

# THE WOMAN OF SAMARIA,

## A Sacred Cantata,

COMPOSED BY

**WILLIAM STERNDALE BENNETT.**

*A New & Revised Edition, containing an additional Soprano Air (N<sup>o</sup>. 15<sup>a</sup>) of the Composer.*

Op. 44.

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## PREFACE TO THE REVISED EDITION.

THE present edition of the "Woman of Samaria" lays claim to no merit except that of comparing the original full score in the autograph of the Composer, the instrumental and choral parts, and the pianoforte scores in the folio edition of 1868 and in the octavo edition of 1873. This comparison has suggested two principles, which have been followed throughout; the first, that on the whole the full score, written in 1867 and 1868, represents the intentions of the Composer; the second, that in a very few cases, the pianoforte score of 1873 contains afterthoughts, which he did not always incorporate in the full score. It might perhaps be supposed that in all cases this pianoforte score, being later, is also more final. But it was in the main simply a transcript of the folio edition of 1868; and trifling errors which had crept into the one were allowed to pass into the other. The full score therefore is the chief authority for the text of the "Woman of Samaria," and, as such, will shortly be published. It is only in a very few and usually unimportant instances that the pianoforte score can be preferred. Accordingly, with these exceptions, it has now been brought into almost complete agreement with the full score.

Some discrepancies, however, of a different kind seemed too important to be removed from the pianoforte score:—

(1) Page 19, stave 8, bars 4-6. The reading of the full score here is virtually a repetition of the corresponding phrase (see stave 2, bar 5, and stave 8, bars 1 and 2) thus:—



(2) Page 52, stave 3. The concluding symphony stands thus in the full score:—



(3) Page 24, stave 3, bars 1 and 2, tenor part. In this passage the larger notes represent the reading of the full score, and the small notes that of the previous octavo edition.

The most important novelty in this edition is the introduction of a Soprano Air (No. 15A). This Air was completed by Sir W. Sterndale Bennett, and has been found among the manuscripts which he left at his death. Not a note has to be introduced, and not a note altered in the full score. At the same time the Composer is not responsible for the pianoforte accompaniment, which has been arranged from his score. In justification of so bold a step as the introduction of a new number, it is interesting to point out that he felt that the Woman of Samaria ought to sing a Song of Conversion in the portion of the Cantata in which the new Air is placed. It is clear also from the original Preface (p. iii.), that he thought of her as an impulsive woman, who would naturally be carried from worldliness into the opposite extreme of religious devotion. By the insertion of the new Air into the present edition, it is hoped that this conception of the character will be completed, while the Soprano part will be made more important, and the weight of the succession of choral movements in the later part of the work will be relieved.

## PREFACE.

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"No Christian scholar," says Dr. Clarke, one of the earliest English travellers in the Holy Land, "has perhaps ever attentively read the fourth chapter of St. John, without being struck with the numerous internal evidences of truth which crowd upon the mind in its perusal.

"Within so small a compass it is impossible to find in other writings so many sources of reflection and of interest. Independently of its importance as a theological document, it concentrates so much information, that a volume might be filled with its singular illustration of the history of the Jews and the geography of the country."

The accounts which we have of the ancient Samaritans have come to us chiefly through their inveterate enemies, the Jews; whose contempt and hatred were apparently excited by their being a mixed race, of doubtful genealogy, and schismatical creed. Our Lord declares that "they worshipped they knew not what;" which seems to imply that although they cherished, in common with the Jews, the expectation of a Messiah, their worship had an idolatrous tincture; they "feared the Lord," but, if they did not still "serve graven images" like their ancestors, they did not worship God as a Spirit.

Of all the special localities of Our Lord's life in Palestine, says a more recent traveller than Dr. Clarke, namely, Dr. Stanley, the present Dean of Westminster,\* the well of Jacob is almost the only one absolutely undisputed. At the mouth of the Valley of Shechem two slight breaks are visible in the midst of the vast plain of corn—one a white Mussulman chapel, and the other a few fragments of stone. The first of these covers the alleged tomb of Joseph, buried there in the parcel of ground which his father Jacob bequeathed to him, his favourite son. The second marks the undisputed site of the well, now neglected and choked up by the ruins which have fallen into it; but still with every claim to be considered the original well, sunk deep into the rocky ground by "our father Jacob," who had retained enough of the customs of the earlier families of Abraham and Isaac, to mark his first possession by digging a well, "to give drink thereof to himself, his children and his cattle." This at least was the tradition of the place, in the last days of the Jewish people, and its position adds probability to the conclusion; indicating, as has been well observed, that it was there dug by one who could not trust to the fresh springs so near in the adjacent vale, which still belonged to the hostile or strange Canaanites. If this be so, we have here an actually existing monument of the prudential character of the old Patriarch—as though we saw him offering the mess of pottage, or compassing his ends with Laban, or guarding against the sudden attack of Esau; fearful lest, he "being few in number, the inhabitants of the land should gather themselves together against him, and slay him and his house." By a singular fate, this authentic and expressive memorial of the earliest dawn of Jewish history became the memorial no less authentic and expressive of its sacred close.

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\* Sinai and Palestine, Chapter V.

By the edge of this well, in the touching language of the ancient hymn, "Quærens me, sedisti lassus," here, on the great road through which "He must needs go" when "He left Judæa, and departed into Galilee," He halted, as travellers still halt, in the noon or evening of the spring day by the side of the well, amongst the relics of a former age. Up that passage through the valley, His disciples "went away into the city" which He did not enter. Down the same gorge came the woman to draw water, according to the unchanged custom of the East, which still, in the lively concourse of veiled figures round the wayside wells reproduces the images of Rebekah, and Rachel, and Zipporah. Above them, as they talked, rose "this mountain" of Gerizim, crowned by the Temple, of which the vestiges still remain, where the fathers of the Samaritan sect "said men ought to worship," and to which still, after so many centuries, their descendants turn as to the only sacred spot in the universe—the strongest example of local worship now existing in the world, in the very face of the principle there first announced, that the sacredness of local worship was at an end. "And round about them as He and she thus sate or stood by the well, spread far and wide the noble plain of waving corn."

In setting the narrative of the journey of Our Lord into Samaria to music, the Composer seems to have attempted no dramatic form, but has contented himself with giving the story exactly as it stands in the Bible; for the most part distributing the text among three declaimers, the larger share of the declamation being assigned to the Contralto singer, whose music is at all times of a grave and dignified character.

The words attributed to Our Saviour are, with one exception, assigned to the Bass voice, the greatest care being taken that the singer who recites this portion of the text shall appear only as a narrator, and in no degree attempt to personate a character.

With regard to the "Woman of Samaria" herself, it will be plainly seen that the Composer has treated her as a secular and worldly character, though not without indications here and there of that strong intuitive religious feeling which has never been denied to her. This feeling is especially shown when she says, "I know that Messiah cometh; when He is come He will tell us all things." Also, towards the end of the narrative, where she passionately exclaims to the Samaritans, "Come see a Man Who told me all the things that ever I did: is not this the Christ?"

The Chorus almost entirely enact the part of moralists, the words which they sing being selected from Scripture, so as to be appropriate to the situations which arise in the course of the narrative. In the Chorus of the people, "Now, we believe," it is hardly necessary to say that the words are declaimed as part of the narrative.

# THE WOMAN OF SAMARIA

## A SACRED CANTATA

THE MUSIC COMPOSED BY

## WILLIAM STERNDALE BENNETT

PROFESSOR OF MUSIC IN THE UNIVERSITY OF CAMBRIDGE.

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This Work was composed for, and first performed at the Birmingham Festival, August 27, 1867.

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### INTRODUCTION WITH CHORALE.\*

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

---

### FROM THE GOSPEL ACCORDING TO ST. JOHN.

#### CHAPTER IV.

5. Then cometh [Jesus] to a city of Samaria, which is called Sychar, near to the parcel of ground that Jacob gave to his son Joseph.
6. Now Jacob's well was there. Jesus therefore, being wearied with his journey, sat thus on the well : and it was about the sixth hour.

#### CHORUS.

*Blessed be the Lord God of Israel, for he hath visited and redeemed his people,  
And hath raised up a mighty salvation for us in the house of his servant David.*

—St. Luke i. 68, 69.

7. There cometh a woman of Samaria to draw water : Jesus saith unto her, Give me to drink.
9. Then saith the woman of Samaria unto him, How is it that thou, being a Jew, asketh drink of me, which am a woman of Samaria ?

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\* The Melody of this Chorale (erroneously known as Luther's Hymn) was first printed in the "Geistliche Lieder," at Wittenberg, in 1535. The words are translated from the old hymn, "Ihn freut sich lieben Christeng' mein," in which the melody was originally sung in Germany.—J. K., Translator.

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

CHORUS.

*For with thee is the well of life ; and in thy light shall we see light.*—Psalm xxxvi. 9.

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

AIR—SOPRANO.

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

13. Jesus answered and said unto her,

AIR—BASS.

Whosoever drinketh of this water shall thirst again.

14. But whosoever drinketh of the water that I shall give him shall never thirst ; but the water that I shall give him shall be in him a well of water springing up into everlasting life.
15. The woman saith unto him, Sir, give me this water, that I thirst not, neither come hither to draw.

CHORUS.

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

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

—Isaiah xxx. 21.

16. Jesus saith unto her, Go, call thy husband and come hither.
17. The woman answered and said, I have no husband. Jesus said unto her, Thou hast well said, I have no husband :
18. For thou hast had five husbands : and he whom thou now hast is not thy husband : in that saidst thou truly.

AIR—CONTRALTO.

*O Lord, thou hast searched me out, and known me : thou knowest my downsitting, and mine uprising : thou understandest my thoughts long before.*

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

—Psalm cxxxix. 1, 3.

19. The woman saith unto him, Sir, I perceive that thou art a prophet.
20. Our fathers worshipped in this mountain ; and ye say, that in Jerusalem is the place where men ought to worship.

