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# JOSEPH.

## An Oratorio

WRITTEN EXPRESSLY FOR THE

LEEDS MUSICAL FESTIVAL.

(SEPTEMBER, 1877.)

THE TEXT SELECTED AND ARRANGED BY

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THE MUSIC COMPOSED BY

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*Ent. Sta. Hall.*

*Vocal Score, Paper, 4s. net.*

*„ Bound, 6s. „*

London :

STANLEY LUCAS, WEBER & CO.,

84, NEW BOND STREET, AND 308A, OXFORD STREET, W.

Stamps  
C. M. J.

G. W. H. WEBER & CO.



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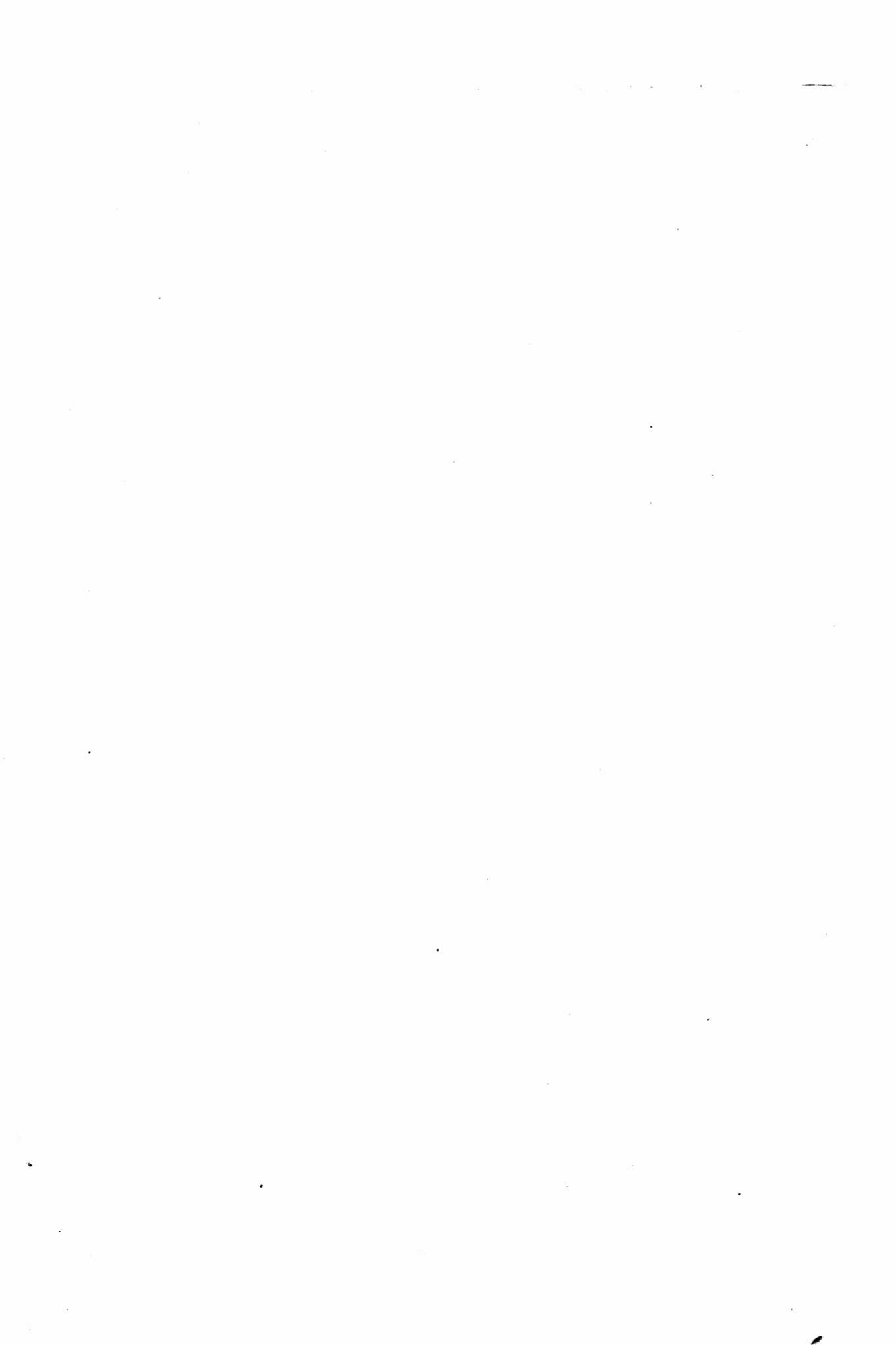
HAPPY HOURS SPENT IN ITS INSCRIPTION,

**This Oratorio**

IS DEDICATED BY THE COMPOSER TO

HIS PUPIL, FRIEND, AND AMANUENSIS,

OLIVERIA LOUISA PRESCOTT.



# JOSEPH.

*First performed at the Leeds Musical Festival, Friday, September 21, 1877.*

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JACOB	...	...	...	...	...	...	...	<i>Bass.</i>
REUBEN	...	...	...	...	...	...	...	<i>Tenor.</i>
JOSEPH	...	...	...	...	...	...	...	<i>Baritone.</i>
BENJAMIN	...	...	...	...	...	...	...	<i>Soprano.</i>
THE NINE BRETHREN	...	...	...	...	...	...	...	<i>Semi-Chorus.</i>
PHARAOH...	...	...	...	...	...	...	...	<i>Tenor.</i>
IMPERSONAL	...	...	...	...	...	...	...	<i>Soprano and Contralto ; also Chorus.</i>

Chorus of Shepherds, Ishmeelites, Egyptians, and Wise Men.

# INDEX.

## Part I.—Canaan.

No.		Page
1.	OVERTURE ... ..	3
2.	CHORUS OF SHEPHERDS ... "O praise our God" ... ..	12
3.	SONG... .. "I dwell in the land" ( <i>Jacob</i> ) ... ..	21
4.	DUET... .. "Joseph, I love thee" ( <i>Joseph and Jacob</i> ) ... ..	24
5.	DIALOGUE ... .. "Our father loveth Joseph" ( <i>Reuben, Joseph, Jacob, and Semi-Chorus</i> ) ... ..	29
6.	CHORUS ... .. "Honour thy father" ... ..	39
7.	SONG ... .. "Love is strong as death" ( <i>Soprano</i> ) ... ..	48
8.	THE CONSPIRACY ... .. "Behold, this dreamer cometh" ( <i>Reuben and Semi-Chorus</i> ) ... ..	52
9.	SONG ... .. "Let us not kill him" ( <i>Reuben</i> ) ... ..	56
10.	DIALOGUE ... .. "My father hath sent me" ( <i>Reuben, Joseph, and Semi-Chorus</i> ) ... ..	60
11.	SONG ... .. "Who ever perished" ( <i>Contralto</i> ) ... ..	71
12.	CHORUS OF ISHMEELITES... "We come from Gilead" ... ..	75
13.	DIALOGUE ... .. "What profit is it" ( <i>Semi-Chorus and Chorus</i> ) ... ..	79
14.	SONG ... .. "If I forget thee" ( <i>Joseph</i> ) ... ..	87
15.	DUET WITH FEMALE CHORUS "Commit thy way" ( <i>Soprano and Contralto</i> ) ... ..	93
16.	THE CONSPIRACY ( <i>resumed</i> ) "Behold! Joseph is not in the pit" ( <i>Reuben and Semi-Chorus</i> ) ... ..	103
17.	SONG ... .. "It is my son's coat" ( <i>Jacob</i> ) ... ..	108
18.	CHORUS ... .. "A voice was heard" ... ..	112

## Part II.—Egypt.

19.	CHORUS OF EGYPTIANS ... "Lord of diadems!" ... ..	122
20.	DIALOGUE ... .. "I have dreamed dreams" ( <i>Pharaoh and Chorus</i> ) ... ..	125
21.	SONG ... .. "Hath not GOD" ( <i>Soprano</i> ) ... ..	133
22.	DIALOGUE ... .. "Pharaoh hath sent" ( <i>Pharaoh, Joseph, and Chorus</i> ) ... ..	137
23.	CHORUS OF EGYPTIANS ... "See! Pharaoh hath set Joseph" ... ..	148
24.	DUET... .. "The LORD sendeth the springs" ( <i>Soprano and Contralto</i> ) ... ..	160
25.	CHORUS ... .. "If I enter into the city" ... ..	165
26.	DIALOGUE ... .. "O governor" ( <i>Reuben, Joseph, Semi-Chorus, and Chorus</i> ) ... ..	174
27.	SONG ... .. "When your sins" ( <i>Contralto</i> ) ... ..	188
28.	TRIO ... .. "My sons, tell me all" ( <i>Benjamin, Reuben, and Jacob</i> ) ... ..	190
29.	CHORUS ... .. "O LORD, have mercy" ... ..	199
30.	SONG ... .. "I will open my mouth" ( <i>Soprano</i> ) ... ..	204
31.	DIALOGUE ... .. "Pharaoh hath set Joseph" ( <i>Benjamin, Reuben, Joseph, Semi-Chorus, and Chorus</i> ) ... ..	211
32.	SONG ... .. "My spirit is sore moved" ( <i>Joseph</i> ) ... ..	218
33.	DIALOGUE ... .. "Every one come out from him" ( <i>Benjamin, Reuben, Joseph, Semi-Chorus, and Chorus</i> ) ... ..	220
34.	SEXTET ... .. "Forgive" ( <i>Two Sopranos, Tenor, Baritone, and Bass</i> ) ... ..	226
35.	DIALOGUE ... .. "Lo, Joseph in his chariot" ( <i>Benjamin, Reuben, Joseph, Jacob, Semi-Chorus, and Chorus</i> ) ... ..	231
36.	CHORUS ... .. "O give thanks" ... ..	238

# JOSEPH.

## PART I.

### CANAAN.

#### No. 1.—OVERTURE.

#### No. 2—CHORUS.

SHEPHERDS.—O praise our GOD, ye people ; and make the voice of His praise to be heard. He visiteth the earth and blesseth it ; He maketh it very plenteous. He crowneth the year with His goodness. The folds are full of sheep ; the valleys stand so thick with corn, that they laugh and sing.

(*Psalm lxxvi.*, 7 ; *Psalm lxxv.*, 9, 12, 14.)

#### No. 3.—SONG.

JACOB.—I dwell in the land wherein my father was a stranger. By faith he sojourned in the land of promise as in a strange country. For he looked for a city which hath foundations, whose builder and maker is GOD.

(*Genesis xxxvii.*, 1 ; *Hebrews xi.*, 9, 10.)

#### No. 4.—DUET.

JACOB.—Joseph, I love thee more than all my children, for thou art the son of mine old age ; and I have made thee a coat of many colours.

JOSEPH.—My father, I rejoice in thy loving favour. All that see me shall count me happy.

(*Genesis xxxvii.*, 3 ; *Ecclesiasticus xxxvii.*, 24.)

#### No. 5.—DIALOGUE.

REUBEN AND THE NINE BRETHREN.—Our father loveth Joseph more than all his brethren ; we hate him, and cannot speak peaceably unto him.

JOSEPH.—Hear, I pray you, this dream which I have dreamed.

REUBEN AND THE NINE.—A dream which thou hast dreamed ?

JOSEPH.—Behold, we were binding sheaves in the field, and lo, my sheaf arose, and also stood upright.

REUBEN AND THE NINE.—Thy sheaf arose ?

JOSEPH.—And behold, your sheaves stood round about, and made obeisance to my sheaf.

REUBEN AND THE NINE.—Shalt thou indeed reign over us ? Shalt thou indeed have dominion over us ? (*Aside.*) We hate him yet the more for his dreams, and for his words.

JOSEPH.—I have dreamed a dream more.

REUBEN AND THE NINE.—A dream more ?

JOSEPH.—And behold, the sun and the moon and the eleven stars made obeisance to me.

JACOB.—What is this dream that thou hast dreamed? Shall I and thy mother and thy brethren indeed come to bow down ourselves to thee to the earth? Take thou thy parent's rebuke.

REUBEN AND THE NINE.—We hate thee for thy dreams and for thy words.

JACOB.—I observe his saying—the sun and the moon and the eleven stars made obeisance to him. *(Genesis xxxvii., 4 to 11.)*

#### No. 6.—CHORUS.

Honour thy father and thy mother; that thy days may be long in the land which the LORD thy GOD giveth thee. *(Exodus xx., 12.)*

#### No. 7.—SONG—SOPRANO.

Love is strong as death; jealousy is cruel as the grave. Let us love one another, for love is of GOD. He that loveth not, knoweth not GOD, for GOD is love. Whosoever hateth his brother is a murderer. Let brotherly love continue. *(Cant. viii., 6; 1 John iv., 7, 8; 1 John iii., 15; Hebrews xiii., 1.)*

#### No. 8.—THE CONSPIRACY.

REUBEN AND THE NINE BRETHREN.—Behold, this dreamer cometh. We hate him, for our father loveth him more than all his brethren; we hate him yet more, for his dreams and for his words.

THE NINE.—Come now therefore, and let us slay him, and cast him into some pit, and we will say, some evil beast hath devoured him; and we shall see what will become of his dreams. *(Genesis xxxvii., 19, 20.)*

#### No. 9.—SONG.

REUBEN.—Let us not kill him. O shed no blood, but cast him into this pit, and lay no hand upon him, lest the voice of our brother's blood cry unto heaven from the ground, and we be cursed from the earth, which had opened her mouth to receive our brother's blood from our hand. *(Aside.)* Thus may I rid him out of their hands, to deliver him to his father again.

*(Genesis xxxvii., 21, 22; Genesis iv., 10, 11.)*

#### No. 10.—DIALOGUE.

JOSEPH.—My father hath sent me to see whether it be well with ye my brethren, and well with the flock, and to take him word again.

REUBEN AND THE NINE BRETHREN.—Dreamer, we hate thee! we will strip thee out of thy coat, thy coat of many colours.

JOSEPH.—Ye are not enemies that reproach me; then I could have borne it: but it is ye, men, mine equals, my guides, and my familiar friends. We have taken sweet counsel together, and have walked in the house of GOD as companions.

REUBEN AND THE NINE.—Take him, cast him into the pit.

JOSEPH.—My heart is sore pained within me, and the terrors of death are fallen upon me. Give ear to my prayer, O GOD; and hide not Thyself from my supplication.



REUBEN AND THE NINE BRETHREN.—Take him and cast him into the pit.

Now sit we down and eat bread. All things come alike unto all. There is one event unto all. Let us eat our bread with joy, and drink our wine with a merry heart. There is one event unto all.

(*Genesis xxxvii.*, 14, 23; *Psalm lv.*, 12 to 14; *Genesis xxxvii.*, 24; *Psalm lv.*, 4, 1; *Ecclesiastes ix.* 2, 3, 7.)

No. 11.—SONG.—CONTRALTO.

Who ever perished, being innocent? or where were the righteous cut off? Lo, the poor crieth, and the LORD heareth him; yea, and saveth him out of all his troubles. The angel of the LORD tarrieth round about them that fear Him, and delivereth them.

(*Job iv.*, 7; *Psalm xxxiv.*, 6, 7.)

No. 12.—CHORUS.

ISHMEELITES.—We come from Gilead with our camels, bearing spicery and balm and myrrh, going to carry it down to Egypt.

(*Genesis xxxvii.*, 25.)

No. 13.—DIALOGUE.

THE NINE BRETHREN.—What profit is it if we slay our brother and conceal his blood? Come and let us sell him to the Ishmeelites, and let not our hand be upon him; for he is our brother and our flesh. We are content; let us sell him to the Ishmeelites.

ISHMEELITES.—We come from Gilead with our camels, bearing spicery and balm and myrrh, going to carry it down to Egypt.

THE NINE.—Let us draw and lift up Joseph out of the pit: we will sell him to you, Ishmeelites, for twenty pieces of silver.

ISHMEELITES.—For twenty pieces of silver? We buy him. We will take him into Egypt, and can sell him to Potiphar, the captain of the guard.

(*Genesis xxxvii.*, 26, 27, 28, 36.)

No. 14.—SONG.

JOSEPH.—If I forget thee, O Canaan, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth! yea, if I prefer not Canaan in my mirth.

Mine enemies chase me sore like a bird, without cause. I called upon Thy name, O LORD, out of the pit. Thou drewest near when I called upon Thee, Thou saidst "Fear not." O LORD, Thou hast pleaded the causes of my soul; Thou hast redeemed my life. O LORD, Thou hast seen my wrong, judge Thou my cause.

(*Psalm cxxxvii.*, 5, 6; *Lamentations iii.*, 52, 55, 57, 58, 59.)

## No. 15.—DUET WITH FEMALE CHORUS.—SOPRANO AND CONTRALTO.

Commit thy way unto the LORD, and put thy trust in Him. For the LORD loveth the thing that is right ; He forsaketh not His that be godly, but they are preserved for ever. *(Psalm xxxvii., 5, 28.)*

No. 16.—THE CONSPIRACY.—(*resumed.*)

REUBEN.—(*Returning to the pit.*) Behold, Joseph is not in the pit. The child is not ; and I, whither shall I go ?

THE NINE BRETHREN.—Let us take Joseph's coat, and kill the kid of the goat, and dip the coat in the blood, this coat of many colours. Let us bring it to our father. *(The kid is killed, and the coat is stained, and the Ten Brethren return with it from Dothan to the Vale of Hebron ; there they address Jacob)*—Behold, O father, this have we found : know now whether it be thy son's coat or no ?

*(Genesis xxxvii., 31, 32.)*

## No. 17.—SONG.

JACOB.—It is my son's coat : an evil beast hath devoured him : Joseph is without doubt rent into pieces.

I will rend my clothes, sackcloth will I put upon my loins, many days will I mourn for my son ; I will not be comforted, for I will go down into the grave unto my son mourning.

*(Genesis xxxvii., 33, 34, 35.)*

## No. 18.—CHORUS.

A voice was heard in Ramah, lamentation and bitter weeping ; Rahel weeping for her children, refused to be comforted for her children, because they were not. Refrain thy voice from weeping, and thine eyes from tears ; for thy work shall be rewarded, and they shall come again from the land of the enemy.

*(Jeremiah xxxi., 15, 16.)*

## PART II.

## EGYPT.

## No. 19.—CHORUS.

EGYPTIANS.—Lord of diadems, hail !  
 Regulator of Egypt, hail !  
 Chastiser of foreign lands, hail !  
 Sun-born of the gods, hail !  
 Possessor of the Upper and Lower Country, hail !  
 Hawk of Gold, hail !  
 Arch in years, hail !  
 Greatest of the powerful, hail ! all hail !

*[Records of the past, being English translations of the Assyrian and Egyptian monuments, published under the sanction of the Society of Biblical Archæology.]*

## No. 20.—DIALOGUE.

PHARAOH.—I have dreamed dreams, and my spirit is troubled. List, ye magicians of Egypt, and all ye wise men thereof.

WISE MEN.—O Pharaoh, tell thy servants the dream, and we will show the interpretation.

PHARAOH.—Behold, there came out of the river seven well-favoured kine, and they fed in a meadow. And behold, seven other kine came up after them, ill-favoured, and did eat up the seven well-favoured kine.

WISE MEN.—O Pharaoh, tell further thy servants the dream, and we will show the interpretation.

PHARAOH.—Behold, seven ears of corn came up upon one stalk, rank and good. And behold, seven thin ears, and blasted with the east wind, sprung up after them. And the seven thin ears devoured the seven rank and full ears.

WISE MEN.—There is not a man on the earth that can show the king's matter.

PHARAOH.—If ye will not make known unto me the interpretation, there is but one decree for you : for ye have prepared lying and corrupt words to speak before me.

WISE MEN.—There is none other that can show it except the gods, whose dwelling is not with flesh.

