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THE WOMAN OF SAMARIA

FOR SOLI, CHORUS, AND ORCHESTRA

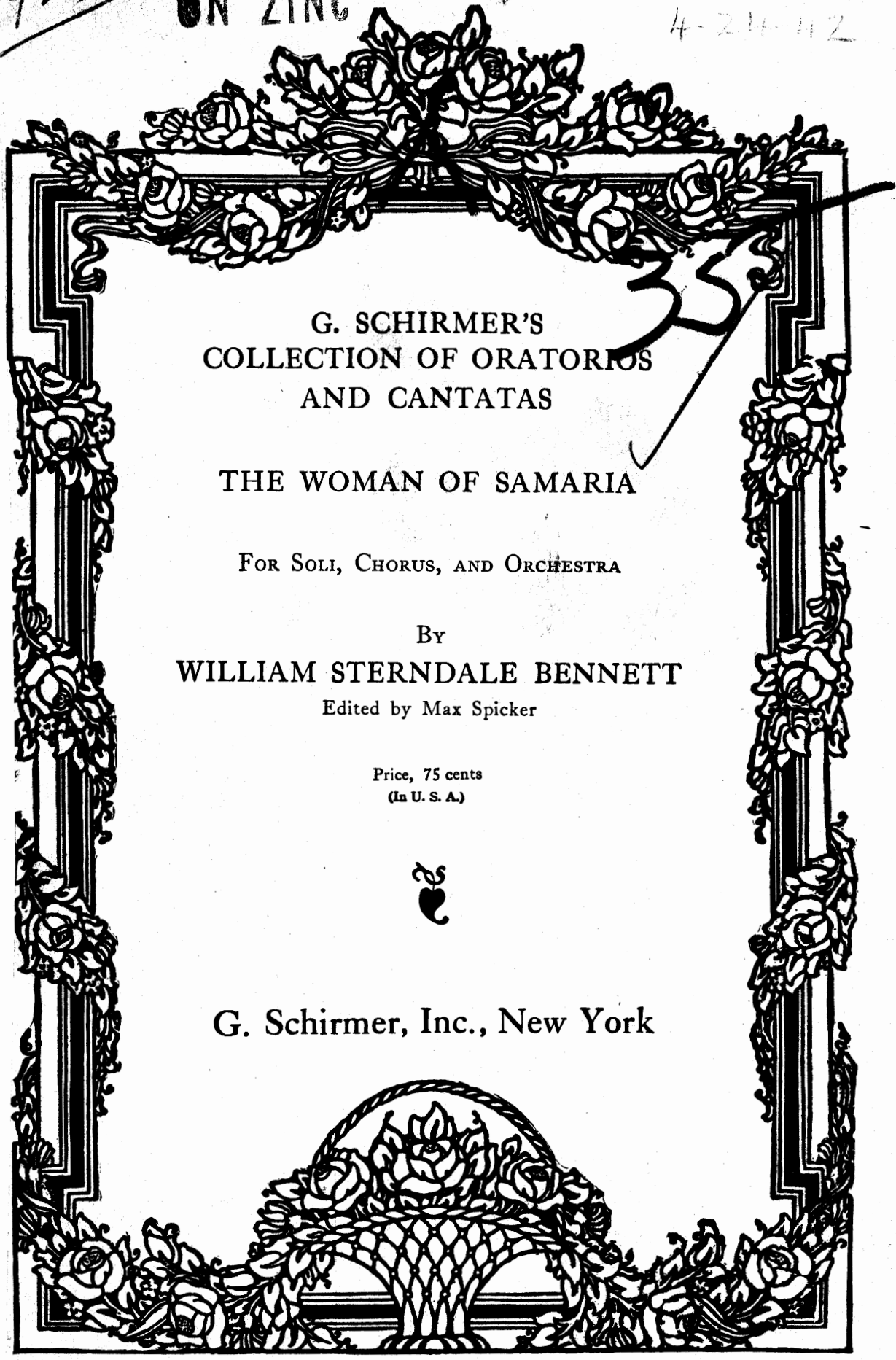
By
WILLIAM STERNDALE BENNETT

Edited by Max Spicker

Price, 75 cents
(In U. S. A.)



G. Schirmer, Inc., New York





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THE WOMAN OF SAMARIA

No. 1. INTRODUCTION WITH CHORALE.*

*Ye Christian people, now rejoice,
To God your praises bringing,
That we, united heart and voice,
In holy joy are singing
What Christ hath given to man below,
And of his triumph o'er the foe,
Whom He for us hath conquered.*

FROM THE GOSPEL ACCORDING TO ST. JOHN. Chapter IV.

No. 2. RECITATIVE

Alto

5. Then cometh [Jesus] to a city of Samaria, which is callèd Sychar, near to the parcel of ground that Jacob gave to his son Joseph.

6. Now Jacob's well was there. Jesus, therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.

No. 3. CHORUS.

Blessèd be the Lord God of Israel, for he hath visited and redeemèd his people.

And hath raised up a mighty salvation for us in the house of his servant David.

St. Luke i: 68, 69.

No. 4. RECITATIVE

Alto, Soprano and Bass

7. There cometh a woman of Samaria to draw water: Jesus saith unto her, Give me to drink.

9. Then saith the woman of Samaria unto him, How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria?

10. Jesus answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink: thou wouldst have asked of him, and he would have given thee living water.

CHORUS.

For with thee is the well of life; and in thy light shall we see light.

Psalm xxxvi: 9.

No. 5. RECIT. AND AIR.

Alto and Soprano

11. The woman saith unto him, Sir, thou hast nothing to draw with, and the well is deep: from whence then hast thou that living water?

AIR—Soprano

12. Art thou greater than our father Jacob, who gave us this well, and drank thereof himself, and his children, and his cattle?

No. 6. RECITATIVE

Bass

13. Jesus answered and said unto her,

AIR—Bass

Whosoever drinketh this water shall thirst again.

*The melody of this Chorale (erroneously known as Luther's Hymn) was first printed in the "Geistliche Lieder," at Wittenberg, in 1535. The words are translated from the old hymn, "Nun freut euch, lieben Christeng'mein," to which the melody was originally sung in Germany.

14. But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life.

SOLO—*Soprano*

15. Sir, give me this water, that I thirst not, neither come hither to draw.

No. 7. CHORUS

Therefore with joy shall ye draw water out of the wells of salvation.—Isaiah xii: 3.

And thine ears shall hear a word behind thee, saying, This is the way, walk ye in it.

Isaiah xxx: 21.

No. 8. RECITATIVE

Bass

16. Jesus saith unto her, Go, call thy husband and come hither.

Alto and Soprano

17. The woman answered and said, I have no husband.

Bass

Jesus said unto her, Thou hast well said, I have no husband:

18. For thou hast had five husbands: and he whom thou now hast is not thy husband: in that saidst thou truly.

No. 9. AIR

Alto

O Lord, thou hast searchèd me out, and known me: thou knowest my downsit-ting, and mine uprising: thou understandest my thoughts long before.

For lo, there is not a word in my tongue but thou knowest it altogether.

Psalms cxxxix: 1, 3.

No. 10. RECITATIVE

Alto and Soprano

19. The woman saith unto him, Sir, I perceive that thou art a prophet.

20. Our fathers worshipped in this

mountain; and ye say, that in Jerusalem is the place where men ought to worship.

SOLO—*Bass*

21. Jesus saith unto her, Woman, believe me, the hour cometh, when ye shall, neither in this mountain, nor yet at Jerusalem, worship the Father.

22. Ye worship ye know not what; we know what we worship: for salvation is of the Jews.

23. But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him.

No. 11. CHORUS

Therefore they shall come and sing in the height of Zion, and shall flow together to the goodness of the Lord, for wheat and for wine, and for oil, and for the young of the flock and of the herd: and their soul shall be as a watered garden; and they shall not sorrow any more at all.

Jeremiah xxxi: 12.

No. 12. QUARTET

(unaccompanied)

24. God is a spirit, and they that worship him must worship him in spirit and in truth.

No. 13. RECITATIVE

Soprano, Alto, Bass

25. The woman saith unto him, I know that Messiah cometh, which is called Christ: when he is come, he will tell us all things.

26. Jesus saith unto her, I that speak unto thee am he.

CHORUS

Who is the image of the invisible God, the firstborn of every creature.

Colossians i: 15.

No. 14. RECITATIVE

Alto and Soprano

28. The woman then left her water-pot, and went her way into the city, and saith to the men,

29. Come, see a man, which told me all the things that ever I did: is not this the Christ?

30. Then went they out of the city, and came unto him.

No. 15. CHORUS

Come, O Israel, let us walk as sons of light, not as children of darkness.

Let us walk in the light of God.

No. 15a. AIR

Soprano

*I will love thee, O Lord, my strength.
So shall I be saved; for Thou will save
the afflicted people.*

Psalm xviii: 1, 3, 27.

No. 16. RECITATIVE

Alto

39. And many of the Samaritans of that city believed on him for the saying of the woman which testified, He told me all that ever I did.

40. So when the Samaritans were come unto him, they besought him that he would tarry with them: and he abode there two days.

No. 17. CHORUS ALLA CORALE

*Abide with me, fast falls the eventide:
The darkness deepens; Lord, with me abide.
When other helpers fail, and comforts flee,
Help of the helpless, then abide with me.*

*I need Thy presence every passing hour;
What but Thy grace can foil the tempter's
power?*

*Who like thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide
with me.*

*I fear no foe, with Thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? where, grave, thy
victory?*

I triumph still, if Thou abide with me.

Henry Francis Lyte (1847).

No. 18. RECITATIVE.

Alto

41. And many more believed, because of his own word.

42. And said unto the woman,

No. 19. CHORUS

Now we believe, not because of thy saying: for we have heard him ourselves and know that this is indeed the Christ, the Saviour of the world.

No. 20. AIR

*His salvation is nigh them that fear
him, that glory may dwell in our land;
Yea, the Lord shall shew loving-kindness:
and our land shall give her increase.*

Psalm lxxxv.: 9, 12.

No. 21. CHORUS

*I will call upon the Lord, who is worthy
to be praised.* Psalm xviii: 3.

No. 22. CHORUS

*Blessed be the Lord God, the God of
Israel. Amen.* Psalm lxxii: 18.

