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JEREMIAH

SACRED CANTATA

THE WORDS SELECTED FROM THE WRITINGS OF THE PROPHET

BY

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THE MUSIC COMPOSED BY

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MUS. DOC., OXON.

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ANALYSIS.

THE history of Jeremiah is divisible into three parts—

First, his call and ministry during the lifetime of Josiah, when there was a strong and partially successful revival of religion among the people, suddenly checked by the death of the king in battle.

Secondly, his prophecy during the successive reigns of the sons of Josiah, Jehoahaz, Jehoiakim, Coniah, and Zedekiah, when the nation had relapsed into evil, but a few among the older nobles were friendly to the prophet: his enemies sought his life, and succeeded in imprisoning him.

Thirdly, the judgment that followed, the fall of Jerusalem, the capture of the king, the captivity.

Jeremiah survived this, and during the worst crisis of the fall of the city uttered some of the most hopeful prophecies of its restoration, while sharing to the full the distress of the Jewish people, and lamenting over their ruin.

The Cantata opens with an Introduction, designed to suggest the working in the mind of the young prophet of thoughts and feelings which have not yet found their expression in words. (1) The call of God is heard, and at first reluctantly obeyed; the prophet is re-assured by a promise of the Divine Presence. This is followed by (3) a song of faith in God's promised deliverance of him; (4) his inward conflict; (5) his first address to the people; (6-9) their awakening to penitence; the prophet's further instructions; (10) concluding with a song of repentance and faith from the returning people.

Part II. opens with an Introduction suggesting the general sorrow which pervaded the nation on the death of Josiah. (12) His death is announced, and the announcement leads on to (13) a lament. In the revolution which resulted, the Egyptian conquerors having carried away the new king after but three months, a counter lament (15) for Jehoahaz follows. The prophet again (16) warns the people in the name of God the searcher of hearts. The people are divided: some are moved to penitence, others provoked to oppose and persecute the prophet. He announces more distinctly the coming calamities, and a conflict arises between the unbelievers clamouring for his death and the penitent Israelites who wish to spare him. The latter prevail so far that the prophet is only imprisoned; (17) but at the intervention of Ebed-melech is delivered by order of King Zedekiah. He pours forth his feelings of gratitude and trust in God, and is sustained by thoughts of patience and hope expressed in the Chorus with which the Part concludes.

Part III. begins with a Recitative announcing the near approach of the terrible Chaldean army. The famine in Jerusalem is described (21) in the pathetic words which follow, and Jeremiah, sympathising with his people, (22) notwithstanding their ingratitude, utters his lament for them.

A succession of choruses (23) describe the entrance of the Chaldeans, the capture of the King Zedekiah, the impending captivity, and the fall of the temple; each terrible announcement being received by the penitents in words expressive of submission and trust; the natural sorrow and despondency of both inhabitants and penitents breaks out in an appeal to God. (24) At last the prophet breaks silence, announces God's designs of peace; (25) foretells the restoration, and breaks out into a song of praise which is taken up by the repentant Israelites around, and which concludes the Cantata with a jubilant chorus.

JEREMIAH.

PART I.—THE CALL AND RETURN.

No. 1.—INTRODUCTION.

RECITATIVE.—*Contralto.*

The word of the Lord came unto Jeremiah in the days of King Josiah, saying,

Before I formed thee I knew thee, and I ordained thee to be a prophet unto the nations. (i. 1-5.)

RECITATIVE.—*Bass.*—(*Jeremiah.*)

Ah, Lord God! behold I cannot speak, for I am a child. (i. 6.)

RECITATIVE.—*Contralto.*

Behold, I have put my words into thy mouth. I have set thee over the nations.

No. 2.—AIR.—*Contralto.*

Be not afraid, for I am with thee, saith the Lord. See, I have set thee over the nations, to root out and to pull down; to build, and to plant.

And they shall fight against thee, but they shall not prevail against thee, to deliver thee, saith the Lord. (i. 8, 9, 10, 19.)

No. 3.—CHORUS.

Sing unto the Lord, praise the Lord: for He hath delivered the soul of the poor from the hand of evil-doers. (xx. 13.)

No. 4.—SOLO.—*Jeremiah.*

Woe is me, my mother, that thou hast borne me a man of strife and a man of contention to the whole earth! I said, I will not make mention of the Lord, I will speak no more in His name. But His word was in my heart as a burning fire, and I was weary with forbearing, and I could not stay. (xv. 10; xx. 9.)

No. 5.—RECITATIVE.—*Bass.*

Hear ye the word of the Lord, O house of Jacob, and all ye families of the house of Israel! It is an evil thing and bitter that thou hast forsaken the Lord thy God, and that my fear is not in thee, saith the Lord God of Hosts. (ii. 4, 19.)

No. 6.—DUET.—*Contralto and Tenor.*

A voice was heard upon the high places, weepings and supplications of the children of Israel, for they have perverted their way, and they have forgotten the Lord their God. (iii. 21.)

No. 7.—SOLO.—*Soprano.*

Return, ye backsliding children, and I will heal your backslidings.

No. 8.—CHORUS.

Behold, we come unto Thee, for Thou art the Lord our God.

Truly in vain is salvation hoped for from the hills: truly in the Lord our God is the salvation of Israel. (iii. 20-23.)

No. 9.—AIR.—*Soprano.*

How shall I put thee among the children, and give a pleasant land, a goodly heritage? Thou shalt call me, my Father, and shalt not turn away from me. If thou wilt return, O Israel, saith the Lord, return unto Me. (iii. 19; iv. 1.)

No. 10.—CHORUS.

The Lord liveth, in truth, and in righteousness, and in judgment; and the nations shall rejoice in Him, and in Him shall they glory. (iv. 2.) For the Lord is merciful, and he will not keep anger for ever. (iii. 12.)

END OF PART I.

PART II.—THE RELAPSE.

No. 11.—INTRODUCTION.

No. 12.—RECITATIVE.—*Contralto.*

And Josiah died, and was buried in the sepulchres of his fathers. And all Judah and Jerusalem mourned for Josiah. And Jeremiah lamented for Josiah. And all the singing men and singing women spake of Josiah in their lamentations.—(2 *Chronicles* xxxv. 24, 25.)

No. 13.—LAMENT.—*Chorus.*

How hath the Lord covered the daughter of Zion with a cloud in His anger, and cast down from heaven unto earth the beauty of Israel! (*Lamentations* ii. 1, 2.)

No. 14.—RECITATIVE.—*Contralto.*

And Jehoahaz his son did evil in the sight of the Lord; and the King of Egypt took him away. (2 *Kings* xxiii. 34.)

No. 15.—AIR.—*Soprano.*

Weep ye not for the dead, neither bemoan him: but weep sore for him that goeth away; for he shall return no more, nor see his native country. But he shall die in the place whither they have led him captive, and shall see this land no more. (xxii. 10.)

No. 16.—SOLO.—*Jeremiah.*

Thus saith the Lord: Behold, I frame evil against you; return ye now every one from his evil way. (xvii. 10.) I the Lord search the heart, I try the reins, even to give every man according to his ways and according to the fruit of his doings. (xviii. 11.)

CHORUS OF PENITENTS.

Heal me, O Lord, and I shall be healed; save me, and I shall be saved; for Thou art my praise. (xvii. 14.)

CHORUS OF UNBELIEVERS.

Where is the word of the Lord? let it come now. Come and let us devise devices against Jeremiah; come, and let us smite him with the tongue, and let us not give heed to any of his words. (xvii. 15; xviii. 18.)

SOLO.—*Jeremiah.*

Thus saith the Lord of Hosts, the God of Israel, Behold I will bring evil upon this place, the which whosoever heareth it, his ears shall tingle. I will make this city desolate; every one that passeth by shall be astonished because of the plagues thereof. (xix. 3.)

CHORUS OF UNBELIEVERS.

This man is worthy to die: for he hath prophesied against this city, as ye have heard. (xxvi. 12.)

CHORUS OF PENITENTS.

This man is not worthy to die; for he hath spoken unto us in the Name of the Lord our God. (xxvi. 16.)

CHORUS OF UNBELIEVERS.

The temple of the Lord, the temple of the Lord, the temple of the Lord are we! (vii. 4.) Let this man be put to death! (xxxviii. 4.)

No. 17.—RECITATIVE.—*Contralto.*

Then took they Jeremiah and cast him into the dungeon of Malchiah. Now when Ebed-melech heard that they had put Jeremiah in the dungeon, he spake to the King, saying, My lord the King, these men have done evil in all that they have done to Jeremiah the prophet, whom they have cast into the dungeon. Then the King commanded Ebed-melech saying, Take up Jeremiah the prophet out of the dungeon, before he die. (xxxviii. 6.)

No. 18.—SOLO.—*Jeremiah.*

I called upon Thy Name, O Lord, out of the low dungeon. Thou hast heard my voice; hide not Thine ear, at my breathing, at my cry. Thou drewest near; Thou saidst, Fear not. O Lord, Thou hast seen my wrong; judge Thou my cause. (*Lam.* iii. 55-59.)

No. 19.—CHORUS.

It is good that a man should both hope and quietly wait for the salvation of the Lord. For the Lord will not cast off for ever. (*Lam.* iii. 26-31.)

END OF PART II.

PART III.—THE JUDGMENT AND RELEASE.

No. 20.—RECITATIVE.—*Jeremiah.*

Gather yourselves to flee out of the midst of Jerusalem! blow the trumpet, and set up a sign of fire! for evil appeareth out of the north, and great destruction.

Behold, a people cometh from the north country; they are cruel and have no mercy; their voice roareth like the sea; and they ride upon horses, set in array to war against thee, O daughter of Zion! (vi. 1, 22, 23.)

No. 21.—DUET.—*Soprano and Contralto.*

Judah mourneth, and the gates thereof languish; and the cry of Jerusalem is gone up: and their nobles have sent their little ones to the waters; they came to the pits and found no water: for there was no rain in the earth; and the famine was sore in the city. (xiv. 2, 4; lii. 6.)

No. 22.—SOLO.—*Jeremiah.*

O that mine head were waters, and mine eyes a fountain of tears, that I might weep day and night for the slain of the daughters of my people! (ix. 1, 2.) If I go forth into the field, then behold the slain with the sword; and if I enter into the city, then behold them that are faint with famine.

23.—CHORUS OF INHABITANTS.

Our end is near! our days are fulfilled! our end is come! for the adversary and the enemy have entered into the gates of Jerusalem! The joy of our heart is ceased! the crown is fallen from our head! (*Lam.* iv. 18; v. 25.)

CHORUS OF PENITENTS.

Woe unto us, that we have sinned! for this our heart is faint! Remember, O Lord, what is come upon us, consider and behold our reproach! Turn Thou us unto Thee, O Lord, and so shall we be turned; renew our days as of old. (*Lam.* v. 18, 21.)

CHORUS OF INHABITANTS.

The anointed of the Lord is taken in their pits! our inheritance is turned to strangers, our houses to aliens; our nobles are gone into captivity!

CHORUS OF PENITENTS.

Thou, O Lord, remainest for ever; Thy throne from generation to generation! (*Lam.* v.)

CHORUS OF INHABITANTS.

How is the gold become dim! how is the most fine gold changed! The stones of the sanctuary are poured out! (*Lam.* iv. 1.)

CHORUS OF PENITENTS AND INHABITANTS.

O thou sword of the Lord, how long will it be ere thou be quiet! put up thyself into thy scabbard, rest and be still! (xlv. 8.)

No. 24.—RECITATIVE AND AIR.

Jeremiah.

Thus saith the Lord: Refrain thy voice from weeping, and thine eyes from tears: for there is hope in thine end. For I know the thoughts that I think towards you, thoughts of peace and not of evil, to give you an expected end. (xxviii. 11; xxxi. 16.)

