ♩ = 80.

TENOR SOLO.

(Flute.)

(Horns.)

f

Sing un - to God, . sing prais - es to his ho - ly name, sing un - to

SOPRANO SOLO.

Sing un - to God, sing praises to his

God, praise ye his ho - ly name, sing un - to God, praise his

ho - ly name, who call'd us out of dark - ness,

ho - ly name, who call'd us out of dark - ness, out of dark - ness,

L

mf *cres.*

f sing..... un - to God,

f *dim.*

who call'd us out of dark - ness, in -

who call'd us out of dark - ness,

mf *p* *p*

to his won - - - derful light,

in - to his won - - - derful light, ...

cres. poco a poco. *f cres.*

in - to.....

in - to.....

ff *Ped.*

his won-der - ful light,
of *rit.*

his won-der - ful light,

a tempo.

p

M

Sing un - to God, sing praises to his

tr. *dolce.*

ho - ly name, sing un - to God, sing prais-es to his ho - ly name,

sing un - to God, sing praises to his name,

sing un - to God, sing praises to his ho - ly name,

p sempre. *sf* *mf*

O sing un - to
 O sing... un - to

cres. *f marcato.*

Sea

God, who call'd us out of dark - ness in - to his wonderful
 God, who call'd us out of dark - ness in - to his wonderful

p dolce.

N
 light, who call - - - - ed
 light, who call - - - - ed

pp *cres.* *fz cres.* *ff*
Ped.

us out of dark - ness in - to his won - derful light, in - to his
 us out of dark - ness in - to his wonder - ful.....

won - der - ful light, his won - - - - - der - ful

light, his won - - - - - der - ful

mp *cres. poco a poco.*

light, sing

light, sing un - to God,

sf

un - to God, 0

cres. *f marcato.*

sing un - to God, sing prais - - - - es

sing un - to God, sing prais - - - - es

decres.

to his ho - - ly name, his ho - - ly name,

to his ho - ly, his ho - ly name, sing un - to God, who

out of dark - ness in - to his

call'd us out of dark - ness, out of dark - - - ness in-to

won - - - - - der - ful

light.

his won - der - ful

light.

Pod.

No. 39.

CHORUS.—GREAT AND MARVELLOUS.

Allegro moderato e maestoso.

SOPRANO.

ALTO.

TENOR.

BASS.

Allegro moderato e maestoso.

Marcato.

ACCOMP.

Great..... and mar - - - vel-lous,

Great..... and mar - - - vel-lous,

mar - - - vel-lous,

great and marvellous are thy works, Lord God Al-

great and marvellous are thy works, are thy works, Lord God Al-

P

ff might - - - y; *f sosten.* just and true are thy

ff might - - - y; *f sosten.*

The first system of the musical score consists of four staves. The top two staves are vocal lines, with lyrics 'might - - - y;' and 'just and true are thy'. The bottom two staves are piano accompaniment. Dynamics include *ff* and *f sosten.*

ways, thou King of saints. All na-tions shall come and wor -

f sosten. All nations shall come and worship

f sosten. just and true are thy ways, thou King of saints. All nations shall come and

All na - tions shall

The second system of the musical score consists of four staves. The top two staves are vocal lines, with lyrics 'ways, thou King of saints. All na-tions shall come and wor -' and 'All nations shall come and worship'. The bottom two staves are piano accompaniment. Dynamics include *f sosten.*

ship be - fore thee, for thy judg - ments are made

be - fore are

wor - ship be - fore thee, for thy judg - ments are made

wor - - ship thee,

The third system of the musical score consists of four staves. The top two staves are vocal lines, with lyrics 'ship be - fore thee, for thy judg - ments are made' and 'be - fore are'. The bottom two staves are piano accompaniment. Dynamics include *f sosten.*

Piu Allegro. $\text{♩} = 132.$

man - i - fest. We praise thee, O Lord, and glo - ri - fy thy
 made man - i - fest.
 man - i - fest. We praise thee, O Lord, and glo - ri - fy thy

Piu Allegro.

name for e - ver - more, A - - men,
 name for e - ver - more, A - - men, we
 we praise thee, O Lord, we

rit. *A capella.* $\text{♩} = 84.$
not too fast.