21. Jesus saith unto her, Woman, believe me, the hour cometh, when ye shall, neither in this mountain, nor yet at Jerusalem, worship the Father.
22. Ye worship ye know not what; we know what we worship: for salvation is of the Jews.
23. But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him.

CHORUS.

*Therefore they shall come and sing in the height of Zion, and shall flow together to the goodness of the Lord, for wheat and for wine, and for oil, and for the young of the flock and of the herd; and their soul shall be as a watered garden; and they shall not sorrow any more at all.—Jeremiah xxxi. 12.*

QUARTETT—PRINCIPALS—(UNACCOMPANIED).

24. God is a Spirit: and they that worship him must worship him in spirit and in truth.
25. The woman saith unto him, I know that Messias cometh, which is called Christ: when he is come, he will tell us all things.
26. Jesus saith unto her, I that speak unto thee am he.

CHORUS—(ORGAN ACCOMPANIMENT ONLY).

*Who is the image of the invisible God, the firstborn of every creature.—Colossians i. 15.*

28. The woman then left her waterpot, and went her way into the city, and saith to the men,
29. Come, see a man, which told me all things that ever I did: is not this the Christ?
30. Then went they out of the city, and came unto him.

CHORUS.

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

*Let us walk in the light of God.*

AIR—SOPRANO.

*I will love Thee, O Lord, my strength. So shall I be saved; for Thou wilt save the afflicted people.*  
—Psalm xviii. 1, 3, 27.

39. And many of the Samaritans of that city believed on him for the saying of the woman which testified, He told me all that ever I did.
40. So when the Samaritans were come unto him, they besought him that he would tarry with them: and he abode there two days.

## ALLA CHORALE.

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

*I need Thy presence every passing hour ;  
What but Thy grace can foil the tempter's power ?  
Who like Thyself my guide and stay can be ?  
Through cloud and sunshine, Lord, abide with me.*

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

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

42. And said unto the woman,

## CHORUS OF THE PEOPLE.

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

## AIR—TENOR.

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

—Psalm lxxxv. 9, 12

## CHORUS.

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

## CHORUS.

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

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# THE WOMAN OF SAMARIA,

## A Sacred Cantata,

COMPOSED BY

WILLIAM STERNDALE BENNETT.

Mus: Prof: Cantab.

No 1. \* { *INTRODUCTION* — Instrumental.  
& *CHORUS* — (Soprani only) "YE CHRISTIAN PEOPLE."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI CORNETTI THOMBE THOMBONI & TYMPANI.

*Adagio.* ♩ = 50.

PIANO.

STRINGS. *f* *p espress:*

FL: OBOI.

TYM: 7 7

*f* *p* *pp* *ppp* *sempre ppp*

*ppp*

*ppp* *long pause.*

\* An Edition for four hands is published.

$\text{♩} = 63.$

2nd vio:

*Andante serioso. sf*

*ten:*

*pizz.* *pp* *sf*

*stacc: assai.* *sf* *FL:*

*sf* *OBOE.* *espress:* *pp* *cres:*

*sf* *cres:* *sf* *dim:* *CELLI.*

*pp* *delicato.* *TYM:*

*cres* *ten* *do.* *p* *assai stacc:* *cres*

cen - do.

B

*cres molto sempre* *cres*

ORG: PED:

SOPRANI.

Ye Chris - tian ...

CORNETTI.

*ff* *f* *ff*

... peo - ple, now ... re - joice ...

*ff sempre.*

*simili*

To God your ... prais - -

- es bring - - - ing ... That

we, u - nit - ed heart . . . . and

The first system of music features a vocal line with the lyrics "we, u - nit - ed heart . . . . and". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

*ff sempre.*  
voice . . . . . In ho - - ly . . . .

The second system begins with the dynamic marking *ff sempre.* and the vocal line continues with "voice . . . . . In ho - - ly . . . .". The piano accompaniment is more active, with frequent chord changes and moving lines in both hands.

. . . . joy are sing - - - ing . . . . .

C

The third system continues the vocal line with ". . . . joy are sing - - - ing . . . . .". A section marker "C" is placed above the staff. The piano accompaniment features a prominent bass line with some *ff* markings.

. . . . What Christ hath . . . .

The fourth system has the vocal line starting with ". . . . What Christ hath . . . .". The piano accompaniment continues with a similar rhythmic and harmonic texture.

. . . . given to man . . . . be - - low . . . . .

D

*ques* . . . . .

The fifth system concludes the vocal line with ". . . . given to man . . . . be - - low . . . . .". A section marker "D" is placed above the staff. Below the piano part, the word "ques" is written with a dotted line extending to the right.

.... And of His...

.... tri - - - umph o'er ..... the foe ..... E

.... Whom He for ....

.... us hath con - - - quered .....

....

*Adagio.*

First system of musical notation. It consists of two staves. The upper staff has dynamics *sf*, *p*, *espress:*, *sf*, *p*, and *p*. The lower staff has a *Ped:* marking at the end.

Second system of musical notation. It consists of two staves. The upper staff has a *FL: sempre adagio* marking. The lower staff has dynamics *pp*, *sf*, and *pp*. There are also markings for *ORC:* and *TYM:* at the bottom.

Third system of musical notation. It consists of two staves. The upper staff has dynamics *sf*, *sf*, *p*, and *pp*. The lower staff has dynamics *pp*.

Fourth system of musical notation. It consists of two staves. The upper staff has dynamics *cres:*, *sempre.*, *sf*, and *pp*. The lower staff has a *calando* marking.

Fifth system of musical notation. It consists of two staves. The upper staff has a *molto espress:* marking. The lower staff has a *meno moto al fine.* marking.

Sixth system of musical notation. It consists of two staves. The upper staff has a *FL:* marking. The lower staff has dynamics *pp* and a *TROMBE* marking. There is also a *sempre calando.* marking.

No 2. RECIT: "THEN COMETH JESUS."

STRINGS & CORNI 1 & 2.

*Recitativo Espressivo.*

CONTRALTO.

*Adagio.* Then cometh Je-sus, to a ci-ty of Sa-

PIANO. *pp*

*Ped:*

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

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

*tranquillo.* *pp*

*pp Adagio assai.* Je-sus, therefore, be-ing wearied with His jour-ney, sat thus on the

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

*pp*

*attacca.*



# NO 3. CHORUS "BLESSED BE THE LORD GOD OF ISRAEL."

STRINGS FLAUTI OBOI CLAR: FAC: CORNI TROMBE TROMBONI TYM: & TRIAN:  
*ritoso.*  $\text{♩} = 100.$  TRIAN:

SOPRANO. *p* Bless - ed be the Lord God of Is - ra - el, He hath

CONTRALTO.

TENOR.

BASS.

PIANO. CLAR: OBOI.  
STRINGS. FAC. & CORNI.

*cres:* *dim:*  
vi - sit - ed and re - deem - ed, He hath re - deem - ed His peo - -

*cres:* *dim:*

-ple, Bless - ed be the Lord God of Is - ra - el, He hath

Bless - - - - ed He hath

Bless - ed be ..... the Lord God, He hath

FL: &c. Bless - ed, ..... Bless - - - ed,

vi\_sit\_ed and - re - deem - ed, He hath... hath re - deem - ed His  
 vi\_sit\_ed and - re - deem - ed, He hath... hath re - deem - ed His  
 vi\_sit\_ed and - re - deem - ed, He hath re - - - deem - - -  
 Bless - ed, Bless - ed He hath re - - - deem - - -

peo - - - ple, He ..... hath vi - sit - ed and re -  
 peo - - - ple, He ..... hath vi - sit - ed and re -  
 - - - - ed, He ..... hath vi - sit - ed and re -  
 - - - - ed, He ..... hath vi - sit - ed and re -

TYM:

- deem - - - ed His peo - - - - - ple,  
 - deem - - - ed..... His peo - - - ple,  
 - deem - - - ed ..... His peo - - - ple, p  
 - deem - - - ed His peo - - - - - ple, Bless - ed

FAC: & CELLO  
 VIOLA

*p*

He ..... hath vi - sit - ed... and re -

Bless - - - ed be the Lord, the Lord, Bless -

*f* For He ..... hath vi - sit - ed

be the Lord God of Is - ra - el, He hath vi - sit - ed and re -

*cres:* *p*

- deem - ed, Bless - - - ed be the Lord,

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

and re - - - deem - - - ed, Bless - - - ed be the Lord,

- deem - - - ed His peo - - - ple,

*cres:* *f*

TRIAN:

He hath vi - sit - ed and re - deem - ed Bless - ed... Bless

He hath vi - sit - ed and re - deem - ed Bless - ed... Bless

He hath vi - sit - ed and re - deem - ed Bless - ed... Bless

He hath vi - sit - ed and re - deem - ed Bless - - - ed

ed ... Bless - ed be the Lord, the Lord ...

ed ... Bless - ed be ..... the Lord, the

ed ... Bless - ed be the Lord the Lord, the

..... Bless - ed be the Lord, ..... the Lord ...

*p* *cres:* *f*

*cres:* *cres:* *cres:* *cres:*

*p* *cres:* *f*

... God of Is - ra - el.

God of Is - ra - el.

God ..... of Is - ra - el.

God of Is - ra - el.

*dim:* **D**

*dim:* *dim:*

*dim:* *dim:*

*dim:* *dim:*

*dim.* **D** *ff* *risoluto.* **TUTTI.**

Empty vocal staves and piano accompaniment.

*risoluto*  
*ff*  
 and hath rais - - - ed up a migh - - ty.....

*risoluto*  
*ff*  
 and hath rais - - - ed up a migh - - ty.....

*ff*

... sal - - - va - - - tion..... for us.....

... sal - - - va - - - tion..... for us.....

*ff*  
 And hath rais - - - ed up a migh - - ty.....

*ff*  
 hath rais - - ed up a migh - - ty.....

*ff*  
 And hath rais - - ed up a migh - - ty.....

