

In Old Notation and Tonic Sol-fa Combined.

1230

The Messiah

Oratorio

COMPOSED IN THE YEAR 1741 BY

G. F. HANDEL.

Score and Orchestral Parts on Hire
Tonic Sol-fa edition (Choruses only).

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Krakow



Str 119

fluerles

THE MESSIAH.

3

Part the First.

No. 1.—OVERTURE ...	PAGE 5
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Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.	
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Who is the King of Glory?		
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Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.		
Who is the King of Glory?		
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KING OF KINGS, AND LORD OF LORDS, HALLELUJAH!	
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No. 1.

Overture.

(2nd time p)

GRAVE
Met. $\delta = 72$

ALLEGRO
MODERATO
 $\delta = 116$

sves.....
sves.....
sves.....

s.....
sves.....
sves.....

s.....
sves.....
sves.....

s.....
sves.....
sves.....

s.....
sves.....
sves.....

Adagio.

RECIT. (Accompanied.) Comfort ye, my people.

ISAIAH XL, v. 1, 2, 3.

LARGHETTO
E PIANO.
 $\text{d} = 80$

KEY E.

{ s .. f : m | : | d' : - : - : r : m : s : f , m | m . r . d : | : }

Comfort ye Com fort ye..... my peo ple

{ f p | p | sves | f p | }

{ ad lib. | d' : - : s : s | tempo | d' : - : - : t | d' : - : r | t , l , s : | : }

Com fort ye, Com fort ye, my peo ple,

{ tempo | p | }

{ m : fe | s : | 1 : t | d' : | : | : | s : - s : }

saith your God saith your God; Speak ye

{ p sempre staccato | gves. | gves. | }

{ f.A. | d's , r : r . m | f : - s | m , r : d | l : m , m | l : s , s : s , s : r : - f }

com fort a bly to Je ru sa lem Speak ye com fort a bly to Je

{ gves. | gves. | }

ru - sa - lem, and cry un - to... her, that her war - fare, her

war - fare is ac - com - plished, that her in - i - qui - ty is

par - doned, that her in - i - qui - ty is par - doned.

The voice of him that crieth in the

wil - der - ness, "Pre - pare ye the way of the Lord, make

straight in the de - sert a high - way for our God.. attacca

Paxton

AIR. Ev'ry valley shall be exalted.

ISAIAH XL.v.4.

ANDANTE.

♩ = 76

KEY E.

Ev -'ry val - ley, ev -'ry val - ley shall be exalt - ed,

shall be exalt - ed,

ed, shall be ex -

alt - ed, shall be exalt -

{ r,d.t. : - , r.m,f|m,r.d,m:f,m.r,f | s .d : | .s, : d .m | s : s, .f | m .f, m:r .d }
 ed and ev'ry moun_tain and hill.....made
 { s, : - | : .d | r.d:r.d | d : - | : d .d | d : d .d }
 low; the crooked...straight and the rough places
 { d : - | f : - | - .m:f .m | f : - | - .m:f .m | f : - | - : .r | m .l : s .t, }
 plain... the crook_ed
 { d : .r | m .l : s .t, | d .f, m .l, | s .d : t, .f | m : - | - : f, m | r : - | - : .m, r }
 straight, the crook_ed straight and rough places plain,
 simile
 { d : - | - : .r, d | t, .d : r .d | t, .d : r .d | t, : d .f | m : r ., d | d : - | - : }
 and the rough places plain.

{ : - | : | : - | : | : - | : | : - | : }
 E.s : t | d' | A.s | : - | : d : r | m ., s : s }
 Ev'ry val_ley ev'ry val_ley....
 { p | f | p | }
 shall be ex alt
 { d , t, l, l : - , d .r, m | r , d .t, : - , r .m, f | m , r .d, m:f , m .r, f | s : d }
 ed.
 { E.t. | s'd : r | m ., s : s | : - | : s : l | t , r : r' | - , d' , t, l : s .f | m , r .d : d' }
 Ev'ry val_ley Ev'ry val_ley.... shall be ex alt
 { p | f | p | }
 B.t. { f , m .r : d' | s , f .m : d' f | - , m .r : s .f | m , r .d | t, : t, .t, : s : r .m }
 ed and ev'ry moun_tain and

12

hill made low, the crooked straight, the
crooked straight, the crooked straight and the rough places plain,
and the rough places plain, and the rough places plain
the crooked straight, and the rough places plain.

ad lib.

Tempo

cresc.

s.

WSTAC

Nº 4.

CHORUS. And the glory of the Lord.

ISAIAH XI v. 5.

ALLEGRO.
♩ = 116.

And the glo - ry, the

And the glo - ry, the glo - ry of the Lord, the

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And the glo - ry, the glo - ry of the Lord, the

Paxton

14 23

ed and the glo - ry, the glory of the Lord
 shall be re - vealed, be re - veal -
 glo - ry, the glory of the Lord shall be re -
 shall be re - vealed,

tautobchile hemiola

30

shall be re - vealed, and the glo - ry, the glory of the Lord shall be
 ed, and the glo - ry, the glory of the Lord shall be
 veal - ed, and the glo - ry, the glory of the Lord shall be
 and the glo - ry, the glory of the Lord shall be

sves

37

re - veal - ed
 re - veal - ed and all flesh shall
 re - veal - ed
 re - veal - ed

15

95 t.A.

see it to - ge - ther,
 and all flesh... shall see it to - ge - ther; For
 For
 gves.

Pedals in octaves

52

and all flesh... shall see it to - ge - ther; For the
 and all flesh... shall see it to - ge - ther;
 the mouth of the Lord hath spo - ken it;
 the mouth of the Lord hath spo - ken it;

59 E.t.

mouth of the Lord hath spo - ken it;
 and all flesh shall see it to - ge - ther, and all flesh, and all
 and all flesh... shall see... it to - ge - ther; and all flesh shall
 and all flesh... shall see... it to - ge - ther;

sves

17

87

mouth of the Lord hath spo - ken it.
and the glo - ry, the glo - ry of the Lord shall be re - vealed,
and all

t.E.

For the mouth of the
and all flesh.... shall see it to - ge - ther,
flesh.... shall see it to - ge - ther; the glo - ry, the
and all flesh.... shall see it to - ge - ther;

Lord - hath spo - ken it; hath..... spo - ken
for the mouth of the Lord..... hath spo - ken
glory of the Lord shall be re - veal
and the glo - ry, the glo - ry of the Lord shall be re - veal -
ges.

1501

BIBLIOTHEK
DR. HAUPTMANN

Daxton

18 102^fA.

it. and the glo - ry, the
it, and all flesh... shall see it to - ge - ther.
ed, and all flesh... shall see it to - ge - ther.
ed. and all flesh... shall see it to - ge - ther.

gves....

108 glo - ry the glory of the Lord shall be re - veal -
and the glo - ry, the glory of the Lord shall
and the glo - ry, the glory of the Lord
and the glo - ry, the glory of the Lord

gives....

114 ed and all
be re - veal - ed, re - veal - ed, and all flesh...
shall be re - veal - ed, and all
shall be re - veal - ed, re - veal - ed, for the

120 { m.r:d : m r.d:t: : m r.d:t: : s m : - : r:s : s s : - :
flesh... shall see it to - ge - ther, to - ge - ther; For the mouth
shall see it to - ge - ther, to - ge - ther; For the
flesh... shall see it to - ge - ther, to - ge - ther; For the
mouth of the Lord hath spo - ken it, For the

126 { s : - : s s : - : f:m f : r : - : d d : d : d d : - : d : - :
of the Lord.... hath spo - ken it, for the mouth of
mouth of the Lord hath spo - ken it for the mouth of
mouth of the Lord.... hath spo - ken it, for the mouth of the
mouth of the Lord hath spo - ken it, for the mouth of the

132 { d : - : d : - : d : - : d : - : m f : - : - : f m : - :
the Lord.... hath spo - ken it.
the Lord.... Adagio. hath spo - ken it.
Lord,... the mouth of the Lord.... hath spo - ken it.
Lord,... the mouth of the Lord.... hath spo - ken it.
Adagio.

{ m . f : s | : f . m | l . s : f . m | r . d : t . l , | t . l . : s | : }

like..... a re - fi - ner's fire,.....

{ t.B² | r₁ : - | t₁ : - . t₁ | d . r : m | : r . d | t . l . : s e . b a , m . r . : d . t₂ }

For he is like..... a re - fi -

{ d . t₁ : l . s₁ | f₁ . m₁ : r₁ . d₁ | r . d : t₁ . l₁ | s e . b a , m . r | d . t₁ : l₁ | d . t₂ : l₂ | : }

ner's fire.....

{ l₁ : - | l₁ : - | l₁ : l₁ | l₁ : - . l₁ | l₁ . s e . l₁ | F.t. | l₁ : r }

Who shall stand when he ap - pear - eth? For

{ r . : - . f | m . r : d . t₁ | d . l . : m . d | l₁ : - | s e . m . : s e . t₁ | r : - }

he is like.... a re - fi -

{ d . l . : m . d | l₁ : - | s e . m . : s e . t₁ | r : - | C.t. | d . l . : m . d | l₁ : - | - . d' : t . l | s e . b a : m . r }

ner's fire..... For he is like... a re - fi -

{ r : - | l₁ : - . r | d . : - . t₁ , d | r : - . d , r | m : - . r , m | b a : - . m , b a }

ner's fire..... gives.....

{ s e : - | l : t | d' : s e | l : t | s e : - | l : s e | l : s e : l | l : }

And who shall stand when he ap - pear - eth?

LARGHETTO. f.R D minor.

{ l . : - . t₁ : s e , l : - : m | f : - . s : f | m : l₁ : - : - : }

But who may a - bide the day of his coming,

LARGHETTO.

{ : : : : | s :- i | m :- r | d :- t , l | l, :- l, }

and who shall stand, and who shall stand when
he ap - pear - eth?

PRESTISSIMO.

{ : : : : | l, :- t, :- t, | d . r : m | : m . f }

For he is like..... a re -
PRESTISSIMO.

{ : : : : | m . r : d . m | r . d : t , r | d . t , l | l . r : m . f }

fi - ner's fire,..... like a re - fi - ner's....

{ : : : : | d . t , l | l . m | f, :- l - : f, | f : se, | l, :- : r | r : d . t, }

fire;..... and who shall stand when he, * when he ap -

F.t.
F.t.
F.t.

{ : : : : | d . t , l | l . m | f, :- l - : f, | f : se, | l, :- : r | r : d . t, }

- pear - eth? and who shall stand when

{ : : : : | f, :- l - : m . r | d . t , l | l . r : m . f }

he ap - pear - eth? For he is

F minor.
s.d.f. A2
s. m. 1

{ : : : : | m . f : s | : s . d | l . s : f . m | r . d : t , l | t , d : r }

like a re - fi - ner's fire,..... and

{ : : : : | f, :- l - : f, | f : se, | l, :- : r | l, :- : s, }

who shall stand when he ap -

F.t.m.l.
f.e.l. 1

{ : : : : | f, :- l | : r | r : - | d : - | t , l | l : }

- pear - eth, when he ap - pear - eth?

10

pneumatic

f. B♭

{d, r : t₁ l₁ : : : : : (l_m)}

pu - ri - fy, And

{s, l, s, f : s, m, r, m | f, s, f, m, f, r, d, r | m, m }

And he shall pu - ri - fy. the sons.

{l, t : se l₁ : : : : }

Le - vi, M

{s, l, s, f : s, m, r, m | f, s, f, m, f, r, d, r | m, m }

gves.....

13

15: .m | l .1 : 1 .1

And he shall pu - ri -

{l₁ .l₁ : l₁ .l₁ | s₁, l₁, s₁, f₁ : s₁, m₁, r₁, m₁ | f₁, s₁, f₁, m₁, f₁, d₁, r₁ | m₁, f₁, m₁, d₁, t₂, d₁ | r₁, m₁, r₁, d₁, r₁, t₂, l₂, t₂, d₁ : }

he shall pu - ri - fy.

{- : r l - : d - : t₁ l - : l₁ | l₁ : se₁ l₁ : }

of Le - vi,

{- : l₁ : : : : : l₁ }

And

{s, l, s, f : s, m, r, m | f, s, f, m, f, r, d, r | m, m }

the sons of Le - vi

f. E♭

{s, l, s, f : s, m, r, m | f, s, f, m, f, r, d, r | m, m }

fy the sons of Le - vi,

{l, t : se l₁ : : : : }

And he shall pu - ri - fy.

{m, m : m, m | r, m, r, d, r | s₁ d .d : d .d | t₁, d, t₁, l₁, t₁ | se₁ l_m : d | t₁, l₁ : t₁ .m }

he shall pu - ri - fy..... and he shall pu - ri - fy..... the sons of Le - vi

19

21

vi, the sons of Le - vi, that they may of - fer

{l, t : se l₁ : : : : }

dat

the sons of Le - vi, that they may of - fer

{d', r', d', t : d', l, s, l, t, d', t, l, t, s, d', t | l .l : l .l : l .l : l .t : t | .d' : d' .t | l : : d' }

the sons of Le - vi, that they may of - fer

{l₁ : - .r | s₁ : - .s | f : - .f | m : - m | .l₁ : t₁ .d | r : - .d }

vi, the sons, the sons of Le - vi, that they may of - fer

{s, l, s, f : s, m, r, m | f, s, f, m, f, r, d, r | m, m }

the sons of Le - vi

22

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -
un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -
un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -
un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

F.t.m.

ness. And he shall pu - ri - fy,
ness. And he shall pu - ri - fy,
ness. And he shall pu - ri - fy,
ness. And he shall pu - ri - fy, shall pu - ri -
ness.

28

f.Bb.
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
the sons of Le - vi,

31

f.s.f.m:f.r.d,r|m,f.m,r:m,d.t.i,d|r,m.r,d:r,t.i,l.t.i,d :r m.f :r ld :
fy. Shall pu - ri - fy,

34

and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy, and
and he shall pu - ri - fy, and he shall pu - ri - fy the sons of

37

fy the sons, the sons of Le - vi, and he shall
and he shall pu - ri - fy,
he shall pu - ri - fy the sons of Le - vi, and he shall
Le - vi, the sons of Le - vi, and he shall

40

pu - ri - fy,
and he shall pu - ri - fy the sons
pu - ri - fy, and he shall pu - ri - fy
pu - ri - fy, and he shall pu - ri - fy, shall pu - ri -

43

and he shall pu - ri - fy
of Le - vi,
the sons of Le - vi,
- fy the sons of Le - vi, the sons.....

46

{r,m,r,d:r,t,l,t,d,r,d,t,d,m,r,d} t, : | : .t, m .m : m .m {r,m,r,d:r,t,l,t,} }
 and he shall pu - ri - fy.....

{l .m, : l, .l, s, l, .s, f, : s, m, r, l, f, s, f, m, f, r, d, r, m, : m, : d .d {t, d, t, l, t, s, b, a, s, e} }
 shall pu - ri - fy, shall pu - ri - fy,

: l : .t, : m .m {r,m,r,d:r,t,l,t, d,r,d,t:d,l,s,e,l,t, .t, : m }
 shall pu - ri - fy..... the sons.....

: se, l, : - m, : l, : - : l, : - .m, :
 of Le - vi, and
 sves.....

49

{d,r,d,t, : d,l,s, l, t, .m} - : r - l - : d t, : d | t, : t, }
 the sons..... of Le - vi,

{l .m, : l, .d | t, d, t, l, : t, s, d, t, l, s, e, l, t, l, d, t, l, | s, e, : l, : l, | s, e, : s, e, }
 shall pu - ri - fy..... the sons of Le - vi,

{- .d : f - l - : m .d d : r | t, .m : m m : m | m : m }
 of Le - vi, the sons of Le - vi,

{l .l, : l, .l, l, s, l, .s, f, : s, m, r, l, m, f, m, f, s, f, r, l, m, : l, m, : l, m, : m, }
 he shall pu - ri - fy..... the sons, the sons of Le - vi,
 sves.....

52

.1 : 1 .s life - - .1 t : t .1 l se : m m .m : m .m | m : r }
 that they may of - fer un - to the Lord an of - fering in right - eous -
 hat {d : d .t, l, : - d fe, : t, t, t, : - .t, l, t, : d .t, l, : - .l, }
 that they may of - fer un - to the Lord an of - fering in right - eous -
 .m : m .m life - - .m r : m .ba : se - - .se m .m : m .m | f : - .f }
 that they may of - fer un - to the Lord an of - fering in right - eous -
 .l, : t, d l, r, : - d t, : d .r | m, : - .r d .t, : l, s, f, : - .f }
 that they may of - fer un - to the Lord an of - fering in right - eous -

55

ness, in right - eous - ness.

{t, : l, l, : s, e, l, : - | : : l, : - | : : l, : - | : : l, : - }

ness, in right - eous - ness.

{s, e, : l, | t, : m d : - | : : l, : - | : : l, : - }

ness, in right - eous - ness.

{m, : l, l, m, : - m, l, 2 : - | : : l, : - | : : l, : - }

ness, in right - eous - ness.

RECIT.— Behold! a virgin shall conceive.

KEY D.

ISAIAH, VII, v. 14.—MATT, I, v. 23.

ALTO
VOICE.

ACCOMP.

Be-hold! a virgin shall conceive, And bear a son,
 and shall call his name Em-man-u-el; God with us

N^o 9. AIR.— O thou that tellest good tidings to Zion.

ANDANTE. ♩ = 160

KEY D.

O thou that tellest good
 tidings to Zion, get thee up in-to the high moun-tain!

O thou that tellest good tidings to Zi-on,

A.t.
 get thee up in-to the high moun-tain!
 get thee up in-to the high moun-tain!
 tain!

f.D.

O thou that tellest good tidings to Jeru - sa - lem!

lift up thy voice with strength! lift it

up, be not a - fraid! Say un - to the ci - ties of Ju - dah;

Say un - to the ci - ties of Ju - dah: Be - hold..... your God!..... Be -

- hold..... your God! Say un - to the ci - ties of Ju - dah Be -

f.G.

hold your God!..... be - hold your God!..... be -

hold your God!

D.t.

O thou that tellest good tidings to Zi - on, A -

rise, shine, for thy light in come, A -

- rise,... A - rise,... A - rise, shine, for thy light is come,

And the glo - ry
of the Lord, the glo - ry of the Lord... is
ris - en... is ris - en up - on.... thee, is ris - en, is ris - en up -
on thee, the... glo - ry, the... glo - ry, the glo - ry of.... the
Lord... is ri - sen..... up - on thee,

WSTAC

CHORUS. D.

molto legato

O thou that tell - est good ti - ding to Zi - on, good ti - dings to Je -
ru - sa - lem, O thou that tell - est good ti - dings to Zi - on, good
ti - dings to Zi - on, O thou that tell - est good
ti - dings to Je - ru - sa - lem,

tidings to Zi-on, A - rise, A - rise, Say un-to the ci-ties of
 A - rise, A - rise, Say un-to the ci-ties of
 tidings to Zi-on, A - rise, A - rise, Say un-to the ci-ties of
 A - rise, A - rise, Say un-to the ci-ties of

16

Ju-dah, Be-hold your God! be-hold, the glo - ry of..... the
 Ju-dah, Be-hold your God! be-hold, the glo - ry of the
 Ju-dah, Be-hold your God! be-hold, the glo - ry of..... the
 Ju-dah, Be-hold your God! be-hold, the glo - ry of the
 gves.....

Lord..... is ri-sen up - on thee. O thou that tellest good
forte
 Lord..... is ri-sen up - on thee. O thou that tellest good
 Lord..... is ri-sen up - on thee. O thou that tellest good
 Lord..... is ri-sen up - on thee. O thou that tellest good

tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -
 tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -
 tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -
 tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -

47

hold.... the glo - ry of the Lord,..... of the Lord,

hold, the glo - ry of the Lord,..... of the Lord,

hold, the glo - ry of.... the Lord,..... of the Lord,

the glo - ry of the Lord..... is ri - - sen up -

glo - ry of.... the Lord..... is ri - - sen up -

the glo - ry of the Lord..... is ri - - sen up -

the glo - ry of the Lord..... is ri - - sen up -

on thee.

on thee.

on thee.

on thee.

sves...

