

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

FIRST PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL,  
OCTOBER, 1906.

---

# THE KINGDOM

AN ORATORIO

BY

*Wm. ...*  
EDWARD ELGAR

(OP. 51).

---

PRICE FIVE SHILLINGS.

Paper boards, 6s. ; cloth, gilt, 7s. 6d.

---

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

---

*Copyright, 1906, by Novello and Company, Limited.*

---

*The Right of Public Representation and Performance for all countries is reserved.*

**LONDON :**  
**NOVELLO AND COMPANY, LIMITED,**  
**PRINTERS.**

Transcribed  
Music  
7-30-03  
tr. to grad  
7-1-03

A. M. D. G.

C. 7. 2. 1. 1. 1.

The sign *R* - - -  $\lrcorner$  signifies *ritardando*.  
„ „ *A* - - -  $\lrcorner$  „ *accelerando*.  
„ „ *L* - - -  $\lrcorner$  „ *largamente*.



# THE KINGDOM.

## JERUSALEM.

### PRELUDE.

#### I.—IN THE UPPER ROOM.

*The Disciples and the Holy Women.*

Seek first the Kingdom of God,  
and His righteousness.

*Peter.*

Peace be multiplied unto you.

*The Disciples and the Holy Women.*

Peace;  
peace be unto thee,  
and peace be to thine helpers.

*Peter.*

“Where two or three are gathered together in  
My Name,  
there am I in the midst of them.”

*Mary, Mary Magdalene, John and Peter.*

Remember the words of the Lord Jesus,—

*The Disciples and the Holy Women.*

Jesus, the Holy One.

*John.*

“Surely they are My people”:

*The Disciples and the Holy Women.*

so He was their Saviour;

*Mary.*

For while all things were in quiet silence,  
and that night was in the midst of her swift  
course,  
Thine almighty Word leaped down from heaven  
out of Thy royal throne.

*The Disciples and the Holy Women.*

The Light of the world.

*Mary Magdalene.*

The Dayspring from on high hath visited us,  
to guide our feet into the way of peace.

*The Disciples and the Holy Women.*

The Way,  
the Truth,  
and the Life.

*John.*

Did not their heart burn within them,  
while He talked with them by the way?

*Peter.*

He took bread,  
and blessed it,  
and brake,  
and gave it to us.

*The Disciples and the Holy Women.*

The true Vine;  
the Bread of Life.

*All.*

Let them give thanks  
whom the Lord hath redeemed;  
He remembered His holy promise.

In the concord of brethren,  
in the love of neighbours,  
O praise the Name of the Lord our God.

The true Vine,  
The Bread of Life:  
He brake,  
and gave It to us.

Praise the Name of our God,  
That hath dealt wondrously with us.

Amen.

*Peter.*

Men and brethren:

it was needful that the scripture should be  
fulfilled, which the Holy Ghost spake before  
by the mouth of David concerning Judas,  
who was guide to them that took Jesus: for  
he was numbered among us, and had  
obtained part of this ministry.

*The Disciples and the Holy Women.*

“ Let his habitation be desolate,  
and let no man dwell therein,  
and his office let another take.”

*Peter.*

Wherefore of these men which have companied  
with us all the time that the Lord Jesus  
went in and out among us, must one be  
ordained to be a witness with us of His  
resurrection.

*Peter, John and the Disciples.*

Thou, Lord,  
Which knowest the hearts of all men,  
shew of these two  
the one whom Thou hast chosen,  
to take the place in this ministry  
and apostleship.

## CHORAL RECITATIVE.

They gave forth their lots :  
(The lot is cast ;  
but the whole disposing thereof  
is of the Lord).  
and the lot fell upon Matthias ;  
and he was numbered  
with the eleven Apostles.

*John, Peter, Mary, Mary Magdalene, the Disciples  
and the Holy Women.*

The Lord hath chosen you  
to stand before Him to serve Him ;  
you shall be named the Priest of the Lord.

## CHORUS.

O ye priests !  
Seemeth it but a small thing  
that God hath separated you  
to bring you near to Himself,  
to stand before the congregation  
to minister unto them ?

For it is not ye that speak,  
but the Spirit of your Father  
Which speaketh in you :  
the Lord hath chosen you ;  
ye are the messengers  
of the Lord of hosts.

It is not ye that speak,  
but the Spirit of your Father  
Which speaketh in you.

O ye priests !  
This commandment is for you.

## II.—AT THE BEAUTIFUL GATE.

THE MORN OF PENTECOST.

*Mary and Mary Magdalene.*

The singers are before the altar ;  
they make sweet melody,  
and sing the words of David,  
the sweet psalmist ;  
he beautified the feasts  
that the temple might sound from morning.

The Lord hath prepared a sacrifice ;  
the day of the First-Fruits.

This man, lame from his mother's womb,  
is carried daily to the Beautiful Gate ;

To him that is afflicted pity should be shewed ;  
let us give alms of such things as we have.

The blind and the lame came to Jesus  
in the temple,  
and He healed them,

He knew their sorrows ;  
Himself took their infirmities,  
and bare their sicknesses.

He hath looked down from the  
height of His sanctuary,  
to hear their sighing.

The service of the Lord is prepared ;  
the day of the First-Fruits :  
let us go into the house of the Lord.

## III.—PENTECOST.

IN THE UPPER ROOM.

RECITATIVE. (TENOR.)

And when the day of Pentecost was fully come,  
they were all with one accord in one place.

*The Disciples.*

When the great Lord will,  
we shall be filled  
with the Spirit of understanding.

## MYSTIC CHORUS (SOPRANOS AND CONTRALTOS).

The Spirit of the Lord shall rest upon them ;  
the spirit of wisdom and understanding.  
the spirit of counsel and might,  
the spirit of knowledge.  
Come from the four winds,  
O Spirit !

*" I will pour forth of My Spirit,  
and they shall prophesy ;  
and I will shew wonders  
in the heaven above,  
and signs on the earth beneath."*

*John.*

When the Comforter is come,  
we shall bear witness ;

*Peter.*

and speak as moved  
by the Holy Spirit.

*The Disciples.*

When the great Lord will,  
we shall be filled  
with the Spirit of understanding.

## RECITATIVE. (CONTRALTO.)

And suddenly there came from heaven a sound  
as of the rushing of a mighty wind, and it  
filled all the house where they were sitting ;  
and there appeared unto them tongues  
parting asunder, like as of fire ; and it  
sat upon each one of them :—

And they were all filled with the Holy Spirit,  
and began to speak with other tongues,  
as the Spirit gave them utterance.

*The Disciples.*

He, Who walketh upon the wings of the wind,  
shall baptize with the Holy Ghost,  
and with fire,

He, Whose ministers are flaming fire,  
shall baptize with the Holy Ghost,  
and with fire.

## MYSTIC CHORUS. (SOPRANOS AND ALTOS.)

(The Lord put forth His hand,  
and touched their mouth ;  
God hath spoken,  
who can but prophesy ?)

## RECITATIVE. (CONTRALTO.)

And there were dwelling at Jerusalem Jews,  
devout men, from every nation under  
heaven ; and when this sound was heard,  
the multitude came together, and were all  
amazed, and marvelled.

## IN SOLOMON'S PORCH.

*The People.*

Behold, are not all these which speak,  
Galilæans ?

(And how hear we, every man in our tongue,  
wherein we were born ?

*John.*

He, Who walketh upon the wings of the wind,  
hath baptized with the Holy Ghost,  
and with fire.

*The People.*

We do hear them speak in our tongues the  
wonderful works of God !

*Peter.*

He, Whose ministers are flaming fire,  
hath baptized with the Holy Ghost,  
and with fire.

*The People.*

What meaneth this ?

These men are full of new wine.

They are truly full of power,  
even the Spirit of the Lord.

They drink, and forget the law, and pervert the  
judgment.

With stammering lips  
and another tongue  
will He speak to this people.

When they heard, they trembled ;  
like men whom wine hath overcome, their  
lips quiver.

Because of the Lord,  
and because of the words of His  
holiness.

We hear them speak in our tongues ;  
what meaneth this ?

*Peter.*

(*" I have prayed for thee, that thy faith fail  
not ; and thou, when thou art converted,  
strengthen thy brethren."*)

Ye men of Judæa,  
and all ye that dwell at Jerusalem,  
be this known unto you,  
and give ear unto my words :

This is that which was spoken by the Prophet,—  
" It shall come to pass in the last days,  
saith God,

I will pour forth of My Spirit upon all flesh :  
and your sons and your daughters shall  
prophesy,  
and your young men shall see visions,  
and your old men shall dream dreams ;  
and it shall be that whosoever shall call on  
the Name of the Lord shall be saved."

Ye men of Israel, hear these words :

Jesus of Nazareth,  
a Man approved of God unto you  
by mighty works, and wonders, and signs,  
which God did by Him in the midst of you,  
as ye yourselves also know ;

Him, being delivered up by the determinate  
counsel and foreknowledge of God,  
ye, by the hand of lawless men,  
did crucify and slay :

this Jesus hath God raised up,  
whereof we are all witnesses.

CHORUS. (SOPRANOS AND CONTRALTOS.)

(The Lord put forth His hand,  
and touched their mouth ;  
God hath spoken,  
who can but prophesy ?)

*Peter.*

Therefore,  
being exalted at the right hand of God,  
and having received of the Father  
the promise of the Holy Ghost,  
He hath poured forth this,  
which ye now see and hear.

Let all the house of Israel know assuredly,  
that God hath made Him  
both Lord and Christ ;—

this Jesus Whom ye crucified.

*The People. (Tenors and Basses.)*

(" His blood be on us,  
and on our children.")

*Peter.*

Whom ye crucified.

CONTRALTO. (SOLO.)

(" Daughters of Jerusalem,  
weep not for Me,  
but weep for yourselves,  
and for your children.")

*The People.*

Men and brethren, what shall we do ?

We have denied the Holy and Righteous One,  
and asked for a murderer to be granted to us ;  
we have killed the Prince of life.

Men and brethren, what shall we do ?

*Peter.*

Repent,—  
and be baptized every one of you,  
in the Name of Jesus Christ ;  
for to you is the promise,  
and to your children,  
and to all that are afar off,  
even as many as the Lord our God  
shall call unto Him.

*The People.*

In the Name of Jesus Christ ;  
for to us is the promise,  
and to our children  
and to all that are afar off,  
even as many as the Lord our God  
shall call unto Him.

Pour upon us the Spirit of grace.

*Peter.*

In the Name of Jesus Christ.

*The People.*

Pour upon us the Spirit of grace.

*All.*

There shall be a fountain opened  
to the house of David.

In the Name of Jesus Christ :  
of His own will, God brought us forth  
by the word of truth, that we should be a  
kind of  
First-Fruits of His creatures,  
in the Name of Jesus Christ,  
Whom the God of our fathers  
hath glorified.

#### IV.—THE SIGN OF HEALING.

AT THE BEAUTIFUL GATE.

RECITATIVE. (CONTRALTO.)

Then they that gladly received his word were  
baptized,  
and continued steadfastly in the Apostles'  
teaching,  
and in Fellowship,  
in the Breaking of Bread,  
and the Prayers,  
and fear came upon every soul, and many  
wonders and signs were done by the Apostles.

The man that was lame, at the Beautiful Gate, seeing Peter and John about to go into the temple, asked to receive an alms; and Peter, fastening his eyes upon him, with John, said :—

*Peter.*

Look on us.  
Silver and gold have I none ;  
but what I have, that give I thee.  
In the Name of Jesus Christ of Nazareth,  
rise up and walk.

*The People.*

This is he which sat for alms,  
lame from his mother's womb.  
He entereth the temple,  
walking and praising God !

*Peter.*

Ye men of Israel,  
why marvel ye at this man ?  
The God of Abraham, of Isaac, and of  
Jacob,  
the God of our fathers  
hath glorified His Servant Jesus,  
Whom ye delivered up :  
by faith in His Name  
hath His Name made this man strong,  
whom ye behold and know.

*John.*

Unto you that fear His Name  
shall the Sun of righteousness arise  
with healing in His wings.  
Unto you first God, having raised up His  
Servant, sent Him to bless you, in turning  
away every one of you from your iniquities.

*Peter and John.*

Turn ye again,  
that your sins may be blotted out,  
that so there may come seasons of  
refreshing  
from the presence of the Lord.

#### THE ARREST.

RECITATIVE. (CONTRALTO.)

And as they spake, the priests and the  
Sadducees came upon them, being sore  
troubled, because they proclaimed in Jesus  
the resurrection from the dead :  
and they laid hands on them, and put them in  
ward unto the morrow ;  
for it was now eventide.

*Mary.*

The sun goeth down ;  
Thou makest darkness.  
and it is night :  
I commune with mine own heart,  
and meditate on Thee,  
in the night watches.

Blessed are ye when men shall persecute you  
for His sake.

They deliver them up to the council,  
they are hated of men  
for His Name's sake ;  
all this is come upon them :—  
some shall they kill and crucify ;  
Blessed are ye, reproached for the Name of  
Christ.

Rejoice, ye partakers of His sufferings,  
that when His glory shall be revealed  
ye may be glad also,  
with exceeding joy.

How great are Thy signs,  
how mighty are Thy wonders ;  
Who healeth all infirmities.

The Gospel of the Kingdom  
shall be preached in the whole world ;  
the Kingdom and patience,  
which are in Jesus.

The Branch of the Lord  
shall be beautiful and glorious.

Thou makest darkness,  
I meditate on Thee ;  
in the night Thy song shall be with me  
a prayer unto the God of my life.

#### V.—THE UPPER ROOM.

IN FELLOWSHIP.

*The Disciples and the Holy Women.*

The voice of joy  
is in the dwelling of the righteous :  
the stone which the builders rejected  
is become the head of the corner.

*John.*

The rulers asked :

“ By what power, or in what name, have  
ye done this ? ”

Then Peter, filled with the Holy Spirit, said :  
“ In the Name of Jesus Christ.”

*The Disciples and the Holy Women.*

In none other is there salvation :  
neither is there, under heaven,  
any other name  
wherewith we must be saved.

*Peter.*

And when they took knowledge of us that we had been with Jesus, they charged us not to speak at all, nor teach in His Name ; we cannot but speak the things we saw and heard.

*John.*

Finding nothing how they might punish us, concerning a good deed done to an impotent man, they further threatened us ; and being let go, we are come to our own company.

*The Disciples and the Holy Women.*

Lord, Thou didst make the heaven, and the earth, and the sea, and all that in them is.

The rulers gather together against the Lord and His Anointed :

Lord, behold their threatenings ; grant Thy servants to speak Thy word with all boldness, while Thou stretchest forth Thy hand to heal. Praise the Name of our God That hath dealt wondrously with us.

THE BREAKING OF BREAD.

*The Disciples and the Holy Women.*

Thou, Almighty Lord, hast given food and drink to mankind ; but to us, Thou hast vouchsafed spiritual food and drink and life eternal through Thy Servant.

*Peter.*

If any is holy ;—

*The Disciples.*

let him come.

*Peter.*

If any is not ;—

*The Disciples and the Holy Women.*

let him repent.

*Mary, Mary Magdalene, John and Peter.*

In the Name of Jesus Christ.

*John.*

Give thanks,—  
first for the Cup.

*The Disciples and the Holy Women.*

We thank Thee, our Father,  
for the Holy Vine.

*Peter.*

Give thanks,—  
for the Broken Bread.

*The Disciples and the Holy Women.*

We thank Thee, our Father,  
for the Life and Knowledge.  
As this Broken Bread  
was grain scattered upon the mountains,  
and gathered together became one,  
so may Thy Church be gathered together  
from the bounds of the earth  
into Thy Kingdom.

THE PRAYERS.

*All.*

Our Father,  
Which art in Heaven,  
hallowed be Thy Name ;  
Thy Kingdom come,  
Thy will be done on earth  
as it is in Heaven.  
Give us this day our daily bread ;  
and forgive us our trespasses,  
as we forgive them that trespass against,  
and lead us not into temptation,  
but deliver us from evil :  
for Thine is the Kingdom,  
the power,  
and the glory ;  
for ever and ever,  
Amen.

*John.*

Ye have received the Spirit of adoption,

*Peter.*

whereby we cry, Abba,—

*Men.*

Father.

*All.*

Thou, O Lord, art our Father,  
our Redeemer,  
and we are Thine.

CHORUS (

RECT. (

CHORUS (

RECT. (

CHORUS (

TUTTI .

RECT. (

CHORUS (

RECT. (

CHORUS (

SOLO .

CHORUS .

SOLO (M

SOLO (M

SOLO (M

SOLO (M

RECT. 1

CHORUS

MYSTIC (

SOLO (Jo

SOLO (Pe

MYSTIC (

RECT. C

CHORUS (

MYSTIC (

RECT. C

THE BLESSED VIRGIN	...	...	...	...	<i>Soprano.</i>
MARY MAGDALENE	...	...	...	...	<i>Contralto.</i>
ST. JOHN	...	...	...	...	<i>Tenor.</i>
ST. PETER	...	...	...	...	<i>Bass.</i>

## JERUSALEM.

### PRELUDE.

#### I.—IN THE UPPER ROOM.

	PAGE
CHORUS ( <i>The Disciples and the Holy Women</i> ) ... Seek first the Kingdom ...	9
RECIT. ( <i>Peter</i> ) ... Peace be multiplied unto you...	12
CHORUS ( <i>The Disciples and the Holy Women</i> ) ... Remember the words of the Lord Jesus ...	13
RECIT. ( <i>Peter</i> ) ... He took bread ...	20
CHORUS ( <i>The Disciples and the Holy Women</i> ) ... The true Vine ...	20
TUTTI ... (Let them give thanks whom the Lord hath redeemed ...)	21
-----	
RECIT. ( <i>Peter</i> ) ... Men and brethren ...	38
CHORUS ( <i>The Disciples and the Holy Women</i> ) ... Let his habitation be desolate ...	34
RECIT. ( <i>Peter</i> ) ... {Wherefore of these men which have accompanied with us ...}	35
CHORUS ( <i>The Disciples</i> ) ... {Thou, Lord, Which knowest the hearts of all men ...}	36
SOLO ... {They gave forth their lots ...}	39
SOLO ... The Lord hath chosen ...	42
-----	
CHORUS... O ye priests! ...	47

#### II.—AT THE BEAUTIFUL GATE.

##### THE MORN OF PENTECOST.

SOLO ( <i>Mary</i> ) ... {The singers are before the altar; they make sweet melody ...}	56
SOLO ( <i>Mary Magdalene</i> ) ... This man, lame from his mother's womb ...	58
SOLO ( <i>Mary</i> ) ... The blind and the lame came to Jesus ...	60
SOLO ( <i>Mary Magdalene</i> ) ... The service of the Lord is prepared ...	61

#### III.—PENTECOST.

##### IN THE UPPER ROOM.

RECIT. TENOR ... And when the day of Pentecost was fully come	68
CHORUS ( <i>The Disciples</i> ) ... When the great Lord will ...	64
MYSTIC CHORUS ( <i>Sopranos and Contraltos</i> ) ... The Spirit of the Lord shall rest upon them	65
SOLO ( <i>John</i> ) ... When the Comforter is come ...	68
SOLO ( <i>Peter</i> ) ... And speak as moved by the Holy Spirit ...	69
MYSTIC CHORUS ... I will pour forth of My Spirit ...	70
-----	
RECIT. CONTRALTO ... And suddenly there came from heaven a sound	78
CHORUS ( <i>The Disciples</i> ) ... He, Who walketh upon the wings of the wind	78
MYSTIC CHORUS ... (The Lord put forth His hand) ...	80
RECIT. CONTRALTO ... And there were dwelling at Jerusalem ...	81

IN SOLOMON'S PORCH.