... hath rais - - ed up a migh - - ty

sal - - va - - tion ..... for us

sal - - va - - - - - tion for us

... sal - - va - - tion ..... for us

sal - - - - va - - - - - tion for us

*ff*

*ff* In the house of His ser - vant Da - vid,

*ff* In the house of His ser - vant Da - vid,

*ff* In the house of His ser - vant Da - vid,

*ff* In the house of His ser - vant Da - vid,

In the house of His ser - vant Da - vid

In the house of His ser - vant Da - vid

In the house of His ser - vant Da - vid and hath

In the house of His ser - vant Da - vid

*f* a migh - ty..... sal - va - tion.... for  
 rais - ed up a migh - ty..... sal - va - tion.... for

**E** OBOE. *ff*  
 US CLAR: In the house of his ser\_vant Da\_vid,  
 In the house, In the house of his ser\_vant Da\_vid,  
 US In the house of his ser\_vant Da\_vid,  
 In the house, In the house of his ser\_vant Da\_vid,

*f* *ff* *ff* *ff*

In the house of his ser\_vant Da - vid a  
 In the house of his ser\_vant Da - vid a  
 In the house of his ser\_vant Da - vid a  
 In the house of his ser\_vant Da - vid a

*f* *ff* *ff* *ff*

migh - ty ..... sal - va - - - - tion for us,

migh - - - - ty sal - - va - - - - tion for us,

migh - - - - ty sal - - va - - - - tion for us,

migh - - - - ty sal - - va - - - - tion for us,

*f* *f* *f* *f*

OBOE.

a migh\_ty sal - va - tion, sal -

a migh\_ty sal - va - tion, sal -

a migh\_ty sal - va - tion, sal -

a migh\_ty sal - va - tion, sal -

CLAR: VIOLINI.

a migh\_ty sal - va - tion, sal -

*ff* *Mu*stoso. *ff*

FAC: & CELLO.

- va - tion for us ....

- va - tion for us ....

- va - tion for us ....

- va - tion for us ....

*p* *tranquillo*

COR: Bless VIOLINI.

*pp* *tranquillo*

TYM:



Bless - ed be the Lord.. Bless - ed be the  
Bless - ed be the Lord.. Bless - ed be the  
Bless - ed be the Lord.. Bless - ed be the  
- ed Bless - ed,

Lord.. Bless - ed Bless - ed,  
Lord.. Bless - ed Bless - ed,  
Lord.. Bless - ed  
Bless - ed, Bless

Bless - ed, Bless - ed, Bless - ed, Bless - ed,  
Bless - ed, Bless - ed, Bless - ed, Bless - ed,  
Bless - ed, Bless - ed, Bless - ed, Bless - ed,  
- ed, Bless - ed,

sempre tranquillo.

H

Bless - ed, Bless - ed,  
 Bless - ed, Bless - ed,  
 Bless - ed, Bless - ed,

sempre tranquillo.

H

24 VIOLINO:  
 FAC: & CELLO:

CLAR: & FAC: *tranquillo* TRIN:

Bless - ed be the  
 Bless - ed he the  
 Bless - ed he the  
 Bless - ed be the

sempre dim: e tranquillo.  
 sempre tranquillo.

Lord God of Is - ra - el, He hath vis - it - ed and re - deem - ed,  
 God of Is - ra - el, He hath vis - it - ed and re - deem - ed.  
 God of Is - ra - el, He hath vis - it - ed and re - deem - ed,  
 Lord God, He hath vis - it - ed and re - deem - ed,

*I cres. sf* cen - do

He hath ... re - deem - ed His peo - ple, Bless - ed

*cres:* re - deem - ed His peo - ple, Bless - ed

He hath ... re - deem - ed His peo - ple, Bless - ed

*I sf* hath re - deem - ed, Bless - ed

WIND. *cres.* TUTTI. *p*

*cres:* cen - do

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

*cres:* be ... the Lord, the God *dim.* of Is - ra -

*cres:* - ed ... be the Lord God ... *dim.* the Lord

- ed be the Lord God of Is - ra -

*cres:* *dim.*

el, Bless - ed be, Bless - ed be the Lord

el, of Is - ra - el. Bless - ed be, Bless - ed

God of Is - ra - el. Bless - ed be the

el, Bless - ed be

*p>* *sf* *cres:*

God, the Lord God ..... the Lord ...  
 - - ed be the Lord, the .... Lord .....

Lord, be the Lord ..... the Lord ...

Bless - - ed be the Lord God the

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

*dim:* *p*

TYMP:

CLAR. & FAG:  
 Bless - ed be the Lord God,  
 Bless - ed be the Lord God,  
 Bless - ed be the Lord God,  
 Bless - ed be the Lord God,

VIOLINO. TUTTI.  
*cres:* *p*

*p* WIND. STRINGS. *pp*

Bless - ed, Bless - ed, Bless - ed,

Bless - ed, Bless - ed, Bless - ed,

Bless - ed, Bless - ed, Bless - ed,

Bless - ed, Bless - ed,

*p* WIND. STRINGS. *pp*

STRINGS & CORNI:

Bless - ed, Bless - - - ed be .....

Bless - ed, Bless - - - ed! be .....

Bless - ed, Bless - - - ed be .....

Bless - ed, Bless - - - ed be .....

*pp*

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

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

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

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

*p* *p* *p*

pizz:

№ 4. { RECIT: — "THERE COMETH A WOMAN OF SAMARIA" 21  
 &  
 CHORUS — "FOR WITH THEE."

STRINGS FL: CLAR: FAC: & CORNI.

*Andante.*

VOICE.

PIANO.

CONTRALTO SOLO.

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

BASS SOLO.

*meno mosso.*

wa - ter:

Je - sus saith un - to her

*meno mosso.*

*con moto.*

Give me to drink, Give . . . me to drink.

*p con moto.*

CONTRALTO SOLO.

*piu moto.*

*cres:*

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

*Allegro.*

SOPRANO SOLO.

him, How ..... is it that

CLAR: *p agitato.*  
CORNI & FAC: *cres:*

thou, be - ing a Jew,

*cres:*

*sempre.* *cres*

ask - est drink of me,

*f*

*cen* *do.*

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

*colla parte.*

*f* *colla parte.* *f* *f*

*Adagio.*

BASS SOLO.

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

*pp* STRINGS. *pp*

*Adagio Molto.*

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

*espress:*

*pp* STRINGS. *pp*

saith un - to thee, "Give me to drink, FL:

*Un poco piu Moto.*

give me to drink;" Thou would - est have

*Adagio non Troppo:*

(Chorus rise.) *p*

ask - ed of him ..... and he would have given thee,

*cres:* *pp*

would have giv - en thee liv - - ing wa - - -

*fz*

CLAH: & FAC:



CHORUS.

TYMPANI TROMBE TROMBONI WOOD & STRINGS.  
sempre adagio ma non troppo. ♩ = 92.

For with thee, for with thee..... is the well of  
with thee is the well of  
with thee is the well of  
with thee is the

pp TYMP: *cres:*  
ORC: *P.*

life, and in thy light shall we see  
life, and in..... thy light shall  
life, and in thy light shall we see  
well, the well of life, and in thy

light, and in thy light shall we, shall  
we see light, in thy light shall we, shall  
light, and in thy light shall we, shall  
light, and in thy light shall we, shall

*cres:* *f*

*dim:* we ..... see light, For with thee, .....  
*dim:* we ..... see light, For with thee, .....  
*dim:* we ..... see light, For with thee, .....  
 we ..... see light, For with thee, with

*dim:* CORNI.

..... with thee, For with thee, ..... with thee...  
 thee, For with thee  
 ..... thee, ..... cres. with ..... thee  
 ..... thee, ..... cres. with ..... thee  
 thee is ..... the

*cres:*

*dim:* ..... *dim.* the well of life, the well of  
 is, is the well of life, the well of  
 is, ..... the well of life, the well of  
 is ..... the well of life, the well of  
 well the well of life, the well of

*dim:* TYMP:

**B**

*cres:*

life, the well of.... life, and in thy

life, the well of.... life, and in thy

life, well of.... life, and in thy

life, well of.... life, and in thy

**B**

*dim:*

light shall we see light, shall... we, shall

light shall we see light, shall... we, shall

light shall we see light, shall

light shall we see light, shall

*dim:*

*pp tranquillo assai.*

we shall we see light.....

we shall we see light.....

we shall we see light.....

we shall we see light.....

*tranquillo assai* **TROMBE** *pp*

No 5. { RECIT: — "THE WOMAN SAITH."  
& AIR — "ART THOU GREATER."

STRINGS ONLY.

*Andante.* CONTRALTO. SOPRANO.

VOICE. The woman saith un to him, Sir, thou hast nothing to

PIANO. *p* *con moto.* *appassionata.*

*meno mosso.* *Adagio.*

draw with, and the well is deep; from whence then hast thou that living water?

PIANO. *colla parte* *STRINGS. ppp* *FAG. & CELLO.*

STRINGS FLAUTI CLAR: FAC: CORNI & TROMBE.

*Risolto.* SOPRANO.

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

PIANO. *f*

who gave us, who gave us, who gave

PIANO. *f* *STRINGS.* *CORNI.*

us this well. ....

PIANO. *f*

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

Who gave us, who gave us, who gave

CORNI.

us this well.

*a Tempo Giusto.*  
*pp assai marcato.*

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

STRINGS & FAC: *pp leggiero.*

greater than our fa - ther Ja - cob who gave us

gave us this well, Art thou great - er, art thou

FAG: CLAR: & BASSI.

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

*con maestri.*

cres:

greater than our fa - - ther Ja - - cob,

*ff*

*f* TROMBE.

*p*

*pp*

CORNI.

who drank him - self there -

*p*

FL: & STRINGS.

- of, and his chil - - dren, and his

*p > p >*

*trattissimo.*

*p > p >*

*p*

cres

FAG: & CELLI.

cat - - - - - tle.

FAC: & CELLI.

FL: *cres: . . . molto.*

who drank . . . . . there - of him - self and his

STRINGS.