Nº 10. RECIT. (Accompanied.) For, behold, darkness.

ISAIAH. IX, v. 2, 3.

ANDANTE LARGHETTO

p

76

KEY D (*Lah vs B*)

48

KEY D (*Lah (s B)*)

{ : m , m | l : | l : m . m }

For, be-hold dark-ness shall

sves.....

f.G. { d : m . m | l : | A.t.m. s:r . r | se : se . se | l : l : :- | m:r . f }

co-ver the earth, and gross dark-ness the people, and gross

{ se : se . se | l : l : :- | d:s . l : f : f . s | m :- , r . m , d | f :- , m . f , r }

dark-ness the people: but the Lord shall a-rise...

fp

{ s :- , f . s , m | l , s . l , f : t .. , t | d' : d | i : m . d | A.t. s'd :- . l , m . r , d : t , l , s , f }

up-on thee, and his glo - - -

{ m . d : s , s | l : t | d : s , l : d . m | r . f , m : r , d , f , l , s , t , : d . f , s , :- . s , l d , : d }

ry shall be seen up-on thee; and his glo - - - ry shall be seen up-on thee;

{ : d . d | d . t , :- . d | r : t , t , | se : . m , | m : d . l , | f , : r , | m , :- . m , | l , : l }

and the Gentiles shall come to thy light, and kings to the brightness of thy ri-sing

fp

No. 11.

AIR.— The people that walked in darkness.

ISAIAH, IX, v. 2.

ISAIAH, IX, v. 2.

KEY D. (Lah is B)

50

{ l . se : 1 . se | l . t : d . se | l . f : m . re | m . de : r . t | d . l : se , l | f . r : m . d | r : - | m : m }

peo - ple that walk-ed, that walk-ed, in dark ness, that walk-ed in dark - ness, The

{ f . de : r . fe | s . re : m . se | l . m : f . de | r . t : d . se | l . f : m . re | m . r : d | t : | l : l : h . s . }

A.t.m.
peo - ple that walk-ed in dark - ness have seen a great light, have

{ l . f : r . t : d : - | - : s . r | m : - . f | s . f , m : r , d . t , l | s . t : d . f | m : r . d | d : - }

seen a great light, a great light, have seen a great light,

gves.

{ : - : - : - : l : . m | l . se : 1 . se | l . t : d . se , }

And they that dwell, that

{ l . f : m . re | m . de | r . t : d . l | m : - | l : . d' | t . se : 1 . f | m . se : 1 . r | m : - | l : }

dwell in the land of the sha - dow of death

51

{ : - : - : - : m | f . de : r . fe | s . re : m . se | l . m : x . t | d . se : 1 . de | l . m : r . t | d' . se : 1 . d }

And they that dwell, that dwell in the land, that dwell in the land of the

{ f : f . , f | m : - - - - - : - : l : s | l . f : r . t | d' . t , l : s . f }

sha - dow of death, up - on them hath the light

{ m : r . , d | d : - - - - - : - : m | l . se : 1 . se | l . t : d' . se | l . f : m . re | m . de : r . t }

shi - ned And they that dwell, that dwell in the land of the

{ d . l : se , l . | r . d : f . m | r : r . , m : m : - - - - - : - : m | f . r : t . se | l . - - - - - }

sha - dow of death, up - on them hath the

{ f . r : m . de | r . t : d . l | m : - | l : . d' | t . se : 1 . f | m . se : 1 . r | m : - | l : }

light shi - ned, up - on them hath the light shi - ned.

Nº 12.

CHORUS. For unto us a child is born.

WSTA C

The image shows a musical score page from a handwritten manuscript. At the top right, the title "ISAIAH IX, v. 6." is written. The music is arranged for two voices. The first voice part starts with a treble clef, a key signature of one sharp, and common time. The dynamic marking "mf" is placed below the first measure. The second voice part begins with a bass clef and a key signature of one sharp. The score consists of two staves, with the bass line starting later than the treble line.

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The music consists of eighth-note patterns and rests, with some measure endings indicated by vertical lines and dots.

A musical score for a three-part setting. The top part has a treble clef, the middle part has a bass clef, and the bottom part has a bass clef. The key signature is A major (no sharps or flats). The time signature is common time. The lyrics are: "For unto us a child is born,..." with a repeat sign and endings. The first ending continues the melody, while the second ending leads to a different section.

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The lyrics "For unto us a child is born," are written below the notes. The music consists of a series of eighth and sixteenth note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note patterns and rests. Measure 11 starts with a rest followed by a eighth-note in the treble staff, then eighth-note pairs in the bass staff. Measures 12 continue with eighth-note pairs in both staves.

Paxton

15014

Musical score for "A Mighty Fortress" (Handel). The score consists of two staves. The top staff uses a soprano C-clef and a common time signature, featuring a mix of eighth and sixteenth note patterns. The bottom staff uses a bass F-clef and a common time signature, with lyrics in English. Measure 15 concludes with a repeat sign and a colon, followed by a section of rests. Measure 16 begins with a bass note, followed by the lyrics "a son is giv-en unto us a son is". The score is numbered 15 at the top left.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note patterns. Measure 11 starts with a dotted half note followed by an eighth-note pattern. Measure 12 starts with a quarter note followed by an eighth-note pattern.

A musical score for a three-part setting. The top part is in soprano (S), the middle part in alto (A), and the bottom part in bass (B). The key signature is A major (no sharps or flats). The time signature is common time. The lyrics "For unto us a child is born," are repeated twice. The first time, the soprano part has a melodic line with eighth-note patterns, while the alto and bass provide harmonic support. The second time, the alto part has a melodic line with eighth-note patterns, and the soprano and bass provide harmonic support. The bass part features sustained notes and rhythmic patterns. The score includes measure numbers and repeat signs.

A musical score for piano and voice. The piano part is in the bass clef, and the vocal part is in the soprano clef. The music consists of two measures. Measure 11 starts with a forte dynamic in common time. Measure 12 begins with a half note followed by a quarter note. The lyrics "FOR unto us a child is born," are written above the music.

A musical score for a three-part setting. The top part consists of two staves, each starting with a treble clef and a key signature of one sharp (F#). The middle part has a bass clef and a key signature of one sharp (F#). The bottom part has a bass clef and a key signature of one sharp (F#). The vocal parts are divided by vertical bar lines. The lyrics "a son is given" appear in the middle part, and "unto us" appears in the bottom part. The score includes a tempo marking of "Moderato" and dynamic markings such as "ff" (fortissimo) and "p" (pianissimo).

A musical score page for 'The Star-Spangled Banner'. The top staff shows a soprano vocal line with lyrics in a cursive font. The bottom staff shows a basso continuo line with a bass clef, a sharp key signature, and a common time signature. The music consists of two measures of sixteenth-note patterns.

A photograph of a page from a musical score. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The music consists of eighth-note patterns. The page number 1501 is visible in the bottom right corner.

Paxton

15014

given, unto us a son is given,
and the government shall be upon his shoul
der, unto us a son is given

30 and the go-vernment shall be upon his shoul
der, and the go-vernment shall
der, and the go-vernment shall
and the go-vernment shall
gives.

der, upon his shoulder, and his name shall be cal-led
be upon his shoulder, and his name shall be cal-led
and his name shall be cal-led
be upon his shoulder, and his name shall be cal-led

Coun-sellor! the Mighty God! the Ever-lasting Fa-ther, the
38 40 Prince of Peace!
Prince of Peace! unto us a child is born, unto
Prince of Peace! For unto us a child is born.
Prince of Peace!
un-to us a child is born,
us a son is giv-en,
un-to us a son is

56

si . , t, l, i . , d, t, i . , r d , m:r , f|m . r, d:t, l, s i : - | - :
and the go-vernmentshall be upon his shoul -

si . s, i : | : : | : s, i . , t, l, i . , d, t, i . , r
giv-en,

and the government shall

47: r . s | m : | s . d' l t . s :
and his name shall be cal-led

l . , s; f, i . , p, i : r, i : r, i : s, i . d t, i : d . m | r . r :
der, and his name shall be cal-led

t . t l d' : | s . s l t . t :
and his name shall be cal-led

d , m:r , f|m . f, m:r . d t, i : s, i . l : m . d s : m . d l s . s, i :
be upon his shoul - der, and his name shall be cal-led

49

s . , f:m | : s . , f:m | : s . s : s | d' : s .
Won-derful! Coun-sellor! the Mighty God! the

m . , r:d | : m . , r:d | : d . d . d l d : d
Won-derful! Coun-sellor! the Mighty God! the

d' . , s:s | : d' . , s:s | : m . m . m s : m
Won-derful! Coun-sellor! the Mighty God! the

d . , d:d | : d . , d:d | : d . d . d l m : d
Won-derful! Coun-sellor! the Mighty God! the

ff

52

{ s . s : d' . d' | l . l : . d' f - - f | m : : : | s : d . d {
E-ver-last-ing Fa-ther! the Prince of Peace! For un-to

{ d . d : m . m l d . d : d d - - t l d : : : | :
E-ver-last-ing Fa-ther! the Prince of Peace!

{ m . m : s . s l l . l : s l - - f l s : d . d f . f : f . f | f . m :
E-ver-last-ing Fa-ther! the Prince of Peace! Un-to us a child is born,

{ d . d : d . d f . f : m r - - r l d : : : | :
E-ver-last-ing Fa-ther! the Prince of Peace!

f.C.

55

{ r . r : f . f f' d' t : : : | :
us a child is born,

V oddcel. dir'y

{ d s : d . d f . f : f . f | f . m , r . m , f : m , r . m :
For un-to us a child is born,

{ d s : d . d f . f : f . f | f . m : : | : d' t :
For un-to us a child is born, un-to

58

{ : : | : : | : t . t d' : l . r' : d' , t :
un-to us a son is

{ d , t , d , r : d , m , r , m | f , m , f , s : f , s , m , f r , d , r , m : r , f , m , f | s , f , s , l , f , s m , r , m , f e : m , s , f e , s , l , s , l , t , l , s :
us a son is giv-en,

A musical score page from a hymnal or service book. The page number is 60. The music is arranged for four voices (SATB) and includes a basso continuo part. The lyrics are as follows:

a son is given, and the government, the government shall be upon his shoul
a son is given, and the government shall be upon his shoul-
der;
a son is given,
and the
a son is given,
and the

The basso continuo part at the bottom consists of two staves: one for the bassoon and one for the harpsichord. The bassoon part features sustained notes and eighth-note patterns, while the harpsichord part provides harmonic support with sustained notes and eighth-note chords.

82

der; and the government shall be upon his shoulder, and his name shall be called
 and the government shall be upon his shoulder, and his name shall be called
 government, the government shall be upon his shoulder, and his name shall be called
 government, the government shall be upon his shoulder, and his name shall be called

88

{ s . ,f : m | : s . ,f : m | : .s : s . s | d' : .d' }

Won _ derful! Coun _ sellor! the Mighty God! the

{ m . ,r : d | : m . ,r : d | : .d : d . d | d : .d }

Won _ derful! Coun _ sellor! the Mighty God! the

{ d' . ,s : s | : d' . ,s : s | : .m : m . m | s : .s }

Won _ derful! Coun _ sellor! the Mighty God! the

{ a . ,d : d | : d . ,d : d | : .d : d . d | m : .m }

Won _ derful! Coun _ sellor! the Mighty God! the

Paxton

88

61

1 . s : f . m | r . r : . f | r : - . r | m : . m | 1 . s : f . f | f . m : - . r |

E _ver_lasting Fa_ther! the Prince of Peace! the E _ver_lasting Fa_ther! the

d . m : r . d | t . t : . d | t : - . t | d : . d | d . d : t . d | r . d : - . d |

E _ver_lasting Fa_ther! the Prince of Peace! the E _ver_lasting Fa_ther! the

1 . 1 : 1 . 1 | r . r : . 1 | r : - . s | s : . s | 1 . m : f . 1 | s . s : - . 1 |

E _ver_lasting Fa_ther! the Prince of Peace! the E _ver_lasting Fa_ther! the

f . f : f . f | s . s : . f | s : - s | d : . d | f . m : r . d | t . d : - . f |

E _ver_lasting Fa_ther! the Prince of Peace! the E _ver_lasting Fa_ther! the

r :- .r | d :- ||
 Prince of Peace!
 t :- .s, | s :- ||
 Prince of Peace!
 s :- .f | m :- ||
 Prince of Peace!
 s :- .s, | d :- ||
 Prince of Peace!

SIADAM

Paxton

Pastoral Symphony.

LARGHETTO. ♩ = 126

Nº 14. RECIT.— There were shepherds abiding in the field.

KEY C. LUKE II, v. 8,9

TREBLE VOICE.

ACCOMP.

ANDANTE. ♩ = 88 f.F.

Nº 15. RECIT.— And the angel said unto them.

KEY A. LUKE II, v. 10

TREBLE VOICE.

ACCOMP.

And the an gel said unto them, Fear not, for be hold I bring you good

Nº 16. RECIT. And suddenly there was with the angel.

KEY D.

LUKE II, v. 13.

TREBLE VOICE.

KEY D.

ACCOMP'T.

$\text{♩} = 80.$

And

mf

dim.

sud - denly there was with the an_ gel a mul _ titude of the heavenly host,

p

prais _ ing God, and say - - ing:

Nº 17

CHORUS.- Glory to God.

10

Glo - ry to God, Glo - ry to God, Glo - ry to God in the
 men, to wards men, good will to wards men,
 men, to wards men, good will to wards men,
 good will to wards men, good will to wards men,
 good will to wards men, good will to wards men,

13

high - est, high - est, high - est,
 and peace on earth, and peace on earth,
 gves.

18

good will to wards men towards men,
 good will to wards men towards men, good will to wards
 men, to wards men, to wards men, to wards men,
 good will to wards men, to wards men, good will
 gves.

12

good will to wardsmen, to wards men,
 men, to wards men, good will to wards men,
 good will to wardsmen, good will to wards men,
 good will to wardsmen, good will to wards men,

26

Glo - ry to God, Glo - ry to God in the high - est,
 Glo - ry to God, Glo - ry to God in the high - est,
 Glo - ry to God, Glo - ry to God in the high - est,
 Glo - ry to God, Glo - ry to God in the high - est,

29

piano s. - - - s. - - - :
 and peace on earth, and peace on earth,
 and peace on earth, and peace on earth,
 and peace on earth,

68

SIADAMY

No. 18. AIR.— Rejoice greatly, O daughter of Zion.

ZACHARIAH IX, v. 9.

ALLEGRO.

♩ = 96.

TREBLE VOICE.

KEY B♭. { .s, | d : .s, | r : .s, | m d r m f e s : s, | : .s, | s, f, m, s : f, m, r, p }

Re-joice re-joice, re-joice great-ly,

re-joice.

{ m, r, d, m, r, t, | d, l, : r, , d t, l, : s, | : .l : .s, | l, r : - m, f }
daughter of Zi-on, O daughter of

{ s, | d : .d | f, m, r, m, f, m, f, r | m : .s, | l, f, s, l : r, f, m, r | s, m, f, s : d, m, r, d | f, r, m, f : t, r, d, t, }

Zi-on Re-joice... re-joice,

{ m, r, d : .l | r, f e, m, r : s, f e, s, t, | d, m, r, d : f, m, f, l, | t, r, d, t, : m, r, m, s, | l, | d, t, l, : r, d, r, f, | s, t, l, s, : d, m, r, d }
re-joice...

{ m, r, d : .l | r, f e, m, r : s, f e, s, t, | d, m, r, d : f, m, f, l, | t, r, d, t, : m, r, m, s, | l, | d, t, l, : r, d, r, f, | s, t, l, s, : d, m, r, d }

{f,m,r:r:m,r,m,d|r : | : | : | : F.t. ts }

.....

mf p

{m ..r:m .f | s .d : .r | m ..r:m,s.f | s :d | d' :- l : - .t }

daughter of Zion! Re - joyce.....great - ly shout, o

{d' .,t:d' .r' | t .,l:s . : | : | : s | l :- .r' | s :d' .l }

daughter of Je - ru - salem! Behold thy King cometh

{f : - .m | m : | : | : d' | d'.t : t .l | l .s :s .f | f .m :r .r | d .r,m:f .r }

un - to thee Behold thy King cometh un - to thee,..cometh

mf p

{t : - .d | d : | : | : | : | : }

un - to thee.

mf

{ : | : | : | : | : | : }

p mf

{f.B2 : | m | m .r :d .r | m .r :f .m | r .d :r .m | d ..t:l | : | : | : }

He is the righ - teous Sa - viour

p

{f.E. : | t :d' .r' | d' :- t ..l | l .s :s ,f:f ,m | r :- l .f :m .r }

and he shall speak peace unto the hea - then, he shall speak peace, he shall speak

p

{m :- l : | r :- l .r :d .t, | d .m :r .f | m .d' :t ..l | se ,ba:m | : }

peace, peace, he shall speak peace unto the hea - then,

{.l | se .l :t .l | se .l :t .l | se ,ba:m | l .m :l .s | f : l .f :s .f }

he is the righ - teous Sa - viour, and he shall speak, he shall speak

{m :- l : | r :- l : - - - | t :se .m | l :- l .f :m .r' | d' :t ..l }

peace, peace, he shall speak peace.....unto the hea -

{f.B2 : | m :- l : | : | : .s, | d : .s, | r : .s, | m .r,d:m .s ,f }

- then a tempo re-joice, re-joice, re-joice,

p

12

{ s . s . : | : | : . s , | d . m , r : m , d , r , m }
greatly rejoice.....

mf

{ l . d , t , d , l , t , d | f , m : f , r , m , f | t , . r , d : r , t , d , r | m . s , f : s , m , f , s | d . m , r : m , d , r , m | f , m , r , m : f , m , f , r }

{ s : d | : | : . l | s , m , r , d : f . m , r | m , r , d : | : }

greatly O daughter of Zion.

mf

{ s : . l | s , f : m , , r | m , , r : d | : | : . d | s : f , , m }

shout O daughter of Jerusalem! Behold thy.....

p

{ r : s , m d : - . t , t , : . s , | d , m , r , d : r , f , m , r | m , r , d : | : }

King cometh unto thee rejoice.....

mf

{ : d , s | d , m , r , d : r , f , m , r | m , r , d : | : | : m , l | s , p , m : }

rejoice..... and shout

p

73

{ f , m , r : | m , r , d : | r , d , t , : . s | s , l , t , d , r , m , d | l , . t , d : r , m , f , r | t , . d , r : m , f , s , m }

shout, shout, shout, rejoice.....

{ d , t , d : | : | : . r | m , , r : m , , r | m , , r : m , , r }

greatly, Re-joice..... greatly O daughter of

{ s : d | s : - | : . l | s , f , m : r , d | t , , l , : s , , m | l : . l , }

Zion shout..... O daughter of Je-ru-salem! Behold thy

{ s , : . s , l | f : - . m | m : - s | l , : f | s , : f , m , r , d | t , : - t , : d : | : }

King cometh un-to thee behold thy King cometh un-to thee.

f

Nº 19. RECIT.— Then shall the eyes of the blind be open'd.

ISAIAH XXXV, v. 5,6.

KEY G.

ALTO VOICE.

The musical score consists of two staves. The top staff is for the Alto Voice, which sings in common time. The lyrics are: "Then shall the eyes of the blind be o-pend, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing." The bottom staff is for the Accompaniment, featuring a basso continuo part with sustained notes and bassoon entries. The key signature is G major (no sharps or flats).

Nº 20. AIR.— He shall feed His flock like a shepherd.

ISAIAH. XI, v. 11.

LARGHETTO
♩ = 42

KEY F.

The musical score consists of two staves. The top staff is for the Alto Voice, which sings in common time. The lyrics are: "He shall feed his flock like a shep - - herd and He..... shall.... ga - - ther the lambs...with his arms, with..... his arms," followed by a crescendo. The bottom staff is for the Accompaniment, featuring a basso continuo part with sustained notes and bassoon entries. The key signature is F major (one sharp, one flat).