	PAGE
CHORUS ( <i>The People</i> )... ..	Behold, are not all these ... .. 82
SOLO ( <i>John</i> ) ... ..	He, Who walketh upon the wings of the wind 85
CHORUS ( <i>The People</i> )... ..	What meaneth this? ... .. 85
SOLO ( <i>Peter</i> ) ... ..	He, Whose ministers are flaming fire ... 89
CHORUS ( <i>The People</i> )... ..	With stammering lips ... .. 92
RECIT. ( <i>Peter</i> ) ... ..	"I have prayed for thee, that thy faith fail not" 96
SOLO ... ..	Ye men of Judæa ... .. 97
CHORUS ( <i>The People</i> )... ..	(His blood be on us) ... .. 108
SOLO, CONTRALTO ... ..	(Daughters of Jerusalem) ... .. 104
CHORUS ( <i>The People</i> )... ..	Men and brethren, what shall we do? ... 105
SOLO ( <i>Peter</i> ) ... ..	Repent, and be baptized ... .. 108
CHORUS ( <i>The People</i> )... ..	In the Name of Jesus Christ ... .. 109
TUTTI (SOLO AND CHORUS) ... ..	The First-Fruits ... .. 115

IV.—THE SIGN OF HEALING.

AT THE BEAUTIFUL GATE.

RECIT., CONTRALTO ... ..	Then they that gladly received his word ... 125
RECIT., CONTRALTO ... ..	The man that was lame, at the Beautiful Gate 127
SOLO ( <i>Peter</i> ) ... ..	Look on us ... .. 128
CHORUS ( <i>The People</i> )... ..	This is he which sat for alms... .. 129
SOLO ( <i>Peter</i> ) ... ..	Ye men of Israel ... .. 182
SOLO ( <i>John</i> ) ... ..	Unto you that fear His Name ... .. 184
DUET ( <i>Peter and John</i> ) ... ..	{ Turn ye again, that your sins may be blotted } out ... .. 187

THE ARREST.

RECIT. CONTRALTO ... ..	And as they spake ... .. 189
RECIT. CONTRALTO ... ..	It was now eventide ... .. 140
—	
SOLO ( <i>Mary</i> ) ... ..	The sun goeth down ... .. 141

V.—THE UPPER ROOM.

IN FELLOWSHIP.

CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	The voice of joy ... .. 151
RECIT. ( <i>John</i> ) ... ..	The rulers asked ... .. 158
CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	In none other is there salvation ... .. 154
RECIT. ( <i>Peter</i> ) ... ..	And when they took knowledge of us ... 156
RECIT. ( <i>John</i> ) ... ..	Finding nothing how they might punish us .. 157
CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	Lord, Thou didst make the heaven ... .. 158

THE BREAKING OF BREAD.

CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	Thou, Almighty Lord ... .. 168
RECIT. ( <i>Peter</i> ) ... ..	If any is holy; ... .. 171
CHORUS ( <i>The Disciples</i> ) ... ..	Let him come ... .. 171
RECIT. ( <i>John</i> ) ... ..	Give thanks; first for the Cup ... .. 178
CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	We thank Thee ... .. 178
TUTTI ... ..	{ As this Broken Bread was grain scattered } upon the mountains ... .. 175

THE PRAYERS.

TUTTI ... ..	OUR FATHER ... .. 179
SOLO ( <i>John</i> ) ... ..	Ye have received ... .. 184
TUTTI ... ..	Thou, O Lord, art our Father, our Redeemer 184



# THE KINGDOM.

## JERUSALEM.

### PRELUDE.

Edward Elgar, Op. 51.

*Allegro maestoso.* ♩ = 144.

*L*

PIANO.

*p* *cresc. molto* *ff*

*f* *a tempo* *sf*

*sfp* *cresc.*

*Ped.* *sonors*

12286

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

First system of musical notation. Treble and bass staves with piano accompaniment. Includes dynamic marking *ff*, pedaling instruction *Ped.*, and a performance asterisk *\**.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *ff*, pedaling instruction *Ped.*, and a performance asterisk *\**.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *sfp*, *fsf*, and *sfp*.

A - - - - - 2

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *f*, *ffsf*, *sf*, and *p*.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *ff dim. molto* and *ppp*.

First system of musical notation. The upper staff contains a melodic line with trills and slurs, marked with a '3' indicating a triplet. The lower staff provides harmonic accompaniment. Dynamics include *cresc.* and *f*. Pedal markings are present: *Ped. \* Ped. \* simile*.

Second system of musical notation. The upper staff features a complex melodic passage with many trills and slurs, marked with a '3' for a triplet. The lower staff has a rhythmic accompaniment. Dynamics include *ff* and *ffz*. A *L* (Lento) marking is indicated above the system.

Third system of musical notation. The upper staff has a melodic line with slurs and dynamics *dim.*, *p*, and *pp*. The lower staff has a rhythmic accompaniment with dynamics *ffz* and *pp*. Tempo markings include *poco rit.* and *a tempo (♩ = ♩)*.

Fourth system of musical notation. The upper staff has a melodic line with slurs and dynamics *pp*. The lower staff has a rhythmic accompaniment with dynamics *pp*.

Fifth system of musical notation. The upper staff has a melodic line with slurs and dynamics *cresc.* and *f*. The lower staff has a rhythmic accompaniment with dynamics *cresc.* and *f*. A *4* marking is present at the beginning of the system. Above the system, there are markings *A* and *R* with dashed lines.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with one flat and a 4/4 time signature. It includes a *dim.* marking and a fermata over the final measure.

5 *poco più tranquillo*

Musical score system 2, featuring a grand staff. It includes dynamic markings *pp*, *ppp*, and *dim.*

Musical score system 3, featuring a grand staff. It includes a *poco rit.* marking.

6 *Andante. ♩ = 66.*  
*dolce e solenne*

Musical score system 4, featuring a grand staff. It includes a *pp* marking and a fermata over the final measure.

Musical score system 5, featuring a grand staff. It includes a fermata over the final measure.

Musical score system 1, measures 7-8. The system features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A fermata is placed over the first measure of the system. The number '7' is written above the first measure. The word 'ten.' (tension) is written above the notes in the second and fourth measures.

Musical score system 2, measures 9-12. The system continues the piece with similar melodic and harmonic textures. The word 'ten.' is written above the notes in the first, third, and fifth measures. Dynamic markings include 'poco cresc.' in the first measure, 'dim.' in the second, and 'pp' in the third. A fermata is placed over the first measure of the system.

Musical score system 3, measures 13-16. The system begins with a fermata over the first measure, followed by the tempo marking 'L.' and the instruction 'maestoso ed espress.' above the staff. The number '8' is written above the first measure. Dynamic markings include 'cresc.' in the first measure, 'sonore' in the second, 'p' in the third, and 'cresc.' in the fourth. A 'Ped.' (pedal) marking is present in the second measure. The system concludes with a fermata over the final measure.

Musical score system 4, measures 17-20. The system features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The number '9' is written above the first measure. Dynamic markings include 'f' in the second measure and 'ff' in the third. The system concludes with a fermata over the final measure.

Musical score system 5, measures 21-24. The system features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The number '9' is written above the first measure. A dynamic marking of 'ff' is present in the second measure. The system concludes with a fermata over the final measure.

sf *ff* *cresc.*

*a tempo molto espress.* *L.* *poco rit.* 10 *più lento rit.*

*p subito* *pp* *mfp* *dolciss.*

*A.* *a tempo* *ten.* *L.*

*mf* *f* *dim.*

*rit.* *più lento* *dolciss.*

*pp* *pp* *mfp*

*A.* *R*

*ton.* *ton.* *p <-> p <->*

11 Moderato.  $\text{♩} = 72.$

*p dolce* *con Ped.* *ten.* *espress.* *cresc.* *ten.*

*appassionato* *f* *stringendo* *cresc.*

*sf* *ff largamente* *rit.* *dim. molto* *pp* *a tempo* *dolciss.* 12

*mf* *cresc.* *f*

*espress. dim.* *pp* *dim.* *ppp* *R. - - -*

*il basso sempre pp*

13

musical score for measure 13, featuring piano and bass staves with dynamic markings *cresc.*, *pp*, and *ten.*, and the instruction *con Ped.*

14

musical score for measure 14, featuring piano and bass staves with dynamic marking *pp*.

*dim.*

*espress.*

*sempre pp*

15

musical score for measure 15, featuring piano and bass staves with dynamic markings *dim.* and *pp*.

*rit.*



I.

IN THE UPPER ROOM.

THE DISCIPLES AND THE HOLY WOMEN.

16

*Moderato.*

MARY.

*f semplice*

*sf*

MARY MAGDALENE.

*f semplice*

*sf*

JOHN.

*f semplice*

*sf*

PETER.

*f semplice*

*sf*

SOLI.

Seek first the King-dom of God, and His right - eous -

Seek first the King-dom of God, and His right - eous -

Seek first the King-dom of God, and His right - eous -

Seek first the King-dom of God, and His right - eous -

16 *Moderato.*

Soprano.

*f semplice*

*sf*

Alto.

*f semplice*

*sf*

Tenor.

*f semplice*

*sf*

Bass.

*f semplice*

*sf*

CHORUS.

Seek first the King-dom of God, and His right - eous -

Seek first the King-dom of God, and His right - eous -

Seek first the King-dom of God, and His right - eous -

Seek first the King-dom of God, and His right - eous -

16 *Moderato.* ♩ = 78.

Piano accompaniment for the final section of the score, measures 16-19. It features a right-hand melody and a left-hand bass line. The music is in 4/4 time and includes dynamic markings such as 'f' and 'sf'.

17 *colla parte* *a tempo* *L* *pp*

*p* *A* *ness.* *Peace;*

*p* *ness.* *Peace;*

*p* *ness.* *Peace;*

*Recit.* *a tempo* *pp*

*p* *ness.* *Peace be mul-ti-plied un - to you.*

17 *L* *pp*

*p* *A* *ness.* *Peace;*

*p* *ness.* *Peace;*

*p* *ness.* *Peace;*

*p* *ness.* *Peace;*

17 *a tempo* *L* *pp* *dim.*

*pp* *colla parte* *pp* *dim.*

*a tempo* **18** *Andante.*

*p* *dim.*

peace be un-to thee.

*p* *dim.*

peace be un-to thee.

*p* *dim.*

peace be un-to thee.

*a tempo* **18** *Andante.*

*p* *dim.* *pp*

peace be un-to thee, and peace be to thine help - - -

*p* *dim.* *pp*

peace be un-to thee, and peace be to thine help - - -

*p* *dim.* *pp*

peace be un-to thee, and peace be to thine help - - -

*p* *dim.* *pp*

peace be un-to thee, and peace be to thine help - ers.

*a tempo* **18** *Andante.* ♩ = 54.

*p* *dim.* *pp*

*dolce e molto pp tranquillo*

- ers.

- ers.

- ers.

*cresc.* *dolce* *pp*

*L* *ten.*

PETER.

19

Recit.

*solenne*

*p*

'Where

*R.* *ppp* *colla parte*

*A.* *dolce*

two or three are gathered to- geth- er in My Name, there am I

*R.* *A.*

MARY.

20 *più lento*  
*pp* *legatiss.*

Remem-ber the words of the Lord

MARY MAGDALENE.

*pp* *legatiss.*

Re-mem - - ber the words of the Lord Je -

JOHN.

*pp* *legatiss.*

Re-mem - - ber the words of the Lord Je -

*R.*  
*pp*  
in the midst of them!

Re-mem-ber the words of the

20 *più lento*

*ppp*

Je -

*ppp*

Je -

*ppp*

Je -

*ppp*

Je -

20 *più lento*  $\text{♩} = 42.$   
*ppp* *legatiss.*

*ppp* *legatiss.* *ppp*

SOLI.

CHORUS.

*R.* ----- *Quasi Allegretto.*

*ppp* *dim.*

Je - sus, the Ho - - ly One. —

*ppp* *dim.*

- - sus, the Ho - - ly One. —

*ppp* *dim.* *p semplice*

- - sus, the Ho - - ly One. — 'Sure-ly they are My peo-ple:'

*ppp* *dim.*

Lord Je - sus, the Ho - - ly One. —

*R.* ----- *Quasi Allegretto.*

*dim.*

- - sus, the Ho - - ly One. —

*dim.*

- - sus, the Ho - - ly One. —

*dim.*

- - sus, the Ho - - ly One. —

*dim.*

- - sus, the Ho - - ly One. —

*R.* ----- *Quasi Allegretto. ♩ = 80.*

*dim.* *pp*

21 *semplice*

*poco più animato*

*p* *p*  
 so He was their Sa - vour; For while all things

*semplice*

*p*  
 so He was their Sa - vour;

*semplice*

*p*  
 so He was their Sa - vour;

21

*pp semplice*

*poco più animato*

*pp* *pp*  
 so He was their Saviour; He was their

*pp semplice*

*pp*

so He was their Saviour; He was their

*pp semplice*

*pp*

so He was their Saviour; He was their

*pp semplice*

*pp*

so He was their Saviour; He was their

21

*poco più animato*

*pp* *pp*  
 Musical accompaniment for piano with lyrics: so He was their Saviour; He was their

*A* -----

— were in quiet si-lence, , and that night was in the midst of her swift

*A* -----

Sa-viour;

Sa-viour;

Sa-viour;

Sa-viour;

*A* -----

*pp*



*L* - - - - -

*cresc.*

course, Thine al- - - - - might -

*L* - - - - -

*A* - - - - -

- - - y Word - - - - - leap-ed down from hea-ven out of Thy

*A* - - - - -

22 *fo.*

roy - al throne.

*Maestoso.*

The Light of the world, the Light

The Light of the world, the Light

The Light of the world, the Light of the world, the Light

The Light of the world, the Light of the world, the Light

22 *Maestoso.*  $\text{♩} = 78.$

*f* *f* *p espress.*

MARY MAGDALENE. *tranquillo*

The Day-spring from on high hath vis - - it-ed us, to  
*dim. pp*  
 of the world.  
*dim. pp*  
 of the world.  
*dim. pp*  
 of the world.  
*dim. pp*  
 of the world.

*tranquillo*  
*dim. pp*

*dolce* 23 *A. - - - - -*  
 guide our feet in-to the way of peace. *A. - - - - -*

*mf cresc.*  
 The Way, — the  
*mf cresc.*  
 The Way, — the  
*mf cresc.*  
 The Way, — the

23 *A. - - - - -*

*pp* *mf* *cresc.*

*p* *cresc.* *dim.*  
 The Way, the Truth, and the Life; — the Truth, and the  
*f* *p* *cresc.* *dim.*  
 Truth, and the Life; — the Way, the Truth, and the Life; — the Truth, and the  
*f* *p* *cresc.* *dim.*  
 Truth, and the Life; — the Way, the Truth, — and the  
*f* *p* *cresc.* *dim.*  
 Truth, and the Life; the Way, — the Way, the Truth, and the

R. --- 24

**JOHN.** *mf* *f*  
 Did not their heart burn — with - in them while He  
*R. ---*  
*p* *pp*  
 Life. —  
*p* *pp*  
 Life. —  
*p* *pp*  
 Life. —  
*p* *pp*  
 Life. —

R. --- 24

*pp*  
 Ped.

talked with them by the way? *L*

*molto più lento*  
PETER. *p solenne*

He took bread, and blessed it, and

*molto più lento* ♩ = 50.

brake, and gave it to us.

**CHORUS.**

26 *a tempo* *p* *mf* *A*

The true Vine; The Bread of Life.

The true Vine; The Bread of Life.

The true Vine; The Bread of Life.

The true Vine; The Bread of Life.

26 *a tempo* ♩ = 72.

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

A. - - - 27 *Allegretto.*

*mf* Let them give thanks whom the Lord hath re - deem - - ed:  
*mf* Let them give thanks whom the Lord hath re - deem - - ed:  
*mf* Let them give thanks whom the Lord hath re - deem - - ed:  
*mf* Let them give thanks whom the Lord hath re - deem - - ed:

A. - - - 27 *Allegretto.* ♩ = 96.

♩ = 84.

*fsf* *f*

SOLI.

*MARY.* *mf* He re-membered, He re-membered His ho-ly prom - - - *dolce*  
*MARY MAGDALENE.* *mf* He re-membered, He re-membered His ho-ly prom - - - *dolce*  
*JOHN.* *mf* He re-membered, He re-membered His ho-ly prom - - - *dolce*  
*PETER.* *mf* He re-membered, He re-membered His ho-ly prom - - - *dolce*

*dim. p pp p*

28

- ise.  
- ise.  
- ise.  
- ise.

28

CHORUS.

*p* He re-mem-bered, He remembered His ho-ly prom - - - *dolce*  
*p* He re-mem-bered, He remembered His ho-ly prom - - - *dolce*  
*p* He re-mem-bered, He remembered His ho-ly prom - - - *dolce*  
*p* He re-mem-bered, He remembered His ho-ly prom - - - *dolce*

28

*pp* *p*

29

*p* In the con - - cord of brethren,

*p* In the concord of brethren,

*p* In the con - - - cord of brethren,

*p* In the concord of brethren,

29

- ise.