PHARAOH.—If ye will not make known unto me the interpretation, ye shall be cut in pieces.

WISE MEN.—There is no king that asketh such things at any magician.

PHARAOH.—I command ! Destroy all the wise men.

EGYPTIANS.—The decree is gone forth that the wise men be slain.

(*Gen. xli., 8 ; Dan. ii., 4 ; Gen. xli., 2 to 7 ; Dan. ii., 9 to 12.*)

## No. 21.—SONG.—SOPRANO.

Hath not GOD made foolish the wisdom of this world ? If any lack wisdom, let him ask of GOD, that giveth to all men liberally and upbraideth not, and it shall be given him. Every good gift and every perfect gift is from above, and cometh down from the FATHER of lights, with Whom is no variableness, neither shadow of turning.

(*1 Cor. i., 20 ; St. James i., 5, 17.*)

## No. 22.—DIALOGUE.

EGYPTIANS.—Pharaoh hath sent and called Joseph ; and lo, they bring him hastily out of the dungeon.

PHARAOH.—Joseph, I have heard say of thee, that thou canst understand a dream to interpret it.

JOSEPH.—It is not in me : GOD shall give Pharaoh an answer of peace.

EGYPTIANS.—Of the magicians there was not one that could declare the dream.

JOSEPH.—What GOD is about to do, He showeth unto Pharaoh. Behold, there come seven years of great plenty throughout all the land : and there shall arise after them seven years of famine ; and the plenty shall not be known in the land, by reason of that famine following ; for it shall be very grievous.

EGYPTIANS.—For that the dream was doubled unto Pharaoh twice ; it is because the thing is established, and shall shortly be brought to pass.

JOSEPH.—Now, therefore, let Pharaoh look out a man discreet and wise, and set him over the land of Egypt. Let him gather all the food of those good years that come, and lay up corn under the hand of Pharaoh, and that food shall be for store against the seven years of famine.

PHARAOH.—The thing is good.

EGYPTIANS.—The thing is good in the eyes of Pharaoh.

PHARAOH.—Can we find such a one as this is, a man in whom the spirit of GOD is ?

EGYPTIANS.—Such a man can we not find.

JOSEPH.—Not unto me, O Pharaoh, not unto me, but unto GOD'S Name give the praise : for His loving mercy, and for His truth's sake.

PHARAOH.—Forasmuch as GOD hath shewed thee all this, there is none so discreet and wise as thou art.

EGYPTIANS.—There is none so discreet and wise.

PHARAOH.—I am Pharaoh ; and thou shalt be over my house, and according unto thy word shall all my people be ruled : only in the throne will I be greater than thou.

(*Gen. xli., 14, 15, 16, 28 to 33, 35 to 38 ; Ps. cxv., 1 ; Gen. xli., 39, 40.*)

#### No. 23.—CHORUS.

EGYPTIANS.—See, Pharaoh hath set Joseph over all the land of Egypt ! Cry before him, Bow the knee ! Pharaoh hath taken off his ring from his hand, and hath put it upon Joseph's hand, and hath arrayed him in vestures of fine linen, and hath put a gold chain about his neck, and he maketh him to ride in the second chariot. Cry before him, Bow the knee ! Joseph is ruler over all the land.

(*Gen. xli., 41, 42, 43.*)

#### No. 24.—DUET.—SOPRANO AND CONTRALTO.

(*Seven Years of Plenty.*)

The LORD sendeth the springs into the rivers, which run among the hills. The earth is filled with the fruit of His works. He bringeth forth grass for the cattle, and green herb for the service of men ; that He may bring food out of the earth, and wine that maketh glad the heart of man, and bread to strengthen man's heart. O LORD, how manifold are Thy works ! in wisdom hast Thou made them all.

(*Ps. civ., 10, 13, 14, 15, 24.*)

#### No. 25.—CHORUS.

(*Seven Years of Famine.*)

If I enter into the city, behold them that are sick with famine. Their cry is gone up. They came to the pits and found no water ; they returned with their vessels empty ; they were ashamed and confounded, and covered their heads. Because the ground is chapt, for there was no rain in the earth, the plowmen were ashamed, they covered their heads. Yea, the hind also forsook the field, because there was no grass.

(*Fer. xiv., 18, 2 to 5.*)

## No. 26.—DIALOGUE.

REUBEN AND THE NINE BRETHREN.—O Governor over the land, thou that sellest to all the people, behold, we bow down ourselves before thee, with our faces to the earth!

EGYPTIANS.—The strangers bow down themselves before thee, with their faces to the earth.

JOSEPH.—Whence come ye?

REUBEN AND THE NINE.—From the land of Canaan, to buy food.

JOSEPH.—Ye are spies; to see the nakedness of the land ye are come.

EGYPTIANS.—They are spies.

REUBEN AND THE NINE.—Nay, my lord, but to buy food are thy servants come. We are true men; thy servants are no spies.

JOSEPH.—Nay.

EGYPTIANS.—Nay.

JOSEPH.—But to see the nakedness of the land ye are come.

REUBEN AND THE NINE.—Thy servants are twelve brethren, the sons of one man; and behold, the youngest is this day with our father, and one is not.

JOSEPH.—Ye are spies.

EGYPTIANS.—They are spies.

JOSEPH.—Hereby ye shall be proved: by the life of Pharaoh, ye shall not go forth hence, except your youngest brother come hither.

REUBEN AND THE NINE.—We come to buy corn hence, that we may live and not die.

JOSEPH.—This do, and live; for I fear GOD. If ye be true men, let one of you be bound in the prison; the rest, go ye, carry corn for the famine of your houses; but bring your youngest brother unto me.

REUBEN.—(*To his Brethren*). Spake I not unto you, saying, "Do not sin against the child"; and ye would not hear? Therefore, behold, also his blood is required.

THE NINE.—(*Aside*). We are verily guilty concerning our brother, in that we saw the anguish of his soul, when he besought us, and we would not hear; therefore is this distress come upon us.

EGYPTIANS.—(*Aside*). They know not that the Governor understandeth them. Behold, he turneth himself from them; he weepeth.

JOSEPH.—I command, fill their sacks with corn, restore every man his money, and give them provision for the way.

EGYPTIANS.—We hear, and obey.

(*Gen. xlii., 6, 7, 9 to 16, 18 to 25.*)

## No. 27.—SONG.—CONTRALTO.

When your sins are brought forth, ye shall be ashamed before men, and your own sins shall be your accusers. What will ye do? or how will ye hide your sins before GOD and His angels? Behold, GOD Himself is the Judge, fear Him.

(*2 Esdras xvi., 65, 66, 67.*)

## No. 28.—TRIO.

JACOB.—My sons, tell me all that befell ye.

REUBEN.—The man, the lord of the country—

BENJAMIN.—Tell us all that befell ye.

REUBEN.—Said, "Leave one of your brethren here with me, and take food for the famine of your houses: and bring your youngest brother unto me: then shall I know that ye are no spies, but that ye are true men: so will I deliver you your brother."

BENJAMIN AND JACOB.—Leave one—with him? Food for the famine of our houses? Your youngest brother?

BENJAMIN AND REUBEN.—The famine is sore in the land, send  $\left\{ \begin{array}{l} \text{me} \\ \text{him} \end{array} \right\}$  with  $\left\{ \begin{array}{l} \text{them} \\ \text{us} \end{array} \right\}$  that we may live and not die, both  $\left\{ \begin{array}{l} \text{they} \\ \text{we} \end{array} \right\}$  and thou and also  $\left\{ \begin{array}{l} \text{their} \\ \text{our} \end{array} \right\}$  little ones.

REUBEN.—Slay my two sons if I bring him not to thee: deliver him into my hand, and I will bring him to thee again.

JACOB.—My son shall not go down with you; for his brother is dead, and he is left alone: if mischief befall him, then shall ye bring down my grey hairs with sorrow to the grave.

BENJAMIN.—Whoso feareth the LORD shall not fear, nor be afraid. For the eyes of the LORD are upon them that love Him; He is their mighty protection and strong stay.

JACOB.—If it must be so, take your brother. Arise, go again: and GOD Almighty give you mercy before the man, that he may send away your other brother, and Benjamin. If I be bereaved of my children, I am bereaved.

BENJAMIN AND REUBEN.—Arise, let us go; and GOD ALMIGHTY give us mercy before the man, that he may send away our other brother and  $\left\{ \begin{array}{l} \text{me.} \\ \text{Benjamin.} \end{array} \right\}$

(*Gen. xlii., 29, 33, 34, 37, 38; Ecclesiasticus xxxiv., 14, 16; Gen. xlii., 11, 13, 14.*)

#### No. 29.—CHORUS.

O LORD, have mercy upon us, have mercy upon us. O LORD, let Thy mercy lighten upon us; as our trust is in Thee. O LORD, in Thee have I trusted, let me never be confounded.

(*Te Deum, 27, 28, 29.*)

#### No. 30.—SONG.—SOPRANO.

I will open my mouth in a parable, I will declare hard sentences of old; which we have heard and known, and such as our fathers have told us, to show the honour of the LORD. He made a covenant with Jacob, and gave Israel a law, which he commanded our fathers to teach their children; that they might put their trust in GOD, and not forget the works of GOD, but keep His commandments.

Upon the earth was no man born like unto Joseph, a governor of his brethren, a stay of the people, whose bones were regarded of the LORD.

GOD, who spake in time past unto our fathers by the prophets, hath in these last days spoken unto us by His SON. The FATHER loveth the SON, and hath given all things into His hands. But neither did His brethren believe in Him. It became the FATHER, in bringing many sons unto glory, to make the Captain

of our Salvation perfect through suffering. GOD sent not His SON into the world to condemn the world, but that the world through Him might be saved.

Wherefore, let us run with patience the race that is set before us, looking unto JESUS, Who for the joy that was set before Him, endured the cross, despising the shame, and is set down at the right hand of the Throne of GOD.

(*Ps.* lxxvii., 2 to 8; *Ecclesiasticus* xlix., 14, 15; *Heb.* i. 1; *John* iii., 35; *John* vii., 5; *Heb.* ii., 10; *John* iii., 17; *Heb.* xii., 1, 2.)

#### No. 31.—DIALOGUE.

EGYPTIANS.—Pharaoh hath set Joseph over all the land of Egypt! Cry before him, Bow the knee!

JOSEPH.—Bring these men home, and slay, and make ready, for these men shall dine with me at noon.

EGYPTIANS.—Slay and make ready.

BENJAMIN, REUBEN, AND THE NINE BRETHREN,—(*Aside*). We are afraid. Are we not brought in that he may fall upon us, and take us for bondmen?

EGYPTIANS.—Peace be to you.

BENJAMIN, REUBEN, AND THE NINE.—(*To* JOSEPH). Behold, we bow down ourselves before thee, with our faces to the earth.

JOSEPH.—Tell me of your welfare. Is your father well, the old man of whom ye spake? Is he yet alive?

BENJAMIN, REUBEN, AND THE NINE.—Thy servant, our father, is in health.

JOSEPH.—(*Aside*). It is Benjamin I see, my mother's son. (*To the* BRETHREN.) Is this your younger brother, of whom ye spake unto me?

BENJAMIN.—I am their younger brother.

JOSEPH.—GOD be gracious unto thee, my son.

EGYPTIANS.—Set on bread for him, for the Hebrews, and for the Egyptians.  
(*Gen.* xliii., 16, 18, 23, 26 to 29, 31.)

#### No. 32.—SONG.

JOSEPH.—My spirit is sore moved. I yearn upon my brother, I weep. The heart knoweth his own bitterness; and a stranger doth not intermeddle with his joy.

(*2 Esdras* iii., 3; *Gen.* xliiii., 30; *Prov.* xiv., 10.)

#### No. 33.—DIALOGUE.

EGYPTIANS.—(*Aside*). Every one come out from him. Stand no one with him. He weepeth aloud. We, of the house of Pharaoh, hear him weep.

JOSEPH.—I am Joseph.

BENJAMIN, REUBEN, AND THE NINE BRETHREN.—Joseph?

JOSEPH.—I am Joseph, your brother, whom ye sold into Egypt.

EGYPTIANS.—Joseph, their brother!

BENJAMIN, REUBEN, AND THE NINE.—(*Aside*). We cannot answer him.

JOSEPH.—Be not grieved nor angry with yourselves.

BENJAMIN, REUBEN, AND THE NINE.—Forgive,  $\left\{ \begin{array}{l} \text{I} \\ \text{we} \end{array} \right\}$  pray thee, the trespass of thy brethren, and their sin; forgive the trespass of the servants of the GOD of thy father.

JOSEPH.—Fear not: for am I in the place of GOD?

REUBEN AND THE NINE.—We thought evil against thee.

JOSEPH.—GOD meant it unto good, to save much people alive. Fear ye not: I will nourish you and your little ones. Be comforted, my brethren.

(*Gen. xlv., 1 to 5; Gen. l., 17, 19, 20, 21.*)

No. 34.—SEXTET.—TWO SOPRANOS, CONTRALTO, TENOR, BARITONE AND BASS.

Forgive if ye have aught against any: that your FATHER also which is in heaven may forgive you your trespasses. But if ye do not forgive, neither will your FATHER which is in heaven forgive your trespasses.

(*St. Mark xi., 25, 26.*)

No. 35.—DIALOGUE.

EGYPTIANS.—Lo, Joseph in his chariot goeth up to meet Israel his father. Bow the knee! The sons of Israel bring Jacob their father in the wagons which Pharaoh sent.

JOSEPH.—My father, I fall on thy neck, I weep.

JACOB.—Now let me die, since I have seen thy face, because thou art yet alive and thou hast put thine hand upon mine eyes. GOD shall be with thee and bring thee again unto the land of thy fathers.

JACOB AND THE TWELVE BRETHERN.—Now we speak face to face, and our joy is full. Blessed be the LORD GOD of Israel.

JOSEPH.—My brethren, GOD will surely visit you, and bring you out of this land unto the land which He sware to Abraham, to Isaac, and to Jacob. GOD will surely visit you and ye shall carry up my bones from hence.

(*Gen. xlvi., 4; Gen. xlvi., 21; 2 St. John 12; Ps. cvi., 46; Gen. l., 24, 25.*)

No. 36.—CHORUS.

O give thanks unto the LORD; call upon His name: make known His deeds among the people. He hath remembered His covenant for ever, the word which He commanded to a thousand generations. Saying, unto thee will I give the land of Canaan, the lot of your inheritance.

He called for a famine upon the land, He brake the whole staff of bread.

He sent a man, even Joseph, who was sold for a servant. The word of the LORD tried him. The king sent and loosed him and let him go free. He made him lord of his house and ruler of all his substance, to bind his princes at his pleasure, and teach his senators wisdom.

Sing unto the LORD, sing psalms unto Him. Rejoice in His holy Name; let the heart of them rejoice that seek the LORD. Seek the LORD and His strength, seek His face evermore. Amen.

(*Ps. cv., 1, 8, 11, 16, 17, 19, 2, 3, 4.*)



# JOSEPH.

An Oratorio.

## N<sup>o</sup> 1. OVERTURE.

Allegro tranquillo.

G. A. Macfarreu.

First system of musical notation, piano (p) dynamics.

Second system of musical notation, piano-pianissimo (pp) dynamics.

Third system of musical notation.

Fourth system of musical notation, marked with 'A' and piano (p) dynamics.

Fifth system of musical notation, featuring piano-pianissimo (pp) and forte (f) dynamics.

Sixth system of musical notation, featuring piano (p) and piano-pianissimo (pp) dynamics.

8

*pp* *cre* *scen* *do* *ff*

*ped.* *\* ped.*

**C**



First system of a piano score in D major. The right hand features chords and moving lines, while the left hand plays a rhythmic accompaniment. Dynamics include *p* and *f*.

Second system of a piano score. A section marked **D** begins. Dynamics range from *p* to *sf*. A *Red.* (ritardando) marking is present in the left hand.

Third system of a piano score. Dynamics include *cresc.*, *f*, and *dim.*. The right hand has a melodic line with a *dim.* marking.

Fourth system of a piano score. Dynamics include *p* and *cresc.*. The right hand has a melodic line with a *cresc.* marking.

Fifth system of a piano score. A section marked **E** begins. Dynamics include *f*, *mf*, *p*, and *pp*. The right hand has a melodic line with a *f* marking.

Sixth system of a piano score. Dynamics include *cresc.*, *f*, and *dim.*. The right hand has a melodic line with a *f* marking.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include *cresc.*, *f*, and *dim.*

Second system of the piano score. The right hand has a more active melodic line with slurs. Dynamics include *p* and *cresc.*

Third system of the piano score. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *f*, *p*, and *cresc.*

Fourth system of the piano score. The right hand features a complex texture with many notes, and the left hand has a rhythmic accompaniment. Dynamics include *ff*. A small asterisk is visible at the bottom right of the system.

Fifth system of the piano score. The right hand has a melodic line with a forte **F** dynamic marking. Dynamics include *p* and *f*.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *p* and *f*.

First system of a piano score. The right hand features a melodic line with grace notes and slurs. The left hand provides a rhythmic accompaniment. Dynamics include *p* and *cresc.*

Second system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f* and *mf dolce*. A section marker **G** is present at the end of the system.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f*, *cresc.*, and *p*. Section markers **H** and *Red. \** are present.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f*, *dim.*, and *p*.

Sixth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f*.

First system of musical notation, featuring a treble and bass staff with complex chordal textures and melodic lines.

Second system of musical notation, including a first ending bracket labeled "I" and a dynamic marking of "pp".

Third system of musical notation, with a "R.H." marking and a "Ped." instruction with an asterisk.

Fourth system of musical notation, featuring dynamic markings of "mf" and "p".

Fifth system of musical notation, including a second ending bracket labeled "J".

Sixth system of musical notation, with a dynamic marking of "p" and "Ped." instructions with asterisks.

First system of a piano score in G major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The system concludes with a dynamic marking of *ff*. Below the staff, the word *And.* is written twice, separated by an asterisk.

Second system of the piano score, continuing the melodic and harmonic development. The right hand has a more active melodic line with slurs and accents, and the left hand continues with a steady accompaniment.

Third system of the piano score, showing further melodic and harmonic progression. The right hand features a melodic line with slurs and accents, and the left hand provides a consistent accompaniment.

Fourth system of the piano score, marked with a large 'K' above the staff. The right hand has a melodic line with slurs and accents, and the left hand features a steady accompaniment. A dynamic marking of *dolce* is present in the right hand.

Fifth system of the piano score, continuing the melodic and harmonic development. The right hand has a melodic line with slurs and accents, and the left hand provides a steady accompaniment.

Sixth system of the piano score, concluding the piece. The right hand has a melodic line with slurs and accents, and the left hand provides a steady accompaniment. The system concludes with a dynamic marking of *p*. Below the staff, the word *And.* is written twice, separated by an asterisk.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a **L** marking and dynamic markings *ff* and *f*.

Third system of musical notation, including dynamic markings *p* and *cresc.*

Fourth system of musical notation, including dynamic markings *f*, *sf*, *dim.*, and *p*.

Fifth system of musical notation, including a *cresc.* marking.

Sixth system of musical notation, including dynamic markings *f* and *dim.*



M

# Nº 2. CHORUS OF SHEPHERDS.

Allegretto pastorale.

*p cresc.* *f dim.*

The piano introduction is in 6/8 time with a key signature of three sharps (F#, C#, G#). It features a flowing melody in the right hand and a supporting bass line in the left hand. The piece begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, which then tapers off (*dim.*).

*p*

O praise our God, ye peo - - ple, praise our  
O praise our God, ye peo - - ple, praise our

O praise our God, ye peo - - ple, praise our

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The vocal lines are in a homophonic setting, with the lyrics "O praise our God, ye people, praise our". The piano accompaniment continues with a similar melodic pattern to the introduction.

