

# ST. PETER:

RM

AN ORATORIO.

THE WORDS SELECTED FROM THE BIBLE,

AND THE MUSIC COMPOSED BY

JOHN KNOWLES PAINE.

BOSTON:  
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# A SELECTION

OF THE MOST FAVORITE

# ORATORIO CHORUSES.

Reduced Price, 6 cents single, 60 cents per dozen.

### Messiah.

AND THE GLORY OF THE LORD.  
AND HE SHALL PURIFY.  
ALL WE, LIKE SHEEP.  
FOR UNTO US A CHILD IS BORN.  
GLORY TO GOD.  
HIS YOKE IS EASY.  
OH, THOU THAT TELLEST. (Song and Chorus.)  
HALLELUJAH.  
LIFT UP YOUR HEADS.  
THE LORD GAVE THE WORD.  
THEIR SOUND IS GONE OUT.  
WORTHY IS THE LAMB.

### Judas Maccabæus.

MOURN, YE AFFLICTED CHILDREN.  
O FATHER, WHOSE ALMIGHTY POWER.  
WE COME IN BRIGHT ARRAY.  
DISDAINFUL OF DANGER.  
FALLEN IS THE FOE.  
HEAR ME, O LORD.  
TUNE YOUR HARPS.  
HAIL, JUDEA'S HAPPY LAND.  
WE HEAR.  
WE NEVER WILL BOW DOWN.  
HALLELUJAH, AMEN.

### Elijah.

THANKS BE TO GOD.  
HE WATCHETH OVER ISRAEL.  
ANGEL TRIO,—LIFT THINE EYES.  
YET DO TH THE LORD SEE IT NOT.  
BLESSED ARE THE MEN, &c.  
BAAL, WE CRY TO THEE. No. 11.  
HE THAT SHALL ENDURE TO THE END.  
BEHOLD, GOD THE LORD PASSED BY.

### Samson.

AWAKE THE TRUMPET'S LOFTY SOUND.  
OH, FIRST-CREATED BEAM.  
THEN, ROUND ABOUT THE STARRY THRONE.  
FIXED IN HIS EVERLASTING SEAT.  
TO FAME IMMORTAL GO.  
GREAT DAGON HAS SUBDUED OUR FOE.  
LET THEIR CELESTIAL CONCERTS, &c.

### St. Paul.

STONE HIM TO DEATH.  
HAPPY AND BLEST ARE THEY.  
HOW LOVELY ARE THE MESSENGERS.  
SLEEPERS, AWAKE. }  
TO GOD ON HIGH. }  
OH, GREAT IS THE DEPTH.  
OH, BE GRACIOUS.

### Mount of Olives.

HALLELUJAH CHORUS.

### Israel in Egypt.

HE GAVE THEM HAILSTONES FOR RAIN.  
BUT AS FOR HIS PEOPLE.  
BUT THE WATERS OVERWHELMED, &c.  
THY RIGHT HAND, O LORD.  
SING YE TO THE LORD. (THE HORSE AND HIS RIDER.)

### Creation.

AWAKE THE HARP.  
ACHIEVED IS THE GLORIOUS WORK.  
THE MARVELLOUS WORK. (Song and Chorus.)  
THE HEAVENS ARE TELLING.  
THE LORD IS GREAT.

### Woman of Samaria.

THEREFORE WITH JOY, &c.  
COME, O ISRAEL.  
AND BLESSED, BLESSED BE THE LORD.

### Eli.

LET THE PEOPLE PRAISE THEE.  
NO EVIL SHALL BEFALL THEE. }  
ANGELS' CHORUS. (Female voices.) }

### Naaman.

THE CURSE OF THE LORD.  
WHEN FAMINE OVER ISRAEL.  
WITH SHEATHED SWORDS.  
GOD, WHO CANNOT BE UNJUST.

### Joshua.

SEE, THE CONQUERING HERO COMES.  
THE GREAT JEHOVAH.

### Hymn of Praise.

LET ALL MEN PRAISE THE LORD.  
I WAITED FOR THE LORD. (Duet and Chorus.)  
ALL YE THAT CRIED UNTO THE LORD.

### Passion Music.

(ACCORDING TO ST. MATTHEW.)  
THREE CHORALS. (Nos. 3, 53, 63.)  
AROUND THY TOMB HERE SIT WE WEEPING.

### Mozart's Twelfth Mass.

GLORIA.

### Moses in Egypt.

NIGHT'S SHADE NO LONGER.  
PRAYER. (O THOU, WHOSE POWER.)

### Stabat Mater.

INFLAMMATUS. (Song and Chorus.)

### As the Hart Pants.

AS THE HART PANTS.

### Seasons.

COME, GENTLE SPRING.

### Miscellaneous. (Three Chorals on one sheet.)

RUSSIAN NATIONAL HYMN.      LUTHER'S JUDGMENT HYMN.      A STRONG CASTLE IS OUR LORD.  
REST, SPIRIT REST. ROOSE.      O COME ALL YE FAITHFUL (Adestes Fideles).      ALMIGHTY GOD. MOZART.

BOSTON :

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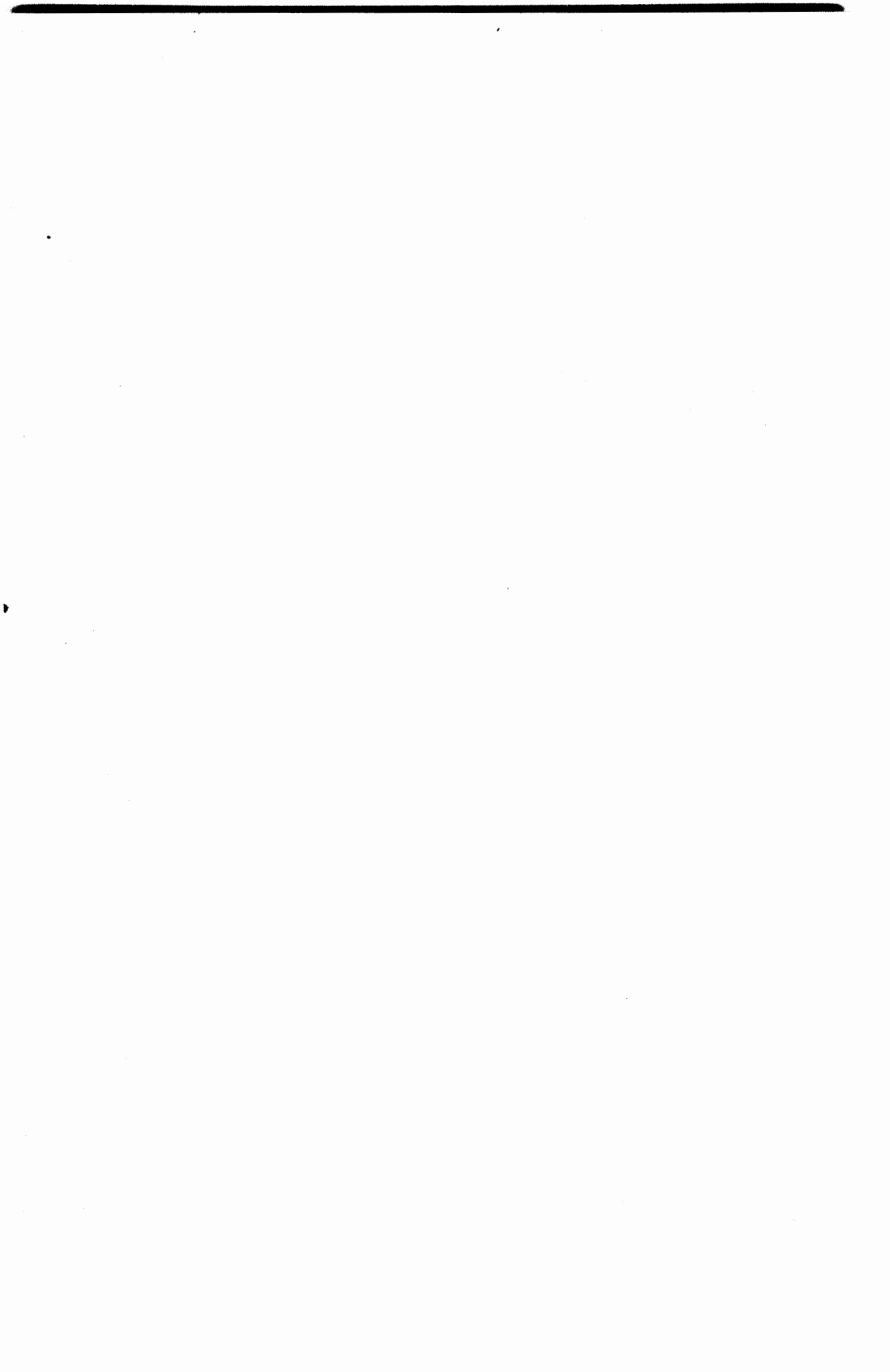
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# ST. PETER.