The musical score continues from the previous page. The top staff shows the Alto Voice singing in common time. The lyrics are: "He shall feed his flock like a shep - - herd, and He..... shall.... ga - - ther the lambs with his arms, with..... his arms; And car - ry them..... in his bo - som, and gent - ly lead.... those.... that are..... with young,... and gent - ly lead..... and Et.... He..... shall.... ga - - ther the lambs...with his arms, with..... his arms," followed by a crescendo. The bottom staff is for the Accompaniment, featuring a basso continuo part with sustained notes and bassoon entries. The key signature changes to B-flat major (two flats) at the end.

TREBLE.

s : : f | m : - : r | d : - : l : - : t | d : - : r | m : - : f : s | s, : - : | : :

Come...un - to Him,... all ye that la - bour,

Ft.

{s : - : f | m : - : r | d : - : l : - : t | r : - : d' | t : l : s | f.m:f : - : l : - : s | m : r : f | m : - : f : r | d' | s, : - : | : : }

Come...un - to Him ye that are.... hea - vy la - den,... and He.will give yourest;

cres.

{s : : f | m : - : r | d : - : l : - : t | d : - : r | m : - : f : s | s, : - : | : :

Come...un - to Him.... all ye that la - bour,

p

{s : - : f | m : - : r | d : - : l : - : t | r : - : d' | t : l : s | f.m:f : - : l : - : s | m : r : f | m : - : f : r | d : - : l : - : }

Come...un - to Him ye that are hea - vy la - den,... and He.will give yourest.

d.f. E_b (C minor)

Take His yoke up.on you and learn..... of Him, for

p

B_b.t.

{m : - : - | s : e | l, : - : t, | d : - : t, | d : - : r | m : - : r | m : - : f | s : - : l : - : s | r : - : d | r : - : m | f : - : l : - : f }

He..... is..... meek..... and low - ly of heart..... and ye..... shall find rest..... and

{m : - : - | r : - : d | t, : - : d | : : f | m : - : - | r : - : d | d : - : - | - : - : }

ye shall find rest..... un - to..... your souls,

cres.

{s.r' : - : d' | t : - : l | s.e : - : l | l : - : t | d' : - : - | t : - : l | l : - : - | l : - : }

Take His yoke up.on you and learn..... of Him, for

p

B_b.t.

{m : - : - | s : e | l, : - : t, | d : - : t, | d : - : r | m : - : r | m : - : f | s : - : l : - : s | r : - : d | r : - : m | f : - : l : - : f }

He..... is..... meek..... and low - ly of heart..... and ye shall find.... rest..... and

{m : - : - | r : - : d | s : - : - | - : - : l | m : - : - | r : - : d | d : - : - | - : - : }

ye shall find rest..... un - to..... your souls.

mf

No. 21. CHORUS.— His yoke is easy and His burthen is light.

WSTAY JENY

MATTHEW XI, v. 30.

ALLEGRO. KEY B_b.

TREBLE.

{ : .s, | d , r:m .r,d | s : - , l,s,1|f,-m,f,s : f,s,f,s | m,r,d : .f | m,r,d : - .l }

ALTO.
or 2nd Treble.

His yoke..... is ea - - - - sy his burthen is

TENOR.
sve lower.)

{ : | : : | : : | : }

BASS.

{ : | : : | : : | : }

ALLEGRO.

ACCOMP.

benday
what's up

{ : s,f,m : .s, | l,t,d : .s | f ,m,r:r ,d | d : : | : }

light, his burthen, his bur - then is light.

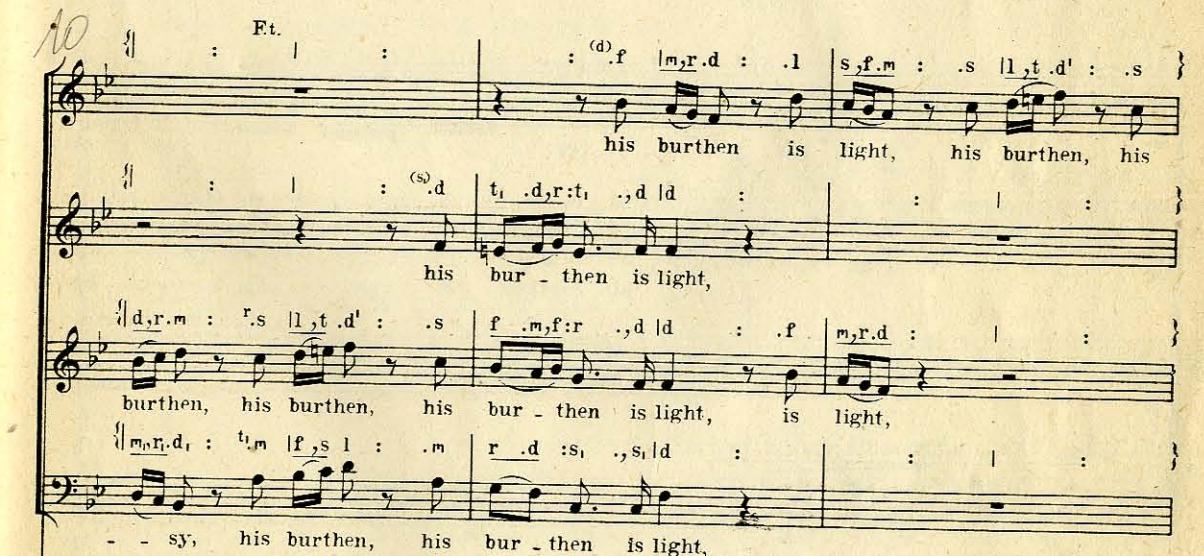
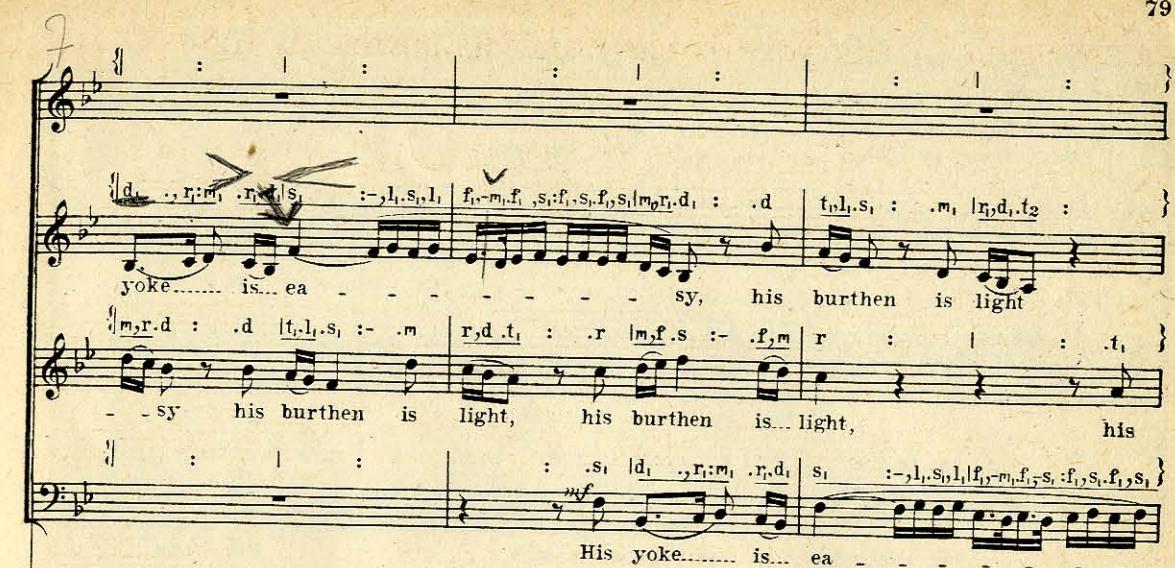
{ : | : : | : : | : : | : }

His

{ : | : : | : : | : : | : }

His yoke..... is ea - - - -

{ : | : : | : : | : : | : }



13

f m,r:r ,d|d : .r |m,f:s :- .1 |t .d',r:t ,d'|d' :

bur - then is light, his burthen, his bur - then is light.

: . : | : . d |f m ,r ,r |m :

his bur - then is light.

: . : . s |l,t,d' :- t |d' : .s |s :

his burthen is light, is light.

: .r |m,f:s : .s |f m,r:r ,d|d : .s, |d ,r:m .r,d :

his burthen, his bur - then is light, His yoke..... is....

16

: . : . s |d ,r:m .r,d |s :- ,l,s,1 |f ,m,f ,s :f ,s,f ,s |m ,r,d : .1

His yoke..... is... ea - sy, his

: . : . d |t,y,l,s, :- .m |r,d ,t, : .t, |d ,r,m : .m

his burthen is light, his burthen, his

: . : . s :- ,l,s,1 |f ,m,f ,s :f ,s,f ,s |m ,r,d : .1 : .d

ea - - - - - sy, his

19

d.f. E \flat . se .1,t:se .,1|1 : .1 : (r)m 1 ,t :d' .t,1 |m' :- ,f'm',f' :

bur - then is light, His yoke is ea - -

: .r d,t,t, ,l,11 : .1 : .1 : .1 :

bur - then is light,

: .m |l ,t :d' .t,1 |r'm' :- ,f'm',f' |r'd',r'm',r'm',r'm' |d',t,1 : .1 |se,ba,m :- .d' :

His yoke is ' ea - - - - - sy, his burthen is

{t, l, :m .r |d,t,l, : .1 : .1 : .1 :

bur - then is light,

22

{r',d',r',m':r'm',r'm' |d',t,1 : .1 |se .1,t:se .,1|1 : .1 : .1 :

sy, his bur - then is light,

: .m |l ,t :d' .t,1 |r'm' :- ,l,s,1 |f ,m,f ,s,1 |f ,s,1 |s,1 :

His yoke is ea - -

{t,1,se : .t |d',r'm' : .m' |r' .d',t,t ,1|1 : .1 : .1 :

light, his burthen, his bur - then is light,

: .d |t, l, :m .r |d,t,1 : d',f |s, ,l,t, ,l,s,1 |r :- ,m,r,m :

his bur - then is light, His yoke..... is ea - -

28

f.E^b.

|| : d.s | l,t,d' : .t | d,r!m! : .s | f .m,r:r .,d | d : | : .s }

his burthen, his burthen, his bur - then is light, His

{ m,f,s : d.s | f .m,r:r .,d | d : .d | t, .d,r:t, .,d | d : | . : }

burthen, his bur - then is light, his bur - then is light,

{ s,f,m : | : | : | : (s)r | m,f,s : .l | t .d,r:t .,d }

light, his burthen, his bur - then is

{ m,r,d : | : (d)s | l,t,d' : .m | r .d : s .s, | d,r,m : .f | s .l : r .s }

burthen, his burthen, his bur - then, his burthen, his bur - then is

34

{ : .d | t₁,l₁.s₁ :- .m | r,d,t₁ : .s | l₁,t,d¹ : .r }

his burthen is light, forte his burthen, his

{ : .d | t₁,l₁.s₁ :- .m | r₁ : .d | t₁,l₁.s₁ : .r | m,f,e,s₁ : .d | f₁ .s₁ : .s₁ }

his burthen is... light, his burthen, is light, his burthen is

{ s : .l : .s | s : - | : .s | f .m : r .s }

light, is light, his bur - then is

{ t₁,l₁.s₁ :- .m | r : .d | s₁ : - | : .m | r,d : s₁ .t₁ }

burthen is light, is light, his bur - then is

37

{m,f,s : .s | f .m,r:r ,d | d :ta, | l, :r - :d | t, :m }

burthen, his bur - then, his bur -

{s, : .s, | l,t,d : .r, | m,f,s, : .s, | s, :f, | m, :l, | - :s, }

light, his burthen is light, his bur -

{m : .l : .t, | d,r,m : - .m | d :l - .s,f:m | - :t, }

light, is light, his bur -

{d : .l : .s, | d, : .d, | f, : - .m,r, | l, : - | m, : - .s, }

light, is light, his bur -

40

{- :r | l : - d .d | t, : .t, | d ,r:m .r,d | s : - ,l,s, | f,-m,f,-s :f, s,f,s }

- then is light, His yoke..... is ea -

{f, : - | m, :m, | fe, | s, : .s, | s, | s, :r, | t, | l, : - .l, }

- then is light, His yoke..... is ea - sy, his yoke is

{d :s | l : - d .d | r : - r | m,f:s, m | r ,d:t, | t, | d,-t,d,-r :d,r,d,r }

- then is light, His yoke..... is ea - sy, is ea -

{l, :t, | l, :d, | l, l, | s, : .s, | m, | r:d, d | t, | l,s, | s, | l, - s,l, | t, | l, l, t, }

- then is light, His yoke..... is ea - sy, is ea -

gves.....

43

{m,r,d : d .d | d :d | d : - .s | s : - .s | s .s : - .s | l,t,d : .r }

sy, and his bur - then is light, his yoke is ea - sy his burthen is

molto legato

{s, : .s, | l, | s,f,m, : - .l, | s,f,m, : - .s, | s,l,t, : - .d, | s,l,t, : .d, | f, | s, | t, | t, }

ea - sy, his burthen, is light, his yoke is ea - sy, his bur - then is

{m,m : .d | m,f,s : - .f, | m,f,s : - .m | t, | t,d,r : - .m | t, | d,r : - .s | f | m :r,s }

sy, his burthen is light, his yoke is ea - sy, his bur - then is

{d, : .d, | f, | m,r,d, : - .f, | d,r,m : - .d | t, | l,s, : - .d | t, | l,s, : - .m | r,d :s, | s, }

sy, his burthen is light, his yoke is ea - sy, his bur - then is

gves.....

46

{m,f,s : - .s | s :f | - :m | r,d,r : - | f : - .f | m : - | - :r | - :r :d | d : - | - :f }

light, his yoke..... is ea - sy, and his bur - then is light.

{d, :ta, | l, : - .s, | f, | s, :s, | s, :s, | : | t, : - .t, | s, : - | - l, | s, : - | - s, | s, : - | - :f }

light, his yoke..... is ea - sy, and his bur - then is light.

{s, :d | d :r | - :d | d :t, | : | r : - .r | r : - | d : - - - | t, : - .f | m : - | - :f }

light, his yoke..... is ea - sy, and his bur - then is light.

{d, :m, | f, :r, | m, : - .f, | s, :s, | : | r, : - .r, | m, : - | - f, | s, : - | - s, | d, : - | - :f }

light, his yoke..... is ea - sy, and his bur - then is light.

PRAYER

86
to Baranek Bozy koby
qadzi grydhy swata PART II.

Nº 22. CHORUS.—Behold the Lamb of God.

LARGO. JOHN, I, v. 29.
88

TREBLE. KEY B_b (Lah is G) SPOKOJ

ALTO. (or 2nd Treble.) Be - hold the Lamb of God, Be - hold the Lamb of

Be - hold the Lamb of God, Be - hold the Lamb of God, the Lamb of God,
TENOR. (8ve. lower) : : .1. m ,r:d ,t,lt, t,1:,1

BASS. Be - hold the Lamb of God, the Lamb of

Be - hold the Lamb of God, Be -

God, that ta - keth a-way, taketh a-way the sins of the world:
that ta - keth a-way the sins of the world: Be -

God, that ta - keth a-way the sins of the world: Be -

hold the Lamb of God, that ta - keth a-way the sins of the world:

87

10

Be - hold the Lamb of God, the Lamb of God, of
- hold the Lamb of God, the Lamb of God, Be - hold the Lamb of
- hold the Lamb of God, Be hold the Lamb of God, Be -
Be - hold the Lamb of

8ves.

12

God, the Lamb of God, that ta - keth a-way the sins... of the world, of
God, the Lamb of God, that ta - keth a-way the sins of the world, the
- hold the Lamb of God, that ta - keth a-way the sins of the world, the
God, that ta - keth a-way the sins of the world, the

15

the world: Be - hold the Lamb of God, be - hold the Lamb of God, that
sins of the world: Be - hold the Lamb of God, the Lamb of God,
sins of the world: Be - hold the Lamb of God, the Lamb of God,
sins of the world: Be - hold the Lamb of God, the Lamb of God,

{s : s . , s | s : - . s | s : s , s | :- | :- }

ta - keth a-way the sins of the world,

{(d) s, d , m : r , f m , d : t , r | d , m : r , f m , d : t , r | d , m : r , r }

that ta - keth a-way..... the sins..... the sins.... of the world:.... the

{(s) r m , s : f , t | d' :- , t d' , s : f , t | d' :- t . t }

that ta - keth a-way the sins.... of the world:.... the

{(d) s, d , m : r , f | m . s :- . s | d , m : r , f | m . s :- . f }

that ta - keth a-way the sins.... of the world: the

gves.

B.t. { - : - | (t) : m | d : t , l | m :- | :- . m | m :- }

that ta - keth a-way..... the sins

{m : r , d : r | s, : - | : l : . m | l , d : t , r | d , l : s e , t , }

sins of the world, that ta - keth a-way..... the

{d' : s , l | t , m : - | : l : - | : . s e , l | m : r , f }

sins of the world, that ta - keth a -

{m : t , d , s | d , : - | : l : - | : . m , l | l , d : t , r }

sins of the world, that ta - keth a -

24 {m : m | m :- | :- . r | d : t , t , }

of the world..... the sins of the

{l , d : t , r | d , l : s e , t , l | l , d : t , t , d | t , t , l : s e , l , }

sins..... the sins... of the world..... the sins of the world, the sins of the

{m , l : s e , t | l , m : r , f m , l : s e , s e | m : m . l | s e :- s e | m : m . }

way..... the sins... of the world..... the sins of the world, the sins of the

{d , m :- . m , l | l , d : t , r | d , m :- . r | d : s e , l , m , :- l :- }

way the sins... of the world, the sins of the world:.....

24 {t , m : m | l :- r , r | r : d | t , t , l , l :- l :

world: that ta dat - keth a - way the sins of the world.

{s e , : - . m , l b a , : b a , b a , s e , : m , l l , : s e , l , l , :- l :

world: that ta - keth a - way the sins of the world.

{t , : - . d , l , : l , r , t , : d , r | l m : m , m :- l :

world: that ta - keth a - way the sins of the world.

{- : - . d , l , r , : r , r , m , : l , l , m , : m , m , l , :- l :

that ta - keth a - way the sins of the world.

SIADAMY

N^o 23. AIR.— He was despised and rejected.

ISAIAH, LIII, v. 3.

LARGO. ♩ = 76.

The musical score consists of two staves of music. The top staff is in common time and the bottom staff is in common time. The key signature changes from C major to E♭ major at the beginning of the second system. The vocal line is accompanied by a piano or harpsichord. The lyrics are integrated into the musical lines, with some words underlined. The vocal part starts with a melodic line consisting of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords. The vocal line continues with a mix of eighth and sixteenth-note patterns, with some sustained notes. The lyrics are repeated in a cyclical fashion throughout the piece.

He was de_spised, reje...
KEY Eb : s, d - t, m. r : l : m f . m, r : m d | t, d :
He was de_spised. de_spised and rejected,
reje... r m. f, s : f . m | r : l : r : s. f m. f, m : r . d | t, l, s, :
re_jected of men, a man of sor... rows,
Bb.t. : l : r : s. f m. f, m : r . d | t, l, s, : s. d t, l, s, : s, l, a, - ta, l, a, s, : s, | f, - f, :
a man of sor... rows and acquainted with grief, a man of
sorrows and acquaint... ed with grief

The musical score continues with the vocal line and piano accompaniment. The lyrics are repeated in a cyclical fashion. The vocal line consists of eighth and sixteenth-note patterns, with some sustained notes. The piano part provides harmonic support with sustained notes and chords. The lyrics are repeated in a cyclical fashion throughout the piece.

d.f. Ab. : r, l : - t, l, se, l, : Eb.t. : t, m | re, m : : s, s : - m :
He was de_spised, reje...
- spised, and reject ed of men, a man of sorrows and acquainted with grief, a
man of sorrows and acqua...inted with grief. He was despised, reje...
a man of sorrows and acqua...inted with grief, and acqua...inted with grief.
a man of sorrows, and acqua...inted with grief.