God. \_\_\_\_\_  
God. \_\_\_\_\_

O praise our God, ye peo - - ple, praise our

God. \_\_\_\_\_

The vocal parts continue with the lyrics "God." followed by a long note. The piano accompaniment features a more active melodic line in the right hand, with the left hand providing harmonic support.

praise our God, o  
praise, praise,  
God.  
O praise our

praise, O praise our God, O  
praise our God, O  
God, O praise our God, O  
praise our God, O

praise, O praise our God, ye peo - - ple,  
praise, O praise our God, .ye peo - - ple,  
praise, O praise our God, ye peo - - ple, O  
praise, O praise our God, ye peo - - ple,

O praise, ye peo - - ple, O praise, ye peo - ple! And  
 O praise, ye peo - - ple, O praise, ye peo - ple!  
 praise, O praise!

O praise, ye peo - - ple, O praise, ye peo - ple!

*crise.*

make the voice of His praise to be heard,  
 And make the voice of His praise to be heard,  
 And make the voice, and  
 And make the voice,

and make the voice of His praise to be heard, praise,  
 and make the voice to be heard, praise,  
 make the voice of His praise to be heard, praise,  
 and make the voice of His praise to be heard, praise,

*dim.*

O praise our God, praise, O praise our  
 O praise our God, praise our  
 O praise our God, praise, O praise our  
 O praise our God, praise our

**A** *p*

God. *f*  
 God. He vi-sit-eth the  
 God. *f*  
 God. He vi-sit-eth the

*pp*

earth and bles - - - seth it. *pp* He vi-sit-eth the  
 He vi-sit-eth the  
 He vi-sit-eth the  
 earth and bles - - - seth it. *pp* He vi-sit-eth the

earth and ble - - - - - seth it. He

earth and ble - - - - - seth it. He

earth and ble - - - - - seth it. He

earth and ble - - - - - seth it. He

*And.*

maketh it ve - ry plen - teous, He maketh it ve - ry plen - teous, He

maketh it ve - ry plen - teous, He maketh it ve - ry plen - teous, He

maketh it ve - ry plen - teous, He maketh it ve - ry plen - teous, He

maketh it ve - ry plen - teous, He maketh it ve - ry plen - teous, He

*sempre legato*

*p*

crowneth the earth with His good - - - - - ness. The

crowneth the earth with His good - - - - - ness. The

crowneth the earth with His good - - - - - ness.

crowneth the earth with His good - - - - - ness.

folds are full of sheep, the  
folds are full of sheep, the

val - leys stand so thick with corn that they laugh and sing; the  
val - leys stand so thick with corn that they laugh and sing; the

The  
The

folds are full of sheep, the  
folds are full of sheep, the  
folds are full of sheep, the  
folds are full of sheep, the

val - leys stand so thick with corn that they laugh and sing,

val - leys stand so thick with corn that they laugh and sing, they

val - leys stand so thick with corn that they laugh,

val - leys stand so thick with corn that they laugh, they laugh and

they laugh and sing, they

laugh and sing, they laugh, they

they laugh and sing, they

sing, they laugh and sing, they

**B**

laugh and sing, they laugh and sing, they

laugh and sing, they laugh and sing, they

laugh and sing, they laugh and sing, they

laugh, they laugh and sing, they laugh and



*dim.*  
 praise our God, ye peo - ple, praise our God, O  
 praise our God, ye peo - ple, praise our God, O  
 praise our God, ye peo - ple, praise our God, O  
 praise our God, ye peo - - ple, praise, O praise our God, ye

praise our God, O praise our God, O praise  
 praise our God, O praise our God, O praise  
 praise our God, O praise our God, O praise  
 peo - - ple, O praise our God, ye peo - - ple, O praise

our God!  
 our God!  
 our God!  
 our God!

laugh and sing. and sing. and sing.

laugh and sing. and sing.

laugh and sing. and sing.

sing, they laugh and sing.

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

praise our God, O praise our God, O praise our God, O praise our God,

O praise our God, O praise our God, O praise our God, O praise our God,

praise our God, O praise our God, O praise our God, O praise our God,

O praise our God, O praise our God, O praise our God, O praise our God,

*poco riten.*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*u tempo*

O praise our God, ye peo - ple, praise our God, O

*poco riten.* O praise our God, ye peo - ple, praise our God, O

O praise our God, ye peo - ple, praise our God, O

O praise our God, ye peo - ple, praise our God, O

*u tempo*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

# Nº 3. SONG.

Moderato.

Jacob.

I dwell in the land wherein my  
 fa-ther was a stran-ger, I dwell in the land wherein my fa-ther was a  
 stran-ger, where-in my fa-ther was a stran-ger,  
 where-in my fa-ther was a stran-ger.  
 By faith, by

*pp*  
*cresc.*  
*f*  
*mf*  
*p*

faith he so - jour - ed in the land of pro - mise, as in a strang

*p*

coun - try. For he look - ed for a

*mf* *pp*

ci - ty that hath foun - da - tions, he look - ed for a ci - ty, he look - ed for

ci - ty that hath foun - da - tions, whose buil - der and ma - ker :

*f* *p*

God. I dwell in th

Ed.

land where-in my fa-ther was a stran-ger, I dwell in the

*f* *pp*  
Red. \*

land where-in my fa-ther was a stran-ger, I dwell in the land

*f*  
Red. \*

where-in my fa-ther was a stran-ger, I dwell in the

*p*  
Red. \*

land where-in my fa-ther was a stran-ger, the land where-in my

*colla voce*  
Red. \*

fa-ther was a stran-ger.

*p*

N<sup>o</sup> 4. DUET.

Andante con moto.

Joseph.  My father!

Jacob.  Joseph!




Jo - seph, I love thee! O Jo - seph, I love thee more than all,




— more than all, all my chil - dren. For thou art the son,




thou art the son of mine old age, the son of mine old



My fa - ther, my fa - ther, I re -  
 age.  
 joyce in thy lov - ing fa - - vour, I re - joyce  
 Jo - - - seph, I  
 in thy lov - ing, lov - - - ing fa - vour, and  
 love thee! Jo - - - seph, I love thee!  
 all that see me shall count me hap.py.

*And.* \* *And.* \*

*f*

And I have made thee a coat of ma-ny co - lours, a

A coat? a coat? a coat of ma-ny co - lours?  
 coat! a coat! a coat of ma-ny co - lours!

*cresc.* *dim.* *f*

And I have made thee a coat of ma-ny co - lours, a

*p*

A coat? a coat? a coat of ma-ny co - lours? My  
 coat! a coat! a coat of ma-ny co - lours!

*cresc.* *dim.* *p*



fa - ther, my fa - ther, I re - joice in thy lov - ing  
 Jo - seph! Jo - seph!

fa - vour, I re-joice in thy fa - vour,  
 Jo - - - seph, I love thee! O Jo - seph, I

in thy lov - - ing fa - vour, thy fa - vour, thy  
 love thee more than all, more than all,

lov - - ing fa - vour, and all that see me,  
 than all my chil - dren; and I have

all that see me shall count me hap-py, all they that see me,  
made thee a coat of ma - ny co - lours, and I have

they that see me shall count me hap - py! My fa - ther! My  
made thee a coat of ma - ny co - lours! Jo - seph!

fa - ther! I re-joice in thy lov-ing fa - vour, in thy lov -  
Jo - seph! I love thee more than all my chil-dren, more than all

- ing fa - - - vour!  
my chil - - - dren.

*attacca*

## Nº 5. DIALOGUE.

**Allegro.**

**Reuben.**  Our fa-ther lov-eth Joseph more than all his

**Joseph.** 

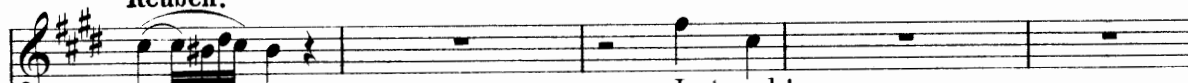
**Jacob.** 

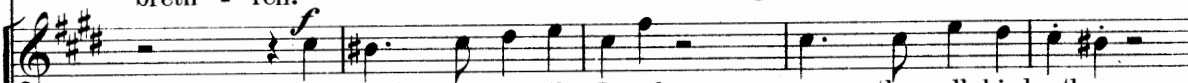
**Tenore 1.**  tre voci *f* Joseph?

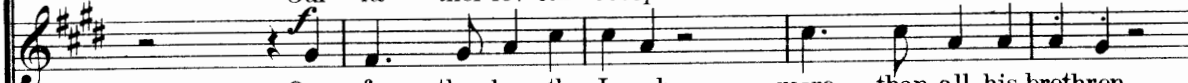
**Tenore 2.**  tre voci *f* Joseph?

**Basso.**  tre voci *f* Joseph?


**Allegro.** 

**Reuben.**  breth - ren. Jo - seph!

 Our fa - ther lov-eth Joseph more than all his brethren.

 Our fa - ther lov-eth Joseph more than all his brethren.

 Our fa - ther lov-eth Joseph more than all his brethren.



Reuben.

We hate him,  
 We hate him, we hate him,  
 We hate him, we hate him, we hate him, we hate him,  
 We hate him, we hate him, we hate him, we hate him, we hate him, we

we hate him, and can-not speak peace - ably  
 we hate him, we hate him,  
 hate him, we hate him, we hate him,  
 hate him, we hate him, we hate him,

un-to him  
 and can-not speak peace - - - a-bly un-to him.  
 and can-not speak peace-a-bly un-to him.  
 and can-not speak peace-a-bly un-to him.

Joseph.

Hear, hear, I pray you, this dream which I have

Musical score for Joseph's first entry. The vocal line is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano).

Reuben.

Joseph. A dream — which thou hast dreamed?

dreamed!

A dream — which thou hast dreamed?

A dream — which thou hast dreamed?

A dream — which thou hast dreamed?

Musical score for Reuben and Joseph's second entry. It features two vocal lines (treble and bass clefs) and piano accompaniment (treble and bass clefs). The key signature is three sharps and the time signature is common. The piano part includes dynamic markings of *f* (forte) and *p* (piano).

Joseph.

Be - hold!

*led.*

\* *led.*

\* *led.*

\* *led.*

We were bind - ing sheaves in the field,

*led.*

\* *led.*

\* *led.*

\*

and lo! my sheaf a-rose and also stood up - -

*red.* \* *red.* \* *red.* \* *simile*

Reuben.

Thy sheaf a - rose?

Joseph. right; and be - hold!

Thy sheaf a - rose?

Thy sheaf a - rose?

Thy sheaf a - rose?

Thy sheaf a - rose?

*f* *red.* \* *simile*

Your sheaves stood round a - bout and made o -

*f* *red.* \* *red.* \* *simile*

Reuben. **B**

Joseph. Shalt thou in-deed  
 bei - - - sance to my sheaf.

Reuben.

reign o - ver us? Shalt  
 Shalt thou in-deed reign o - ver us?  
 Shalt thou in-deed reign o - ver us?  
 Shalt thou in-deed reign o - ver us?

thou indeed have do-mi - nion o-ver us?  
 Shalt thou indeed have do-  
 Shalt thou indeed have do-  
 Shalt thou — indeed have do-

Reuben.

*p*

We

*pp*

mi - - nion o - ver us? We hate him, we

mi - - nion o - ver us? We hate him, we hate him, we

mi - nion o - ver us? We hate him, we hate him, we hate him, we

*fp pp*

hate him yet the more; we hate him yet the

hate him yet the more; we hate him, we hate him yet the

hate him yet the more; we hate him, we hate him, we hate him yet the

hate him yet the more; we hate him, we hate him, we hate him, we hate him yet the



more for his dreams, for his dreams, for his dreams

more for his dreams, for his dreams, for his

more for his dreams, for his dreams, for his

more for his dreams, for his dreams, for his

**C**

and for his words.

Joseph.

I have

dreams and for his words.

dreams and for his words.

dreams and for his words.

dreams and for his words.

*p*

Reuben.

Joseph. A dream more?  
 dreamed a dream more. And be-hold!

A dream more?  
 A dream more?

A dream more?

The sun and the moon and the e -

lev - - en stars made o - bei - - sance to

Jacob. D

me. What is this dream which thou hast dreamed? Shall

I and thy mother and thy brethren indeed come to bow down our-

selves to thee to the earth? Take thou thy pa-

**E** Reuben.

- rents' re-buke. We hate We hate thee, we hate We hate thee, we hate thee, we hate We hate thee, we hate thee, we hate

thee, we hate thee for thy thee, we hate thee, we hate thee thee, we hate thee, we hate thee, we hate thee thee, we hate thee, we hate thee, we hate thee, we hate thee

dreams and for thy words, we hate, —  
 for thy dreams — and for thy words, we hate thee for thy  
 for thy dreams and for thy words, we hate thee for thy  
 for thy dreams and for thy words, we hate thee for thy

we hate, — we hate thee.  
 dreams and for thy words.  
 dreams and for thy words.  
 dreams and for thy words.

**F**

**Jacob.**  
 I observe, I observe his say-ing: The sun and the moon and the e-

lev-en stars made o - bei- - sance to him!

# Nº 6. CHORUS.

Largo.

*ff* Ho-nour thy fa-ther and thy mo-ther, *pp*

*ff* Ho-nour thy fa-ther and thy mo-ther, *pp*

*ff* Ho-nour thy fa-ther and thy mo-ther, *pp*

*ff* Ho-nour thy fa-ther and thy mo-ther, *pp*

Largo.

*ff*

*cresc.* that thy days may be long in the land which the

*cresc.* that thy days may be long in the land which the

*cresc.* that thy days may be long in the land which the

*cresc.* that thy days may be long in the land which the

*p* *cresc.* *cresc.*

*Allegro giusto.*

Lord thy God giv - - eth thee. Honour thy father and thy

Lord thy God giv - - eth thee.

Lord thy God giv - - eth thee.

Lord thy God giv - - eth thee. *Allegro giusto.*

mother, that thy days may be long in the land which the Lord thy God giv - eth

thee, long, long,

Ho-nour thy fa - ther and thy mo-ther, that thy days may be long in the

Ho-nour thy fa - ther, that thy  
land which the Lord thy God giv - eth thee,  
Ho-nour thy fa - ther and thy

days may be long in the  
long, long.  
mo-ther, that thy days may be long in the land which the Lord thy God

land. Ho-nour thy fa - - - ther,  
Ho-nour thy fa - ther, that thy days  
giv - eth thee, long in the  
Ho-nour thy fa-ther and thy mo-ther, that thy days may be

may be long in the land,  
 may be long in the land,  
 land, long in the land which the Lord  
 long in the land which the Lord thy God giv - eth

long, in the  
 in the land.  
 giv - eth thee.  
 thee, the Lord thy God

**A**  
 land, long, that thy days may be  
 Honour thy father and thy mother, that thy days may be  
 giv-eth thee, long, that thy days may be



long, may be long, may be long,  
 long, that thy days may be long, that thy days may be long in the  
 long, may be long, may be long.

**B**

may be long. Honour thy father, that thy  
 Honour thy father and thy mother, that thy  
 land which the Lord thy God giv-eth thee,  
 may be long. Honour thy

days may be long.  
 days may be long in the land which the Lord thy God giv-  
 in the land which the Lord thy God giv-  
 fa-ther, that thy days may be long.

C

Ho-nour thy fa-ther and thy mo-ther,  
 eth thee. Ho-nour thy mo-ther,  
 eth thee. Ho-nour thy mo-ther,  
 Ho-nour thy fa-ther and thy mo-ther, that thy

that thy days may be long in the land.  
 that thy days may be long in the land which the Lord giv-eth  
 that thy days may be long in the land which the Lord giveth  
 days may be long in the land which the Lord thy God giv-eth

D

Ho-nour thy fa-ther and thy mo-ther, that thy days may be long in the  
 thee, long, long  
 thee, thee, thee.

land which the Lord thy God giv-eth thee,  
 in the land which the Lord giv-eth thee,  
 Ho-nour thy fa-ther and thy

long, long in the land which the Lord  
 long, in the land which the Lord giv-  
 long in the land which the  
 mother, that thy days may be long in the land which the Lord thy God

giv-eth thee. Honour thy fa-ther,  
 -eth thee. Ho-nour,  
 Lord giv-eth thee. Ho-nour,  
 giv-eth thee. Honour thy fa-ther,

ho - nour thy mo - ther, ho - nour thy fa - ther, that thy  
ho - nour that thy  
ho - nour that thy  
ho - nour thy mo - ther, ho - nour thy fa - ther, that thy

days may be long.  
days may be long.  
days may be long.  
days may be long.

***ff***  
Ho - nour thy fa -  
Ho - nour thy fa -  
Ho - nour thy fa -  
Ho - nour thy fa -

ther and thy mo - - - ther, that thy days may be long

ther and thy mo - - - ther, that thy days may be long

ther and thy mo - - - ther, that thy days may be long

ther and thy mo - - - ther, that thy days may be long

in the land which the Lord thy God giv - - - eth thee.

in the land which the Lord thy God giv - - - eth thee.

in the land which the Lord thy God giv - - - eth thee.

in the land which the Lord thy God giv - - - eth thee.

# N<sup>o</sup> 7. SONG.

Andante.

Soprano.

Love is strong as death,

*pp dolce*

love is strong as death. Jealousy is cruel, cruel as the

*p* *cresc.*

grave, jealousy is cruel, cruel as the grave.

*f* *pp* *p*

**A**

Love is strong as death. Let us love one a -

*p*

no - ther, for love is of God; he that lov-eth not,

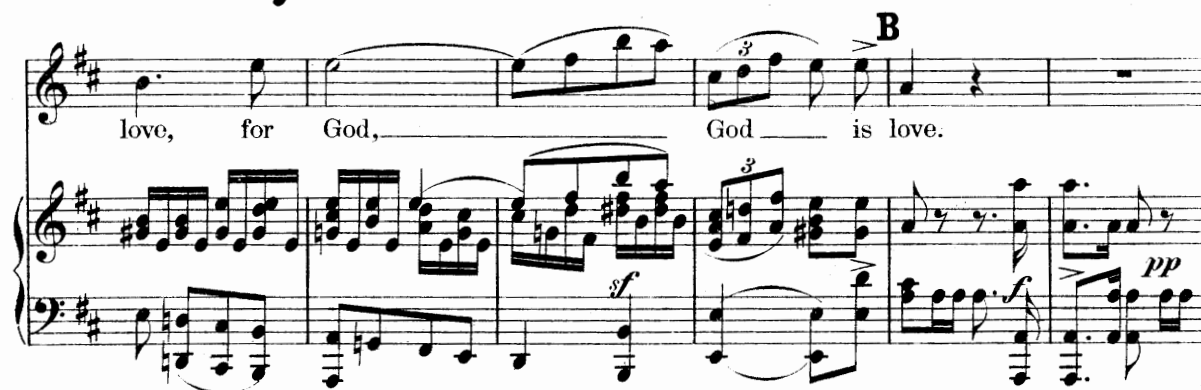


knoweth not God, for God, for God is



love, for God, God is love.

**B**



Who-so-ev-er ha-teth, ha-teth, ha-teth his bro - - - ther, is a



mur-der-er, is a mur - - - der-er.



Who - so - ev - er ha - teth, ha - teth, ha - teth his bro -

*pp* *fp*

ther, is a mur - der - er, is a mur -

*p* 8

- der - er. Let bro - ther - ly

**C** *f* *p*

love con - ti - nue, let bro - ther - ly



love \_\_\_\_\_ con - ti - - nue, *p* con - ti - nue,

con - ti - - nue. Love is

strong as death, love is strong, \_\_\_\_\_ strong, \_\_\_\_\_

love \_\_\_\_\_ is strong as death.

Red.

\*

# Nº 8. THE CONSPIRACY.

Allegro non tanto.

Piano introduction in B-flat major, 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs, starting with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment.