No. 25.—RECITATIVE.—*Jeremiah.*

Again shall be heard in this place, which is desolate, the voice of joy and the voice of gladness, the voice of the bridegroom, and the voice of the bride, the voice of them that shall say—

Praise the Lord of hosts, for the Lord is good, for His mercy endureth for ever. (xxxiii. 10-11.)

No. 26.—CHORUS.

Sing with gladness for Jacob, and shout among the chief of the nations! For the Lord hath redeemed Jacob, and ransomed him from the hands of the strong ones. (xxxi. 7, 11.) Praise the Lord of hosts, for the Lord is good, for His mercy endureth for ever! Amen! Amen.

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JEREMIAH.

PART I. THE CALL AND RETURN.

Nº 1. INTRODUCTION. RECIT. CONTRALTO. RECIT. BASS.

John Naylor.

Lento. ♩ = 80.

ORGAN.

Sw. to G†

p Sw.

p

16 & 8 ft

CRSC.

dim.

Un poco più mosso. ♩ = 92.

G† *p legato*

mp

mf

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It includes various note values, rests, and dynamic markings such as *f*.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *mf*.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *cresc.* and *f*.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *cresc.* and *ff*.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *ff*.

dim. *poco rall.*

The piano introduction consists of three systems of staves. The first system has a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system continues the accompaniment. The third system features a single bass note in the bass clef, held for the duration of the system.

RECIT. THE WORD OF THE LORD.

CONTRALTO.

The word of the Lord came un-to Je - re - mi - ah in the

p colla voce

The vocal line is in a contralto register. The piano accompaniment consists of two systems of staves. The first system has a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system continues the accompaniment.

days of King Jo - si - ah, say - ing, Be - fore I formed thee I

Andante. ♩ = 72.

senza Ped.

The vocal line continues. The piano accompaniment consists of two systems of staves. The first system has a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system continues the accompaniment.

knew thee, and I or - dained thee to be a pro - phet un - to the na - tions.

The vocal line concludes. The piano accompaniment consists of two systems of staves. The first system has a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system continues the accompaniment.

RECIT. AH, LORD GOD!

BASS.

Tempo I.

Sw. *P*

Jeremiah.

Ah, Lord God! be - hold I can - not speak; for I am a child.

mp = 92.

RECIT. BEHOLD I HAVE PUT MY WORDS.

CONTRALTO.

mf

Be - hold I have put my

cresc.

words in - to thy mouth. I have set thee o - ver the na - tions.

Sw.

senza Ped.

attacca

N^o. 2. AIR. BE NOT AFRAID.

Animato assai. ♩ = 126.

CONTRALTO.

Be not a - fraid for I am with thee, saith the Lord,

Ch. *mp* *legato*

The first system of the musical score for the Contralto part. It features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment is marked *Ch. mp* and *legato*. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line contains the lyrics: "Be not a - fraid for I am with thee, saith the Lord,".

saith the Lord, be not a - fraid, be not a - fraid for I am

The second system of the musical score. The vocal line continues with the lyrics: "saith the Lord, be not a - fraid, be not a - fraid for I am". The piano accompaniment continues with the same *legato* texture.

with thee, saith the Lord, saith the Lord. _____

Ch. *2* Sw.

The third system of the musical score. The vocal line concludes with the lyrics: "with thee, saith the Lord, saith the Lord." followed by a long horizontal line. The piano accompaniment includes a section marked *Ch. 2* and *Sw.* (Swell).

See I have set thee o - ver the na - tions, to

The first system of music consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "See I have set thee o - ver the na - tions, to" are written below the notes. The middle staff is the piano accompaniment, starting with a "Ch." marking and featuring a rhythmic pattern of eighth notes. The bottom staff is the bass line, providing harmonic support with a steady eighth-note accompaniment.

root out and to pull down.

The second system of music consists of three staves. The top staff is a vocal line with the lyrics "root out and to pull down." The middle staff is the piano accompaniment, featuring a "Sw." marking and a "Ch." marking, with a more complex rhythmic texture. The bottom staff is the bass line, continuing the accompaniment.

see I have set thee o - ver the nations, to

The third system of music consists of three staves. The top staff is a vocal line with the lyrics "see I have set thee o - ver the nations, to". The middle staff is the piano accompaniment, starting with a "Ch." marking and featuring a rhythmic pattern of eighth notes. The bottom staff is the bass line, providing harmonic support.

build and to plant, to build and to plant.

The fourth system of music consists of three staves. The top staff is a vocal line with the lyrics "build and to plant, to build and to plant." The middle staff is the piano accompaniment, featuring a "Ch." marking and a "Sw." marking, with a rhythmic pattern of eighth notes. The bottom staff is the bass line, providing harmonic support.

And they shall fight a - gainst thee, and they shall fight a -

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "And they shall fight a - gainst thee, and they shall fight a -". The middle and bottom staves are piano accompaniment in bass clef, with the left hand playing chords and the right hand playing a melodic line.

dolce
- gainst thee, but they shall not pre - vail a - gainst thee, to de -

Ch.
Sw.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "- gainst thee, but they shall not pre - vail a - gainst thee, to de -". The middle and bottom staves are piano accompaniment in bass clef. The word "Ch." is written above the piano part, and "Sw." is written below it. The piano part features a melodic line in the right hand and chords in the left hand.

- liv - er thee, to de - liv - er thee, saith the Lord, saith the

Ch. Gt f

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "- liv - er thee, to de - liv - er thee, saith the Lord, saith the". The middle and bottom staves are piano accompaniment in bass clef. The word "Ch." is written above the piano part, and "Gt f" is written below it. The piano part features a melodic line in the right hand and chords in the left hand.

Lord. Be not a - fraid for I am with thee, saith the

Sw.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Lord. Be not a - fraid for I am with thee, saith the". The middle and bottom staves are piano accompaniment in bass clef. The word "Sw." is written below the piano part. The piano part features a melodic line in the right hand and chords in the left hand.

Lord, saith the Lord, be not a - fraid, be not a - fraid for

The first system of music consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Lord, saith the Lord, be not a - fraid, be not a - fraid for". The middle and bottom staves are piano accompaniment in a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando) markings.

I — am with thee, saith the Lord, saith the Lord, for I — am

Ch.

The second system of music consists of three staves. The top staff is a vocal line with lyrics "I — am with thee, saith the Lord, saith the Lord, for I — am". The middle and bottom staves are piano accompaniment. The piano part includes a section labeled "Ch." (Chorus) in the right hand. Dynamics include *sf* markings.

with thee, saith the Lord.

f
Tromba

Sw.
legato

rall.

The third system of music consists of three staves. The top staff is a vocal line with lyrics "with thee, saith the Lord.". The middle and bottom staves are instrumental accompaniment. The middle staff is for Tromba (Trumpet) and the bottom staff is for Sw. (Soprano Saxophone). The Tromba part starts with a dynamic of *f* (forte) and includes a *rall.* (rallentando) marking. The Sw. part is marked *legato* (legato).

Nº 3. CHORUS. SING UNTO THE LORD.

Con spirito.

SOPRANO. *f* Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

ALTO. *f* Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

TENOR. *f* Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

BASS. *ff* Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

Con spirito. ♩ = 126.

ORGAN. *f*

Lord, sing un-to the Lord, praise the Lord, praise the Lord, praise the

Lord, sing un-to the Lord, praise the Lord, praise the Lord,

Lord, sing un-to the Lord, sing un-to the Lord, praise

Lord, sing un-to the Lord, sing un-to the Lord, praise the

A

Lord, praise the Lord.

praise — the Lord.

— praise the Lord. Sing un-to the Lord, praise the Lord, praise the

Lord, praise the Lord.

A

mf

Sing un-to the Lord, praise the Lord, praise the Lord, praise —

Lord, praise — the Lord, praise — the Lord, praise the Lord, — praise —

Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the
the Lord, praise the Lord, praise the Lord, praise the Lord, sing
the Lord, praise the Lord, praise the Lord, praise the Lord, sing un-to the

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the the Lord, praise the Lord, praise the Lord, praise the Lord, sing the Lord, praise the Lord, praise the Lord, praise the Lord, sing un-to the".

Lord, sing un-to the Lord, praise the Lord, praise the Lord,
sing, praise the Lord, praise the Lord, sing un-to the
Lord, praise the Lord, sing unto the Lord,
Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord,

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The lyrics are: "Lord, sing un-to the Lord, praise the Lord, praise the Lord, sing, praise the Lord, praise the Lord, sing un-to the Lord, praise the Lord, sing unto the Lord, Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord".

First system of a musical score. It consists of five staves. The top four staves are vocal parts, and the bottom staff is piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the Lord praise the Lord, praise the Lord, sing un-to the sing un-to the Lord, sing un-to the sing un-to the Lord, praise the Lord, sing un-to the". The piano accompaniment includes a *crisc.* (crescendo) marking and a dynamic marking of *f* (forte).

Second system of the musical score, continuing from the first. It also consists of five staves. The lyrics are: "Lord, sing un-to the Lord, sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the Lord, sing un-to the Lord, praise the Lord, praise Lord, — praise the Lord, sing un-to the Lord, praise the Lord, sing un-to the Lord, — praise the Lord, sing un-to the Lord, praise the Lord, sing un-to the". The piano accompaniment continues with similar rhythmic patterns and dynamics.

B *p*

Lord, praise the Lord: _____ for He hath de - liv-ered the soul of the

_____ praise the Lord: _____ for He hath de - liv-ered the soul of the

Lord, praise the Lord, praise the Lord: for He hath de - liv-ered the soul of the

Lord, praise the Lord: _____ for He hath de - liv-ered the soul of the

B

poor from the hand of e - vil - do - ers, He hath de - liv-ered the

poor from the hand of e - vil - do - ers, He hath de - liv-ered the

poor from the hand of e - vil - do - ers, He hath de - liv-ered the

poor from the hand of e - vil - do - ers, He hath de - liv-ered the

soul of the poor,

soul of the poor, — from the hand of e - vil -

soul of the poor, from the hand of e - vil - do - ers, from the

soul of the poor,

mf

mf

from the hand of e - vil - do - ers, of

- do - ers, from the hand of e - vil, e - vil -

hand of e - vil - do - ers, from the hand of e - vil -

from the hand of e - vil - do - ers, from the hand of

mf

D *f*

e - vil - do - ers. Sing un-to the Lord, sing un-to the Lord, praise the
 - do - - ers. Sing un-to the Lord, sing un-to the Lord, praise the
 - do - - ers. Sing un-to the Lord, sing un-to the Lord, praise the
 e - vil - do - ers. Sing un-to the Lord, sing un-to the Lord, praise the

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics underneath. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat). The first measure of the vocal parts is marked with a dynamic 'f' and a tempo marking 'D'. The piano accompaniment begins with a series of chords and a melodic line in the bass.

Lord, praise the Lord, sing unto the Lord, sing un-to the Lord, praise the Lord, praise —
 Lord, praise the Lord, sing unto the Lord, sing un-to the Lord, praise the Lord, praise the
 Lord, praise the Lord, sing unto the Lord, sing un-to the Lord, praise the Lord,
 Lord, praise the Lord, sing unto the Lord, sing un-to the Lord, sing un-to the

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics underneath. The bottom staff is the piano accompaniment. The key signature remains two flats. The piano accompaniment continues with a steady rhythmic pattern and harmonic support for the vocal lines.

the Lord,
Lord, praise the Lord, praise the Lord,
sing un-to the Lord, praise the Lord, praise the
Lord, praise the Lord, praise the Lord, — praise — the Lord, praise — the

— sing un-to the Lord, praise the
sing unto the Lord, praise the Lord, praise the Lord, sing un-to the Lord,
Lord, praise the Lord, — praise — the Lord, praise the
Lord, sing unto the Lord, praise the Lord, praise the Lord, praise the Lord,

Lord, sing un-to the Lord, sing un-to the
sing un-to the Lord, sing un-to the Lord,
Lord, sing un-to the Lord, sing un-to the
sing un-to the Lord, sing un-to the Lord,

The first system of music consists of four vocal staves and two piano staves. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment includes a grand staff with treble and bass clefs. The music is in a minor key with a common time signature. The lyrics are: "Lord, sing un-to the Lord, sing un-to the / sing un-to the Lord, sing un-to the Lord, / Lord, sing un-to the Lord, sing un-to the / sing un-to the Lord, sing un-to the Lord,".