## Part II.

### The Divine Call.

#### Introduction.

#### No. 1. Chorus.

The time is fulfilled, and the kingdom of heaven is 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.

#### No. 6. Recitative and Twelve Male Voices.

Scheidemann. Nicolai.

#### 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 pass-over, 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 liiii. 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.

Psalms 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. 5, 26, 10.

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. 9, 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. Louisa 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. 2, 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 xxix. 7, 4, 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!

Neander.

*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. 18, 19, 22, 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 lxxxvi. 12.

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# ST. PETER.

## INTRODUCTION.

*Adagio.* (♩ = 72.)

ADAGIO.

*fz* (*Horns.*) *p* *sf* *p sempre.* *sfp* *sostenuto.*

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

*poco più mosso.*

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

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

*ff sosten.* *ffz* (*Oboe.*) *espress.*

First system of a piano score. The right hand features a melodic line with various dynamics: *f*, *f*, *piu f*, and *ff sempre.* The left hand provides a rhythmic accompaniment with chords and moving lines.

Second system of a piano score. The right hand continues the melodic line with dynamics *ff*, *deces*, and *p*. The left hand has a *marcato.* marking. The system concludes with a *p* dynamic.

Third system of a piano score, labeled **B.** in the upper left. The right hand has a *pp e leggero.* marking and a *p dolce.* marking with the instruction *(Wind.)* below it. The left hand has a steady accompaniment.

Fourth system of a piano score. The right hand has a *3* (triple) marking and a *(Strings.) cres poco a poco.* instruction. The left hand has a rhythmic accompaniment.

Fifth system of a piano score. The right hand has a *mf poco a poco accel. e cres* instruction. The left hand has a rhythmic accompaniment.

*f*

8 col. ~~~~~

C.

*piu f* *ff* *decreasing.* *p*

8 col. ~~~~~

*dim.* ( $\text{♩} = 88.$ ) *pp sempre.* (Horns.) *cres. poco a poco.*

*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.*

\* *Scol.*

9  
D

hand, *mf* the time is ful -

hand, the time is ful - fill - -

hand, the time is ful -

hand, 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* *cres.* *f* *Ped.* *cres.*

E

hand ; *ff ten.*

hand ; *ff ten.*

hand ; *ff ten.*

hand ; *ff ten.* *mf* re -

*ff Ped.* *deces.* *ten* *deces.* *p* *mf*

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

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

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

mf 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,

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

f re - pent, and be - - lieve,

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

re - pent, and believe

ti - dings of God, 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

dings, glad ti - dings of God.

believe the ti - dings of God.

ti - dings, glad ti - dings of God.

glad.... ti - dings of God.

glad... ti - dings of God.

glad... ti - dings of God.

glad... ti - dings of God.

the time is fulfill'd,

the time is ful -

*fz marcato. p. cres. fz pp*

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

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

*f* *dim.*

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

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

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

*f* *dim.*

of heav - en is at

*poco a poco crescendo.* *f* *deces.*

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*



*cresc.*  
and believe the glad ti - - dings of God,

*cresc.*  
lieve the glad ti - - dings of God,

*cresc.* *f*  
and believe ..... the glad... ti - - dings of God, be -

*cresc.* *f*  
and be-lieve..... be - lieve the

*cresc.* *mf* *cresc.* *sf* *f*  
be - lieve.... the glad ti - - dings of

*f*  
be - - lieve..... the glad

*ff*  
lieve the glad... ti - dings, glad ti - dings of

*ff*  
glad..... ti - - dings, glad ti - dings of

*sf* *sf* *sf* *sf* *sf* *ff* *z*

God,

God,

*p* *cresc.*

**I ff**

the time is ful - fill'd, the time is ful -

**ff**

the time is ful - fill'd, the time is ful -

**ff**

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

*cres.*

the

*cres.*

fill'd, the king - dom of heav'n, the

*p cres.*

and the king - dom, the

*sfp*

*p cres.*

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

**ff** **J dim.**

king - - - - dom of heav'n is at hand.

**ff** *di*

king - dom of heav - - en is at hand. .... *sempre.*

*dim.* **pp**

king - dom of heav - en is at hand, re -

*cres.* **f** **ff** *decresc.* **pp sempre.**

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

8col.

**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  
*f* *cres*

8col.

1 *cres* 1 4

8col.

*ff sosten.* **L**

glad... ti - dings of God,

glad... ti - dings of God,

glad ti - dings of God.

*8va.* *ff Sempre.* *deces*

*Scol.*

be - lieve the glad ti - dings of God,

re - pent, and be-lieve,

re -

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

glad ti - dings of God.....

*Rall al Fine.* *pp dim.*

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

*pp* *pp dim.*

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.** *Lento.*  
 Now as Je - sus walk-ed by the sea of Ga-li-lee, he saw Si - mon and  
*pp (Horns.)*

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

*ad lib.*  
 Come ye af - ter me, and I will make you fish -

*Adagio assai. (♩=76.) espressivo e sostenuto.*  
 ers of men. And straightway they forsook their nets, and fol - low - ed him.

*ad lib. piu adagio. riten.*  
*p mf p dim. pp*

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

Adagio. (♩ = 92.)