Reuben.

Be-hold!

Vocal line for Reuben: "Be-hold!". The piano accompaniment begins with a mezzo-forte (*mf*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes.

Behold, this dreamer

Piano accompaniment for the second line, continuing the rhythmic accompaniment. Dynamics include piano (*p*) and accents.

cometh!  
tre voci

Behold, this dreamer

tre voci

this dream-er com-eth!

tre voci

Be-hold,

Behold,

Multi-vocal section with three vocal parts (tre voci) and piano accompaniment. The lyrics are: "cometh! Behold, this dreamer this dream-er com-eth! Be-hold, Behold,". Dynamics range from piano (*p*) to forte (*f*).

**A**

cometh! We hate

Behold, this dream-er!

this dream-er cometh!

Behold, this dream-er!

him, for our fa-ther lov-eth him more than all his

brethren: we hate him, we hate him yet more for his

We hate him, we hate him!

We hate him, we hate him!

We hate him, we hate him!

*Red.* \*

*Red.* \*

S.L.W. 887

dreams\_ and for his words.

*ff* Come now, come now,

*ff* Come now, come now,

Come now, come now,

**B**

come now! Let us slay him,

come now! Let us slay, let us slay him,

come now! Let us therefore slay him and

some pit, and we will say,

some pit, and we will say,

cast him un-to some pit, and we will say, some e-vil beast hath de-vour-ed

we will say some e-vil beast hath de-vour - ed him, and we shall

we will say, some e-vil beast hath de-vour - ed him, and

him, we will say, some e - vil beast hath de-vour - ed him, and

see, and we shall see, what — will become of his dreams, what

we shall see, and we shall see, what will be-come of his dreams, what

we shall see, and we shall see, what will be-come of his dreams, what

— will become of his dreams.

— will become of his dreams.

— will become of his dreams.

*pesante*

## Nº 9. SONG.

Andante con moto.

Piano introduction in 3/4 time, key of B-flat major. The music is marked *p* (piano) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a *Red.* (ritardando) marking.

Reuben.

Vocal line and piano accompaniment for the first line. The vocal line begins with the lyrics: "Let us not kill him, let us not kill him, O shed no". The piano accompaniment is marked *p* and provides a steady harmonic support.

Vocal line and piano accompaniment for the second line. The vocal line continues with the lyrics: "blood, but cast him in - to this pit; and lay no hand up - on him, lay". The piano accompaniment continues with a consistent rhythmic pattern.

Vocal line and piano accompaniment for the third line. The vocal line includes the lyrics: "no hand up-on him. Lest the voice of our brother's". A section marker **A** is placed above the vocal line. The piano accompaniment features a more active, rhythmic accompaniment.

Vocal line and piano accompaniment for the fourth line. The vocal line concludes with the lyrics: "blood cry un-to heav - en from the ground, and we be curs - ed from the". The piano accompaniment is marked *sf* (sforzando) and features a strong, rhythmic accompaniment.

earth, and we be curs - ed from the earth which hath opened her mouth to re-

ceive our bro - thers' blood at our hand, our bro - thers'

**B**

blood at our hand. Let us not kill him, let us not

kill him, O shed no blood, but cast him in - to this pit.

(aside) **C**

Thus,

*legato sempre*

thus may I rid him out of their hands to de-

liv - er him, to de - liv - er him to his fa - ther a - -

**D** (*To his brethren*)

gain. Let us not kill him, let us not

kill him, O shed no blood, but cast him in - to this pit; and



lay no hand up - on him, lay no hand up - on him, shed no

*f* *pp*

blood, shed no blood, lay no hand up - on him, lay no hand up -

*poco rit.* *a tempo*

on him, lay no hand up - on him; O let us not kill him,

*poco rit.* *p cresc.*

shed no blood.

*f* *p* *attacca* *p*

# Nº 10. DIALOGUE.

Allegro non tanto.

Reuben.

Joseph.

Tenore 1. *Tre voce.*

Tenore 2. *Tre voce.*

Bassi. *Tre voce.*

Semi Coro.

*dolce*

*p*

*p*

Joseph.

My Fa - - ther hath

*pp cresc.*

*dim.*

*p*

sent — me, to see whether it be well with ye, my breth - ren, and well —

— with the flock; and to take him word a-gain, to see whether it be

*mf*

*p*

well with ye, my breth - - ren, to see whether it be well with

**A** **Reuben.**

ye. We hate thee,  
 Dream - - er, we hate thee, we  
 we  
 Dream - - er, we hate thee, we

we hate thee, dream - er, we hate thee, we will strip thee out of thy  
 hate thee, we hate thee, we will  
 hate thee, we hate thee, we will  
 hate thee, we hate thee, we will

coat, thy coat of ma - ny co - lours, we will  
 strip thee out of thy coat, thy coat of ma - ny  
 strip thee out of thy coat, thy coat of ma - ny  
 strip thee out of thy coat, thy coat of ma - ny

strip thee out of thy coat of ma - - - ny  
 co - lours, we will strip thee out of thy coat of ma - ny  
 co - lours, we will strip thee out of thy coat of ma - ny  
 co - lours, we will strip thee out of thy coat of ma - ny.

*crese.*

**B** Joseph.  
 co - lours. Ye are not e - - ne-mies that re-proach me,  
 co - lours.  
 co - lours.  
 co - lours.

*sp*

then I could have borne it; but it is ye,

men, mine equals, my guides — and my fa - mi - - liar

Dreamer!

friends. we have ta - ken sweet coun - sel,  
 Dream - er, we hate thee.  
 Dream - er, we hate thee.  
 Dream - er, we hate thee.

**Joseph.**  
 sweet counsel to - geth - er and have walk - ed in the house of

God, in the house of God as com-

*cresc.*

**C**

**Reuben.**

pa-nions. Take him,

Take him, take him, take him, take him,

Take him, take him, take him, take him,

Take him, take him, take him, take him,

Take him, take him, take him, take him,

cast him in-to the pit, cast him in-to the

take him, cast him in-to the pit,

take him, cast him in-to the pit,

take him, cast him in-to the pit,

take him, cast him in-to the pit,

*sp*

## D

pit.

My heart — is sore pain - ed with - in me.

cast him in - to the pit. Take him,

cast him in - to the pit. Take him,

cast him in - to the pit. Take him,

*pp*

Take him,

The ter - rors of death have fal - len up - on me.

cast him in - to the pit. Take him,

cast him in - to the pit. Take him,

cast him in - to the pit. Take him,

*pp*

Take him.

Give ear, — give ear, — give ear to my

cast him in - to the pit. Take him, take him.

cast him in - to the pit. Take him, take him.

cast him in - to the pit. Take him, take him.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with the instruction "Take him." followed by the lyrics "Give ear, — give ear, — give ear to my cast him in - to the pit. Take him, take him." The piano accompaniment provides harmonic support with chords and moving lines.

Take him, take him.

pray - - er, O God! Hide not, — hide not — Thy - self from my

Take him, take him,

Take him, take him,

Take him, take him,

The second system continues the musical score. The vocal line in treble clef has the lyrics "Take him, take him." and "pray - - er, O God! Hide not, — hide not — Thy - self from my". The piano accompaniment in bass clef continues with harmonic support. The lyrics "Take him, take him," are repeated in the lower vocal parts.



sup - - pli - ca - tion, O God! O God, give ear to my  
 take him, take him,  
 take him, take him,  
 take him, take him,

pray-er, O God!  
 take him, cast him in-to the pit.  
 take him, cast him in-to the pit.  
 take him, cast him in-to the pit.

**Allegro.**  
**Reuben.**

Now sit we down and eat

bread, all things come a-like un-to all. There is one e-vent

**E**

un - to all.

Now sit we down

Now sit we down, sit we

Now sit we down sit we

and eat bread, all

down and eat bread, all

down and eat bread. all



there is one e - vent

wine with a mer - ry heart; there is one, one e -

wine with a mer - ry heart; there is one, one e -

there is one, one e -

un - to all, there is one e - vent, one e - vent

vent un - to all, there is one, one e - vent

vent un - to all, there is one, one e - vent

vent un - to all, there is one, one e - vent

un - to all.

un - to all.

un - to all.

un - to all.

# Nº 11. SONG.

Andante.

Contralto.

Who - - ev-er pe-rish-ed be-ing in-no-cent,

who - - ev-er pe-rish-ed be-ing in-no-cent, or where, where were the

righ-teous cut off, where, where were the righ-teous cut

off? Lo, the

poor cri - eth un-to the Lord, cri - - eth, cri - eth, cri -

eth un-to the Lord, and the Lord, the Lord

hear - oth him, yea, and sav-eth him out of

all his troubles; the an - gel of the Lord

tar-ri-eth round a-bout them that fear Him,

them that fear Him, and de - liv - er-eth, de -

liv - er - eth them. Who - - ev - er pe - rish - ed,

who - - ev - er pe - rish - ed, who, who,

*poco ritenuto*

**B** *a tempo*

who - - ev - er pe - rish - ed be - ing in - no - cent.

Or where, where were the

righteous cut off, cut off.

**C**

Lo, the poor cri - eth un - to the Lord,

Lo, the poor cri - eth un - to the Lord, and the

Lord, the Lord, the Lord

hear - eth him. Who ev - er

pe - rish - ed be - ing in - - no - cent.

*Lunga pausa.*



# N<sup>o</sup> 12. CHORUS OF ISHMEELITES.

Allegro moderato.

We come from Gi-le-ad with our ca-mels.

bear-ing spi-ce-ry and balm, and myrrh, go-ing to

car-ry it down to E-gypt. We come from

Gi - le - ad with our ca - mels, bear - ing spi - ce - ry and balm, and  
 Gi - le - ad with our ca - mels, bear - ing spi - ce - ry and balm, and  
 myrrh, go - ing to car - ry it down to E - - gypt.  
 myrrh, go - ing to car - ry it down to E - - gypt.

**B**

We come from Gi - le - ad with our ca - mels, bear - ing  
 We come from Gi - le - ad with our ca - mels, bear - ing  
 spi - ce - ry and balm, and myrrh, go - ing to car - ry it  
 spi - ce - ry and balm, and myrrh, go - ing to car - ry it

S.L.W. 887

down to E - gypt. We come from  
 down to E - gypt. We come from

Gi - le - ad with our ca - mels, bear - ing spi - ce - ry and  
 Gi - le - ad with our ca - mels, bear - ing spi - ce - ry and

balm, and myrrh, go - - ing to  
 balm, and myrrh, go - - ing to

car - ry it down to E - gypt.  
 car - ry it down to E - gypt.

We come from Gi - le - ad with our ca - mels, bear - ing spi - ce - ry and  
 We come from Gi - le - ad with our ca - mels, bear - ing spi - ce - ry and  
 balm, and myrrh, go - ing to car - ry it down to  
 balm, and myrrh, go - ing to car - ry it down to  
 E - - gypt, bear - ing spi - ce - ry and  
 E - - gypt, bear - ing spi - ce - ry and  
 balm, and myrrh.  
 balm, and myrrh.

attaca

# Nº 13. DIALOGUE.

Allegro agitato.

*a tre Voci.*

Tenore 1. *Semi Coro.*

Tenore 2. *Semi Coro.*

Basso. *Semi Coro.*

Tenore. *Coro.*

Basso. *Coro.*

Ishmeelites.

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

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

*f*

*p*

*p*

What pro - fit is it if we slay our bro - ther and conceal his

*p*  
 What pro-fit, if we slay our bro-ther and conceal his  
 blood?  
 What pro-fit?

This system contains the first vocal entry. The vocal line starts with a piano (*p*) dynamic and the lyrics "What pro-fit, if we slay our bro-ther and conceal his blood?". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

**A**  
 blood?  
 What pro-fit?  
 Come and let us sell him to the Ish - me - e -

This system begins with a section marked **A**. The vocal line continues with "blood?" and "What pro-fit?". The piano accompaniment includes a section with a forte (*f*) dynamic, followed by a piano (*p*) section. The lyrics "Come and let us sell him to the Ish - me - e -" are written below the vocal line.

lites, and let not our hand be up - on him, let not our hand be up -

This system continues the vocal line with the lyrics "lites, and let not our hand be up - on him, let not our hand be up -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some phrasing slurs.

*p*  
We are con-  
*p*  
We are content,  
on him, for he is our bro - ther and our flesh.

**B**  
tent, let us sell him to the Ish - me - e - lites.  
we are content, let us sell him to the Ish - me - e - lites.

*p*

**Coro.**

*p*  
We come from Gi - le - ad with our ca - mels,  
*p*  
We come from Gi - le - ad with our ca - mels,

*p*

bear - ing spi - ce-ry and balm, and myrrh, go - ing to  
 bear - ing spi - ce-ry and balm, and myrrh, go - ing to

*f dim.*

Let us  
 Let us draw  
 Let us draw

car - ry it down to E - gypt.  
 car - ry it down to E - gypt.

*p*

draw and lift up Jo-seph out of the pit.  
 and lift up Jo-seph out of the pit.  
 and lift up Jo-seph out of the pit.

*fp*



*cresc.* *cresc.*

**D**

*f* We will sell him, we will sell him to you, we will

*f* We will sell him, we will sell him to you, we will

*f* We will sell him, we will sell him to you, we will

*ff* *f*

sell him to you, Ish-me-e-lites, for twen-ty pie-ces of sil-ver.

sell him to you, Ish-me-e-lites, for twen-ty pie-ces of sil-ver.

sell him to you, Ish-me-e-lites, for twen-ty pie-ces of sil-ver.

*p*

For

*p*

For twenty pieces of sil-ver? We  
 twenty pieces of sil-ver? We

*p* *ff*

He is our bro - ther and our  
 buy him! We will take him in-to E - gypt and can sell him to  
 buy him!

*mf dolce* *p*

*ff* *p* *mf* *p*

He is our bro - ther and our  
 flesh.

*mf dolce*

Po-ti-phar.  
 We will take him in-to E - gypt and can sell him to

*p* *mf*

flesh.

*mf dolce*  
He is our bro - ther and our

*p*  
We will take him in-to E - gypt and can sell him to

Po-ti-phar,

*mf* *p*

flesh.

*cresc.* *f*  
Po-ti-phar, to Po-ti-phar, to Po-ti-phar, the Cap-tain of the

*cresc.* *f*  
to Po-ti-phar, to Po-ti-phar, the Cap-tain of the

*cresc.* *f*

**E**

Three staves of musical notation, all containing rests. The top two staves are in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with the same key signature.

Two staves of musical notation. The top staff is in treble clef and contains the word "Guard." below the staff. The bottom staff is in bass clef and also contains the word "Guard." below the staff. Both staves contain rests.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The dynamic marking *ff* is present in the first measure of the top staff.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). Dynamics include *sf* and *dim*. There are also slurs and accents in the top staff.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The texture is complex with many chords and moving lines.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). Dynamics include *dim.*, *p*, and *pp*. The system concludes with a double bar line and a key signature change to two flats (Bb).

# N<sup>o</sup> 14. SONG.

Larghetto.

Joseph.

The first system of music features a vocal line for Joseph in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4. The piano part begins with a fortissimo (*ff*) dynamic and transitions to a pianissimo (*pp*) dynamic.

The second system continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "If I for-". The piano accompaniment includes a crescendo (*cresc.*) and a dynamic change to *f* (forte).

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "get thee, O Ca-na-an, let my right hand for - get - her cunning if I". The piano accompaniment features a steady rhythmic accompaniment.

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "do - not re - member thee, let my tongue cleave to the roof of my mouth;". The piano accompaniment features a steady rhythmic accompaniment.

The fifth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "yea, if I pre - fer - not Ca-na-an, Ca-na-an, Cana-an". The piano accompaniment features a steady rhythmic accompaniment with dynamic markings *f*, *sf*, *f*, and *pp*.

in my mirth, yea, if I pre-fer not Ca-na-an,

Ca-na-an, Ca-na-an, if I pre-fer not Ca-na-an

Allegro non tanto.

in my mirth,

Mine

e-ne-mies chase me sore like a bird, with-out cause;

**B**

Mine e-nemies chase me sore like a

*fp*

*ped.* \*

bird, with-out cause.

*f*

*fp*

*ped.* \*

cal-led up-on Thy name, O Lord, — out of the pit. Thou

— drew-est near when — I cal-led up - on Thee, Thou saidst:

*crec.* - - -

*p*

"Fear not?" O

*p*

*pp*

C

Lord, Thou hast plead - ed the caus - es of my soul,

Thou hast re - deem - ed my life, Thou, Thou hast re -

deem - ed my life. O Lord, O Lord, Thou hast seen my

wrong: judge Thou my cause!

O Lord, Thou hast plead - ed the caus - es of my



D

soul. O Lord, Thou hast plead - ed the

*mf*

caus.es of my soul, Thou hast re - deem - ed my

*cresc.*

life, Thou, Thou hast re - deem - ed my life. O

*p* *cresc.*

Lord, O Lord, Thou hast seen my wrong: O Lord, O

*dim.*

Lord, judge Thou my cause!

*f*

Larghetto.

— — — — — If I for-

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line begins with a rest followed by the lyrics "If I for-". The piano accompaniment starts with a 7-measure rest in the bass clef, followed by a melodic line in the treble clef and a bass line in the bass clef.

get thee, O Ca-na-an, let my right hand for - get — her cun - ning,

The second system continues the vocal line with the lyrics "get thee, O Ca-na-an, let my right hand for - get — her cun - ning,". The piano accompaniment continues with a steady eighth-note pattern in the bass clef and chords in the treble clef. A dynamic marking of *p* (piano) is present at the end of the system.

O Ca-na-an, O Ca-na-an, O Ca - - -

The third system features the vocal line with the lyrics "O Ca-na-an, O Ca-na-an, O Ca - - -". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* (forte) is present at the end of the system.

- na-an, if I for-get thee, if I for-get thee, for-get thee, O

The fourth system continues the vocal line with the lyrics "- na-an, if I for-get thee, if I for-get thee, for-get thee, O". The piano accompaniment features a dynamic marking of *p* (piano) and includes a fermata over the final note of the system. A small asterisk is placed below the first measure of the piano part.

Ca-na-an.

The fifth system concludes the piece with the vocal line "Ca-na-an." and a final piano accompaniment. The piano part includes a dynamic marking of *p* (piano) and a fermata over the final note. A dynamic marking of *ped.* (pedal) is present at the end of the system, along with another small asterisk.

# Nº 15. DUET WITH CHORUS.

Andante quasi Allegretto.

**SOLI.**

Soprano.

Contralto.

**CORO.**

Soprano.

Contralto.

*mf* *p*

**SOLI.**

mit thy way un-to the Lord,

Com-mit thy way un-to the Lord,

*p* Com-mit thy

and put thy  
and  
way un-to the Lord,  
Com-mit thy way un-to the Lord,  
trust, thy trust in Him,  
put thy trust, thy trust in Him,  
and put thy trust  
and put thy trust in  
put thy trust, thy trust in Him,  
put thy trust in Him, thy trust in Him,  
in Him, put thy  
Him, put thy

put thy trust in Him, put thy trust in Him, in Him, in Him, in Him. He shall make thy righteousness as clear as the light, and thy just dealing as the noon-day

put thy trust in Him, put thy trust in Him, in Him, in Him, in Him. He shall make thy righteousness as clear as the light, and thy just dealing as the noon-day

trust in Him, trust in Him, in Him. He shall make thy righteousness as clear as the light, and thy just dealing as the noon-day

in Him. in Him. in Him. He shall make thy righteousness as clear as the light, and thy just dealing as the noon-day

clear as the light, and thy just dealing as the noon-day

clear as the light, and thy just dealing as the noon-day

*p* *f*

*p* He shall make thy righ - teous-ness as clear as the light, and thy  
*p* He shall make thy righ - teous-ness as clear as the light, and thy  
*cresc.*  
*cresc.*

the noon -  
*mf dim.* just deal - ing as the noon - *p* the noon -  
*mf dim.* just deal - ing as the noon - *p* day, the  
*mf a.m.*

day, the noon - - day, as clear  
*mf* day, the noon - - day, as clear, as clear  
*mf* noon - - day, the noon - - day.  
*mf* noon - - day, the noon - - day.  
*cresc.*

**B**

as the light. Com - mit thy way un - to the

as the light. Com -

*dim.* *pp* *legato*

Lord,

mit thy way un - to the Lord,

Com - mit thy way un - to the

Com -

*p*

and put thy trust, — thy trust, — thy

and put thy trust, — thy trust, — thy

Lord,

mit thy way un - to the Lord, and put thy trust in Him, — put thy

*p* *cresc.*

trust in Him, put thy trust, thy trust in Him.

trust in Him, put thy trust, thy trust in Him.

trust in Him,

*mf* *p* *p*

O put thy trust, thy trust in Him.