- ise.

*semplice*  
*p* In the concord of

*semplice*  
*p* In the concord of

29

*pp dolce* *dolce e semplice*

*p semplice* in the concord of breth - ren, *cresc.* in the love of

*p semplice* in the concord of breth - ren, *cresc.* in the love of

*p semplice* in the concord of breth - ren, *cresc.* in the love, the love of

*p semplice* in the concord of breth - ren, *cresc.* in the love of

*p semplice* In the love of neigh-bours,

*p semplice* In the love of neigh-bours,

breth - ren, in the love of neigh-bours,

breth - ren, in the love of neigh-bours,

*cresc.*



*f* neigh - bours, *mf* in the concord of brethren, *f* in the  
*f* neigh - bours, *mf* in the concord of brethren, *f* in the  
*f* neigh - bours, *mf* in the concord of brethren, *f* in the  
*f* neigh - bours, *mf* in the concord of brethren, *f* in the

*f* O praise the Name of the Lord

*f* O praise the Name of the Lord our God,

Musical score for piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes a dynamic marking of *f* and various musical notations such as slurs, ties, and accidentals.

30

love of neigh - bours; in the *mf*

love, the love of neigh - bours; in the *dim.* *mf*

love of neigh - - bours; in the con-cord of brethren; in the *dim.* *mf*

love, in the love of neigh - bours; in the *dim.* *mf*

30

O praise the Name of the Lord our God, *f*

our God, *mf*

O praise the Name of the Lord, *f*

30

*mf*

con-cord of breth-ren, O praise the Name of the Lord; *dim.*

con-cord of breth-ren, O praise the Name of the Lord; *dim.*

con-cord of breth-ren, O praise the Name of the Lord; *dim.*

con-cord of breth-ren, O praise the Name of the Lord; *dim.*

*ff* O praise the Name of the Lord, the Lord our God; *dim.* *p*

*ff* O praise the Name of the Lord, O praise the Name of the *dim.* *p*

*ff* O praise, O praise the Name of the Lord, the Lord *dim.* *p*

*ff* O praise the Name of the Lord, the Name of the Lord *dim.* *p*

*ff* *dim.* *p*

31 *L* - - - - - *ff* *allargando*

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

The true Vine, — The Bread of Life, —

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

The true Vine, — The Bread of Life, —

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

The true Vine, — The Bread of Life, —

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

The true Vine, — The Bread of Life, —

31 *L* - - - - - *ff* *allargando*

*p* *cresc.* *ff*

The true Vine, — The Bread of Life, —

*p* *cresc.* *ff*

Lord; — The true Vine, — The Bread of Life, —

*pp* *p* *cresc.* *ff*

— our God; The true Vine, — The Bread of Life, —

*pp* *p* *cresc.* *ff*

— our God; The true Vine, — The Bread of Life, —

31 *L* - - - - - *ff* *allargando*

*pp* *cresc.* *ff*

*dim.*  
 — The Bread of Life: He brake and gave It to  
*dim.* *p*

*dim.*  
 — The Bread of Life: He brake and gave It to  
*dim.* *p*

*dim.*  
 — The Bread of Life: He brake and gave It to  
*dim.* *p*

*dim.*  
 — The Bread of Life: He brake and gave It to  
*dim.* *p*

*dim.*  
 — The Bread of Life: He brake and gave It to  
*dim.* *p*

*dim.*  
 — The Bread of Life: He brake and gave It to  
*dim.* *p*

*dim.*  
 — The Bread of Life: He brake and gave It to  
*dim.* *p*

*dim.*  
 — The Bread of Life: He brake and gave It to  
*dim.* *p*

*p* *dim.*

32 *poco più lento*  
*a tempo*

us. \_\_\_\_\_

us. \_\_\_\_\_

us. \_\_\_\_\_

us. \_\_\_\_\_

32 *poco più lento*  
*a tempo*

us. \_\_\_\_\_ Praise the Name of our God, That hath dealt

us. \_\_\_\_\_ Praise the Name of our God, That hath dealt

us. \_\_\_\_\_ Praise the Name of our God, That hath dealt

us. \_\_\_\_\_ Praise the Name of our God, That hath dealt

32 *poco più lento* ♩ = 88.  
*a tempo*

*F* *dim.* *pp*

33

R - - - - -

*a tempo*

Musical score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "A - - - - -". The score includes dynamic markings *p* and *A*. The tempo is marked *a tempo*. The music features a melodic line with a fermata over the first measure.

33

R - - - - -

*a tempo*

Musical score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "won - drous - -ly with us.". The score includes dynamic markings *ppp* and *A*. The tempo is marked *a tempo*. The music features a melodic line with a fermata over the first measure.

33

R - - - - -

*a tempo* ♩ = 92.

Musical score for piano accompaniment. The score includes dynamic markings *p* and *ppp*. The tempo is marked *a tempo* with a metronome marking of ♩ = 92. The music features a complex rhythmic pattern with a fermata over the first measure.

*rit. 34 poco più lento*

- men.  
- men.  
- men.  
- men.

*pp rit. 34 poco più lento*  
- men.  
*pp*  
- men.  
*pp*  
- men.  
*pp*  
- men.

*rit. 34 poco più lento*  
*pp*  
*p*  
*pp*  
Ped.

*lento espress.*  
*pp*  
*dim.*  
*rit.*



35 *con dignità* ♩ = circa 80.  
PETER. Recit.

*mf* *parlando*

Men and breth-ren: it was need-ful — that the scrip-ture should be ful-

*colla parte*

*a tempo*

- fill - ed, which the Ho - ly Ghost spake be - fore — by the mouth of

*a tempo*

36

Da-vid concern- ing Ju - das, — who was guide to them that took

*ppp*

R - - -

Je - sus: for he was numbered a-mong

*p* *cresc.* *Quasi in tempo dolce*

*sfp* *Quasi in tempo*

rit.

us, and had obtain-ed

part of this min - is - try.

L. - - - - -

rit.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "us, and had obtain-ed part of this min - is - try." The piano accompaniment consists of two staves with various musical notations.

*poco più lento*

THE DISCIPLES and THE HOLY WOMEN.

Soprano.

"Let his ha - bi - ta - tion be des - o - late,

and let no man dwell there -

Alto.

"Let his ha - bi - ta - tion be des - o - late,

and let no man dwell there -

Tenor.

"Let his ha - bi - ta - tion be des - o - late,

and let no man dwell there -

Bass.

"Let his ha - bi - ta - tion be des - o - late,

and let no man dwell there -

*poco più lento* = 63.

Musical score for the chorus section, including vocal lines for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The vocal lines are marked with dynamics like *p* and *pp*, and include the lyrics "Let his ha - bi - ta - tion be des - o - late, and let no man dwell there -". The piano accompaniment features chords and melodic lines.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines are marked with dynamics like *p*, *cresc.*, and *dim.*, and include the lyrics "- in, and his of - fice let an - oth - - er". The piano accompaniment continues with chords and melodic lines.

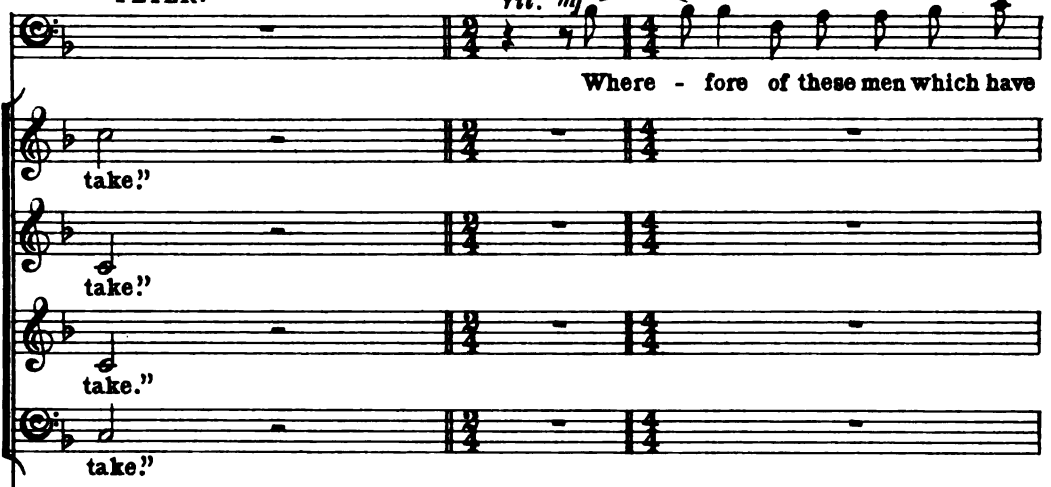
38 PETER.

Recit.

rit. mf

,

Where - fore of these men which have  
take."  
take."  
take."  
take."



38 ♩ = circa 80.

rit.

*mf* *pp colla parte*



L. - - - - - *Quasi in tempo*

*p dolciss.*

com-pan-led with us all the time that the Lord Je - sus went  
L. - - - - - *pp* (♩ = 88.)



39

cresc.

L. - - - - -

in and out a - - mong us, must one be or-dain - ed to be a  
L. - - - - - *colla parte*



*cresc.* *A* *f* *molto L.*

wit - ness with us of His res - ur -

(♩ = 80.)

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

*A* *ff* *sf*

- rec - - tion.

*Ped.* *sf* *Ped.*

*dim. molto* *rit.* *p*

**41** *Andante.*  
THE DISCIPLES.

**CHORUS.**

Tenor I.  
Thou, Lord, Which knowest the hearts of all men,

Tenor II.  
Thou, Lord, Which knowest the hearts of all men,

Bass I.  
Thou, Lord, Which knowest the hearts of all men,

Bass II.  
Thou, Lord, Which knowest the hearts of all men,

Thou, Lord, Which knowest the hearts of all men,

**41** *Andante.* ♩ = 68.

*pp*

*sva bassa*

shew of these two the one whom Thou hast cho-sen,

shew of these two the one whom Thou hast cho-sen,

shew of these two the one whom Thou hast cho-sen,

shew of these two the one — whom Thou hast cho-sen,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "shew of these two the one whom Thou hast cho-sen,". The piano part includes dynamic markings such as *p* and *mf*, and a fermata over the final note.

to take the place — in this min-is-try and a - pos-tle - ship.

to take the place — in this min-is-try and a - pos-tle - ship.

to take the place in this min-is-try and a - pos-tle - ship.

to take the place in this min-is-try and a - pos-tle - ship.

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "to take the place — in this min-is-try and a - pos-tle - ship." The piano part includes dynamic markings such as *p* and *mf*, and a fermata over the final note.

42 JOHN.

**SOLI.**

Thou, Lord, Which know - est the hearts of

PETER. *mf*

Thou, Lord, Which know - est the hearts of

Tenor I. *f* *p*

Tenor II. *f* *p*

Thou, Lord, Which know - est the hearts of

**CHORUS.**

Bass I. *f* *p*

Thou, Lord, Which know - est the hearts of

Bass II. *f* *p*

Thou, Lord, Which know - est the hearts of

Thou, Lord, Which know - est the hearts of

42

all men, shew of these two the one whom Thou hast cho - sen,

all men, shew of these two the one whom Thou hast cho - sen, *pp subito*

all men, shew of these two the one whom Thou hast *pp subito*

all men, shew of these two the one whom Thou hast *pp subito*

all men, shew of these two the one whom Thou hast *pp subito*

all men, shew of these two the one whom Thou hast

43 *poco più mosso*

the one whom Thou hast cho-sen. —

the one whom Thou hast cho-sen. —

cho-sen. —

cho-sen. —

cho-sen, whom Thou hast cho-sen. —

cho-sen, whom Thou hast cho-sen. —

43 *poco più mosso* ♩ = 92.

*legatiss.*

*ppp*

**CHORUS.**

Soprano. *p*

Alto. *p*

Tenor. *p*

Bass. *p*

They gave forth their lots:

They gave forth their lots:

They gave forth their

They gave forth their

*sf*

44

(The lot is cast; but the whole dis-  
 lots:  
 lots:

44

*sfp* *sfp*

-posing thereof \_\_\_\_\_ is of the Lord.)  
 (The whole dis - pos - ing is  
 (The whole dis - pos - ing is

*sfp*  
*cresc.*



45

and the lot

of the Lord.)

of the Lord.)

and the lot

*dim.*

*dim.*

*P*

*P*

45

*sfp*

*dim. molto*

*mf*

*pp*

Mat - thi - as; and he was

fell up - on Mat - thi - as; and he was

Mat - thi - as; and he was

fell up - on Mat - thi - as; and he was

*mf*

*cresc.*

*mf*

*mf*

*cresc.*

*mf*

*P*

*P*

*P*

*P*

*cresc.*

*mf*

*dim.*

*P*

R. ----- MARY.

A. -----

SOLI.

MARY MAGDALENE.

JOHN.

A. -----

The Lord hath cho - - sen

PETER.

R. -----

A. -----

num-bered with the e - lev - en A-pos-tles.

CHORUS.

num-bered with the e - lev - en A-pos-tles.

num-bered with the e - lev - en A-pos-tles.

num-bered with the e - lev - en A-pos-tles.

R. -----

A. -----

*mf*

SOLI.

*R.* - - - - - *mf*

The Lord, — hath cho-sen you to stand be-fore —

*mf*

The Lord, the Lord hath cho-sen

*R.* - - - - - *mf*

you to stand be - fore — Him; The

(♩ = 88.)

*cresc.* *mf*

SOLI.

Him; The

you to stand be-fore Him to serve Him;

Lord — hath cho - sen you to stand be-fore —

*mf*

The Lord, the Lord hath cho - sen

47

SOLI.

Lord, the Lord hath cho - sen you, the

the Lord hath cho - sen you,

Him, the Lord hath cho - sen

you, the Lord hath

47

CHORUS.

*cresc.*  
You shall be nam-ed the Priest of the

*cresc.*  
You shall be nam-ed the Priest of the Lord,

*cresc.*  
You shall be nam-ed the Priest of the

*cresc.*  
You shall be nam-ed the Priest of the Lord,

47

*cresc.*

A - - - - -

Lord, the Lord hath cho - sen you to stand be - fore Him to

to stand — be - fore Him to

you to stand — be - fore Him, be - fore Him to

cho - sen you to stand be - fore Him to

A - - - - -

Lord, the Lord hath cho - sen you to stand be - fore Him to

you shall be named the Priest of the Lord, He hath cho - - - sen

Lord to stand — be - fore Him to

you shall be named the Priest of the Lord, He hath cho - sen you to

A - - - - -

*sf*

*stringendo*

serve Him. \_\_\_\_\_

serve Him. \_\_\_\_\_

serve Him. \_\_\_\_\_

serve Him. \_\_\_\_\_

*stringendo*

serve Him. \_\_\_\_\_

you. \_\_\_\_\_

serve Him. \_\_\_\_\_

serve Him. \_\_\_\_\_

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

*stringendo*

CHORUS.

48

*molto stringendo*

Soprano: *f* *A* O ye priests! O ye  
 Alto: *f* *A* O ye priests! O ye  
 Tenor: *f* *A* O ye priests! O ye  
 Bass: *f* *A* O ye priests! O ye

48 ♩ = 108.

*molto stringendo*

Right hand: *f* *A* *sf* *molto stringendo*  
 Left hand: *f* *A* *sf*

*Allegro. martellato*

Soprano: *sf* priests! Seem-eth it but a small thing that  
 Alto: *sf* priests! Seem-eth it but a small thing that  
 Tenor: *sf* priests! Seem-eth it but a small thing that  
 Bass: *sf* priests! Seem-eth it but a small thing that

*Allegro. ♩ = 120.*

Right hand: *ff* *sf* *ff* *sf*  
 Left hand: *ff* *sf* *ff* *sf*

L . . . . .

God hath sep-a - ra - ted you to bring you near to Him -

God hath sep-a - ra - ted you to bring you near to Him -

God hath sep-a - ra - ted you to bring you near to Him -

God hath sep-a - ra - ted you to bring you near to Him -

L . . . . .

*ffz* *Nobilmente*

- self, to stand be-fore the con - gre-ga - tion

*ffz*

- self, to stand be-fore the con - gre-ga - tion

*ffz*

- self, to stand be-fore the con - gre-ga - tion

*ffz*

- self, to stand be-fore the con - gre-ga - tion

*Nobilmente*

*ffz*



to min-is-ter un - to them? O ye priests!

to min-is-ter un - to them? O ye priests!

to min-is-ter un - to them? O ye priests!

to min-is-ter un - to them? O ye priests!

*pp non legato* For it is not ye that speak, *pp* not ye that speak, but the *dim.*

*pp non legato* For it is not ye that speak, *p* O ye

*pp non legato* O ye priests! *ppp* the

*pp non legato* For it is not ye that speak, *pp* not ye that speak, but the *dim.*

*p* *pp* *espress.*

L. - - - - - *dim.*

Spir - - - it of your Fa-ther, Which speaketh in you:—  
 priests! O ye priests!  
 Spir - - - it of your Fa-ther, Which speaketh in you:—  
 Spir-it, O ye priests, Which speaketh in you:—

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

L. - - - - -

— Seemeth it but a small thing that God hath sep-a-ra - ted you tobring you  
 — Seemeth it but a small thing that God hath sep-a - ra - ted you tobring you  
 — Seemeth it but a small thing that God hath sep-a-ra - ted you tobring you  
 — Seemeth it but a small thing that God hath sep-a-ra - ted you to bring you

*cresc.* *A* *cresc.* *A* *cresc.* *A* *cresc.* *A*

*cresc.*

*ffz*  
 near to Him- -self to stand be-fore the

*ffz*  
 near to Him- -self to stand be-fore the

*ffz*  
 near, near to Him- -self to stand be-fore the

*ffz*  
 near, near to Him- -self?