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THE WOMAN OF SAMARIA



25081

The Woman of Samaria

M
2028 A Sacred Cantata

Edited by
Max Spicker

B. 172. v. 5

William Sterndale Bennett

No. 1. Introduction (Instrumental) and Chorus

"Ye Christian people"

Strings, Flutes, Oboes, Clar., Bssn., Horns, Cornets, Trumpets, Trombones & Kettledrums

Adagio (♩ = 50)

Piano

Fl. Ob.

Strings *sf*

p espress.

Kdr.

Fl.

sf *p* *p* *pp* *pp sempre*

pp

pp

lunga

Andante serioso (♩ = 63)

Viol. II *sf*
Viol. I
pizz. *pp*

This system shows the beginning of the piece. The piano part starts with a pizzicato texture. The Violin II part has a forte dynamic, while the Violin I part is piano. The tempo is marked as Andante serioso with a quarter note equal to 63 beats per minute.

ten.
sf
stacc. assai

The piano part continues with a tenuto marking and a forte dynamic. The texture becomes more staccato and rhythmic.

sf
Fl.
sf

The Flute part enters with a forte dynamic. The piano accompaniment also has a forte dynamic.

sf
Ob.
cresc.
espress.
pp

The Oboe part enters with a forte dynamic. The piano part features a crescendo and an expressive marking, ending with a piano dynamic.

sf cresc.
sf
dim.
'Cellos

The piano part continues with a forte dynamic and a crescendo. The Cellos part enters with a forte dynamic and then a decrescendo. A circled letter 'A' is placed above the piano staff.

pp delicato

cre - - - scen - - - do

p stacc. assai *cresc.*

B *cresc. molto* *sempre cresc.*
Org. Ped.

Soprano (Chorus) *ff*
Ye Cornets
f *ff*

Chris - tian peo - ple, now re -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics 'Chris - tian peo - ple, now re -' are written below the notes. The piano accompaniment consists of a right hand with a complex rhythmic pattern of eighth and sixteenth notes, and a left hand with a simpler bass line.

ff sempre joice, *simile* To

The second system continues the musical piece. The vocal line has a dynamic marking of *ff sempre* (fortissimo, always) and the word 'joice,'. The piano accompaniment maintains its rhythmic intensity. The system concludes with the word 'To' in the vocal line and a dynamic marking of *simile* (simile).

God your prais - es bring -

The third system shows the vocal line with the lyrics 'God your prais - es bring -'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

ing, That

The fourth system features the vocal line with the lyrics 'ing, That'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

we, u - nit - ed heart and

The fifth system shows the vocal line with the lyrics 'we, u - nit - ed heart and'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

ff sempre

voice, In

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note G4, followed by a half rest, and then a quarter note G4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ho - ly joy are sing -

The second system continues the vocal line with the lyrics "ho - ly joy are sing -". The vocal line has a half note G4, a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar rhythmic patterns.

ing, What

The third system starts with a circled 'C' above the vocal line. The vocal line has a quarter note G4, a half rest, and a quarter note G4. The piano accompaniment includes a dynamic marking of *ff* in the left hand.

Christ hath giv'n to man be -

The fourth system continues the vocal line with the lyrics "Christ hath giv'n to man be -". The vocal line has a half note G4, a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar rhythmic patterns.

low, And

The fifth system starts with a circled 'D' above the vocal line. The vocal line has a quarter note G4, a half rest, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns.

of His tri - - - umph o'er the

foe, Whom

He for us hath con - - -

quered.

Adagio

sf *p* *espress.*

Fl. *sempre adagio*

f *p* *p* *pp*

Ped. Org.

p *sf* *Tpts.* *sf* *sf* *p*

Kdr.

pp *pp* *cresc. sempre*

sf calando *pp* *molto espress.*

meno moto al fine

Fl. *sempre calando* *pp* *Tpts.*

No. 2. Recit.- "Then cometh Jesus"

Strings & Horns I & II

Alto Solo

Recit. espressivo

Adagio

Then com-eth Je-sus to a cit-y of Sa-

pp

Ped.

ma-ria, which is call-ed Sychar, near to the par-cel of ground that

Ja-cob gave to his son Jo-seph. Now Ja-cob's well was there.

con moto

tranquillo

pp

Je-sus, there-fore, be-ing wear-ied with His jour-ney, sat thus on the

pp Adagio assai

well: And it was a-bout the sixth hour.

Horns

sf

pp

attacca

No. 3. Chorus- "Blessèd be the Lord God of Israel"

Strings, Flutes, Oboes, Clar., B'ssn, Horns, Tpts, Trombones, Kdr. & Triangle

Arioso

Soprano
Bless - ed be the Lord God of Is - ra-el; He hath

Alto

Tenor

Bass

Piano
Arioso (♩ = 100)
Clar. Triang. Oboes
p Strings B'ssn. & Horns

vis - it - ed and re - deem - ed, He hath re - deem - ed His peo -

cresc. *dim.*

Triang. *cresc.* *dim.*

ple. Bless - ed be *p* the Lord God of Is - ra-el;

Bless - - - ed;

Bless - ed be the Lord God;

Bless - ed, bless - - - ed,

Fl., etc. *p*

He hath vis - it - ed and re - deem - ed, He hath, — hath re -
 He hath vis - it - ed and re - deem - ed, He hath, — hath re -
 He hath vis - it - ed and re - deem - ed, He hath re -
 bless - ed, bless - ed; He hath re -

sf *cresc.* *sf* *cresc.* *sf* *cresc.* *sf* *cresc.*

deem - ed His peo - ple, He hath vis - it - ed and re -
 deem - ed His peo - ple, He hath vis - it - ed and re -
 deem - ed, He hath vis - it - ed and re -
 deem - ed, He hath vis - it - ed and re -

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

Kdr.

deem - ed His peo - ple. (A)
 deem - ed His peo - ple.
 deem - ed His peo - ple.
 deem - ed His peo - ple. Bless - ed

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

Bssn. & Cello
Viola

p
 He hath vis - it - ed
p
 Bless - - - ed be the Lord, the Lord,
p
 For He hath
sf
 be the Lord God of Is - ra - el, He hath vis - it - ed
sf
 and re - deem - ed, *cresc.* *p* bless - - - ed
sf
 bless - ed, bless - ed be the Lord God of
 vis - it - ed and re - deem - ed, bless - ed
 and re - deem - - ed His peo - - -
cresc. *sf*
 be the Lord, He hath vis - it - ed and re - deem - ed;
 Is - ra - el, He hath vis - it - ed and re - deem - ed;
 be the Lord, He hath vis - it - ed and re - deem - ed;
 ple, He hath vis - it - ed and re - deem - ed;
 be the Lord, He hath vis - it - ed and re - deem - ed;

bless - ed, bless - ed, bless - ed be the Lord, the

bless - ed, bless - ed, bless - ed be the

bless - ed, bless - ed, bless - ed be the Lord, the

bless - ed, bless - ed be the Lord, the

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

f Lord God of Is - ra - el. *dim.* (D)

Lord, the God of Is - ra - el. *dim.*

Lord, the God of Is - ra - el. *dim.*

Lord God of Is - - - ra - el. *dim.* (D) **TUTTI**

ff risoluto

Empty vocal staves.

Piano accompaniment with various musical notations including slurs and accents.

ff risoluto

And hath rais - - ed up a

ff risoluto

And hath rais - - ed up a

ff

might - y sal - - va - - tion

might - y sal - - va - - tion

ff

And hath

for us, hath

ff

And hath

for us, hath

ff

rais - ed up a might - y

rais - ed up a might - y

rais - ed up a might - y

rais - ed up a might - y

sal - va - tion for

sal - va - tion for

sal - va - tion for

sal - va - tion for

us in the house of His ser - vant

us in the house of His ser - vant

us in the house of His ser - vant

us in the house of His ser - vant

Da - vid, in the house of His ser - vant

Da - vid, in the house of His ser - vant

Da - vid, in the house of His ser - vant

Da - vid, in the house of His ser - vant

Da - vid, a might - y sal -

Da - vid,

Da - vid, and hath rais - ed up a might - y sal -

Da - vid,

va - tion for us in the

in the house, in the

va - tion for us in the

in the house, in the

Clar. Ob.

ff

house of his ser - vant Da - vid, in the

ff

house of his ser - vant Da - vid, in the

ff

house of his ser - vant Da - vid, in the

ff

house of his ser - vant Da - vid, in the

house of his ser - vant Da - vid, a

house of his ser - vant Da - vid, a

house of his ser - vant Da - vid, a

house of his ser - vant Da - vid, a

might - y sal - va -

might - - y sal - va -

might - - y sal - va -

might - - y sal - va -

(F) **Maestoso**

tion for us, a might-y sal - va - tion,

tion for us, a might-y sal - va - tion,

tion for us, a might-y sal - va - tion,

tion for us, a might-y sal - va - tion,

(F) **Maestoso**
Clar., Viol.