Lord, praise the Lord, — praise the Lord: — for He hath de -
praise, praise the Lord, praise the Lord: — for He hath de -
Lord, praise the Lord, praise the Lord: — for He hath de -
praise, praise the Lord, praise the Lord: — for He hath de -

The second system of music continues the vocal and piano parts. It features a dynamic marking of *p* (piano) and an accent marking *E*. The lyrics are: "Lord, praise the Lord, — praise the Lord: — for He hath de - / praise, praise the Lord, praise the Lord: — for He hath de - / Lord, praise the Lord, praise the Lord: — for He hath de - / praise, praise the Lord, praise the Lord: — for He hath de -". The piano accompaniment continues with a grand staff, showing a change in texture and dynamics.

- liv - ered the soul of the poor from the hand of e - vil - do - ers,

- liv - ered the soul of the poor — from the hand of e - vil - do - ers,

- liv - ered the soul of the poor from the hand of e - vil - do - ers,

- liv - ered the soul of the poor from the hand of e - vil - do - ers,

mf

CRSC. **F**
He hath de - liv - ered the soul of the poor, from the hand of e - vil - do - ers,

CRSC. *mf*
He hath de - liv - ered the soul of the poor, from the

CRSC.
He hath de - liv - ered the soul of the poor,

CRSC.
He hath de - liv - ered the soul of the poor,

p *mf* **F**

mf

from the hand, from the hand of e - vil - do - ers, —
 hand of e - vil - do - ers, from the hand of
mf from the hand of e - vil - do - - -
mf from the hand of e - vil -

The first system consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and 4/4 time. Dynamics include *mf* (mezzo-forte).

ff sing un-to the Lord, sing un-to the Lord,
 e - vil - do - ers, *ff* sing un-to the Lord, sing un-to the
ff - ers, sing un-to the Lord, sing un-to the Lord,
 - do - - - ers, *ff* sing un-to the Lord, sing un-to the

The second system continues the vocal and piano parts. It features a piano accompaniment with a strong rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *ff* (fortissimo).

sing un-to the Lord, praise the Lord, praise the Lord, praise the Lord,
 Lord, sing un - - to the Lord, praise the Lord, praise the
 sing un-to the Lord, praise the Lord, praise the Lord, praise the
 Lord, sing un - - to the Lord, praise the Lord, praise the

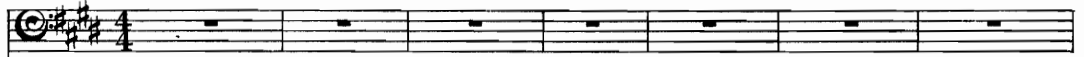
The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, split into right and left hands.

— praise the Lord, praise the Lord, praise the Lord, praise the Lord.
 Lord, praise the Lord, praise the Lord.
 Lord, praise the Lord, praise the Lord.
 Lord, praise the Lord, praise the Lord.

The second system continues the vocal and piano parts from the first system, ending with a double bar line. It also consists of five staves.

N^o 4. SOLO. WOE IS ME, MY MOTHER.*Moderato e poco agitato.* ♩ = 126.

BASS.



ORGAN.

16 & 8 ft.

Jeremiah.

Woe is me, my mo-ther, woe is me, my mo-ther, that thou hast borne me a

man of strife and a man of con - ten-tion, a man of con - ten-tion to the

whole earth! woe is me, my mo - ther, woe is me, my mo - ther, that

Sw. Ch.

thou hast borne me a man of strife and a man of con - ten - tion, a

man of con - ten - tion to the whole earth! I said, I will

f *mf*

G♯

not make men - tion of the Lord, I will speak no more in His name, I

Ch. *p legato*

P

mf
 said I will not make mention of the Lord, I will speak no more in His

Gt f *Ch. p*

CRASC. *poco agitato*
 name, I will speak, will speak no more in His name, But His

Gt

CRASC. *f*
 word was in my heart as a burn - ing fire, His word was in my

Ch.

heart as a burn - - ing fire, and I was_

wea - - ry with for - - bear - ing, and I could not

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole note 'wea' followed by a half note 'ry', then a quarter note 'with', a quarter note 'for', a quarter note 'bear', a quarter note 'ing', a quarter note 'and', a quarter note 'I', a quarter note 'could', and a quarter note 'not'. The piano accompaniment is in the key of D major (two sharps) and 4/4 time. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. The system concludes with a fermata over the final note.

stay, I could not stay, His word was in my heart as a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'stay', a quarter note 'I', a quarter note 'could', a quarter note 'not', a quarter note 'stay', a quarter note 'His', a quarter note 'word', a quarter note 'was', a quarter note 'in', a quarter note 'my', a quarter note 'heart', and a quarter note 'as'. The piano accompaniment features a variety of textures, including a 'Gt f' (Grand staff forte) section and a 'Ch. p' (Chord piano) section. The system concludes with a fermata over the final note.

burn - - ing fire, His word was in my heart as a burn - ing

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'burn', a quarter note 'ing', a quarter note 'fire', a quarter note 'His', a quarter note 'word', a quarter note 'was', a quarter note 'in', a quarter note 'my', a quarter note 'heart', a quarter note 'as', a quarter note 'a', and a quarter note 'burn'. The piano accompaniment features a 'f' (forte) section and a 'Cresc.' (Crescendo) section. The system concludes with a fermata over the final note.

poco dim.

fire, and I was wea - ry with for - bear - ing, and I could not

Ch.
Sw.

This system contains the first line of the musical score. It features a vocal line at the top with lyrics, a piano accompaniment in the middle with markings for Chords (Ch.) and Swells (Sw.), and a bass line at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

stay, I could not stay, woe is me, woe is me, woe —

f.

Gt *p cresc.* *f*

cresc. *f*

This system contains the second line of the musical score. It features a vocal line with lyrics, a piano accompaniment with markings for Crescendo (cresc.) and Fortissimo (f), and a bass line. The key signature and time signature remain the same as in the first system.

— is me.

f

f

This system contains the third line of the musical score. It features a vocal line with lyrics, a piano accompaniment with markings for Fortissimo (f), and a bass line. The key signature and time signature remain the same as in the previous systems.

Nº5. RECIT. HEAR YE THE WORD OF THE LORD.

Maestoso. ♩ = 100. Jeremiah.

BASS. *f* Hear ye the word of the Lord, O house of Ja - cob,

ORGAN. *Gt f*

Poco più lento. ♩ = 88.

and all ye fa-mi-lies of the house of Is-ra-el! It is an e-vil

mf Sw. p

thing and a bit-ter that thou hast for-sak-en the Lord thy God, and that my

fear is not in thee, saith the Lord God of Hosts.

CRSC. dim. p

dim.

Nº 6. DUET. A VOICE WAS HEARD.

Largo e espressivo.

CONTRALTO.

TENOR.

Largo e espressivo. $\text{♩} = 56.$

legato

16 & 8 ft.

CRSC.

voice was heard up - on the high pla - ces, weep - - ings, weep - - ings and sup - pli -

CRSC.

- ca - tions of the chil - dren of Is - - ra - el,

mf

CRSC.

A voice was heard up - on the high

CRSC.

dim.

mf
A

pla - ces, weep - - ings, weep - - ings and sup - pli - ca - tions of the

CRESC. *dim.* *CRESC.*

voice was heard up - on the high pla - - - ces, a voice was heard up -

CRESC. *mf* *CRESC.*

chil - dren of Is - - ra - el, a voice was heard up - on the high

CRESC. *dim.* Ch. Sw.

dim. *p*

on the high pla - - ces, weep - ings, weep - ings and sup - pli -

dim. *p*

pla - ces, high pla - - ces, weep - ings, weep - ings and sup - pli -

Sw. *pp*

pp

mf
 - ca - tions of the chil-dren of Is - ra - el, weep - ings, sup - pli - ca -
 - ca - tions of the chil - dren of Is - ra - el, weep - ings, sup -

Ch.

dim. *Poco più mosso.*
 - tions of the chil - dren of Is - ra - el.
 - pli - ca - tions of Is - ra - el. *dim.* *mf* for they have per - vert - ed their

Poco più mosso. d = 76.
cresc. mp *Gt* *Gt*

mp

mf
 for they
 way, and they have for - got - ten the Lord their God, they have per - vert - ed their

Ch. *Sw. #2*

have per - vert - ed their way and they have for - got - ten the Lord their
 way and they have for - got - ten the Lord their God,

Gt

God, for they have per - vert - ed their way,
 for they have per - vert - ed their way, for they have per -

Ch. *Gt*

for they have per - vert - ed their way, and they have for - got - ten, they
 -vert - ed their way, per - vert - ed their way, and they have for - got - ten, they

Sw.

have for - got - ten the Lord their God, they _____ have _____

have for - got - ten the Lord their God, they have for - got - ten the

Ch.

_____ for - - got - - - ten the Lord their God, for - *Lento.* *p*

Lord their God, they have for - got - - - ten, for - *Lento.* *p*

Sw.

- got - ten the Lord their God.

- got - ten the Lord their God.

Ch. *p*

Tempo I. Gt Ch. *p*

Nº 7. SOLO. RETURN, YE BACKSLIDING CHILDREN.

Poco Andante. ♩ = 80.

SOPRANO. *P* *CRASC.* *dim.* *P*
 Re - turn, re - turn, ye back - slid - ing chil - dren, re - turn and

ORGAN. *p*
Senza Pedal.

CRASC. *dim.* *mf*
 I will heal your back - slid - - ings, re - turn, re - turn, ye

p *f* *p*
 back - slid - ing chil - dren, re - turn, re - turn, ye back - slid - ing chil - dren, and

CRASC.
 I will heal, will heal your back - slid - ings, and I will heal your back -

dim. *P* *dim.* *pp*
 - slid - - ings, re - turn, re - turn, re - turn, re - turn.

Nº 8. CHORUS. BEHOLD WE COME UNTO THEE.

Andante.

SOPRANO. *mf* Be - hold, behold we come un - to

ALTO. *mf* Be - hold, we come un - to

TENOR. *mf* Be - hold, we come un - to

BASS. *mf* Be - hold, we come un - to

Andante. ♩ = 88.

ORGAN. *mf* *legato* *mf* *f*

Gt Sw. 8 ft

Thee, be - hold we come un - to Thee, for Thou art the Lord our

Thee, be - hold we come un - to Thee, for Thou art the Lord our

Thee, be - hold, be - hold we come un - to Thee, for Thou art the Lord our

Thee, be - hold we come, we come un - to Thee, for Thou art the Lord our

God, for Thou art the Lord our God, be-hold we come, we

God, for Thou art the Lord our God, be-hold we

God, for Thou art the Lord our God, be-hold, be-hold we

God, for Thou art the Lord our God, be-hold, be-hold, be-

f *più f*

come un-to Thee, be - hold we come, we come un-to Thee, for Thou art the

come un-to Thee, be - hold we come un-to Thee, for Thou art the

come unto Thee, be - hold we come unto Thee, for Thou art the

-hold we come, we come un-to Thee, we come un-to Thee, for Thou art the

f

Lord our God, for Thou art the Lord our God. *rall.*

Lord our God, for Thou art the Lord our God. *rall.*

Lord our God, for Thou art the Lord our God. *rall.*

Lord our God, for Thou art the Lord our God. *rall.*

rall.