51

con - gre-ga- -tion? ye are the

con - gre-ga- -tion? ye are the

con - gre-ga- -tion? The Lord hath chosen you: ye are the

The Lord hath chosen you: ye are the

51

*cresc.*

*f*

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

52

mes - sen - gers of the Lord, of the  
 mes - sen - gers of the Lord, ye are the mes - sengers of the  
 mes - sen - gers of the Lord, of the  
 mes - sen - gers of the Lord, ye are the mes - sengers of the

52 (♩ = 84.)  
 sf

Lord, of the Lord of  
 Lord, ye are the mes - sengers of the Lord, the Lord of  
 Lord, of the Lord, the Lord of  
 Lord, ye are the mes - sengers of the Lord, the Lord of

Ped. \* sf

R. - - - - -

hosts;

hosts; *mf* it is not ye that speak,

hosts; *mf* it is not ye that speak,

hosts; *mf* it is not ye that *dim.*

R. - - - - -

53

but the Spir-it of your Fa-ther Which speak -

but the Spir-it of your Fa-ther Which speak -

but the Spir-it of your Fa-ther Which speak -

speak, but the Spir-it of your Fa-ther Which speak -

53 (♩ = 76)

54

- eth in you, — the Spir- - - it of

- eth in you, — the Spir- - - it of

- eth in you, — the Spir- - - it of

- eth in you, — the Spir- - - it of

54

*poco*

your Fa - - - - - ther

*poco*

your Fa - - - - -

*poco*

your Fa - - - - -

*poco*

your Fa - - - - -

Ped. \*

55  
*più lento*  
*pp*

Which speak - eth in you. O  
 - ther Which speak - eth in you. O  
 - ther Which speak - eth in you. O  
 - ther Which speak - eth in you. O

55 *più lento*

*ppp rit.*      *Lento*  
 ye priests! this com-mand-ment is for you.  
*ppp*  
 ye priests! this com-mand-ment is for you.  
*ppp*  
 ye priests! this com-mand-ment is for you.  
*ppp*  
 ye priests! this com-mand-ment is for you.

*rit.*      *Lento*  
*ppp*      *ppp*  
*lunga.*

II.

AT THE BEAUTIFUL GATE.

(THE MORN OF PENTECOST).

56 *Allegro piacevole.* ♩ = 92.

*dolce*

*mf*

*dim.*

MARY. *ad lib.*

MARY MAGDALENE. *p*

The

*cantabile*

*p dim.*

57 *a tempo*

sing-ers are be-fore the al - - - tar; —

57 *a tempo*

they make sweet me-lo-dy, —

*pp colla parte*



*cresc.* and sing the words of Da-vid; — the sweet psalmist; *dim.*

*cresc.* and sing the words of Da - - -vid; *mf* he

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "and sing the words of Da-vid; — the sweet psalmist;". It begins with a *cresc.* marking and ends with a *dim.* marking. The middle staff is another vocal line with lyrics: "and sing the words of Da - - -vid; he". It also begins with a *cresc.* marking and ends with an *mf* marking. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and melodic lines. A *pp* marking is present in the piano part.

58 *mf* that the tem - -

beau - - -ti-fied the feasts *f* that the tem-ple — might sound,

58. *fp* *p* *pp* *cresc.*

*p* *con Ped.*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "that the tem - -". It begins with a *mf* marking. The middle staff is another vocal line with lyrics: "beau - - -ti-fied the feasts that the tem-ple — might sound,". It begins with a *f* marking. The bottom staff is a piano accompaniment with a grand staff. It features a *fp* marking at the start, followed by *p* and *pp* markings, and ends with a *cresc.* marking. A *con Ped.* instruction is written below the piano part.

- ple might sound, sound from morn - - - ing.

sound from morn-ing.

*mf*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- ple might sound, sound from morn - - - ing.". The middle staff is another vocal line with lyrics: "sound from morn-ing.". The bottom staff is a piano accompaniment with a grand staff. It features a *mf* marking.

*L* -----

*f* the day of the

*Quasi Recit. a tempo*

*p* The Lord hath pre-pared a sac-ri-fice;

*L* -----

*f* *p* *colla parte* *f*

*dim.* *R* -----

*p* First Fruits, the day of the

*p* the day of the

*dim.* *R* -----

*p*

60 *poco meno mosso*

First Fruits.

First Fruits. *p* This man

60

*pp poco meno mosso* *pp*

*mf* *espress.*

Lame, from his moth - er's womb,

*espress.*

lame, from his moth-er's womb, is carried dai - ly to the

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a measure of rest, followed by a melodic phrase starting on a half note G4, moving to A4, B4, and C5, then descending to B4, A4, and G4. This phrase is marked *mf* and *espress.* with a slur and a fermata. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C).

61 *L.* *parlando*

To him that is af-flict - ed

Beau - tiful Gate;

61 *L.*

*pp*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a measure of rest, followed by a melodic phrase starting on a half note G4, moving to A4, B4, and C5, then descending to B4, A4, and G4. This phrase is marked *p* and *parlando*. The piano accompaniment continues with chords and a moving bass line. The key signature and time signature remain the same as in the first system.

*cantabile* *espress.*

pi - - ty should be shewed;

*p* *pp* *dim.*

The third system of music features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase starting on a half note G4, moving to A4, B4, and C5, then descending to B4, A4, and G4. This phrase is marked *cantabile* and *espress.* with a slur and a fermata. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature and time signature remain the same as in the previous systems.

62

*tranquillo*

*p*  
 let us give alms of such things as we have. The  
 let us give alms of such things as we have.

*poco meno mosso* (♩ = circa 66)  
*dolce*

*espress.*

blind and the lame came to Je - - - sus in the tem - ple and He

*poco meno mosso*

*L.* - - - - -

63 *stringendo*

heal - - - ed them He knew their

*L.* - - - - - *stringendo*

*cresc.*

*R.* - - - - - *pp*

sor - rows, Him - self took their in - firm - ities and bare their

*cresc.* *R.* - - - - - *pp*

*A* *f*  
 sick-ness-es. — He hath look'd down from the

*A* *L. dim.* **64** *più lento*  
 height of His sanctuary — to hear their

*A* *L.*  
*sf* *p* *pp colla parte*

*pp* *A* *a tempo* **65**  
 sigh- -ing, to hear their sighing.

*A* *a tempo*  
*ppp* *pp*

*R.*  
**MARY MAGDALENE** *p* *a tempo*  
 The ser-vice of the Lord is pre- pared;

*R.* *a tempo*  $\text{♩} = 92$   
*ppp*

MARY.

R

*dim.*

The day of the First — Fruits:

the day of the First — Fruits:

R

*cresc.*

*f*

*dim.*

66

R

*dim.*

let us go — in-to the house of the

let us go — in-to the house of the

66

*mf*

*dim.*

*colla parte*

*dim.*

Lord.

Lord.

*a tempo*

*pp*

III.  
PENTECOST.  
IN THE UPPER ROOM.

67 *Allegretto.* ♩ = 116.

Piano accompaniment for measure 67. The music is in G major and 4/4 time. It features a piano (*p*) dynamic and a crescendo (*cresc.*) leading to the end of the measure.

TENOR SOLO.

*L.* - - - - - *Recit.*

*al tempo*

Tenor solo and piano accompaniment for measure 67. The tenor part begins with a recitative (*Recit.*) and then returns to a tempo (*al tempo*). The piano accompaniment includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic with the instruction *colla parte*. The tempo is marked *al tempo*.

And when the day of Pen - te - cost was

68

Piano accompaniment for measure 68. The music is in G major and 4/4 time. It features a piano (*p*) dynamic and a piano-piano (*pp*) dynamic.

full - y come, they were all with one ac - cord

Piano accompaniment for measure 68. The music is in G major and 4/4 time. It features a piano-piano (*pp*) dynamic and a diminuendo (*dim.*) leading to the end of the measure.

*A.* - - - - - in one place.

*a tempo*

Piano accompaniment for measure 68. The music is in G major and 4/4 time. It features a piano-piano (*pp*) dynamic and a diminuendo (*dim.*) leading to the end of the measure.

*R.* - - - - -

*dim.*

THE DISCIPLES.

69

*Andante.*

Tenor I.

*pp*

When the great Lord will,

we shall be fill - ed

Tenor II.

*pp*

When the great Lord will,

we shall be fill - ed

Bass I.

*pp*

When the great Lord will,

we shall be fill - ed

Bass II.

*pp*

When the great Lord will,

we shall be fill - ed

CHORUS.

69

*Andante.* ♩ = 50.

*pp*

*L.*

*dolce*

*dim.*

*ppp*

with the Spir - it of

un - der - stand - ing.

*dolce*

*dim.*

*ppp*

with the Spir - it of

un - der - stand - ing.

*dolce*

*dim.*

*ppp*

with the Spir - it of

un - der - stand - ing.

*dolce*

*dim.*

*ppp*

with the Spir - it of

un - der - stand - ing.

*L.*

*dim.*

*ppp*



MYSTIC CHORUS.

Soprano I.\* 70 poco più mosso

R. - - - -

The Spir - it of the Lord shall rest up - on them;

The Spir - it of the Lord shall rest up - on them;

Contralto I.\*

The Spir - it of the Lord shall rest up - on them;

Contralto II.\*

The Spir - it of the Lord shall rest up - on them;

70

THE DISCIPLES.

R. - - - - poco più mosso

R. - - - -

70 poco più mosso ♩ = 58.

R. - - - -

ppp p ppp

\* Ten voices to each part until 73.

L - - - - -

L - - - - -

When the great Lord will, we shall be filled with the Spirit of

*espress.*

When the great Lord will, we shall be filled with the Spirit of

*espress.*

When the great Lord will, we shall be filled with the Spirit of

*espress.*

71

*poco più mosso*

*ppp*

The Spir - - it of coun - sel and

*ppp*

The Spir - - it of wis - dom and un-der-stand -

*ppp*

The Spir - - it of wis - dom and un-der-stand -

*ppp*

The Spir - - it of wis - dom and un-der-stand -

71

*dim.*

*pp*

*poco più mosso*

un-der-stand-ing.

*dim.* *pp*

un-der-stand-ing.

*dim.* *pp*

un-der-stand-ing.

*dim.* *pp*

un-der-stand-ing.

71

*poco più mosso*  $\text{♩} = 60.$

*pp*

might, of coun-sel and might, *ppp*

- ing, the Spir- - it of the Lord. *ppp*

- ing, the Spir- - it of the Lord. *ppp*

- ing, of coun-sel and might, *ppp*

SOLI.

JOHN.

When the Com-fort-er is

PETER.

When the great Lord will, when the *ppp*

When the great Lord will, when the *ppp*

When the great Lord will, when the *ppp*

When the *ppp*

*ppp*

72

*ppp*  
The Spir-it of wis - dom, coun - sel and

*ppp*  
The Spir-it of wis - dom, coun - sel and

*ppp*  
The Spir-it of wis - dom, coun - sel and

*dim.*  
come, we shall bear witness;  
*P*  
And speak, speak as mov - ed by the Ho - ly

72

great Lord will,

great Lord will,

great Lord will,

72

great Lord will,

might shall rest up on them. *pp* Come,  
 might, the Spir - it of the Lord. *mf* *pp*  
 might, the Spir - it of the Lord. *mf* *pp*

PETER. might, the Spir - it of the Lord. *mf* *pp*

Spir - it. *pp* when the great Lord will. *dim.* *ppp*  
 when the great Lord will. *pp* *dim.* *ppp*

when the great Lord will. *pp* *dim.* *ppp*  
 when the great Lord will. *pp* *dim.* *ppp*

73

Sop! I. *L* *mf* *p* *A*  
 Sop! II e III. *mf* *p* from the  
 Cont! I. "I will pour forth of My Spir - it, I will pour forth of My  
 Cont! II e III. "I will pour forth of My Spir - it, I will pour  
 "I will pour forth of My Spir - it, I will pour  
*L* *A*

Sop<sup>r</sup> I. *cresc.* *L.*  
 four winds, O Spir - - it!  
 Sop<sup>r</sup> II. *cresc.*  
 Spir - - it, and they shall proph-e - sy; and I will shew  
 Sop<sup>r</sup> III. *cresc.*  
 Spir - - it, and they shall proph-e - sy; and I will shew  
 Cont<sup>r</sup> I. *cresc.*  
 forth of My Spir-it, and they shall proph-e - sy; and I will shew  
 Cont<sup>r</sup> II. *cresc.*  
 forth of My Spir-it, and they shall proph-e - sy; and I will shew  
 Cont<sup>r</sup> III. *cresc.*  
 forth of My Spir-it, and they shall proph-e - sy; and I will shew  
*cresc.*

*f* *largamente* *ff* *dim. molto*  
 Come, come from the four  
 wonders in the hea - - ven a - bove, and signs on the  
 wonders in the hea - ven a - bove, and signs on the  
 wonders in the hea - - ven a - bove, and signs on the  
 wonders in the hea - - ven a - bove, and signs on the  
 wonders in the hea - - ven a - bove, and signs on the  
 wonders in the hea - - ven a - bove, and signs on the  
 wonders in the hea - - ven a - bove, and signs on the  
*f* *largamente* *ff* *dim. molto*

*a tempo*  
*pp* *p*

— winds, O Spir- it! Come,  
 earth be- -neath." earth be- -neath."

*pp*

earth, — the earth be-neath."  
 — the earth be-neath."  
 — the earth be-neath."

**Tenor I.** *a tempo* *pp*  
 When — the great Lord

**Tenor II.** *pp*  
 When — the great Lord

**Bass I.** *pp*  
 When — the great Lord

**Bass II.** *pp*  
 When — the great Lord

**74** *a tempo*  $\text{♩} = 58.$

*ppp*  
*con Ped.*



Soprano I.

— O Spirit! *pp* *p* come, O Spirit!

Soprano II. *p* *pp*  
Come! —

Contralto I.

Come, O Spirit! *p* *pp* *p* come, O Spirit!

Contralto II. *p* *pp* *p*  
Come, O Spirit! — come, O Spir - it! —

JOHN.

*p* *dim.*  
When the Comforter — is — come, we shall bear witness;

PETER.

*p*  
And speak as

will,

*fp* *pp* when the great Lord will, *pp*

will, *fp* *pp* when the great Lord will, *pp*

will,

*pp* *fp* *pp*

will, when — the great Lord will, when the great Lord will, —

ten.

*ten.*

SOLI.

75

*P*  
Come, \_\_\_\_\_ pour forth of Thy Spir - - - it,

*P*  
Come, \_\_\_\_\_ pour forth of Thy Spir - - - it,

*P*  
Pour \_\_\_\_\_ forth \_\_\_\_\_ of Thy Spir-it, and they shall

*P*  
Pour \_\_\_\_\_ forth \_\_\_\_\_ of Thy Spir-it, and they shall

*p* **75**  
When the Com-fort-er \_\_\_\_\_ is come.

*p* *dim.*  
mov - ed \_\_\_\_\_ by the Ho - ly Spir-it, we shall speak as

*poco fp*  
we \_\_\_\_\_ shall be fill - - ed \_\_\_\_\_ with the Spir - it, \_\_\_\_\_ with the

*poco fp*  
we \_\_\_\_\_ shall be fill - - ed \_\_\_\_\_ with the Spir - it, \_\_\_\_\_ with the

*poco fp*  
we shall be fill - - ed with the Spir - it, with the

*poco fp*  
we shall be fill - - ed with the Spir - it, with the

**75**

*poco* *pp* *dim. molto*  
 and they shall proph - e - sy. Come, O Spirit!  
*poco* *pp* *dim. molto*  
 and they shall proph - e - sy. Come, O Spirit!

*dim.* *pp* *dim. molto*  
 — prophe - sy, — they shall prophesy. Come, O Spirit!  
*dim.* *pp* *dim. molto*  
 — prophe - sy, — they shall prophesy. Come, O Spirit!

*pp*  
 When — the Com - forter is  
*pp*  
 moved by the Ho - ly Spir - it, — When the Com - forter is

*pp* *dim. molto*  
 Spirit. When — the great Lord will. —  
*pp* *dim. molto*  
 Spirit. When — the great Lord will. —

*pp* *dim. molto*  
 Spirit. When — the great Lord will. —  
*pp* *dim. molto*  
 Spirit. When — the great Lord will. —

*dim.* *ppp* *dim.*  
 Musical accompaniment for piano with dynamic markings.

76 JOHN.

come.  
PETER.

Bass I.  
Bass II.

76 *Allegro.* ♩ = 76

*ppp* *ff* *p*

Ped.

CONTRALTO SOLO. *ad lib.* *a tempo dim.*

And suddenly there came from heaven a *a tempo*

*cresc.* *sfp colla parte* *sf*

Ped.

*ad lib.* *f.* 77 *a tempo*

sound as of the rushing of a mighty wind, *a tempo*

*sfp colla parte* *cresc. molto*

*largamente cresc. molto a tempo*

and it fill - ed all the

*a tempo*

*ff* *sfp colla parte* *sfp* (tr)

house where they were sit-ting; and there ap - pear-ed un-to them

*ad lib.*

*pp subito* *fp* *pp colla parte*

tongues parting a - sun - der, like as of fire;

*ff a tempo* *cresc.* *78* *fff*

*a tempo* *pp* *ff* *pp* *ff* *fp* *ff*

and it sat up-on each one of them: — And they were

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

79 *Listesso tempo*

all fill'd with the Ho - ly Spirit,

THE DISCIPLES.

*maestoso*  
CHORUS.  
JOHN & Tenors. *cresc.*

He, Who walk-eth up-on the wings of the

PETER & Basses.

79 *Listesso tempo. d = 76.*

*P* *cresc.* *simile*

*ff*

wind, shall bap-tizewiththe Ho - ly Ghost, and with

*ff*

80 *ffz* *ap.* and be-gan to speak with other

fire.

*mf maestoso* *cresc.*

80 He, Whose min-is-ters are

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

tongues, as the Spir - - it gave them ut-ter-ance.

flam - - ing fire, shall bap - tize with the

*f* *ffz* *A*

81

He, Who walk-eth up-on the

Ho - - ly Ghost. Whose

*f* *cresc.* *f*

81 *sf* *mf* *cresc.*

wings of the wind, shall bap - tize with the

min-is-ters are flaming fire, shall bap - tize with the

*cresc.* *ffz* *A* *ff*

Soprano.

MYSTIC CHORUS.  
Contralto.

82

(The Lord put  
(The Lord put

Ho - ly Ghost and with fire.  
Ho - ly Ghost and with fire.

82

*ff* *Nobilmente*

Soprano.