O put thy trust in Him, thy trust in Him.

Him, put thy

Him, put thy

*mf* *p* *Red.* \*

Com-mit thy way un-to the Lord, and put thy trust in

Com-mit thy way, and put thy trust in

trust in Him, and put thy trust in

trust in Him, and put thy trust in



Him, for the Lord loveth the thing that is  
 Him, *p* *pp* for the Lord loveth the thing that is  
 Him, in Him, in Him.  
 Him, in Him, in Him.

*legato*

right, He for - sa - keth not his that be god - ly, but  
 right, He for - sa - keth not, for - sa - keth not his that be god - ly, but

they are pre - serv - ed, pre - serv - ed for ev - - - er.  
 they are pre - serv - ed, pre - serv - ed for ev - - - er.

But  
*p*  
 But  
*p*

*cresc.* *f* *p*

*Red.* \*

The  
The

*cresc.* they are pre - serv - ed, pre - serv - ed for ev - er.  
*cresc.* they are pre - serv - ed, pre - serv - ed for ev - er.

*f.*

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

**C**

Lord loveth the thing that is right,  
Lord loveth the thing that is right,

*p* The Lord  
*p* The Lord

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

He for - sa - keth not, for -  
He for - sa - keth not, for -

lo - veth the thing that is right, He for -  
lo - veth the thing that is right, He for -

sa-keth not his that be god-ly, but they are pre-serv-ed for  
 sa-keth not his that be god-ly, but they are pre-  
 sa-keth not his that be god-ly, but  
 sa-keth not his that be god-ly,

*p* *pp* *legato*

ev-er, Ah!  
 serv-ed for ev-er, they are pre-  
 they are pre-serv-ed, pre-serv-ed, pre-serv-ed for ev-  
 but they are pre-serv-ed, pre-serv-ed for ev-  
 they are pre-serv-ed, they

*cresc.* *cresc.*

they are pre-serv-ed, they  
 serv-ed, they are pre-serv-ed, they  
 -er, for ev-er, they are pre-serv-ed, they  
 -er, for ev-er, they are pre-serv-ed, they

*mf* *f* *mf* *f*

are pre - serv - ed, but they are pre -  
 are pre - serv - ed, but they are pre -  
 are pre - serv - ed  
 are pre - serv - ed

serv - ed for ev - er, for  
 serv - ed for ev - er, for  
 for ev - er, for ev - er, for ev - er, for ev - er  
 for ev - er, for ev - er, for ev - er, for ev - er

ev - er.  
 ev - er.  
 they are pre - serv - ed for ev - er.  
 they are pre - serv - ed for ev - er.

# Nº 16. THE CONSPIRACY RESUMED.

Allegro agitato.

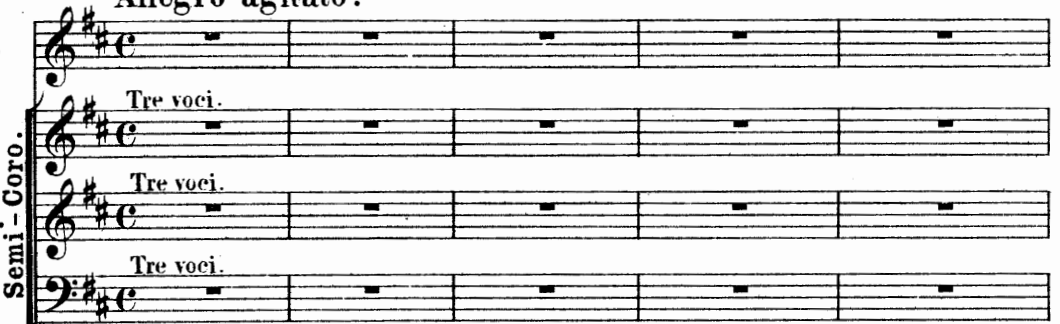
REUBEN.

Tenore 1.

Tenore 2.

Basso.

Semi-Coro.



Allegro agitato.



(returning to the pit.)



Behold! Joseph is not in the

*a tempo*



pit!

Recitativo.



The child is not, and I whither shall I

*mpo*

go?

*p*

*mf*

*fp*

*fp*

*fp*

*mf*

**A**

*mf*

**Semi-Coro.** Let us take Joseph's coat ,

*mf*

and kill the

*f*

and dip the

kid of the goat ,

*mf*

and dip the coat in the blood ,

and dip the coat in the blood

and dip the

*p cresc.*

coat in the blood. this coat of ma-ny co-lours.  
this coat of ma-ny co-lours.  
coat in the blood. this coat of ma-ny co-lours.

*ff*

*f*

This system contains three vocal staves and a piano accompaniment. The vocal parts are marked with *ff* (fortissimo) and the piano accompaniment with *f* (forte). The lyrics are: "coat in the blood. this coat of ma-ny co-lours." repeated across the three vocal staves.

**B**

Let us bring it to our Father

Let us bring it to our Father!

*p*

**B**

*p*

This system contains three vocal staves and a piano accompaniment. The vocal parts are marked with *p* (piano). The lyrics are: "Let us bring it to our Father" and "Let us bring it to our Father!". A section marker **B** is present at the beginning and middle of the system.

Let us bring it to our Father!

*p*

*cresc.*

This system contains three vocal staves and a piano accompaniment. The vocal parts are marked with *p* (piano). The lyrics are: "Let us bring it to our Father!". The piano accompaniment is marked with *cresc.* (crescendo). A section marker **B** is present at the beginning of the system.

*p*

*for. \**

(to Jacob.)

Be - hold, O

*p*

Be - hold, O Fa - ther.

Fa - ther



hold, — O Fa - ther, this — have we found;  
 this — have we found;  
 this have we — found; know —

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a G major key and 4/4 time. The lyrics are: "hold, — O Fa - ther, this — have we found;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) in the right hand.

know — now,  
 know — now,  
 now,

The second system continues the vocal and piano parts. The lyrics are: "know — now,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *cresc.* (crescendo) in the left hand and *p* (piano) in the right hand.

whether it be thy son's coat or no.  
 whether it be thy son's coat or no.  
 whether it be thy son's coat or no.

The third system continues the vocal and piano parts. The lyrics are: "whether it be thy son's coat or no.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) in the left hand.

# NO. 17. SONG.

*Agitato assai.*

*Recit.*

Jacob.

It is my son's

coat, an evil beast hath de-voured him; Jo -

- seph is, Jo - seph is with-out doubt, with-out doubt

— rent in pie-ces.

Adagio.

I will rend my clothes, I will rend my clothes,

sack-cloth will I put up-on my loins; ma-ny days will I

mourn, ma-ny days will I mourn, ma-ny days, many days

will I mourn for my son. I will not be

**A**

com - forted for I will go down in - to the

grave, I will go down in - to the grave un-to my son, un-to my

*f* *sf* *cresc.*

Son, mourn - ing, mourn - ing, mourn - - ing,

*f* *p*

mourn - ing, mourn - ing, un-to my son,

*Ad.* \* *Ad.* \*

**B** mourning. I will

*Ad.*

rend my clothes, sackcloth, sackcloth, sack-cloth will I

*cresc.*

put up - on my loins. I will rend my clothes, I will rend my clothes,

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics 'put up - on my loins.' followed by 'I will rend my clothes,' and 'I will rend my clothes,'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings such as *f* and *p*.

I will rend my clothes, I will rend my clothes, many days will I

The second system continues the vocal line with the lyrics 'I will rend my clothes, I will rend my clothes, many days will I'. The piano accompaniment features a more active bass line with sixteenth-note patterns. A common time signature 'C' is indicated above the vocal line. Dynamic markings include *f* and *p*.

mourn for my Son. I will not be com - forted, for I will go down in to the

The third system continues with the lyrics 'mourn for my Son. I will not be com - forted, for I will go down in to the'. The piano accompaniment has a dense texture with many chords. Dynamic markings include *pp*.

grave un - to my son, my son, my son mourn -

The fourth system continues with the lyrics 'grave un - to my son, my son, my son mourn -'. The piano accompaniment features a complex rhythmic pattern with many chords. Dynamic markings include *f*, *p*, and *cresc.*

- ing.

The fifth system concludes with the lyrics '- ing.'. The piano accompaniment features a complex rhythmic pattern with many chords. Dynamic markings include *f*, *mf*, *p*, and *pp*. The system ends with a double bar line and a key signature change to two flats (Bb, Eb) and a time signature change to 3/4.

# Nº 18. CHORUS.

Andante mosso.

Soprano. 

Contralto. 

Tenore. 

Basso. 

C O R O.



A voice was heard in



A voice was heard in



Ra - mah. A voice was heard in



A voice was heard in



Ra - mah, la - men - ta - tion, la - men - ta - tion and bit - - ter  
 Ra - mah, la - men - ta - tion, la - men - ta - tion and bit - - ter  
 Ra - mah. la - men - ta - tion, la - men - ta - tion and bit - - ter  
 Ra - mah, la - men - ta - tion, la - men - ta - tion and bit - - ter

weep - ing. Ra - hel,  
 weep - ing.  
 weep - ing.  
 weep - ing.

**A** *p*

weep - ing for her chil - dren,  
 Ra - hel, weep - ing for her

re - fus - ed to be com - forted for her chil - dren,  
 chil - dren, re -

be - cause they  
 be - cause they  
 fus - ed to be com - forted for her chil - dren, be - cause they  
 be - cause they

were not, they were not.  
 were not, they were not. Ra - hel,  
 were not, they were not.  
 were not, they were not.



weep-ing for her chil - dren, re - fus - ed to be com-forted for her

be - cause they were — not, be -  
 chil - dren, be - cause they were — not, be -  
 be - cause they were — not, be -  
 be - cause they were — not, be -

cause they were — not. Ra-hel, weep-ing for her  
 cause they were not. Ra-hel, weep-ing for her  
 cause they were — not. Ra-hel, weep-ing for her  
 cause they were — not. Ra-hel, weep-ing for her

chil - dren, re - fus - ed to be com - fort - ed for her chil - dren, be -  
 chil - dren, re - fus - ed to be com - fort - ed for her chil - dren, be -  
 chil - dren, re - fus - ed to be com - fort - ed for her chil - dren, be -  
 chil - dren, re - fus - ed to be com - fort - ed for her chil - dren, be -

cause they were not.  
 cause they were not.  
 cause they were not.  
 cause they were not.

**C.**  
 voice was heard in Ra - mah, la - men - ta - tion, la - men - ta - tion and  
 voice was heard in Ra - mah, la - men - ta - tion, la - men - ta - tion and  
 voice was heard in Ra - mah, la - men - ta - tion, la - men - ta - tion and  
 voice was heard in Ra - mah, la - men - ta - tion, la - men - ta - tion and

bit - - - ter weep - ing, weep - ing.

bit - - - ter weep - ing, weep - ing.

bit - - - ter weep - ing, weep - ing.

bit - - - ter weep - ing,

weep - ing.

*sf dim.*

*cresc.*

**D**

*p dolce*

Re - frain thy voice from weep - ing and thine eyes — from

*p dolce*

Re - frain thy voice from weep - ing and thine eyes — from

*p dolce*

Re - frain thy voice from weep - ing and thine eyes from

*p dolce*

Re - frain thy voice from weep - ing and thine eyes from

*p*

tears, for thy work shall be re -

tears, for thy work shall be re -

tears, for thy work shall be re-ward - ed, thy work shall be re -

tears, for thy work shall be re -

ward - ed, and they shall come a-gain from the land of the

ward - ed, and they shall come a-gain from the land of the

ward - ed, and they shall come a-gain from the land of the

ward - ed, and they shall come a-gain from the land of the

e - ne-my, they shall come, shall come a - gain

e - ne-my, they shall come, shall come a - gain

e - ne-my, they shall come, shall come a - gain

e - ne-my, they shall come, shall come a - gain

from the land of the e - ne-my, of the e - ne-my. *p* Re -

from the land of the e - ne-my. *p* Re -

from the land of the e - ne-my, of the e - ne-my. *p* Re -

from the land of the e - ne-my. *p* Re -

**E**

frain thy voice from weep - ing and thine eyes — from tears, re -

frain thy voice from weep - ing and thine eyes — from tears, re -

frain thy voice from weep - ing and thine eyes from tears, re -

frain thy voice from weep - ing and thine eyes from tears, re -

frain thy voice from weep - ing, re - frain thy voice from weep - ing, and thine

frain thy voice from weep - ing, re - frain thy voice from weep - ing,

frain thy voice from weep - ing, re - frain thy voice from weep - ing,

frain thy voice from weep - ing, re - frain thy voice from weep - ing,

eyes, thine eyes, thine eyes from tears; for thy work shall be re-  
 thine eyes from tears; for thy work shall be re-  
 thine eyes from tears; for thy work shall be re-  
 and thine eyes from tears; for thy work shall be re-

**F**  
 ward - ed, re-ward - ed, re-ward - - - ed,  
 ward - ed, re-ward - ed, re-ward - - - ed,  
 ward - ed, re-ward - ed, re-ward - - - ed,  
 ward - ed, re-ward - ed, re-ward - - - ed,

and they shall come a-gain from the  
 and they shall come a-gain from the land  
 and they shall come a-gain from the  
 and they shall come a-gain from the land

land of the e - ne-my. Re - frain thy voice from  
 — of the e - ne-my. Re - frain thy voice from  
 land of the e - ne-my. Re - frain thy voice from  
 — of the e - ne-my. Re - frain thy voice from

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "land of the e - ne-my. Re - frain thy voice from" for the first two staves, and "— of the e - ne-my. Re - frain thy voice from" for the last two. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

weeping and thine eyes — from tears.  
 weep-ing and thine eyes — from tears.  
 weeping, and thine eyes — from tears.  
 weep-ing and thine eyes — from tears.

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "weeping and thine eyes — from tears." for the first two staves, and "weep-ing and thine eyes — from tears." for the last two. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking.

The third system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*pp*) dynamic marking. The system concludes with the text "End of Part I."

# PART II.

## Nº 19. CHORUS OF EGYPTIANS.

Maestoso assai.

Lord of Di - a - dems,  
Lord of Di - a - dems,  
Lord of Di - a - dems,  
Lord of Di - a - dems,

*ff.* *ff.* *ff.* *ff.*

Red. \*

Hail! Re - gu - la - tor of E - gypt, Hail! Chas -  
Hail! Re - gu - la - tor of E - gypt, Hail! Chas -  
Hail! Re - gu - la - tor of E - gypt, Hail! Chas -  
Hail! Re - gu - la - tor of E - gypt, Hail! Chas -

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

Red. \*



ti-ser of foreign lands, Hail! Sun - born of the

ti-ser of foreign lands, Hail! Sun - born of the

ti-ser of foreign lands, Hail! Sun - born of the

ti-ser of foreign lands, Hail! Sun - born of the

gods, Hail! Hail! Pos-sessor

gods, Hail! Hail! Pos-sessor

gods, Hail! Hail! Pos-sessor of the up - per and

gods, Hail! Hail! Pos-sessor

of the lower country, Hail! Hawk of Gold, Hail,

of the lower country, Hail! Hawk of Gold, Hail,

low - - er coun - try, Hail! Hawk of Gold, Hail,

of the lower country, Hail! Hawk of Gold, Hail, arch

**B**

arch in years, Hail! Great-est of the Pow-er-ful, the  
 arch in years, Hail! Great-est of the Pow-er-ful, the Pow-er-ful, the  
 arch in years, Hail! Great-est of the

Pow-er-ful, the Pow-er-ful, Hail, All Hail, Hail, Hail,  
 Pow-er-ful, the Pow-er-ful, Hail, All Hail, Hail,  
 Pow-er-ful, the Pow-er-ful, Hail, All Hail, Hail,  
 Great-est of the Pow-er-ful, Hail, All Hail, Hail,

All Hail!  
 All Hail!  
 All Hail!  
 All Hail!

# Nº 20. DIALOGUE.

Allegro agitato.

Pharaoh.

I have dreamed dreams

and my spirit is troubled. List ye, magicians of Egypt,

and all ye wise men there-of. **A**

Tenore. O Pharaoh,

Basso. O Pharaoh,

tell thy ser - vant the dream, and we will shew the in-  
 tell thy ser - vant the dream, and we will shew the in-

**Pharaoh.** **B**

Be - hold, there  
 ter - pre - ta - tion.  
 ter - pre - ta - tion.

*ff* *p*

came up out of the riv - er seven well - fa - voured

kine, and they fed in a mea - dow;

and be - hold, seven o - ther kine came up

af - ter them, ill - fa - voured, and did eat

up the seven well - fa - voured kine.

**Coro.** O Pharaoh, tell fur - ther thy ser - vants the  
O Pharaoh, tell fur - ther thy ser - vants the dream,

Pharaoh. Be - hold,  
dream, and we will shew the in - ter - pre - tation.

and we will shew the in - ter - pre - tation.

seven ears of corn came up up-on one stalk, — rank — and

good; — and be - hold,

seven thin ears, — and blast - ed with the east -

wind, — sprung up af - ter them;

*cresc.*

and the seven thin ears de - voured the seven rank and full ears.

**E** *pp*

Coro. There is not a man on the earth, that can

There is not a man on the earth, that can shew the

**F** *Agitato.*

Pharaoh. If ye will not make known un-to me

shew the king's mat-ter.

king's mat-ter.

*Agitato.*

the in-ter-pre - ta - - tion, there is but one de - cree for you;

for ye have pre-par - - ed ly - ing and cor - rupt words to

*fp* *cresc.*

G

speak be - fore me.

There is

There is none

none

o - ther that can shew it, ex - cept the gods,

o - ther that can shew it, ex - cept the gods, whose dwelling is

H

*Agitato.*

If ye will not make

whose dwelling is not with flesh.

not with flesh.

known unto me

the in - ter - pre - ta - tion,



ye shall be cut in pie-ces!

I

There is

There is no king, there is no king, that asketh  
no king, there is no king, that asketh such things

I com-mand: de-  
such things at a-ny ma-gi-cian.  
at a-ny ma-gi-cian.

stroy all the wise men!

The de-cree is gone

The de-cree is gone

The de-cree is gone

The de-cree is gone

The de-cree is gone

forth, that the wise men be

forth, that the wise men be

forth, that the wise men be

forth, that the wise men be

slain.

slain.

slain.

slain.

slain.

N<sup>o</sup> 21. SONG.

Andante.

Soprano.

Hath not God made fool-ish the

wis-dom of this world, foolish, fool-ish the wis-dom of this

world, fool-ish fool-ish the wis-dom of this world?

**A**  
If a-ny lack wis-dom, if a-ny lack

wis-dom, let him ask of God, that

*Ad.* \* *p* *f* *p* *f* *sf* *p* *f* *cresc.*

giv - eth to all men, giv - eth to all men

li-berally, li-berally, and up - braid - - - eth not, and

*And.*

it shall be giv - on him. B Hath not

*f*

God made fool-ish the wis-dom of this world, foolish, fool - ish the

*And.* \*

wis-dom of this world? Ah!