SOPRANO  
SOLO.

The

ACCOMP.

*p*  
*dolce.**pp**sostenuto e espressivo.*

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

*p**sf*

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

*p**sf*

M.

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

*cantando.**dim.**sf*

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

*p**sf*

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.*

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

*ff* *p* *sf* *ten.*

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

*sf* *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.....

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

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

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.



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

*Allegro.* ♩ = 120.

SOPRANO.

ALTO.

TENORS. *Unison.* THE TWELVE DISCIPLES.

TENOR. *mf*

Twelve Voices. We go be -

BASSES. *Unison.* *mf*

BASS.

ACCOMP. *fz mf sosten.*

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

*sfz*

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

*sf*

P

by the re-mis-sion

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

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

G *A tempo.*

CHORUS

We

CHORUS.

CHORUS.

We

CHORUS.

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 -

*cres.*

*cres.*

*cres.*

*cres.*

*p*

*cres.*

**R**

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 -

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

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

of our God;

of our God;

TENORS. *mf sostenuto.*  
 TWELVE DISCIPLES.  
 Chorus tacet.  
 BASSES. *mf sostenuto.*

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* *Sva.*

*p* *sf* *p* *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*

*p* *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* *pp*

*sf* *pp*

*pp*

*sf p* *pp*

**U**

in the way of peace, where -

*dim.* *pp* *A tempo.* *p*

*dim.* *pp* **TENOR CHORUS.** *p*

*dim.* *pp* **BASS CHORUS.** *p*

*dim.* *pp* (Horn.) *Ritard.* *A tempo.*

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

*cres.*

*cres.*

*cres.*

*p*

*cres.*

*sf* dark - ness and in the shad-ow of death, *dim.* *Wp* and to

*sf* and to guide, *mf* and to guide our feet,

*sf* dark - ness and in the shad-ow of death, *dim.* *p* and to guide, *mf* to guide our

*sf* and to guide, *mf* to guide our

*f* *dim.* *p* *<sf>*

12 MALE VOICES.

guide..... our feet in the way of peace,  
 and to guide our feet in the way of peace, the way of peace,  
 CHORUS. feet to guide our feet in the way, the way of peace,  
 CHORUS. in the way of peace,

*p* *ritard.* *pp*  
*dim e ritard.* *pp*  
*p* *dim e ritard.* *pp*  
*mf* *dim e ritard.* *pp*

X *mf*  
 and to guide, to guide our feet in the  
 12 MALE VOICES. CHORUS.  
 and to guide our feet, and to guide, to guide our feet in the  
 CHORUS. guide..... our feet in the

*mf* *Sva.* *Sempre legato.*

way of peace.....  
 way of peace.....  
 way of peace.....  
 way of peace.....

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

*p* *dim.* *pp* *rall* *dim.* *ppp*



## 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

*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.

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

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

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

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

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

## 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.

*p*

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?

*p*

*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.

*p* *f Trombones.*

## TENOR ARIOSO.

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

*Con moto.*

*do'ce.*

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.*

*fz* *ff*

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

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

No. 7.

AIR.—MY HEART IS GLAD.

BASS SOLO.

*Allegro.* ♩ = 108.

ACCOMP.

Musical notation for the beginning of the piece, including Bass Solo and Accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The music features a bass line and a piano accompaniment with dynamic markings of *mf* and *f*.

PETER.

My heart is glad and my

Musical notation for the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'My heart is glad and my'. The piano accompaniment includes dynamic markings of *mf*, *dim.*, and *p*.

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

Musical notation for the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'spir - it re - joic - eth, my heart is glad and my spir - it re - joic - eth, for'. The piano accompaniment includes a triplet of eighth notes and dynamic markings of *mf*.

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

Musical notation for the third vocal line and piano accompaniment. The vocal line continues with the lyrics 'thou wilt show me the path... of life, for thou wilt'. The piano accompaniment includes dynamic markings of *mf*, *p*, and *cantando.*

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

Musical notation for the final vocal line and piano accompaniment. The vocal line concludes with the lyrics 'show me, thou wilt show me the path..... the'. The piano accompaniment includes dynamic markings of *f* and *marcato.*

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

*ff*

**A**

*ff* *deces.*

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

*dim.*

*p* *poco a poco.* *cres.*

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

*pp* *cres.*

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

**B**

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

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

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

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

more,

My heart is glad and my

*dim.* *p*

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

*Rall.* *tempo.*

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

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

*u.m.* *f*

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

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

*Scal.*

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

*f* *ad lib.*

*mcres.*  
*A tempo.*

*cres.* *ffz*

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

No. 8.

CHORUS.—THE CHURCH IS BUILT.

Maestoso.  $\text{♩} = 100.$

SOPRANO. *f* The Church is built up - on the foun - da - tion

ALTO. *f*

TENOR. *f* The Church is built up - on the foun - da - tion

BASS. *f*

ACCOMP. *f marcato.*

8col.

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

chief cor - ner -

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

chief corner - stone.....

*cres.* *3* *dim.*

D

.... 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,

*cres.*

*cres.*



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

Je - sus Christ *ten.*

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

Je - - sus Christ *ten.*

*pp* *f* *f* *dim e rall.*

*Allegro Maestoso.*  $\text{♩} = 120.$

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.* *f* *marcato.* *tr* *tr* *f*

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

Musical score for the first system. It features three vocal staves and a piano accompaniment. The piano part includes triplets and trills. The lyrics are: "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

Musical score for the second system. It features three vocal staves and a piano accompaniment. The piano part includes a complex rhythmic pattern. The lyrics are: "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

Musical score for the third system. It features three vocal staves and a piano accompaniment. The piano part includes trills and triplets. The lyrics are: "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.*

*tr* *tr* *tr* *tr* *p*

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,

*ff* *ff* *ff*

*f* *ff* *ff*

in our eyes,

in our eyes,

*decres.*

*Tempo primo Maestoso.*

The Church is

*f*

The Church is

*ten. Tempo primo Maestoso.*

*p 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.* *tr* *tr*

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,

*tr*

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

*ff sosten.*

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

*ff sosten.*

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

*ff* *sostenuto.*

## THE DENIAL AND REPENTENCE.

## No. 9. RECIT. 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*

*f* TENOR SOLO.

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

*cres.* *fz* *tr* *fz* *fz*

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

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

*f* *dim.* *p*

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

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.

PETER. RECIT.

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

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

TENOR SOLO.

*Allegro moderato. ♩ = 100.*

All ye shall be offended because of me to-night.

PETER.

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

TENOR SOLO.

Verily I say unto thee, that this night before the



## K PETER.

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

*f*      *p*      *sf*

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

*sf*

## THE TWELVE DISCIPLES.

TENORS. *mf*

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

BASSES. *mf*

*sf*      *sf*      *ritard.*

*sf*      *sf*      *ritard.*      *dim.*

## 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* *dim.*

*dim.* *dim.*

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

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

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

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

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

*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 ;

*ad lib.* *A tempo.*

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

*ritard.* *A tempo.*

ceive you to myself.