Contralto.

forth His hand, and touch-ed their mouth; God hath  
forth His hand, and touch-ed their mouth; God hath

83

spok - en, who can but proph - e - sy?)  
spok - en, who can but proph - e - sy?)

83



CONTRALTO SOLO.

*p*  
 And there were dwell-ing in Je - ru - sa - lem

The first system of music features a vocal line in a soprano clef with a key signature of one flat and a 3/4 time signature. The lyrics are "And there were dwell-ing in Je - ru - sa - lem". The piano accompaniment consists of two staves: the right hand in a soprano clef and the left hand in a bass clef. The piano part begins with a *pp* dynamic and includes various chordal textures and melodic lines.

Jews, de - vout men from ev' - ry na - tion un - der

The second system continues the vocal line with the lyrics "Jews, de - vout men from ev' - ry na - tion un - der". The piano accompaniment continues with similar textures, featuring sustained chords and moving lines in both hands.

heav - - - en; *cresc.* and when this

The third system features the lyrics "heav - - - en; *cresc.* and when this". The piano accompaniment shows a clear crescendo in the right hand, with more complex chordal structures and rhythmic patterns.

*f* sound was heard, the mul - ti - tude came to - -

The fourth system concludes with the lyrics "sound was heard, the mul - ti - tude came to - -". The piano accompaniment features a *f* dynamic and includes a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand.

## IN SOLOMON'S PORCH.

84

**CHORUS.**

*f*

- geth - - - er, and were all a - mazed, and mar - velled.

Soprano.

Alto.

Tenor. THE PEOPLE.

Bass. *f*

Be-

84

*pp staccato*

- hold, are not all these which

85

What mean - eth this?

What mean-eth this?

And how hear we,

speak Ga-li-læ - ans? —

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a rest, followed by a melodic phrase starting on a half note G4. Dynamics include a forte (f) marking.

85

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in 4/4 time with a key signature of one flat. It features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. Dynamics include a forte (f) marking.

We do hear them speak in our

We do

ev-ery man in our own tongue, where-in we were born?

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat, and the time signature is 4/4. The music continues from the previous system. Dynamics include a forte (f) marking.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is in 4/4 time with a key signature of one flat. It features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. Dynamics include a forte (f) marking.

tongues the wonderful works of God!

hear them speak in our tongues.

We do hear them speak in our

We do hear them speak in our tongues the wonderful works of

86

*ff*

What mean - eth

tongues the won - der - ful works of God!

God!

86

*f*

*sonor.*

this? \_\_\_\_\_  
 What meaneth this? \_\_\_\_\_  
 What mean-eth this? \_\_\_\_\_  
 What mean-eth this? \_\_\_\_\_  
*cresc.* *ff*

JOHN. *cresc.*  
 He, Who walketh up-on the wings of the  
 what mean-eth  
 what meaneth this? what mean-eth  
 what meaneth this?  
 what meaneth this? II? We  
*p subito*

*ff*  
 wind, hath baptized with the Ho- -ly  
 this?  
 this? what mean-eth this?  
 what mean - eth this? We hear them,  
 what mean-eth this?  
 hear them speak in our tongues, We hear them,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first vocal line starts with a fortissimo (*ff*) dynamic and a long note. The lyrics are: "wind, hath baptized with the Ho- -ly". The second vocal line has the lyrics "this?". The third vocal line has the lyrics "this? what mean-eth this?". The fourth vocal line has the lyrics "what mean - eth this? We hear them,". The fifth vocal line has the lyrics "what mean-eth this?". The piano accompaniment features a series of chords and moving lines, with dynamics ranging from *f* to *p*.

87 *ffz*  
 Ghost, and with fire.  
 Be -  
 ev' - ry man in our own tongue.  
 ev' - ry man in our own tongue.

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first vocal line starts with a fortissimo fortissimo (*ffz*) dynamic and a long note. The lyrics are: "Ghost, and with fire.". The second vocal line has the lyrics "Be -". The third vocal line has the lyrics "ev' - ry man in our own tongue.". The fourth vocal line has the lyrics "ev' - ry man in our own tongue.". The piano accompaniment features a series of chords and moving lines, with dynamics ranging from *cresc.* to *fz*.

87  
 ev' - ry man in our own tongue.

The third system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first vocal line has the lyrics "ev' - ry man in our own tongue.". The piano accompaniment features a series of chords and moving lines, with dynamics ranging from *cresc.* to *f*. The system ends with a fermata over a long note.

- hold, are not all these which speak Ga-li-læ - ans?

What

Detailed description: This system contains four vocal staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains the lyrics "- hold, are not all these which speak Ga-li-læ - ans?". The second and third staves are empty. The fourth staff has a bass clef and contains the word "What" with a dynamic marking of *f*.

*fp*

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The music is in a key of one sharp (F#) and a common time signature. The dynamic marking *fp* (fortissimo piano) is placed at the beginning of the first measure.

What mean-eth this?

mean - - eth this?

And how hear we, ev-er-y man in our own

Detailed description: This system contains four vocal staves. The top staff is empty. The second staff has a treble clef and contains the lyrics "What mean-eth this?" with a dynamic marking of *f*. The third staff has a treble clef and contains the lyrics "mean - - eth this?". The fourth staff has a bass clef and contains the lyrics "And how hear we, ev-er-y man in our own" with a dynamic marking of *f*.

*sf* *p*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The music is in a key of one sharp (F#) and a common time signature. The dynamic markings *sf* (sforzando) and *p* (piano) are placed at the beginning of the first and second measures, respectively.

88

We hear them speak in our  
 We hear them speak in our tongues the wonderful works of  
 tongue, wherein we were born? And how

88

In our own tongue

In our own tongue

God!

hear we, ev'-ry man in our own tongue?

hear we, ev'-ry man in our own tongue?



PETER.

*f* *cresc.*

He, Whose min- is- ters are  
 where- in we were born.  
 where- in we were born. What meaneth  
 What meaneth this?

What mean- eth

*sf*

flam - - - ing fire, hath bap-  
 What mean - - eth this?  
 this? what mean - - eth this? what mean - eth this?  
 what meaneth this?  
 this? *ff*

II? We hear them speak in our tongue.

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

89 *ffz*

- tized with the Ho - ly Ghost, and with fire.

We hear them speak in our tongues.

We hear them speak in our tongues.

89

*cresc.*

*ff*

*Pod.*

They are

These men are full of new wine.

They are

These men are full of new wine.

*f*

*ff*

\* *SONORS*

tru - ly full of pow - er, even the Spir - - - it of the  
 They  
 tru - ly full of pow - er, even the Spir - - - it of the  
 They

*sf* *sfz* *f*

90

Lord. With  
 drink, and for-get the law, and per-vert the judg - ment.  
 Lord.  
 drink, and for-get the law, and per-vert the judg - ment.

*f* *sf*

90

*sf* *sfz*

stammering lips and an-other tongue will He speak to this —

With stammering lips — and an-other tongue — will He speak to

*p* *cresc.*

91

people.

When they heard, they trem - - bled, like men whom wine —

this people.

When they heard, they trem - - bled, like men whom wine hath

*f* *p*

91

*f* *p*

Be-cause of the Lord, — and be -  
 — hath o - -ver-come, their lips qui-ver. —  
 Be-cause of the Lord, and be -  
 o - -ver-come, their lips qui-ver. —

*cresc.*

92

- cause of the words — of His ho - - li - ness.  
 - cause of the words of His ho - - - li - ness. We

92

*ff*

We  
 We hear them speak in our tongues.  
 hear them speak in our tongues the wonderful works of God!  
 We hear them speak in our

hear them speak in our tongues, in our own tongue.  
 And how hear we, ev'ry man in our own tongue?  
 And how hear we, ev'ry man in our own tongue?  
 tongues the wonderful works of God! In our own tongue.

93

— wherein we were born. What meaneth this? —

What meaneth this? —

What meaneth

— wherein we were born.

93

*sf*

*sonor?*

R - - - -

this? —

What meaneth this? —

R - - - -

*dim. molto*

94 *Andante.*  
*molto rit.*  
PETER (*apart*)

*a tempo messa voce*

*ppp*

“I have prayed for thee, — that thy faith fail

What mean - eth this?

*p*

What mean - eth this?

94

*Andante.*  $\text{♩} = 72$ , *a tempo*

*pp molto rit.*

*ppp*

*cresc.*

*p espress.*

not; and thou, when thou art con - vert - ed,

*colla parte*

95

*mf*

*p*

strength - en — thy breath- ren-?)

*Moderato.*  $\text{♩} = 80$ .

*pp*

*fff risoluto*



*molto maestoso*

*L* - - - - -

Recit.

*f*

Ye men of Ju-dæ-a, and all ye that dwell at Je-

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

*a tempo*

*A* - - - -

- ru - sa - lem, be this known un - - to you, and give

*a tempo*  $\text{♩} = 80.$

*fp*

*molto allarg.* 96

*a tempo, poco animato*

ear un - - to my words: this is

*a tempo, poco animato*  $\text{♩} = 92.$

*colla parte* *mf* *ff*

*dim.*

*L* - - - - -

Recit.

that which was spoken by the prophet, "It shall come to pass

*pp solenne*

*dim.* *colla parte*

97 *a tempo*

In the last days, saith God, I will pour forth of My

*Maestoso. ♩ = 66.*  
*a tempo*

Spir- - - it up on all flesh: and your sons and your

daugh - - - ters shall proph- - - e - sy, and your

98

young men shall see vis - ions, and your old men shall dream

*cresc. molto*

dreams, and it shall be — that who-so-ever — shall call on the

*pp* *cresc. molto*

*f p.* *ff* *A* — — —

name of the Lord, shall be sav - ed." *A* — — —

*f* *3* *3* *3*

99 *ff* *Recit.* *A* — — — *a tempo* *rit.* *lento dolce* *pp*

Ye men of Israel, hear these words: — Je - sus,

*colla parte* *a tempo* *rit.* *dim.* *p* *pp* *colla parte*

*meno mosso* *p*

Je - sus of Na-zar-eth, a Man ap-prov-ed of God un-to you by

100 *a tempo*  
*pp*

*L* - - - - -  
*espress.*

might-y works, and wonders, and signs, — which God did by Him

*a tempo* ♩ = 66.

*pp* *ppp colla parte*

in the midst of you, as ye your-selves al-so know;

*a tempo* *L* - - - - -

*p* *cresc.* *f*

101 *Recit.*

Him, being de-liv-er-ed up, by the de-ter-minate counsel and foreknowledge of

*f* *mf* *L cresc.* *f*

*fp colla parte*

God, ye, by the

*a tempo* ♩ = 66.

*f* *string. f con fuoco* *sf string. p* *cresc.*

*cresc.* *ff* *L. - - -* *A. - - -* *a tempo*

hand of law-less men, did cru-ci-fy and slay:

*a tempo*  $\text{♩} = 72.$

*ffz* *colla parte* *p* *fp* *pp*

*espress.* *P* *L. - - -* *f* *a tempo*

This Je - - - - sus hath God raised up, where-of

*cresc.* *f colla parte*

102 *Nobilmente* *rit.* *ff* *a tempo, animato*

we all are wit - ness-es.

*rit.* *a tempo, animato*

Soprano. *p* *cresc.* *f* *ff*

MYSTIC CHORUS. (The Lord put forth His hand, and touched their mouth;

Contralto. *p* *cresc.* *f* *ff*

(The Lord put forth His hand, and touched their mouth;

102 *rit.* *a tempo, animato*  $\text{♩} = 80.$

*mf cresc.* *ff* *cresc.*

*ff* *dim.* *mf*

There - - fore, be-ing ex-alt-ed at the right hand of

*ff* *p* *dim.*

— God hath spok-en who can but proph-e-sy?)

*ff* *p* *dim.*

— God hath spok-en who can but proph-e-sy?)

*sf* *dim. molto* *p*

*cresc.* *fp.*

God, — and hav-ing re-ceiv-ed of the Fa - - ther the

*cresc.*

*ten.*

prom-ise — of the Ho-ly Ghost, He hath poured forth — this, which ye

*dim.* 104 *cresc.* *A* - - - - -

now see and hear. Let all the house of Is-ra-el

*ff* *solenne* *dim.* *cresc.*

know as-sur-ed-ly, that God hath made Him both

*molto maestoso piu lento* *lento* *p* *string. ad lib.* 105 *Adagio.*

Lord and Christ; This Je-sus, Whom ye cru-ci-fi-ed.

*colla parte* *lento* *Adagio. ♩ = 54.*

CONTRALTO SOLO. *pp*

Tenor. *pp* ("Daugh-

Bass. THE PEOPLE. ("His blood be on us, and on our

("His blood be on us, and on our

*cresc.* *molto espress.* *f dim. subito*

*molto espress.* 106

*molto più lento*

- ters of Je - ru - sa - lem, weep not for me, but  
**PETER.**

Whom ye

children;

children;

106

*molto più lento*

*a tempo*

*dim.*

*rit. molto*

weep for yourselves, and for your child - - - ren?)"

cru - ci - fi - ed.

*a tempo*

*mf*

*> p*

*rit. molto*

*pp*

on us, and on our child - - - ren?)"

*mf*

*> p*

*pp*

on us, and on our child - - - ren?)"

*a tempo*

*rit. molto*

*marcato*



*Andante.*

107 THE PEOPLE.  
Soprano.

*più mosso*

CHORUS.

*p* Men and brethren, what shall we do? We have de-ni-ed the

Alto. Men and brethren, what shall we do?

Tenor. Men and brethren, what shall we do? We have de-

Bass. Men and brethren, what shall we do?

107 *Andante.* ♩ = 60.

*più mosso*

*pp* *fp*

Ho-ly and Righteous One,

*p* We have de-ni-ed the Ho-ly and Righteous One,

- ni-ed the Ho-ly One, we —

*p* We have de - ni-ed the Ho-ly One,

108

*stringendo* A - - - - -

and

*mf* *cresc.* and ask'd for a mur-der-er,

*stringendo* and

— have de-ni-ed the Ho - - - ly One, and

and

108

*stringendo* A - - - - -

*cresc.*

*sf*

*ff* *dim.* R - - - - -

ask'd for a mur-der-er to be grant-ed to us;

*ff* *dim.* a mur-der-er, and ask'd for a mur-der-er to be

*ff* *dim.* ask'd for a mur - - der - er.

*ff* *dim.* ask'd for a mur-der-er, and ask'd for a mur-der-er to be

*ff* *dim.* R - - - - -

109 *a tempo*

*stringendo*

We have killed the Prince of life,  
 granted to us.  
 We have killed the Prince of life.  
 granted to us. We de-ni - ed the

109 *a tempo*

*stringendo*

we have killed the Prince of life.  
 We have killed the Prince of life.  
 We de-ni-ed the Right-ous One. We have killed the Prince of life.  
 Ho - ly One. We have killed the Prince of life.

*rit.* *p* **110** *a tempo* *pp* *rit.*

Men and brethren, what shall we do?

Men and brethren, what shall we

Men and brethren, what shall we do?

Men and brethren, what shall we

**PETER.** **111** *Recit.* *Andante cantabile*

*a tempo, più lento* Re-pent, and be bap- - tiz-ed ev-ry

*pp* do?

*pp* do?

*a tempo, più lento* **111** *Andante. ♩ = circa 58.*

one of you, in the Name of Je-sus Christ; for to you is the

*teneramente*

*cresc.*

promise, and to your child- - ren, and to all that are a -

*espress.*

*espress.*

The first system of the score features a vocal line with lyrics and piano accompaniment. The piano part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The tempo is marked *teneramente* and *cresc.* is indicated above the vocal line.

*sempre cresc.*

*ff* *molto largamente*

- far off, even as ma- - ny as the Lord our God shall *molto largamente*

The second system continues the vocal line and piano accompaniment. The tempo is marked *molto largamente* and *ff* is indicated above the vocal line. The piano part features a *colla parte* section where the piano accompaniment plays in unison with the vocal line.

*A. - - -* *a tempo*

call un-to Him.  
Soprano. *ff*

Alto. *ff*

Tenor. *ff*

Bass. *ff*

In the Name of Je-sus Christ; for to us is the

In the Name of Je-sus Christ; for to us is the

In the Name of Je-sus Christ; for to us is the

*A. - - -* In the Name of Je-sus Christ; for to us is the *a tempo*

The chorus section features four vocal parts: Soprano, Alto, Tenor, and Bass. Each part has a line of music with lyrics. The piano accompaniment is shown below the vocal parts. The tempo is marked *a tempo* and *ff* is indicated above the vocal lines.

113

SOLI.

MARY.

MARY MAGDALENE.

JOHN.

PETER.

And to all that are a-

And to all that are a-

And to all that are a-

For to you is the promise, and to your children, and all that are a-

113

CHORUS.

promise, and to our child - - ren, and to all that are a-

promise, and to our child - - ren, and to all that are a-

promise, and to our child - - ren, and to all that are a-

promise, and to our child - - ren, and to all that are a-

4 Horns,  
Viols & Celli

113

*sempre cresc. e largamente**molto largamente  
tutta forza**ten. dim.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him,  
*sempre cresc.*

*sempre cresc. e largamente**molto largamente  
tutta forza**ten. dim.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

*molto largamente*

*colla parte*

*sf tutta forza*

*ten. dim.*

PETER.  
*espress.*

*poco più mosso*

*L - - - -*

in the Name of Je-sus Christ,

Pour up-on us the Spir-it of

*poco più mosso*  
*ten.*

*L - - - -*

Pour up-on us the Spir-it of

*con Ped.*

*L - - - -*

*dim.*

Pour up-on us the Spir-it of grace,

There shall be a

Pour up-on us the Spir-it of grace,

There shall be a



pour up - on us the  
 foun- -tain op- -ened to the house of Da-vid.  
 pour up - on us the  
 foun- -tain op- -ened to the house of Da-vid.

*p* *cresc.*  
*cresc.* *dim.*  
*cresc.* *dim.*  
*ten.* *cresc.*

116

Spir - it of grace. \_\_\_\_\_  
 Of His own will, God brought us  
 Spir - it of grace. \_\_\_\_\_ Of His own  
 Of His own will, God brought us

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

116

*f* *ff*  
*sf* *Ped.*

*stringendo*

*poco*

*f molto sostenuto*

Of His own will, God brought us forth by the word of truth,  
 forth by the word of truth, *molto sostenuto* by the word of truth  
 will, God brought us forth by the word,  
 forth by the word of truth, *stringendo* Of His own will, God brought us forth *poco*

117

MARY.