Bssn. & Cello

sal - va - tion for us. —

sal - va - tion for us. —

sal - va - tion for us. —

sal - va - tion for us. —

(G)

Horn

pp e tranquillo

Kär.

p tranquillo

Bless - ed be the Lord,

p

Bless - ed be the Lord,

p

Bless - ed be the Lord,

p tranquillo

Bless - ed, bless -

Viol.

bless - ed be the Lord, bless - ed, bless - ed,
 bless - ed be the Lord, bless - ed, bless - ed,
 bless - ed be the Lord, bless - ed,
 - - - ed, bless - - - ed,

bless - ed, bless - ed,
 bless - ed, bless - ed,
 bless - ed, bless - ed, *p*
 bless - - - ed, bless - - -

sempre tranquillo
 bless - ed, bless - ed, *p* bless - ed,
 bless - ed, *p* bless - ed,
 bless - ed, *p* bless - ed,
 ed, *sempre tranquillo*

① *cresc. sf*
 He hath re - deem - ed His peo - - ple; *p* bless - - ed
cresc.
 re - deem - - - ed His peo - - ple; *p* bless - - ed
 He hath re - deem - ed His peo - - ple; *p* bless - - -
cresc.
 Wind *cresc.* *Tutti* *p*
cresc.

cresc. *sf* *dim.*
 be the Lord, the Lord God of Is - - - ra -
cresc. *dim.*
 be the Lord, the God *dim.* of Is - ra -
cresc. *dim.*
 ed be the Lord God, the Lord
cresc. *dim.*
 ed be the Lord God of Is - - ra - -
cresc. *sf* *dim.*

p *cresc.*
 el, bless - - ed be, bless - - ed be the Lord
p *cresc.*
 el, of Is - ra - el, bless - - ed be, bless - -
p *cresc.*
 God of Is - ra - el, *cresc.* bless - ed be the
 el, *cresc.* *sf* *cresc.*
 el, bless - - ed be,

God, the Lord God, the Lord
 - ed be the Lord, the Lord
 Lord, be the Lord, the Lord
 bless - ed be the Lord God, the

dim.
 God, the God of Is - - - ra - el,
dim.
 God of Is - - - ra - - - el,
dim.
 God, the God, the God of Is - ra - el,
dim.
 Lord, the God of Is - - - ra - - - el,

dim. *p*

Kdr.

p
 bless - ed be the Lord God,
p
 bless - ed be the Lord God,
p
 bless - ed be the Lord God,
p
 bless - ed be the Lord God,

Viol. Tutti
cresc.
 Clar., Bssn. *p*

p bless - ed, bless - ed, *pp* bless - ed, bless - ed,
p bless - ed, bless - ed, *pp* bless - ed, bless - ed,
p bless - ed, bless - ed, *pp* bless - ed, bless - ed,
 bless - ed, bless - ed, bless - ed, bless - ed,
p Wind *pp* Strings

p> bless - - - ed be *pp* the
p> bless - - - ed be *pp* the
p> bless - - - ed be *pp* the
p> bless - - - ed be *pp* the
p Strings & Horns

Lord God of Is - - ra - el.
 Lord God of Is - - ra - el.
 Lord God of Is - - ra - el.
 Lord God of Is - - ra - el.
p Strings *p* *p*
 pizz.

No. 4. { **Recit.**- "There cometh a woman of Samaria"
 and
Chorus- "For with thee"

Strings, Flutes, Clar., Bassoon & Horns

Andante

sf *p* *cresc.*

Alto Solo

There com-eth a wo-man of Sa - ma - ria to draw

sf

wa - ter:

Bass Solo

meno mosso

Je - sus saith un - to her,

meno mosso *p* *sf*

con moto

Give me to drink, give — me to drink.

p con moto

Alto Solo

piu moto *cresc.*

Then saith the wo - man of Sa - ma - ria un - to

p *piu moto* *cresc.*

Allegro **Soprano Solo**

him, How _____ is it that thou, *cresc.*

Clar.
Horns & *p agitato*
Bssn. *cresc. sempre*

be - ing a Jew, ask - est drink of

cresc.

me, which am a wo-man of Sa - ma - ri-a?

f colla parte *f* *f*

Adagio **Bass Solo**

Je - sus an - swer - ed and said un - to her,

pp Strings *pp*

Adagio molto

If thou knew - est the gift of God, - and who it is that

espress. *pp* Strings *pp*

Un poco più moto

saith un - to thee, "Give me to drink, give me to drink;"

Adagio non troppo

Thou would - est have ask - ed of him, — and he would have

(Chorus rise)

giv'n thee, would have giv - en thee liv - ing wa - -

Kettledrums, Trumpets, Trombones, Wood & Strings

Sempre adagio ma non troppo

ter. *p* SOPRANO *cresc.*
 For with thee, for with thee — is the well of life, and

p ALTO *cresc.*
 With thee is the well of life, and

p TENOR *cresc.*
 With thee is the well of life, and

p BASS *cresc.*
 With thee is the well, the

Sempre adagio ma non troppo (♩ = 92)

Organ Ped.

p
in thy light shall we see light, and
p
in thy light shall we see light,
p
in thy light shall we see light, and
p
well of life, and in thy light, and

cresc. *sf.* *dim.* (A)
in thy light shall we, shall we see light.
cresc. *sf* *dim.*
in thy light shall we, shall we see light.
cresc. *sf* *dim.*
in thy light shall we, shall we see light.
cresc. *sf* *dim.*
in thy light shall we, shall we see light. For with

cresc. *sf.* *dim.* (A)
Horns

p For with thee, _____ with thee, *cresc.* for with thee, _____ with thee *dim.* is the

p For with thee, _____ *cresc.* for with thee _____ is, *dim.* is the

p For with _____ *cresc.* with _____ *dim.* thee is _____ the

p thee, with thee _____ *cresc.* _____ *dim.* is _____ the well, the

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and a more active treble line. Dynamics include piano (*p*), crescendo (*cresc.*), and decrescendo (*dim.*).

well of life, the well of _____ life, the well of _____

well of life, _____

well of life, the well of _____ life, the well of _____

well of life, the well of life, well of _____

well of life, the well of life, well of _____

Kdr.

The second system of music continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics are repeated with some variations in phrasing. The piano accompaniment includes a section marked *Kdr.* (Klavierauszug). Dynamics include piano (*p*), crescendo (*cresc.*), and decrescendo (*dim.*).

B *cresc.*
 life, and in thy light shall we see light, shall_

cresc.
 life, and in thy light shall we see light, shall_

cresc.
 life, and in thy light shall we see light,

cresc.
 life, and in thy light shall we see light,

B *cresc.*

dim. *pp* *tranquillo assai*
 — we, shall we, shall we see light._____

dim. *pp*
 — we, shall we, shall we see light._____

dim. *pp*
 shall we, shall we see light._____

dim. *pp*
 shall we, shall we see light._____

dim. *pp* *tranquillo assai* Tpts. *pp* > >

No. 5. { Recit.- "The woman saith"
and
Air - "Art thou greater"

Andante Alto Solo **Soprano Solo**

The wo-man saith un-to him, Sir, thou hast no-thing to

con moto

p Strings only *appassionato*

meno mosso **Adagio**

draw with, and the well is deep; from whence then hast thou that liv-ing wa-ter?

colla parte Strings *pp*

Bssn. & 'Cello

Strings, Flutes, Clar., Bssn., Horns & Tpts.

Risoluto

Art thou great - er than our fa - - ther Ja - cob,

f *pp* *f*

who gave us, who gave us, who gave

Bssn. & Strings Horns

ff Strings

us the well?

f

Art thou great-er than our fa - - ther Ja - cob, who

gave us, who gave us, who gave us this

Horns

well?

Tempo giusto
pp marcato assai

Art thou great - er, art thou great - er,

Strings & Bssn. *pp leggiero*

great-er than our fa - ther Ja - cob, who gave us,

gave us this well? Art thou great-er,

Bssn., Clar. & Bases

art thou great-er, art thou great-er, art thou great-er,

con maestà

f *cresc.*

art thou great-er than our fa-ther Ja-cob,

f Tpts. *p* *pp*

Horns

who drank him-

p

Fl. & Strings

self there-of, and his chil-dren,

p *cresc.*

Bssn. & 'Cellos

tranquillo

p> p>
and his cat - - - tle;

Bssn. & Cellos *pp* *cresc. molto*
Fl. *3* *3*

who drank — there - of him - self,

Strings *f* *p*

and his chil - - - dren?

p e staccato
Tutti, Strings & Bssn. *cresc.*

f *sf*
Art thou great - - er, art thou? Art thou

p *cresc. ma leggiero*

sf *con passione*
great - - er, art thou? Art thou great - er,

appassionato
Viol. & Violas
Bssn. & Cellos

great - er than our fa - ther Ja - cob, who gave us,

Fl. & Clar.

cresc.

f

who gave us this well? Art thou

p

great - er, art thou great - er, great - er than our

Strings *pp leggiero*

p

fa - ther Ja - cob, art thou great - er, art thou

great - er, art thou great - er, art thou great - er, art

cresc.

f

— thou great - er than our fa - ther_ Ja - cob, art —

Bssn.

thou_ great - er,

Fl.

f

sf

art thou great - er than our fa - ther, art thou great - er

ff

f Strings

than our fa - ther, than our fa - ther Ja -

f

Bssn.

cob?

animato

Fl.

'Cello

sf

sf

No. 6. { Recit.- "Jesus answered"
and
Air - "Whosoever drinketh of this water"

Larghetto

Bass Solo

Je - sus an - swer - ed and said un - to her,

Strings *p*

Larghetto calmato

p

Who - so - ev - er drink - eth of this

pp Strings & Horns I & II

wa - ter

shall thirst

a - gain.

pp *p* *p* *p* Horns *p*

Who - so - ev - er drink - eth of this wa - ter

p

tranquillo *pp*

shall thirst a - gain:

But

tranquillo

p *p* *p* Horns *pp*

cresc.

who - so - ev - er, who - so - ev - er drink - eth, drink-

- - eth of the wa - ter that I shall give him, of the

pp *Horns*

cresc. *dim.*

wa - ter that I shall give him, shall nev - er thirst;

cresc. *dim.* *p*

pp

Horns *pp* *pp* *pp*

but the wa - ter that I shall give him shall be in

him a well of wa - ter spring - ing up, spring - ing up in - to

pp

ev - er - last - ing life, spring - ing up, ———

pp *p*

— spring - ing up, ——— spring - ing up ——— in - to ev - er -

p *tranne* *p*

Soprano Solo
appassionato

Sir, give me this wa - ter, that I

last - ing life, in - to ev - er -

pp *sf*

rall.

thirst not, nei - ther come hith - er to draw.

rall.

last - ing, ev - er - last - ing life.

pp *pp*

rall. col canto Horns

No. 7. Chorus - "Therefore with joy"

Strings, Flutes, Oboes, Clar., Bssn., Horns, Trumpets, Trombones & Kettledr.

Tempo giusto. Vivace ma con maestà (♩.=58)

ff Tpts. Trombones

This system shows the initial entry of the Trombones and Trumpets. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff features a melodic line with eighth-note patterns and accents, while the lower staff provides a harmonic accompaniment with sustained notes and rhythmic patterns.

Oboes
Horns I & II
Horns III & IV

This system features the Oboes and Horns. The Oboes play a melodic line with slurs and accents. The Horns I & II and Horns III & IV provide harmonic support with sustained notes and rhythmic patterns.

Fl. & Oboe
Horns

This system features the Flute and Oboe. The Flute and Oboe play a melodic line with slurs and accents. The Horns provide harmonic support with sustained notes and rhythmic patterns.

marcato
Alto Trombone
Ped.