*cantando.*

*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.* *sf*

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

*f* *rit poco e dim.* *dim.*

peace I give un - - - to you.

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

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

Larghetto. ♩ = 132.

BASS SOLO.

ACCOMP.

M<sup>C</sup>HORUS.

CHORUS.

CHORUS.

CHORUS.

CHORUS.

Thy word is

Thy word is

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 pppres. poco a poco.*

fy us through thy

fy us through thy

through..... thy

dim. pp cresc. poco a poco.

truth ; ..... thy ..... word is

dim. pp cresc. poco a poco.

truth ; ..... thy ..... word is

dim. pp cresc. poco a poco.

truth ; ..... thy ..... word is

dim. pp cresc. poco a poco.

*sf dim. mpp cresc. poco a poco.*

accel.

truth, thy word is

accel.

truth, thy word is

*accel. sf*

*ff*

truth, ..... truth, .....

*ff*

truth, ..... truth, .....

*ff sostenuto. decres.*

*Rall molto.*

**N CONTRALTO SOLO.**

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

*Tempo primo.*

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

**BASS SOLO.**

us thro' thy truth ;

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,

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



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

pp sempre.

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.

pp sempre.

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

CHORUS.

pp sempre.

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

pp sempre.

dolce.

wind ins

sf

ritard.

p

p

dim.

pp

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

*Allegro assai con fuoco.* ♩ = 152. **f**

CONTRALTO SOLO. And lo!

ACCOMP. *fz fz f ffz*

*marcato.*

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

*ffz p f fz fz*

*ff* *Moderato.* ♩ = 100.

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

*fz fz f p*

*sf rit. p*

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

*Riten. sf pp*

## No. 13.

## CHORUS.—WE HID OUR FACES FROM HIM.

*Andante patetico.* ♩ = 72.

SOPRANO. — — — — —

ALTO. — — — — — *p* We hid our fa - ces

TENOR. — — — — — *p* We hid our fa - ces from him, our fa - ces from

BASS. — — — — — *p* We hid our fa - ces from him, from

ACCOMP. *Andante patetico.* *p*

*P* We hid our fa - ces from him; *f* he was des - pis-ed, des-pis-ed, and we es - *dim.*

from him; *f* him; *dim.* he was des - pis-ed, des-pis-ed, and we es - *dim.*

him; *f* he was des - pis-ed, des-pis-ed, and we es - *dim.*

*f* *dim.*

teem'd him not, and we esteem'd him not. *sf* *Allegro.* ♩ = 120.

and we es-teem'd him not. *sf*

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

*Allegro.* *pp* *cres.*

*mf* He was brought as a lamb to the slaugh - *sf*

*mf* He was brought as a lamb to the slaugh - *sf*

He was brought as a lamb,

*mf* *sf* *dim.*

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

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

*mf* *cres.* *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.* *p* *sf* *riten.*

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

*S* Andante primo.

we hid our fa-ces from him;

we

we hid our fa - ces

*Andante primo.*

*rall.* *p*

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

hid our fa-ces from him ;

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

*p*

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

*dim.* *p* *f*

*dim.* *p* *f*

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

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

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

lamb, brought to the slaugh - ter, 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*

*Andante.* *A tempo. Allegro.*

*p* *pp* *cres.*

*Meno Allegro.*

*fz* *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.*

*fz*

This is one of them.

PETER

I do not know the man.

I do not know the man.

V CHORUS. *Allegro di molto.*

*f*

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.



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

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  
*ff*

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

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

RECIT. PETER. *sf*

CONTRALTO RECIT.

I know not this man of whom ye speak.

*Grave.* (Horns.)

And while he yet spake, the cock crew. And the Lord turned and looked on Pe...

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

*with feeling.*

*col voce.*

## LAMENT.

## No. 15.

Adagio con gran espressione e agitato. ♩ = 66.

Orchestra. *ff* *<sf>* *<sf>* *<sf>*

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a series of chords and melodic lines with dynamic markings of *ff* and *sf*.

*pp* *<sf>* *accel e cres.* *sf*

The second system continues the piece. It includes dynamic markings of *pp*, *sf*, and *sf*, along with the instruction *accel e cres.* (accelerando e crescendo).

*tempo primo.* *f*

The third system begins with the instruction *tempo primo.* and features a dynamic marking of *f*.

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

The fourth system includes a *cres.* (crescendo) marking, a dynamic of *f*, and five *Ped.* (pedal) markings.

*Al poco piu mosso.* ♩ = 80. *ff* *p* *fz*

The fifth system starts with the instruction *Al poco piu mosso.* and a tempo change to ♩ = 80. It features dynamic markings of *ff*, *p*, and *fz*.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It includes various rhythmic patterns and dynamic markings such as *mf* and *ppp*.

Second system of musical notation. It includes dynamic markings *Dim. p*, *ppp*, and *con sordino.* There is a large 'Y' symbol above the staff.

Third system of musical notation. It includes dynamic markings *esp.ress.*, *sf*, and *cres.*

Fourth system of musical notation. It includes the tempo marking *Tempo primo.* and dynamic markings *mf cantando.*, *sf*, and *sf*. There are also triplets indicated by the number '3'.

Fifth system of musical notation. It includes dynamic markings *cresc. sempre*, *sf*, *sf*, and *decres.* There is a wavy line under the bass staff labeled *Scol.*

Sixth system of musical notation. It includes dynamic markings *mp*, *dim.*, *pp*, and *pp*. It also includes tempo markings *Lento.*, *ritard.*, and *attacca.*

## No. 16.

## AIR.—O GOD, MY GOD, FORSAKE ME NOT!

*Andante appassionata.* ♩ = 72.

PETER.

BASS  
SOLO.

ACCOMP.

O God, my  
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,

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

*f* *riten.* *tempo.*

pardon mine in - i - qui - ty; for it is ..... great,

*sf* *f* *sf* *sf* *riten.* *tempo.* *dim.*

*sf* *rit.*

O Lord, pardon mine ini - qui - ty; for it is great, .... is

*p* *sf* *Dim.* *rit.*

**B**

great, O par - don mine in - i - qui - ty; for it is great.

*a tempo.* *cres.* *f*

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

*sf*

*poco rit.*

soul, and deliv - er me,

*ritard.*

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

O God, my

*Tempo primo.*

*pp* *cres.*

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.*

*C* *Piu 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 -

*8va*

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

*p*

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.* ♩ = 76.

1st. SOPRANO. Re - mem - ber, re - mem - ber from whence thou art fal -

2nd. SOPRANO. *p*

1st. CONTRALTO. *p* Re - mem - ber, re - mem - ber from whence thou art fal -

2nd. CONTRALTO. *p*

ACCOMP. *Moderato e tranquillo.* *p*

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

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

(Harp) *p* R.H. R.H. *p*

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

L.H. L.H.

D

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

fal - len, and re - pent, 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.