*p* *cresc.* *f*

**C**

Ah! Every good gift and every perfect gift is from a - bove,

is from a - bove, and cometh down from the

Fa - - - - - ther of lights, the Father of lights, with Whom is no

variableness, neither sha - - - - - dow of turning. Ev - e - ry

**D**

good gift and every perfect gift is from a - bove, is from a -

bove, \_\_\_\_\_ and cometh down \_\_\_\_\_ from the Fa - -

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'bove,' and a half note 'and cometh down'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'cresc.' marking is present in the piano part.

- - ther of lights, the Fa-ther of lights, with Whom is no

The second system continues the vocal line with 'ther of lights, the Fa-ther of lights, with Whom is no'. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes. Dynamics include 'p' and 'f'.

va-riableness, meither sha - - - dow of

The third system has the vocal line 'va-riableness, meither sha - - - dow of'. The piano accompaniment includes triplets and various chordal textures. Dynamics include 'p' and 'cresc.'.

turning. \_\_\_\_\_ Each perfect gift is from a - bove, is from

The fourth system begins with 'turning.' followed by a whole note rest, then 'Each perfect gift is from a - bove, is from'. The piano accompaniment features triplets and a 'trm' (trill) marking. Dynamics include 'f'.

\_\_\_\_\_ a - bove.

The fifth system has the vocal line '\_\_\_\_\_ a - bove.' followed by a whole note rest. The piano accompaniment includes triplets and a 'trm' marking. Dynamics include 'f' and 'p'. The system concludes with a key signature change to two flats.

# Nº 22. DIALOGUE.

Allegro moderato.

Pharaoh.

Joseph.

Pharaoh's vocal line (treble clef) and Joseph's vocal line (bass clef) are shown with rests. The piano accompaniment (grand staff) begins with a piano (*p*) dynamic and includes trills (*tr*) in both hands. The vocal lines enter with the lyrics "Pha - raoh hath" in the second measure.

The vocal lines continue with the lyrics: "And lo, - raoh hath sent, they bring him sent and called Joseph,". The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are distributed across the vocal staves: "And lo," (Pharaoh), "- raoh hath sent," (Joseph), "they bring him" (Pharaoh), "sent" (Joseph), and "and called Joseph," (Joseph).

they bring him has-ti-ly out of the  
 has-ti-ly out of the  
 they bring him has-ti-ly out of the  
 out of the

**Pharaoh.** *A* *f* Jo - - seph, *p* I have heard say of thee, that thou canst  
 dungeon.  
 dungeon.  
 dungeon.  
 dungeon.

**B** *Joseph.* *allegretto*  
 un - derstand a dream, to in-ter-pret it. It is not in



me, it is not in me; God shall give

Pha - raoh an an - - - swer of peace.

Of the ma-  
Of the ma-  
Of the ma-gi - cians  
Of the ma-gi - cians

gi - cians there was not one, that could de - clare the  
gi - cians there was not one, that could de - clare the  
there was not one, there was not one, that could de - clare the  
there was not one, there was not one, that could de - clare the

What God is a-bout to do, He sheweth unto  
dream.  
dream.  
dream.  
dream.

Pharaoh. Be - hold!...

There came sev - en  
years of great plen - ty through -

out all the land;

*ff*

*pp* *p*

*sf*

and there shall a - rise af - ter them sev - en years of

*cresc.*

fa - - mine;

*f*

and the plen - ty shall not be known in the land by

rea - - - son of that fa - - - mine

fol - - - low - ing, for

**D**

it shall be ve - ry grie - vous.

For that the dream was

For that the dream was

For that the dream was

For that the dream was

*cresc.* *pp*  
 doubled un-to Pharaoh twice,  
*cresc.* *pp*  
 doubled un-to Pharaoh twice,  
*cresc.* *pp*  
 doubled un-to Pharaoh twice,  
*cresc.* *pp*  
 doubled un-to Pharaoh twice,

it is be - cause the thing is e - sta - blish-ed and shall  
 it is be - cause the thing is e - sta - blish-ed and shall  
 it is be - cause the thing is e - sta - blish-ed  
 it is be - cause the thing is e - sta - blish-ed and shall

**E**  
 Now there-fore let Pha-raoh look out a  
 short - ly be brought to pass.  
 short - ly be brought to pass.  
 and shall short - ly pass.  
 short - ly be brought to pass.

man discreet and wise, and set him o - ver the land \_\_\_\_\_ of

E - gypt; let him gather all the food of those good years that come, and lay up

corn \_\_\_\_\_ un-der the hand of Pha - raoh;

*cresc.*

and that food shall be for store \_\_\_\_\_ a-against the

*f*

**F Pharaoh.**

seven years \_\_\_\_\_ of fa - mine. The thing is good.

Can we find such a one as this is?

*f* The thing is good in the eyes of Pharaoh. *p* Such a

*f* The thing is good in the eyes of Pharaoh. *p* Such a

*f* The thing is good in the eyes of Pharaoh.

*f* The thing is good in the eyes of Pharaoh. *p* Such a

A man in whom the spi-rit of God is.

man can we not find. *mf* Such a

man can we not find. *mf* Such a

*p* Such a man can we not find.

man can we not find. *mf* Such a

Joseph.

G

Not un-to me, O Pharaoh, not un-to  
 man can we not find.  
 man can we not find.  
 Such a man can we not find.  
 man can we not find.

me but un-to God's Name be the praise \_\_\_\_\_ for His loving

H Pharaoh

mer- cy and for His Truth's sake. For as much as God \_\_\_\_\_ hath shewed

thee \_\_\_\_\_ all this, there is none, \_\_\_\_\_ there is none \_\_\_\_\_ so discreet and wise as



I

thou art. *p*

There is none, — there is none — so dis - creet — and wise.

There is none, — there is none — so dis - creet — and wise.

There is none, there is none so dis - creet — and wise.

There is none, there is none so dis - creet and wise.

I am Pharaoh, and thou shalt be over my house,

and according unto thy word — shall all my people be ruled; only in the

throne — will I be greater than thee.

# Nº 23. CHORUS OF EGYPTIANS.

Andante maestoso.

The musical score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante maestoso'. The vocal parts enter with the lyrics 'See! see! see!' in a staggered fashion. The piano accompaniment features a prominent triplet pattern in the bass line. The score includes dynamic markings such as *ff*, *p*, and *cresc.*. The lyrics 'Pharaoh hath set Jo-seph o-ver all the land of E-gypt,' are repeated in four parts.

Pha - raoh hath set Jo - seph over all the land of  
 Pha - raoh hath set Jo - seph over all the land of  
 Pharaoh hath set Jo - seph over all the land of E - gypt, Pha - raoh hath set  
 Pharaoh hath set Jo - seph over all the land of E - gypt, Pha - raoh hath set

E - gypt, Pha - raoh hath set Jo - seph. Cry be - fore him, cry be -  
 E - gypt, Pha - raoh hath set Jo - seph. Cry be - fore him, cry be -  
 Jo - seph o - ver all the land of E - gypt. Cry be - fore him,  
 Jo - seph o - ver all the land of E - gypt. Cry be - fore him,

fore him, cry, — cry be - fore  
 fore him, cry, — cry be - fore  
 cry — be - fore him, cry — be - fore  
 cry — be - fore him, cry — be - fore

S.L.W. 887

him. *p* Bow the

him. *p* Bow the knee!

him. *p* Bow the

him. *p* Bow the knee!

knee! Pharaoh hath set Jo - seph o-ver all the land of E-gypt,

Pharaoh hath set Jo - seph o-ver all the land of E-gypt,

knee! Pharaoh hath set Jo - seph o-ver all the land of E-gypt,

Pharaoh hath set Jo - seph o-ver all the land of E-gypt,

*ff*

see! see! see!

see! see! see!

see! see! see!

see! see! see!

B

Pha - raoh hath ta-ken off his ring from his hand and hath put it up -

Pha - raoh hath ta-ken off his  
on Jo - seph's hand,

ring from his hand and hath put it up - on Jo - seph's hand,

*p* Pha - raoh hath ta - ken off his ring from his hand and hath put it up -

*p* Pha - raoh hath ta - ken off his ring from his hand and hath put it up -

on Jo - - seph's hand, and hath ar - ray - ed him in vestures of

and hath ar - ray - ed him in vestures of

on Jo - - seph's hand, and hath ar - ray - ed him in vestures of

and hath ar - ray - ed him in vestures of

*cresc.* fine lin en and hath put a gold chain a - bout his neck.

*cresc.* fine lin en and hath put a gold chain a - bout his neck.

*cresc.* fine lin en and hath put a gold chain a - bout his neck.

*cresc.* fine lin en and hath put a gold chain a - bout his neck.

Pha - raoh hath ta - ken off his  
Pha - raoh hath ta - ken off his  
Pha - raoh hath ta - ken off his  
Pha - raoh hath ta - ken off his

*p*

ring from his hand and hath put it up - on Jo - seph's hand,  
ring from his hand and hath put it up - on Jo - seph's hand,  
ring from his hand and hath put it up - on Jo - seph's hand,  
ring from his hand and hath put it up - on Jo - seph's hand, and he

*sf* *ff*

and he maketh him to ride in the  
and he maketh him to ride in the  
and he maketh him to ride in the  
maketh him to ride, hé maketh him to ride in the

*ff*

se - cond, the se - cond cha - ri - ot,  
 se - cond, the se - cond cha - ri - ot,  
 se - cond, the se - cond cha - ri - ot,  
 se - cond, the second, se - cond cha - ri - ot,

and he ma - keth him to  
 and he ma - keth him to  
 and he ma - keth him to  
 and he ma - keth him to ride

ride in the se - cond, the se - cond  
 ride in the se - cond, the se - cond  
 ride in the se - cond, the se - cond  
 — he maketh him to ride in the se - cond, the se - cond, se - cond



E

cha-ri-ot. Cry before him,  
 cha-ri-ot. Cry be-fore him, cry be-  
 cha-ri-ot. Cry before him,  
 cha-ri-ot. Cry be-fore him, cry be-

cry before him, cry before him, cry before him.  
 fore him, cry be-fore him, cry be-fore him. *p* Bow the knee,  
 cry before him, cry before him, cry before him.  
 fore him, cry be-fore him, cry be-fore him. *p* Bow the knee,

*p* Bow the knee, bow the knee, bow the knee.  
 bow the knee, bow the knee.  
*p* Bow the knee, bow the knee, bow the knee.  
 bow the knee, bow the knee.

***ff***

Pha - raoh hath set  
Pha - raoh hath set  
Pha - raoh hath set  
Pha - raoh hath set  
Pha - raoh hath set

Jo - seph o - ver all the land of E - gypt, Pha - raoh hath set  
Jo - seph o - ver all the land of E - gypt, Pha - raoh hath set  
Jo - seph o - ver all the land of E - gypt,  
Jo - seph o - ver all the land of E - gypt,

Jo - seph o - ver all the land of E - gypt, Pha - raoh hath set  
Jo - seph o - ver all the land of E - gypt, Pha - raoh hath set  
Pha - raoh hath set Jo - seph o - ver all the land of  
Pha - raoh hath set Jo - seph o - ver all the land of

Jo - seph o-ver all the land, o-ver all the land, o-ver  
 Jo - seph o-ver all the land, o-ver all the land, o-ver  
 E - gypt, o-ver all the land, o-ver all the land, o-ver  
 E - gypt, o-ver all the land, o-ver all the land, o-ver

all, all, all, cry be - fore him, be -  
 all, all, all, cry be - fore him, be -  
 all, all, all, cry be - fore him, be -  
 all, all, all, cry be - fore him, be -

fore him, bow the knee, cry!  
 fore him, bow the knee, cry!  
 fore him, bow the knee, cry!  
 fore him, cry be-fore him, cry, cry, cry be-fore him!

Pha - raoh . hath set Jo - seph o - ver all the land, o - ver  
 Pha - raoh hath set — Jo - seph o - ver all the land, o - ver  
 Pha - raoh hath set — Jo - seph o - ver all the land, o - ver  
 Pha - raoh hath set Jo - seph o - ver all, o - ver

all the land, o - ver all the land, the land of E - gypt.  
 all the land, o - ver all the land, the land of E - gypt.  
 all the land, o - ver all the land, the land of E - gypt.

all, o - ver all the land of E - gypt.

Bow the knee, bow the knee, cry  
 Bow the knee, bow the knee, cry  
 Bow the knee, bow the knee, cry  
 Bow the knee, bow the knee, cry

The musical score is arranged in four systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "be - fore him! Jo - - - seph is" and "rul - er o - ver all the land, see! see!". The piano accompaniment features a steady bass line and chords in the right hand. The final system includes a double bar line and a key signature change to two sharps (F#, C#).

# Nº 24. DUET.

(Seven years of Plenty.)

Allegretto moderato.

Soprano.

Contralto.

Piano introduction in G major, 6/8 time. The piece begins with a piano (p) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The Lord sendeth the springs in-to the riv - ers, which run a-mong the

The Lord sendeth the springs in-to the riv - ers, which run a-mong the

First system of vocal and piano accompaniment. The vocal lines for Soprano and Contralto enter with the lyrics. Dynamics include *f* (forte) and *p* (piano). The piano accompaniment continues with a rhythmic accompaniment.

hills, — the Lord sendeth the springs in-to the

hills, — the Lord sendeth the springs in-to the

Second system of vocal and piano accompaniment. The vocal lines continue with the lyrics. Dynamics include *p* (piano). The piano accompaniment continues with a rhythmic accompaniment.

riv - ers, which run a-mong the hills, — the

riv - ers, which run a-mong the hills, — the

Third system of vocal and piano accompaniment. The vocal lines conclude the phrase. Dynamics include *p* (piano). The piano accompaniment continues with a rhythmic accompaniment.

Ad. \*

**A**  
 earth is fil - led with the fruit of His works,  
 earth is fil - led with the fruit of His works, He bringeth forth

He bringeth forth grass for the cattle  
 grass for the cattle and green

and green herb for the service of men, that He may bring  
 herb for the service of men,

food out of the earth and  
 that He may bring food out of the earth and

wine ——— that mak - eth glad the heart of man ——— and  
 wine ——— that mak - eth glad the heart of man ——— and

bread ——— to strengthen man's ——— heart. ———  
 bread ——— to strengthen man's ——— heart. ———

**B.**  
 O Lord, how ma - ni - fold, how  
 O Lord, how ma - ni - fold, how

*cresc.*  
 ma - ni - fold are Thy works, — in wis - dom, in wis - dom.  
 ma - ni - fold are Thy works, — in wis - dom, in wis - dom

*sf* *p* *p*



hast Thou made them all! — O Lord, how ma - ni - fold, how  
 hast Thou made them all! — O Lord, how ma - ni - fold, how

ma - ni - fold are Thy works, — in wis - dom, in wis - dom  
 ma - ni - fold are Thy works, — in wis - dom, in wis - dom

hast Thou made — them all! O Lord, — O Lord, — how  
 hast Thou made — them all! O Lord, — O Lord, — how

ma - ni - fold are Thy works, Lord, — how — ma - ni - fold  
 ma - ni - fold are Thy works, Lord, — how — ma - ni - fold

are Thy works! O Lord, O Lord, how  
are Thy works! O Lord, O Lord, how

*cresc.*

*cresc.*

*cresc.*

ma - ni - fold are Thy works, Lord, in wis - dom  
ma - ni - fold are Thy works, Lord, in wis - dom

*f*

*p*

*p cresc.* hast Thou made them all!  
*p cresc.* hast Thou made them all!

*f*

*p*

*rit.*

# Nº 25. CHORUS.

(Seven years of Famine.)

Andante mosso.

O.  
R.  
O.  
C.

Soprano.  
Contralto.  
Tenor.  
Bass.

A

If I en - ter into the ci - ty,  
If I en - ter in-to the

In-to the  
 If I en - ter in-to the ci - ty,  
 ci - ty,

*mf*  
*ped.* \* *ped.* \* *ped.* \* *ped.*

ci - ty, Be - hold,  
 in-to the ci - ty, Be - hold,  
 Be - hold,  
 Be - hold,

*ff*

**B**  
 them that are sick with famine, their cry is gone up,  
 them that are sick with famine, their cry is gone up,  
 them that are sick with famine, their cry is gone up,  
 them that are sick with famine, their cry is gone up,

*p* *sf*

their cry is gone up, their cry  
 their cry is gone up, their cry  
 their cry is gone up, their  
 their cry is gone up, their

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "their cry is gone up, their cry". The piano part includes a sixteenth-note arpeggiated figure in the left hand and a more melodic line in the right hand. Dynamics include *sf* and *p* with a *cresc.* marking.

is gone up, their cry is gone up, their cry  
 is gone up, their cry is gone up, their cry  
 cry is gone up, is gone up, their  
 cry is gone up, is gone up, their

The second system continues the vocal lines with lyrics: "is gone up, their cry is gone up, their cry". The piano accompaniment features a consistent sixteenth-note arpeggiated pattern in the left hand. Dynamics include *f*, *p*, and *cresc.*

is gone up, their cry is gone up  
 is gone up, their cry is gone up.  
 cry is gone up, is gone up. They came to the  
 cry is gone up, is gone up.

The third system concludes the vocal lines with lyrics: "is gone up, their cry is gone up. They came to the". The piano accompaniment continues with the arpeggiated figure. A section marker 'C' is present above the piano part. Dynamics include *f* and *p*.

pits and found no wa - ter, they re -

turn - ed with their ves - sels empty, they were a - sham-ed and con-

*cresc.*

*cresc.*

They came to the pits

They came to the pits

found-ed, and co - ver-ed their heads; they came to the

They came to the

*p*

*f*

*p*

and found no wa - - ter, they re - turn - ed with their  
 and found no wa - - ter, they re - turn - ed with their  
 pits and found no wa - ter, no wa - ter, they re - turn - ed with their  
 pits and found no wa - ter, no wa - ter, they re - turn - ed with their

ves - sels emp - ty, they were a - sham - ed and con - founded, and  
 ves - sels emp - ty, they were a - sham - ed and con - founded, and  
 ves - sels emp - ty, they were a - sham - ed and con - founded,  
 ves - sels emp - ty, they were a - sham - ed and con - founded,

co - ver - ed their heads.  
 co - ver - ed their heads.  
 and co - ver - ed their heads.  
 and co - ver - ed their heads. Be - cause the ground is

chapt, *mf* for there was no rain in the earth, the

*p* they  
*p* they  
*mf* *p* they  
plow - - - men were a - sham - ed, they co - ver - ed their

**E** *p* > co - ver - ed their heads. Yea, the  
co - ver - ed their heads.  
co - ver - ed their heads.  
heads.



hind al-so for-sook the field,  
 Yea, the hind,  
 Yea, the hind al-so  
 Yea, the hind,

for - sook the field, be - cause there was no grass, be -  
 be - cause there was no grass, be -  
 for-sook the field, be - cause there was no  
 be - cause there was no grass, be -

cause there was no grass.  
 cause there was no grass.  
 grass, no grass.  
 cause there was no grass.

F

Be - hold, them that are sick, that are sick,  
 Be - hold, them that are sick, that are sick,  
 Be - hold, them that are sick, that are sick,  
 Be - hold, them that are sick, that are sick,

their cry is gone up, their cry is gone up, their cry —  
 their cry is gone up, their cry is gone up, their cry —  
 their cry is gone up, is gone up, their  
 their cry is gone up, is gone up, their

is gone up, their cry, be -  
 is gone up, their cry, they came and found no  
 cry is gone up, be -  
 cry is gone up, they came and found no

hold, be- hold, they co - ver - ed their heads, behold,  
 wa - ter, the plowmen were a - shamed, they co - ver - ed their heads, behold,  
 hold, be- hold, behold,  
 wa - ter, the plowmen were a - shamed, they co - ver - ed their heads, behold,

behold, behold, be - hold, them that are sick, sick  
 behold, behold, be - hold, them that are sick, sick  
 behold, behold, be - hold, them that are sick, sick  
 behold, behold, be - hold, them that are sick, sick

with fa - mine.  
 with fa - mine.  
 with fa - mine.  
 with fa - mine.