MARY MAGDALENE.

JOHN.

PETER.

SOLI.

*ff*

The

The

The

117

*a poco - - - al*

The

The

by the word of truth.  
 that we should be a kind of  
 forth by the word of truth that we should be a kind of  
 by the word of truth that we should be a kind of

117

*a poco - - - al*

118 *Allegro moderato.*

First-Fruits of His crea - - tures. *f* Of

First - Fruits, the First - Fruits. *f* Of

First - Fruits, the First - Fruits. *f* Of

First - Fruits, the First - Fruits. *f* Of

118 *Allegro moderato.*

*legato*  
First-Fruits of His crea - tures, the First-Fruits of His crea - -

*ff* *legato*  
First - Fruits, the First - Fruits of His crea - tures, the First-Fruits of His

*legato*  
of His crea - tures, the First - Fruits of His crea - -

*ff*  
First - Fruits, First - - Fruits, First - - Fruits of His crea - -

*ff*  
First - Fruits, First - - Fruits, First - - Fruits of His crea - -

*ff* *legato*  
First - - Fruits, First - Fruits of His crea - -

118 *Allegro moderato.*  $\text{♩} = 58.$

*ff* *dim.*

First - - Fruits, First - Fruits of His crea - -

— His own will, God brought us forth by the word of truth, the *ff*

— His own will, God brought us forth \_\_\_\_\_ by the word of

— His own will, God brought us forth by the word of truth, the *ff*

— His own will, God brought us forth \_\_\_\_\_ by the word of

- tures, the *ff*

*cresc. molto* creatures, God brought us forth by the word of

- tures, the *ff*

- tures, the

*cresc. molto* - tures, God brought us forth by the word of

*f* *cresc.*

119

First - - -Fruits, the First - - -Fruits,  
 truth, the First - - -Fruits, by the word, the  
 First - Fruits, by the word of truth, the First - Fruits, by the word \_\_\_ of  
 truth, the First - -Fruits, by the word of truth, the First - -Fruits, by the

119

First - Fruits of His crea - -tures, the First - Fruits of His crea - -  
 truth, the First - Fruits of His crea - -tures, the First - Fruits,  
 First - Fruits of His crea - -tures, the First - Fruits of His crea - -  
 First - Fruits, First - - -Fruits, First - - -Fruits of His crea - -  
 First - - -Fruits, First - - -Fruits of His crea - -  
 truth, First - - -Fruits of His crea - -

119

*ff* *dim.*  
*con Ped.* *vcl.* *vcl.* *vcl.*

*molto cresc.* *p* *s* *ff* *dim.*  
 by the word \_\_\_\_\_ of truth, the word of

*marcato* *dim.*  
 word of truth, the First-Fruits of His crea - - - tures.

*molto cresc.* *p* *s* *ff* *dim.*  
*marcato*  
 truth, by the word \_\_\_\_\_ of truth, the word of

*dim.*  
 word of truth, the First-Fruits of His crea - - - tures.

*s* *sf* *p*  
 - tures, by the word \_\_\_\_\_ of truth.

*sf* *p*  
 by the word \_\_\_\_\_ of truth.

*sf* *p*  
 - tures, by the word of truth.

*sf* *p*  
 - tures, by the word of truth.

*mf* *sf* *dim.*  
 Piano accompaniment with chords and melodic lines.

120 *Andante.*

truth. In the Name of Je-sus Christ, Whom the

In the Name of Je-sus Christ, Whom the

truth. In the Name of Je-sus Christ, Whom the

In the Name of Je-sus Christ, Whom the

120 *Andante.*

Pour on us the Spir-it of grace, in the Name of Je-sus Christ, Whom the

Pour on us the Spir-it of grace, in the Name of Je-sus Christ, Whom the

Pour on us the Spir - it of grace, in the Name of Je-sus Christ, Whom the

Pour on us the Spir-it of grace, in the Name of Je-sus Christ, Whom the

120 *Andante.* ♩ = 58. (♩ = ♩ of the preceding movement.)

*p* *cresc.* *f*

*maestoso*

God of our fathers hath glo - - - ri - fied.

God of our fathers hath glo - - - ri - fied.

God of our fathers hath glo - - - ri - fied.

God of our fathers hath glo - - - ri - fied.

*maestoso*

God of our fathers hath glo - - - ri - fied.

God of our fathers hath glo - - - ri - fied, Whom the

God of our fathers hath glo - - ri - fied, glo - - - ri -

God of our fathers hath glo - - - ri - fied, Whom the

*maestoso*

*f*



121

121

*f* >

In the Name of Je - sus Christ, Whom

*cresc.*

God of our fa - thers hath glo - - - ri - fied, Whom God, Whom

- fied. *f* >

In the Name of

*cresc.*

God of our fa - thers hath glori - fied, \_\_\_\_\_

121

*mf*

122

Whom God hath glo - - - - - ri -

Whom God hath glo-ri - fled, glo - - ri -

Whom God hath glo - - - - - ri -

Whom God hath glo-ri - fled, glo - - ri -

122

God hath glo - ri - fled, Whom God hath glo - - - - - ri -

God hath glo - ri - fled, Whom God hath glo-ri - fled, hath glo - - - ri -

Je - sus Christ, Whom God, Whom God hath glo - - - - - ri -

Whom God hath glo-ri - fled, hath glo - - - ri -

122

*dim.* **Nobilmente** *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* **Nobilmente** *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

**Nobilmente** *p* *cresc. molto* *ff* *L* - - - - *lunga*

Trombe

*ped.* *trem.*

# IV.

## THE SIGN OF HEALING.

(AT THE BEAUTIFUL GATE.)

123 *Molto moderato.* ♩ = 68.

pp dolce e sostenuto

sfp molto espress. pp

*A.* *passionato* L. 124

mf f p tranquillo pp

pp

rit. e dim. a tempo rit.

pp mp dim.

## 125 CONTRALTO SOLO.

Recit.

R. - - -

Then they that glad-ly re - ceiv - ed his word were bap -

*colla parte*

*a tempo*

- tiz - - ed, and con - tin - u - ed sted-fast-ly

*a tempo*

*pp* *pp*

in the A - pos - - ties' teach-ing,

*cresc.* *mf* *ten.*

126 *p solenne* *ppp*

and in fel - lowship, in the breaking of bread,

*p* *ppp*

*molto rit.*  
*pp*

in the break-ing of bread, and the

*molto rit.*  
*espress.*

*a tempo*

127

*cresc.*

prayers; and fear came up-on eve-ry soul,

*a tempo*  
*cresc.* *sf* *p* *pp*

*rit. dim.*

*a tempo*

and ma-ny won-ders and signs were done by the A - postles.

*colla parte* *ppp a tempo*  
*sempre pp*

*pp tranquillo*

*ten.*

*poco allargando*

*dolce*

*ten.*

*rit.*

*mf*

128 *poco più mosso*  $\text{♩} = 69.$ 

CONTRALTO SOLO.

*dolce*

The man that was lame, at the Beau - - - ti - ful

*poco più mosso*

*p espress.*

*parlando* *cantabile*

Gate, see-ing Pe-ter and John a - bout to go in - to the

*dim.* *pp*

129 *cresc.*

tem - - ple, — asked to re-ceive an alms; and

*mf* *dim.* *rit.*

Pe-ter, — fast - - en-ing — his eyes up - on him, — with John,

*rit.*

130

*lento*  $\text{♩} = 52$ . PETER. Recit. *solenne* *acc. cresc.*  
 said:— Look on us. Sil-ver and gold— have I

*ppp* *lento* *colla parte* *colla parte*

(♩ = 88.)

*cresc.* *A.*  
 none; but what I have, that give I

*in tempo* *f* *cresc.*

131 *Lento solenne*

*A.* *f.* *p.*  
 thee. In the Name of

*f* *ff* *p colla parte*

*acc.* *a tempo*  
 Je-sus Christ of Na-zar-eth, rise up and walk.

*acc.* *a tempo*  $\text{♩} = 88$ . *sf* (*trem.*) *sf*



THE PEOPLE.  
Soprano.

132 *Allegro.*

CHORUS.

Alto.

Tenor.

Bass.

*f*  
This is

*f*  
This is

*f*  
This is

*f*  
This is

*stringendo* - - *al* - - - 132 *Allegro.* ♩ = 132.

*p cresc. molto*

*f*

*ff*

he which sat for alms, —

he which sat for alms, —

this is he which

he which sat for alms, —

lame from his mo - ther's

he which sat for alms, —

*f*

*sf*

lame from his mo - ther's womb,  
 sat for alms, lame from his mo - ther's  
 womb.  
 this is he, lame from his mo - ther's womb.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics include *f* (forte) and *fz* (forzando).

lame from his mo - ther's womb. He  
 womb.  
 This is he which sat for alms, —  
 This is he which sat for alms, —

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music continues in the same key and time signature. Dynamics include *f* (forte) and *sf* (sforzando). There are accents (^) over some notes in the piano accompaniment.

133

en - ter - eth the tem - ple, prais - ing

He en - ter - eth the tem - ple,

walk - ing and prais - - ing God,

walk - - ing and prais - - ing

133

*f*

*f*

L

God, walk - ing and prais - ing

walk - ing, walk - ing and prais - ing God, prais - ing

prais - ing God, walk - - ing and prais - ing

God, walk - ing and prais - ing, prais - ing

L

*sf*

*sf*

God! \_\_\_\_\_

God! \_\_\_\_\_

God! \_\_\_\_\_

God! \_\_\_\_\_

$\text{♩} = 120.$

*sfp* \_\_\_\_\_ *ff*

Ped.

134

PETER. *f*

Ye men of Is - ra - el, why mar - vel ye at this man?

*fp* \_\_\_\_\_ *pp*

*f* *maestoso*

*cresc.*

The God of A - braham, of I - saac, and of

135

Ja - cob, ff  
the

*f* *ff* *R.H.* *pesante*

God of our fa - - thers hath glo - - - ri - - - fled His

*molto grandioso* *molto accel.* *a tempo, Allegro. ♩ = 132.*  
*a tempo, Allegro.*

*sfp colla parte* *ffzp* *molto accel.* *p* *ff*

*Ped.* \*

Ser - vant Je - - - sus, Whom ye de -

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

136

- lived up: by faith

*f* *R.H.* *sfp*

*più mosso cresc.*

in His Name hath His Name made this man

*più mosso*

*f* *p* *molto cresc.*

*f p.* *L.* *rit.*

strong, whom ye be-hold and know.

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

137

*Allegretto.* *molto cantabile cresc.* *f*

JOHN. Un - to you that fear His Name shall

*Allegretto.* ♩ = 116.

*pp* *cresc.*

*largamento*

the Sun of right - eous - ness a -

*p*

138

*espress.*

*dim.*

*pp*

- rise with heal - - ing in His wings,

with heal - - ing in His

139

*pp*

*f molto cantabile*

wings. Un - to you

first God, hav - ing rais - ed up His Ser - -

*dolce* *ten.*

- vant, sent Him to bless you, in turn-ing a - way ev - 'ry

*p dolce* *dim.*

*dim.* *ppp*

one of you from your in -

*ppp*

*R.* *a tempo* *molto cresc.*

- i - - - qui - ties. Un - to

*R.* *a tempo*

*dim.* *pp*

*allargando* *a tempo* *ff*

you shall the Sun of right-eousness a - - rise

*cresc.* *colla parte* *f a tempo*



*largamente*

142

with heal - - ing in His wings.

PETER.

*f*

Turn ye a -

142

*f*

Pad. #

*f*

*ff*

Turn ye a - gain, turn

- gain, turn a - gain, that your sins may be blot - ted

*dolce*

143

ye a - gain, that so there may come

out, that your sins, your sins may be blot - ted out, that

143

*p*

*dim.*

*pp*

sea - - sons of re - fresh - - ing

so there may come — sea - - sons — of re - fresh - - ing

*molto allargando* *rit.* *ff accel.*

— from the pre - sence of the Lord.

— from the pre - sence of the Lord.

*molto allargando*

*f* *rit.* *ff accel. molto cresc.*

*Ped.*

144 *Andante.*  $\text{♩} = \text{circa } 116$  ( $\text{♩} = \text{♩ of preceding bar.}$ )

*Andante.*

144 *ff sostenuto* *dim.* *p* *ten.*

\* *con Ped.*

THE ARREST.

Moderato. ♩ = 76.

*sfp* *cresc. stringendo* *ff*

145 CONTRALTO Recit.

And as they spake, the priests and the Sadducees came up on them,  
be - ing sore trou - bled, — be - cause they pro - claim - ed in

*colla parte* *p* *a tempo* *trem.* *a tempo*

Recit.

Je - sus the re - sur - rec - tion of the dead; and they laid

*sfp colla parte*

146 a tempo

Recit.

*ff*

*rit.*

*f risoluto*

Je - sus the re - sur - rec - tion of the dead; and they laid

*a tempo* *sf pp colla parte* *pppp subito*

*pp*

sea - - sons of re - fresh - - ing

so there may come sea - sons of re - fresh - - ing

*molto allargando* *f* *rit.* *ff accel.*

from the pre - sence of the Lord.

from the pre - sence of the Lord.

*molto allargando* *f* *rit.* *ff accel.*

*molto allargando* *f* *rit.* *ff accel.* *molto cresc.*

*Ped.*

144 *Andante.*  $\text{♩} = \text{circa } 116$  ( $\text{♩} = \text{♩}$  of preceding bar.)

*Andante.*

144 *ff sostenuto* *dim.* *ten.* *p*

*con Ped.*

## THE ARREST.

*Moderato.* ♩ = 76.

*sf*  
*cresc. stringendo*  
*ff*

Musical score for piano introduction, featuring a treble and bass clef with various dynamics and articulations.

145 **CONTRALTO** Recit.

*a tempo*  
 And as they spake, the priests and the Sadducees came up on them,

*colla parte*  
*sf*  
*p*  
*a tempo*  
*trem.*  
*ma*

Musical score for Contralto recitative, including vocal line and piano accompaniment with dynamics and articulations.

Recit.

*f*  
 be - ing sore trou - bled, — be - cause they pro - claim - ed in

*sf*  
*colla parte*  
*ma*

Musical score for recitative, including vocal line and piano accompaniment with dynamics and articulations.

146 *a tempo*

Recit. *ff* *rit.* *f* *risoluto*  
 Je - sus — the re - sur-rec-tion — of the dead; and they laid

*a tempo*  
*sf* *pp* *colla parte* *pppp subito*  
*ma*

Musical score for recitative, including vocal line and piano accompaniment with dynamics and articulations.

*a tempo* **Recit.** *a tempo* **ff**

hands on them, \_\_\_\_\_ and put them in ward

*a tempo* *colla parte* *a tempo*

*p* *sfp* *cresc. molto*

*maio!* *maio!* *maio!*

**ff** **ff sf**

un - to the mor - row; for it was now

*rall.*

*molto dim.* *pp* *ppp colla parte*

*poco a poco rall.* - - - *Lento.*  $\text{♩} = 54.$

e - - - ven - tide.

*Lento.* *s*

*Vl. Solo*

*poco a poco rall.* *ppp*

*ppp*

149

*cresc.*

*L.*

*molto espress.*

*ppp più lento*

*Pad. \**

150

MARY.

*p molto espress.*

The sun go - eth down; Thou mak - est

dark - - - ness, and it is night: I com -

*cresc.*

*cresc.*

151 *largamente*

*p* *pp rit.*

- mune with mine own heart, and me - di - tate on Thee, in the night -

*colla parte pp rit.*

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

*a tempo*

152

watch - - - es.

*a tempo espress.*

*f* Bless - ed are ye when men shall

*cresc. pp*

*dim.* per - se - cute you for His sake.

*accel. cresc.*



*f* *a tempo*

They de - liv-er them up to the coun - - - cil,

*a tempo*  $\text{♩} = 112$

*sf* *sfp* *cresc.* *f*

they are ha-ted of men, for His Names' sake;

*ff* *p* *sf* *p*

*allargando* *a tempo* **154** *marcato* *cresc.*

all this is come up - on them. Some shall they

*ten.* *p* *sf* *colla parte* *p a tempo* *cresc.*

A - - - - - kill and cru-ci-fy. Bless -

*con fuoco*

*molto cresc.* *ff* *sfp colla parte*

158

Who heal - eth all in - firm - - -

- i - ties.

159 Grandioso

The Gos - -

*a tempo*  $\text{♩} = 72.$

- pel - - of the King - - - dom,

the Gos - pel of the King - dom shall be

preached in the whole

161 *Nobilmente.*  $\text{♩} = 66.$

world;

*cantabile*

*ffp*

*con Ped.*

the King - dom and the pa - - - tience,

*f*

*p*

*cresc.*

*rit. dim.*  
*f*  
 the King - dom

162 *piu lento molto espress.* *rit. messa voce* *pp* *dim.* *lento*  
 — and the pa - tience, — and the pa - tience, which are in

*piu lento*  
*colla parte pp* *dim.*

163 *Moderato.* *pp* *cresc.*  
 Je - sus; — the

*Moderato. ♩ = 66.*

Branch of the Lord shall be beau - ti - ful

*f* *cresc.*

*ff.*

and glo - - - ri - ous,

*cresc.*

164

*f*

*ten.* the Branch of the Lord *ten.*

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

*rit. espress.* *dim.*

— shall be beau - ti - ful and glo - ri - ous. —

*pp* *rit. dim.* *ppp*

165 *Come prima.*  
*Lento.*

*Lento.*  $\text{♩} = 54.$  *p*

Thou mak - est

*pp*

*cresc.*

dark - - ness; I me - di - tate on Thee; in the

166 *molto lento*

night — Thy song shall be with me a prayer un - to the

*pp*

*pp colla parte*

*pp rit.*

167 *a tempo, più lento*

God — of my life. —

*a tempo, più lento*

*rit.*

*rall.* *lunga.*

*pp* *dim.* *ppp*

THE UPPER ROOM.  
IN FELLOWSHIP.

168 *Allegretto.* ♩ = 116.