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

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

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

*p* *f* *dim.* *poco rit.* *pp* *Ped.* *P.d.* *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, a

*Bass. mf*

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

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

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

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

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

and

*p* *dolce.* *p*

and

*mf* *cres.*

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

*cres.*

he that o - ver - com - eth, he shall re - ceive a

*cres.*

he shall re - ceive a

he that o - ver - com - eth,

*8va.*

*Fp*

ceive a crown of life,

*p*

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

*p*

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

*p* *Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.*

*f*

he shall re - ceive a crown of

ceive a crown of life,

*f*

he shall re - ceive a crown of

*Ped.* *Ped.* *Ped.* *Ped.* \* *f* *Ped.*

SELECT VOICES.  
G Soprano 1st.

life, ..... re-pent, re-pent,

Soprano 2nd.

Contralto 1st.

Contralto 2nd.

Ped. *dim.* *pp\** *p*

*cres.* **H** FULL CHORUS.  
Soprano.

re-pent, and do the first works.

re-pent, and do the first works. And he that o - ver -

Alto.

Tenor.

Bass.

*cres.* *p* *cres.*

*mf* *cres.* *f* And he that o - ver - com - eth shall re - ceive .... a

*mf* *cres.* *f* com - eth, and he that o - ver - com - eth shall re - ceive a

*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.*  
*cres. 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 rd.* *pp* \*

## No. 18.

## AIR.—THE LORD IS FAITHFUL.

*Andante con moto.* ♩ = 80. *A tempo.*

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

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

**J** CONTRALTO SOLO.

The Lord is faith - ful and right - eous

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

*Violonc.*

*sosten.*

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

*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,

M *Piu mosso e energico.*

dim. *pp* faith - ful and right - eous to for-give our sins, if we

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase: "faith - ful and right - eous to for-give our sins, if we". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *dim.* and *pp*. A trill is marked in the piano part.

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

The second system continues the vocal line with "walk in the light, if we walk in the light, as he is in the". The piano accompaniment features a trill in the left hand and chords in the right hand. Dynamic markings include *fz* and *piu forte.*

meno mosso. dim. light, the Lord is faith - ful and right - eous to forgive, .... to forgive our

The third system begins with the tempo marking *meno mosso.* and the dynamic *dim.* The vocal line continues with "light, the Lord is faith - ful and right - eous to forgive, .... to forgive our". The piano accompaniment includes a *mf* marking.

*f sosten.* *m.v.* *ritard.* sins, ..... if we walk in the light as he is in the

The fourth system features the tempo marking *A tempo.* and dynamic markings *f sosten.*, *m.v.*, and *ritard.* The vocal line continues with "sins, ..... if we walk in the light as he is in the". The piano accompaniment includes *f marcato* and *ffz* markings.

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

The fifth system concludes with the tempo marking *A tempo.* and dynamic markings *ritard molto.* and *dolce e dim.* The vocal line ends with "light.". The piano accompaniment includes *pp* markings and a *Violin Solo.* instruction at the bottom.



## 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* a -

*pp* thou that sleep - est, *f* a -

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

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

*ff* *pp* *cres.* *sf* *poco a poco.*

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

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

*sf* The darkness is past and the true light now shineth; a - wake, and  
*mf* and Christ shall give thee light,

*mf* The darkness is  
*mf* true light now shi - neth, now shi - - - - neth; a -  
 Christ shall give thee light, shall.. give.... thee..... light,  
 and Christ shall give..... thee light,

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

*f* *cres.* *ff*

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

*P*

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

*dim. pp* ... thou that sleep - - est, *mf* the dark - ness is past and the

*dim. pp* ... thou that sleep - - est, *mf* the dark - - - -

*dim. pp* ... thou that sleep - - est, *mf* 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 -

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

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

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

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

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

*f* *sf dim.* *p* *pp*

est,

est,

a - - rise . . . . .

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

*mp* *mp* *mp* *pp* *cres.* *marcato.*

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

rise, . . . . .

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

rise . . . . . from the dead,

*mf* *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*

*f*

*f*

*f*

*ff*

*decres.*

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

*dim.*

*dim.*

*dim.*

*dim.*

*pp*

*pp*

*pp*

*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,

*f* *f*

and Christ shall give thee light, the darkness is

give thee light,....

*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**

neth, a - - wake, ... thou that  
 neth, a - - wake, ... thou that sleep - - est, ...  
 a - - wake ... thou.. that sleep - - est, ...  
 - - wake, ... thou ... that sleep

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

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

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

**T**

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

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



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

*cres.*

*ff* 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

*ff sf sf sf mf 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,

8va.

*sf sf sf sf decres.*

V.

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

*p* dark - - - - - ness is past. . . . . the true

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

*p* the true light, the true light now shi - -

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

8

neth, now shi - - - - - neth. . . . .

light now shi - - - - - neth.

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

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

*tutta forza.* *Ped.*

## SECOND PART.

## THE ASCENSION.

No. 20.

CHORUS.—THE SON OF MAN.

Accomp. *Andante Maestoso.* ♩ = 66.  $\lambda$

*expressively.* *p*

The

*expressively.* *p*

The

*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 -

*sf*

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

*sf*

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

*sf*

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

*sf*

*sf*

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

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

*rit e dim. pp*

*A tempo.*

he was cru - ci - fied, he was

he was cru - ci - fied, he was

*sf p sf*

*A tempo.*

(Brass.)

cru - ci - fied, he was cru - ci - fied, was cru - ci - fied,

he was cru - ci - fied, cru - ci - fied,

cru - ci - fied, he was cru - ci - fied, cru - ci - fied,

he was cru - - - ci - fied,

*sf f ritard e dim. p pp*

*sf p f ritard e dim. riten. pp*

*B* *Allegro assai e gioioso.*  $\text{♩} = 92.$

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

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

*Allegro assai e gioioso.*

*f* (Trumps)

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

*ff* *marcato.*

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, both in a soprano clef, with lyrics written below. The piano accompaniment is written for grand piano with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano part includes dynamic markings such as *sf* (sforzando) and features a triplet of eighth notes 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.....

The second system continues the vocal and piano parts. The vocal lines are identical to the first system. The piano accompaniment continues with similar textures, including chords and moving lines in both hands. The lyrics are repeated with ellipses indicating a continuation of the phrase.

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

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

The third system concludes the piece. The vocal lines end with a long note on the word "gain". The piano accompaniment features a final cadence with a triplet of eighth notes in the right hand and a series of eighth notes in the left hand. The score ends with a double bar line.

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.*

ACCOMP. *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* *cres.* *dim.* *dim.*

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

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

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

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



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

SOPRANO 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. *Cou 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

lambs, feed my lambs.

PETER. *f.*

*sosten.*

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

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

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,

*sf*

Lord, thou know - - est all things, thou

know - est, thou knowest that I love thee.

TENOR.  
Feed my sheep, feed my sheep.

*ad lib.*

*dolce.*

*sf* *p* *ritard. pp*

ARIOSO.—GO YE AND TEACH.

*Muostoso.* ♩ = 80.

TENOR SOLO.  
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;

*dim.*

*pp* *Ped.* *Ped.*

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.