A *Allegretto moderato.*

f

Tru - ly in vain is sal - vation hoped for from the hills, tru - ly in the Lord our

A *Allegretto moderato.* $\text{♩} = 100.$

mf

legato

God is the sal - va - tion of Is - - ra - el. tru - ly in vain is sal - -

f
Tru - ly in vain is sal - vation hoped for from the

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in G major (one sharp) and 4/4 time. The lyrics are "God is the sal - va - tion of Is - - ra - el. tru - ly in vain is sal - -". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a simple harmonic accompaniment. A dynamic marking of *f* (forte) is placed above the piano part in the second measure of the second system.

- va - tion, sal - va - tion, tru - ly in the Lord our God is the sal - va - tion of

hills, tru - ly in the Lord our God is the sal - va - tion of Is - - ra -

Detailed description: This system contains the second two systems of the musical score. The vocal line continues with the lyrics "- va - tion, sal - va - tion, tru - ly in the Lord our God is the sal - va - tion of" in the first system, and "hills, tru - ly in the Lord our God is the sal - va - tion of Is - - ra -" in the second system. The piano accompaniment continues with the same melodic and harmonic patterns as the first system, maintaining the *f* dynamic.

B

Is-ra-el, tru - - - ly in vain,
 tru - ly in vain is sal - va-tion hoped for from the
 - el, tru - - ly
 Tru - - ly in vain is sal - va-tion hoped for from the hills,

B

tru - ly, tru - - - ly,
 hills, tru-ly in the Lord our God is the sal - va - tion, is the sal -
 tru - - - ly in the Lord our God is the sal -
 tru-ly in the Lord our God is the sal - va - tion of Is - - - ra - -

tru - - ly in vain is sal - va - tion hoped for from the
 - va - tion, is the sal - va - tion of Is - ra - el,
 - va - - - tion of Is - ra - el, tru - ly in vain is sal - -
 - el tru - - ly in vain is sal -

Cresc. hills, is sal - vation hoped for from the hills, is sal - vation hoped for from the
Cresc. tru - ly in vain is sal - - vation hoped for from the hills, is sal -
Cresc. - va - - - - tion, is sal - va - - - - tion, is sal - -
Cresc. - vation hoped for from the hills, is sal - vation hoped for from the hills, is sal -

hills, from the hills, **C** tru - ly in **f**
 - va - tion hoped for from the hills, **f** tru - ly in vain is sal - vation hoped for from the
 - va - - - tion hoped for from the hills,
 - vation hoped for from the hills, the hills, **f** tru - ly in vain is sal -

vain, tru - - ly, tru - - - - ly,
 hills, tru - ly in the Lord our God is the sal - va - tion of
f tru - - ly in vain, tru - - ly in vain,
 - vation hoped for from the hills, tru - ly in the Lord our God is the sal -

tru-ly in the Lord our God, tru - - -

Is - - - ra - - el, tru-ly in the Lord our God is sal - -

tru-ly in the Lord our God, in the Lord our God,

-va - tion, tru-ly in the Lord our

-ly, tru-ly in the Lord our God is sal - va - - -

- va - - - tion, tru-ly in the Lord our God is sal -

tru-ly in the Lord our God is sal - va - tion, tru-ly in the Lord our God is sal -

God is the sal - va - tion of Is - - ra - - el, in the Lord our God is sal -

D
ff

- tion, tru - ly in vain is sal - vation hoped for from the hills,
 - va - tion, tru - ly in vain is sal - vation hoped for from the hills,
 - va - tion, tru - ly in vain is sal - vation hoped for from the hills,
 - va - tion, tru - ly in vain is sal - va - - - tion hoped for from the

D
ff

The first system of music features four vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature is D major (two sharps) and the time signature is 4/4. The music is marked with a forte (ff) dynamic and a 'D' time signature. The lyrics are: '- tion, tru - ly in vain is sal - vation hoped for from the hills, - va - tion, tru - ly in vain is sal - vation hoped for from the hills, - va - tion, tru - ly in vain is sal - vation hoped for from the hills, - va - tion, tru - ly in vain is sal - va - - - tion hoped for from the'. The piano accompaniment includes chords and a bass line.

tru - ly in the Lord our God is the sal - va - tion of Is - - ra - el, tru - ly,
 in the Lord is the sal - va - tion of Is - - ra - el, tru - ly,
 tru - ly in the Lord our God is the sal - va - tion of Is - - ra - el, tru - ly,
 hills, tru - - ly in the Lord is the sal - va - tion of Is - - ra - el, tru - ly,

The second system of music continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics are: 'tru - ly in the Lord our God is the sal - va - tion of Is - - ra - el, tru - ly, in the Lord is the sal - va - tion of Is - - ra - el, tru - ly, tru - ly in the Lord our God is the sal - va - tion of Is - - ra - el, tru - ly, hills, tru - - ly in the Lord is the sal - va - tion of Is - - ra - el, tru - ly,'. The piano accompaniment continues with chords and a bass line.

tru - - - ly in vain is sal - va - tion hoped for from the hills, tru - ly,

tru - - - ly in vain is sal - va - - - tion from the hills, tru - ly,

tru - - - ly in vain is sal - va - tion, sal - - vation hoped for from the hills, tru - ly,

tru - - - ly in vain is sal - va - tion, sal - - vation hoped for from the hills, tru - ly,

tru - - ly in the Lord our God is the sal - va - tion of Is - ra - el.

tru - - ly in the Lord our God is the sal - va - tion of Is - ra - el.

tru - - ly in the Lord our God is the sal - va - tion of Is - ra - el.

tru - - ly in the Lord our God is the sal - va - tion of Is - ra - el.

Nº 9. SOLO. HOW SHALL I PUT THEE AMONG THE CHILDREN.

Allegretto moderato. ♩ = 96.

SOPRANO.

ORGAN.

legato

Sw. p

Ch.

quasi cadenza

16 & 8 ft.

mf dolce

How shall I put thee a - mong the child - ren, and give thee a

rall. *Tempo*

Ch.

p

pleas - ant land, a good - ly he - ritage? How shall I put thee a - mong the

b2

child-*ren*, and give thee a pleas-*ant* land, and give thee a pleas-*ant* land, a

CRASC. f

Sw. *p* Gt. *p*

good - ly he - ri - tage?

mf Ch. *d.*

mf Gt.

Thou shalt call me, My Fa - - ther, Thou shalt call me, My

mf *f*

Sw. *p* Gt. *p* Sw. Ch.

Fa - - ther, and shalt not turn a - way from me, and shalt not turn a - way from me, a -

P

Ch.

rall. *Tempo* *mf* *f*

-way from me. If thou wilt re - turn, O Is - ra - el, re -

rall. *Tempo* *8 & 4 ft*

-turn, saith the Lord, re - turn, saith the Lord, re - turn, re -

f *Gt* *Ch. 8 ft* *Gt mf*

-turn, re - turn un - to Me, re - turn un - to Me, re - turn

CRSC. *p* *CRSC.* *p*

Gt mf *p Sw.*

rit. *Tempo* *p* *rall.* *dim.*

un - to Me. Re - turn, re - turn.

rit. *Tempo* *rall.*

mf *Gt*

Nº 10. CHORUS. THE LORD LIVETH.

Andante maestoso.

SOPRANO. *ff*
The Lord liv - eth, the Lord liv - eth, in

ALTO. *ff*
The Lord liv - eth, the Lord liv - eth, in

TENOR. *ff*
The Lord liv - eth, the Lord liv - eth, in

BASS. *ff*
The Lord liv - eth, the Lord liv - eth, in

Andante maestoso. ♩ = 69.

ORGAN. *ff*

truth, and in righteousness, and in judgement, in judgement, The Lord

truth, and in righteousness, and in judgement, in judgement, The Lord

truth, and in righteousness, and in judgement, in judgement, The Lord

truth, and in righteousness, and in judgement, and in judgement, The Lord

liv - eth, the Lord liv - eth, in truth, and in righteousness, and in

liv - eth, the Lord liv - eth, in truth, and in righteousness, and in

liv - eth, the Lord liv - eth, in truth, and in righteousness, and in

liv - eth, the Lord liv - eth, in truth, and in righteousness, and in

judgement, in judge - - - ment; **A** *Animato.*

judgement, in judge - - - ment;

judgement, in judge - - - ment; *f* and the nations shall re -

judgement, and in judge - - - ment;

dim. *mf* **A** *Animato.* ♩ = 108. *mf*

and the nations shall re - joice in Him, re - joice in
 and the nations shall re - joice in Him, re -
 - joice in Him, re - joice in Him, re - joice in
 and the

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment. The first vocal line begins with a forte dynamic marking 'f'. The piano accompaniment features a steady bass line and chords in the right hand.

Him, and in Him shall they glo - ry, and in
 - joice in Him, in Him shall they glo - ry, they
 Him, shall re - joice in Him, and in Him shall they
 nations shall re - joice in Him, and in Him shall they glo -

The second system continues the musical score with four staves. It follows the same vocal and piano structure as the first system. The lyrics continue across the vocal lines, with the piano accompaniment providing harmonic support. The system concludes with the word 'glo -' on the bottom vocal line.

Him shall they glo - ry, in Him shall they glo - ry, and the
 glo - ry, and in Him shall they glo - ry, the na - -
 glo - ry, in Him shall they glo - - ry, the na - -
 - - ry, and in Him shall they glo - ry, and the

na-tions shall re - joice in Him, and the na-tions shall re - joice in Him, and in
 - tions shall re - joice in Him, and the na-tions shall re - joice in Him, and in
 - tions shall re - joice in Him, and the na-tions shall re - joice in Him, and in
 na-tions shall re - joice in Him, and the na-tions shall re - joice in Him, and in

Him shall they glo - ry, and in Him shall they glo - ry,

Him shall they glo - ry, and in Him shall they glo - ry,

Him shall they glo - ry, and in Him shall they glo - ry,

Him — shall they glo - ry, and in Him — shall they glo - ry, and the

B

and in Him — shall they glo - ry, and in

and the na - tions shall re - joice in Him, and the na - tions shall re -

and in Him —

na-tions shall re - joice in Him, and the na - tions shall re - joice in Him, and the

B

Him shall they glo - ry, shall they glo - ry, shall they glo -
 -joice in Him, and the na - tions shall re-joice in Him, and in Him shall they
 shall they glo - - ry, and in Him shall they glo - - ry, shall they glo -
 na - tions shall re-joice in Him, and in Him shall they glo - ry, and in

- - - - ry.
 glo - - - ry.
 - ry, shall they glo - - ry.
 Him shall they glo - ry.

SOPRANO SOLO.

Andante non troppo. $\text{♩} = 76.$

For the Lord is mer - ci - ful, and He will not keep an - ger for ev -

Ch. *p*

senza Pedale

-er. For the Lord is mer - ci - ful, for the Lord is mer - ci -

-ful, and He will not keep an - ger for ev - - er, will not keep an - ger for

ev - - er.

CHORUS.

SOPRANO. *p*

ALTO. *p* For the Lord is mer -

TENOR. *mf* For the Lord is mer - ci -

BASS. *p* For the Lord is mer - ci - ful, and He will not keep

For the Lord is mer - ci - - ful, is

Gt p

And He will not keep an - ger, and He will
 - ci - ful, and He will not keep an -
 - ful, is mer - - ci - ful, and
 an - ger for ev - - er, and will
 mer - ci - - ful, and He will not keep an -

not keep an - ger for ev - er, will not keep an -
 - ger for ev - - er, keep an -
 will not keep an - - ger, keep an -
 not keep an - ger for ev - - er, keep an - - ger for
 - ger, keep an - - ger for ev - - ger

CRSC. *f* *dim.*
CRSC. *mf* *dim.*
CRSC. *mf* *dim.*
CRSC. *mf* *dim.*
CRSC. *mf* *dim.*

D

-ger for ev - - - er.