This system features the Alto Trombone. The music is marked *marcato*. The Alto Trombone plays a melodic line with slurs and accents. The Ped. (pedal) is indicated at the end of the system.

sf *sf* *sf*

This system features the strings. The music is marked *sf* (sforzando) in three places. The strings play a melodic line with slurs and accents.

sf *sf* *sf* *ff*

Trombones & Kdr.

A SOPRANO *ff*
 There-fore with joy — shall ye draw

ALTO *ff*
 There-fore with joy — shall ye draw

TENOR *ff*
 There-fore with joy — shall ye draw

BASS *ff*
 There-fore with joy — shall ye draw

A *ff*

Tpts. & Horns

wa - ter, there-fore with joy — shall ye draw wa - ter out of the
 out

wa - ter, there-fore with joy — shall ye draw wa - ter out

wa - ter, there-fore with joy — shall ye draw wa - ter

wa - ter, there-fore with joy — shall ye draw wa - ter

wells, _____ out of the wells, _____ out of the
 _____ of the wells, the wells, out of the wells,
 out of the wells, _____ out _____ of the
 out _____ of the wells, the

wells of sal - va - tion. There-fore with
 out of the wells of sal - va - tion. There-fore with
 wells, the wells of sal - va - tion. There-fore with
 wells of sal - va - tion. There-fore with

joy _____ shall ye draw wa - ter, there-fore with joy _____ shall ye draw
 joy _____ shall ye draw wa - ter, there-fore with joy _____ shall ye draw
 joy _____ shall ye draw wa - ter, there-fore with joy _____ shall ye draw
 joy _____ shall ye draw wa - ter, there-fore with joy _____ shall ye draw

B

wa - ter out of the wells, — out of the wells, — out of the
 wa - ter out, — out of the wells, out of the wells, the
 wa - ter, shall ye draw out of the wells, the
 wa - ter out — of the wells, out — of the

B

wells, the wells of sal - va - tion. There - fore with joy, with joy shall ye draw
 wells of sal - va - tion. There - fore with joy — shall ye draw
 wells of sal - va - tion. There - fore with
 wells of sal - va - tion. There - fore with

Tpts.

wa - ter, there - fore with joy, with joy shall ye draw
 wa - ter, there - fore with joy — shall ye draw
 joy, there - fore with joy shall ye draw
 joy, — there - fore with joy — shall ye draw

wa - ter out of the wells, out of the
 wa - ter out of the wells, out
 wa - ter out of the wells,
 wa - ter out

wells, out of the wells, the wells of sal -
 of, out of the wells, the wells of sal -
 out of the wells, the wells of sal -
 of the wells, the wells of sal -

va - tion, out of the wells of sal - va - tion.
 va - tion, out of the wells of sal - va - tion.
 va - tion, out of the wells of sal - va - tion.
 va - tion, out of the wells of sal - va - tion.

p espress. ten. *ten.*

And thine ears, and thine ears

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics "And thine ears, and thine ears". The middle staff is a vocal line in treble clef with lyrics "and thine ears". The bottom staff is a piano accompaniment in bass clef. The tempo and dynamics are marked as *p espress. ten.* and *ten.*.

sostenuto espress. *sostenuto sempre*

Strings, Oboes, Horns & Bsn. *simile*

The piano accompaniment for the first system is shown in two staves (treble and bass clefs). The tempo and dynamics are marked as *sostenuto espress.* and *sostenuto sempre*. The instrumentation is specified as "Strings, Oboes, Horns & Bsn." and the performance style is marked as *simile*.

p espress. ten.

And thine ears, *p*

shall hear a word be-hind thee, say - ing, This is the way,

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics "And thine ears, This is the way,". The middle staff is a vocal line in treble clef with lyrics "shall hear a word be-hind thee, say - ing, This is the way,". The bottom staff is a piano accompaniment in bass clef. The tempo and dynamics are marked as *p espress. ten.* and *p*.

sostenuto sempre

The piano accompaniment for the second system is shown in two staves (treble and bass clefs). The tempo and dynamics are marked as *sostenuto sempre*.

ten.

and thine ears shall hear a word be-hind thee, say - ing,

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics "and thine ears shall hear a word be-hind thee, say - ing,". The middle staff is a vocal line in treble clef with lyrics "shall hear a word be-hind thee, say - ing,". The bottom staff is a piano accompaniment in bass clef. The tempo and dynamics are marked as *ten.*.

ten.

The piano accompaniment for the third system is shown in two staves (treble and bass clefs). The tempo and dynamics are marked as *ten.*.

p
This is the way,
p
this is the way,

p espress. ten. And thine ears, *ten.* and thine ears shall hear a word be-

Oboe
Horns III & IV
Strings

D *sempre tranquillo p* this is the way, *p* this is the
this is the way, *p* this is the
This is the way, *p* this is the
hind thee, say - ing, This is the way, this is the way, this is the

Cl. & Bsn.

D Horns III & IV Fl.
p sempre tranquillo il tempo

pp tranquillo way, walk ye in it. *Tempo IO* There-fore with
pp tranquillo way, walk ye in it. *ff* There-fore with
way, walk ye in it. *ff* There-fore with
way, walk ye in it. *ff* There-fore with

pp tranquillo *p* *pizz. ff* *Tempo IO*

joy shall ye draw wa - ter, there-forewith joy shall ye draw
 joy shall ye draw wa - ter, there-forewith joy shall ye draw
 joy shall ye draw wa - ter, there-forewith joy shall ye, shall ye draw
 joy shall ye draw wa - ter, there-forewith joy shall ye draw

wa - ter out of the wells, out of the
 wa - ter out of the wells,
 wa - ter out of the wells, the
 wa - ter out

wells, out of the wells, the wells of sal -
 out of the wells of sal -
 wells, out of the wells, the wells of sal -
 of the wells, out of the wells of sal -

(E)

va - tion, out of the wells,
 va - tion, out of the wells, the wells;
 va - tion, out of the wells, the wells,
 va - tion, out of the

(E)

of the wells. *ff* This is the way,
 there - fore shall ye draw
 out of the wells, shall ye, shall ye draw
 wells, out of the wells, the

ff Kdr. & Tpts.

this is the way, this is the way,
 wa - ter, shall ye draw wa - ter out of the
 wa - ter, shall ye draw wa - ter out of the
 wells, shall ye draw wa - ter

ff sempre

this is the way, walk ye in it. Therefore with joy shall ye, shall ye draw
 wells of sal - va - tion. Therefore with joy shall ye, shall ye draw
 wells of sal - va - tion. Therefore with joy shall ye, shall ye draw
 out of the wells of sal - va - tion. Therefore with joy shall ye draw

ff sempre

wa - ter, there - fore with joy, with joy shall ye draw
 wa - ter, with joy shall ye draw
 wa - ter, with joy shall ye draw
 wa - ter, with joy shall ye draw

F
 wa - ter out of the wells of sal - va - tion.
 wa - ter out of the wells of sal - va - tion.
 wa - ter out of the wells of sal - va - tion.
 wa - ter of sal - va - tion.

F

p espress. ten.
 And thine ears, *ten.* and thine ears shall hear a word be-

sostenuto
 Horn II, Oboes, Clar. & Bsns.
p Strings

hind thee, say - ing, *p* This is the way,
p espress. ten. And thine ears, *ten.* and thine ears

p sostenuto sempre
Tpts. pp

shall hear a word be - hind thee, say - ing, *p* This is the way,
p espress. ten. And thine ears,

Fl. Oboes, Clar. & Bsns.
 Strings
p espress.
 Horns I & II

p
This is the way,
ten.
and thine ears shall hear a word be -

Tpts. & Kdr.

p this is the
This is the way,
p this is the
hind thee, say - - ing, *p* This is the way,

Horns I & II
sempre tranquillo il tempo *p*

p sempre way, *pp tranquillo* this is the way, walk ye in it.
p sempre this is the way, *pp tranquillo* walk ye in it.
p sempre way, *pp tranquillo* this is the way, walk ye in it.
p sempre this is the way, the way, walk ye in it.
pp tranquillo

Therefore with *ff*

Therefore with *ff*

Therefore with *ff*

Therefore with *ff*

Vivo *p* *cresc.* *ff*

joy shall ye draw wa - ter, therefore with joy shall ye draw

joy shall ye draw wa - ter, therefore with joy shall ye draw

joy shall ye draw wa - ter, therefore with joy shall ye draw

joy shall ye draw wa - ter, therefore with joy shall ye draw

wa - - ter out of the wells, out of the

wa - - ter out of the wells,

wa - - ter out of the wells, out of the

wa - - ter out of the wells, out

wells, out of the wells, the wells of sal-
 out of the wells, the wells of sal-
 wells, the wells, the wells of sal-
 — of the wells, the wells, the wells of sal-

va - tion. Therefore with joy — shall ye draw wa - ter, therefore with
 va - tion. There - fore shall ye,
 va - tion. And thine ears, and thine ears
 va - tion. There - fore shall

Kdr. & Tpts.

Kdr.

joy — shall ye draw wa - - ter
 shall ye, shall ye draw wa - - ter.
 shall hear a word be - hind thee, say - - ing,
 ye draw wa - - - - ter.

(H)

out of the wells, out of the wells.
 This is the way.
 This is the way, this is the way,
 This is the way, this is the way,

ff And thine ears shall hear a word, say - ing, say -
 this is the way, this -
 this is the way,
ff *Tutti*
 Ped.

and thine ears shall hear a word be - hind thee, say - ing,
 - ing, shall hear a word say - ing,
 is the way, shall hear a word be - hind thee, say - ing,
 this is the way, this is, this is the way,

①

This is the way, this is the way, walk ye
 This is the way, walk ye
 This is the way, this is the way,

① this is the way, this is the way,

Tpts.

in it, walk ye in it. Therefore with joy shall ye draw
 in it, walk ye in it; with joy shall ye draw
 walk ye, walk ye in it; with joy shall ye draw
 walk ye, walk ye in it; with joy shall ye draw

wa - ter out of the wells, the wells, the wells of sal -
 wa - ter out of the wells, of the wells, the wells of sal -
 wa - ter out of the wells, the wells of sal -
 wa - ter, with joy, of the wells of sal -

(K)

va - - - - - tion,
 va - - - - - tion,
 va - - - - - tion,
 va - - - - - tion,

ff *sf* *ff*

Ped.

ff
 out of the wells,
ff
 out of the wells,
ff
 out of the wells,
ff
 out of the wells,

the wells of sal - va - tion. Thereforewith
 the wells of sal - va - tion.
 the wells of sal - va - tion.
 the wells of sal - va - tion.

joy, ————— there-fore with joy ————— shall ye draw

There-fore with joy, with joy shall ye draw

There-fore with joy, with joy shall ye draw

There - - - fore with joy shall ye draw

riten. con forza

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

riten. con forza

va - tion.

va - tion.

va - tion.

va - tion.