A capella.

mf
 we praise thee, O Lord, and glo - ri - fy thy name,
 we
 praise - thee, O Lord, and glo - ri - fy thy name,
 praise thee and glo - ri - fy..... thy name,

thy name for e - - vermore, and glo - - ri - fy thy name for
 praise thee, O Lord,.....

and glo - - ri - fy thy name for
 we praise thee, O Lord,..... and

e - ver - more, A - - men,..... we

e - ver - more, A - - men,..... we

e - ver - more, A - - men,..... we

praise thee, O Lord, and glo - ri - fy thy name, we praise thee, O
 praise thee, O Lord,.....

praise thee, O Lord, we praise thee, we praise thee, O

praise thee, O Lord, we praise thee,..... we praise

praise thee, O Lord, we praise thee,..... we praise

Lord, and glo - ri - fy thy name for e - - - ver - more, we

Lord, and glo - ri - fy thy name for e - - - ver - more, we

thee,..... O Lord, and glo - ri - fy thy name for e - ver - more,

ff decres. *p* *poco rit.* *dim.*

praise thee for e - ver - more,..... A

ff decres. *poco rit.* *dim.*

praise thee for e - ver - more,..... A

thy name for e - ver more, A

ff decres. *ppdim* *pp*

ppp a tempo. *S* *p*

men, we

ppp a tempo. *pp*

men, we praise thee, O Lord, we

men, we praise thee; O Lord, and glo - ri - fy thy name

ppp *pp*

cres. poco a poco.

cres. e accel. poco a poco.

praise thee, O Lord, and glo - ri - fy thy name for e - ver - more, and glo - ri -

cres. poco a poco.

cres. e accel. poco a poco.

praise thee, O Lord, and glo - ri - fy thy name for e - ver - more, and

we praise thee, O Lord.....

cres. poco a poco.

mf

cres. e accel. poco a poco.

fy thy name for e - ver - more, A - - - men, A - -

for e - ver - more, A -

glo - ri - fy thy name,

..... and glo - ri - fy thy

men, for e - ver - more, A - - - men,

men, A - - - men,

for e - ver - more, A - - men. A -

name for e - ver - more..... A -

Piu Allegro. ff

great and mar - - vel - lous

men, great and mar - - vel - lous

Piu allegro. = 100.

are..... thy works,..... Lord

are..... thy works,..... Lord

fff sosten.

God Al - might - - - y;.....

fff sosten.

God Al - might - - - y;.....

fff Ped.

Molto allegro. $\text{♩} = 112.$ *cres.*

All na - tions shall come.... and wor - ship.... be -

All na - tions, all na - tions shall come

*Molto allegro.**pp**cres.*

fore..... thee, for thy judg - ments, thy judg - ments

shall come and wor - ship be - fore.... thee,

and wor - ship be - fore..... thee.....

and wor - ship be - fore thee, for thy....

are made man - i - fest, are made man - i -

for.... thy judg - ments

.. for thy judg - ments are made man - i -

judg - ments, thy judg - ments are..... made man - i -

f fest. We praise..... thee, O Lord,
f fest. We praise..... thee, O Lord,
 and glo - ri - fy thy

U *p* *crs.*
 O Lord, we praise..... thee, and
 we praise..... thee,
 O Lord, we praise..... thee, and
 name for e - ver - more, we praise..... thee,

f glo - - ri - fy..... thy name for e -
dim.
 .. and glo - ri - fy thy name for e -
dim.
f glo - - ri - fy..... thy name for e -
dim.
 and glo - - ri - fy thy name..... for
f sosten. *dim.*

p *cres.* *f*
 ver - more, A - men, A - men, for
 ver - - more,
p *cres.* *f*
 ver - more, for e - - - ver - more,..... A -
p *cres.* *f*
 e - ver - more, A - men, for e - ver - more,

ff poco rit. *a tempo.*
 e - ver - more, A - - - men,
 e - - - ver - more,
ff poco rit. *a tempo.*
 men, A - men, A - - - men,
ff poco rit. *a tempo.*

p *cres.* *f al fine.* *poco rit.*
 A - - - - - men,..... A - - - - - men.....
p *cres.* *f al fine.* *poco rit.*
 A - - - - - men, A - - - - - men.....
 A - - - - - men, A - - - - - men.....
cres. *f al fine.* *poco ritard.*