*f* *p*

chil - - - - - dren. Art thou

*f* *p e staccato.*

TUTTI STRINGS & FAC: *cres:*

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

*sf* *sf*

*p* *cres: ma leggiero.*

art thou? > *appassionata.* Art thou great - er, great - er

FL: *con passione.*

VIOLINI & VIOLE.

FAC: & CELLI.

than our fa - ther Ja - cob? who gave us,

FL: & CLAR.

*f*

*cres:*

who gave us, this well Art thou

*f*

*f*

STRINGS.

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

*pp* *leggiero.*

*p*

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

great - er, artthou great - er, art.... thou great - - er, art..

*f*

*cres:*



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

FAC:

.....thou great-er,....

f FL: sf

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

ff STRINGS. f

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

f f FAC:

-cob?

*animato.* FL:

CELLO. f f

No 6. { RECIT: — "JESUS ANSWERED."  
& AIR — "WHOSOEVER DRINKETH."

STRINGS ONLY.  
*Larghetto.*

BASSO. *Je-sus an-swer-ed and said un-to her*

PIANO. STRINGS. *p*

STRINGS & CORNI 1 & 2.  
*Larghetto Calmato.*

STRINGS. *p* Who-so-e-ver drink-eth of this

CORNI 1 & 2. *pp*

wa - ter shall thirst a - gain

CORNI. *pp*

Who-so-e-ver drink-eth of this wa - ter

*tranquillo.* *pp*

shall thirst a - gain; *tranquillo.* But

CORNI. *p*

*cres:*  
 who - so - e - ver, who - so - e - ver, drink - - eth, drink -

- - - eth of the wa - ter that I shall

*pp* CORNI.

*cres:*  
 give him, of the wa - ter that I shall give him *cres:*

*dim:* shall ne - ver thirst; *pp* But the

*dim:* *p* CORNI. *pp* *ppp*

wa - ter that I shall give him shall be in him a well of

*pp*

wa - ter spring - - ing up, spring - ing up, in - to

e - ver - last - ing life spring ing up,.....

..... springing up,..... springing up..... in - to e - ver -

SOPRANO. *appassionata.* *f*  
 Sir, give me this wa - ter that I  
 - last - - ing life. *f* in - - to e - ver -

*rall.:*  
 thirst not, neither come hi - ther to draw.  
 - last - ing, e - ver last - ing life.  
*rall.:* *colla parte.* CORNI.

№ 7. CHORUS — "THEREFORE WITH JOY."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI TROMBE TROMBONI & TYMPANI.

*Tempo Giusto. Vivace ma con Maesta.* ♩ = 58.

PIANO.

*ff* TROMBE. TROMBONI.

OBOI. CORNI 1 & 2. FL: & OBOE.

CORNI 3 & 4. CORNI.

*marcato.*  
TROMBONE ALTO.

*f* *f* *f* *f*

*Pol:*

TROMBONI & TYMP:

*f* *f* *f* *ff*

**A** SOPRANO. *ff*

CONTRALTO. *ff*

TENOR. *ff*

BASS. *ff*

There-fore with joy ..... shall ye draw

TROMBI & CORNI. *ff*

wa - ter, Therefore with joy ..... shall ye draw wa - ter out of the out .....

wa - ter, Therefore with joy ..... shall ye draw wa - ter out .....

wa - ter, Therefore with joy ..... shall ye draw wa - ter

wa - ter, Therefore with joy ..... shall ye draw wa - ter

wells ..... of out of the wells ..... out of the

... of the wells, the wells out of the wells

out of the wells ..... out ..... of the

out ..... of the wells, the

wells of sal - va - tion. Therefore with  
 out of the wells of sal - va - tion. Therefore with  
 wells the wells of sal - va - tion. Therefore with  
 wells of sal - va - tion. Therefore with

joy ..... shall ye draw wa - ter, Therefore with joy ..... shall ye draw  
 joy ..... shall ye draw wa - ter, Therefore with joy ..... shall ye draw  
 joy ..... shall ye draw wa - ter. Therefore with joy ..... shall ye draw  
 joy ..... shall ye draw wa - ter, Therefore with joy ..... shall ye draw

**B**

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

wells, the wells of sal - va - tion. Therefore with joy, with joy shall ye draw

wells of sal - va - tion. Therefore with joy . . . . . shall ye draw

wells of sal - va - tion. There - - - fore with

wells of sal - va - tion. There - - - fore with

TROMBE.

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

wa - - ter, There fore with joy . . . . . shall ye draw

joy, . . . . . There fore with joy shall ye draw

joy, . . . . . There fore with joy . . . . . shall ye draw

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

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

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

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



*ff* wells, the wells of sal - va - tion, out of the wells of sal  
 the wells of sal - va - tion, out of the wells of sal  
 wells, the wells of sal - va - tion, out of the wells of sal  
 wells of sal - va - tion, out of the wells of sal -

OBOI CORNI & FAG:

-va - tion. *Silent.* *p espress: ten.* *ten.*  
 -va - tion. And thine ears, And thine ears  
 -va - tion.

-va - tion. *Silent.* *p espress: sempre sostenuto.*  
 STRINGS.  
*sostenuto.*

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

*sempre sostenuto.*

*ten:*

And thine ears, shall hear a word behind thee saying

*ten:*

this is the way, this is the way,

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

CORNI 3 & 4. OBOE.

STRINGS

*D sempre tranquillo p fl:*

this is the way, this is the way, this is the way, this is the way,  
- hind thee, say - ing, this is the way, this is the way, this is the way, this is the

CORNI 3 & 4.

*p sempre tranquillo il tempo.*

*pp* tranquillo

*ff*

way, walk ye in it. There fore with

way, walk ye in it. There fore with

way, walk ye in it. There fore with

way, walk ye in it. There fore with

*pp* tranquillo *ff*

*pizz:*

joy ..... shall ye draw wa - - ter, There fore with

joy ..... shall ye draw wa - - ter. There fore with

joy ..... shall ye draw wa - - ter, There fore with

joy ..... shall ye draw wa - - ter, There fore with

joy ..... shall ye draw wa - ter out of the wells, out of the

joy ..... shall ye draw wa - ter out ..... of the wells,

joy shall ye shall ye draw wa - ter out ..... of the wells, the

joy ..... shall ye draw wa - ter out .....

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

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

*E*

out of the wells ..... of the wells; *ff* there - -

... of the wells, the wells, ..... wells, ..... the wells out of the wells,

wells, ..... the wells out of the wells, out of the

out of the wells, out of the

**TYM: & TROMBE.**

*ff* This is the way, this is the way,

- - - fore shall ye draw wa - - ter, shall ye draw shall ye, shall ye draw wa - - ter, shall ye draw wells, the wells, shall ye draw

*ff sempre.*

this is the way, this is the way, walk ye  
 wa - - - ter out of the wells of sal - -  
 wa - - - ter out of the wells of sal - -  
 wa - - - ter out of the wells of sal -

*ff sempre.*

in it. Therefore with joy shall ye, shall ye draw wa - ter, Therefore with  
 -va - tion. Therefore with joy shall ye, shall ye draw wa - ter, with  
 -va - tion. Therefore with joy shall ye, shall ye draw wa - ter, with  
 -va - tion. Therefore with joy shall ye draw wa - ter, with

**F**

joy, with joy shall ye draw wa - - - ter, out of the  
 joy..... shall ye draw wa - - - ter, out of the  
 joy shall ye draw wa - - - ter, out of the  
 joy..... shall ye draw wa - - - ter,

*p espress: ten:*

wells, of sal - va - tion. And thine ears,

wells, of sal - va - tion. *Silent.* OBOI CLAR: & FAG:

wells, of sal - va - tion.

of sal - va - tion. *sostenuto.*

*Silent. p* STRINGS.

*ten:*

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

*p* this is the way. *TROMBE. pp*

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

*sempre sostenuto.*

CORNI 1 & 2.

TROMBE & TYMP:

FL: OBOI CLAR: & FAC:

And thine ears, And thine ears,

*p* *espress:* *ten.*

STRINGS.

this is the way,

G CORNI 1 & 2.

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

*p* *espress:* *ten.*

STRINGS.

this is the way

*p* *espress:* *ten.*

*G* *sempre tranquillo il tempo.*

*sempre p.* *ppp tranquillo.*

way: *sempre p* this is the way, walk ye in it

*sempre p* this is the way walk ye in it

way: *sempre p* this is the way, walk ye in it

*ppp tranquillo*

this is the way, the way, walk ye in it

*sempre p.* *ppp tranquillo.*

*ff* There fore with joy, . . . . shall ye draw

*ff* There fore with joy, . . . . shall ye draw

*ff* There fore with joy, . . . . shall ye draw

*ff* There fore with joy, . . . . shall ye draw

*ritro.* *p* *cres:* *ff*

wa - - ter, There fore with joy . . . . . shall ye draw

wa - - ter, There fore with joy . . . . . shall ye draw

wa - - ter, There fore with joy . . . . . shall ye draw

wa - - ter, There fore with joy . . . . . shall ye draw

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

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

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

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



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

**TYM:** **TYM: & TROMBE.**

-va - tion, Therefore with joy ..... shall ye draw wa - ter, Therefore with  
 -va - tion, there - fore shall ye,  
 -va - tion, and thine ears, and thine ears,  
 -va - tion, there - - - fore shall

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

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

*TUTTI. ff*  
 And thine ears shall hear a word, say - - ing, say - -  
 this is the way, this....  
 this is the way,  
 ALTO TROMBONE. *ff*  
 Ped:

And thine ears, shall hear a word be -  
 - - - - ing, shall hear..... a  
 ..... is the way, shall hear a word be -  
 this is the way, this is,

TROMBE.