Fine.

He gave his back to the smiters, He gave his back to the
un poco piano

smiters, and his cheeks to them that plucked off the hair, and his cheeks to
them that plucked off the hair, and his cheeks to them that plucked off the
hair; he hid not his face from shame and spitting, he hid not his
face from shame, he hid not his face from shame and spitting.

f. Ab. F minor.

B_b. f.m.

D.C.

WSTAYEMY

ISAIAH, LIII, v. 4-5.

LARGO E STACCATO.

♩ = 76.

gves

TREBLE. KEY Ab.

ALTO. (or 2nd Treble)

TENOR. (Sve lower.)

BASS.

Ebt.

Sure - ly, sure - ly he hath
d . t . l : l . : se , se , se , se

Sure - ly, sure - ly he hath
d . t . l : l . : se , se , se , se

Sure - ly, sure - ly he hath
l . m : m : l : se , l : t , t

Sure - ly, sure - ly he hath
m . l : l : l : se , m : m , m

Sure - ly, sure - ly he hath
l . m : m : l : se , l : t , t

borne our griefs, and car - ried our sor - rows,
d : - : d : - : m : f : l : t : - : t

borne our griefs, and car - ried our sor - rows,
l : - : s : f : t : - : t d : - : d : 1 : se : - : se : -

borne our griefs, and car - ried our sor - rows,
f : - : m : re : - : se l : - : l : f : m : - : m : -

borne our griefs, and car - ried our sor - rows,

{ d', t:1 | : | d', t:1 | : m.m. | 1 :- | - :1 | 11 :- | - :1 |
 Sure- ly, sure- ly he hath borne our grieves and

{ m., r:d | : | m., r:d | : d . d | 1, :- | - :1, | fe :- | - :fe |
 Sure- ly, sure- ly he hath borne our grieves and

{ l., m:m | : | d', m:m | : 1 . 1 | d' :- | - :d' | d' :- | - :d' |
 Sure- ly, sure- ly he hath borne our grieves and

{ l., l:1 | : | l., l:1 | : s . s | f :- | - :m | tre :- | - :re |
 Sure- ly, sure- ly he hath borne our grieves and

M1

{ 1 :- | 1 :1 | se :- | se :- | : | : | : | 1:- | - :- | - :- | s :- |
 car - ried our sor - rows; piano he was

{ fe :- | fe :fe | m :- | m :- | : | : | : | m :- | - :- | r :- | m :- | - :- |
 car - ried our sor - rows; he was wound -

{ t :- | t :t | lt :- | lt :- | : | : | : | 1 : | t :- | - :t |
 car - ried our sor - rows; he was

{ re :- | re :re | m :- | m :- | : | : | : | f :- | - : | m :- | - :- |
 car - ried our sor - rows; he was

Motto legato

B.t. d.f.Ab.

wound_ed for our transgres_sions, he was bruis_bruised, he was bruised for
 ed for our transgres_sions, he was bruis_ed, he was bruised for

wound_ed for our transgres_sions, he was bruis_ed, he..... was bruised for
 wound_ed for our transgres_sions, he was bruis_ed, he was bruised for

wound_ed for our transgres_sions, he was bruis_ed, he was bruised for

8

our in_i-quities, the chas_tise - ment, tainment the chas -
 our in_i-quities, the chas_tise - ment, the chas -
 our in_i-quities, the chas_tise - ment, the chas -
 our in_i-quities, the chas_tise - ment, the chas -
 our in_i-quities, the chas_tise - ment,

21

tise - ment of our peace
 the chas_tise - ment of our peace
 tise - ment of our peace
 the chas_tise - ment of our peace

96

23

was up on him
was up on him
was up on him
was up on him
was up on him

attaca

97

1. A. b.

heal ed, we are heal ed, And with his
heal ed, And with his stripes we are heal ed,
And with his stripes we are heal ed,

E. b. t.

stripes we are heal ed, we are heal ed,
stripes we are heal ed, we are heal ed,
And with his stripes we are

gives...

12

And with his stripes we are
And with his stripes we are
And with his stripes we are heal ed, we are heal ed, And with his stripes we are

Paxton

23
Nº 25. CHORUS.— And with His stripes we are healed.

ISAIAH, LIII, v.5.

ALLA BREVE, MODERATO.

TREBLE.

Lah is F. u : m | d : f se : - ll, : t, d : - r m | l : - .t : m' r' | d' t : l : se }

And with his stripes we are heal ed, And with his stripes we are

ALTO.
or 2nd Treble.

And with his stripes we are

TENOR.
Sve.lower.

BASS.

ALLA BREVE, MODERATO.

ACCOMP.

$d = 88$

100 36

F.A.

heal - - - - - And with his stripes..... we are heal - - - - -

ed, And with his stripes we are heal - - - - -

heal - - - - - ed, are heal - - - - -

E2t. And with his stripes we are heal - - - - -

ed, And with his stripes we are heal - - - - -

ed. And with his

ADAGIO.

And with his stripes we are heal - - - - -

ed. And with his stripes we are heal - - - - -

ADAGIO.

stripes we are heal - - - - - ADAGIO.

attacca

This block contains a musical score for a choral piece. The score includes ten staves of music for various voices and an accompaniment. Handwritten lyrics are provided for each staff, corresponding to the musical notes. The music is in common time, mostly in F major, with some sections in G major. The vocal parts include Treble, Alto, or 2nd Treble, Tenor (soprano lower), Bass, and an Accompaniment. The accompaniment part shows a steady bass line. The piece concludes with an 'attacca' instruction.

24
Nº 26.

CHORUS. All we, like sheep, have gone astray.
Krothko - wie stracaas wantosci - w temp. c.

ALLEGRO MODERATO.

KEY F. ISAIAH. LIII, v. 6.

TREBLE.

All we, like sheep, All we, like sheep, have gone a - stray..

ALTO.

piano All we, like sheep, All we, like sheep,

TENOR. (soprano lower.)

All we, like sheep, All we, like sheep, have gone a - stray..

BASS.

All we, like sheep, All we, like sheep,

ALLEGRO MODERATO.

ACCOMP.

All we, like sheep, All we, like

This block contains a musical score for a choral piece titled "All we, like sheep, have gone astray". The score is for four voices (Treble, Alto, Tenor, Bass) and an accompaniment. The key is F major. The vocal parts sing the same melody in unison. The accompaniment provides harmonic support with a steady bass line. The piece is set in common time and includes dynamic markings like 'piano' for the alto part.

sheep, we have turn -

sheep, have gone a - stray,

sheep, we have

sheep, have gone a - stray,

12

ed ev'ry one to his own way,

we have turn *arej.*

turn ed

C.t.

All we, like sheep,

ed ev'ry one to his own way, ev'ry one to his own way, All we, like sheep,

ev'ry one to his own way, All we, like sheep,

All we, like sheep,

13

have gone a - stray,

23

we have turn - ed, we have turn -
 we have turn - ed ev'ry one to



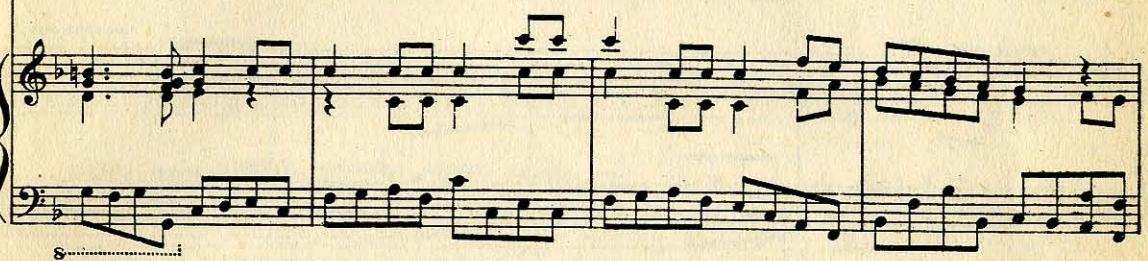
26

ed ev'ry one to his own way, to
 we have turned, we have turned ev'ry one.... to
 his own way, we have turned ev'ry one.... to
 we have turned ev'ry one.... to



29

t.F.
 his own way, we have turn - ed ev'ry one to his ownway;
 his own way, we have turn - ed ev'ry one to his ownway;
 his own way, we haveturn - ed ev'ry
 his own way, we have turn - ed ev'ry



33

f. Bb.
 Ali we, like sheep, have
 All we, like sheep, have gone a - stray.
 one to his own way; All we, like sheep,
 one to his own way; All we, like sheep,



{ 1, s,:d .t | m .r : - - - - - : (d).s, 1, s,:d .t, | m .r : f .m }
 gone a - stray..... have gone a - stray,
 { : - - - - - : - - - - - : - - - - - : }
 { : - - - - - : - - - - - : - - - - - : }
 { 1, : - - - - - : - - - - - : - - - - - : }
 have gone a - stray, 1, s,:t, d | r : - - - - - :
 { : - - - - - : - - - - - : - - - - - : }
 { : - - - - - : - - - - - : - - - - - : }
 { : - - - - - : - - - - - : - - - - - : }
 have gone a - stray, 1, s,:f .m : .r | d .t, : l, s, 1
 { : - - - - - : - - - - - : - - - - - : }
 have gone a - stray,

41

1. s : t . d | x : | : | : | : | : | }

(d) : s₁ . s₁ | s₁ : s₁ : | : s₁ . s₁ }

we have turn - ed ev -'ry

: | : r . f m , r , d , m : r , d , t , r | m , r , d , m : r , m . f , r m , r , d , m : r , m . f , r | m . d :

we have turn - - - - - ed,

{ f₁ . m₁ : r₁ . d₁ | s₁ : | : | : | : | : | : r . f }

we have

107

we have turn - ed, we have
one to his own way, we have turn - ed
we have turn - ed, we have turn - ed
turn - ed, we have turn - ed, we have

(m.r.d,m:r,d.t,r|m,r.d,m:r,m .f,r m,r.d,m:r,d.t,r|m .d :s, l, t, s, : | : d, r,

gives....

A musical score for a three-part choir. The top part is in soprano, the middle in alto, and the bottom in bass. The music consists of four staves of music with lyrics underneath. The lyrics are: "turn-ed ev-ry one to his own way," "we have turned ev-ry", "ev-ry one to his own way, we have turned ev-ry one to his own way," "ev-ry one to his own way, we have turned ev-ry one to his own way, we have turned ev-ry one, ev-ry one to his own". The score includes a tempo marking "F.t." and dynamics like "f" and "mf". The page number "8" is at the bottom left, and "gives..." is at the bottom right.

51

{ t . s : t . d' | r' : - . s : f . s | m : . s | d' : l | s : : | : . d }

one to his own way,..... to his own way. All we, like sheep, All

{ : | : t, d | r . t, : d . r | m : . m | d : d | m : : | : . s, }

ev'ry one to his own way. All we, like sheep, All

{ : s . l | t . s : r' . fe | s . r : d . s | s : . d' | s : l | d' : : | : . m }

we have turned ev'ry one to his own way. All we, like sheep, All

{ s : | : s, . l | t, . s : l, . t, | d : . d | m : f | d : : | : . d }

way, ev'ry one to his own way. All we, like sheep, All

gves..... gves.....

{ s : m | r : : | : : | : . s | l . s : d' . t | l . s : f . m }

we, like sheep, have gone a - stray,

{ d : d | t, : : | : : | : . s, : l, . s, | d . t, : r . d }

we, like sheep, have gone a - stray,

{ s : s | s : . s | l . s : d' . t | l . s : f . m | r : : | : : }

we, like sheep, have gone a - stray,

{ m : d | s, : . s, : l, . s, | d . t, : r . d | f . m : r . d | s, : : | : : }

we, like sheep, have gone a - stray,

{ l . s : f . m | r : : | d' . d' | d' : d | : r' . r' | r' : r }

..... we have turn - ed, we have turn - ed

{ f . m : r . d | t, : : | : : | : : | : : }

.....

{ : | : : | : : | : : | : : | : : | : : }

.....

{ : | : s . s | s : s, | : 1 . 1 | 1 : 1, | : : }

we have turn - ed, we have turn - ed

we have

we have turn - ed, we have turn - ed

{ : | : : | : : | : : | : : | : : | : : | : : | : : }

ev'ry one to his own

{ : m . m | m : m, | : f . f | f : f, | : r . r | d . t, : d . r }

we have turn - ed, we have turn - ed ev'ry one to his own

{ t : t, | : d' . d' | d' : d | : t, . t | s . s : s, }

turn - ed, we have turn - ed ev'ry one to his own

{ : | : : | : : | : : | : : | : : | : : }

: t, . s, | d . s, : d . f, :

ev'ry one to his own

110

way; we have turn - ed,

{r : | : | : | : | : | : | : | : | : }
 t.B. ^d_is .f | m,r,d,m:r,d.t,i,r|d : s, }

way; we have turn - ed, we have turn - ed, we have

{t : | : | : | : | : | : | : | : }
 way; we have turn - ed, we have turn - ed, we have

{t : | : | : | : | : | : | : }
 way; we have turn - ed, we have turn - ed,

{s, : | : | : | : | : | : }
 way; we have turn - ed, we have turn - ed,

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a quarter note followed by eighth-note pairs. Measure 12 begins with a half note followed by eighth-note pairs.

68 F.t.

{ : | : s . f | m , r , d , m : x , d , t , x , f , m , r , f : m , f , s , m | l , s , l , s : f , m , f , m , r . x : }

we have turn - - - - - ed,

{ m , r , d , m : r , d , t , x , r , | d , m , : s , r , | d , t , l , d : t , l , s , t , x , r , d , t , x , r : d , r , m , d | f , m , f , m : r , d , r , d , t , x , t , : }

turn - - - ed, we have turn - - - - - ed,

{ d : s , | : | : | : | : | : | : | : | : }

- - ed ev'ry one to his own way, we have

{ : s , . f , | m , r , d , d : t , l , s , t , x , | d : s , | : | : | : | : | : }

we have turn - - - - - ed ev'ry one to his own way,

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note pattern in the bass, followed by eighth-note pairs in the treble. Measure 12 continues with eighth-note pairs in the treble, followed by a sixteenth-note pattern in the bass.

111

we have turned ev'ry one to his own way, we have turned ev'ry one to
 we have turned ev'ry one to his own way, we have turned ev'ry one to
 turned ev'ry one to his own way, we have turned ev'ry one to
 we have turned ev'ry one to his own way, we have turned ev'ry one to

gives...

75

ADAGIO.

{d' :- It :- | d_m :- | : | t₁ :- t₁ | m :- | r :- | d_s :- | se :- }

his own way; and the Lord hath laid on

{s :- s :- | s_t :- | : | : | : | : | (m)t₁ :- t₁ }

his own way; and the

ADAGIO.

{r' :- | r' :- | m' se :- | : | : | : | se :- se | m' :- | r' :- }

his own way; and the Lord hath

{s :- | s₁ :- | d_m :- | m₁ :- m₁ | m :- | r :- | d :- | t₁ :- | l_m :- | - :- }

his own way; and the Lord hath laid on him....

A musical score page showing two staves of music. The top staff is for the strings (Violins I & II, Violas, Cellos) and the bottom staff is for the Double Basses. The key signature is B-flat major (two flats), and the time signature is common time. The tempo is marked 'ADAGIO.' The music consists of measures 1 through 10, with measure 10 ending on a half note. Measures 1-9 show various harmonic progressions with changes in key signatures (B-flat major, A major, G major, E major, D major, C major, B-flat major, A major, G major) and time signatures (common time, 2/4). Measure 10 begins with a half note in B-flat major.

piano pianissimo

him, and the Lord hath laid on him, hath laid on him.....
Lord hath laid on him, on him, hath
laid on him, on him, hath
the Lord hath laid on him.....
on him.... the ini - qui - ty of us all.
laid on him.... the ini - qui - ty of us all.
laid on him.... the ini - qui - ty of us all.
the ini - qui - ty of us all.

No. 27. RECIT. All they that see Him, laugh Him to scorn.

STO I MY

LARGHETTO.

PSALM, XXII, v. 7.

TENOR VOICE.

LARGHETTO.

ACCOMP.

$\text{A} = 63.$

All they that
see him, laugh him to scorn; they
shoot out their lips, and shake their
heads, say - - ing,

Lah is Bb.

E^b t.m.

gves

gves

N^o. 28. CHORUS.— He trusted in God that He would deliver Him.ALLEGRO. KEY E_b. (Lah is C)

PSALM, XXII, v. 8.

BASS. *He trust - ed in God that he would de - li- ver him; let him de-*

ALLEGRO.

ACCOMP. ♩ = 80.

TENOR. (Sve.lower.) B_bt. *He trust - ed in God that he..... would de - li- ver him,*

- li- ver him, if he de-light in him, if he delight in him, let him de - li- ver him, if

TREBLE. Eb *non legato* ARCA TO

ALTO. (or 2nd Treble) *He trust - ed in*

TENOR. *let him de - li- ver him, if he de-light in him, if he de -*

BASS. *he delight in him, if he de-light in him, if he delight in.....*

8ves.

115. *dat* He

d . h : r l . d , t ; d . r m . d : f l . m : m . m l . r : r l . f : m . r d : t , l . :

God that he would de - li- ver him, let him de - li- ver him, if he de-light in him,

l : t l m . s e : l . t d' . l : r' . r' s : d' f : - . f l m . s e : l . t m : s e : l . t : d' t :

light in him, let him de - li- ver him, if he de-light in him, if he de-light in him, if he de-

him,

He trust - ed in

sves

B_bt. *trust - ed in God that he..... would de - li- ver him, let him de - li- ver him,*

if he de - light

light

God, in God, in God he trust - ed, let him de - li- ver him, if he de-light in

if he de-light in him, let him de-li-ver him,
 if he de-light in him, let him de-li-ver him,
 if he de-light in him, let him de-li-ver him,

gives.....

21

B \flat t.

{ s : l . . i : s |^sd : t , | d : : : : : : }

if he de - light..... in him,

{ m , r : d . m | r : - . m |^df₁ : - . f₁ | m₁ : : s₁ | d₁ : r₁ . x₁ }

- li - ver him, if he de - light in him He trust - ed in

{^df₁ : - . d₁ | t : - . d₁ |^dr : - . r | d . d : t₁ . l₁ | s₁ . d : - . t₁ | l₁ . s₁ : l₁ . t₁ }

he de - light..... in him, if he de - light..... in.....

{ : : : : (r) s₁ | d₁ : r₁ . r₁ | m₁ : - . m₁ |^p m₁ : p₁ . r₁ }

He trust - ed in God, he trust - ed in

He trust - ed in God, he trust - ed in

A musical score for piano and voice. The top staff shows the piano's bass line and harmonic progression. The bottom staff shows the vocal line with lyrics in German. Measure 11 ends with a fermata over the piano's bass note. Measure 12 begins with a piano dynamic instruction 'forte'.

gves.....

24

117

{ m, . d, : f, | - .m, x, : m, . f, | s, . m, : l, | . s, : s, . s, | d . f, : f, | . l, : s, . f, }

God that he would de _ li _ ver him, let him de _ li _ ver him, if he de _

{ d : | . t, : d . r | m . d : f . r | t, | . t, | h i - . l, | t, . t, : d . d }

him, let him de _ li _ ver him, if he de _ light in him, if he de _

{ d, . d : r . d | t, . s, : d | : . f, | r, : m, | d, : r, | s, . f, : m, . f, }

God, let him de _ li _ ver him, if he de _ light in him, if he de _

24 f. E^b

{ .s₁ : s .f m₁ t ,l:s : | :s d :r .r | m .d :f }

let him de - li - ver him. He trust - ed in God that he

{ m₁ : r₁ d⁴s₁ t :d .r m .d :t₁ .l₁ | s₁ .d : - .t₁ l .s₁ :l₁ .t₁ | d : }

- light in him, if he de - light in him,

{ d :t₁ d⁴s :s d :r .r | m : - .m f .m :f .r | d .d' :r' .d' }

- light in him He trust - ed in God, he trust - ed in God, let him de -

{ s₁ : - .s₁ d⁴s₁ : | : | : | : }

- light in him.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of six measures. Measure 1: Treble staff has eighth notes. Bass staff has a single eighth note. Measure 2: Treble staff has eighth-note pairs. Bass staff has a single eighth note. Measure 3: Treble staff has eighth-note pairs. Bass staff has a single eighth note. Measure 4: Treble staff has eighth-note pairs. Bass staff has a single eighth note. Measure 5: Treble staff has eighth-note pairs. Bass staff has a single eighth note. Measure 6: Treble staff has eighth-note pairs. Bass staff has a single eighth note.