*pPed.* *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  
*f* *f* *pp* *pp* *pp* *pp*  
*decres.* *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

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

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

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

*cres.* *mf*  
 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,

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

seek those things which are a - bove,

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

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

*dim.* *ten.* *dim.* *cres.* *pp* *cres.* *pp* *cres.*

which are a - bove, where Christ sit-teth on the

which.... are a - bove,

those things which are a - bove, where Christ sit-teth on the

things which are a - bove,

**G**

*f* *p* *f* *p* *f* *p* *f* *p*

right hand of God,..... where Christ sitteth on the right hand the right hand of

right hand of God,..... where Christ sitteth on the right hand, the right hand of

right hand of

*cres.* *dimin.* *pp* *cres.* *dimin.* *f* *pp* *cres.*

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,  
*dolce.* *p*

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*  
*f* *deces.*  
*legato sempre.*



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

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

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

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

SOPRANO SOLO.

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

O man of

God, be strong in the Lord, and in the power of his might,

O man of God, be strong in the

Lord, and in the power of his might,

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.....

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

on e - ter - nal life... *ff sosten.* where - un - to

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

*tremolo. p cres.*

*f* *p* *cres.*

**L** *f*  
O man of God, be

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

Put on the whole.....

ar - mor 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

*ff*

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

*tr*

*sf*

L.II. *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* *cres.* *dim.*  
 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,

*dolce.*  
 Feed the

*f* *sf* *p*

feed the flock of God,

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

*sf*  
 feed the flock

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

*sf*



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 -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "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 "and when the chief shep - herd shall ..... ap -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

**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* *f* *a tempo.*

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "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,", and "fa - - deth not a - way,.... fa - - deth not a - way,....". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance markings include *mf*, *f*, *poco piu mosso.*, and *a tempo.*

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

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "fa - - deth not a - way,.... fa - - deth not a - way,....", "that fa - - deth not a - way, fa - - deth not away,", and "that fa - - deth not a - way, fa - - deth not away,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

sf *legato.*

0

*p*

feed the

feed the flock of God,

feed the flock of God,

*poco rit.* *a tempo*

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

*poco rit.* *a tempo.*

the flock of God,....

*poco rit.* *a tempo.*

and when the chief shep - - - herd shall appear thou wilt receive a crown of

*poco rit.* *a tempo.*

and when the chief shepherd shall appear,

*p* *a tempo.*  
*cres.*

*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, a crown of glo - ry that fadeth not, fa - deth not a - way.  
*f* *dim.* *p* *rit.* *pp*  
 not, a crown of glo - ry that fadeth 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.*  $\text{♩} = 108.$

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

*ad lib.* *p*

the a - pos - tles were all to - geth - er in one place,

*a tempo.* *f* *a tempo.* *ppp*

And sud - den - ly there came a sound from heav'n

*poco a poco* *cres.* *mf*

as of a migh - ty rush - ing wind,

*cres.* *ff* *semp e.*

and it fill - ed all the house where they were

*8va.*

sit - - - ting; and

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

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

*f* *mf* *dim e ritard.*  
fire; and it sat up-on each of them.

*f* *pp* *a tempo.*

*p* *p* *dim.* *pp*  
And they were all fill - ed with the Ho - - - ly Ghost,

*p* *dim.* *pp*

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

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

## No. 28.

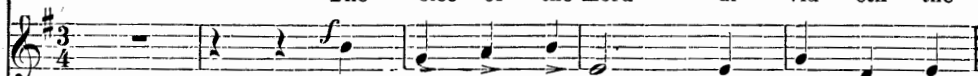
## CHORUS.—THE VOICE OF THE LORD.

*Allegro con fuoco.* ♩ = 152. *f*

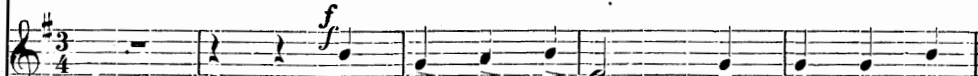
SOPRANO.



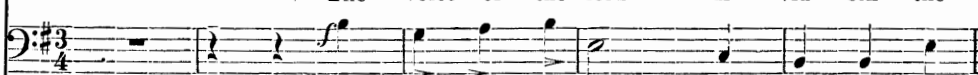
ALTO.



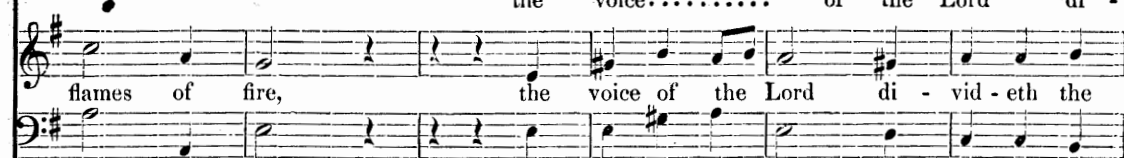
TENOR.



BASS.



ACCOMP.



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.....

*dim.*

Detailed description of the musical score: The page contains a vocal score with piano accompaniment. It is divided into three systems. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *ff* (fortissimo), *cres.* (crescendo), and *dim.* (diminuendo). The key signature has one sharp (F#) and the time signature is 4/4.

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*

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.*



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

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

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

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

*deces.*

jes - - ty,

*deces.*

*deces.*

jes - - ty,

*deces.*

*p* *pp*

*cres.*

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

*p* *cres.*

doth speak.....

*p* *cres.*

and ev' - ry one doth speak of his

*p* *cres.*

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

*p* *cres.*

*f* glo - - - ry, doth speak of his *dim.* glo  
*f* of his glo - - - ry, of his *dim.* glo  
*f* glo - - - ry, and ev' - - - ry one doth speak of his *dim.* glo  
*f* glo - - - ry, and ev' - - - ry, *dim.*

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

*ff* glo - - - ry.....  
*ff* glo - - - ry.....  
*ff* glo - - - ry.....  
ry.....  
*decrs.*

**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,

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

*mp* *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,

*p* *cres.*  
the voice of the Lord is

*mp*  
the voice of the Lord

*p* *cres.*  
the voice of the Lord..... is

*pp* *cres.*  
the voice of the Lord..... is full.....

*pp* *cres. poco a poco.*

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

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

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

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

*f* *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

be - hold,

*sosten.*



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

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ritard.*  
*ritard.*  
*ritard.*  
*ritard.*  
*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.* - ru - sa - lem, heark - en to my words. *animato.* This is what was spoken by the proph - et Jo - el, *riten.*

*sf p* *fz rit.* *f* *pp* *cres. poco a poco.*

*Allegro moderato ma con fuoco.* ♩ = 116.

First system of musical notation, including vocal line and piano accompaniment.

And it shall come to pass in the

*f* *mf*

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

*mp.*

- on all flesh; and your sons and daughters shall

*p dolce.*

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

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

*rit.* *dim.* *dim.*

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

dream . . . . . dreams.

*rit.* *pp* *V*

*poco più mosso.* ♩ = 126.