-hind thee say - - - ing, this is the way,  
 word, say - - - ing, this is the  
 -hind thee say - - - ing, this is the way, this  
 this ..... is the way, this is the

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "-hind thee say - - - ing, this is the way, word, say - - - ing, this is the -hind thee say - - - ing, this is the way, this this ..... is the way, this is the". The piano accompaniment features a steady bass line and a more active treble line.

this is the way walk ye in it, walk ye in it, Therefore with  
 way walk ye in it, walk ye in it, with  
 is ..... the way walk ye, walk ye in it, with  
 way, this is the way walk ye, walk ye in it, with

The second system of music continues the vocal and piano parts. The lyrics are: "this is the way walk ye in it, walk ye in it, Therefore with way walk ye in it, walk ye in it, with is ..... the way walk ye, walk ye in it, with way, this is the way walk ye, walk ye in it, with". The piano accompaniment continues with similar rhythmic patterns.

joy shall ye draw wa - ter, out of the wells the wells.....  
 joy shall ye draw wa - ter, out of the wells..... of the wells ....  
 joy shall ye draw wa - ter, out ..... of the wells .....  
 joy shall ye draw wa - ter, the wells..... of the

The third system of music concludes the vocal and piano parts. The lyrics are: "joy shall ye draw wa - ter, out of the wells the wells..... joy shall ye draw wa - ter, out of the wells..... of the wells .... joy shall ye draw wa - ter, out ..... of the wells ..... joy shall ye draw wa - ter, the wells..... of the". The piano accompaniment features a final cadence.

..... the wells of sal - va - - - - -

..... the wells of sal - va - - - - -

..... the wells of sal - va - - - - -

wells of sal - va - - - - -

*ff* *sf*

*Ped:*

*K* - tion, *ff* out of the wells,

- tion, *ff* out of the wells,

- tion, *ff* out of the wells,

- tion, *ff* out of the wells,

*K* *ff*

the wells of sal - va - - - tion, Therefore with

the wells of sal - va - - - tion,

the wells of sal - va - - - tion,

the wells of sal - va - - - tion,

joy, ..... Therefore with joy ..... shall ye draw

Therefore with joy, with joy shall ye draw

Therefore with joy, with joy shall ye draw

There - - - fore with joy shall ye draw

*riten: con forza.*

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

*riten: con forza.*

- va - tion .

- va - tion .

- va - tion .

- va - tion .

NO 8. RECIT: — "JESUS SAITH UNTO HER."

STRINGS CORNI FLAUTI OBOI & FAG:

*Moderato.* BASSO.

VOICE. Jesus saith un-to her, go call thy husband and come

PIANO. *f* STRINGS. *f*

CONTRALTO. CORNI. SOPRANO. *con moto.*

hi-ther The wo-man an-swer-ed and said I have no

*moderato.* BASSO.

husband. Je-sus saith un-to her, thou hast well said, I have no

CORNI. *p serioso.*

husband: for thou hast had five husbands: and he whom thou

*f* FAG: & STRINGS *p sempre colla parte.*

*con maestà.*

now hast, is not thy husband, in that saidst thou tru-ly.

*colla parte*

No 9. AIR — "O LORD THOU HAST SEARCHED ME OUT."

*Larghetto Espressivo.*

CONTRALTO.

PIANO.

STRINGS ONLY.

*molto tranquillo.*

The first system of music shows the vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *p* and includes the instruction "STRINGS ONLY." above the treble clef. The tempo/mood is indicated as *Larghetto Espressivo.* and *molto tranquillo.*

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "O Lord, Thou hast search - ed me". The piano accompaniment includes a dynamic marking of *pp*.

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "out, and kuown me ..... Thou". The piano accompaniment includes a dynamic marking of *triquillo.*

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "know - est my down - sit - ting Thou". The piano accompaniment includes a dynamic marking of *pp*.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "know - est iny .... down - sit - ting and". The piano accompaniment includes a dynamic marking of *pp*.

mine up - ris - - ing: Thou un - der -

*p* *p* *trquillo.*

- stand - est my thoughts long be - fore

*sf*

long be - fore, my thoughts

*sf* *pp*

long be - - fore ..... O Lord, Thou hast

*pp* *trquillo.* *colla parte.* *pp*

search - ed me out, and known me

*pp*



*pp*

for lo, there is not a word

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics "for lo, there is not a word" are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and includes the dynamic marking *pp stacc:*.

not a word in my tongue: but Thou

The second system continues the vocal line with the lyrics "not a word in my tongue: but Thou". The piano accompaniment includes dynamic markings *sf* and *p*.

know\_ est it al - to - ge - ther

The third system features the lyrics "know\_ est it al - to - ge - ther". The piano accompaniment includes the dynamic marking *espress:*.

*trattando.*  
O Lord, Thou hast searched me out, and

The fourth system begins with the tempo marking *trattando.* and the lyrics "O Lord, Thou hast searched me out, and". The piano accompaniment includes dynamic markings *ritando* and *pp*, and the tempo marking *trattando.* again at the end of the system.

known me: ..... Thou know\_ est my down -

The fifth system continues the lyrics "known me: ..... Thou know\_ est my down -". The piano accompaniment includes various musical notations such as slurs and ties.

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

*sf* *poco cres:*

and mine up - ris - - - ing; and mine up -

*sf* *p*

- ris - - - ing; Thou know - est it

*sempre pp*

al - - to - ge - ther, Thou know - est it

*rall:* *rall:*

al - to - ge - - - ther.

*pp* *colla parte*

NO. 10. RECIT: "THE WOMAN SAITH UNTO HIM."

STRINGES FLAUTI CLAR. & FAC:

*Moderato.*

CONTRALTO.

SOPRANO.

VOICE.

PIANO.

The wo-man saith un-to him, Sir I per-

*colla parte*

*ff* *p*

- ceive that thou art a Pro-phet Our fa-thers wor-ship-ped in this

*p con moto.* *p con moto.*

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

*cres:* *cres:*

worship. Je-sus said un-to her- wo-man be-lieve me

*Moderato.* *BASSO.* *Larghetto.*

*p* *pp*

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

FL: & FAC: *FAC:*

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

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

But the hour com-eth and now is When the true

FL: CLAR: & FAC:

wor-ship-pers shall wor-ship the Fa-ther in spi-rit and in

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

NO. II. CHORUS "THEREFORE THEY SHALL COME."

STRINGS FLAUTI OBOI CLAR.: FAC: & CORNI.

*Moderato con Grazia.* ♩ = 112.

1ST SOPRANO.

There - - fore they shall come and sing.....

2ND SOPRANO.

There - - fore they shall come and sing.....

CONTRALTO.

There - - fore they shall come and sing.....

TENOR.

1ST BASS.

2ND BASS.

PIANO.

in the height of Zi - - - on,

in the height of Zi - - - on,

in the height of Zi - - - on,

There - fore

There - fore

There - fore

they shall come and sing... in the height.. of

they shall come and sing... in ..... the height.. of

they shall come and sing... in the height.. of

*scempre stacc:*

*p* There - fore they shall come and sing *f*

*p* There - fore they shall come and sing

*pp* There - fore they shall come and sing *f*

*pp* Zi - - on. in the height of Zi -

*pp* Zi - - on, in the height of Zi -

*pp* Zi - - on, in the height of Zi -

OBOE. *p* *f* *3* *3*

There - fore they ..... shall come *cres.* and sing .....

There - fore they ..... shall come *cres.* and sing .....

There - fore they ..... shall come and sing .....

- on, There - fore they ..... shall

- on, There - fore they ..... shall

- on, OBOE. There - fore they ..... shall

*cres.* FAC:

in the height .... of Zi - - - on, *dim:* A

in the height .... of Zi - - - on,

in the height .... of Zi - - - on, and shall

come and sing ..... in Zi - - - on, and shall

come and sing ..... in Zi - - - on, and shall

come and sing ..... in Zi - - - on, FL: CORNO. *dim:* *p* *pizz:*

*p* *sf*

and shall flow ... to - gether,

and shall flow ... to - gether,

flow shall flow ... to - gether,

flow ....

flow .... shall flow ... to - gether,

and shall

CLAR: *p*

and shall

and shall flow to - ge - ther

OBOE. *sf*

CELLO. *p*

*p* *cres:*

and ... shall flow to - gether to ... the goodness of the

shall flow to - ge - ther to the ...

to - ge - ther, and ... shall flow shall flow to - ge - ther to the

flow to - ge - ther, and shall flow to the

flow to - ge - ther, shall flow to - ge - ther to the

and shall flow ..... to - ge - - -

*sf* *cres:* *dim:*



*tranneillo.*  
*dim:*

*f* Lord, for wheat and for wine, for wine and for oil.....

*f* Lord, for wheat and for wine, for wine and for oil.

*f* Lord, for wheat and for wine, for wine and for oil.

*f* Lord, for wheat and for wine, for wine and for oil.

*f* Lord, for wheat and for wine, for wine and for oil.

*f* Lord, for wheat and for wine, for wine and for oil.

*f* - ther, for wheat and for wine, for wine and for oil.

**B**

*f* *dim:tranquillo*

CORNI.

....

*p* CLAR:

And their soul shall be as a

FAG:

And their soul, their soul shall be ..... as a

*p*

*tranquillo sempre;* and they shall not sor - row,  
 wa - tered gar - den.

*tranquillo sempre.* wa - tered gar - den, not sorrow

*tranquillo sempre.*

*pp* They shall not sor - row  
*pp* They shall not sor - row, They shall not  
*f* They shall not sor - row, They shall not *pp*  
 a - ny more at all, *pp* They  
*pp* They shall not sor - row,  
 They shall not OBOE. They shall not  
*pp sosten:*

Org: Ped.



*p* *pp*  
 sor - - - row, not sor - -  
 sor - - - row, not sor - -  
 sor - - - row, not sor - -  
 sor - - - row, not sor - -  
 sor - - - row, not sor - -  
 sor - - - row, not sor - -  
 sor - - - row, not sor - -  
 CORNI.

- row.  
 - row.  
 - row.  
 - row.  
 - row.  
 - row.  
 - row.  
 OBOE. *pp*  
 FL: *f*  
 CLAR: *f*  
*p* *p*

No 12. QUARTETT—"GOD IS A SPIRIT."

UNACCOMPANIED.