-ger for ev - - - er. For the Lord is mer - - ci -

-ger for ev - er. For the Lord is mer - ci - ful,

ev - - - er. For the Lord is mer - ci - ful, and He will

- - - er. For the Lord is mer - ci - ful,

D

-ful, and He will not keep an - ger, and He will not keep an - ger for ev -

for the Lord is mer - - ci - ful, mer - - ci -

not keep an - - - ger, not keep an - ger for ev -

for the Lord is mer - ci - ful, and will not keep an -

mf For the Lord is mer - ci - ful, and He will not keep an - ger for ev - -

-er, the Lord is mer - - ci - - ful, the *CRSC.*

-ful, the Lord is mer - - ci - - ful, is *CRSC.*

-er, the Lord is mer - - ci - - ful, *CRSC.*

-ger, the Lord is mer - ci - ful, for the *CRSC.*

p

- - - -er, and He will not keep an - ger for ev - er, -

Lord is mer - ci - ful, and will not keep an -

mer - - ci - - ful, and He will not keep an - - ger -

will not keep an - ger for ev -

Lord is mer - ci - ful, and will not keep an -

f

dim. *p cresc.* *dim.* *p*
 — for ev - - er, the Lord is mer - ci - ful, is
dim. *p cresc.* *dim.* *p*
 - ger for ev - - er, is mer - - ci - ful, is
dim. *mf* *dim.* *p*
 — for ev - - er, For the Lord is mer - ci - ful, is
dim. *mf* *dim.* *p*
 - er, for ev - - er, For the Lord is mer - ci - ful, is
dim. *cresc.* *dim.* *p*
 - ger for ev - - er, the Lord is — mer - ci - ful, is —

pp
 mer - - ci - ful, — is mer - - ci - ful. —
pp
 mer - - ci - ful, — is mer - ci - - ful. —
pp
 mer - - ci - ful, — is mer - - ci - ful. —
pp
 mer - - ci - ful, — is mer - - ci - ful. —
pp
 mer - ci - - ful, — is mer - ci - - ful. —

PART II. THE RELAPSE.

Nº 11. INTRODUCTION.

Largo. $\text{♩} = 60.$

ORGAN.

mf

32, 16 & 8 ft!

cresc. dim. cresc. dim.

mp p p_{sw.} legato

Gt

cresc. mf f dim.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many accidentals and a bass line. Dynamics include *pp*, *p*, *mp*, and *mf*. The instruction *p legato* is written below the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The grand staff continues with intricate melodic and harmonic textures. A *CRSC.* (Crescendo) marking is present in the grand staff.

Third system of musical notation. The grand staff shows a dynamic shift from *f* (forte) to *dim.* (diminuendo) and then to *p* (piano). The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The grand staff features a melodic line with *mf* (mezzo-forte) and *mp* (mezzo-piano) dynamics. The bass staff provides harmonic support.

Fifth system of musical notation, the final system on the page. It includes a *p Sw.* (piano Sordano) marking in the grand staff and ends with a *pp* (pianissimo) dynamic. The bass staff concludes the piece.

N^o. 12. RECIT. AND JOSIAH DIED.

CONTRALTO. *mf*

And Jo - si - ah died, and was bur - ied in the

ORGAN. *p*

senza Pedale

Lento e espressivo

se - pul - chres of his fa - thers. And all Ju - dah and Je - ru - sa - lem mourned for Jo - si - ah.

RECIT. *mf*

And Je - re - mi - ah la - ment - ed for Jo - si - ah. And all the sing - ing men and singing

lento

wo - men spake of Jo - si - ah in their la - men - ta - tions.

№ 13. CHORUS. HOW HATH THE LORD.

Con duolo.

SOPRANO. *p* How hath the Lord cov-ered the daughter of Zi-on with a cloud

ALTO. *p* How hath the Lord cov-ered the daughter of Zi-on with a cloud

TENOR. *p* How hath the Lord cov-ered the daughter of Zi-on with a cloud

BASS. *p* How hath the Lord cov-ered the daughter of Zi-on with a cloud

ORGAN. *Con duolo.* *Gt p* - 100.

32, 16 & 8 ft

CRESC.

in His an - ger, how hath the Lord cov-ered the daughter of Zi-on with a

CRESC.

in His an - ger, how hath the Lord cov-ered the daughter of Zi-on with a

CRESC.

in His an - ger, how hath the Lord cov-ered the daughter of Zi-on with a

CRESC.

in His an - ger, how hath the Lord cov - ered the daughter of Zi-on with a

CRESC.

cloud — in His an - - ger, in His an - ger, —

cloud in His an - - ger, how hath the Lord cov - - -

cloud, how hath the Lord cov - ered the daughter of Zi-on with a cloud

cloud in His an - - ger, how hath the Lord — cov - ered the

how hath the Lord cov - ered the daugh - ter of Zi - on with a cloud

- - er - ed, how hath the Lord cov - ered the daugh - -

in His an - ger, how hath the — Lord cov - -

daugh - ter of Zi - - on with a cloud, how hath the

in His an - - ger, *dim.* the daughter of Zi-on with a cloud in His

- - ter of Zi - - on with a cloud in His an - - *dim.*

- - ered the daugh - ter of Zi - on with a cloud in His *dim.*

Lord covered the daughter of Zi-on with a cloud in His an - - *dim.*

an - - ger, *ff* and cast down from heaven un-to earth the beau - ty of *dim.* *p*

- - ger, *ff* and cast down from heaven un-to earth the beau - ty of *dim.* *p*

an - - ger, *ff* and cast down from heaven un-to earth the beau - ty of *dim.* *p*

- - ger, *ff* and cast down from heaven un-to earth the beau - ty of *dim.* *p*

Is - ra - el, and cast down from heaven un - to earth the beau -

Is - ra - el, and cast down from heaven un - to earth the beau -

Is - ra - el, and cast down from heaven un - to earth the beau -

Is - ra - el, and cast down from heaven un - to earth the beau -

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

p *ff* *dim.* *p*

ff *dim.* *p*

-ty of Is - ra - el, and cast down from heaven un - to

-ty of Is - ra - el, and cast down from heaven un - to

-ty of Is - ra - el, and cast down from heaven un - to earth, and

-ty of Is - ra - el, and cast down from heaven un - to earth, and

B

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

p *f* *dim.* *p*

f *dim.* *p*

earth, and cast down from heaven un - to earth, un - to earth the beau - ty of
 earth, and cast down from heaven un - to earth the beau - ty of
 cast down from heaven un - to earth, un - to earth the beau - ty of
 cast down from heaven un - to earth the beau - ty of

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Is - ra - el, the beau - ty of Is - ra - el.
 Is - ra - el, the beau - ty of Is - ra - el.
 Is - ra - el, the beau - ty of Is - ra - el.
 Is - ra - el, the beau - ty of Is - ra - el.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Nº 14. RECIT. AND JEHOAHAZ HIS SON.

CONTRALTO. *mf*

And Je - ho - a - haz his son did e - vil in the sight of the Lord;

ORGAN. *p* *fpoco*

16 & 8 ft

f

and the King of E-gypt took him a - way.

Moderato.

animato *mf* *dim.*

Nº 15. SOLO. WEEP YE NOT FOR THE DEAD.

SOPRANO. *Adagio.* ♩ = 80. *CRSC.*

Weep ye not for the dead, weep ye not for the dead, nei - ther be -

ORGAN. *p*

16 & 8 ft

dim. *P*

-moan him, nei - ther be - moan him, weep ye not for the dead,

CRASC. *f* *p* *P* *mf* ♩ = 76. *Con moto.*

weep ye not for the dead, nei - ther be - moan him, nei - ther be - moan him. But

CRASC.

weep sore for him that go - eth a - way, but weep sore for

Ch. legato

f

him that go - eth a - way; for he shall re - turn no more, nor

see his na-tive coun - try, for — he shall re - turn no more, nor see his na-tive

coun - try nor see his na-tive coun - try. *mf* But he shall die in the

cresc. *dim.* *mf* place whi-ther they have led him cap - tive, but he shall die in the place whi-ther

they have led him cap - tive, and shall see this land no more, — and shall

CRIST.

see this land no more, shall see this land, this

f

land no more, and shall see this land no more shall

see this land no more.

p *Più mosso.*

Gt *mf*

Lento.

Sw. *p*

N^o 16. BASS SOLO. CHORUS OF PENITENTS. CHORUS OF UNBELIEVERS.

Con maesta. Jeremiah.

BASS. Thus saith the Lord: Be-hold I frame e-vil a-

ORGAN. *ff* *p*

-gainst you; re-tur-ye now ev'-ry one from his e-vil way. I the

ff *p* *ff* *dim.*

Lord search the heart, I try the reins, e-ven to give ev'-ry man ac-

p *ff* *p*

-cord-ing to his ways, and accord-ing to the fruit of his do-ings.

dim. *p*

CHORUS of
PENITENTS.

A *Religioso.*

SOPRANO I.

Heal me O Lord and I shall be healed,

cresc.

SOPRANO II.

ALTO.

A *Religioso.* ♩ = 104.

Gt p

dim.

cresc.

shall be sav - - ed, heal me, heal me O Lord and I

Heal me O Lord and I shall be healed,

dim.

cresc.

dim.

shall be healed, save me and I shall be saved, I shall be

save me and I shall be sav - - ed, heal

Heal me O Lord and I

sav *resc.* - ed, *mf* save me and I shall be
 me, heal me O Lord and I shall be healed, save me and I shall be
resc.
 shall be healed, save me and I shall be

f saved, for Thou art my praise, for Thou art my praise, Thou art my
f saved, for Thou art my praise, for Thou art my praise, Thou art my
f saved, for Thou art my praise, for Thou art my praise, Thou art my
 Ch.

B praise, Thou art my praise.
 praise, Thou art my praise.
B praise, Thou art my praise. *Sw. poco stringendo*
 L.H. *resc.*
 R.H. *f* 3 3 3 3

Con fuoco.

ff TENOR I.

Where is the word of the Lord? let it come now, let it come

ff TENOR II.

Where is the word of the Lord? let it come now, let it come

ff BASS I.

Where is the word of the Lord? let it come now,

ff BASS II.

Where is the word of the Lord? let it come now,

CHORUS of UNBELIEVERS.

Con fuoco. $\text{♩} = 116.$

f $G^{\#}$

let it come now, where is the word of the Lord?

let it come now, where is the word of the Lord?

let it come now, where is the word of the Lord? let it come

let it come now, where is the word of the Lord? let it come

let it come now, let it come now, Where? where? where?
 let it come now, let it come now, Where? where? where?
 now, let it come, let it come now, Where is the word of the
 now, let it come, let it come now, Where? where? where?

The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and moving lines.

Where? where? where? let it come, let it come now.
 Where? where? where? where? let it come, let it come now.
 Lord? Where? where? let it come now, let it come now.
 Where is the word of the Lord? where? let it come, let it come now.

The piano accompaniment continues with similar melodic and harmonic patterns, including triplets and slurs in the right hand.