60

{ .r :t, d | r .m :f .m | m :x | m ,m:m : | : }

if he de - light in him, let him de - li - ver him,

{ b ,l: s, | .d :l, .se, l, :- .l, lse, :- .se, h :s, .f, im, .d :t, .l, }

li - ver him, if he de - light in him, He trust - ed in God, let him de -

{ .s, :s, .l, | t, .d :r .m | f :- .f | m ,m:t, .t, d :r .r | m .m :r -d }

if he de - light in him, let him de - li - ver him, He trust - ed in God, let him de -

{ : | : | : | :m, l2 :t2 .t2 | d, l2 :r, }

He trust - ed in God that he.....

W

let him de-
li- ver him, if he de- light..... in
li- ver him, if he de- light..... in
would de- li- ver him, let him de- li- ver him if he delight in

46

E^b

li- ver him, let him de- li- ver him, let him de- li- ver him,
him, lethim de- li- ver him, if he de- light in
him, let him de- li- ver him, if he de- light... in
him, let him de- li- ver him, if he de- light in

gives.

Paxton.

15014

50

He trust - ed in God that he would de - li- ver him, let him de-
him, He trust - ed in God, let him de- li- ver him, if he de- light.....
him, if he de- light,
him, if he de- light..... in him, if he de-

53

li- ver him, if he de- light in him,
.... in him, let him de- li- ver him, let him de- li- ver him, if he de-
if he de- light in him, let him de- li- ver him,
light.... in him, let him de- li- ver him,

Paxton

15014

56

{ s : d' . t | l . t,d:t . l | se : | . l : s . f | m . d' : t . l | se . m : m' }
if he de - light in him, if he de - light

{ m : - . r | d . r, m:r | - . m,r:d . t, | d : t, . l, | s, . d : f | l m : - . r }
light

{ d : r . m | f : - . f | m . t : l | se | m' : r' | d' . m' : r' . d' | l t : l t }
if he de - light in him, if he de - light

{ : l : | : m | l l, : t, . t, | d . l, : r | l .. d,t,d . r }
He trust - ed in God that he would de.

Ped. gves

59

{ r' d' | t . s : d' | - : t . l | se . ,se:se | ADAGIO.
in him, let him de - li - ver him, if he de - light in him.

{ d : r | s : - . s | f : - . f | m ,m:m | : m | m : - l : m | m : - l : - }
in him, let him de - li - ver him, if he de - light in him.

{ s : l | r' . r' : m' . d' | r' : - . d' | t ,t : t | ADAGIO.
in him, let him de - li - ver him, if he de - light in him.

{ m . d : f | - . m : m | r : - . r | r ,r:r | : r | l d : l, | m : - | m : - l : - }
- li - ver him, let him de - li - ver him, if he de - light in him.

ADAGIO.

RECIT.- Thy rebuke hath broken His heart.

LARGO. KEY A_b (Lah is F)B_b t.m. PSALM, LXIX, v. 20.TENOR
VOICE.

Thy rebuke hath bro - ken his heart:

he is full of

ACCOMP.

gves.

G.t.m.l.

{ d ,t,t, | l : t, . t, | r : . m | r ,d,d | : d . d | d : d . d | l, : }
heaviness: he is full of heaviness. Thy rebuke hath bro - ken his heart;

t.C.

{ : l,m | se : se | t : . t, | r' : r'.d' | l : | a.t.B_b
He look - ed for some to have pi - ty on him, but there was no man; neither found he

D.4.

{ f . m : l : m | m'd' ,s:s | l : . t | t : t . l | t : . t,t | r' : d' . t | d' : }
a - ny to comfort him, He look - ed for some to have pi - ty on him,

{ d' . d' : m' . d' | lta : ta . ta : r' . ta | lta . l : . l | l ,m:m | : }

but there was no man, neither found he a - ny to com - forth him.

Nº 30. AIR.— Behold, and see if there be any sorrow.

Lah is E.
TENOR VOICE.
LARGO. ♩ = 108.

LAMENTATIONS, I, v. 12.

Be hold and see, be hold and see, if
there be any sorrow like unto his sorrow.

for the transgressions of thy people was he stricken

Be hold and see, if there be any sorrow
like unto his sorrow Be hold and see, if there be any sorrow
like unto his sorrow.

Paxton

Nº 31. RECIT.— He was cut off out of the land of the living.

KEY D.
TREBLE VOICE.
ACCOMP.

ISAIAH, LIII, v. 8.

He was cut off out of the land of the living;

E.t.m.
for the transgressions of thy people was he stricken

Nº 32. AIR.— But Thou didst not leave His soul.

PSALM, XVI, v. 10.

ANDANTE LARGHETTO. ♩ = 66.

KEY A.

But thou didst not leave his soul in.... hell, But

cresc.

Et.

thou didst not leave his soul in.... hell, Nor didst thou suffer, nor didst thou suffer thy

Holy One to see corruption, But

mf

t.A.

thou didst not leave his soul in hell, thou didst not leave thou didst not leave his

cresc.

soul in hell, nor didst thou suffer thy Ho ly One

m.r.d | t.i.l:s, : l : .d | d : t.i.r | r.d:d.m | m : r.m | f.r:m.s

to see corruption, nor didst thou suffer, nor didst thou suffer thy

Ho ly One to see corrup tion, nor didst thou suffer, nor

cresc.

{s : f | f.m : -s | l.t:d.r | s : -l | t.d:r.m | l : -f | t. : -t | d : d

didst thou suffer thy Ho ly..One, thy Ho ly..One to see corruption.

N^o 33. CHORUS.—Lift up your heads, O ye gates!

PSALM, XXIV, v. 9.

WSTAYEMY

A TEMPO ORDINARIO.

d = 76.

1ST TREBLE. KEY F.

{d' : t , l : s : s : l.t,d'l : s fe : fe,s ls : .t d' ,t : d' ,r' | s : d' d'

Lift up your heads, O ye gates! And be ye lift up, ye e_ver.lasting doors, and the

2ND TREBLE.

{m : f , f : s : f , m : r : .t, d : d ,r | r : .s s : s : f , l : m : l

Lift up your heads, O ye gates! And be ye lift up, ye e_ver.lasting doors, and the

ALTO.

{d : r , r : m : m : r , d : s : s : l : l : ,t, l : s : l : ,s : l : ,t, l : d : f

Lift up your heads, O ye gates! And be ye lift up, ye e_ver.lasting doors, and the

TENOR.

{d : r , r : m : m : r , d : s : s : l : l : ,t, l : s : l : ,t, l : d : f

BASS.

King of Glory shall come in.
King of Glory shall come in.
King of Glory shall come in.

Who is the King of Glory? the
Who is the King of Glory? the
Who is the King of Glory? the

C.t.

The Lord strong and mighty, the
The Lord strong and mighty, the
The Lord strong and mighty, the

The Lord strong and mighty, the
King of Glory? who is the King of Glory? who is the King of Glory?
King of Glory? who is the King of Glory? who is the King of Glory?

Lord strong and mighty, the Lord migh - ty in battle.
Lord strong and mighty the Lord migh - ty in battle.
Lord strong and mighty the Lord migh - ty in battle

Lift up your heads, O ye Gates! and
Lift up your heads, O ye Gates! and
Lift up your heads, O ye Gates! and

gives.....

t.F.

over

be ye lift up, ye e_ver lasting doors, And the King of Glory shall come in, And the
be ye lift up, ye e_ver lasting doors, And the King of Glory shall come in, And the
be ye lift up, ye e_ver lasting doors, And the King of Glory shall come in, And the

gives.

25

Tenor: Who is the King of Glory? who is the King of Glory? who

Bass: King of Glory shall come in....

29

t.B.

Tenor: is the King of Glory? the Lord of.... Hosts,

Bass: is the King of Glory? the Lord of Hosts, the Lord of.... Hosts,

TREBLE.

Alto: *forte* He is the King of Glory, He is the King of Glory, He is the King of

Tenor: He is the King of Glory, He is the King of Glory, He is the King of Glory, He

Bass: He is the King of Glory, He is the King of Glory, He is the King of Glory, He

34

Tenor: Glory, He is the King of Glory, He is the King of Glory, He is

Bass: is the King of Glory, He is the King of Glory, the Lord of Hosts, He

Tenor: is the King of Glory, He is the King of Glory, the Lord of Hosts, He is the

Bass: the Lord of Hosts, He

40

{ .r .s | - .s :f - :m | r :- d .s :s .s | d' : .d' t .t :t .t | l .t,d:r' .r }

the King of Glo - ry, the Lord of Hosts, He is the King of Glo -

{ r .r :r .r .r | d :- t,p,l | t,:d | - :t,: d : | .m :m .m | r .r :m | - .r :r .r }

is the King of Glo - ry, the Lord of Hosts, He is the King of

{ l :s | l :- | r : | : | : | .d :d .d | s : .s | f .f :f .f }

King of Glo - ry, the Lord of Hosts, He is the King of

{ t ,t :t ,t ,l ,t,d:r ,r | s ,s :l ,m | f ,r :s ,f | m :d | : | : }

is the King of Glo - ry,

44

118

{ .d : d .d f : .f m .m : m .m | r .m,f:s - :f | - :m .f,s l :- .t,1s :- .1.s }

the Lord of Hosts, he is the King of Glo -

{ - .s, : d | - :t, d : .d | r : - .d,t, d : - .t,1,l,t,1.d,r:m . - .r,d:f .m | r : d }

of Glo - ry, of Glo -

{ s .s : s .s | l :s s .m :l | - :s l : - .f | r : .d' d' .1 : r' .d' | t .s :d' .m }

is the King of Glo - ry, of Glo - ry, of Glo -

{ m .m : m .m | r .m,f:s s, | d : .d | t,1.d,r:m .m, | l,1.t,1,d:r .r,1 | s,1.l,1,t,1;d .r,m f .f,1:f | - :m }

is the King of Glo - ry, of Glo -

52

{ f . m : f | m : s s . d' : 1 , t | d' . s : 1 | s . d' : 1 , t | d' . s : }
 - - - ry, he is the King of Glory, he is the King of Glory, the Lord of Hosts;
 { - : t, | d : d | d . d : d , r | m . m : d | d . d : d , r | m . m : }
 - - - ry, he is the King of Glory, he is the King of Glory, the Lord of
 { f . s : f | s ; . m | m . f : s : 1 . 1 | s . m : f | m . f : s : 1 . 1 | s . m : }
 - - - ry, he is the King of Glory, he is the King of Glory, the Lord of
 { r . d : r | d : d | d . r | m : f . f | m . d : d | d . r | m : f . f | m . d : }
 - - - ry, he is the King of Glory, he is the King of Glory, the Lord of

C.

56 C.t. { . m : m . m | r' : . t : t . t | m' : . d' : d' . d' | f' : . f' }

the Lord of Hosts; the Lord of Hosts; the Lord of Hosts; he

{ m : | d' f' : f' f' | r : | s : s s | m : | . l : l l }

Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of

{ s : | 1.r' : r' . l | t : | . t : t . t | d' : | . d' : d' . d' }

Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of

{ d : | h.r : r . r | s : | . m : m . m | l : | . f : f . f }

Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of

59

{ m'.m':m'.m' | r'.m:f:s'.s | d'.r;m:f' | - :m' | - .f'm:r'.d' | t' :d' | - :t | d' : .d' }
 is the King of Glo ry, he
 { s : .s is :- .s | s : f .m | r .s :- .f,s | l : - | s : .s | f .s :f | s : .m |
 Hosts; he is the King of Glo ry, of Glo ry, he
 { d' : .d' | r' :- .r' | m' :r' d' | t .d',r:m'.r|m' f' : - .m' | r' : .d' | r' m':r' | m' : .s |
 Hosts; he is the King of Glo ry, of Glo fy, he
 { d' : .d' | t .t :t .t | l .t,d|r' .r | s .l,t:d' .d | f .f :f | - :m | r .d :r | d : .d |
 Hosts; he is the King of Glo ry, he

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. The score consists of two measures. Measure 11 starts with a forte dynamic and includes a fermata over the right hand's eighth-note pattern. Measure 12 begins with a piano dynamic and features a sustained note in the bass staff. The page number '10' is visible at the bottom left.

19

{ d' .d' : d' .d' | d' .s : .d' | d' .d' : d' .d' | d' .s : : | .m' : m' .m' }
 is the King of Glo-ry, he is the King of Glo-ry,
 the Lord of

{ m .f,s:1 .l | s .m : .f | m .f,s:1 .l | s .m : .s : s .s ll | legato }
 is the King of Glo-ry, he is the King of Glo-ry,
 the Lord of Hosts;

{ s .d' :1 .f | d' .d' : .l | s .d' :1 .f | d' .d' : : | .m' : m' .m' }
 is the King of Glo-ry, he is the King of Glo-ry,
 the Lord of

{ d .r,m:f .f | m .d : .d | d .r,m:f .f | m .d : : | .d' : d' .d' }
 is the King of Glo-ry, he is the King of Glo-ry,
 the Lord of

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 begins with a half note followed by eighth-note pairs. Measure 12 begins with a half note followed by eighth-note pairs.

66 t.F.

A musical score page for 'The Star-Spangled Banner'. The top staff shows the vocal line with lyrics in curly braces: 't.r.' followed by 'd' : | d' : d' .d' | s : | .m : m .m | l : .l | s .s : d' |. The bottom staff shows the piano accompaniment with various dynamics like forte (f), piano (p), and accents ('). The page number '1' is at the bottom left.

The musical notation consists of four measures of music in common time. The first measure starts with a bass note followed by three eighth notes. The second measure starts with a bass note followed by two eighth notes. The third measure starts with a bass note followed by one eighth note. The fourth measure starts with a bass note followed by one eighth note. The lyrics "the Lord of Hosts;" are repeated for each measure.

A musical score for a solo voice and piano. The vocal part is in soprano range, and the piano part is in treble clef. The lyrics are: "Hosts: the Lord of Hosts the Lord of Hosts: he is the King of Glory, the". The piano accompaniment consists of eighth-note chords.

A musical score for a four-part choir. The top line shows soprano entries with lyrics like 'the Lord of Hosts' and 'he is the King of'. The bottom line shows bass entries with lyrics like 'the Lord of Hosts' and 'he is the King of'. The middle two lines (alto and tenor) provide harmonic support.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and consists of eighth-note patterns. Measure 12 begins with a dynamic (d) and continues the eighth-note patterns.

A musical score page showing two measures of music. The first measure consists of six eighth-note chords (G major) followed by a single eighth note (B). The second measure begins with a sixteenth-note grace note (F#) before the main eighth note (B).

136

Ped. Sves.

~~No. 34.~~ RECIT.— Unto which of the Angels said He at any time.

~~STB / MY PAMOLIN~~

TENOR VOICE. KEY F. (La is D)

HEBREWS, I, v. 5.

UntowhichoftheAngelssaidheat a ny time, Thou art my son, ThisdayhaveIbegottenthee:
attacco

~~No. 35.~~ CHORUS.— Let all the Angels of God worship Him.

ALLEGRO. KEY D.

HEBREWS, I, v. 6.

TREBLE. Let all the an - gels of God wor - ship him.
ALTO. or 2nd Treble. Let all the an - gels of God wor - ship him.
TENOR. (Sve.lower.) Let all the an - gels of God wor - ship him.
BASS. Let all the an - gels of God wor - ship him.

ALLEGRO.

f = 84.

Let all the an - gels of God, let all the an -
Let all the an - gels of God wor -
Let all the an - gels of God wor -
Let all the

gels of God wor - ship him,

Let all the
an - gels of God wor - ship him,

Let all the an - gels of God

an - gels of God wor - ship him,

Let

f.G.

D.t.

A.t.

an - gels of God wor - ship him,

Let all the an -

wor - ship him,

wor - ship him, Let all the

all the an - gels of God wor - ship him,

sves.

16

gels of God wor - ship him,

Let all the an - gels of God wor - ship him,

an - gels of God wor - ship him,

Let all the an -

gels of God wor -

sves.

t.D.

Let all the an -

24

1 : r' . d' | t : m' . r' | d' . r' m' f' | - . m' r' m' . r' d' | t . d' : r' | s . l, s : f . m }

- gels of God wor - - - - -

2 d . r, m' f . m | r . m, f : s . f | m : r . d | s : - | - : - f | m . f, m : r . d }

wor - - - - -

3 f . m : r . m, f | s . f : m . f, s | l : - . s , l | t : d' | s : - . s | s : - |

wor - - - - - ship him,

4 : | : | : | : | : | :

Piano accompaniment:

33

A handwritten musical score for a vocal piece. The score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves:

ship him. *[echo bo fore'e]*

ship him.

ship him.

ship him.

ship him.

The lyrics "ship him" appear four times, with the third occurrence followed by a handwritten note in a box that reads "echo bo fore'e". The fourth occurrence is preceded by the handwritten name "SIADAMY".

ALLEGRO.
♩ = 112.

BASS VOICE.

KEY F (*Lah is D*)

Thou art gone up on
high, thou art gone up on high,
thou hast led capti - vi - ty
captive, thou hast led capti - vi - ty captive, and re - ceive
ed gifts.... for
men yea, e - ven for thine e - ne - mies, yea,

Paxton

15014

e - ven for... thine e - ne - mies,
that the Lord God might dwell..... a - mong them,
that the Lord God might dwell,
..... might dwell among them
Thou art gone up on high, thou art gone up on high, thou hast led capti - vi - ty
captive, thou hast led capti - vi - ty captive, and re - ceive
ed gifts.... for
men yea, e - ven for thine e - ne - mies, yea,

Paxton

15014

d.f. B_b

{ f . m : r : r . m | f . m : f : s . f | m . r : d : | d . t . : s e : - | l . : - : m i | t . : m i : - }

captive, thou hast led capti - vi - ty cap - tive, and re - ceiv - ed gifts for

{ d . : - d i | m . : - d i | r . : - s i | d . : d i : r i | m . : s e : - d i | t . : r : d . t . : d . l . }

men, yea, e - ven for thine e - - - - -

p

{ m . : - r : d | t . : l . : m . : m i | l . : : : : : : : : | m . : m . : r }

- nemes, for thine e - ne - mies, that the Lord

{ d . : - d i | F.t. r s . : - l . : s . f | m . : d : | f . : f . : t m | r . : - : f | m . : - r : d . t . }

God . might dwell a - mong them, that the Lord God might dwell.....

p

{ d . : m . : l . : - s | f . m : r . d . t . : l . | t . : r . : s . : - . f | m . r : d . t . : l . . s e : | l . : d . : f . : - . m | r . d . t . : l . }

a -

{ m . : m : | : : | m . : m . : l | s e : - : | l . : d . : r }

- mong them, that the Lord God, that the Lord

cresc.

{ t . B_b. | E.t. }

{ m . : - f . : d | r . : - f . : m . : r | d . t . : l . : t . | d . f . : - . l . : s . f | m . r : d . m . : f e . s }

God might dwell a - mong them, might dwell.....

{ fe . m . : r . f e . s e . l | s e . b a . m . r . d . t . | l . : l . : - - - - - . s . f . m . : r . d e . r . : - f . : m . - - l . : d . : t . : l . }

a - mong

{ l . : - : | l . : l . : s | f . : - . m . : r | l . : m . : - | l . : - : : : : }

them, that the Lord God might dwell a - mong them.

mf

No. 37.

CHORUS. The Lord gave the word.

vivace

ANDANTE ALLEGRO.

TREBLE.

ALTO.
(or 2nd Treble)TENOR.
(sve. lower.)

BASS.

ACCOMP.

KEY B \flat .