$\text{♩} = 63.$

SOPRANO.  
 CONTRALTO.  
 TENOR.  
 BASS.  
 PIANO.\*

God is a Spi - rit: God is a  
 God is a Spi - rit: God is a  
 God is a Spi - rit: God is a  
 God is a Spi - rit:

Spi - rit: and they that  
 Spi - rit: and they that wor-ship Him, that  
 Spi - rit: they that wor-ship Him, that  
 and .... they

wor-ship Him, they that wor-ship Him must wor-ship Him in  
 wor-ship Him, and they that wor-ship Him must wor-ship Him in  
 wor-ship Him, that wor-ship Him ..... in  
 they that wor-ship Him must wor-ship Him in

\*For Practice only.

spi-rit and in truth. and they that  
 spi-rit and in truth. God is a Spi-rit:  
 spi-rit and in truth. God is a Spi-rit:  
 spi-rit and in truth. God is a Spi-rit:

worship Him, must worship Him, must worship Him, in  
 God is a Spi-rit: they must wor-ship Him, in  
 God is a Spi-rit: they must wor-ship Him, in  
 God is a Spi-rit: they must worship Him, in

spi-rit and in truth, For the  
 spi-rit and in truth, For the Fa-ther seek-eth such,  
 spi-rit and in truth, For the Fa-ther seek-eth such,  
 spi-rit and in truth, For the Fa-ther seek-eth such,

Fa - ther seek - eth such, seek - - eth such, seek - - eth

*cres:* seek - - - eth such, seek - - eth such, seek - - eth

*cres:* seek - - eth such, seek - - eth such, seek - - eth

*cres:* seek - - eth such, seek - - eth, seek - - eth

*cres:*

*dim:* such to wor - ship Him... God is a Spi - rit,

*pp* *Tranquillo assai.*

*dim:* such to wor - ship Him... God is a Spi - rit,

*pp*

*dim:* such to wor - ship Him. God is a Spi - rit,

*pp*

*dim:* such to wor - ship Him. God is a Spi - rit,

*pp*

*dim:*

*pp*

*cres:* God is a Spi - rit, and they that wor - ship

*cres:* God is a Spi - rit, they that wor - ship

*cres:* God is a Spi - rit, they that wor - ship

*cres:* they that wor - ship

*p*

*p*

*p*

*p*

*cres:*

*p*

Musical score system 1, measures 1-4. It features five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "Him, and they . . . that wor-ship Him, must". The piano part includes dynamic markings *p* and *pp*.

Musical score system 2, measures 5-8. It features five staves with lyrics: "wor-ship Him, must wor-ship Him, and they that wor-ship Him, must wor-ship Him, they that wor-ship Him, must wor-ship Him, they that". Dynamic markings include *cres:*, *f*, and *sf*.

Musical score system 3, measures 9-12. It features five staves with lyrics: "wor-ship Him, and they that wor-ship Him, must wor-ship Him, must wor-ship Him, must wor-ship Him, they that wor-ship Him, must". Dynamic markings include *p* and *pp*.



*sempre calando.*

wor-ship Him . . . in spi-rit and in truth, *p* The

wor-ship Him . . . in spi-rit and in truth, *p* For the

Him in spi-rit and in truth, *p* For the

Him in spi-rit and in truth, *p* For the

*p sempre calando.*

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

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

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

Fa-ther seek-eth such, seek-eth such to

*p*

wor-ship Him, to wor-ship Him, in spi-rit and in truth. *pp* *rall:*

wor-ship Him, to wor-ship Him, in spi-rit and in truth. *pp* *rall:*

wor-ship Him, to wor-ship Him, in spi-rit and in truth. *pp* *rall:*

wor-ship Him, to wor-ship Him, in spi-rit and in truth. *pp* *rall:*

*pp* *rall:*

No 13. { RECIT:—"THE WOMAN SAITH UNTO HIM."  
 & CHORUS—"WHO IS THE IMAGE OF THE INVISIBLE GOD."

STRINGS FLAUTI OBOI CLAR: FAG: & CORNI.

*Allegro.*

CONTRALTO.

VOICE.

*agitato molto.* The wo-man saith un-to  
*Moderato.*

PIANO. STRINGS. *p*

SOPRANO.

him, I know, I know that Mer-si-as

*animato.*

com-eth, which is call-ed Christ: When he is

*Religioso. moderato assai.*

STRINGS. *ppp sempre tranquillo.*

ORG: PED: ONLY.

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

*rall: espress:* BASS. *sempre tranquillo.*

*dim:* *ppp sempre tranquillo.*

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

*p*

CHORUS.  
Adagio. ♩ = 68.

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

ORG: SOLO.

Adagio Sempre.

God, the i - - mage of th'in - vi - si - ble

God, the i - mage, i - - - - mage of th'in - vi - si - ble

God, the i - mage, the i - mage..... of

God, the i - - mage of the in - vi - si - ble

ORG: PED.

God, Who is the i - - mage of the in -

God, Who is the i - - mage of th'in -

God, Who is the i - mage of the in -

God, Who is the i - mage of the in -

*dim:* vi - si - ble God, *p* the first - born of  
*dim:* vi - si - ble God, the first the first - born of  
*dim:* vi - si - ble God, the first the first - born of  
*dim:* vi - si - ble God, the first - - born of

*cres:* ev' - ry crea - ture, *cres:* the first - born ..... the  
 ev' - ry crea - ture, the first - - born,  
 ev' - ry crea - ture, the first - - born,  
 ev' - ry crea - ture, the first - - born .....

ORG: PED.

*sempre dim:* first born *sempre dim:* of ev' - - ry crea - - - ture. *pp*  
*sempre dim:* first born *sempre dim:* of ev' - ry crea - - - ture. *pp*  
*sempre dim:* first born ..... of ev' - ry crea - - - ture. *pp*  
 ..... *sempre dim:* of ev' - ry crea - - - ture. *pp*

## NO. 14. RECIT:—"THE WOMAN THEN LEFT HER WATERPOT."

*Moderato.* CONTRALTO

VOICE. The woman then left her water-pot, and went her

PIANO. *f*

way in - to the ci - ty, and saith to the

SOPRANO. *pp con moto*

men, Come, see a man,

*Alli Breve.*

*pp stacc.*

come, see a man, which

*animato.*

*animato.*

told me, which told me all the

Detailed description of the musical score: The score is for a recitative piece. It begins with a Contralto voice part and a Piano accompaniment. The tempo is marked 'Moderato'. The lyrics are: 'The woman then left her water-pot, and went her way in - to the ci - ty, and saith to the men, Come, see a man, come, see a man, which told me, which told me all the'. The piano part features a dynamic marking of 'f' and includes performance markings such as accents and slurs. A Soprano part enters with the lyrics 'men, Come, see a man, come, see a man, which told me, which told me all the'. The Soprano part is marked 'pp con moto' and 'Alli Breve'. The piano accompaniment for the Soprano part is marked 'pp stacc.'. The piece concludes with a 'which' and 'told me, which told me all the' section, where the tempo is marked 'animato'.

things that e - ver I did:

Is not this the Christ? Is not

*meno mosso.* CONTRALTO.  
this the Christ? Then went they

*f* *p* *cres:*

FAC: & CORNI.

out of the ci - - ty, and came

*rall:* *dim:* *rall:*

STRINGS.

un - - to him.

CORNI TROMBE.  
*dim:* *e* *rall:*

FAC: & STRINGS.

# № 15. CHORUS — "COME O ISRAEL."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI TROMBE TROMBONI & TYM:

*larghetto ma con Moto.* ♩=100. *pp*

SOPRANO. Come, O Is - ra - el . . . . . let us

CONTRALTO. *pp*

TENOR. CLAR: & FAG: Come, O Is - ra - el . . . . . let us

BASS.

PIANO. CORNI. *sostenuto.* *pp.* *simili.*

walk . . . . . let us walk as sons of light,

walk . . . . . let us walk as sons of light,

FL: CLAR: OBOE & FAG:

*pp* Come, O Is - ra - el . . . . . let us walk . . . . . let us

*pp* Come, O Is - ra - el . . . . . let us walk . . . . . let us

*pp* Come, O Is - ra - el . . . . . let us walk . . . . . let us

*pp* Come, O Is - ra - el . . . . . let us walk . . . . . let us

walk as sons of light, not as chil - -

walk as sons of light, not as chil - -

walk as sons of light, not as chil - -

walk as sons of light, not as chil - -

walk as sons of light, not as chil - -

*A cres*

*p*

*cres*

*TYM:*

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

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

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

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

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

*cen*

*do.*

*pp*

*dim.*

dark - ness. Come, O Is - ra - el . . . . . let us walk . . . . .

dark - ness. Come, O Is - ra - el . . . . . let us walk . . . . .

dark - ness. Come, O Is - ra - el . . . . . let us walk . . . . .

dark - ness. Come, O Is - ra - el . . . . . let us walk . . . . .

dark - ness. Come, O Is - ra - el . . . . . let us walk . . . . .

*p*

*pp*

*pp*

*pp*

*pp*

*dim.*

*pp*



.... let us walk as sons of light, not as  
 .... let us walk as sons of light, not as  
 .... let us walk as sons of light, not as  
 .... let us walk as sons of light, not as

*cres:* *cres:* *cres:* *cres:*

*cres:* *fz*

*con gve* *Ped:*

*TYM:*

**B** *cres:*  
 chil - - dren of dark - - ness, as chil - -  
 chil - - dren of dark - - ness, as chil - -  
 chil - - dren of dark - - ness, as chil - -  
 chil - - dren of dark - - ness, as chil - -

*cres:* *cres:* *cres:* *cres:*

**B** *cres:*

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

*dim:* *dim:* *dim:* *dim:*

*p* *p* *p* *p*

*dim:* *p* *p* *p*

*TYM:*

CLAR: & FAG:

let us

*p* *tranquillo.*

Come, O Is - ra - el . . . . . let us walk . . . . . let us

walk as sons of . . . . . light . . . . . Let us walk

walk as sons of . . . . . light . . . . . Let us walk

*ff*

Let us walk

*ff*

TRM:

*dim:*

in the light, let us walk in the

in the light, let us walk . . . . . in the

in the light, let us walk in the

in the light, let us walk in the

*dim:*

*p* TYM: *p*

light ..... the light ..... of God, walk

light ..... the light of God, walk

light the light ..... of God, walk

light ..... the light of God, walk

*cres:* *f* *dim:*

in the light of God, walk in the light,

in the light ..... of God, walk in the light,

in the light of God, walk in the light,

in the light of God, walk in the light,

in the light of God, walk in the light,

*cres:* *f* *dim:*

TYM:

*pp*

in the light ..... of God.

in the light of God.

in the light ..... of God.

in the light of God.