C

Come and let us de-vise de - vi - ces a - gainst Je - re - mi - ah, come and

Come and let us de-vise de - vi - ces a - gainst Je - re - mi - ah, come and

Come and let us de-vise de - vi - ces a - gainst Je - re - mi - ah, come and

Come and let us de-vise de - vi - ces a - gainst Je - re - mi - ah, come and

C

D

let us de-vise de - vi - ces a - gainst Je - re - mi - ah,

let us de-vise de - vi - ces a - gainst Je - re - mi - ah, *f* come and let us

let us de-vise de - vi - ces a - gainst Je - re - mi - ah,

let us de-vise de - vi - ces a - gainst Je - re - mi - ah,

D

f

smite him with the tongue, come let us smite him with the tongue, come
 come— and let us smite him with the tongue, come let us
 come— and let us

come— and let us smite him with the tongue, come— and let us
 let us smite him, smite him with the tongue, come— and let us
 smite him, come smite him with the tongue, come— and let us
 smite him with the tongue, come smite him with the tongue, come— and let us

E

smite, come and let us smite, let us smite with the tongue, let us smite with the tongue, and
 smite, come and let us smite, let us smite with the tongue, let us smite with the tongue, and
 smite, come and let us smite, let us smite with the tongue, let us smite with the tongue, and
 smite, come and let us smite, let us smite with the tongue, let us smite with the tongue, and
 smite, come and let us smite, let us smite with the tongue, let us smite with the tongue, and
 smite, come and let us smite, let us smite with the tongue, let us smite with the tongue, and

E

f

let us not give heed to any of his words, and
 let us not give heed to any of his words, and
 let us not give heed to any of his words, and
 let us not give heed to any of his words, and

ff

ff

let us not give heed to an-y of his words, to an - y of his words, and

let us not give heed to an-y of his words, to an - y of his words, and

let us not give heed to an-y of his words, to an - y of his words, and

let us not give heed to an-y of his words, to an - y of his words, and

ten.

ten.

let us not give heed to an - y of his words.

let us not give heed to an - y of his words.

let us not give heed to an - y of his words.

let us not give heed to an - y of his words.

f

f

Con maesta.
SOLO. Jeremiah.

f $\text{♩} = 96.$

Thus saith the Lord of Hosts, the God of Is - ra - el, Be - hold

Ch.

p *G^t mf*

mf

16 & 8^t

I will bring e - vil up - on this place the which who-so-

- ev - er hear - eth it, his ears shall tin - gle.

Ch. rall.

mf *mp*

I will make this ci - ty de - so - late; ev - ry one that passeth by

Sw. pp

CHORUS of UNBELIEVERS.

poco stringendo *CRSC.* **F** *f* *p. ff*

shall be as-ton-ish-ed, be-cause of the plagues there-

TENOR I.

TENOR II.

BASS I. *ff*

BASS II. *ff* This This

poco stringendo **F** *ff* *poco più f* *CRSC.*

Allegro vivace.

- of.

ff This man is wor - thy to die, this man is

ff This man is wor - thy to die, this man is

man is wor - thy to die, this man is wor - - - thy to

man is wor - thy to die, this man is wor - - - thy to

Allegro vivace. $\text{♩} = 120.$ *ff*

wor - - - thy to die, to die, for he hath prophesied a-
 wor - - - thy to die, to die, for he hath prophesied a-
 die, this man is wor - thy to die, for he hath prophesied a-
 die, this man is wor - thy to die, for he hath prophesied a-

The first system consists of four vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "wor - - - thy to die, to die, for he hath prophesied a-".

-gainst this ci - ty, as ye have heard.
 -gainst this ci - ty, as ye have heard.
 -gainst this ci - ty, as ye have heard.
 -gainst this ci - ty, as ye have heard.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "-gainst this ci - ty, as ye have heard.". The piano accompaniment features a grand staff and a bass line, with some chords marked with 'p' (piano).

G SOPRANO I.
This man is not wor-thy to die, this man is not wor-thy to die, for

SOPRANO II.
This man is not wor-thy to die, this man is not wor-thy to die, for

ALTO I.
This man is not wor-thy to die, this man is not wor-thy to die, for

ALTO II.
This man is not wor-thy to die, this man is not wor-thy to die, for

G

CHORUS of PENITENTS.

he hath spo-ken un - to us ___ in the name of the Lord our

he hath spo-ken un - to us ___ in the name of the Lord our

he hath spo-ken un - to us ___ in the name of the Lord our

he hath spo-ken un - to us ___ in the name of the Lord our

H Più vivo.

God.

God.

God.

God.

CHORUS OF UNBELIEVERS.

TENOR I. *ff*

TENOR II. *ff*

BASS I. *ff*

BASS II. *ff*

The tem - ple of the Lord, the tem - ple of the Lord, the

The tem - ple of the Lord, the tem - ple of the Lord, the

The tem - ple of the Lord, the tem - ple of the

The tem - ple of the Lord, the tem - ple of the

H Più vivo. $\text{♩} = 126$.

f

f

32,16 & 8 *ff!*

tem - ple of the Lord, the tem - ple are we! the tem - ple are

tem - ple of the Lord, the tem - ple are we! the tem - ple are

Lord, the tem - ple are we! the tem - ple are we! the

Lord, the tem - ple are we! the tem - ple are we! the

we! the tem - ple are we! Let this man be put to death!

tem - ple, the tem - ple are we! Let this man be put to death!

tem - ple, the tem - ple are we! Let this man be put to death!

tem - ple, the tem - ple are we! Let this man be put to death!

tem - ple, the tem - ple are we! Let this man be put to death!

tem - ple, the tem - ple are we! Let this man be put to death!

death! let this man be put to death! the tem-ple of the

death! let this man be put to death! the tem-ple of the

let this man be put to death! the tem-ple of the

let this man be put to death! the tem-ple of the

Lord, the temple of the Lord, the

Lord, the temple of the Lord, the

Lord, the temple of the Lord, the

Lord, the temple of the Lord, the

ff

ff

tem-ple of the Lord are we! the tem-ple of the Lord are we!

tem-ple of the Lord are we! the tem-ple of the Lord are we!

tem-ple of the Lord are we! the tem-ple of the Lord are we!

tem-ple of the Lord are we! the tem-ple of the Lord are we!

rall.

rall.

rall.

rall.

rall.

Nº 17. RECIT. THEN TOOK THEY JEREMIAH.

Moderato.
mf
 CONTRALTO. Then took they Je - re - mi - ah and cast him in - to the

ORGAN. *p*

dun-geon of Mal-chi - ah. Now when Eb - ed-me-lech heard that they had put Je - re -

- mi - ah in the dun - geon, he spake to the King, say - ing, my

f *mf*

Gt f

f

16 & 8 ft

lord the King, these men have done e - vil in all that they have done to Je - re -

Ch. p

p

ET ASC. **f**

- mi - ah the pro - phet whom they have cast in - to the dun - - geon.

Andante quasi Recit. **mf** *Maestoso.*

Then the King com - mand - ed Eb - ed - me - lech say - ing, take up Je - re -

Sw. *p*

- mi - ah the pro - phet out of the dun - geon, be - fore he -

Sw. *rall.*

Andante moderato.

die. *Tempo*

G♯

Nº 18. SOLO. I CALLED UPON THY NAME, O LORD.

Con moto. ♩ = 100.
BASS. Jeremiah.

I called up - on Thy Name, O Lord, out of the low—

Ch. *p*

16 & 8 ft

dun - - geon, I called up - on Thy Name, O Lord, I called up - on Thy

CRSC.

Name, O Lord, out of the low— dun - geon, out of the low—

dun - - geon. Thou hast heard my

rit. *mf*

rit. *mp* *Gt* *b2.*

poco animato

voice, *f* Thou hast heard my voice, *p* hide not Thine

ear at my breath - - ing, hide not Thine ear at my

cry, hide not Thine ear at my breath - ing, hide not Thine ear at my

cry, *p dolce* hide not Thine ear at my cry. *mf* Thou drew - est

Ch. Gt.

CRIST. *f*_{b2}

near, Thou drew-est near, Thou saidst, Fear not,

Gt *mf* *f*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole note 'near,' followed by a half note 'Thou drew-est near,' a quarter note 'Thou saidst,' and a quarter note 'Fear not,'. The piano accompaniment is in the left hand, starting with a half note 'near,' followed by a half note 'Thou drew-est near,' and then a series of eighth notes for 'Thou saidst, Fear not,'. The right hand of the piano accompaniment has a melodic line with eighth notes. Dynamics include *mf* and *f*. The tempo is marked *CRIST.* and there is a *f*_{b2} dynamic marking.

f

Fear not. O Lord, Thou hast seen my wrong, judge Thou my cause, judge Thou my

p legato

The second system of the musical score consists of three staves. The vocal line begins with a half note 'Fear not.' followed by a half note 'O Lord,' and then a series of quarter notes for 'Thou hast seen my wrong, judge Thou my cause, judge Thou my'. The piano accompaniment features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Dynamics include *f* and *p legato*.

cause, O Lord Thou hast seen my wrong, Thou hast seen my wrong, judge Thou my

Ch.

The third system of the musical score consists of three staves. The vocal line continues with a half note 'cause,' followed by a half note 'O Lord' and then a series of quarter notes for 'Thou hast seen my wrong, Thou hast seen my wrong, judge Thou my'. The piano accompaniment has a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. A 'Ch.' marking is present in the piano part.

cause, judge Thou my cause.

Sw. Ch. *rall.*

The fourth system of the musical score consists of three staves. The vocal line has a half note 'cause,' followed by a half note 'judge' and then a half note 'Thou my cause.'. The piano accompaniment features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Dynamics include *Sw.*, *Ch.*, and *rall.*

N^o 19. CHORUS. IT IS GOOD THAT A MAN.

Andante moderato.

SOPRANO. *mf*
It is good that a man should both hope and qui-et-ly

ALTO. *mf*
It is good that a man should both hope, both hope and qui-et-ly

TENOR. *mf*
It is good that a man should both hope and qui-et-ly

BASS. *mf*
It is good that a man should both hope and qui-et-ly, qui-et-ly

Andante moderato. ♩ = 96.

ORGAN. *mf*

wait for the sal - va - tion of the Lord, it is good that a man

wait for the sal - va - tion of the Lord, it is good that a man should both

wait for the sal - va - tion of the Lord, it is good that a man

wait for the sal - va - tion of the Lord, it is good that a man should both

CRSC.

— should both hope and qui - et - ly — wait, and qui - et - ly — wait for the sal -

CRSC.

hope, both hope and qui - et - ly wait, and qui - et - ly wait for the sal -

CRSC.

should both hope and qui - et - ly — wait, and qui - et - ly — wait

CRSC.

hope, both hope and qui - et - ly — wait, and qui - et - ly — wait for

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano parts are in bass clef. The music is in a minor key and 4/4 time. The lyrics are: "— should both hope and qui - et - ly — wait, and qui - et - ly — wait for the sal - hope, both hope and qui - et - ly wait, and qui - et - ly wait for the sal - should both hope and qui - et - ly — wait, and qui - et - ly — wait hope, both hope and qui - et - ly — wait, and qui - et - ly — wait for". The system concludes with a *CRSC.* (Crescendo) marking.

-va - tion, for the sal - va - tion of the Lord.

-va - tion, ————— for the sal - va - tion of the Lord.

— for the sal - va - tion ————— of the Lord.

the sal - - va - - tion of the Lord.