PSALM, LXVIII, v. 41.

great was the company of the

great was the company of the

great was the company of the

The Lord gave the word; great was the company of the

The Lord gave the word; great was the company of the

ANDANTE ALLEGRO.

gives.....

gives.....

preachers, great was the com -

preachers, great was the com - pa ny, the com - pa ny, the com -

preachers, great was the com - pa ny, the com - pa ny, the

preachers, great was the com - pa ny, the com - pa ny, the

preachers, great was the com - pa ny, the com -

gives.....

gives.....

pany of the preachers, great was the company of the
 pany, the company of the preachers, great was the company of the
 com - pa ny of the preachers, great was the company of the
 com - pa ny of the preachers, great was the company of the
 gves. Company

Ft. preachers. The Lord gave the word: great was the com -
 preachers. The Lord gave the word: great was the com -
 preachers. The Lord gave the word: great was the com -
 great was the com - pa ny, the
 preachers. great was the com - pa ny, the

f.B.

{ t . , l : s l m . l : s |
- pa ny of the preach ers, great was the com pa ny of the preachers,

{ r : r | d . f : r |
preach ers, of the preach ers, great was the com -

{ t : t | d' . d' : t |
preach ers, of the preach ers, great was the com pa ny of the preachers,

{ s . , s : s | l . f : s |
- pa ny of the preach ers, great was the com pa ny, the com -

gves.

great was the com - pa - ny of the preach - ers, of the preach - ers,

- - pa - ny, the com - - - - pa - ny, the

great was the com - pa - ny of the preach - ers, the com - - -

- - pa - ny, the com - - - -

{ s : s . s | m , f . m , f : s , l . s , l | t , d . t , d : r , m . r , m | f , m . f , m : r , m . r , f }
 great was the com - - -
 { m , f . m , f : s , l . s , l | s , s , s | s , r : r , s , f , s , l , t , l , t }
 com - - - pa ny, the com - pa ny, the com - - -
 { d , r . d , r : m , f . m , f | m , r : d . d | s , l , s , l : t , d . t , d | r , r : r . r }
 pa ny, the com - - - pa ny, the com - - -
 { d , d : d . d | d , r , d , r : m , f . m , f | s , s , s , s | r , m , r , m : f , s , f , s }
 pa ny, the com - - - pa ny, the com - - -

{ s : s . s | m , f . m , f : s , l . s , l | t , d . t , d : r , m . r , m | f , m . f , m : r , m . r , f }
 gves..... gves.....
 { s : s . s | m , f . m , f : s , l . s , l | t , d . t , d : r , m . r , m | f , m . f , m : r , m . r , f }

Nº 38.

AIR.— How beautiful are the feet.

ROMANS, X, v. 15.

LARGHETTO
♩ = 116.

TREBLE VOICE.

(Lah is G)

How beau - ti ful are the feet.... of them that

preach the gos - pel of peace,... How beau - ti ful are the feet, How

beau - ti ful are the feet.... of them that preach the gos - pel of peace,

mf

How beau - ti ful are the feet..... of them that

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preach the gos-pel of peace, and bring glad ti - dings, and

bring glad ti - dings, glad ti - dings of good things, and

bring glad ti - dings, glad ti - dings of good things, and bring.....

..... glad ti - dings, glad ti - dings of good things, glad ti - dings

of..... good things.

WSTAYEMY

CHORUS.— Their sound is gone out into all lands.

TREBLE.

ALTO.
(or 2nd Treble.)TENOR
(one lower)

BASS.

ACCOMP.

d = ss.

Paxton

A TEMPO ORDINARIO.

ROMANS, X, v. 18.

Their sound is gone out in-to all lands, their sound is gone

ad lib.

Their sound is gone out in-to all lands,

their sound is gone out,

Their sound is gone out,.....

A TEMPO ORDINARIO.

out in-to all lands, in - to all lands, their sound is gone

echo box vibrato

in-to all lands,..... in - to all lands, their sound is gone

sound is gone out in - to all lands, their sound is gone out.....

their sound is gone out in - to all lands, their sound is gone out.....

sves.

{ t : t | d' : r' | s : s | l : s . f | d' : - | - : - | : l | r' : - . m' }
 out in - to all lands, their sound is gone out..... in - to all
 { s : - | - : f . f | m V : m | f : m . r | m : - | - : f . m | l : d | f : - . s }
 out, is gone out, their sound is gone out, is gone out in - to all
 { l : r' | d' : t | m' : d' | d' : d' | s : - | - : - | : l | l : l : l }
 in - to all lands, in - to all lands, in - to all
 { - : s | l : t | d' : - | - : - | - : d | l m : r . d | f : - | - . f : m . r }
 in - to all lands,..... their sound is gone out..... in - to all
 gives..... !

A2 F.t.m.

Ergonomics

lands, *ha riax my wary*
 lands,
 lands,
 lands,
 lands,

and their
 and their words unto the ends of the world,...
 and their

20

f. E. D.

1. ED.

..... un_to the ends of the world.Their sound is gone

{ m_i . d_i : r_i . m_i | f_i . s_i : l_i . t_i | d : t_i . l_i | s_i :- .s_i | s_i . s_i : l_i | s_i :- .s_i | s_i : r | : r | s : r . r }

words un_to the ends of the world,..... un_to the ends of the world.Their sound is gone

{ : | : | .m : r .d | t_i : d .f | m :- .f | r :- .x | m_t : t | r' : d' .t }

un_to the ends of the world,..... of the world.Their sound is gone

{ d_i : d .t_i | l_i : s_i . f_i | m_i :- .f_i | s_i : l_i . t_i | d : f_i | s_i :- .s_i | d_s_i :- | : }

..... and their words, and their words un_to the ends of the world.

24

A. b.

{d' :- l - :t.d' t :t | d' :r' s :- l - m' t .1 | s .m :r .d | d :r .r }

out, is gone out in to all lands, and their words un to the ends of the

{s :- l - :f.m r :s is :f m' s .f l m :- m.t, d :- s, ll, :t, t, }

out, is gone out in to all lands, and their words un to the ends of the

{m' :- l - :r' l d' :t m' :m'.r' | d' d's .f m' d :r .m | f :m .r }

out, in to all lands, and their words, and their words un to the ends of the

{l :d l m :r d s :s ll :t d' :- l - : | : l d :s, f }

Their sound is gone out in to all lands, and their

gves.

E. b.

{m :f .s | l .s :f .s m :- l - d' :f .m | r .t :d' .r' | s :d' .t | d' :- l r' :- d' }

world, and their words un to the ends of the world, and their

{d :- l - t; d .r | d :- l - b .r .d | t, s, l, t, | d .r :m .f | s :f .m | r .d :t, l }

world, and their words un to the ends of the world,

{s :- l f :- r s .m :f .s | l d' :f .f | s :- l - s .f m .m :f .s | l :s .r' }

world, of the world, and their words, and their words un to the ends of the

{m .d, :r .m | f .s :l .t | d :- l - d' :f :- l m :- r | m .d :r .m | f .r :m .f }

words un to the ends of the world, and their words un to the ends of the

32

{t .r' :f' .m' | r' .d' :t .1 | s .m :f .s | l .t :d' .r' | m' :r' .d' | t .1 :s .f }

words un to the ends of the world,

{s, :- l - :r .r m :- r | d :f , m .f :s l - t, }

and their words un to the ends of the

{r' :- d' | t .1 :s .t d :- l - : | : l - : m .f }

world,

{s :- l - :s .f m .d :r .m | f .s :l .t d' :t .1 | s .f :m .r }

and their words un to the ends of the world,

gves.

{m .d :r .m | f .s :l .t | d' :- t, l | s :d' | d' :- l t :- t | d' :- l - : }

un to the ends of the world,

{d :- l - t, l | s :l .t | d :r | r :- l r :- r | m :- l - : }

world, un to the ends of the world,

{s .m :f .s | l .t :d' .r' | m' :- l - d' :t .1 | s :- l - s | s :- l - : }

words un to the ends of the world, un to the ends of the world,

{d :- t, l | s .f | m :- m | m :f | s :- l - s | d :- l - : }

un to the ends, un to the ends of the world.

SIADAMY

N^o 40. AIR.— Why do the nations so furiously rage together?

PSALM, II, v. 2.

ALLEGRO. ♩ = 138.

gives.....

BASS VOICE. KEY C.

Why do the na - tions so furiously rage to -
gives.....

G.t.

- ge - ther, why do the peo - ple i - ma - gine a vain

thing? Why do the na - tions rage.....

D.t.

so

f.G.

fu - riou - ly to - ge - ther, why

do the peo - ple i - ma -

gine a vain thing? i - ma -

{m .: l : s | d : - s | m : d | f s d : m f r | s d : s f c m }

gine a vain thing?

{d : - l m : d | s : s, | s' r' | r' d' t . l | s . f : m . x }

Why do the na - tions so furiously rage to -

{d : d | t' F | t, : - l r : s, | m . d : - | G.t.m. }

- ge - ther, and why do the people and

{t, : - l r : s, | m . d : - | t' C. | r' : - d' | t . l | s . f }

why do the people i - ma - gine a vain

{m : - l : s | d : - s | m : d | f s d : m f r | s d : s f c m }

thing?..... Why do the na - tions rage...

{l t a d : s d d | d' d' d' : s d d | l t a d : s d d | r' c m a' : l t a d | t d' t : l t c s | d' d' d' : m a' d }

{s : . t l d' s : m d | s . s : . t l d' s : m d | s : s : l : s }

so furiously to - ge - ther, so furiously to - ge - ther, and

{s' gves. gves. }

{l : - l t : - t | d' d' : - l | d' f | p : - f | f : t }

why do the peo - ple i - ma - gine a vain

{d : - l : t, | d . t, : d . t, | t' C. | d' : f | f : f | s : - }

thing? i - ma - - - gine a vain

{cresc. f p }

{s' gves. }

{d : - l : s | l : - l r' : - d' | t . s : - l : - t }

thing? and why do the peo - ple i -

162

ma - gine a vain thing?

FINE.

The kings of the earth rise up,
and the ru - lers take coun - sel to - ge - ther, take

163 G.t.

sel, take coun - sel to - ge - ther against the

Lord, and a - gainst..... his a - noint -

WSTAGE MY

ed, a - gainst the Lord and his a -

noint

Da Capo.

D.t.

{1. f : - , s.f, m:r, m.r, d | t. s : - , l.s, f:m, f.m, r | m . d : s : - , s | s'd' .1 : 1 : - , 1 }

their yokes.... from us, and cast a - way.

{1. : - , l. sh. l. t : - , t. t. t. | d : - , r : t. t. | d' f : - , f . f }

us, and cast a - way their yokesfromus, and cast a - way, and cast a -

{f : - , f : f . f | s : - , s : s . s | s : - , s : r . r | m'1 : - , d' : r' . r' }

us, and cast a - way their yokesfromus, and cast a - way, and cast a -

{ : - , : - , d : t. : s. | m'1. f : - , s.f, m:r, m.r, d }

and cast a - way.....

Sves

20

hemiole

t.G.

{r' . t : t : - , t | d's . r : s : - , f | m . f : r : - , r | m : s . r : m . t. }

- way their yokes from us, and cast a - way their yokes from us. Let us break their

{s : - , s : s . s | r : - , t. | m . r : d . d . t. : - , t. | d : - , : }

- way their yokesfromus, and cast a - way their yokes from us.

{r' : - , r' : r' . r' | d's : - , r : d . s | s . l : r . r : s | s . r : m . t. : d }

- way their yokesfromus, and cast a - way their yokesfromus. Let us break their bonds,

{t. s : - , l.s, f:m, f.m, r | m'1 : - , s. : l. t. | d . f. : s. : - , s. | d : - , : }

and cast a - way their yokes from us.

Sves.

t.C.

{d's : - , s' . r' : m' . t | d' : - , : : | (f) d' s : l . m : f . x }

bonds, let us break their bonds, Let us break their bonds.

{d's . r : m . t. : d . r | m' f . s : d . s : l . m . t. | d : - , : : }

Let us break their bonds a - sun - der, let us break their bonds,

{ : - , : - , : - , : - | (f) d' s : l . m : f . r | m . m : f . s : l . t }

Let us break their bonds a - sun - der, let us break their bonds,

{ : - , : - , : - , : - | (f) d' . s : l . m : f . d . s. | l . m : f . d : r . s. | d : - , : }

Let us break their bonds a - sun - der, let us break their bonds,

Sves.

22

C.t.

{m . r : - , d' f : - , : | s' . r' : m' . t : d' . r' | m' f' . s' : d' . r' : m' : r' | m' : - , : }

- sun - der, Let us break their bonds a - sun - der, let us, let us break,

{m . t. : d' f . d : r . s | m . f : s : - , : | : - , : d' . s : d : r . t. }

Let us break their bonds a - sun - der, Let us break their bonds a - sun - der,

{d' : - , : | (f) s' . r' : m' . t | d' . s : l . t, d' : t, d' . r' | d' : m' . t. : s . s }

bonds, Let us break their bonds a - sun - der, let us break, Let us break their

{d . s. : l . r . 1 : t . s | d' : d : - , : | : - , : d' . s : l . t. : t . s. }

Let us break their bonds a - sun - der, Let us break their bonds a - sun - der,

Sves.

8.....

t.C.

32 { d' . s : l . m : f . r | m . r : d . d . r | m t : t : | : s' : m' }

Let us break their bonds a - sun - der, their bonds a - sun - der, and cast

{ s : d . s : l . t | d . t : d . s : l . t | d s : s : | : :

bonds, Let us break their bonds, their bonds a - sun - der,

{ m : : | s . f : m . d : l . f | s' r : r' : | s' : m' : d' }

bonds, Let us break their bonds a - sun - der, and cast a -

{ d : d : | d . s : l . m : f . r | d s : s : | : :

- sun - der, Let us break their bonds a - sun - der,

8ves.....

C.t.

33 { d : . d : f . l | s' d' : . s : s . s | 1 : . 1 : 1 . 1 }

their yokes from us, and cast a - way their yokes from

{ : : | r s : m : d | l . f : - / s . f , m : r , m . r , d }

and cast a - way

{ d' , r' , d' , t : l , t . l , s : f , s . f , m | r s : . s : d' . d' | d' : . r' : r' . r' }

way, and cast a - way their yokes from

{ l . f : - , s . f , m : r , m . r , d | t m , f . m , r : d : . m | f : . f : f . f }

way their yokes, their yokes from

t.F.

36 { d' : l . f' : - , s' . f' , m' | r' , m' . r' , d' : t , d' . t , l : s , l . s , f | m t , . s : - , l . s , f : m , f . m , r }

a - way

{ l . f' : - , s' . f' , m' : r' , m' . r' , d' | t . s' : - , l . s , f' : m' , f' . m' , r' | d' s : . s : s . s }

way, and cast a -

{ : : | d' s : m : d : | : : }

and east a -

and cast a -

G.t.

42 { t : . t : t . t | d' f . s : f : - | m : m : : : }

us, and cast a - way their yokes from us.

{ t . s : - / l . s , f : m , f . m , r | d' f . d : d : | d : d : : : }

their yokes..... from us.

{ r' : . m' : m' : m' | m . m : f : - | s : s : | d' . s : l . m : f . s }

us, and cast a - way their yokes from us. Let us break their bonds a -

{ s : . s : s . s | l . r . d : r : - | d : d : | : d . s : l . t , }

us, and cast a - way their yokes from us. Let us break their

16

C.

Let us break their bonds a - sun - der, and cast a - way,

Let us break their bonds and cast a - way their

sun - der, and cast, and cast a - way, and cast a -

bonds, and cast a - way their yokes from us, and cast a -

and cast a - way their yokes

yokes, their yokes from us, and cast a - way, and cast a - way their yokes,

way their yokes..... from us, and cast a - way, and cast a - way their yokes,

way their yokes from us, and cast a - way, and cast a - way their yokes

from us. Let us break their bonds, and cast a -

Let us break their bonds, their bonds a - sun - der, and cast a -

Let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -

from us. Let us break their bonds a - sun - der, and cast a -

way, and cast a - way their yokes from us.

way, and cast a - way their yokes from us.

way, and cast a - way their yokes from us.

way, and cast a - way their yokes from us.

SIADAMY

N^o 42. RECIT.— He that dwelleth in Heaven.

KEY D.

E. T. PSALM, II, v. 4.

TENOR VOICE.

He that dwell-eth in heaven shall laugh them to scorn, the Lord shall have them in derision.

The musical score consists of two staves. The top staff is for the Tenor Voice, starting with a treble clef, common time, and a key signature of one sharp. The bottom staff is for the Accompaniment, starting with a bass clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by an eighth note, then continues with a series of eighth and sixteenth notes. The accompaniment provides harmonic support with sustained notes and chords.

ACCOMP.

N^o 43.

AIR.— Thou shalt break them:

ANDANTE

PSALM, II, v. 9.

TENOR VOICE.

ACCOMP.

♩ = 84

KEY C. (Lah is A) 10

Thou shalt break them,

p

thou shalt break them with a rod..... of i - ron,

f

20

thou shalt dash them in pie - ces like a pot - ter's ves - sel.

The musical score consists of two staves. The top staff is for the Tenor Voice, starting with a treble clef, common time, and a key signature of one sharp. The bottom staff is for the Accompaniment, starting with a bass clef, common time, and a key signature of one sharp. The vocal line features eighth and sixteenth-note patterns. The accompaniment provides harmonic support with sustained notes and chords.

Thou shalt dash them in pie - ces, in pie - ces, like a pot -

30

ter's ves - sel.

Thou shalt break them.

thou shalt break them with a rod..... of

i - ron; thou shalt dash them in pie - ces like a pot -

The musical score consists of two staves. The top staff is for the Tenor Voice, starting with a treble clef, common time, and a key signature of one sharp. The bottom staff is for the Accompaniment, starting with a bass clef, common time, and a key signature of one sharp. The vocal line continues with eighth and sixteenth-note patterns. The accompaniment provides harmonic support with sustained notes and chords.

Nº 44.

~~WSTAGEMY~~

CHORUS.- Hallelujah!

REV. XIX., v. 6.-XL, v. 15.-XIX., v. 16.

M.

lu-jah! Halle-lu-jah! Hal-le-lu-jah! for the Lord

M.

God om-ni - po-tent reign - eth. Halle-lu-jah! Halle-lu-jah! Halle-

God om-ni - po-tent reign - eth. Halle-lu-jah! Halle-lu-jah! Halle-

God om-ni - po-tent reign - eth. Halle-lu-jah! Halle-lu-jah! Halle-

God om-ni - po-tent reign - eth. Halle-lu-jah! Halle-lu-jah! Halle-

God om-ni - po-tent reign - eth. Halle-lu-jah! Halle-lu-jah! Halle-

lu-jah! Halle-lu-jah! Hal-le-lu-jah! for the Lord

M.

lu-jah! Halle-lu-jah!

forte

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent

M.

Halle-lu-jah! Halle-lu-jah! Halle-lu-jah! Halle-lu-jah!

reign - eth! Halle-lu-jah! Halle-lu-jah! Halle-lu-jah! Halle-lu-jah!

Ped.

178

for the Lord God om ni - po - tent

Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Hal -

24

reign - eth. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Hal -

lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Hal -

le - lu - jah! Halle - lu - jah! for the Lord God om ni - po - tent

Halle - lu - jah! for the Lord God om ni - po - tent

24

le - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!

fe - is : r , r s . m : .n , n | r . t , :

reign - eth! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!

29

.s , s : m . d | .t , t : d . s | .l , l : r . r | .t , t : d . d | d' : t . t | d' : d'

Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Hal - le - lu - jah! Hal -

d : r : m | f : f | - f : m | r : - d . s , s : m . d

for the Lord God om ni - po - tent reign - eth. Halle - lu - jah!

a : d , d | t . s : d , d | l . f : r , r | s . s : l , l | f . r : s , f | m . m : d , d

Halle - lu - jah! Halle -

32

TEKSI

le - lu - jah! The kingdom of this world
 Hal - le - lu - jah! The kingdom of this world
 le - lu - jah! The kingdom of this world
 lu - jah! Halle - lu - jah! The kingdom of this world

gives.