*pp* *pp* *pp* *pp*

*trem:* *con que bass* .....

## Nº 15a AIR. I WILL LOVE THEE, O LORD.

STRINGS, FL: OB: CLAR: FAG: CORNI.

*(Andante tranquillo.)*

SOPRANO.

PIANO.

CLAR:

*p*

Ped.

\*

I will love Thee,

STRINGS.

*pp*

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

So shall I, shall I be sa - ved; for Thou wilt save the af-

- flict - ed peo - ple. I will love Thee,

CLAR. OB.

*p*

Ped. \*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the lyrics '- flict - ed peo - ple.' and 'I will love Thee,'. The piano accompaniment is marked *p* (piano). Woodwind parts for Clarinet (CLAR.) and Oboe (OB.) are shown. A pedal point (Ped.) is indicated in the bass line, and an asterisk (\*) is placed at the end of the system.

I will love Thee, I will love Thee,

FL. OB. FL.

Ped. \*

Detailed description: This system contains the next two measures. The vocal line continues with 'I will love Thee, I will love Thee,'. The piano accompaniment continues. Woodwind parts for Flute (FL.) and Oboe (OB.) are shown. A pedal point (Ped.) is indicated in the bass line, and an asterisk (\*) is placed at the end of the system.

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

Detailed description: This system contains the next two measures. The vocal line continues with 'I will love Thee, love Thee, O Lord, O Lord, my strength.' The piano accompaniment continues.

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

STRINGS.

Detailed description: This system contains the final two measures of the page. The vocal line continues with 'So shall I, shall I be sav - ed; for Thou wilt save the af -'. The piano accompaniment is for strings (STRINGS.).

- flict - ed peo - ple. I will love Thee.

OB.

*(con Anima)*

I will love Thee, I will love Thee, I will love Thee,

FL.

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

COR.

*(tranquillo)*

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

Wilt save the af -

CLAR.

*pp*

Ped. \*

Detailed description: This system shows the first two staves of a musical score. The top staff is a vocal line with lyrics "Wilt save the af -". The bottom staff is a piano accompaniment. A clarinet part is indicated by "CLAR." above the piano staff. The piano part begins with a *pp* dynamic. A pedaling instruction "Ped." and an asterisk "\*" are located below the piano staff.

- flict - ed peo - ple. wilt

FL.

Ped. \*

Detailed description: This system continues the musical score. The vocal line has lyrics "- flict - ed peo - ple. wilt". A flute part is indicated by "FL." above the piano staff. The piano accompaniment continues with a pedaling instruction "Ped." and an asterisk "\*" below the staff.

save. . . . . the af -

*sf*

*ad lib.*

Detailed description: This system features a vocal line with a long note on "save." followed by a dotted line and then "the af -". The piano accompaniment has a *sf* dynamic. The word "ad lib." is written below the piano staff.

- flict - ed peo - ple.

*semplice*

*p*

CLAR.

OB.

Detailed description: This system continues the musical score. The vocal line has lyrics "- flict - ed peo - ple.". The piano accompaniment has a *p* dynamic and includes parts for clarinet ("CLAR.") and oboe ("OB.").

FL.

*sf*

*p*

Ped. \*

Detailed description: This system shows the final two staves of the musical score. The piano accompaniment features a flute part ("FL.") with a *sf* dynamic and piano parts with a *p* dynamic. A pedaling instruction "Ped." and an asterisk "\*" are located below the piano staff.

NO 16. RECIT.—“AND MANY OF THE SAMARITANS.”

*Lento non Troppo.*

*a tempo.*

CONTRALTO.

PIANO.

And many of the Sa-maritans of that ci-ty be-

*p* STRINGS ONLY.

*pp*

*deciso.*

-lieved on him for the say-ing of the woman, which tes-ti-fied.

*colla parte.*

*Alla breve.*

*Lento.*

He told me all that e-ver I did.

So when the Sr-

*p a tempo con moto.*

*colla parte.*

*p*

maritans were come un-to him, they be-sought him that he would

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

*pp sempre.*

*dim:*



# №17. ALLACHORALE "ABIDE WITH ME."

STRINGS FLAUTI OBOI CLAR: FAC: CORNI TROMBE & TYM:

*Andante semplice.*  
*espress.*

SOPRANO.  
 CONTRALTO.  
 TENOR.  
 BASS.

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

OBOE.

PIANO.

*Andante Semplice.*  
*p* STRINGS.  
*pizz:*

deepens; Lord with me a-bide; When other help-ers fail,  
 deepens; Lord with me a-bide; When other help-ers fail,

*f* *p*

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

*p rall:*  
*f*  
*p rall.*

CLAR: & FAC: CLAR: FAC: & CELLO. OBOE ETC:

*sostenuto.* *p rall:*

*p con espressione.*

I need Thy pres - ence ev' - ry pass - ing hour;  
I need Thy pres - ence ev' - ry pass - ing hour;  
(SOLI.) I need Thy pres - ence ev' - ry pass - ing hour;

*sostenuto espress:*  
CLAR:  
*p con espressione.*  
CELLO.

What but Thy grace can foil the tempter's pow'r?  
What but Thy grace can foil the tempter's pow'r?  
What but Thy grace can foil the tempter's pow'r?

FL:  
*f*

Who like Thy self, my guide and stay can be?  
Who like Thy self, my guide and stay can be?  
Who like Thy self, my guide and stay can be?

TYM: TROMBE CORNI.

*cres:*

Thro' cloud and sunshine a-bide with me....

Thro' cloud and sunshine a-bide with me....

Thro' cloud and sunshine Lord a-bide with me....

*cres:*

*trem:*

OBOE CLAR: & FAC:

Thro' cloud and sunshine, Lord, a-bide with me.

Thro' cloud and sunshine, Lord, a-bide with me.

Thro' cloud and sunshine, Lord, a-bide with me.

OBOE CLAR: & FAC:

*dim:*

*rall:*

*sempre dim:*

*Muertos.*

I fear no foe with Thee at hand to bless;

I fear no foe with Thee at hand to bless;

I fear no foe with Thee at hand to bless;

*Muertos.*

STRINGS.

STRINGS.

*ff*

*ff*

Ills have no weight, and tears no bit - ter - ness;

Ills have no weight, and tears no bit - ter - ness;

Ills have no weight, and tears no bit - ter - ness;

Ills have no weight, and tears no bit - ter - ness;

TYM: TROMBE.

TROMBE & CORNI.

trem:

Where is death's sting, Where, grave, thy vic - to - ry? I

Where is death's sting, Where, grave, thy vic - to - ry? I

Where is death's sting, Where, grave, thy vic - to - ry? I

Where is death's sting, Where, grave, thy vic - to - ry? I

triumph still ..... if Thou a - bide with me.

tri - - umph still if Thou a - bide with me.

tri - - umph still if Thou a - bide with me.

tri - - umph still if Thou a - bide with me.

TYM: TROMBE & CORNI.

*Adagio molto.*

*ff*

*ff*

*ff*

*ff*

*Adagio molto.*

*ff*

TYM: TROMBE & CORNI.

NO 18. RECIT—"AND MANY MORE BELIEVED."

*Lento.* *p*

CONTRALTO.

And ma - ny more be - liev - ed be -

PIANO.

STRINGS ONLY.

*p*

- cause of his own word: and said,

*sempre riton:*

and said, and said,

*sempre riton:*

*rit.* *rit.* *do.*

CONTRA BASSO.

and said un - to the wo - man,

Nº 19. CHORUS — "NOW WE BELIEVE."

*Grave Assai.* ♩ = 60.

SOPRANO.

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

CONTRALTO.

— — — — —

TENOR.

— — — — —

BASS.

— — — — —

PIANO.

*ff*

- lieve, Now we be- lieve, now, now .... we be-  
we be- lieve, now we be- lieve, we be-  
Now we be- lieve, now we, now .... we be-

VIOLA. 2<sup>nd</sup> VIO: 1<sup>st</sup> VIO: 2<sup>nd</sup> VIO: 1<sup>st</sup> VIO:

- lieve, now we be- lieve, we be- lieve,  
lieve, lieve, *ff* now we be- lieve, now we now,  
- lieve, now we be- lieve, we be- lieve, be- lieve ..... now  
now we be- lieve, now we, now .... we be

*A sempre ff*

now we be- lieve, now we now..

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

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

- lieve ..... now we be-

*1st VIO.*

TROMBE CORNI.

2nd VIO.

*sempre grave.*

... we be- lieve, not be- cause of thy say- ing,

... now we ..... be lieve,

we, now ... we be- lieve, not..

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

*sempre grave.*

OBOI.

CELLI.

*ff*

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

*ff* we have heard him our- selves, and

... because of thy say- ing, we have heard him our- selves, and

for we have heard him, heard him our- selves, and

*ff* *sempre.*

VIOLE.

**B** *p* *cres* *cen*

CLAR: and know, we have heard him our selves, and  
 know, and know ..... we have heard him our selves, and  
 know, and know, we ... have heard him our selves, and  
 know, and know, and know, and know ...

*du.* **C** *sempre grave.* *ff*

know that This is indeed the Christ, the  
 know that this, *du.* This is in - deed, this is the Christ, the Christ the  
 know that This is indeed, indeed the Christ, in -  
 .... that *du.* This is in - deed, indeed the Christ, the

*ff* *sempre grave.*

Saviour of the world, This is in - deed the  
 Saviour of the world, This is in - deed the  
 - deed the Christ, This is in -  
 Christ the Saviour, This is in - deed the Christ,

**TYM: ff**



Christ, This is in deed the Christ, the Sa - -

Christ, This is in deed the Christ, the Sa - -

Christ, This is in deed the Christ, the Sa - -

TROMBE.