No. 8. Recit. "Jesus saith unto her"

Strings, Horns, Flutes, Oboes & Bassoon

Moderato

Bass Solo

Jesus saith un-to her, Go, call thy husband, and come

f Strings

Alto Solo

Soprano Solo

con moto

The woman answered and said, I have no husband. hi-ther.

Je-sus

p Horns

saith un-to her, Thou hast well said, I have no husband: for

f

thou hast had five husbands; and he whom thou now hast,

p *serioso*

p Strings & Bsn.

p Horns

p sempre colla parte

is not thy husband: in that saidst thou truly.

con maestà

colla parte

Larghetto espressivo

Alto Solo

Strings only *molto tranquillo*

p

Lord, Thou hast searched me out, and known me: Thou

pp *tranquillo*

know-est my down-sit-ting, Thou know-est my down-

pp

sit-ting and mine up-ris-ing: Thou

p *p tranquillo*

un-der-stand-est my thoughts long be-fore,

sf

sf
long be - fore, my thoughts long be - fore.

sf *pp* *pp tranquillo*

O Lord, Thou hast searched me out, and known me.

colla parte *pp* *pp*

pp For lo, there is not a word, not a word

pp stacc. *sf*

in my tongue, but Thou know - est it al - to - geth - er.

p>

triquillo
O Lord, Thou hast searched me

espress. *calando* *pp tranquillo*

out, and known me: — Thou know-est my down-

sit-ting, Thou knowest my down-sit-ting and

f *poco cresc.*

mine up - ris - - ing, and mine up - ris - - -

f *p*

ing; Thou know-est it al - to - geth-er, Thou

pp sempre

know-est it al - to - geth - - er.

rall. *pp*

rall. *pp* *colla parte*

No. 10. Recit.—"The woman saith unto him"

Strings, Flutes, Clar. & Bssn.

Moderato

Alto Solo

Soprano Solo

The woman saith un-to him, Sir, I per-

colla parte

ff

p con moto

ceive that thou art a Pro-phet. Our fa-thers worship-ped in this

p con moto

cresc.

mountain, and ye say that in Je - ru - sa - lem is the place where men ought to

cresc.

Moderato

Larghetto

worship.

Bass Solo

Je - sus said un - to her, Wo - man, be - lieve me,

Moderato

Larghetto

sf

pp

the hour com-eth, when ye shall neither in this mountain, nor

Fl. & Bssn.

Bssn.

Moderato con moto

yet at Je-ru-sa-lem, worship. Ye worship ye know not what:

p Bssn.

Maestoso

we know what we wor-ship; for sal - va - tion is of the Jews.

p

Lento

amabile

But the hour com-eth, and now is, when the true

Bssn.
p con moto grazioso

wor-ship-pers shall wor-ship the Fa-ther in spir-it and in

Fl., Clar. & Bssn.

Lento *p*

truth: for the Fa-ther seek-eth such to wor-ship Him.

p Strings

No. 11. Chorus. "Therefore they shall come"

Strings, Flutes, Oboes, Clar., Bsn. & Horns

Moderato con grazia

p

Soprano I
There - - fore they shall come and

Soprano II
There - - fore they shall come and

Alto
There - - fore they shall come and

Tenor

Bass I

Bass II

Piano

Moderato con grazia (♩ = 112)

p

sing in the height of Zi - - -

p

sing in the height of Zi - - -

p

sing in the height of Zi - - -

Tenor

Bass I

Bass II

Piano

simile

on,
on,
on,

p There - fore they shall come and
p There - fore they shall come and
There - fore they shall come and

p Horn I Solo *stacc. sempre*

Detailed description: This system contains the first four staves of a musical score. The top three staves are vocal parts, each starting with the word 'on,'. The fourth staff is a vocal line with lyrics 'There - fore they shall come and' and a piano (*p*) dynamic marking. The fifth staff is a bass vocal line with the same lyrics and dynamic. The sixth staff is the piano accompaniment, featuring a 'Horn I Solo' with a piano (*p*) dynamic and a 'stacc. sempre' instruction. The piano part includes triplet patterns in the right hand and a more rhythmic accompaniment in the left hand.

sing in the height of Zi - -
sing in the height of Zi - -
sing in the height of Zi - -

pp
pp
pp

Detailed description: This system contains the next four staves of the musical score. The top three staves are vocal parts with lyrics 'sing in the height of Zi - -'. The fourth staff is a vocal line with a piano-piano (*pp*) dynamic marking. The fifth staff is a bass vocal line with the same lyrics and dynamic. The sixth staff is the piano accompaniment, continuing the 'Horn I Solo' with a piano-piano (*pp*) dynamic. The piano part features triplet patterns and a more rhythmic accompaniment.

p there - fore they shall come and sing, *sf*

p there - fore they shall come and sing,

p there - fore they shall come and sing,

on, in the height of Zi - -

on, in the height of Zi - -

on, in the height of Zi - -

Oboe *p* *sf*

cresc. there - fore they shall come and sing

cresc. there - fore they shall come and sing

cresc. there - fore they shall come and sing

on, *cresc.* there - fore they shall

on, *cresc.* there - fore they shall

on, *cresc.* there - fore they shall

Oboe *cresc.*

Bass *cresc.*

in the height of Zi -
 in the height of Zi -
 in the height of Zi -
 come and sing in Zi -
 come and sing in Zi -
 come and sing in Zi -

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

on, and shall flow to-gether,
 on, and shall flow to-gether,
 on, and shall flow, shall flow to-gether,
 on, and shall flow,
 on, and shall flow, shall flow to-gether,
 on, and shall

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

Fl. Horn Oboe
 Str. pizz. p sf p Cello

and shall

to - geth - er, and shall

and shall flow to - geth - er, and shall

and shall flow to - geth - er, and shall

flow to - geth - er, and shall

cresc. flow to - geth - er to the good - ness of the Lord, for *f*

cresc. shall flow to - geth - er to the Lord, for *f*

cresc. flow, shall flow to - geth - er to the Lord, for *f*

cresc. flow to the Lord, for *f*

cresc. shall flow to - geth - er to the Lord, for *f*

cresc. flow to - geth - er, for *f*

cresc. *dim.* *f*

(B)

wheat and for wine, for wine and for oil.

wheat and for wine, for wine and for oil.

wheat and for wine, for wine and for oil.

wheat and for wine, for wine and for oil.

wheat and for wine, for wine and for oil.

wheat and for wine, for wine and for oil.

(B)

dim. tranquillo

Horns

And their soul shall

And their soul, their soul shall be

Bssn. *p*

Clar.

tranquillo sempre *p* And they —

be as a wa - tered gar - den;

tranquillo sempre

as a wa - tered gar - den;

tranquillo sempre

sf. shall not sor - row, *pp* they shall not sor -

pp they shall not sor - row,

pp They shall not sor - row,

p not sor-row an-y more at all, *sf.*

pp They shall not

They shall not,

sf. Oboe

pp sostenuto

p

Org. Ped.

row, they shall not sor - row, they shall not

they shall not sor - row, not sor-row, not

they shall not sor - row, not sor-row an - y more,

pp they shall not sor - row an - y more, not

sor - row, they shall not sor - row, they shall not

they shall not sor - row, they shall not sor - row,

sostenuto

pp sor-row an-y more at all, *p* not

pp sor-row an-y more at all, *p* not

pp not sor - row, *p*

pp sor-row an-y more at all, *p* not

pp sor-row an-y more at all, *p* not

not sor - row, not

Oboe Solo *sf*

No. 12. Quartet- "God is a Spirit"

Andante

Soprano
 Alto
 Tenor
 Bass

God is a Spir - it; God is a Spir - it:
 God is a Spir - it; God is a Spir - it: and
 God is a Spir - it; God is a Spir - it:
 God is a Spir - it:

Piano
 (unaccompanied)
 Andante (♩ = 63)

and they that wor-ship Him, they that
 they that wor-ship Him, that wor-ship Him, and they that
 they that wor-ship Him, that wor-ship Him,
 and_ they, they that

wor-ship Him must wor-ship Him in spir - it and in truth,
 wor-ship Him must_ wor-ship Him in spir - it and in truth.
 wor-ship Him_ in spir - it and in truth.
 wor - ship Him must wor-ship Him in spir - it and in truth.

and they that wor-ship Him must wor-ship Him, must
 God is a Spir - it, God is a Spir - it: they must
 God is a Spir - it, God is a Spir - it: they must
 God is a Spir - it, God is a Spir - it: they must

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

wor-ship Him in spir - it and in truth.
 wor - ship Him in spir - it and in truth. For the Fa - ther seek-eth
 wor - ship Him in spir - it and in truth. For the Fa - ther seek-eth
 wor-ship Him in spir - it and in truth. For the Fa - ther seek-eth

p *p* *p* *p*

For the Fa - ther seek - eth such, seek - eth such, seek - eth
 such, seek - eth such, seek - eth such, seek - eth
 such, seek - eth such, seek - eth such, seek - eth
 such, seek - eth such, seek - eth, seek - eth

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

dim. *pp Tranquillo assai* *cresc.*

such to wor-ship Him. God is a Spir-it, God is a
 such to wor-ship Him. God is a Spir-it, God is a
 such to wor-ship Him. God is a Spir-it, God is a
 such to wor-ship Him. God is a Spir-it,

Spir-it: and they *p* that worship Him, and they that wor-ship Him must
 Spir-it: they that worship Him, they that wor-ship Him must
 Spir-it: they that worship Him, they, they that wor-ship Him must
 they that worship Him, they that wor-ship Him must

cresc. *f*
 wor-ship Him, must wor-ship Him, and they that wor-ship Him, and
 wor-ship Him, must wor-ship Him, they that wor-ship Him
 wor-ship Him, must wor-ship Him, they that wor-ship Him
 wor-ship Him, *sf* they that wor-ship Him

they that wor-ship Him must wor-ship Him_ in spir-it and in
 must wor-ship Him, wor-ship Him_ in spir-it and in
 must wor-ship Him, Him in spir-it and in
 they that wor-ship Him, Him in spir-it and in

sempre calando

truth; the Fa-ther seek-eth such, for the Fa-ther seek-eth
 truth; for the Fa-ther seek-eth such, for the Fa-ther seek-eth
 truth; for the Fa-ther seek-eth such, for the Fa-ther seek-eth
 truth; for the Fa-ther seek-eth such, seek-eth

p sempre calando

such to wor-ship Him, to wor-ship Him in spir-it and in truth.
 such to wor-ship Him, to wor-ship Him in spir-it and in truth.
 such to wor-ship Him, to wor-ship Him in spir-it and in truth.
 such to wor-ship Him, to wor-ship Him in spir-it and in truth.

p pp rall.