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano parts are in bass clef. The music is in a minor key and 4/4 time. The lyrics are: "-va - tion, for the sal - va - tion of the Lord. -va - tion, ————— for the sal - va - tion of the Lord. — for the sal - va - tion ————— of the Lord. the sal - - va - - tion of the Lord." The system includes dynamic markings of *f* (forte) and *poco animato*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

A

f For the Lord will not cast off for ev - - - er,
f For the Lord will not cast off for ev - - - er,
f For the Lord will not cast off for ev - - - er,
f For the Lord will not cast off for ev - - - er,

A

ff *f*

B

f the Lord will not cast
f for the Lord will not cast off for ev - - -

B

ff *f*

the Lord will not cast off for ev - -

the Lord will not cast off for ev - - - er, for ev - -

off for ev - - - er, the Lord will not cast off for

- er, the Lord will not cast off for ev - - - er, for

- er, will not cast off for ev - - er, for ev - - - - -

- er, will not cast off for ev - - er, for ev - - - - -

ev-er, will not cast off for ev - - er, for ev - - - - er, for

ev-er, will not cast off for ev - - er, for ev - - - - -

dim. *calando*

dim. *calando*

dim. *calando*

dim. *calando*

dim. *calando*

Tempo I.

p *C* *mf*
 - er. It is good that a man should both hope and qui-et-ly
p *mf*
 - - er. It is good that a man should both hope, both hope and qui-et-ly
p *mf*
 ev - - er. It is good that a man should both hope and qui-et-ly
p *mf*
 - - - er. It is good that a man should both hope and qui-et-ly, qui-et-ly

Tempo I.

p *C* *mf*
p *mf*
p *mf*

wait for the sal - va - tion of the Lord, it is good that a man should both
 wait for the sal - va - tion of the Lord, it is good that a man
 wait for the sal - va - tion of the Lord, it is good that a man should both
 wait for the sal - va - tion of the Lord, it is good that a man should both

p *mf*

hope both qui - et - ly, qui - et - ly wait for the sal - va - tion of the
 — should both hope and qui - et - ly — wait, and qui - et - ly —
 hope and qui - et - ly wait, and qui - et - ly wait for the sal -
 hope and qui - et - ly wait for the sal - va - - - - tion of — the

D

Lord, *f* for the sal - va - tion of the Lord, for the sal -
f wait for the sal - va - tion of the Lord, for the sal - va - tion of the
f -va - tion, for the sal - va - tion of the Lord, for the sal - va - tion of the
 Lord, *f* for the sal - va - tion of the Lord, for the sal -
D

- va - tion of the Lord, for the sal - va - tion of the Lord, for the sal - va - -
 Lord, for the sal - va - tion of the Lord, of the Lord, for the sal - va - -
 Lord, for the sal - va - tion, for the sal - va - tion of the Lord, for the sal - va - -
 - va - tion of the Lord, for the sal - va - tion of the Lord, for the sal - va - -

- tion, for the sal - va - - tion, for the sal - va - - tion of the Lord. *rall.*
 - tion, for the sal - va - - tion, for the sal - va - - tion of the Lord. *rall.*
 - tion, for the sal - va - - tion, for the sal - va - tion of the Lord. *rall.*
 - tion, for the sal - va - - tion, for the sal - va - - tion of the Lord. *rall.*

PART III. THE JUDGEMENT AND RELEASE.

Nº 20. RECIT. GATHER YOURSELVES TO FLEE.

Allegro. ♩ = 126. *Jeremiah. Quasi Recit.*

BASS. *f*

ORGAN.

G♯ mf *CRSC.* *f*

16 8 8 ft

Gather yourselves to

Allegro. RECIT.

flee out of the midst of Je - ru - sa - lem. blow the

Tromba

f

Allegro.

trumpet, and set up a sign of fire! for e - - vil ap - pear - eth out of the

G♯ mp *CRSC.*

north, and great des - truction. Be - hold, a peo - ple

The first system of music consists of three staves. The top staff is the vocal line in G major, with lyrics "north, and great des - truction. Be - hold, a peo - ple". The piano accompaniment is in the left hand, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked "mp" (mezzo-piano).

com-eth from the north coun - try; they are cru - el and have no mer - cy, their

The second system of music continues the vocal line and piano accompaniment. The lyrics are "com-eth from the north coun - try; they are cru - el and have no mer - cy, their". The piano accompaniment includes a "cresc." (crescendo) marking. The key signature changes to G minor (one flat, F#) for the second half of the system.

voice roar-eth like the sea; and they ride upon hor - ses, set in ar - ray to war against

The third system of music continues the vocal line and piano accompaniment. The lyrics are "voice roar-eth like the sea; and they ride upon hor - ses, set in ar - ray to war against". The piano accompaniment includes a "cresc." (crescendo) marking. The key signature changes to D major (two sharps, F# and C#) for the second half of the system.

RECIT. *Lento.*

thee, O daughter of Zi - on!

The recitative section consists of three staves. The vocal line is marked "RECIT. Lento." and "Tempo". The piano accompaniment includes dynamic markings "f", "mf", "dim.", and "rall.". The key signature is D major. The tempo is "Tempo" and "rall." (ritardando).

Nº 21. DUET. JUDAH MOURNETH.

Con molto espressione.

SOPRANO. *mf* Ju-dah mourneth, Ju-dah

CONTRALTO. *mf* Ju-dah mourneth, Ju-dah

ORGAN. *p* *Con molto espressione.* ♩ = 76. *senza Ped.*

mourneth, and the gates thereof languish, and the gates thereof languish; and the

mourneth, and the gates thereof languish, and the gates thereof languish; and the

CRSC. cry of Je - ru - sa - lem, and the cry of Je - ru - sa - lem is gone

CRSC. cry of Je - ru - sa - lem, and the cry of Je - ru - sa - lem is gone

dim. up, is gone up: *mf* and their

dim. up, is gone up: *mf* and their no-bles have sent their lit-tle ones, their

no-bles have sent their lit-tle ones to the wa - - ters, to the wa - -

lit - - tle ones to the wa - - - ters, to the wa - -

p *cresc.* *cresc.*

f. - ters, and their no-bles have sent their lit-tle ones to the wa - - ters; they

f. - - ters, and their no-bles have sent their lit-tle ones to the wa - - ters; they

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

came to the pits and found no wa - ter, they came to the pits and

came to the pits and found no wa - ter, they came to the pits and

mp

mf
 found no wa-ter; for there was no—rain,—no rain in the—
 found no wa-ter; for there was—no—rain,—no—rain— in the

CRSC. *CRSC.* *mf*
 earth; and the fa - - - mine was sore, and the
 earth; and the fa-mine was sore,— was sore in the ci - ty, and the

CRSC. *f* *p*
 fa-mine was sore, was sore in the ci - ty, the famine was sore, was
 fa - - mine was sore, was sore in— the ci - ty, was sore, was

sore in the ci - ty.
 sore in the ci - ty.

N^o 22. SOLO. O THAT MINE HEAD WERE WATERS.

Andante espressivo. ♩ = 69. *p* Jeremiah.

BASS.

ORGAN.

p

soft 16 & 8 ft!

O that mine head were

wa - ters, and mine eyes a foun-tain of tears, that I might weep day and night for the

cresc.

dim. *mf*

slain of the daughters of my peo - ple! O that mine head were wa - ters,

f *mf*

O that mine head were wa - ters, and mine eyes a fountain of tears, and mine eyes a fountain of

f

tears, that I might weep day and night for the slain of the daughters of my

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic. The lyrics are "tears, that I might weep day and night for the slain of the daughters of my". The middle and bottom staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

Poco agitato. ♩ = 100.

peo - - ple. If I go forth in - to the field, then be -

mf *mp* Ch. *f* Sw.

The second system begins with the tempo marking "Poco agitato. ♩ = 100." and the dynamic *mf*. The lyrics are "peo - - ple. If I go forth in - to the field, then be -". The piano accompaniment includes markings for *mp* Ch. and *f* Sw. in the right hand, and *mf* in the left hand.

mf *p* Sw.

- hold the slain with the sword; and if I en - ter in - to the ci - ty, then behold

The third system continues the vocal line with the lyrics "- hold the slain with the sword; and if I en - ter in - to the ci - ty, then behold". The piano accompaniment features a *p* Sw. marking in the right hand.

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

them that are faint with fa - mine, behold them that are

The fourth system concludes the vocal line with the lyrics "them that are faint with fa - mine, behold them that are". The piano accompaniment includes dynamic markings of *cresc.*, *f*, *dim.*, *f*, and *cresc.*.

poco a poco rall. *dim.*

faint with fa - mine. O that mine head were wa - ters, O that mine head were

poco a poco rall.

Tempo I. *CRSC.*

mf wa - ters, and mine eyes a fountain of tears, that I might weep day and night for the

CRSC.

dim. *f*

slain of the daughters of my peo - ple, that I might weep day and night for the

CRSC. *Sw.*

slain of the daughters of my peo - - ple.

Ch. *pp Sw.*

pp

Nº 23. CHORUS OF INHABITANTS. CHORUS OF PENITENTS.

Animato. I & II. *f*

TENOR I & II. CHORUS OF INHABITANTS.

BASS I & II. CHORUS OF INHABITANTS.

Our end is near! our days are ful -

Animato. ♩ = 116. *ff*

ORGAN.

Our end is near!

- fill - ed! our end is come! our end is come!

our days are ful - fill - ed! our end is come!

ff

for the ad - ver-sa-ry and the en - e-my have en - ter'd in - to the

ff

for the ad - ver-sa-ry and the en - e-my have en - ter'd in - to the

gates of Je - ru - salem! The joy of our heart is

gates of Je - ru - salem! The joy of our heart is

A *cresc.* *dim.*

ceased! the crown — is fall - en, is fall - en from our head! — the

ceased! the crown is fall - en, is fall - en from our head! the

legato *mf* *cresc.*

crown — is fall - en, is fall - en from our head!

crown is fall - en, is fall - en from our head!

f

CHORUS of
PENITENTS.

B SOPRANO I & II.

Woe un - to us, that we have sin - ned! for this our heart is faint! for

ALTO I & II.

Woe un - to us, that we have sin - ned! for this our heart is faint! for

First system of musical score for Soprano and Alto parts. It includes vocal staves and a piano accompaniment. Dynamics include *f*, *mf*, and *dim.*. The piano part features a guitar-like accompaniment with a *G!* marking.

this our heart is faint! Re - mem - ber, O Lord, what is come up - on us,

this our heart is faint! Re - mem - ber, O Lord, what is come up - on us,

Second system of musical score for Soprano and Alto parts. It includes vocal staves and a piano accompaniment. Dynamics include *p*, *mf*, *dim.*, and *con -*. The piano part includes a *Sw.* (Swell) marking.

- si - der and be - hold, *f* *rall.* **C** *Moderato.* *p dolce*

con - si - der and be - hold our re - proach! Turn Thou us un - to

- si - der and be - hold, *f* *rall.* *p dolce*

con - si - der and be - hold our re - proach! Turn Thou us un - to

C *Moderato.* = 96.

Third system of musical score for Soprano and Alto parts. It includes vocal staves and a piano accompaniment. Dynamics include *f*, *rall.*, *p dolce*, and *Moderato.* The tempo marking is = 96.

Thee, O Lord, — and so shall we be turn - ed; re - new our days as of
 re - new our days as of

Thee, O Lord, and so shall we be turn - ed; re - new our

old, re - new our days as of old.
 old, re - new

days — as of old, — our days as of old.

rall. **D** *Molto Allegro.*

CHORUS of INHABITANTS.

The a - noint - ed of the Lord is

The a - noint - ed of the

D *Molto Allegro.* ♩ = 92.

f

ta - ken in their pits! our in - her - i - tance, our in - her - i - tance is turn - ed to

Lord is ta - ken in their pits! our in - her - i - tance is turn - ed to

stran - gers, our hou - ses to a - liens; our no - bles are gone in - to cap -

stran - gers, our hou - ses to a - liens; our no - bles are gone in - to cap -

CRESC.

- tiv - i - ty!

- tiv - i - ty!

ff

E *Andante maestoso.*
SOPRANO I & II.

CHORUS of
PENITENTS.

f
Thou, O Lord, re - main - est for ev - er, Thy throne from ge - ne - ra - tion to

ALTO I & II.
Thou, O Lord, re - main - est for ev - er, Thy throne from ge - ne - ra - tion to

E *Andante maestoso.* $\text{♩} = 69.$

Ch.