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

And I will show wonders in heav'n a -

*f sempre.*

*f*

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

*pp cres.* *f*

blood and fire, and va - por of

*cres.* *ff*

*p* W

smoke ;

*pp* *sf p* *cres.*

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

*p* *il basso marcato.* *cres.* *sf* *p*

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

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

*ff* *poco rit.* X

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

*fz* *fz* *ff* *a tempo.* *ff marcato.*

the sun shall be turned in - to

*p*

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

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

*ritard.* *a tempo.*

*mf* *cres.*

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

*f* *p*

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

*dolce.*

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

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

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.

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

## No. 31.

## AIR—AS FOR MAN.

*Larghetto.* ♩ = 69.*espressivo.*CONTRALTO  
SOLO.

ACCOMP.

As for man his days are as

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

*dolce.*

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

*dolce.*



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.* *sf ff*

and it is gone; and the place there -

*riten.* *a tempo.* *ppp ppp pp*

of shall know it no more, shall

*riten.* *sf ff*

B

know it no more,

*Tempo primo.*

The first system of the musical score features a vocal line in G major with lyrics "know it no more,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include piano (p), pianissimo (pp), and pianississimo (ppp). The tempo is marked "Tempo primo".

as for man his days.... are as grass;

The second system continues the vocal line with lyrics "as for man his days.... are as grass;". The piano accompaniment features a more active right-hand part with eighth-note patterns. Dynamics include piano (p) and pianissimo (pp).

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

*riten poco.* *piu mosso.*

The third system contains the lyrics "as..... a flow - er of the field, he flourisheth. For the". The tempo changes from "riten poco" to "piu mosso". The piano accompaniment becomes more rhythmic and active. Dynamics include piano (p).

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

The fourth system has the lyrics "wind pass-eth o - - - ver it, and it is". The piano accompaniment features a prominent eighth-note pattern in the right hand. Dynamics include piano (p).

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

*p* *cres.*

The fifth system concludes with the lyrics "gone; and the place.... there of shall know it no". The piano accompaniment continues with eighth-note patterns. Dynamics include piano (p) and crescendo (cres.).

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

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 tempo.*

*rit.*

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

## No. 32.

## RECITATIVE.—YE MEN OF ISRAEL.

PETER.

BASS SOLO.

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

ACCOMP.

*Andante maestoso.* ♩ = 69.

*marcato.* *fz* *mf* *p*

*p* *sf*

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.* *p*

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

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

RECIT.—NOW WHEN THEY HEARD THIS.

TENOR SOLO.

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

ACCOMP.

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

## No. 33.

## CHORUS.—MEN AND BRETHREN.

*Con moto ed enérgico.* ♩ = 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.* *f*

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?

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

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

ed?.....

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

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

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

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

Detailed description of the musical score: The score is for a hymn or religious song, page 139. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: '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? men and breth - ren, what shall we do to be sav - men and breth - ren, what shall we do to be sav'd... ed?..... .... to be.... sav - - ed?..... .... be sav - - ed?..... .... to be.... sav - - ed?.....'. Performance markings include 'deces.' (decrescendo), 'dim.' (diminuendo), 'p' (piano), 'ff' (fortissimo), and 'Ped.' (pedal). The piano part includes triplets and a final section marked 'ff sempre' with two 'Ped.' markings and an asterisk.

## 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.* ♩ = 50.

**ACCOMP.**

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

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

Ho - ly Ghost.

*Andante.* ♩ = 66.

*sf p dolce* *cres.* *f*

*Andante con moto.* ♩ = 88.

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

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

*ritard.*



**C** THE TWELVE DISCIPLES.

1st. TENORS.

2nd. TENORS.

1st. BASSES.

2nd. BASSES.

ACCOMP.

For the prom-ise is to you and your chil - dren, and to  
 Solo. For the prom-ise is to you and your chil - - dren, and to  
 call,  
*a tempo.*

*riten.* all that are a -far off, *a tempo.* as many as the Lord our God shall call, the  
*riten.* *a tempo.*  
*riten.* all, all that are a -far off, as many as the Lord our God shall call, as  
*riten.* *a tempo.*  
*riten.* *a tempo.*

*riten.* prom - ise is to you and all that are a -far off, as many as the Lord our  
*riten.*  
*riten.* man - y as the Lord our God, as many as the Lord our  
*riten.*  
 Lord..... as many as the  
*riten.*

*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.*

RECITATIVE.—WHILE PETER YET SPAKE.

TENOR SOLO.

While Pe-ter yet spake, the

*Vivace.*

ACCOMP.

*f* *fz* *p*

*Andante.* *animato.*

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

*rit.*

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

*fz* *p*

No. 35.

CHORUS.—THIS IS THE WITNESS OF GOD.

*Allegro Moderato.* ♩ = 92.

*mf*

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

*Cantando.*

*mf*

*Dim.*

*mf*

This is the witness of God . . . which he hath

tes-ti-fied of his Son, 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

*mf*

*sf*

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 -

*sf* *f* *tr* *scor* *D* *p* *sf* *sf Dim.* *p* *p* *Cres.*

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

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* *Cres.*

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

True ..... One, the True One, and hath

*f* *f* *sf* **E**

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

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 the True

*p* *dim. ten.* *pp* *Sempre.*

that we may know, the True

*Dim. ten.* *pp* *Sempre.*

we may know *dim.* *pp* the True

that we may know the True

*Dim.*

**F** *pp* *Sempre.*

One, The True One,

*pp* *Sempre.*

One, The True One,

*pp* *Cres. poco a poco.*

*f*  
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.* *f*

*Dim.* *f*  
fied of his Son, This is the wit - ness of

tes - ti - fied of his Son,

This is the witness of God,

God,.....

*Dim.* *f*

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

*Legato sempre.*

*pp Cres. poco a poco*

*f Cres.*

come, and hath giv'n us understanding that we may know the True One, that

*f Cres.*

come, and hath giv - en us under - stand - ing that we may know the True One,

*f Cres.*

*ff Dim.*

*ff* we may know, may know *Dim.* the True One.

*ff* we may know..... *Dim.* the True One.

This is the wit-ness of God..... which he hath testi - fied of his Son.

*ff Dim.*

True One, that we may know, may know the True One.

*ff Dim.*

*p*

## No. 36.

## CHORAL.—PRAISE TO THE FATHER.

*Andante maestoso.* ♩ = 72.

SOPRANO. *f* Praise to the Fa - ther, the glo - ri - ous King of cre -

ALTO. *f* Praise to the Fa - ther, the glo - ri - ous King of cre -

TENOR. *f* Praise to the Fa - ther, the glo - ri - ous King of cre -

BASS. *f* Praise to the Fa - ther, the glo - ri - ous King of cre -

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.....

*f*

*ff* O my soul, wake!..... *mf* Harp, lute and

*ff* O my soul, wake!..... *mf* Harp, lute and

*ff* O my soul, wake!..... *mf* Harp, lute and

*ff* *dim.* *Ped. (Wind in st. Harps.)*

psal - ter - y take, *f* Sound forth thy glad ad - o - ra - -

psal - ter - y take, *f* Sound forth thy glad ad - o - ra - -

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

tion.....

tion.....