No. 13. { Recit.- "The woman saith unto him"
and
Chorus- "Who is the image of the invisible God"

Strings, Flutes, Oboes, Clar., Bassoon & Horns

Allegro Moderato
Alto Solo

Voice The wo-man saith un - to

Piano *p* col canto

Animato Soprano Solo

him, I know, I know

sf Moderato
religioso

that Mes-si - as com-eth, which is call-ed Christ: when he is

pp Str. *pp sempre tranquillo*

Org. Ped. only

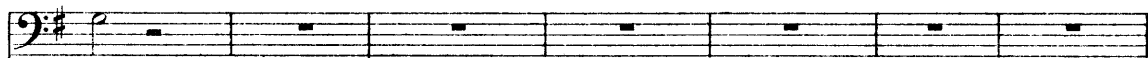
rall. *espress.* Bass Solo

come, he will tell us all things. Je - sus

dim. *pp sempre tranquillo*

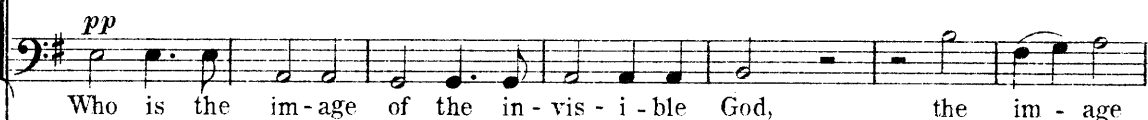
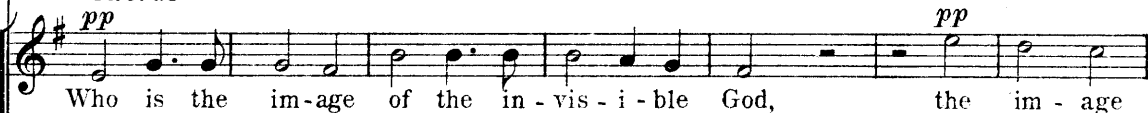
saith un - to her, I that speak un - to thee am

Adagio



he.

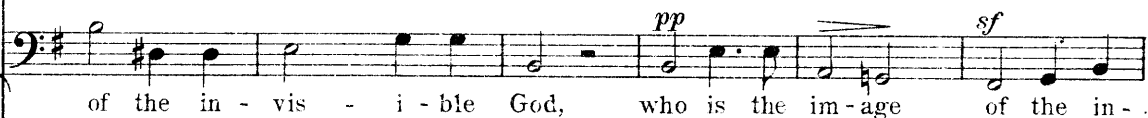
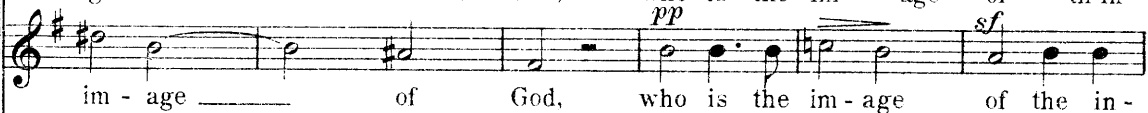
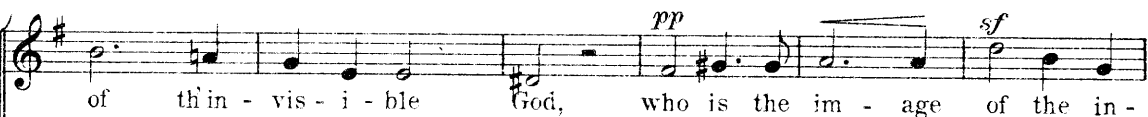
Chorus



Adagio sempre (♩ = 66)



Org. Ped.



vis-i-ble God, the first-born of ev-'ry crea-ture, the

vis-i-ble God, the first, the first-born of ev-'ry crea-ture, the

vis-i-ble God, the first, the first-born of ev-'ry crea-ture, the

vis-i-ble God, the first - born of ev-'ry crea-ture, the

Org. Ped.

first - born, the first - born of ev - 'ry crea - ture.

first - born, first - born of ev - 'ry crea - ture.

first - born, first - born of ev - 'ry crea - ture.

first - born of ev - 'ry crea - ture.

Org. Ped.

No. 14. Recit.- "The woman then left her waterpot"

Moderato Alto Solo

Voice

The wo-man then left her wa-ter - pot, and went her

Piano

way in - to the cit - y, and saith to the men,

Soprano Solo

pp con moto

Come, see a man, come, see a man,

pp stacc.

animato

which told me, which told me all the

things that ev - er I did: Is not

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics "things that ev - er I did:" are written below the first four measures, and "Is not" is written below the last two measures. The piano accompaniment features a bass line with a treble clef and a key signature of two flats, with various chords and melodic fragments.

this the Christ? Is not this the Christ?

meno mosso

meno mosso

sf *p cresc.*

Bssn. & Horns

The second system continues the vocal line and piano accompaniment. The vocal line has two staves, with the lyrics "this the Christ?" and "Is not this the Christ?" written below. The tempo marking *meno mosso* appears above the second staff. The piano accompaniment includes dynamic markings *sf* and *p cresc.* and is labeled "Bssn. & Horns" at the bottom right.

Alto Solo

Then went they out of the cit - y, and

Strings

The third system features an "Alto Solo" section. The vocal line is on a single staff with the lyrics "Then went they out of the cit - y, and". The piano accompaniment is on two staves and is labeled "Strings".

rall.

came un - to Him.

dim. *dim. e rall.*

rall. Horn, Tpts. Bssn. & Str.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a tempo marking *rall.* and the lyrics "came un - to Him.". The piano accompaniment includes dynamic markings *dim.* and *dim. e rall.* and is labeled "Horn, Tpts. Bssn. & Str." at the bottom right.

No. 15. Chorus - "Come, O Israel"

Stringes, Flutes, Oboes, Clar., Bassoon, Horns, Trumpets, Trombones & Kettledrums

Larghetto ma con moto

Soprano *pp*
Come, O Is - ra-el, — let us

Alto

Tenor *pp*
Come, O Is - ra-el, — let us

Bass

Piano *pp* Horns *sost.* *simile*

Larghetto ma con moto (♩ = 100)
Cl. & Bssn.

walk, — let us walk as sons of light. Come, O *pp*

— — — — — Come, O

walk, — let us walk as sons of light. Come, O *pp*

— — — — — Come, O

Fl., Clar., Ob. & Bssn.

Horns, Tpts. & Kdr.

Is - ra-el, let us walk, let us walk as sons of

Is - ra-el, let us walk, let us walk as sons of

Is - ra-el, let us walk, let us walk as sons of

Is - ra-el, let us walk, let us walk as sons of

pp

light, not as chil - dren of dark - ness,

light, not as chil - dren of dark - ness,

light, not as chil - dren of dark - ness,

light, not as chil - dren of dark - ness,

cresc.

cresc.

cresc.

cresc.

p

cresc.

Kdr.

not as chil - dren of dark - ness. Come, O Is - ra-el,

not as chil - dren of dark - ness. Come, O Is - ra-el,

not as chil - dren of dark - ness. Come, O Is - ra-el,

not as chil - dren of dark - ness. Come, O Is - ra-el,

p

p

p

p

dim.

p

let us walk, let us walk as sons of
 let us walk, let us walk as sons of
 let us walk, let us walk as sons of
 let us walk, let us walk as sons of

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

light, not as chil - dren of dark - ness, as
 light, not as chil - dren of dark - ness, as
 light, not as chil - dren of dark - ness, as
 light, not as chil - dren of dark - ness, as

cresc. *cresc.* *cresc.* *cresc.*

fz *cresc.*

Kdr.

Ed.

chil - dren of dark - ness, of dark - ness.
 chil - dren of dark - ness, of dark - ness.
 chil - dren of dark - ness, of dark - ness.
 chil - dren of dark - ness, of dark - ness.

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

dim. *p* *p*

Kdr.

p
Let us

p tranquillo
Come, O Is - ra - el, let us walk, let us

p *p* *pp Clar. & Bssn.*

walk as sons of light, let us walk *ff*

Let us walk *ff*

walk as sons of light, let us walk *ff*

Let us walk *ff*

Let us walk

ff

Kdr.

dim.
in the light, let us walk in the

dim.
in the light, let us walk in the

dim.
in the light, let us walk in the

dim.
in the light, let us walk in the

dim.

p light, the light of God, walk *p*
 light, the light of God, walk *p*
 light, the light of God, walk *p*
 light, the light of God, walk *p*

p
 Kdr.

cresc. f dim. in the light of God, walk in the light,
cresc. f dim. in the light of God, walk in the light,
cresc. f dim. in the light of God, walk in the light,
cresc. f dim. in the light of God, walk in the light,

cresc. f dim.
 Kdr.

pp in the light of God...
pp in the light of God...
pp in the light of God...
pp in the light of God...
pp in the light of God...

No. 15a. Air. "I will love Thee, O Lord"

Strings, Flutes, Oboes, Clar., Bassoon & Horns

Andante tranquillo

Soprano Solo

Clar. *p*

Ad. *

I will love Thee, I will love Thee,

Strings *pp*

love Thee, O Lord, O Lord, my strength. So shall I, shall I be sav - ed;

for Thou wilt save the af - flict - ed peo - ple. I will love Thee,

Clar. *p* Ob.

pp *p*

Ad. *

Fl. I will love Thee, I will love Thee, I will love Thee,
 Ob. Fl.

Red. *

love Thee, O Lord, O Lord, my strength. So shall I, shall

Strings

I be sav - ed; for Thou wilt save the af - flict - ed peo - ple.

ob.