36

is be - come the king - dom of our Lord, and of his
 is be - come the king - dom of our.... Lord, ... and of his
 is be - come the king - dom of our Lord, and of his
 is be - come the king - dom of our..... Lord, and of his

ff

180

Christ, and of his Christ;
 Christ, and of his Christ;
 Christ, and of his Christ;
 Christ, and of his Christ; and he shall reign for ev - er and ev - er,
 Christ, and of his Christ; and he shall reign for ev - er and ev - er,

181

A.t. t.D.

and he shall reign for ev - er and
 he shall reign for ev - er and ev - er, and he shall reign for ev - er and
 for ev - er and ev - er, and he shall reign, and he shall reign for ever and

18

A.t. f' d' : m | l, : d f : m.r | m : r ,d f.D. s : - | s : s

and he shall reign for ev - er and ev - er, King of

m : r ,d | d.s | 1.f | .s : d .s | : .m | f.r:d | - : t, d's : r | s : s

ev - er, for ev - er and ev - er, for ev - er and ev - er, King of *Piano*

d' : t | d' : | : | (d')f : m.d | 1.s : - .l | s .s : .s | s' : t | : |

ev - er, and he shall reign for ev - er and ev - er,

{ s .s : .s | m.d : d'f | m.d : .m | f.f : .l, | r.t : d.f | s .s : .s | t : s | : }

ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and ev - er,

gves.

Do *leicht* *PIANO!!*

52

s : - | - : - | - : - | : s | s : s | s : - | - : - }

Kings,..... and Lord of Lords,.....

s : - | - : - | - : - | : s | s : s | s : - | - : - }

Kings,..... and Lord of Lords,.....

: .r' | m'.r' : .r' | m'.r' : .r',r|m'.r' : .r',r' | m'.r': | : | : .r' | m'.r' : .r'

for ev - er and ev - er, Hallelu-jah! Hallelu-jah! for ev - er and

: .t | d'.s : .t | d'.s : .t, t | d'.s : .t, t | d'.s : | : | : .t | d'.s : .t

for ev - er and ev - er, Hallelu-jah! Hallelu-jah! for ev - er and

58

King of Kings,

for ev.er and

ever, Halle-lu-jah! Halle-lu-jah! for ev.er and

ever, Halle-lu-jah! Halle-lu-jah! for ev.er and

ever, Halle-lu-jah! Halle-lu-jah! for ev.er and

69

and Lord of Lords,

A.t.
r's :- | - : }

ever, Halle-lu-jah! Halle-lu-jah! for ev.er and

62

King of Kings,

ever, Halle-lu-jah! Halle-lu-jah! for ever and
 ever, Halle-lu-jah! Halle-lu-jah! for ever and
 ever, Halle-lu-jah! Halle-lu-jah! for ever and

65

and Lord of Lords, and Lord of...
 ever, Halle-lu-jah! Halle-lu-jah! King of Kings, and Lord of...
 ever, Halle-lu-jah! Halle-lu-jah! King of Kings, and Lord of...
 ever, Halle-lu-jah! Halle-lu-jah! King of Kings, and Lord of...

ff

Ped.

69

Lords, and he shall reign, and
 Lords, and he shall reign, and he shall
 Lords, and he shall reign for ev - er,
 Lords, and he shall reign for ev - er and ev - er,
 gves

72

he shall reign for ev - er and ev - er, for ev - er and
 reign for ev - er and ev - er, King of Kings, for ev - er and
 and he shall reign for ev - er and ev - er, King of Kings,...
 and he shall reign for ev - er and ev - er, King of Kings, for ev - er and
 gves.

46

Halle-lu-jah! Halle-lu-jah! and he shall
 ev-er, and Lord of Lords, Halle-lu-jah! Halle-lu-jah! and
 ev-er, and Lord of Lords,----- and he shall
 ev-er, and Lord of Lords, Halle-lu-jah! Halle-lu-jah! and he shall

80

reign for ev - er, for ev - er and ev - er, King of

he shall reign for ev - er and ev - er, King of.....

reign for ev - er, for ev - er and ev - er, King of.....

reign for ev - er, for ev - er and ev - er, King of.....

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff. Measure 12 continues with sixteenth-note patterns in both staves, with a dynamic instruction 'Ped.' appearing at the end of the bass staff.

A musical score for a four-part choir. The top two staves are soprano voices, and the bottom two are bass voices. The music consists of four measures of vocal parts with lyrics, followed by a section of eighth-note chords. The lyrics are: "Kings! and Lord of Lords! King of Kings! and Lord of Kings! and Lord of Lords! King of Kings! and Lord of Kings! and Lord of Lords! King of Kings! and Lord of Kings! and Lord of Lords! King of Kings! and Lord of Kings! and Lord of Lords!" The bass part has a sustained note on the first note of each measure.

A musical score for four voices (SATB) and basso continuo. The vocal parts are arranged in four staves above a bass staff. The vocal entries are as follows:

- Top staff: Soprano (S), Alto (A), Tenor (T), Bass (B)
- Second staff: Alto (A), Tenor (T), Bass (B), Soprano (S)
- Third staff: Bass (B), Tenor (T), Alto (A), Soprano (S)
- Fourth staff: Bass (B), Alto (A), Tenor (T), Soprano (S)

The basso continuo part is provided at the bottom of the page.

SIADAMY

ADAGIO

END OF SECOND PART

15014

Nº 45. AIR.— I know that my Redeemer liveth.

JOB, XIX., v. 25, 26.— 1.COR., XV., v. 20.

LARGHETTO. ♩:88

KEY E.

B.t.

f.E.

Paxton

he shall stand..... at the lat - ter day up on the earth,

up on the earth; I know..... that my Re-deem - er

liv - eth and that he shall stand..... at the lat - ter day up on the

earth,..... up on..... the earth;

and tho' worms des -

troy this bo - dy,..... Yet in my flesh shall I see

God, yet in my flesh shall I see God.

I know that my Re - deem - er liv - eth,

and tho' worms des - troy this bo - dy, yet in my flesh...shall

I see God, yet in my flesh..... shall I see

God, shall I see God. I know that my Re - deem - er liv - eth.

For now is Christ ri - sen

E.t.

from the dead, the first fruits of them that sleep..... of them that sleep, the first fruits of them that sleep. For now is Christ risen, for now is Christ risen from the dead, the first fruits..... of them that sleep.

ADAGIO.

ADAGIO.

WSTAMV E

Paxton

Nº 46. *Lx Piano* QUARTET.— Since by man came death.

GRAVE KEY C. (Lah is A) 1. COR., XV v. 21.

TREBLE. Since by man came death, Since by man came death,.....

ALTO. Since by man came death, Since by man came death,.....

TENOR. (ve.lower.) Since by man came death, Since by man came death,.....

BASS. Since by man came death, Since by man came death,.....

GRAVE.

ACCOMP. {
= 50. }

Nº 47. CHORUS.— By man came also the resurrection.

ALLEGRO KEY C. 1. COR., XV., v. 21.

TREBLE. By man came al - so the re - sur - rec - tion of the

ALTO. 2nd Treble. By man came al - so the re - sur - rec - tion of the

TENOR. (ve.lower.) By man came al - so the re - sur - rec - tion of the

BASS. By man came al - so the re - sur - rec - tion of the

ALLEGRO.

COMPT. {
= 112 }

xton

dead, by man came al - so the re - sur - rec - tion of the dead,

dead, by man came al - so the re - sur - rec - tion of the dead,

dead, by man came al - so the re - sur - rec - tion of the dead,

dead, by man came al - so the re - sur - rec - tion of the dead,

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead.

Nº 48.

QUARTET.—For as in Adam all die

1. COR., XV, v. 22.

GRAVE KEY F (*Lah is D*)

TREBLE.

ALTO.

TENOR.
(Sve. lower.)

BASS.

ACCOMP.

p

$\text{♩} = 50$

For as in A - dam all die, for as in A - dam all die,
For as in A - dam all die, for as in A - dam all die,
For as in A - dam all die, for as in A - dam all die,
For as in A - dam all die, for as in A - dam all die,
For as in A - dam all die, for as in A - dam all die,

GRAVE.

Nº 49.

CHORUS.—Even so in Christ.

1. COR., XV, v. 22.

ALLEGRO KEY F (*Lah is D*)

TREBLE.

ALTO.
(or 2nd Treble)

TENOR.
(Sve. lower.)

BASS.

ACCOMP.

f

$\text{♩} = 112$

Even so in Christ shall all be made a - live, Even so in
Even so in Christ shall all be made a - live, Even so in
Even so in Christ shall all be made a - live, Even so in
Even so in Christ shall all be made a - live, Even so in
Even so in Christ shall all be made a - live, Even so in

ALLEGRO.

Nº 50.

RECIT.— Behold, I tell you a mystery.

KEY D.

1.COR., XV., v. 51, 52.

BASS.
VOICE.

ACCOMP.

Behold, I tell you a mystery; We shall not all sleep, but we shall all be
changed in a moment, in the twinkling of an eye, at the last trumpet.

Nº 51

AIR.— The trumpet shall sound.

POMPOSO, MA NON ALLEGRO.

1. COR., XV., v. 52.

POMPOSO, MA NON ALLEGRO.
I. COR., XV, V. 32.

ACCOMP.

$\text{♩} = 100$

Solo Trumpet.

The musical score consists of five staves of music. The first staff is for the accompaniment (ACCOMP.) in common time, featuring a treble clef and a key signature of one sharp. It consists of two systems of measures, each starting with a forte dynamic. The second staff is for the Solo Trumpet in common time, also with a treble clef and one sharp. It features a single system of measures. The third and fourth staves are identical, showing the bassoon part in common time with a bass clef and one sharp. The fifth staff is identical to the fourth, showing the bassoon part.

be rais'd in cor - rup - ti - ble, be rais'd in cor - rup - ti - ble,

and we shall be chang'd, be

chang'd, and we shall be

chang'd, and we shall be chang'd, we

shall be chang'd, we shall be chang'd,

and we shall be chang'd,

and we shall be chang'd, we shall be chang'd,

and we shall be chang'd,

ADAGIO.

a tempo

ADAGIO.

For this corrup - ti - ble
must put on in cor - ruption, for this cor -
rup - ti - ble must put on, must put on,
must put on, must put on in cor - ruption;
and this mor - tal must put on immor -

li - ty, and this mortal must put on immor -
ta -
li - ty; immor - ta - li - ty. The
al Segno

Nº 52.

RECIT.— Then shall be brought to pass.

KEY B♭

1. COR. XV, v. 54.

VOICE. : .s, | s, .s, : s, .l, t, : .f, | t, .l, : l, .s,

Then shall be brought to pass the say - ing that is

ACCOMP. 8 | P

{ f, .m, : | s, : | .s, : f, .m, | l, : | d | d , s, : s, | : ||

writ - ten, Death is swallow'd up in vic - to - ry.

Paxton

WSTAYE MY 15014

No. 54.

Bogu nlech bdo za to te pozowitz nam
odwesd swyadwo dixer. Band Narcego

CHORUS.— But thanks be to God.

ANDANTE. KEY E_b.B₂t. 1. COR., XV, v. 51, 52.

TREBLE.

But thanks, but thanks, thanks, thanks be to God, but thanks, but
 But thanks, but thanks, thanks, thanks be to God, to God, thanks be to
 But thanks, but thanks, thanks be to God, thanks be to
 But thanks, but thanks, thanks be to God, thanks be to

ANDANTE.

f 72.

thanks, thanks, thanks be to God, who giv-eth us the vic-to-ry, the vic-to-ry thro'
 God, thanks be to God, who giv-eth us the vic-to-ry thro'
 God, thanks be to God, to God, who giv-eth us the vic-to-ry thro'
 God, thanks be to God,

our Lord Je-sus Christ,

our Lord Je-sus Christ,
 who giv-eth us the

our Lord Je-sus Christ,
 who giv-eth us the vic-to-ry, who

who giv-eth us the vic-to-ry, the vic-to-ry thro'



10 who giv-eth us the vic-to-ry thro' our Lord Je-sus Christ.

vic-to-ry, who giv-eth us the vic-to-ry thro' our Lord Je-sus Christ. But

giv-eth us, who giv-eth us the vic-to-ry thro' our Lord Je-sus Christ.

our Lord Je-sus Christ, thro' our Lord Je-sus Christ.



B

legato

But thanks, but thanks, but
hypofatá
 thanks, but thanks, thanks, thanks be to God,
 But thanks, but thanks, thanks, thanks be to God, to God,
 But

B.t.

thanks, but thanks, thanks be to God, thanks be to God,
 thanks be to God, but thanks, thanks be to God, to God,
 thanks be to God, to God, but thanks
 thanks, but thanks, but thanks be to God, thanks be to God, but

Messa di voce - crescendo; decrescendo ne fasslyn d'zinger

Paxton

Eb.

but thanks, but thanks, thanks, thanks, thanks be to
 but thanks be to God,
 be to God,
 thanks, but thanks, thanks be to God,
 gives.

A.b.

God, thanks, thanks be to God, thanks be to God,
 who giv-eth us the
 thanks be to God, thanks be to God, to God, who

begins

26 { : .t d' t₁:s .f | m ,m:m .r | r ,r:r .m | d :t, }

who giv - eth us the vic - to - ry, the vic - to - ry thro' our Lord

{ m ,m:m , | : .r | d .d :t, .l, se, se, se, t, | l, :l, }

vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord

{ m .r,d:t, .l, | se ,ba:m | : s | s .l :m .l, | t, ,t,t, .m | m :f }

giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord

{ | : | : .t, | d .t₁:s, .f, | m ,m:m ,se, | l, :r, }

who giv - eth us the vic - to - ry thro' our Lord

29

Ebt. Bbt.

{ t, : - .t, | l, : .l | s : s .s | s .r : s | .s :r | l : m }

Je - sus Christ. But thanks be to God, but thanks, but thanks, thanks

{ l, :se, | l, .t, | f | f :m .m | r : .r | m : (m)l, | t, : }

Je - sus Christ. But thanks, thanks be to God, but thanks, but thanks,

{ m : - .m | m : l, | r' | r' :d' .d' | t : .t | s : (d)f | r : }

Je - sus Christ. But thanks be to God, but thanks, but thanks,

{ m : - .m | l, : s, | d | t, :d .d | s : .t, | d : (d)f, | s, : }

Je - sus Christ. But thanks be to God, but thanks, but thanks,

32

{ - : - d | f : - .f | m : d | m .r,d:t, .l, | s, ,s, :s, .s, | s .f,m :r .d }

..... be to God, to God, who giv - eth us the vic - to - ry, who giv - eth us the

{ m, : - | l, : - .l, | s, : | : | : .s, }

thanks be to God, who

{ d : - | d :r | m : | : .s | s .f,m :r .d | t, ,t,t, .d }

thanks be to God, who giv - eth us the vic - to - ry, the

{ l, : - | - :s, .f, | d : | : .d | m .r,d:t, .l, | s, ,s, :s, .d, }

thanks be to God, who giv - eth us the vic - to - ry, the

35

f.Eb.

{ t, ,t, :t, .d | r .r :r .m | f ,f:f .s | m : - .r | r : - .d | s : }

vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ.

{ s, .f,m :r .d, | t, ,t, :t, .d | s, ,l, :t, .s, | s, :l, | s, : - .s, | s : .d }

giv - eth us the vic - to - ry, the vic - to - ry thro' our Lord Je - sus Christ. But

{ r ,s, :s, .m | r ,m :f .s | r ,d :r .r | m :d | d :t, | "t .s :d' }

vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ. But thanks,

{ s, ,s, :s, .d, | s, .f,m :r .d, | t, ,l, :s, .t, | d :f, | s, : - .s, | s : .d }

vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ.

N^o. 55. AIR.— If God is for us, who can be against us?

ROMANS, VIII, 31, 32.

LARGHETTO.

♩ = 104.

Music score for 'If God is for us, who can be against us?' (Romans, VIII, 31, 32). The score consists of two systems of music for voice and piano. The vocal part is in soprano range, and the piano part includes bass and harmonic support. The key signature is B-flat major (one sharp), indicated by the 'KEY B_b, (Lah is G)' marking. The tempo is Larghetto, with a tempo of ♩ = 104. The vocal line features sustained notes and rhythmic patterns. The lyrics are integrated into the musical lines, with some words written above the staff and others below. The piano part provides harmonic support with sustained notes and chords.

for us, who can be a - gainst us?

If God is for us, who can be a - gainst us? who

can be a - gainst us? who can be a - gainst us? If God is

Continuation of the musical score for 'If God is for us, who can be against us?' (Romans, VIII, 31, 32). This section begins with the lyrics 'Who shall lay a ny thing to the charge of'. The vocal line continues with 'God's e lect?', followed by 'of God's e lect?'. The piano part provides harmonic support with sustained notes and chords. The vocal line then continues with 'Who shall lay a ny thing to the charge of God's e lect?'. The final lyrics in this section are 'It is God that'.

Who shall lay a ny thing to the charge of

God's e lect? of God's e lect?

Who shall lay a ny thing to the charge of

of God's e lect?

It is God that

se : l : - t : m : : m : m : l : - : m : l : d' f : - : }

jus - ti - fi - eth, it is God that jus - ti - fi -

l : s.f.m.r m : - - s:f.m:r.d r : - - f:m.r:d.t d.t:d.m:r.f }

m ,r:m.s :fel se.ba:se.t:l.d' t.,r':d'.t:d'.l t .ba:se : - l : - : - :

eth, tr mf

d.f.Eb.

t :m d' t :l m' :m : :

Who is he that con - demneth?

cresc.

: : d' :d' d' :f' m' :r' .d' t .l :t :t .t t :m' .r' :d' .t l :r' : - :

Who is he that con - demneth? Who is he that con - demn -

- - - m' :d' .t d' .t l :se : - l : - : - : - : - :

eth? tr mf

Bb.t.

:r :m f : - : m r :d : : : : : : l : - : t, :d .r }

It is Christ that di - ed, yea, rath - er, that is

p mf p

m :m :l se : - : - : : t, t, :t, :f m :r :d .t }

ri - sen a - gain; who is at the right hand of

mf p

d : - : - : - : l, :m : - .m f :f :m r : :r s, :r : - .r }

God, who makes in - ter - cession for us, who makes in - ter -

m :m :r d :t, :l, f .m :r :d t, : - :t, d :t, :l, f : - - :

ces - sion for us, in - ter - ces - sion for us, who makes in - ter - ces -

l :s.f.m.r m : - - - s:f.m:r.d r : - - - f:m.r:d.t d.t:l.l.d:t,d }

r, d :t, r :d .r m :l, : - : - : - : - : - : - : - : - :

sion, tr who makes in - ter -

mf p

ces - sion for us, who is at the right hand of

God, who is at the right hand of God, at the right hand of God,

ADAGIO.

who makes in - ter - ces - sion for us. **TEMPO I.**

ADAGIO.

No. 56.

CHORUS. Worthy is the Lamb that was slain.

REV., V. v. 12.

LARGO. KEY.D.

TREBLE. { d' : - : s | d' : - : d' | s : - : t : d' | t : - : t | t : - : t }

ALTO. (or 2nd.Treble.) { s : - : s | m : - : m | s : - : f : - : r : - : s : - : s | s : - : s }

TENOR. (S.v.e.lower.) { m' : - : r' | d' : - : d' | d' : - : r' : s | t : - : r' | r' : r' : - : r' }

BASS. { d' : - : t | l : - : l | m : - : r : d | s : - : f | m : - : m }

LARGO.

ACCOMP.