*f* *sf* *p*  
*con Ped.*  
*f molto cresc.*

Detailed description: This block contains the piano accompaniment for measures 168 and 169. It is written in 4/4 time with a tempo of Allegretto (♩ = 116). The music is in G major. Measure 168 starts with a forte (f) dynamic and includes a 'con Ped.' (with pedal) instruction. The piece features a melody in the right hand and a bass line in the left hand. Measure 169 continues the piece with a 'sf' (sforzando) dynamic and a 'p' (piano) dynamic, followed by a 'f molto cresc.' (forte molto crescendo) instruction.

THE DISCIPLES and THE HOLY WOMEN.  
Soprano. 169

CHORUS.

Alto.

Tenor.

Bass.

169 The voice of joy is in the

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

Detailed description: This block contains the vocal and piano accompaniment for measures 169 and 170. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are 'The voice of joy is in the'. The music is in 4/4 time. The vocal parts enter in measure 169 with a forte (f) dynamic. The piano accompaniment is in G major and includes a 'ff' (fortissimo) dynamic in measure 170. The piano part has a melodic line in the right hand and a bass line in the left hand.

dwelling of the right- - -eous: the  
 dwelling of the right- - -eous: the  
 dwelling of the right- - -eous: the  
 dwelling of the right- - -eous: the

170

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

stone which the build-ers re-ject- -ed  
 stone which the build-ers re-ject- -ed  
 stone which the build-ers re-ject- -ed  
 stone which the build-ers re-ject- -ed

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



is be-come the head, the head of the

is be-come the head, the head of the

is be-come the head, the head of the

is be-come the head, the head of the

Ped. *sf* *sfz* *sf* *sfz* *sf* *sfz*

171

cor- - ner.

cor- - ner.

cor- - ner.

cor- - ner.

cor- - ner.

171

*ff* *ff* *ff* *ff* *ff*

*dim.*

JOHN. Recit. *mf* *quasi in tempo*

The rul- - - ers asked: 'By what power, or in what

*p* *colla parte* *p* *sfz*

L - - - - - 172

L - - - - -

name have ye done this? Then Pe - ter,

*sfp colla parte*

*molto largamente*

fill- ed with the Ho - ly Spir - it, said: 'In the Name of

*dim. P > mf marcato*

*f p sfp*

*con Ped.*

173 *a tempo*

Je - sus Christ!'

Soprano I. *mf cresc.*

Soprano II. *mf cresc.*

Tenor I. *mf cresc.*

Tenor II. *mf cresc.*

In none oth - er, in none

In none oth - er, in none

*f p*

173 *a tempo* ♩ = 112.

CHORUS.

oth - er\_ is there sal - va - - - - tion;

oth - er is there sal - va - - - - tion;

Alto I. *mf*

Alto II. *mf* Nei-ther is there, under

Nei-ther is there, under

oth - er\_ is there sal - va - - - - tion;

oth - er is there sal - va - - - - tion;

Bass I. *mf*

Bass II. *mf* Nei-ther is there, under

Nei-ther is there, under

Alto I. *dim.* 174 *L* - - - - -

heavn, a - ny oth - er name where - in we must be sav - ed.

Alto II. *dim.*

heavn, a - ny oth - er name where - in we must be sav - ed.

Bass I. *dim.*

heavn, a - ny oth - er name where - in we must be sav - ed.

Bass II. *dim.*

heavn, a - ny oth - er name where - in we must be sav - ed.

174 *L* - - - - - *pp*

*poco più lento*  
PETER. *ad lib.*

*pp* *poco più lento* *pp* *a tempo*

And when they took knowledge of us, that we

*colla parte* *pp*

*f* *a tempo* *più lento* *pp* *Andantino. cresc.* 175 *Andantino. = 60.*

had been with Je - sus, they charged us

*ppp* *pp*

*mf* *poco accel.* *espress.* *L. - - - - -* *Maestoso.* *f*

not to speak at all, nor teach in His Name we

*poco accel.* *cresc.* *f* *p* *L. - - - - -* *Maestoso = 72.*

*animato* *cresc.*

can - not but speak, speak the things we

*cresc.*

JOHN.

176

*f* Recit.

*poco stringendo*  
*ff*  
 Find - ing noth - ing how they might  
 saw and heard.

*f poco stringendo*  
*sf* *p*

176

*a tempo*  
 pun - ish us, con - cerning a good deed done to an im - po - tent  
*a tempo* ♩ = 88.

*ad lib.*

*a tempo*  
 man, they further threat - en'd us; and being let

*sf* *Recit. ad lib.*  
*p*

*sf* *ff* *p colla parte*

*Ped.*

*molto cresc.*  
 go, we are come to our own

*ten.* *espress.* *p*

177

com - pa - ny.

*Allegro maestoso.*

THE DISCIPLES and THE HOLY WOMEN.

Soprano. *molto marcato*

Lord, Thou didst make the heav'n, and the earth, and the sea, the

Alto. *molto marcato*

Lord, Thou didst make the heav'n, and the earth, and the sea, the

Tenor. *molto marcato*

Lord, Thou didst make the heav'n, and the earth, and the sea, the

Bass. *molto marcato*

Lord, Thou didst make the heav'n, and the earth, and the sea, the

*Allegro maestoso.* ♩ = 100.

CHORUS.

178 *poco più mosso*

earth, and the sea, and all that in them is.

earth, and the sea, and all that in them is.

earth, and the sea, and all that in them is.

earth, and the sea, and all that in them is.

178 *poco più mosso* ♩ = 112.

The rul- - ers gather to - geth-er against the Lord and His An-  
 The rul- - ers gather to - geth-er against the Lord and His An-

*accel.* - - - *sf* - - *al* - -  
 Lord, behold their threat'n - - - ings.  
 Lord, behold their threat'n - - - ings.  
 - oint - ed: Lord, behold their  
 - oint - ed:

*accel.* - - - *al* - -  
*sf* *simile*

179

- - - *più mosso*

threat'n - - - ings.

*sf*

*ff*

Therul - ers gath - er - - - themselves to - gath - er - - -

179

- - - *più mosso* ♩ = 126.

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

*ff* A - gainst the

*ff* The rul - ers

*ff* The rul - ers

a - gainst - - - the Lord.

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



Lord,  
 gath - - er them - selves to - geth - - er  
 gath - - er them - selves to - geth - - er

*sf sf sf sf*

and a - gainst His An - oint - - -  
 a - gainst His An - oint - - -  
 a - gainst His An - oint - ed.  
 a - gainst His An - oint - ed.

*sf sf sf sf*

180

- ed.

- ed.

Lord, be-

Lord, be-hold their threat'n-ings, behold, Lord,

180

*f* R.H.

Lord, be-hold their threat'n-ings, -

- hold their threat'n-ings, behold, Lord, their threat'n-ings, -

behold their threat'n-ings, be - hold their threat'nings,

12286

Lord, be - hold their threat'n - ings,  
 behold, Lord, their threat'n - ings, be -  
 be - hold their threat'n - ings,  
 Lord, be - hold their threat'n - - - ings,

This system includes a piano accompaniment with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble, including a sixteenth-note figure.

be - hold, Lord, be - hold their  
 - hold their threat'n - ings, be - hold their threat'n -  
 Lord, be - hold, be - - hold their

This system continues the piano accompaniment with similar rhythmic patterns and harmonic support for the vocal lines.

181

*con anima*

threat'n - - ings; grant Thy ser - vants to speak - - ings;  
 - - ings;  
 Lord, behold their threat'n - - ings; grant Thy ser - vants to  
 threat'n - ings;

181

Thy word with all bold - ness, grant Thy ser - - vants to speak - - ings;  
 to speak Thy word with all boldness,  
 speak, to speak Thy word - -  
 grant Thy ser - vants to speak Thy word with all bold - ness,

Thy word with all bold - ness, while Thou stretchest forth Thy  
 hand to heal. *f* while Thou stretchest forth Thy hand to  
 heal. with all bold - ness, while Thou stretchest forth Thy  
 hand to heal. *f* while Thou stretchest forth Thy hand to  
 heal.

*p* *cresc.*

182 *rit.* - - al - -

hand to heal.

heal.

hand to heal.

heal.

182 *rit.* - - al - -

*rf*

*Maestoso, come prima.*

Lord, Thou didst make the heav'n, and the earth, and the sea, and  
 Lord, Thou didst make the heav'n, and the earth, and the sea, and  
 Lord, Thou didst make the heav'n, and the earth, and the sea, and  
 Lord, Thou didst make the heav'n, and the earth, and the sea, and

*Maestoso, come prima.* ♩ = 100.

*ff*  
*sf* *sf* *sf* *sf*

*allargando* *a tempo, animato dim.*

all that in them is. *dim.*  
 all that in them is. *dim.*  
 all that in them is. *dim.*  
 all that in them is. *dim.*

*allargando* *a tempo, animato* ♩ = 116.

*sf* *dim.*

183

Praise the Name of our  
 Praise, ———— praise the Name of our  
 Praise, ———— praise the Name of our  
 Praise the Name of our

183

P  
 pp

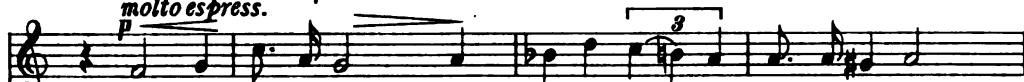
R - - - - -  
 pp ppp  
 God That hath dealt won-drous - ly with us, —  
 pp ppp  
 God That hath dealt won-drous - ly with us, —  
 pp ppp  
 God That — hath dealt won-drous - ly with us, —  
 pp ppp  
 God That hath dealt won-drous - ly with us, —  
 R - - - - -

ppp

## THE BREAKING OF BREAD.

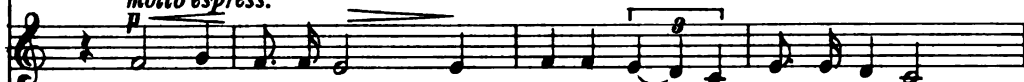
184 *Andante.*

Soprano.

*L.* *molto espress.*

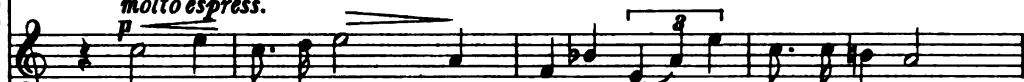
Thou, Al-might-y Lord, hast giv-en food and drink to mankind;

Contralto.

*molto espress.*

Thou, Al-might-y Lord, hast giv-en food and drink to mankind;

Tenor.

*molto espress.*

Thou, Al-might-y Lord, hast giv-en food and drink to mankind;

Bass. *molto espress.*

Thou, Al-might-y Lord, hast giv-en food and drink to mankind;

SOLI.

## 184

*Andante.*

Soprano.

*L.*

wondrously with us, won - - - drously; -

Alto.



wondrously with us, won - - - drously; -

Tenor.



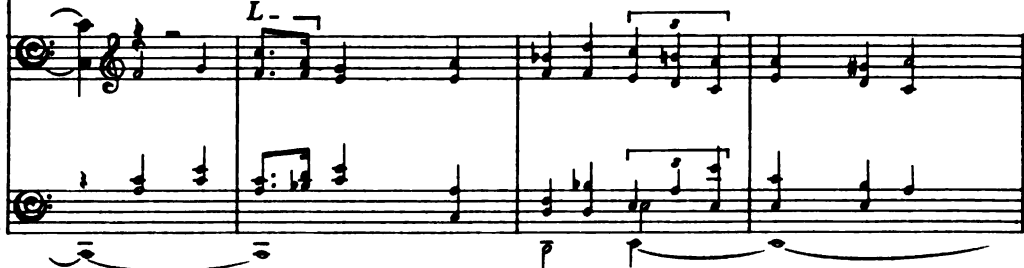
wondrously with us, won - - - drously; -

Bass.



wondrously with us, won - - - drously; -

CHORUS.

184 *Andante.*  $\text{♩} = \text{es.}$ *L.*



185

A

*poco più mosso*

but to us — Thou hast vouchsaf - - ed spir - - it - ual

but to us — Thou hast vouchsaf - - ed spir - - it - ual

but to us — Thou hast vouchsaf - - ed spir - - it - ual

but to us — Thou hast vouchsaf - - ed spir - - it - ual

185

A

*poco più mosso*

to us — Thou hast vouchsaf - - ed spir - - it - ual

to us — Thou hast vouchsaf - - ed spir - - it - ual

to us — Thou hast vouchsaf - - ed spir - - it - ual

to us — Thou hast vouchsaf - - ed spir - - it - ual

185

A

*poco più mosso* ♩ = 88.

to us — Thou hast vouchsaf - - ed spir - - it - ual

SOLI & CHORUS.

food and drink and life e - ter - -

food and drink and life e - ter - -

food and drink and life e - ter - -

food and drink and life e - ter - -

- nal through Thy Ser - - vant.

- nal through Thy Ser - - vant.

- nal through Thy Ser - - vant.

- nal through Thy Ser - - vant.

186 *Lento.*  
PETER.  
*ad lib.*

*pp* *a tempo*

If a - ny is ho - ly;

**CHORUS.**

*P* *A*  
Let him come: \_\_\_\_\_

*P* *A*  
Let him come: \_\_\_\_\_

186

*ppp colla parte* *fp* *a tempo*

Let him come: \_\_\_\_\_

*ad lib.* *p* *Lento.* *pp*

If a - ny is not;

Let him re - pent. \_\_\_\_\_

Let him re - pent. \_\_\_\_\_

Let him re - pent. \_\_\_\_\_

Let him re - pent. \_\_\_\_\_

*Lento.* ♩ = 50. Let him re - pent. \_\_\_\_\_

*ppp colla parte* *pp*

MARY.

187

In the Name of Jesus Christ.

MARY MAGDALENE.

In the Name of Jesus Christ.

JOHN.

In the Name of Jesus Christ.

PETER.

In the Name of Jesus Christ.

SOL I.

187

187

R.H. p <-> p

Moderato.

JOHN.

*espress.*

Give thanks first for the Cup: \_\_\_\_\_

CHORUS.

*pp*

We thank Thee, our

*pp*

We thank Thee, our

*pp*

We thank Thee, our

*pp*

We thank Thee, our

Moderato. ♩ = 72.

*ten.*

*espress.*

*ten.*

*ppp*

188

Fa - - - ther, for the Ho - - ly Vine. \_\_\_\_\_

Fa - - - ther, for the Ho - - ly Vine. \_\_\_\_\_

Fa - - - ther, for the Ho - - ly Vine. \_\_\_\_\_

Fa - - - ther, for the Ho - - ly Vine. \_\_\_\_\_

188

PETER.

*ospres.*

Give thanks for the Bro - ken Bread; —

We

We

We

We

189

thank Thee, — our Fa-ther, for the Life and Know - ledge.

thank Thee, — our Fa-ther, for the Life and Know - ledge.

thank Thee, — our Fa-ther, for the Life and Know - ledge.

thank Thee, — our Fa-ther, for the Life and Know - ledge.

189

*più lento, rubato*

*L - - - -*

*dolce e semplice*

*p*

190

MARY.

*R. - - - -*

SOLI.

MARY MAGDALENE.

As this  
*dolce e semplice*

As this  
*dolce e semplice*

JOHN.

As this  
*dolce e semplice*

PETER.

As this  
*più lento, rubato*  
*= circa 68.*  
*L - - - -*

190

*R. - - - -*

*pp*

Bro-ken Bread was grain scat-tered up- - on the moun-tains,-

Bro-ken Bread was grain scat-tered up- - on the moun-tains,-

Bro-ken Bread was grain scat-tered up- - on the moun-tains,-

Bro-ken Bread was grain scat-tered up- - on the moun-tains,-

*rit.*

*p espress.*

191

L - - - - -

Four staves of musical notation, each containing a whole rest for the duration of the measure. The staves are arranged vertically from top to bottom.

191

L - - - - -

*p* *mf*

As this Bro-ken Bread was grain scat-tered up - on the

*p* *mf*

As this Bro-ken Bread was grain scat-tered up - on the

*p* *mf*

As this Bro-ken Bread was grain scat-tered up - on the

*p* *mf*

As this Bro-ken Bread was grain scat-tered up - on the

CHORUS.

Four vocal staves and one piano accompaniment staff. The vocal staves contain the lyrics and musical notation for the chorus. The piano accompaniment staff is at the bottom of the section. Dynamics *p* and *mf* are indicated.

191

L - - - - -

*p* *mf*

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics *p* and *mf* are indicated.



A. ----- 192 Più mosso.

*cresc.*  
 moun-tains, and gather'd to - geth-er — became one, \_\_\_\_\_

*cresc.*  
 moun-tains, and gather'd to - geth-er — became one, \_\_\_\_\_

*cresc.*  
 moun-tains, and gather'd to - geth-er — became one, \_\_\_\_\_

*cresc.*  
 moun-tains, and gather'd to - geth-er — became one, \_\_\_\_\_

A. ----- 192 Più mosso. ♩ = 80

*cresc.*

*trem.*

*f* *cresc.*

*f*  
 so may Thy Church be gather'd to -

*f*  
 so may Thy Church be gather'd to -

*f*  
 so may Thy Church be gather'd to -

*f*  
 so may Thy Church be gather'd to -

*f*  
 so may Thy Church be gather'd to -

*ff*

*f*

*dim.*

193

*poco a poco più lento*

*ff*  
 - geth - er from the bounds of the earth  
*ff*  
 - geth - er from the bounds of the earth  
*ff*  
 - geth - er from the bounds of the earth  
*ff*  
 - geth - er from the bounds of the earth

193

*poco a poco più lento*

*ff*  
*p*

*p* *poco* *rall.* *pp*  
 in - to Thy King - dom, in - to Thy  
*p* *poco* *p dim.* *poco* *pp*  
 in - to Thy King - dom, in - to Thy King - dom, in - to Thy  
*p* *poco* *p dim.* *poco* *pp*  
 in - to Thy King - dom, in - to Thy King - dom, in - to Thy  
*p dim.* *poco* *pp*  
 in - to Thy King - dom, in - to Thy

*pp* *pp*

## THE PRAYERS.

194

*Andante.*

King - dom. OUR FA - THER,  
 King - dom. OUR FA - THER,  
 King - dom. OUR FA - THER,  
 King - dom. OUR FA - THER,

Detailed description: This block contains four vocal staves. Each staff begins with the lyrics 'King - dom.' and ends with 'OUR FA - THER,'. The music is in 4/4 time with a key signature of one flat. The tempo is marked 'Andante'. Dynamics include *f* (forte) and *fz* (forzando).