I will love Thee, I will love Thee,

con anima

Fl. I will love Thee, I will love Thee, love Thee, O Lord, O Lord, my strength.

Horn

tranquillo

So shall I, shall I be sav - ed; for Thou wilt save the af-

The first system shows a vocal line in G major with a key signature of one flat. The lyrics are "So shall I, shall I be sav - ed; for Thou wilt save the af-". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple harmonic accompaniment. A dynamic marking of *p* is present in the piano part.

flict - ed peo - ple, Clar. wilt save the af -

The second system continues the vocal line with the lyrics "flict - ed peo - ple, Clar. wilt save the af -". A Clarinet part is introduced, playing a melodic line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* is shown for the piano part. The system ends with a repeat sign and a fermata over the final note.

flict - ed peo - ple, Fl. wilt save

The third system continues the vocal line with the lyrics "flict - ed peo - ple, Fl. wilt save". A Flute part is introduced, playing a melodic line. The piano accompaniment continues. A dynamic marking of *pp* is shown for the piano part. The system ends with a repeat sign and a fermata over the final note.

the af - flict - ed peo - ple. ad lib. Clar. p semplice

The fourth system continues the vocal line with the lyrics "the af - flict - ed peo - ple. ad lib. Clar. p semplice". A Clarinet part is introduced, playing a melodic line. The piano accompaniment continues. A dynamic marking of *sf* is shown for the piano part. The system ends with a repeat sign and a fermata over the final note.

Ob. Fl. p p p

The fifth system continues the vocal line with the lyrics "the af - flict - ed peo - ple. Ob. Fl. p p p". An Oboe part and a Flute part are introduced, playing melodic lines. The piano accompaniment continues. A dynamic marking of *sf* is shown for the piano part. The system ends with a repeat sign and a fermata over the final note.

No.16. Recit. "And many of the Samaritans"

Lento non troppo

Alto Solo

a tempo

And many of the Sa - mar-i-tans of that cit - y be-

p Strings only *pp*

liev-ed on Him for the say - ing of the woman, which tes - ti-fied,

colla parte *f*

He told me all that ev - er I did. So when the Sa-

p *p a tempo con moto* *f colla parte* *p* *Lento*

mar-i-tans were come un - to Him, they be-sought Him that He would

pp

tar - ry with them: and He a - bode there two days.

pp sempre *sf* *dim.*

No.17. Chorus alla Corale. "Abide with me"

Strings, Flutes, Oboes, Clar., Bssn., Horns, Tpts. & Kettledr.

Andante semplice

p espress.

Soprano

Musical notation for the Soprano voice part, first system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a dotted quarter note C5, an eighth note B4, a quarter note A4, a quarter note G4, and a half note F4.

Abide with me: fast falls the e - ven - tide; — The darkness

Alto

Musical notation for the Alto voice part, first system. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a dotted quarter note C5, an eighth note B4, a quarter note A4, a quarter note G4, and a half note F4.

Abide with me: fast falls the e - ven - tide; — The darkness

Tenor

Musical notation for the Tenor voice part, first system. The staff contains a whole rest for the duration of the system.

Bass

Musical notation for the Bass voice part, first system. The staff contains a whole rest for the duration of the system.

Andante semplice

p Strings, Oboe
pizz.

Piano

Musical notation for the Piano accompaniment, first system. It features a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The right hand plays chords and moving lines, while the left hand provides a harmonic accompaniment.

Musical notation for the Soprano voice part, second system. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a dotted quarter note A3, an eighth note G3, a quarter note F3, and a half note E3.

deepens; Lord, with me a - bide: When oth-er help-ers fail,

Musical notation for the Alto voice part, second system. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a dotted quarter note A3, an eighth note G3, a quarter note F3, and a half note E3.

deepens; Lord, with me a - bide: When oth-er help-ers fail,

Musical notation for the Tenor and Bass voice parts, second system. Both parts contain whole rests for the duration of the system.

Musical notation for the Piano accompaniment, second system. The right hand features a *sf* (sforzando) dynamic marking on a chord, followed by a *p* (piano) dynamic marking. The left hand continues with a steady accompaniment.

and com-forts flee, Help of the helpless, then a-bide with me. *p rall.*

and comforts flee, Help of the helpless, then a-bide with me. *p rall.*

Clar. & Bsn. Clar., Bsn. & Cello Oboe, etc.

f *p rall.*

f *sostenuto* *p rall.*

p con espressione

I need Thy pres - ence ev - 'ry pass - ing hour; — What but Thy

p con espressione

I need Thy pres - ence ev - 'ry pass - ing hour; — What but Thy

p con espressione

I need Thy pres - ence ev - 'ry pass - ing hour; — What but Thy

p con espressione *sf*

sostenuto espressivo

Clar.

p con espressione

Cello

sf

grace can foil the tempter's pow'r? Who, like Thy - self, my

grace can foil the tempter's pow'r? Who, like Thy - self, my

grace can foil the tempter's pow'r? Who, like Thy - self, my

p *p* *p*

Fl.

cresc.
 guide and stay can be? Thro' cloud and sunshine a - bidewith
cresc.
 guide and stay can be? Thro' cloud and sunshine a - bidewith
cresc.
 guide and stay can be? Thro' cloud and sunshine, Lord, a-bidewith

sf
 Kdr., Tpts. & Horns
cresc.

dim. *rall.*
 me, - thro' cloud and sun - shine, Lord, a-bide with me.
dim. *rall.*
 me, - thro' cloud and sun - shine, Lord, a-bide with me.
dim. *rall.*
 me, thro' cloud and sunshine, Lord, a-bide with me.

Oboe, Clar. & Bsns.
sf *dim.* *rall.*
dim. sempre

Maestoso
ff
 I fear no foe, with Thee at hand to bless;
ff
 I fear no foe, with Thee at hand to bless;
ff
 I fear no foe, with Thee at hand to bless;
ff
 I fear no foe, with Thee at hand to bless;

Maestoso
 Strings

Ills have no weight, and tears no bit-ter - ness. Where is death's sting? where,

Ills have no weight, and tears no bit-ter - ness. Where is death's sting? where,

Ills have no weight, and tears no bit-ter - ness. Where is death's sting? where,

Ills have no weight, and tears no bit-ter - ness. Where is death's sting? where,

Tpts. & Horns

Tpt.

Kdr.

Adagio molto

grave, thy vic - to - ry? I triumph still, — if Thou a-bide with me. *ff*

grave, thy vic - to - ry? I tri - umph still, if Thou a-bide with me. *ff*

grave, thy vic - to - ry? I tri - umph still, if Thou a-bide with me. *ff*

grave, thy vic - to - ry? I tri - umph still, if Thou a-bide with me. *ff*

Adagio molto

sf

Kdr., Tpts., Horns *ff*

No. 18. Recit.—“And many more believèd”

Lento

Alto Solo

p

And man-y more be - liev - ed be -

Strings

p

cause of his own word: and said,

p

riten. sempre

and said, and said,

riten. sempre

cresc.

Basses

and said un - to the wo - man,

col canto

No. 19. Chorus.—“Now we believe”

Grave assai

Soprano *ff*
 Now we be-lieve, now we, now— we be-lieve,

Alto *ff*
 We be-

Tenor *ff*
 Now we be-

Bass

Piano *ff*
 Grave assai (♩ = 60)
 Viol. II
 Viola

now, now— we be-lieve, now we be-lieve,

Now we be-lieve, we be-lieve, *ff*

lieve, now we be-lieve, now we be-

lieve, now we, now— we be-lieve, now we be-lieve, we be-

ff
 Now we be-lieve, now

Viol. I
 Viol. II

A *ff sempre*

we be - lieve, now we be - lieve, now
 lieve, now we, now — we be - lieve, now we be - lieve,
 lieve, be - lieve, — now we be - lieve, now we be -
 we, now — we be - lieve,

Viol. I
 Tpts. Horns
 Viol. II

grave sempre

we, now — we be - lieve, not be - cause — of thy say - ing,
 now we, — now we — be - lieve;
 lieve, now we, now — we be - lieve, not
 now we be - lieve, — now we be - lieve, Oboes
grave sempre
 Cellos

ff sempre

for we have heard him our - selves, and know,
 we have heard him our - selves, and
 — because of thy say - ing; we have heard him our - selves, and
 for we have heard him, heard him our - selves, and
ff sempre
 Violas

(B) *p* *cresc.*

and know, we have heard him our - selves, and
 know, and know, we have heard him ourselves, and
 know, and know, we have heard him our - selves, and
 know, and know, and know, and know

Clar. *p* *cresc.*

(C) *ff* *grave sempre*

know that this is in - deed the Christ, the
 know that this, this is in - deed, this is the Christ, the Christ, the
 know that this is in - deed, in - deed the Christ, in -
 that this is in - deed, in - deed the Christ, the

ff *grave sempre*

Sav - iour of the world, this is in - deed the
 Sav - iour of the world, this is in - deed the
 deed the Christ, this is in -
 Christ, the Sav - iour, this is in - deed the Christ,

Kdr. *ff*

ff *pp grave sempre*

this is in - deed the Christ, the Sav - iour of the

ff *pp grave sempre*

this is in - deed the Christ, the Sav - iour of the

ff *pp grave sempre*

this is in - deed the Christ, the Sav - iour of the

ff *pp grave sempre*

this is in - deed the Christ, the Sav - iour of the

ff *f* *f* *pp*

Horns

world. _____

world. _____

world. _____

world. _____

un poco più moto al fine

p *p*

No. 20. Air.— "His salvation is nigh them that fear Him"

3 Cellos, Bases & Oboe

Larghetto

Tenor Solo

His sal - va - tion is nigh them that fear Him, that

glo - ry may dwell in our land; His sal - va - tion is nigh them that

fear Him, that glo - ry may dwell in our land, may

dwell in our land. Yea, the

Oboe

sostenuto

con calore *mf* *cresc.*

Lord shall shew lov-ing-kind-ness, the Lord, the

sf *p*

Lord shall shew lov - ing - kind-ness, shall shew lov-ing-

cresc. molto

kind-ness, and our land shall give her in-crease, shall give her

cresc. *p* *sf* *cresc.* *p colla parte*

in-crease, shall give her in-crease. His sal-

rall. *pp a tempo* *pp a tempo*

va-tion is - nigh them that fear Him, His sal - va - tion is nigh them that

calando sempre *rall.* *tranquillo assai*

fear Him, that glo - ry may dwell in our land; His sal-

cresc. va - tion is nigh, is - nigh to them, - is nigh to them that

sf. *sf.* *p* Oboe

cresc.

fear Him, is nigh - to them, - to them that

sf. *sf.*

fear - Him, is nigh - to them that fear

pizz.