# Nº 26. DIALOGUE.

Allegro.

Reuben.

O go-vernor!

Joseph.

SEMI CORO.

Tenore 1<sup>mo</sup> Tre voci. *p*  
O go-vernor!

Tenore 2<sup>do</sup> Tre voci. *p*  
O go-vernor!

Basso. Tre voci. *p*  
O go-vernor!

CORO.

Soprano.

Contralto.

Tenore.

Basso.

Reuben.

O governor o-ver the land,

O go-vernor o-ver the

O go-vernor o-ver the

O go-vernor o-ver the

thou that sel-lest to all the people, be-hold, we  
 land, thou that sel-lest to all the people, be-hold, we  
 land, thou that sel-lest to all the people, be-hold, we  
 land, thou that sel-lest to all the people, be-hold, we

bow down our-selves be-fore thee with our fa - ces to the earth.  
 bow down our-selves be - fore thee with our fa - ces to the earth.  
 bow down our-selves be - fore thee with our fa - ces to the earth.  
 bow down our-selves be - fore thee with our fa - ces to the earth.

*pp*  
 The strangers  
*pp*  
 The strangers  
*pp*  
 The strangers  
*pp*  
 The strangers

*pp*

bow down themselves be - fore thee with their fa - ces to the earth.

bow down themselves be - fore thee with their fa - ces to the earth.

bow down themselves be - fore thee with their fa - ces to the earth.

bow down themselves be - fore thee with their fa - ces to the earth.

*cresc.*

**A** Reuben.

From the land of Ca-na-an

Joseph.

Whence come ye?

*p* From the land of

*p* From the land of

*p* From the land of

*sf* *f* *p*

to buy food.

Ye are spies, to see the

Ca-na-an to buy food.

Ca-na-an to buy food.

Ca-na-an to buy food.

They are spies!

They are spies!

They are spies!

They are spies!

Nay, my lord,

naked-ness of the land ye are come.

Nay, my lord,

Nay, my lord,

Nay, my lord,

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

but to buy food are thy servants come; we are

Nay,  
but to buy food are thy servants come;

*cresc.*  
true men, thy ser - vants are no

nay, nay,  
*cresc.* we are true men, thy ser - vants are no

*cresc.*



**B**

spies. But to see the naked-ness of the land

spies. spies.

Nay, nay! Nay, nay!

Nay, nay! Nay, nay!

Nay, nay! Nay, nay!

Thy ser - vants are twelve broth - ren, the

— ye are come.

Thy ser - vants are twelve

Thy ser - vants are twelve

Thy ser - vants are twelve

sons of one man; and be-hold, the

breth - ren, the sons of one man; be-hold, the

breth - ren, the sons of one man; be-hold, the

breth - ren, the sons of one man; be-hold, the

young - est is this day with our fa - ther,

young - est is this day with our fa-ther, and

young - est is this day with our fa-ther, and

young - est is this day with our fa-ther, and

C

and one, one is not. Ye are

one, one is not.

one, one is not.

one, one is not.

spies! Here - - - by shall ye be proved. By the life of

They are spies!

They are spies!

They are spies!

They are spies!

Pha - - - raoh, ye shall not go forth

hence, ex-cept your young - est bro - ther come

Reuben.

We come to buy corn hence, that we may

Joseph.

hither!

We come — to buy corn hence, that we may

We come — .to buy corn hence, that we may

We come — to buy corn hence, that we may

live — and not die.

This — do and

live and not die.

live and not die.

live and not die.

**D**

live, for I fear God! If ye be true men, let

one of you be bound in the pri - son; the

rest go ye, car-ry corn for the fa-mine of your

hou - ses, but bring — your young - est

bro - ther un-to me. **E** Reuben. (to the Brethren.) Spake I not un-to you

say-ing: Do not sin a-against the child, — and ye would not hear:

therefore be - hold, al-so his blood is re - quired. *p*

We are ve - ri-ly  
We are ve - ri-ly  
We are ve - ri-ly *pp*  
They *pp*  
They *pp*  
They *pp*  
They

*pp*

guil - ty con - cern - ing our bro - ther, in that we saw the  
 guil - ty con - cern - ing our bro - ther, in that we saw the  
 guil - ty con - cern - ing our bro - ther, in that we saw the

know not, that the gover - nor un - der - standeth them; behold,  
 know not, that the gover - nor un - der - standeth them;  
 know not, that the gover - nor un - der - standeth them; behold,  
 know not, that the gover - nor un - der - standeth them;

an - guish of his soul, when he be - sought us and we would not  
 an - guish of his soul, when he be - sought us and we would not  
 an - guish of his soul, when he be - sought us and we would not

he turneth him - self from them,  
 be - hold, he turneth him - self from them,  
 he turneth him - self from them,  
 be - hold, he turneth him - self from them,

hear; there-fore is this distress come up - on us.

hear; there-fore is this distress come up - on us.

hear; there-fore is this distress come up - on us.

he weepeth, he weepeth, he weepeth.

he weepeth, he weepeth, he weepeth.

he weepeth, he weepeth, he weepeth.

he weepeth, he weepeth, he weepeth.

**F** Joseph.

I com-

mand: fill their sacks with corn, re-store ev'ry man his mo-ney,



and give \_\_\_\_\_ them pro - vi - sion for the way.

*ff* We

*ff* We

*ff* We

*ff* We

The first system of the musical score consists of five staves. The top staff is a bass line with lyrics 'and give \_\_\_\_\_ them pro - vi - sion for the way.' The next four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'We' and a fortissimo (*ff*) dynamic marking. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

hear \_\_\_\_\_ and o - bey. \_\_\_\_\_

hear \_\_\_\_\_ and o - bey. \_\_\_\_\_

hear \_\_\_\_\_ and o - bey. \_\_\_\_\_

hear \_\_\_\_\_ and o - bey. \_\_\_\_\_

The second system of the musical score consists of five staves. The top staff is a bass line with lyrics 'hear \_\_\_\_\_ and o - bey. \_\_\_\_\_'. The next four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'hear \_\_\_\_\_ and o - bey. \_\_\_\_\_'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

# Nº 27. SONG.

Poco Adagio.

Contralto.

When your sins are brought forth, ye shall be a - shamed before

*p*

men, and your own sins shall be your ac -

cu-sers, ye shall be a - sha-med be-fore

*pp*

men, and your own sins shall be your ac -

*f* *pp*

A

cusers. What will ye do? or how will ye

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a rest, followed by the lyrics 'cusers. What will ye do? or how will ye'. The piano accompaniment includes dynamic markings of *sp* (sforzando) and *fp* (fortissimo piano).

hide your sins be-fore God and His

The second system continues the vocal line with the lyrics 'hide your sins be-fore God and His'. The piano accompaniment features a series of chords and moving lines in both hands.

an - gels? Be-hold, God Him-self

The third system has the vocal line with lyrics 'an - gels? Be-hold, God Him-self'. The piano accompaniment includes dynamic markings of *p* (piano) and *fp* (fortissimo piano).

is the Judge; fear Him,

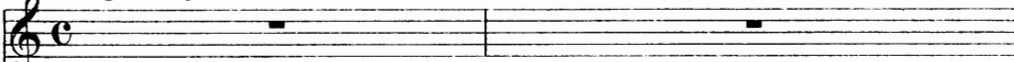
The fourth system features the vocal line with lyrics 'is the Judge; fear Him,'. The piano accompaniment includes a triplet of chords in the right hand and a triplet of eighth notes in the left hand, with dynamic markings of *p* and *fp*.

fear Him, fear Him.

The fifth system concludes the vocal line with the lyrics 'fear Him, fear Him.'. The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *fp* (fortissimo piano), along with triplet markings.

# N<sup>o</sup> 28. TRIO.

Allegro agitato, ma moderato.

Benjamin. 

Reuben. 

Jacob. 






My sons, —





The man, the lord of the



— tell me all — that be - fell ye!



Tell us all that be - fell ye!  
country, said, said: "Leave one of your  
Tell me all!

With him?  
brethren here with me, and take food for the  
Leave one?

Food for the fa - mine of our  
fa - mine of your hou - ses;  
Food for the fa - mine of our

hou - ses?  
 and bring your youn - gest bro - ther un - - - to  
 hou - ses?

The first system of music features a vocal line with lyrics 'hou - ses?' and 'and bring your youn - gest bro - ther un - - - to'. Below it is a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

your youn - gest brother?  
 me, then shall I know — that ye are no spies, but that ye  
 your youngest brother?

The second system continues the vocal line with lyrics 'your youn - gest brother?' and 'me, then shall I know — that ye are no spies, but that ye'. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

**A**  
 are true men, so will I de - liv - er you your brother.  
 Me have

The third system begins with a section marker 'A' and contains the lyrics 'are true men, so will I de - liv - er you your brother.' and 'Me have'. The piano accompaniment includes dynamic markings such as 'f' and 'ff'.

Jacob.

ye be-reav-ed of my chil-dren, Jo-seph is not and Si-meon

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a dotted quarter note, followed by eighth notes. The piano accompaniment starts with a piano (*p*) dynamic and includes a fortissimo (*ff*) section.

is not, and ye will take Benjamin a-way;

The second system continues the vocal line and piano accompaniment. The piano part features a prominent eighth-note accompaniment in the left hand, with dynamics ranging from piano (*p*) to fortissimo (*ff*).

all these things are a-gainst me, all these things are a-

The third system shows the vocal line and piano accompaniment. The piano accompaniment continues with a consistent eighth-note pattern, marked with fortissimo (*ff*).

**B**

The fa-mine is sore in the land, send me with  
The fa-mine is sore,  
gainst me!

The fourth system, marked with a bold 'B', contains the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the left hand.

them, that we — may live and not

send him with us, that we may live and

die, both they and thou — and their

not — die, both we — and thou — and our

**C**

lit-tle ones.

lit-tle ones. Slay my two sons if I bring him not to thee,

**Reuben.**

de-liver him in-to my hand, and I will — bring him to thee a-gain.



Jacob.

My son shall not go down with you, for his brother is

dead, and he is left alone; if mischief befall him, then shall ye

bring down my gray hairs with sorrow to the

**D** Benjamin.

grave. Who-so feareth the Lord, shall not fear nor be afraid. For the eyes of the

Lord are upon them that love Him; He is their mighty protection and strong

*f* stay, He is their mighty protection and strong stay. **E**

If it must be so,

*f* *p*

A - rise, let us  
A - rise, let us  
take your brother! A-rise, go again,

*f* *f*

go a-gain, and God Al - - migh - ty give us  
go a-gain, and God Al - - migh - ty give us  
and God Al - - migh - ty give you

*p* *f* *p*

mer - cy be - fore the man, that he may send a - way our

mer - cy be - fore the man, that he may send a - way our

mer - cy be - fore the man, that he may send a - way your

o - ther brother, and — me,

o - ther brother, and — Ben - jamin,

o - ther brother, and Ben - jamin and —

and — me.

and — Ben - jamin.

Ben - jamin. If — I am be-reaved of my

God Al - -  
 God Al - -  
 chil - dren, I am be-reav - - ed! God Al - -

*f*

*pp* *f*

migh - ty give us mer - cy, mer - cy, mer - cy,  
 migh - ty give us mer - cy, mer - cy, mer - cy, God Al -  
 migh - ty give you mer - cy, mer - cy, mer - cy,

God — give us mer - cy.  
 migh - ty give us mer - cy.  
 God give you mer - cy.

*p* *f* *p*

## Nº 29. CHORUS.

Tempo giusto.

Soprano. *p*  
 O Lord, have mer-cy up-on us, have

Contralto. *p*  
 O Lord, have mer-cy up-on us, have:

Tenore. *p*  
 O Lord, have mer-cy up-on us, have

Basso. *p*  
 O Lord, have mer-cy up-on us, have

mercy up-on us, O Lord, let Thy mercy lighten up - on us, as our

mercy up-on us, O Lord, let Thy mercy lighten up - on us,

mercy up-on us, O Lord, let Thy mercy lighten up - on us,

mercy up-on us, O Lord, let Thy mercy lighten up - on us,

trust, as our trust is in Thee.

as our trust, as our trust is in Thee.

as our trust is in Thee.

**A**

O Lord, in Thee have I trusted, let me never be confounded, con-

Lord, in Thee have I trusted, let me never be confounded, O

foun - - - ded, con-foun - - - ded, O Lord, in

Lord, in Thee have I trusted, let me never be con - foun - ded, con -

Lord, in Thee, in Thee, in Thee have I trusted, O Lord, in

Thee, in Thee, in Thee, in Thee have I trusted, O Lord, in

O

foun - ded, con - foun - ded,

Thee have I trusted, let me never be con - foun - ded, con -

Thee have I trusted, let me never be con - foun - ded, con -

Lord, in Thee have I trusted, let me never be con - foun - ded, con -

con - foun - ded,

foun - ded, con - foun - ded,

foun - ded, nev - er be con - foun - ded,

foun - ded, con - foun - ded, be con -

O Lord, in Thee have I trus - ted, let me never be con -  
 con - foun - - - - - ded, con-foun -  
 be con-foun-ded,  
 foun-ded, be con - foun - ded,

foun - ded, O Lord, in Thee,  
 - - ded, O Lord, in Thee,  
 con - foun - - - - - ded, con-foun -  
 O Lord, in Thee have I trus - ted, let me never be con -

**B**  
 O Lord, in Thee,  
 O Lord, in Thee have I trus - ted,  
 -ded, con-foun - ded, con-foun - ded;  
 foun - ded; con-foun - ded, con-foun - ded, O Lord, in Thee,  
 O Lord, in Thee,



O Lord, in Thee, O Lord, in Thee have I  
 O Lord, in Thee have I trusted, O Lord, in Thee have I  
 Lord, in Thee have I trus - ted, O Lord, in Thee have I  
 O Lord, in Thee, O Lord, in Thee have I

trus - ted, let me never, never, never, never, never, nev -  
 trusted, let me never, never, never, never, never,  
 trus - ted, let me never, never, never, never, never,  
 trus - ted, let me never, never, never, never, never,

er be con - foun - - - - - ded.  
 let — me never be con - foun - - - - - ded.  
 let — me never be con - foun - - - - - ded.  
 let — me never be con - foun - - - - - ded.

# N<sup>o</sup>. 30. SONG.

*Maestoso.* *Recit.*

Soprano. I will

o-pen my mouth in a pa-ra-ble. I will declare hard sentences of

*Tempo.* *Recit.*

old, which we have heard and known, and such as our fathers have

told us to shew the ho - - - - - nour of the Lord.

*Tempo.*

He made a co-ve-nant with Ja-cob,

and gave Is - ra - el a law, which He com-mand-ed our

fa-thers to teach their children, that they might put their trust in God and

not forget the works of God, but keep His commandments.

*Andante.*  
Up-on the earth was no man born like un-to Jo - seph, a

go-ver-nor of his. breth-ren, a stay of the peo-ple, whose

bones — were re - gard - ed of the Lord, re - gard - ed of the

Lord; **A** up - on the earth was no man born, up - on the earth was no man born, was

**Maestoso.**  
no man born — like un - to Joseph.

*Recit.*  
God, — Who spake, in time past, un - to our fa - thers by the prophets,

hath in these last days spoken un - to us by His Son. —

Tranquillo.

Recit.

The Father loveth the

Son, and hath given all things in-to His Hands.

Allegro agitato.

But neither did His Brethren be - lieve in Him.

Recit.

It be.came the Fa.ther in bringing ma.ny sons un-to

glory, to make the Captain of our Sal.vation perfect, through suf-fer-ing.

Tranquillo.

Recit.

God sent not his

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Tranquillo'. The key signature has two flats (B-flat and E-flat). The time signature is 9/8. The vocal line begins with a recitative-like style. The piano accompaniment includes dynamic markings such as 'cresc.', 'dim.', and 'p'.

Son in-to the world to condemn the world, but that the world through Him might be

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include 'f' and 'p'.

Allegro.

sav - ed.

The third system begins with the tempo change to 'Allegro'. The vocal line continues with the word 'ed.'. The piano accompaniment is more active, featuring sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include 'f'.

Wherefore, let us run with pa - tience the race that is set be -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamic markings include 'f' and 'p'.

fore us, look-ing un-to Je - sus, Who for the

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamic markings include 'p' and 'pp'.

joy that was set be - fore Him, en - du - red the Cross, des - pi - sing the shame, and is set

*cresc.*

down at the right hand of the throne of God.

**B**

*f* *p* *f*

Wherefore, let us run with pa - tience the

*p*

race that is set be - fore us. look - ing un - to Je - sus,

*pp*

Who for the joy that was set be - fore Him, en - du - red the

*mf* *p*

Cross, des-pising the shame, and is set down at the right hand of the throne of

*cresc.*

*f*

God. Where - fore let us run with

*p* *cresc.* *f*

pa - tience, where - fore let us run the

*p* *cresc.* *f*

race, let us run the race be - fore,

*p* *cresc.*

**Maestoso.**

run the race be - fore us.



# N<sup>o</sup> 31. DIALOGUE.

Andante maestoso.

Benjamin.

Reuben.

Joseph.

Semi Coro.  
Tenori I.e.II. tre voci

Basso. tre voci

O.  
Soprano. *ff*

R.  
Contralto. *ff*

O.  
Tenore. *ff*

C.  
Basso. *ff*

Pha-raoh hath set Jo-seph o-ver all the land of Egypt!

Pha-raoh hath set Jo-seph o-ver all the land of Egypt!

Pha-raoh hath set Jo-seph o-ver all the land of Egypt!

Pha-raoh hath set Jo-seph o-ver all the land of Egypt!

Jo-seph! Jo-seph! cry be-

Jo-seph! Jo-seph! cry be-fore him!

Jo-seph! Jo-seph! cry be-fore him!

Jo-seph! Jo-seph!

**Joseph.** *A*

Bring these men home and slay — and make rea.dy,

fore him!

Bow the knee!

Bow the knee!

Bow the knee!

for these men shall dine — with me at noon.

*ff* Slay, slay and make

Slay, slay and make

Slay, slay and make

Slay, slay and make

Ben. *p* <sup>3</sup> **B**

We are a - fraid, we are a - fraid,

Ren. *p* <sup>3</sup>

We are a - fraid, we are a - fraid,

*p* <sup>3</sup>

We are a - fraid. we are a - fraid,

*p* <sup>3</sup>

We are a - fraid, we are a - fraid,

rea - dy!

rea - dy!

rea - dy!

rea - dy!

*p* <sup>3</sup> **B**

are we not brought in, that he may fall upon us and

are we not brought in, that he may fall upon us and

are we not brought in, that he may fall upon us

are we not brought in, that he may fall upon us

take us for bond - men ?

take us for bond - men ?

and take us for bond - men ?

and take us for bond - men ?

*pp* Peace, *cresc.*

*pp* Peace, *cresc.* peace, peace,

*pp* Peace, *cresc.* peace, peace,

Peace, peace, peace,

*pp*

*dim.* *C<sub>p</sub>*

peace \_\_\_\_\_ be to you!

*dim.* *p*

peace, \_\_\_\_\_ peace \_\_\_\_\_ be to you!

*dim.* *p*

peace, \_\_\_\_\_ peace \_\_\_\_\_ be to you!

*dim.* *p*

peace, \_\_\_\_\_ peace \_\_\_\_\_ be to you!