*tr* *Ped. poco rit. e d.m.* *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

*res.* 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*

*pp*

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,

*mf* *sosten.* *cres.* *sf* *p* *cres.* *sf*

*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  
 Christ, let us love one an - oth - er, one an - oth -  
 let us love one an - oth -  
 Christ, let us love one an - oth - er, one an - oth -  
 Christ, let us love one an - oth - er, one an - oth -  
*dim.* *dim.* *dim.* *dim.* *dim.*

*f* may the tri - al of your faith be found unto praise, hon - or and glo - ry, *K*

*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*

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



praise, hon - or and glo - ry, re - ceiv - ing  
 be found un - to praise, hon - or and glo - ry, re - ceiv - ing  
 oth - er, for love is of God, let us love one an -  
 an-oth - er for..... love.....  
 be-lov - ed, let us love one an - oth - er, let us love one an -  
 for love..... is of God, love.....  
 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,.....  
 is of God,.... love is of God,  
 oth - er, for love is of God,.....  
 .. is of God,.....

*cres.* *mp* *mp* *mp* *cres.* *mp* *cres.* *mp* *riten.* *dim.* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*ritard.* *a tempo.*

souls,..... of your souls.

*ff* *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.

**SOPRANO. SOLO.** *dim.*

And then they glo - ri - fi - ed God,.... say - ing,

**ACCOMP.** *sf* *dim.*

## No. 38.

## DUET.—SING UNTO GOD.

*Allegretto.* ♩ = 80.

TENOR SOLO.

(Flute.)

(Horns.) *sf*

Sing un - to God, sing prais - es to his ho - ly name, sing un - to

*sf*

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, *L*

ho - ly name, who call'd us out of dark - ness, out of dark - ness,

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

*f*  
O sing..... un - to God,

who call'd us out of dark - ness, in -  
who call'd us out of dark - ness,

*mf*  
*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,

his won-der - ful light,

*sf > rit.*

*sf > rit.*

*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* *8va* *marcato.*

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.*

*sf* us out of dark - ness in - to his won - derful light, in - to his

*sf* 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, O

un - to God, O

*cres.* *f marcato.*

sing . . . . . un - to God, sing prais - - - - es

sing . . . . . un - to God, sing prais - - - - es

*deces.*

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.

*f sosten.*

*ff sempre.*

*Ped.*



No. 39.

CHORUS.—GREAT AND MARVELLOUS.

*Allegro moderato e maestoso.*

SOPRANO.

ALTO.

TENOR.

BASS.

*Allegro moderato e maestoso.*

*Marcato.*

*mp cres.*

$\text{♩} = 88.$

$\text{♩} = 108.$

Trumpets 3

*f*

*f*

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-

*sf*

P

*ff* might - - - y; *f* *sosten.* just and true are thy

*ff* might - - - y; *f* *sosten.*

The first system of music features a vocal line with lyrics "might - - - y;" and "just and true are thy". The piano accompaniment is marked *ff* and includes a *f sosten.* section. The key signature has one sharp (F#).

ways, thou King of saints. All na-tions shall come and wor -

*f sosten.* All nations shall come and worship

just and true are thy ways, thou King of saints. All nations shall come and

All na - tions shall

The second system continues the vocal line with lyrics "ways, thou King of saints. All na-tions shall come and wor -" and "just and true are thy ways, thou King of saints. All nations shall come and". The piano accompaniment includes a *f sosten.* section. The key signature has one sharp (F#).

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 continues the vocal line with lyrics "ship be - fore thee, for thy judg - ments are made", "be - fore are.....", "wor - ship be - fore thee, for thy judg - ments are made", and "wor - - ship thee,". The piano accompaniment includes triplets and a *f sosten.* section. The key signature has one sharp (F#).

*Piu Allegro.* ♩ = 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.*

*A capella.* ♩ = 84.  
not too fast.

name for e - ver - more, A - men,  
 name for e - ver - more, A - men, we  
 we praise thee, O Lord, we

*mf*

we praise thee, O Lord, and glo - ri - fy thy name,  
 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  
 praise thee, O Lord, and glo - ri - fy thy name, we praise thee, O  
 praise thee, O Lord,.....  
 we praise thee, we praise thee, O  
 praise thee, O Lord, we praise thee,..... we praise

*f cres.*  
*f cres.*  
*f cres.*  
*ff sempre.* *R* *mf*  
*ff sempre.* *mf*  
*ff sempre.* *mf*  
*f* *mf*  
*f*

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.* *p* *poco rit.* *dim.*

praise thee for e - ver - more,..... A - - -

thy name for e - ver more, A - - -

*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

*cres. poco a poco.* praise thee, O Lord, and glo - ri - fy thy name for e - ver - more, and glo - ri -

*cres. e accel. poco a poco.*

*cres. poco a poco.* praise thee, O Lord, and glo - ri - fy thy name for e - ver - more, and

*mf* we praise thee, O Lord.....

*cres. e accel. poco a poco.*

*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 -

men, for e - ver - more, A - - men. A -

name for e - ver - more..... 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. = 103. ff*

are..... thy works,..... Lord

are..... thy works,..... Lord

*ff sosten.*

God Al - might - - - y.....

*ff sosten.*

God Al - might - - - y;.....

*ff Ped.*

**T** *Molto allegro.* ♩ = 112.

*pp* All na - tions shall come.... and wor - ship.... be -

*pp* All na - tions, all na - tions shall come

*Molto allegro.* *pp*

*f* 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....

*f*

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 -



*ff*  
 fest. We praise..... thee, O Lord,  
 fest. We praise..... thee, O Lord,  
 and glo - ri - fy thy

The first system of the musical score consists of four staves. The top two staves are vocal parts, both starting with a fortissimo (*ff*) dynamic and the lyrics "fest. We praise..... thee, O Lord,". The bottom two staves are piano accompaniment, with the lyrics "and glo - ri - fy thy" appearing below the bass line. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

O Lord, we praise..... thee, and  
 we praise..... thee,  
 O Lord, we praise..... thee, and  
 name for e - ver - more, we praise..... thee,

The second system of the musical score consists of four staves. The top two staves are vocal parts, both starting with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The lyrics are "O Lord, we praise..... thee, and" and "we praise..... thee,". The bottom two staves are piano accompaniment, with the lyrics "O Lord, we praise..... thee, and" and "name for e - ver - more, we praise..... thee,". The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

*f* glo - - ri - fy..... *dim.* thy name for e -  
 and glo - ri - fy ..... *dim.* thy name for e -  
 glo - - ri - fy..... *dim.* thy name for e -  
 and glo - - ri - fy thy name..... for

The third system of the musical score consists of four staves. The top two staves are vocal parts, both starting with a fortissimo (*f*) dynamic and a decrescendo (*dim.*) marking. The lyrics are "glo - - ri - fy..... thy name for e -" and "and glo - ri - fy ..... thy name for e -". The bottom two staves are piano accompaniment, with the lyrics "and glo - - ri - fy thy name..... for". The piano part features a fortissimo (*f*) dynamic and a sostenuto (*sosten.*) marking, followed by a decrescendo (*dim.*) marking.

*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.....

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

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

*cres.* *f al fine.* *poco ritard.*