Him.

calando sempre

No. 21. Chorus.- "I will call upon the Lord"

Strings, Wind, Tpts., Horns, Trombones, Kdr.

Andante *sf*

Piano

Violas & Cellos *p*

Bssn.

pizz.

Viol. I *p*

Fl. Viol. II, Violas Bssn. *sf*

cresc.

cresc.

cre - scen

(Chorus rise)

do *cresc. molto*

f *cresc.*

SOPR. *ff*

I will call up-on the Lord, who is wor-thy to be

ALTO *ff*

I will call up-on the Lord, who is wor-thy to be

TENOR *ff*

I will call up-on the Lord, who is wor-thy to be

BASS *ff*

I will call up-on the Lord, who is wor-thy to be

ff

Chorus

ff

prais - ed, is wor-thy to be prais - ed, I will

ff

prais - ed, is wor-thy to be prais - ed, I will

ff

prais - ed, is wor-thy to be prais - ed, I will

ff

prais - ed, is wor-thy to be prais - ed, I will

ff

Viol. & Violas

Horns & Trombones

call up-on the Lord, who is wor-thy to be prais - ed, I will

call up-on the Lord, who is wor-thy to be prais - ed, I will

call up-on the Lord, who is wor-thy to be prais - ed, I will

call up-on the Lord, who is wor-thy to be prais - ed, I will

Tpts., Horns

call up-on the Lord, call, call, call

call up-on the Lord, up-on the Lord, up-on the Lord, up-on the

call up-on the Lord, up-on the Lord, up-on the Lord, up-on the

call up-on the Lord, up-on the Lord, up-on the

No. 22. Chorus.- "And blessed, blessed be the Lord"

Allegro moderato

Soprano *f* *sf.*
 And bless - ed, bless - ed be the Lord God of Is - ra -

Alto

Tenor

Bass

Piano *f sempre* *ff.*

el, bless - - - ed be the Lord, bless - ed

And bless - ed, bless - ed be the Lord God of Is - ra - el,

be the Lord, and bless - ed

bless - - - ed be the God,

And bless - ed, bless - ed be the Lord God of Is - ra - el, *f*

And

be, bless - - - ed, bless - ed be the Lord, and
 and bless - - - ed be the Lord, bless - ed be the
 bless - ed, bless - ed be the Lord, bless - ed be the
 bless - ed, bless - ed be the Lord God of Is - ra - el, bless - ed be the

Tpts.

bless - ed, bless - ed be the Lord God of Is - ra - el, of Is - ra -
 Lord, bless - - - ed, Lord God of Is - ra - el, of Is - ra -
 Lord, bless - - - ed, Lord God of Is - ra - el, and
 Lord, bless - - - ed be the Lord, the God of Is - ra - el,

(A) el, bless - - - ed, bless - ed.
 el, bless - ed, and bless - ed, bless - ed be the
 bless - ed, bless - ed be the Lord God of Is - ra - el.
(A) the God of Is - ra - el.

A - - - men, A - - -
 Lord God of Is - ra - el. A - - - men, A - - -
 A - - - men, A - men. And
 A - - - men, A - men.

B
 men, A - - - men.
 men, A - - - men. And bless - ed, bless - ed be the
 bless - ed, bless - ed be the Lord God of Is - ra - el,
 Bless - ed be the Lord God,
B
 Tpts., Horns,
 Kdr.

And bless - ed, bless - ed be the Lord God of Is - ra - el, of
 Lord God, the Lord God of Is - ra - el,
 the Lord, the Lord God of Is - - -
 bless - ed be the Lord God of Is - ra - el, of

C

Is - ra - el, Is -
and bless - ed, bless - ed be the Lord God of Is - ra -
ra - el, the Lord, the God of Is - ra -
Is - ra - el, the God of Is - ra -

el. A - - - men, A - - - men, *ff*
el. A - - - men, A - - - men. And bless - ed,
el. A - - - men, A - - - men,
el. A - men, A - men,

ff

Tpts. & Horns

A - men, A - men.
bless - ed be the Lord God of Is - ra - el. A - men.
A - men, A - men.
A - men, A - men.

Horns, Kdr.

ff Bless - ed be the Lord God of Is - ra - el, and

ff Bless - ed be the Lord God of Is - ra - el,

ff Bless - ed be the Lord God of Is - ra - el,

ff Bless - ed be the Lord God of Is - ra - el, D Viol. I

bless - ed, bless-ed be the Lord God of Is - ra - el, Is - ra -

and bless - - - ed be the Lord of Is - ra -

and bless - - - ed be the Lord, the God

bless - - - ed,

el, and bless-ed be the Lord God, the God of Is - ra - el,

el, bless - ed, and

of Is - - ra - el, of Is - ra - el.

bless - - - ed be the Lord,

bless - - - ed be the Lord, the Lord. A - - -
 bless - ed, bless-ed be the Lord God of Is - ra - el. A - - -
 A - - -
 bless - ed be the Lord. A -

Trombones

men, A - - - - men, A - men, A - men,
 men, A - - - - men, A - - - - men,
 men, A - - - - men, A - - - - men.
 men, A - men, A - - - - men,

Tpts., Kdr.

A - men. And bless - ed,
 A - men. Bless - ed be the Lord God,
 Bless - ed, bless-ed be the Lord God of Is - ra - el,
 A - men. Bless -

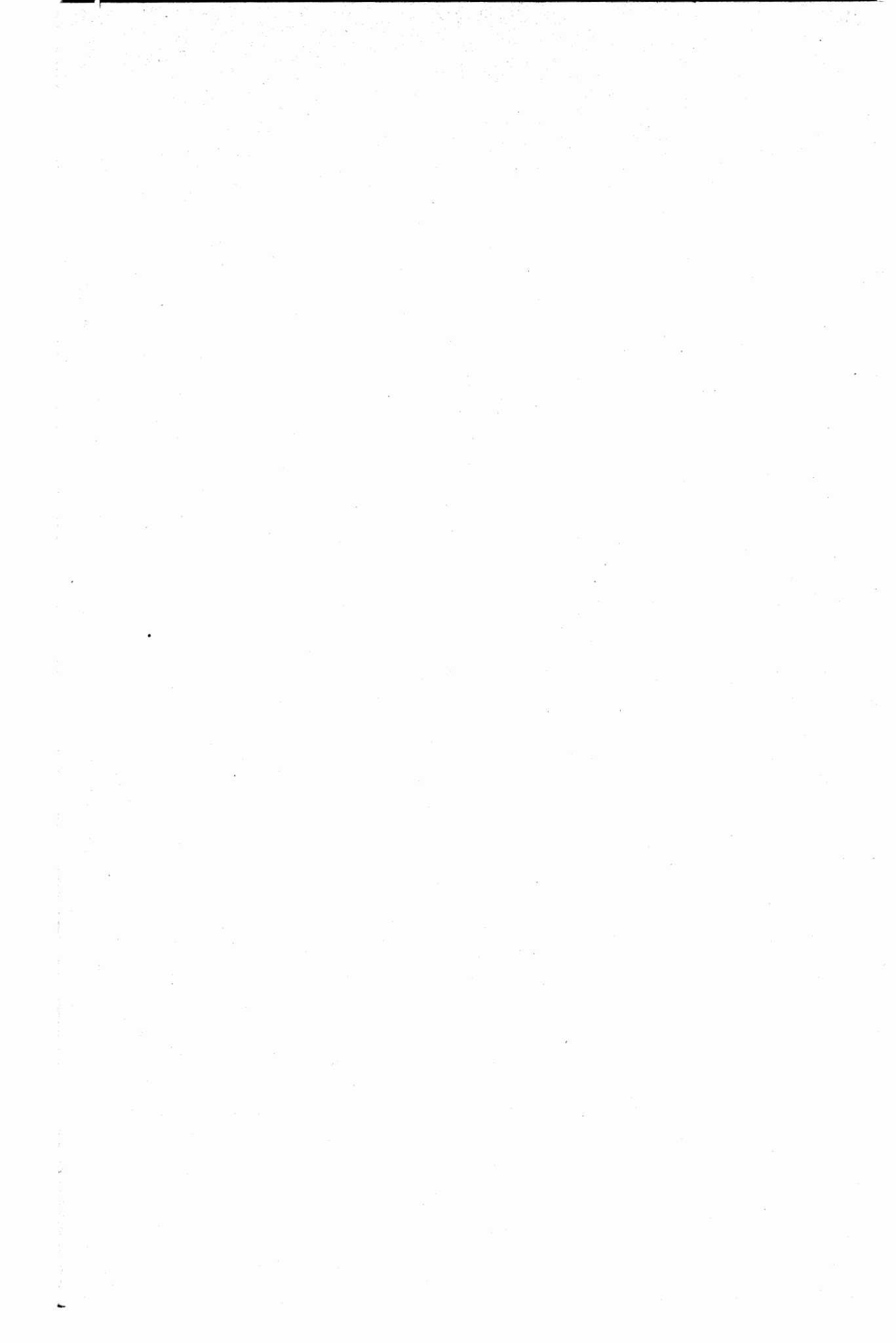
Violas
Cellos

bless - ed be the Lord God of Is - ra - el, of Is - ra -
 bless - - - ed, bless - ed be the Lord, the Lord, the
 bless - - - ed, bless - ed be the
 ed, bless - ed be the Lord, be the

el, bless - ed, bless - ed, bless - ed
 Lord, bless - ed, bless - ed, bless - ed
 Lord, bless - ed, bless - ed, bless - ed
 Lord, bless - ed, bless - ed, bless - ed

ff più lento

be the Lord, the God of Is - ra - el.
 be the Lord, the God of Is - ra - el.
 be the Lord, the God of Is - ra - el.
 be the Lord, the God of Is - ra - el.



A SELECTED LIST OF ORATORIOS AND CANTATAS

(FOR MIXED VOICES, UNLESS OTHERWISE MENTIONED)

(*Orchestra Parts may be had)

| | | | |
|--|------|--|------|
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