This is in - deed the

Sa\_vioir, This is the Christ, ... This is in -

- - - viour, This is the Christ, This is in -

Christ This is in - deed

*ff sempre.*

Christ This is in - deed

deed the Christ, the Sa\_vioir of the world.

deed the Christ, the Sa - - viour. Now we be -

deed the Christ, the Sa - - viour. Now we be -

..... the Christ, .... the Sa - - viour.

..... the Christ, .... the Sa - - viour.

Now we be - lieve, now we be - lieve that this is in -  
 - lieve, we be - lieve, we be - lieve, we be - lieve that this is in -  
 - lieve, we be - lieve, we be - lieve, we be - lieve that this is in -  
 Now we be - lieve, now we be - lieve that this is in -

*ff*

- deed the Christ, the Sa - viour of the world.....  
 - deed the Christ, the Sa - viour of the world.....  
 - deed the Christ, the Sa - viour of the world.....  
 - deed the Christ, the Sa - viour of the world.....

*pp* *sempre grave.*

CORNI. *un poco più*

...  
 ...  
 ...  
 ...

*moto al fine.*

№ 20. AIR — "HIS SALVATION IS NIGH THEM THAT FEAR HIM."

*Larghetto.*

TENOR.

3 CELLI & BASSI.  
OBOE.

PIANO.

*p*

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

glo - ry may dwell in our land, his sal - va - tion is nigh them that

*sf*

*p*

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

*sf*

*sf*

*tranquillo.*

dwell... in our land. Ye the

OBOE.

*sostenuto.*

Lord shall shew lov-ing-kind-ness The

This system contains the first two lines of music. The vocal line begins with the lyrics "Lord shall shew lov-ing-kind-ness" and ends with "The". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

Lord, the Lord shall shew lov-ing-kindness, shall

*cres:* *sf* *pp* *pp*

This system contains the third and fourth lines of music. The vocal line continues with "Lord, the Lord shall shew lov-ing-kindness, shall". The piano accompaniment includes dynamic markings: *cres:*, *sf*, and two instances of *pp*.

shew lov-ing-kind-ness, and our land shall give her

*pp* *p* *cres: molto.*

This system contains the fifth and sixth lines of music. The vocal line continues with "shew lov-ing-kind-ness, and our land shall give her". The piano accompaniment includes dynamic markings: *pp*, *p*, and *cres: molto.*

increase, shall give her increase, shall give her

This system contains the seventh and eighth lines of music. The vocal line continues with "increase, shall give her increase, shall give her". The piano accompaniment concludes the piece with a final cadence.

increase his sal - va - tion is

*f* *cres:* *p* *colla parte.* *sempre calando.*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with the word 'increase' and continues with 'his sal - va - tion is'. The piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic and includes markings for *f*, *cres:*, and *colla parte.* The tempo/mood is indicated as *sempre calando.*

nigh them, that fear him. His sal - va - tion is nigh them that

*rall:* *pp* *pp* *assai tranquillo.*

Detailed description: This system contains the next two staves. The vocal line continues with 'nigh them, that fear him. His sal - va - tion is nigh them that'. The piano accompaniment features a *rall:* marking and a *pp* dynamic. The tempo/mood is marked as *assai tranquillo.*

fear him, that glo - ry may dwell in our land, his sal -

Detailed description: This system contains the next two staves. The vocal line continues with 'fear him, that glo - ry may dwell in our land, his sal -'. The piano accompaniment continues with a similar texture.

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

*f* *cres:* OBOE.

Detailed description: This system contains the final two staves. The vocal line concludes with '- va - tion is nigh, is ... nigh to them is'. The piano accompaniment includes a *f* dynamic and a *cres:* marking. An OBOE part is introduced in the second staff of this system, marked with a *p* dynamic.

nigh to them that fear him is nigh ..... to

*f*

This system contains the first two staves of music. The upper staff is a vocal line in treble clef with lyrics. The lower staff is a piano accompaniment in bass clef. A dynamic marking of *f* (forte) is placed above the vocal line.

them, .... to them that fear ..... him is

*f*

This system contains the second two staves of music. The upper staff is a vocal line in treble clef with lyrics. The lower staff is a piano accompaniment in bass clef. A dynamic marking of *f* (forte) is placed above the vocal line.

nigh .... to them that fear .....

*pizz:*

This system contains the third two staves of music. The upper staff is a vocal line in treble clef with lyrics. The lower staff is a piano accompaniment in bass clef. A dynamic marking of *pizz:* (pizzicato) is placed below the piano part.

him.

*sempre calando.*

This system contains the final two staves of music. The upper staff is a vocal line in treble clef with the word "him." The lower staff is a piano accompaniment in bass clef. A performance instruction *sempre calando.* (always decrescendo) is placed below the piano part.

NO. 21. CHORUS—"I WILL CALL UPON THE LORD."

*Andante.*

PIANO.

STRINGS WIND TROMBE  
CORNI TROMBONI TYM:

CELLI & VIOLE.

FAG:

*f*

*pizz:*

1<sup>st</sup> VIO:

FL:

2<sup>nd</sup> VIO: VIOLE

FAG:

*f*

*p*

*cres:*

*cres:*

*cres* - - - *cen* - - - *do.*

(Chorus rise.)

*A* *cres: molto sempre cres* - - - *cen* - - - *do.*

*Ped:*

Detailed description: This is a musical score for a piano accompaniment. It consists of five systems of music. The first system is marked 'Andante' and includes a piano part with a grand staff. The piano part is divided into two staves: the upper staff is for strings, winds, trumpets, and trombones; the lower staff is for cellos and violas. The upper staff has a dynamic marking of 'f' and a 'pizz:' marking. The lower staff has a 'p' marking. The second system continues the piano part, with a '1st VIO:' marking above the upper staff and 'FL:', '2nd VIO: VIOLE', and 'FAG:' markings above the lower staff. The third system continues the piano part with 'cres:' markings above both staves. The fourth system continues the piano part with 'cres' markings above both staves. The fifth system is marked '(Chorus rise.)' and includes a piano part with a grand staff. The piano part is divided into two staves: the upper staff is for strings, winds, trumpets, and trombones; the lower staff is for cellos and violas. The upper staff has a dynamic marking of 'A' and a 'cres: molto sempre cres' marking. The lower staff has a 'cres' marking. The score ends with a 'Ped:' marking.

SOPRANO.

*ff*

CONTRALTO.

TENOR.

BASS.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

I will call up - on the

I will call up - on the

Lord who is wor - thy to be prais - ed, is

Lord who is wor - thy to be prais - ed, is

wor - thy to be prais - ed. I will

wor - thy to be prais - ed. I will

wor - thy to be prais - ed. I will

VIO: & VIOLE.

CORNI & TROMBONI.



call up - on the Lord Who is wor - thy to be  
 call up - on the Lord Who is wor - thy to be.  
 call up - on the Lord Who is wor - thy to be  
 call up - on the Lord Who is wor - thy to be

TROMBE CORNI.

prais - ed, I will call up - on the Lord, call .....  
 prais - ed, I will call up - on the Lord, up - on the  
 prais - ed, I will call up - on the Lord, up - on the  
 prais - ed, I will call up - on the Lord,

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

B

Lord up\_on the Lord, up\_on the Lord,  
 Lord up\_on the Lord, up\_on the Lord,  
 Lord call ..... call .....

Lord up\_on the Lord, up\_on the Lord,

**B**

up\_on the Lord Who ..... is  
 up\_on the Lord Who ..... is  
 up\_on the Lord Who ..... is

up\_on the Lord ..... the

TROMBE.  
 TYM:

wor - - thy to be prais - - ed.  
 wor - - thy to be prais - - ed.  
 wor - - thy to be prais - - ed.

Lord ..... the Lord .....

*ff*

No 22. CHORUS—"AND BLESSED, BLESSED BE THE LORD."

*Allegro Moderato.*

SOPRANO. *f* And bless - ed, blessed be the Lord God of Is - ra - *ff*

CONTRALTO.

TENOR.

BASS.

PIANO. *f sempre* *ff*

- el. *f* bless - - - ed be the Lord, blessed

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

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

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

CORNI.

And

be, bless - - ed, bless - ed be the Lord. And  
 And bless - - ed be the Lord, Blessed be the  
 Bless - ed, bless - ed be the Lord, Blessed be the  
 bless - ed, blessed be the Lord God of Is - ra - el Blessed be the

TROMBE.

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

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

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

**B** TYM: THOMBE CORNI.

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

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

**C**

Is - ra - el, Is - - - - - ra -

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

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

Is - ra - - el, the God of Is - ra -

**C**

- el A - - - - men A - - - - men, *ff*

- A - - - - men A - - - - men, And bless - ed,

- el A - - - - men A - - - - men,

- el A - - - - men A - - - - men,

*ff*

TROMBE & CORNI.

**TYM: CORNI.**

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

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

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

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

*p*

Bless - ed be the Lord God of Is - ra - el. **And**

Bless - ed be the Lord God of Is - ra - el.

Bless - ed be the Lord God of Is - ra - el.

Bless - ed be the Lord God of Is - ra - el. **D** **1<sup>st</sup> vio:**

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

**And** bless - ed.... be the Lord of Is - ra -

**And** bless - ed be the Lord the God

Bless - ed.....

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

- el Bless - ed **And**

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

..... Bless - ed be the Lord.

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

TROMBONI.

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

TYM: TROMBE.

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

VIOLE  
CELLI.



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

*piu lento.*  
 el, bless-ed bless-ed Bless-ed  
 Lord, bless-ed bless-ed Bless-ed  
 Lord, bless-ed bless-ed Bless-ed  
 Lord, bless-ed bless-ed Blessed  
*ff piu lento.*

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