$\text{d} = 50.$

ANDANTE. $\text{d} = 72.$

{ d' : - : d' | d' : - : r' | m' : m' | - : r' | m' : - : l | t : t : t | d' : d' : . d' | r' : r' : . r' }

deem - ed us to God by his blood to receive power, and riches, and

{ l : - : m | m : m | m : - : l | 1 : - : 1 | se : - : l | m : m | m : m | m : s | s : s }

deem - ed us to God by his blood to receive power, and riches, and

{ d' : - : d' | d' : d' | t : - : d' | l : t : - : l | se : se : se | 1 : 1 : 1 | r' : r' : . r' }

deem - ed us to God by his blood to receive power, and riches, and

{ l : - : 1 | 1 : 1 | s : - : l | f : - : f | m : - : l | m : m | l : 1 : 1 | l : t : t : t }

deem - ed us to God by his blood to receive power, and riches, and

ANDANTE. $\text{d} = 72.$

220

A.t.

wisdom, and strength, and honour, and glo_r_y, and bless_ - ing.

wisdom, and strength, and honour, and glo_r_y, and bless_ - ing.

wisdom, and strength, and honour, and glo_r_y, and bless_ - ing.

wisdom, and strength, and honour, and glo_r_y, and bless_ - ing.

wisdom, and strength, and honour, and glo_r_y, and bless_ - ing.

12 LARGO.

Wor - - thy is the Lamb that was slain, and hath re -

Wor - - thy is the Lamb that was slain, and hath re -

Wor - - thy is the Lamb that was slain, and hath re -

Wor - - thy is the Lamb that was slain, and hath re -

LARGO.

221

t.D.
ANDANTE.

- deem _ ed us to God, to God by his blood, to receive

- deem _ ed us to God, to God by his blood, to receive

- deem _ ed us to God, to God by his blood, to receive

- deem _ ed us to God, to God by his blood, to receive

ANDANTE.

20

power, and rich-es, and wis-dom, and strength, and honour, and glo_r_y, and

power, and rich-es, and wis-dom, and strength, and honour, and glo_r_y, and

power, and rich-es, and wis-dom, and strength, and honour, and glo_r_y, and

power, and rich-es, and wis-dom, and strength, and honour, and glo_r_y, and

Bless - ing.

Bless - ing.

Bless - ing. *Bless - ing and honour, glo - ry and pow'r be un - to him, be un - to*

Bless - ing. *Bless - ing and honour, glo - ry and pow'r be un - to him, be un - to*

LARGHETTO. $\text{d} = 80$

8ves.

Blessing and honour, glo - ry and

him that sitteth upon the throne, and un - to the Lamb,

him that sitteth upon the throne, and un - to the Lamb,

pow'r be un - to him, be un - to him that sit - eth upon the throne, and

that sit - eth upon the throne, and

A.t.

un - to the Lamb, for ev - er and ev - er, glo -

Bless - ing and honour, glo - ry and pow'r be un - to him, be un - to him,

un - to the Lamb, for ev - er and ev - er, for ev - er and

Blessing and honour, glo - ry and

35. {s,d.r.m:f,s,l,t|d'.s : : | : : | : .s }

ry, that
for ev-eran dev-er, for - ev-er, that sitteth upon the throne,
ev-er, for ev-er and ev - er,
pow'r be un-to him, be-un-to him that sit-teth upon the throne, up-on the

38. {1,s.f,m:r .s |d .f :- .m |r :r .r |^{t.D.} m:t : : | : .s .l ,t }
sitteth upon the throne, and un - to the Lamb. Blessing and
{1 .l ,t ,t ,d .t ,l :s .d | d :t ,t ,l |s : :d .m ,f |s .s :s .s ,s }
up - on the throne,...and un - to the Lamb. Blessing and honour, glo - ry and
{ : : .s |1 ,s.f,m:r .s |^{s'.} : : | : .s }
and un - to the Lamb.
{f .f ,:s ,s |1 ,t ,d .d | f :s ,s |^ds ,s :s .l ,t |d' .d' :d' .d' ,d' |d' .t ,l :s .f }
throne, up - on the thre the un - to the Lamb. Blessing and honour, glo - ry and pow'r be...un - to
sves.

41. {d' .d' :d' .d' ,d' |d' .t ,l :s .f | : : | : .s }
honour, glory and pow'r be...un - to him, glo - ry beun - to him
{s .f ,m:r .d |r :s : - .f ,m:r .d |r : : .s |l ,s ,f ,m:r .s }
pow'r be...un - to him, glo - ry beun - to him that sitteth upon the
{ : : .l ,t |d' .d' :d' .d' ,d' |d' .t ,l :s .f |m : .m |f :s .t }
Blessing and honour, glory and pow'r be...un - to him, and un - to the
{m : .l |s .s : : | : : | : .s }
him for ev - er, that

44. { : : .s |1 ,s.f ,m:r .s |d .d' :- .m : A.t. }
that sit-teth up-on the throne, that
{d .r ,m :f .m ,r |m .f ,s :l .s ,f |s .f ,m :f ,m ,f ,r |m : : | : .s , }
throne,... that
{d' : : .l : : | : : : : }
Lamb,
{1 ,s.f ,m :r .s |d .r ,m :f .m ,r |m .f ,s :l .s ,l ,t |d' .s :d' :- .t |l :s }
sit-teth upon the throne,... and
8ves.

47 { f,m.r,d:t,s | s .f,m:f - .m,r:m .f,m|r :- d :m |- :r .de }
 sitteth upon the throne, for ev erand dev er, and un -

{ l,s.i.f,i,m:i:r, .t, | d :- .d, r, :d, .d | d :t, d :d |- :l, }
 sitteth upon the throne, for ev er and ev er, and un -

{ : | (s) :d .m ,f s .s :s .s,s | s .s :s ,f m :m .f,s || 1 .1 :1 .1 }
 Blessing and honour, glory and pow'r be un to him. Blessing and honour, glo ry and

{ df, :s, .s, | 1, :- .1, t, :d .d | s, :- d, :d .r,m | f .f :f .f,f }
 un to the Lamb, for ev er and ev er, Blessing and honour, glo ry and

50

|| r - .r | r :d ,r | t, :- | d :f'd' .d',d' | d' .1 :1 .d',d' | t .r' :t .1,s }
 to the Lamb, for ev - er. Blessing and honour, glo - ry and pow'r be un - to

{ 1, :- | t, :1, - :se, | 1, f,m .f,s | 1 .f :f .1 ,l | s .s :s .s }
 to the Lamb, for ev - er. Blessing and honour, glo - ry and pow'r be un - to

{ 1 .1 :f .f | m :m | m :- | m :f'd' .r',m | f' .f' :f' .f',f' | f' .f' :f' .f' }
 pow'r be un - to him for ev - - er. Blessing and honour, glo - ry and pow'r be un - to

{ f .f :f .f | se, :1, m, :- | 1, : : : : - - - - - }

pow'r be un - to him for ev - - er.

53

him, be un-to him,

him, be un-to him, Blessing and honour, glo-ry and pow'r be un-to him, be un-to him,

him, be un-to him, Blessing and honour, glo-ry and pow'r be un-to him, be un-to him,

Blessing and honour, glo-ry and pow'r be un-to him, be un-to him,

8ves.

56.

{ d' . s : | d' . s : | d' . s : . d' | d' . d' , d' : d' . d' | d' : . s | l,s.f , m : r . s
 blessing, nonour, glo-ry and pow-er be un-to him, that sit-teth up-on the

{ s . m : | s . m : | s . m : . s | s . s , s : f . l | s : . s | l,s.f , m : r . s
 blessing, honour, glo-ry and pow-er be un-to him, that sit-teth up-on the

{ m' . d' : | m' . d' : | m' . d' : . m' | m' . m' , m' : d' . f' | m' : | :
 blessing, honour, glo-ry and pow-er be un-to him,

{ d' . d' : | d' . d' : | d' . d' : . d' | d' . d' , d' : l . f | d' : | : | : . s
 blessing, honour, glo-ry and pow-er be un-to him, That

59.

throne, up - on the throne, and un - to the Lamb,.....

throne, and un - to the Lamb, for ev - er, for

that sitteth up on the throne, and un - to the Lamb, for ev - er, for

sitteth up on the throne, and un - to the Lamb, for ev - er, for

Sves.

62.

for ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er, for ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er, for ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er, for ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er, for ev - er, for ev - er and ev - er, for ev - er and ev - er, for

Sves.

65

ever and ever, for ever and ever, for ev - er, for ev - er and

ever and ever, for ev - er and ev - er, for ev - er and

ever and ev - er, for ev - er and ev - er, for ev - er and

ever and ev - er, for ev - er and ev - er, for ev - er and

ever and ev - er, for ev - er and ev - er, for ev - er and

ever and ev - er, for ev - er and ev - er, for ev - er and

68.

ADAGIO.

ever, for ev - er and ev - er.

ever, for ev - er and ev - er.

ever, for ev - er and ev - er.

ever, for ev - er and ev - er.

ADAGIO.

19

KEY D.

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

Violins.

31

A - men, Amen, A - men, A -
men, Amen, A - men, A - men, A -
men, A - men; A - men, A -
men, A - men, A - men, A -

8ves.

35

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

piano
sd - .t. l d : t. l
A. Temab basouri

f
8ves.

39

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

13 f.D.

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

46

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

49

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

53 A.t.

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

57

A.t.

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

8ves.....

61

f.D.

men, A.

men, A.

A. men, A. men, A.

de.ti:l, | r : - .d | t, l : s, | d's : - f | m.r:d | : | : | s : - f }

men, A.

8ves.....

ton

65

t.G.

men, A. men, A.

69

men, A.

42

{ { t : r' - d':t | m' :- r' | d'.t :l .t d' | r' :- d' | t.l :s .l,t | d' :- .r' | m'.f' :s' .r' }

men, A - - - - -

{ s : | :s - f :m | l :- s | f .m :r .m,f | s :- f | m :f | s :- }

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

{ r' :- d' | t :m' - .r':d'.t | l :r' - .d' :t .l | s .l,t :d' | d' :- | - :t }

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

{ s' : | s :- f | m :l | - .s :f .m | r .m,f :s | - .f :m .r | d .t :l | s :- }

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

76

{ m' :- | r' : : - | : | : | : r' | s : d' t : d' | - : t }

men, A.

{ - :- | s :- | f :- | m :- | r :- | : s | f : m.f | s :- }

men, A.

{ d' :- | t : r' - .d' : t .1 | s : d' - : t | m' :- | r' : d' | r' :- }

A. men, A.

{ d .r : m .f | s :- | - :- | - :- | - :- | - : d | s :- }

A.

80

{ d' : s' | - f' : m' . r' | d' : d . r | m . f : s | f : - . s | l . t : d' . s | l : f' | - . m' : r' . d' }

mén, A - - - men, A - - -

{ s : - . s : - - . f : m . r | d : d | : f | - : s | f : l | - : l }

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

{ m' : - | : : s' | - f' : m' . r' | d' : - | - : d' | d' : r' | - : r' }

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

{ d : - | d' : - - : - ta : - | l : - | - : m | f : - | - : f }

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

ADAGIO.

ADAGIO.

THE END

PART-SONGS for MIXED VOICES

For S. C. (A) T. B. unless otherwise marked.

CHORAL FANTASIA

	O.N.S.F.	G.N. & I.
+ Tales of Hoffmann ...	Offenbach 80243 1/-	
20-minute selection from the opera, arr. King Palmer.		
NATIONAL ANTHEM		
+ God Save the King. New setting, H. Pierce 80234 4d		
BANTOCK, GRANVILLE.		
- Dreams ...	80254 4d	
- Quality of Mercy is not strained (S.M.C.T.B.B.)	80254 6d	

CONDELL, EDRIC.

- The Emigrant ...	80094 4d
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FOULDS, JOHN.

- Cro' Chaillean (Colin's Cattle) ...	80044 4d 3d
- Grand Compagnie (Marching Song) ...	80107 4d 3d
- John Hielandman ...	80047 4d 3d
- Lancers of the Free ...	80106 4d 3d
- May Burden (Madrigal) ...	80176 4d
- Oimé ...	80046 4d 3d
- Quindry Bay (Song at Sunset) ...	80045 4d 3d
- Santo Spirito (Marching Song) ...	80105 4d 3d
- West Highland Boat Song ...	80043 6d 4d

JENKINS, CYRIL.

- All thro' the Night ...	80064 4d 3d
- Battle Hymn ...	80063 4d 4d
- David of the White Rock ...	80092 4d 3d
- Death, the Leveller ...	80054 4d 3d
- How Sleep the Brave ...	80055 3d 2d
- Music, when soft voices die ...	80065 4d 3d
- My Love is like a red, red rose ...	80053 3d 2d

ALPHABETICAL

§ Above all Praise (Double Chorus) ...	Mendelssohn 85325 4d 4d
(Welsh and English Words)	
Absence ...	J. L. Hatton 80074 2d 1½
All Thro' the Night ...	arr. Cyril Jenkins 80064 4d 3d
(English & Welsh words)	
Annie Laurie ...	arr. E. Newton 80020 2d
At Eventide (Cavatina) ...	Raff 80029 4d 2d
§ Autumn Song, An ...	Tschaikowsky 80139 3d 3d
Ave Maria ...	Schubert 80088 4d 3d
Awake, Aelolian Lyre ! ...	J. Danby 80195 2d
Awake, awake ...	Henry Leslie 80196 2d
§ Barcarolle (Tales of Hoffmann) ...	Offenbach 80148 4d 4d
Battle Hymn (Secular or Sacred) ...	Cyril Jenkins 80063 4d 4d
Beauty Eternal (S.A.A.T.B.) ...	arr. Walford Davies 85328 4d 4d
Beleaguered, The ...	Sullivan 80072 3d
Birth of Spring (Milodie d'Amour) ...	Engelmann 80027 3d 2d
Blue Danube (Famous Waltz) ...	Strauss-Mansfield 80164 4d 3d
Boat of my Lover ...	Ronald Chamberlain 80166 3d 2d
Britain ...	Arnold Beresford 80100 3d 2d
Cold's the Wind ...	arr. Leslie Woodgate 80136 4d
§ Come, ye Daughters (Double Chorus) ...	Bach 85308 5d 5d
Cradle Song (Sop. Solo) ...	Schubert—Branscombe 80104 3d
Cro' Chaillean (Colin's Cattle) ...	John Foulds 80044 4d 3d
David of the White Rock ...	arr. Cyril Jenkins 80092 4d 3d
(English & Welsh Words)	
Death, The Leveller ...	Cyril Jenkins 80054 4d 3d
Dilemma, A ...	Stanford Robinson 80119 3d
Dream of Home (Il Bacio) ...	L. Arditi 80030 4d
Dreaming (Träumerei) ...	Schumann 80035 3d 2d
Dreams ...	Granville Bantock 80254 4d
Drink To Me Only (Traditional) ...	arr. Woodgate 80056 3d 2d
Early One Morning ...	arr. Leslie Woodgate 80058 3d 2d
Economy Cut, An (Humorous) ...	R. Cross 80174 3d
† Emigrant, The ...	Edric Condell 80094 4d
Fruits of Love, The (B. Solo) ...	Leslie Woodgate 80036 3d
Fugal Kyrie (Double Chorus) ...	Bach—Williams 85305 8d
Gentle Maiden (Irish Air) ...	arr. Tolhurst 80135 3d
Girl I left behind me ...	arr. E. Branscombe 80103 3d
Gleaners, The ...	Mendelssohn 80204 1½d
+ God Save the King ...	arr. H. Pierce 80234 4d

+ Orchestral parts.

§ S.F. and O.N. together.

Grand Compagnie (Marching Song) ...	John Foulds 80107 4d 3d
§ Hail, smiling morn ...	Spofforth 80004 2d 1d
Hark! Hawk! the Lark ...	B. Cooke 80197 1½d
Harvest Home ...	G. A. Macfarren 80198 1½d
Hear my Prayer (Soprano Solo) ...	Mendelssohn 85326 6d
Here in cool Grot ...	Earl of Mornington 80199 1½d
How Sleep the Brave ...	Cyril Jenkins 80055 3d 2d
§ Hymn of the Homeland ...	Sullivan 80006 2d 2d
I got a Robe (Spiritual) ...	arr. Leslie Woodgate 80096 4d
§ In Tears of Grief (Double Chorus) ...	Bach 85309 4d 4d
In this hour of softened splendour ...	Pinsuti 80024 2d 1d
+ John Hielandman ...	John Foulds 80047 4d 3d
+ Lances of the Free (Marching Song) ...	John Foulds 80106 4d 3d
Land-Ho ...	Henry Leslie 80200 1½d
Lark's Song, The (Vocal Canon) ...	Mendelssohn 80201 1½d
§ Little Miss Muffet ...	O. A. Mansfield 80220 4d
(Humorous, in Handelian style)	
Londonderry Air ...	Old Irish 80028 3d 2d
Long day closes ...	Sullivan 80017 1½d
Love Dream, A (Liebestraum) ...	Liszt 80116 4d 3d
Lover's Plaint, A ...	Frank Greenfield 80109 3d 2d
§ Majestas Dei. Welsh words ...	Walford Davies 85337 4d 4d
Marching Song (Marche Flambeaux) ...	Scotsman Clark 80034 4d 2d
May Burden, A (Madrigal) ...	John Foulds 80176 4d
May Day Song (Gavotte "Mignon") ...	A. Thomas 80031 4d 3d
Maggie, When Soft Voices Die ...	Cyril Jenkins 80065 4d 3d
My Love is like a Red, Red Rose ...	Cyril Jenkins 80053 3d 2d
No longer dreading the Night-mist ...	Chamberlain 80167 3d 2d
Nobody Knows the Trouble I've Seen (B. solo)	
(Negro Spiritual) ...	arr. Alec Rowley 80048 3d 2d
§ Nos Galan (Eng. & Welsh) ...	arr. Clements 80229 3d
O Hush Thee, my Babie ...	Sullivan 80068 3d
O, who will o'er the Downs? ...	Pearl 80009 2d
§ Oh, It is wonderful ...	C. Gabriel 80013 2d
Oimé ...	John Foulds 80046 4d 3d
On the banks of Allan Water ...	arr. E. Newton 80021 2d
Orpheus, with his Lute ...	G. A. Macfarren 80202 2d
Phyllis fair, pure and sweet (Madrigal) ...	Miller 80173 4d
Quality of Mercy is not strained (S.M.C.T.B.B.) ...	Granville Bantock 80248 6d
Quindry Bay (Song at Sundown) ...	John Foulds 80045 4d 3d
§ Rising of the Lark (Welsh Folk Song) ...	80095 4d 4d
+ Santo Spirito (Roman War Song) ...	John Foulds 80105 4d
Sea hath its Pearls, The ...	Ciro Pinsuti 80073 3d
Serenade ...	Schubert-Tolhurst 80140 4d
§ Shepherdless, whence come ye? Carol ...	Carol M. Park 85371 4d
Shepherds' Cradle Song ...	Stanford Robinson 80137 4d
Sigh no more, Ladies ...	R. J. S. Stevens 80203 1½d
§ So Blessed be the time Carol ...	Mungo Park 85369 4d
§ Softly fall the shades of evening ...	Hatton 80010 3d 3d
Soldiers' Chorus (Faust) ...	Gounod 80025 3d 2d
Solemn Night ("Moonlight" Sonata) ...	Beethoven 80039 3d 2d
§ So merrily the Shepherds Carol ...	Mungo Park 85370 6d
Song of Summer (Melody in F) ...	Rubinstein 80069 3d 2d
Song of the Volga Boatmen ...	Traditional 80033 3d 2d
Summer days & Winter days ...	Stanford Robinson 80120 4d
§ Sweet and Low ...	Barnby 80011 2d 2d
+§ Tales of Hoffmann ...	Offenbach—Palmer 80243 1/-
Wake, Morn of Splendour (Andante) ...	Batiste 80040 3d 2d
Wedding Song, A ...	Stanford Robinson 80121 4d 3d
Weep no more! (Prelude) ...	Rachmaninoff 80023 4d 3d
Welcome to May (Bee's Wedding) ...	Mendelssohn 80032 4d 2d
West Highland Boat Song ...	John Foulds 80043 6d 4d
Wha'll be King but Charlie? ...	K. G. Finlay 80093 4d 3d
§ When evening's twilight ...	Hatton 80022 1½d
Where's the use of sighing? ...	Howard Carr 80138 4d
Wind, The ...	J. Barnby 80205 2d
+ Young Lochinvar (Choral Ballad for T. Solo with Chorus) ...	Cyril Jenkins 80101 1/6 6