194 *Andante.*  $\text{♩} = 68.$ *molto sostenuto*

*p* *cresc.* *f*

Detailed description: This block shows the piano accompaniment for the first section. It consists of two staves (treble and bass clef). The tempo is 'Andante' with a quarter note equal to 68 beats per minute. The dynamics range from *p* (piano) to *f* (forte), with a *cresc.* (crescendo) marking.

*L.* *p* *molto* *f*  
 Whichart in Hea - ven, hal - low - ed be Thy  
 Whichart in Hea - ven, hal - low - ed be Thy  
 Whichart in Hea - ven, hal - low - ed be Thy  
 Whichart in Hea - ven, hal - low - ed be Thy

Detailed description: This block contains four vocal staves. Each staff begins with the lyrics 'Whichart in Hea - ven, hal - low - ed be Thy'. The music is in 4/4 time with a key signature of one flat. The tempo is marked 'L.' (Lento). Dynamics include *p* (piano), *molto*, and *f* (forte).

*pp* *molto cresc.*

Detailed description: This block shows the piano accompaniment for the second section. It consists of two staves (treble and bass clef). The tempo is 'Lento'. The dynamics range from *pp* (pianissimo) to *f* (forte), with a *molto cresc.* (molto crescendo) marking.

Name; Thy kingdom come, Thy will be done on earth as it *cresc.*  
 Name; Thy kingdom come, Thy will be done on earth as it *cresc.*  
 Name; Thy kingdom come, Thy will be done on earth as it *cresc.*  
 Name; Thy kingdom come, Thy will be done on earth as it *cresc.*

*espress.* *cresc.*

195

is in Heav'n. *f*  
 is in Heav'n. *f*  
 is in Heav'n. *f*  
 is in Heav'n. *f*

*f* *pp*

*p* > *dim.* *pp*  
 Give us this day our dai - ly bread; and for-

*p* > *dim.* *pp*  
 Give us this day our dai - ly bread; and for-

*p* > *dim.* *pp*  
 Give us this day our dai - ly bread; and for-

*p* > *dim.* *pp*  
 Give us this day our dai - ly bread; and for-

*pp*  
*sonor?*

*parlando*  
 - give us our tres - passes, as we for-

*parlando*  
 - give us our tres - passes, as we for-

*parlando*  
 - give us our tres - passes, as we for-

*parlando*  
 - give us our tres - passes, as we for-

*ppp*  
*con Ped.*

- give them that tres- - pass a- - gainst

- give them that tres- - pass a- - gainst

- give them that tres- - pass a- - gainst

- give them that tres- - pass a- - gainst

196

us, and lead us not

us, and lead us not

us, and lead us not

us, and lead us not

196

*fp*

In - to temp - ta - tion: but de - liv - er us from

In - to temp - ta - tion: but de - liv - er us from

in - to temp - ta - tion: but de - liv - er us from e -

in - to temp - ta - tion: but de - liv - er

197

e - vil: for Thine is the king - dom, and the glory for

e - vil: for Thine is the king - dom, and the glory for

- vil: for Thine is the king - dom, and the pow'r, and the glory for

us from e - vil: for Thine is the king - dom, and the pow'r, and the glory for

197

e - vil: for Thine is the king - dom, and the glory for

e - vil: for Thine is the king - dom, and the glory for

- vil: for Thine is the king - dom, and the pow'r, and the glory for

us from e - vil: for Thine is the king - dom, and the pow'r, and the glory for

*largamente*

*ff sf sf sf dim.*  
 ev - er and ev - er, for ev - er, for ev - er and  
*ff sf sf sf dim.*  
 ev - er and ev - er, for ev - er, for ev - er and  
*ff sf sf sf dim.*  
 ev - er and ev - er, for ev - er and ev - er, for ev - er, for ev - er and  
*ff sf sf sf dim.*  
 ev - er and ev - er, for ev - er and ev - er, for ev - er, for ev - er and

*largamente*  
*ff dim.*

*rit. p pp*  
 ev - er. A - - men.  
*p pp*  
 ev - er. A - - men.  
*p pp*  
 ev - er. A - - men.  
*p pp*  
 ev - er. A - - men.

*molto espress.*  
*p rit. pp*

JOHN.

Ye have re - ceiv - ed the spir - it of a - dop - - - tion,



*espress. pp*

**PETER.** *p* *poco* *Lento.* **CHORUS.** *espress. pp*

where-by we cry, Ab-ba, Fa - ther.

*Lento.* **199**

*Molto tranquillo*  
Soprano. *pp*

*Molto tranquillo*  
Contralto. *pp*

*Molto tranquillo*  
Tenor. *pp*

*Molto tranquillo*  
Bass. *pp*

Thou, O

*Molto tranquillo*  
Soprano. *pp*

*pp molto espress.*  
Alto.

*pp*  
Tenor. Thou, O Lord, art our Fa - -ther, our Re - deem-er; Fa -

*pp*  
Bass. Thou, O Lord, art our Fa-ther, our

*Molto tranquillo*  
Thou, O Lord, art our Fa -

*pp*

200

Lord, art our Fa - - ther, our Re - deem - er, and we are

Lord, art our Fa - - - ther; \_\_\_\_\_ and we are

Lord, art our Fa - - ther, our Re - deem - er,

*pp* we are

200

*pp* our Re - deem - er, and we are Thine, \_\_\_\_\_

- - ther, Fa - - ther, and we are Thine, \_\_\_\_\_

Fa - - - ther, \_\_\_\_\_ our Re - - deem - er; we are Thine,

- - - ther, Fa - - ther, our Re - deem - er; we are Thine.

200

The piano accompaniment features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. It includes various musical notations such as slurs, ties, and dynamic markings.

201

*p*

Thine. \_\_\_\_\_ Thou, \_\_\_\_\_

Thine, \_\_\_\_\_ and we are Thine, and we are Thine,

and we are Thine, and we are Thine,

Thine, \_\_\_\_\_ and we are Thine, and we are Thine,

201

*pp*

and we are Thine. \_\_\_\_\_ Thou, \_\_\_\_\_

and we are Thine, and we are Thine.

and we are Thine, and we are Thine.

Lord; \_\_\_\_\_ and we are Thine.

201

O Lord, art our Fa-ther.

our Fa-ther.

our Fa-ther.

our Fa-ther.

O Lord, art our Fa-ther.

our Fa-ther.

our Fa-ther.

Thou art our Fa-ther.

Musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and various dynamics such as *p* (piano), *L* (Lento), and *dim.* (diminuendo).

The image shows a page of musical notation with ten staves. The first eight staves are mostly empty, containing only rests. The final staff system is a complex piano accompaniment. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music includes various chords and melodic lines. Dynamic markings include *dim.*, *pp*, *f*, and *p*. There is also a *rit.* marking above the final measure of the piano part. A *Ped.* marking is present below the bass staff. The piece concludes with a double bar line and a sharp sign (#).

# COMPOSITIONS BY EDWARD ELGAR.

## VOCAL.

### ORATORIOS.

- THE APOSTLES.** For Soprano, Contralto, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 49.) (Tonic Sol-fa, Choruses and words of Solos only, 2s. 6d.)... Paper boards, 6s.; cloth, gilt, 7s. 6d. Vocal Parts, 1s. 6d. each; Full Score, £5 5s.; String Parts, 23s.; Wind Parts, &c. (on hire only); Book of Words, with Analysis and over 100 Musical examples by A. J. Jaeger, 1s., or 58s. 4d. net per 100. Words only, 6d., or 33s. 4d. net per 100. An Interpretation of the Libretto by C. V. Gorton, M.A., Rector of Morecambe 1s. Vocal Score with German words (Deutsche Übersetzung von Julius Butts), 8 Mark. Chorstimmen, 2 Mark each. Textbuch, 30 pf. Erläuterung von Max Heheman, 50 pf.
- THE DREAM OF GERONTIUS.** For Mezzo-Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 38.) (Tonic Sol-fa, Choruses only, 1s. 6d.)... Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Full Score, £3 1s. String Parts, 20s. Wind Parts, &c. (on hire only). Book of Words, with Analysis and over 70 Musical examples by A. J. Jaeger, 1s., or 50s. net per 100. Words only, 6d., or 25s. net per 100. Vocal Score, with German and English words (Deutsche Übersetzung von Julius Butts), 6 Mark. Chorstimmen, each 2 Mark. Textbuch, 25 pf. Vocal Score with French words (Traduction française de J. d'Offoël), fr. 7.50. Parties de Chœur, fr. 2.50 each. Livret, fr. —.50.
- THE LIGHT OF LIFE ("Lux Christi").** A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29) ... Full Score, in the Press; String Parts, 13s. 6d.; Wind Parts, &c. (on hire only). Words only, 10s. per 100.

### CANTATAS.

- CARACTACUS.** For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35) ... Paper boards, 4s.; cloth, gilt, 5s.; Vocal Parts 1s. 6d. each. Full Score, £3 3s.; String Parts, 24s.; Wind Parts, &c. (on hire only). Tonic Sol-fa (Choruses and words of Solos only), 1s. Book of Words, with Analysis by HERBERT THOMPSON, 1s. or 5s. net per 100; Words only, 6d., or 25s. net per 100.
- KING OLAF.** For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30) ... Paper Boards, 3s. 6d.; Cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. Full Score, £3 3s. String Parts, 23s. Wind Parts, &c. (on hire only). Tonic Sol-fa (Choruses only), 1s. 6d. Words only, 6d., or 25s. net per 100. Book of Words, with Analysis by JOSEPH BENNETT, 1s., or 50s. net per 100.
- THE BANNER OF ST. GEORGE.** For Chorus (Soprano Solo *ad lib.*) and Orchestra. (Op. 33) ... Full Score, 25s.; String Parts, 8s. 6d.; Wind Parts, &c., 19s. 6d.; Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.
- THE BLACK KNIGHT.** For Chorus and Orchestra. (Op. 25) ... Full Score, 3s. 6d.; String Parts, 9s.; Wind Parts, &c. (on hire only). Vocal Parts, 1s. each.

### ANTHEMS AND SERVICES.

- TE DEUM AND BENEDICTUS IN F.** For Chorus (S.A.T.B.), Orchestra and Organ. (Op. 34) ... String Parts, 4s. 6d.; Wind Parts, &c., and Full Score, 15s.
- LIGHT OF THE WORLD ("The Light of Life").** S.A.T.B. ...
- SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life").** Tenor Solo and Chorus for T.T.B.S. ...
- DOUBT NOT THY FATHER'S CARE ("The Light of Life").** Duet, s. and c. ...
- AVE VERUM (Op. 2, No. 1).** Motet. English and Latin Words. (Tonic Sol-fa, 1d.) ...

### PART-SONGS AND CHORUSES.

- THE SNOW.** For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score, 5s.; String Parts, 2s. 3d.; Wind Parts, &c., 3s. 9d.). (Op. 26 No. 2) ... (Tonic Sol-fa, 1d.; Violin Parts, 6d. each.)
- FLY, SINGING BIRD.** For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score, 5s.; String Parts, 2s. 3d.; Wind Parts, &c., 3s. 3d.). (Op. 26, No. 2) ... (Tonic Sol-fa, 1d.; Violin Parts, 6d. each.)
- AN EVENING SCENE.** For S.A.T.B. ... (Tonic Sol-fa, 2d.)
- MY LOVE DWELT IN A NORTHERN LAND.** For S.A.T.B. (Tonic Sol-fa, 1d.) ...
- WEARY WIND OF THE WEST.** For S.A.T.B. (Tonic Sol-fa, 1d.) ...
- O HAPPY EYES.** For S.A.T.B. (Op. 18) ... (Tonic Sol-fa, 1d.)
- SPANISH SERENADE ("Stars of the Summer Night").** For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) Full Score, 5s.; String Parts, 1s. 9d.; Wind Parts, 2s. 6d. Tonic Sol-fa, 2d.)
- THE CHALLENGE OF THOR ("King Olaf").** (Tonic Sol-fa, 2d.) ...
- THE WRAITH OF ODIN ("King Olaf").** (Tonic Sol-fa, 2d.) ...
- AS TORRENTS IN SUMMER ("King Olaf").** (Tonic Sol-fa, 1d.) ...
- IT COMES FROM THE MISTY AGES ("Banner of St. George").** (Tonic Sol-fa, 2d.) ...
- BRITONS, ALERT! ("Caractacus")** ...
- LITANY ("The Dream of Gerontius")** ...
- BE MERCIFUL, BE GRACIOUS, LORD ("The Dream of Gerontius")** ...
- GO FORTH UPON THY JOURNEY ("The Dream of Gerontius")** ...
- PRAISE TO THE HOLIEST IN THE HEIGHT.** S.A.S.S.A.A. ("The Dream of Gerontius") ...
- SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (Finale from "The Dream of Gerontius")** ...
- GOD SAVE THE KING.** Arranged for Solo, Chorus, Orchestra, and Military Band (*ad lib.*) Tonic Sol-fa, 1d.; Full Score, 2s. 6d. String Parts, 1s. 3d.; Wind Parts, &c., 4s. 3d.; Organ, 6d.
- FIVE PART-SONGS FOR MEN'S VOICES.** T.T.B.S. English and German words. (Op. 45) ... Vocal Parts (German words only), 2 Mark the Set. Or separately, in Vocal Score (English words only)—
1. Yea, cast me from heights of the mountain (Tonic Sol-fa, 2d.)
  2. Whether I find thee. (Tonic Sol-fa, 1d.)
  3. After many a dusty mile. (Tonic Sol-fa, 2d.)
  4. It's oh! to be a wild wind. (Tonic Sol-fa, 1d.)
  5. Feasting I watch. (Tonic Sol-fa, 2d.)

### SONGS.

- IN MOONLIGHT** (arranged from the *Canto popolare* in the Concert-Overture 'In the South,' Op. 50) (In G, F, and E flat.)
- THE SWORD SONG ("Caractacus").** For Baritone ...
- THE ANGEL'S SONG: "My work is done"** ("Gerontius") For Mezzo-Soprano ...
- THERE ARE SEVEN THAT PULL THE THREAD ("Grania and Diarmid")** ...

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

# COMPOSITIONS BY EDWARD ELGAR.

## INSTRUMENTAL.

### ORCHESTRA.

<b>INTRODUCTION AND ALLEGRO</b> for Strings (Quartet and Orchestra) (Op. 47).	
Score, 12s.; Quartet Parts, 4s.; Orchestral Parts, 7s.	
<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture.	
(Op. 50).	
Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c., 30s. 6d.	
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36). Full Score, 25s.; String Parts, 10s.; Wind Parts, &c., 22s.	
Miniature Score, 5s.	
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius").	
Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, &c., 13s. 6d.	
<b>IMPERIAL MARCH</b> (Op. 32).	
Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, &c., 7s.	
<b>MEDITATION</b> ("The Light of Life").	
Full Score, 5s.; String Parts, 2s.; Wind Parts, &c., 5s. 6d.	
<b>FROISSART</b> (Op. 19). Concert-Overture.	
Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, &c., 9s.	
<b>TRIUMPHAL MARCH</b> ("Caractacus").	
Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 10s. 6d.	
<b>FUNERAL MARCH WITH INCIDENTAL MUSIC</b> ("Grania and Diarmid").	
Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 6s. 6d.	

### SMALL ORCHESTRA.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50).	
Score, 3s.; String Parts, 1s. 9d.; Wind Parts, &c., 3s.	
<b>CHANSON DE NUIT</b> (Op. 15, No. 1).	
Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.	
<b>CHANSON DE MATIN</b> (Op. 15, No. 2).	
Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.	
<b>THREE PIECES</b> (Op. 10).	
1. Mazurka.	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s.	
2. Sérénade Mauresque.	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 4s. 3d.	
3. Contrasts (The Gavotte, A.D. 1700 and 1900).	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 3d.	
<small>NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.</small>	
<b>INTERMEZZO</b> ("Dorabella" from the Variations, Op. 36), for Strings, Wood-wind, and Drums.	
Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.	

### ORGAN.

<b>INTRODUCTION</b> to Part II. of "The Apostles"	s. d.
	1 6
<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
<b>SOLEMN MARCH</b> ("The Black Knight")	1 0
<b>MEDITATION</b> ("The Light of Life")	1 0
<b>IMPERIAL MARCH</b> (Op. 32)	2 0
<b>TRIUMPHAL MARCH</b> ("Caractacus")	2 0
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius")	2 0
<b>FUNERAL MARCH</b> ("Grania and Diarmid"; Op. 42)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	2 0
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	2 0

### MILITARY BAND.

<b>IMPERIAL MARCH</b> (Op. 32)	s. d.
	9 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	3 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	3 6
<b>MAZURKA</b> (Op. 10, No. 1)	5 0
<b>SÉRÉNADE MAURESQUE</b> (Op. 10, No. 2)	5 0
<b>CONTRASTS</b> (The Gavotte, A.D. 1700 & 1900) (Op. 10, No. 3)	5 0
<b>MEDITATION</b> , from "The Light of Life"	5 0

### PIANOFORTE SOLO.

<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50)	3 0
<b>CANTO POPOLARE</b> (In Moonlight), arranged from above	2 0
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36)	3 6
<b>INTERMEZZO</b> ("Dorabella") from the above	2 6
<b>FROISSART</b> (Op. 19). Concert Overture	2 6
<b>THREE PIECES</b> (Op. 10):—	
1. Mazurka	2 0
2. Sérénade Mauresque	2 0
3. Contrasts (The Gavotte, A.D. 1700 & 1900)	2 0
<b>MEDITATION</b> ("The Light of Life")	2 0
<b>IMPERIAL MARCH</b> (Op. 32)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	1 6
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius")	2 0
<b>FUNERAL MARCH</b> ("Grania and Diarmid")	2 0

### PIANOFORTE DUET.

<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50)	5 0
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36)	6 0
<b>INTRODUCTION AND ALLEGRO</b> for Strings (Op. 47)	4 0

### VIOLIN AND PIANOFORTE.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	2 0
<b>MAZURKA</b> (Op. 10, No. 1)	2 0

### VIOLA AND PIANOFORTE.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	1 6

### VIOLONCELLO & PIANOFORTE

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	2 0

### CLARINET AND PIANOFORTE

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
---	-----

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.