F
CHORUS of INHABITANTS.
TENOR I & II.

ge - ne - ra - tion! How is the gold be - come dim! how is the

ge - ne - ra - tion! How is the gold be - come

F *p* *Gt* *p*

32 ft!

the
most fine gold changed! the stones of the sanc - tua - ry are pour -

dim! how is the most fine gold changed! the stones of the sanc - tua -

CRSC. *string. il tempo* *f*
- - ed out! — the stones of the sanc-tua - ry are pour - - ed out! —

CRSC. *string. il tempo* *f*
- ry are pour - ed out! — the stones of the sanc-tua - ry are pour -

CRSC. *string. il tempo* *f*

CHORUS OF PENITENTS AND INHABITANTS. O THOU SWORD OF THE LORD.

G SOPRANO. *ff*
O thou sword of the Lord, O thou

ALTO. *ff*
O thou sword of the Lord, O thou sword

TENOR. *ff*
O thou sword of the Lord, O thou

BASS. *ff*
- ed out! O thou sword of the Lord,

G *Allegro vivace.* $\text{♩} = 116.$ *ff*

sword of the Lord, how long _____ will it be ere thou be

of the Lord, how long _____ will it be _____ ere thou be qui - - -

sword of the Lord, how long will it be, how long will it

O thou sword of the Lord, how long will it be ere thou be

qui - - et, ere thou be - qui - - et! put up thy -

- et, ere thou be qui - - et, ere thou be qui - - et! put up thy -

be ere thou be qui - et, ere thou be - qui - - et! put up thy -

qui - - et, how long ere - thou be qui - - et! put up thy -

f

poco più lento

- self in - to thy scabbard, rest and be still! —

poco più lento

- self in - to thy scabbard, rest and be still! —

poco più lento

- self in - to thy scabbard, rest and be still! —

poco più lento

- self in - to thy scabbard, rest and be still! —

Tempo I. *poco più lento*

f put up thy - self in - to thy scabbard, rest and be

f put up thy - self in - to thy scabbard, rest and be *poco più lento*

f put up thy - self in - to thy scabbard, rest and be *poco più lento*

f put up thy - self in - to thy scabbard, rest and be *poco più lento*

H *dolce*

still! rest and be still! rest and be

dolce

still! rest and be still! rest and be

dolce

still! rest and be still! rest and be

dolce

still! rest and be still! rest and be

H *dolce* $\text{♩} = 96.$

P *dolce*

P

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

Nº 24. SOLO. REFRAIN THY VOICE FROM WEeping.

Maestoso. ♩ = 76. Jeremiah. *Lento ma non troppo.* ♩ = 60.

BASS. *f* *mf*

ORGAN. *Gt. f* *Ch. p*

16 & 8 ft

CRES.

eyes from tears: for there is hope in thine end, there is hope in thine end. Re - frain thy voice from

f *dim.*

weeping, re - frain thy voice from weeping, and thine eyes from tears, and thine eyes from

Sw.

$\text{♩} = 56.$

tears. For I know the thoughts that I

f

Ch.

Sw.

think towards you, thoughts of peace and not of

e - - vil, thoughts of peace and not of e - - vil, to

give you an expect - ed end, to

Ch.

R.H.

Sw.

give you an ex - spect - ed end. For I

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'Ch.' marking. The key signature has two sharps (F# and C#) and the time signature is common time (C).

know the thoughts that I think towards you, thoughts of

This system contains the second line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'Sw.' marking. The key signature has two sharps (F# and C#) and the time signature is common time (C).

peace and not of e - - vil, thoughts of peace and not of

This system contains the third line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature changes to one sharp (F#) and the time signature is common time (C).

e - - vil, to give you an ex - spect - ed end, to

This system contains the fourth line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes 'Ch.' and 'Sw.' markings. The key signature has one sharp (F#) and the time signature is common time (C).

give you an ex-pect - ed end. Re - frain thy voice from

rall. *Tempo I.*

rall. Ch.

weep-ing, and thine eyes from tears: for there is hope in thine end, there is

CRSC.

hope in thine end. Re - frain thy voice from weep-ing, re - frain thy voice from

CRSC. *CRSC.*

weeping, and thine eyes from tears, thine eyes from tears.

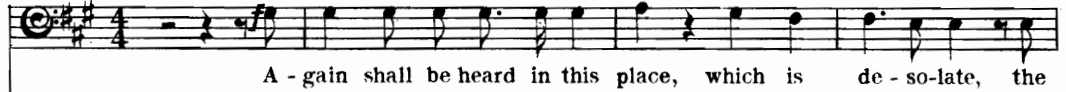
dim. *mf*

Sw.

Nº 25. SOLO. AGAIN SHALL BE HEARD IN THIS PLACE.

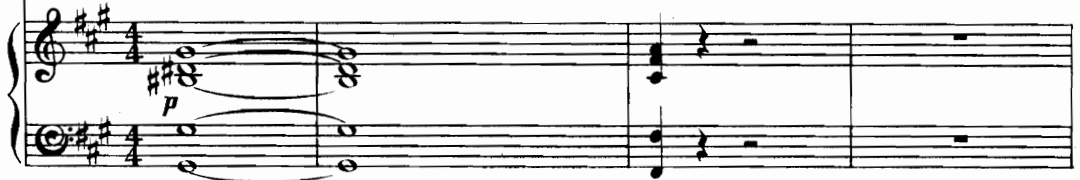
Moderato.
Quasi Recit. Jeremiah.

BASS.



A - gain shall be heard in this place, which is de - so-late, the

ORGAN.



Senza Pedale.

voice of joy and the voice of glad-ness, the voice of the bridegroom, and the

Andante maestoso. ♩ = 80.

voice of the bride, the voice of them that shall say Praise the Lord of

hosts, for the Lord is good, for His mer-cy en - dur - eth for ev - er.

attacca.

№ 26. CHORUS. SING WITH GLADNESS FOR JACOB.

Con spirito.

SOPRANO.
Sing with glad - ness for Ja - cob, and shout a - mong the chief of the

ALTO.
Sing with glad - ness for Ja - cob, and shout a - mong the chief of the

TENOR.
Sing with glad - ness for Ja - cob, and shout a - mong the chief of the

BASS.
Sing with glad - ness for Ja - cob, and shout a - mong the chief of the

Con spirito. ♩ = 132.

na - tions! For the Lord hath re - deem - ed Ja - cob, the Lord hath re - deem - ed

na - tions! For the Lord hath re - deem - ed Ja - cob, the Lord hath re - deem - ed

na - tions! For the Lord hath re - deem - ed Ja - cob, the Lord hath re - deem - ed

na - tions! For the Lord hath re - deem - ed Ja - cob, the Lord hath re - deem - ed

Ja - cob, and ransomed him, and ransomed him from the hands of the strong ones, and

Ja - cob, and ransomed him, and ransomed him from the hands of the strong ones, and

Ja - cob, and ransomed him, and ransomed him from the hands of the strong ones, and

Ja - cob, and ransomed him, and ransomed him from the hands of the strong ones, and

ransomed him, and ransomed him from the hands of the strong ones. Sing with gladness for

ransomed him, and ransomed him from the hands of the strong ones. Sing with gladness for

ransomed him, and ransomed him from the hands of the strong ones. Sing with gladness for

ransomed him, and ransomed him from the hands of the strong ones. Sing with gladness for

ff

Ja - cob, sing with gladness for Ja - cob. **A**

Ja - cob, sing with gladness for Ja - cob.

Ja - cob, sing with gladness for Ja - cob.

Ja - cob, sing with gladness for Ja - cob. *f*. Praise the Lord of hosts, for the Lord is

A

Praise the Lord of

f. Praise the Lord of hosts, for the Lord is good, the Lord is good, for His

good, and His mer - cy en - dur - eth for ev - er, His mer -

f
Praise the Lord of hosts, for the Lord is
hosts, for the Lord is good, for His mer - cy en - dur - eth for
mer - cy en - dur - eth for ev - er, His mer - cy en -
- cy en - dur - eth for ev - er.

good, for His mer - cy en - dur - eth for ev - er, for
ev - er, en - dur - eth for ev - er.
- dures for ev - er. Praise the Lord of hosts, for the
Praise the Lord of hosts, for the Lord is good, for His

ev - - er. Praise the Lord of hosts, for the
Praise the Lord of hosts, for the Lord is good, praise the Lord of
Lord is good, for His mer - cy en - dur - eth for ev - -
mer - cy en - dur - eth, His mer - cy en - dur - eth for ev - er.

Lord is good, for His mer - cy en - dur - eth, en - dur - eth for—
hosts, for the Lord is good, — for His mer - cy en - dur - eth for—
- er, for ev - - - er.
Praise the Lord of hosts, for the

ev - - er. Praise the Lord of hosts, for His mer-cy en -

ev - er. Praise the Lord of hosts, for His mer-cy en - dur - eth, en -

Praise the Lord of hosts, for the Lord is good, for His mer-cy en -

Lord is good, His mer - - cy en - dur - - eth, His mer-cy en -

B

-dur - eth for ev - - er. A - - - - -

-dur - eth for ev - - er.

-dur - eth for ev - - er.

-dur - eth for ev - - er.

B

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

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

C

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

A - - - - men, A - - -

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

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

C

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

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

- men.

- men, A - -

D

-men. Praise the Lord of hosts, for the

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

Praise the Lord of hosts, for the Lord is good, A - -

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



E

Lord is good, A - - men, A - - -men, A - -

-men, A - men. Praise the Lord of hosts, for the Lord

-men. Praise the Lord of hosts, for the

A - - -men.

E



F

- men. Praise the Lord of hosts,

is good. A - - men. Praise the Lord of

Lord is good. A - - - men, A - -

Praise the Lord of hosts, for the Lord

F

L.H.

ff

for the Lord is good. Praise the Lord of

hosts, for the Lord. is good.

- - - men, A - - men. Praise the Lord of hosts, for the

is good A - - - men.

G

hosts, for the Lord is good, Praise the Lord of hosts, for the
 Praise the Lord of hosts, for the Lord is good, A - men. Praise the Lord of
 Lord is good, for His mer - cy en - dur - eth for ev - er.
 Praise the Lord of hosts, for the Lord is good, A -

Lord is good, A - - - - - men.
 hosts, for the Lord is good, A - - - - - men.
 Praise the Lord of hosts, for He is good.
 - men, for the Lord is good, A - - - - - men.
 tr

H
ff
 Praise the Lord of hosts, praise the Lord of hosts, for the Lord is good, for His mer - cy en -
 Praise the Lord of hosts, praise the Lord of hosts, for the Lord is good, for His mer - cy en -
 Praise the Lord of hosts, praise the Lord of hosts, for the Lord is good, for His mer - cy en -
ff
 Praise the Lord of hosts, praise the Lord of hosts, for the Lord is good, for His mer - cy en -

H⁸
ff

-dur - eth for ev - er, en - dur - eth for ev - er. — A - men.
 -dur - eth for ev - er, en - dur - eth for ev - er. — A - men.
 -dur - eth for ev - er, en - dur - eth for ev - er. — A - men.
 -dur - eth for ev - er, en - dur - eth for ev - er. — A - men.

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TWELFTH MASS (Latin) ...	1/0	1/6	2/6				
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REQUIEM MASS ...	1/0	1/6	2/6				
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MASS IN E FLAT ...	2/0	2/6	4/0				
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0				
MASS IN B FLAT ...	1/0	1/6	2/6				
COMMUNION SERVICE, ditto ...	2/0	—	3/6				
MASS IN C ...	1/0	1/6	2/6				
COMMUNION SERVICE, ditto ...	2/0	—	3/6				
MASS IN G ...	1/0	1/6	2/6				
COMMUNION SERVICE, ditto ...	2/0	—	3/6				
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