Benjamin.

Reuben.

Behold, we bow down ourselves be-fore thee with our fa - ces to the

Behold, we bow down ourselves be-fore thee with our fa - ces to the

earth we bow down our selves be-fore thee with our fa - ces to the

earth, we bow down our selves be-fore thee with our fa - ces to the

Behold, we bow down our selves be - fore thee with our fa - ces to the

Behold, we bow down our selves be - fore thee with our fa - ces to the

earth!

earth!

Joseph.

Tell me of your welfare; is your father well, the old man

earth!

earth!"

D

*p* of whom ye speak? Is he, *f* is he, is he yet a - live?

Thy ser - vant, thy ser - vant, our fa - ther is in health!

Thy ser - vant, thy ser - vant, our fa - ther is in health!

Your fa - ther, your fa - ther?

Thy ser - vant, thy ser - vant, our fa - ther is in health!

Thy ser - vant, thy ser - vant, our fa - ther is in health!

*fp*

**E** Joseph (aside.)

It is Ben - ja.min, I see, my mo - ther's son, Ben -

(to the brethren)

- ja.min, Ben - ja.min, my mothers son. \* Is this your

njamin. JOS.

younger brother, of whom ye spake unto me? I am their youn - ger brother. God be

gracious unto thee, — my son.

Set on bread for him, — for the Hebrews.

Set on bread for him, — for the Hebrews.

Set on bread for him, — for the Hebrews.

Set on bread for him, — for the Hebrews.

and for the E-gyptians.

and for the E-gyptians.

and for the E-gyptians.

and for the E-gyptians.

*Attaca*

# N<sup>o</sup> 32. SONG.

Larghetto.

Joseph.

My spi - rit is sore mov - ed, I yearn up - on my

bro - ther, I weep, I weep, I yearn up - on my bro - ther, I

weep, I weep, my spi - rit is sore mov - ed, I yearn up - on my

bro - ther. The heart know - eth his own bit - ter - ness,

and a stran - ger doth not in - ter - med - dle with his



joy, a stran-ger doth not in-ter-med-dle with his joy. I

weep, I weep, I yearn—up-on my bro-ther;

my spi-rit is sore mov-ed, my spi-rit is sore mov-ed, I

yearn,— I yearn—up-on my bro-ther, I weep,

I weep, I weep,— I weep.

# Nº 33. DIALOGUE.

Allegro moderato.

Benjamin.

Reuben.

Joseph.

Semi Coro.

Tenore I. tre voci

Tenore II. tre voci

Basso tre voci

Soprano.

Contralto.

Tenore.

Basso.

O  
R  
O  
C

*p*

Ev.

Ev - e - ry one come out from him,

e - ry one come out from him,

stand — no — one with him,

Come out from him,

stand

Stand — no one with him,

*cresc.* stand no one with him, *pp* we of the house of Pha - raoh *p*

*cresc.* he weepeth a - loud, *pp* we of the house of Pha - raoh *p*

no one with him, we of the house of Pha - raoh

we of the house of Pha - raoh

*cresc.* *pp* *p*

**A** Benjamin. Jo - seph?

Reuben. Jo - seph?

Joseph. Jo - seph?

I am Jo.seph! I am

*f* Jo - seph?

Jo - seph?

Jo - seph?

Jo - seph?

*p* hear him weep

*p* hear him weep

*p* hear him weep

*p* hear him weep

hear him weep

*ff* **A**

**Agitato.**

Joseph, your brother, whom ye sold in to Egypt.

Joseph, their brother!

Joseph, their brother!

Joseph, their brother!

Joseph, their brother!

*fp cresc.*

**Tempo I.**

They cannot answer him.

We can - not answer him.

Be not griev - ed, nor an - gry.

*p* We cannot answer him.

*p* We cannot answer him.

*p* We cannot answer him.

*p* We cannot answer him.

**Tempo I.**

B

For - give, I

For - give,

with your - selves,

For - give, *p*

For - give, *p*

For - give, *p*

For - give,

*f dim.*

*p*

B

pray thee, the tres - pass of thy brethren, and their sin, for -

we pray thee, the tres - pass of thy brethren, and their sin,

we pray thee, the tres - pass of thy brethren. and their sin,

we pray thee, the tres - pass of thy brethren, and their sin,

we pray thee, the tres - pass of thy brethren, and their sin,

*f*

give the tres-pass of the ser-vants of the God of thy  
 for-give the tres-pass of the ser-vants of the God of thy  
 for-give the tres-pass of the ser-vants of the God of thy  
 for-give the tres-pass of the ser-vants of the God of thy  
 for-give the tres-pass of the ser-vants of the God of thy

fa-ther.  
 fa-ther.  
 Fear not, for am I in the  
 fa-ther.  
 fa-ther.  
 fa-ther.

Reuben.

We thought e-vil against thee!

place of God?

We thought e - vil!

We thought e - vil!

We thought e-vil against thee!

Joseph.

God meant it un.to good to save much peo-ple a-live.

Fear — ye not!

I will nou-rish you and your

lit-tle ones. Be com-forted, my — bre-thren!

# Nº 34. SEXTET. \*

Andante con moto.

Soprano I. *pt*  
For - give, — for - give, —

Soprano II. *p*  
For - give, if ye have aught against a - ny, for -

Contralto. *p*  
For - give, if ye have aught against a - ny, for -

Tenore. *p*  
For - give, if ye have aught against a - ny, for -

Baritono. *p*  
For - give, if ye have aught against a - ny, for -

Basso. *p*  
For - give, if ye have aught against a - ny, for -

forgive, — forgive, that your Fa - ther, your Fa - ther al - so,

give, for - - give, that your Fa - ther al - so,

give, for - - give, that your Fa - ther al - so,

give, — for - - give, that your Fa - ther al - so,

give, — for - - give, that your Fa - ther al - so,

give, for - - give, that your Fa - ther al - so,

\* To be sung entirely without accompaniment.



may for-give you your tres-passes;

which is in Hea-ven, may for-give you your tres-passes;

which is in Hea-ven, may for-give you your tres-passes;

which is in Hea-ven, may for-give you your tres-passes;

which is in Hea-ven, may for-give you your tres-passes;

which is in Hea-ven, may for-give you your tres-passes;

**A** *f* if ye do not for-give, if ye do not for-give, *sf*

*f* if ye do not for-give, if ye do not for-give, *sf*

*f* if ye do not for-give, if ye do not for-give, *sf*

*f* if ye do not for-give, if ye do not for-give, *sf*

*f* if ye do not for-give, if ye do not for-give, *sf*

*f* if ye do not for-give, if ye do not for-give, *sf*

*f* but if ye do not for-give,

**A**

*cresc.*

*p* nei.ther will your Father, which is in heaven, for - give —

*p* nei.ther will your Father, which is in hea-ven, for - - give *cresc.*

*p* nei - ther will your Father, which is in hea-ven, for - - give *cresc.*

*p* nei - ther will your Father, which is in hea-ven, for - - give *cresc.*

*p* nei.ther will your Father, which is in heaven, for - - give *cresc.*

*p* nei - ther will your Father, which is in hea-ven, for - - give *cresc.*

*f* your tres-passes. *riten.*

*f* your tres-passes.

*f* your tres-passes.

*f* your tres-passes.

*f* your tres-passes, nei.ther will your Father, which is in heaven, for give your

*f* your tres-passes. *riten.*

*a tempo*  
**B** *p* *tr* For - give, — for give, — *cresc.*  
*p* For - give, if ye have aught against a - ny, for - *cresc.*  
*p* For - give, if ye have aught against a - ny. for - *cresc.*  
*p* For - give, if ye have aught against a - ny, for - *cresc.*  
*p* tres-passes. For - give, if ye have aught against a - ny, for - *cresc.*  
*p* For - give, if ye have aught against a - ny, for - *cresc.*

*f* for give, — for give, if ye have aught — a - gainst  
*mf* give, for - give, for - *p*  
*mf* give, for - give, for - *p*  
*mf* give, — for - give, for - *p*  
*mf* give, — for - give, for - *p*  
*mf* give, — for - give, for - *p*

a - ny, if ye have aught —

give, if ye have aught against a - ny, for - - give,

give, if ye have aught against a - ny, for - - give,

give, if ye have aught against a - ny, for - - give,

give, if ye have aught against a - ny, for - - give,

give, if ye have aught against a - ny, for - - give,

against a - ny, against a - ny for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

for - - give, for - give, for - give!

# Nº 35. DIALOGUE.

Allegro.

Benjamin.

Reuben.

Joseph.

Jacob.

SEMI CORO.

Tenore I.  
Tenore II.

Basso.

C O R O.  
Soprano.  
Contralto.  
Tenore.  
Basso.

*ff*

*ff*

*ff*

*ff*

*ff*

Lo,

Joseph,

Joseph in his

Lo,

Joseph,

Joseph in his

Lo,

Joseph,

Joseph in his

chari.ot goeth up to meet Is - ra.el his Father!

chari.ot goeth up to meet Is - ra.el his Father! *pp* Bow the knee!

chari.ot goeth up to meet Is - ra.el his Father!

chari.ot goeth up to meet Is - ra.el his Father! *pp* Bow the knee!

A

*pp*  
Bow the knee!

*pp*  
Bow the knee!

*p*  
The sons of Is - ra - el bring Jacob,

*p*  
The sons of Is - ra - el

*poco cresc.*  
their father, in the wagons which Pharaoh sent. The sons of

*poco cresc.*

*poco cresc.*  
bring Ja - cob, their fa - ther, in the wa - gons which Pharaoh

Is - ra - el bring Ja - cob, their fa - ther, in the wagons which Pharaoh

*p* The sons of Is - ra - el bring Ja - cob, their fa - ther, in the wa - gons  
*piu cresc.* sent. The sons of Is - ra - el bring Ja - cob, their father, in the  
*piu cresc.* sent, the sons of Is - ra - el bring Ja - cob, their fa - ther, in the wa - gons

*mf* The sons of Is - ra - el bring Ja - cob,  
 which Pha - raoh sent. The sons of Is - ra - el bring  
 wagons which Pha - raoh sent, the sons of Is - ra - el bring Ja - cob,  
 which Pha - raoh sent. The sons of Is - ra - el bring

their fa - ther, in the wagons which Pha - raoh sent.  
 Ja - cob, their fa - ther, in the wagons which Pha - raoh sent.  
 their fa - ther, in the wagons which Pha - raoh sent.  
 Ja - cob, their fa - ther, in the wagons which Pha - raoh sent.

**B** *ff*

Lo, Joseph, Joseph in his chari.ot goeth

Lo, Joseph, Joseph in his chari.ot goeth

Lo, Joseph, Joseph in his chari.ot goeth

Lo, Joseph, Joseph in his chari.ot goeth

**Joseph.**

My fa - ther! I fall on thy neck! I

up to meet Is - ra.el his fa.ther!

up to meet Is - ra.el his fa.ther!

up to meet Is - ra.el his fa.ther!

up to meet Is - ra.el his fa.ther!

**Joseph.**

weep! —

**Jacob.**

Now — let me die, —

*pp* *sp*



Jacob.

— since I — have seen thy face and thou — hast put thine hand up — on mine

eyes. —

God

*espress.* *f* *pp*

shall be with thee,

and bring thee a - gain un - to the land of thy

*p* *colla voce*

Benjamin.

**C**

*p*

Reuben.

Now we speak — face to face, and our

Joseph.

Now we speak — face to face, and our

Jacob.

Now we speak — face to face, and our

fa - thers!

Now we speak — face to face, and our

SEMI CORO.

Ten. I.

*a tre voci* *pp*

Now we speak face to face,

Ten. II.

*a tre voci* *pp*

Now we speak face to face,

Basso.

*a tre voci* *pp*

Now we speak face to face,

*a tempo*

*p* *pp*

joy is full! Bless-ed be the Lord God of  
 joy is full! Bless-ed be the Lord God of  
 joy is full! Bless-ed be the Lord God of  
 joy is full! Bless-ed be the Lord God of  
 and our joy is full! Bless-ed be the Lord God of  
 and our joy is full! Bless-ed be the Lord God of  
 and our joy is full! Bless-ed be the Lord God of

**D**  
 Is-ra-el!  
 Is-ra-el!  
 Is-ra-el! My brethren,  
 Is-ra-el!  
 Is-ra-el!  
 Is-ra-el!  
 Is-ra-el!

*pp*

Joseph.

God will surely visit you and bring you out of this

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands.

land un-to the land which He swore to A-braham,

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a prominent bass line with a triplet of eighth notes. The dynamic marking *ff* (fortissimo) appears at the end of the system.

to I-saac and to Ja-cob.

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a prominent bass line with a triplet of eighth notes. The dynamic marking *ff* (fortissimo) appears at the end of the system.

God will surely visit you

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a prominent bass line with a triplet of eighth notes. The dynamic marking *ff* (fortissimo) appears at the end of the system.

and yeshallcarry up my bones from hence.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a prominent bass line with a triplet of eighth notes. The dynamic marking *ff* (fortissimo) appears at the end of the system.

# Nº 36. CHORUS.

Andante sostenuto.

Soprano.

Contralto.

Tenore.

Basso.

The piano accompaniment for the first system consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, with dynamics markings of *p*, *cresc.*, *f*, *p*, and *cresc.* The left hand provides a steady bass line with chords.

The vocal staves for the first system of lyrics. The Soprano part begins with the word "O" on a long note, followed by "give thanks" on a melodic line. The lyrics are: "O give thanks". The dynamic marking *dolce* is placed above the vocal line.

The piano accompaniment for the second system. It continues the rhythmic pattern from the first system, with dynamics markings of *f*, *dim.*, and *p*.

The vocal staves for the second system of lyrics. The Soprano part continues the melody with the lyrics "un - to the Lord, call up - on His". The lyrics are: "un - to the Lord, call up - on His".

The piano accompaniment for the third system, concluding the chorus with the same rhythmic and harmonic structure as the previous systems.

Name; make known — His deeds — a-mong the peo - ple.

**A**  
 He hath re-mem-be-red His co - venant for ev - er, the  
 He hath re-mem-be-red His co - venant for ev - er, the  
 He hath re-mem-be-red His co - venant for ev - er, the  
 He hath re-mem-be-red His co - venant for ev - er, the

word which He com-man - ded to a thou - sand ge-ne - ra - tions,  
 word which He com-man - ded to a thou - sand ge-ne - ra - tions, the  
 word which He com-man - ded to a thou - sand ge-ne - ra - tions,  
 word which He com-man - ded to a thou - sand ge-ne - ra - tions, the

the word which He com - man-ded to a thou - sand ge-ne-  
 word which He com-man-ded to a thou - sand ge-ne - ra-tions, which  
 the word which He com - man-ded to a thou - sand ge-ne-  
 word which He com-man-ded to a thou - sand ge-ne - ra-tions, which

ra-tions, which He com - man-ded to a thou - sand ge - ne -  
 He, which He com - man-ded to a thou - sand ge - ne -  
 ra-tions, which He com - man-ded to a thou - sand ge - ne -  
 He com - man-ded to a thou - - - sand ge - ne -

**B**  
 ra-tions, say - ing: un-to thee will I give the  
 ra-tions, say - ing: un-to thee will I give the  
 ra-tions, say - ing: un-to thee will I give the  
 ra-tions, say - ing: un-to thee will I give the

land of Ca - na-an, the land of Ca - na-an, the lot of your in -

land of Ca - na-an, the land of Ca - na-an, the lot of your in -

land of Ca - na-an, the land of Ca - na-an, the lot of your in -

land of Ca - na-an, the land of Ca - na-an, the lot of your in -

he - ri - tance.

he - ri - tance.

he - ri - tance.

he - ri - tance.

*Con moto.*

He cal - led for a

He cal - led for a

He cal - led for a

He cal - led for a

fa - mine up - on the land.

fa - mine up - on the land.

fa - mine up - on the land.

fa - mine up - on the land.

He brake the whole staff of bread,

He brake the whole staff of bread, He sent a man,

He brake the whole staff of bread,

He brake the whole staff of bread, He sent a man,

He sent a man, e - ven Jo - seph, who was *p*

e - ven Jo - seph, who was *p*

He sent a man, e - ven Jo - seph, who was *p*

e - ven Jo - seph, who was



sold for a ser-vant. The word of the Lord

sold for a ser-vant. The word of the Lord

sold for a ser-vant. The word of the Lord

sold for a ser-vant. The word of the Lord

*p* *cresc.*

tri-ed him.

tri-ed him.

tri-ed him.

tri-ed him.

*sf* *più cresc.*

The King sent and loosed him, and let him go free. He made him

The King sent and loosed him, and let him go free. He made him

The King sent and loosed him, and let him go free. He made him

The King sent and loosed him, and let him go free. He made him

*sp.*

lord of his house and ru - ler of all his sub-stance,  
 lord of his house and ru - ler of all his sub-stance,  
 lord of his house and ru - ler of all his sub-stance,  
 lord of his house and ru - ler of all his sub-stance,

*cresc.*  
 to bind his prin-ces at his pleasure and teach his se - na-tors  
*cresc.*  
 to bind his prin-ces at his pleasure and teach his se - na-tors  
*cresc.*  
 to bind his prin-ces at his pleasure and teach his se - na-tors  
*cresc.*  
 to bind his prin-ces at his pleasure and teach his se - na-tors

wis-dom.  
 wis-dom.  
 wis-dom.  
 wis-dom.

Allegro.

Sing psalms un-to Him, sing psalms un-to Him,  
 Sing un-to the Lord,  
 Sing psalms un-to Him, sing psalms un-to Him,  
 Sing un-to the Lord,

sing psalms un-to Him, sing psalms un-to Him,  
 sing un-to the Lord, sing psalms un-to Him,  
 sing psalms un-to Him, sing psalms un-to Him,  
 sing un-to the Lord, sing psalms un-to Him,

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

D

re-joyce, re-joyce in His ho-ly Name. let the  
 joyce, re-joyce in His ho-ly Name, let the  
 re-joyce, re-joyce in His ho-ly Name, let the  
 joyce, re-joyce in His ho-ly Name, let the

heart of them re-joyce that seek  
 heart of them re-joyce that seek  
 heart of them re-joyce that seek  
 heart of them re-joyce that seek

— the Lord, — that seek the Lord. Seek — the Lord,  
 — the Lord, — that seek the Lord. Seek — the Lord,  
 — the Lord, — that seek the Lord. Seek — the Lord,  
 — the Lord, — that seek the Lord. Seek — the Lord,

**E**

seek the  
 seek the Lord and His strength, seek His face ev - er - more,

seek the  
 Lord and His strength, seek His face ev - er - more,  
 a - - men, a - - men, a -

seek the  
 Lord and His strength, seek His face ev - er - more,  
 a - - men, a - - men, a -  
 - men, a - - men, a - - men, a -

Lord and His strength, seek His face ev - er - more, ev - er -  
 a - - - men, a - - - men, a -  
 - men, a - - - men,  
 - men, a - - - men, a - - - men, a -

more, ev - - - er - more, a - - - men, a -  
 - men, a -  
 seek the Lord and His strength, seek His  
 - men, a - - - men,  
 - men, a - - - men, a - - - men, a -

- men, seek the Lord and His  
 - men, a - - - men, a - - - men, a -  
 face ev - er - more, a - - - men, a - - - men, a -  
 a - - - men, a - - - men, a -

strength, seek His face ev - er, seek the Lord and His strength,  
 - - men, a - - men, seek the Lord and His strength,  
 men, a - - - men, seek the Lord and His strength,  
 - - - men, seek the Lord and His strength, seek His

seek His face ever - more, a - - - men, a -  
 seek the Lord and His strength, seek His  
 seek His face ever - more, a - - - men, a -  
 face ev - er - more, seek the Lord and His strength, a -

- - - men, a - - -  
 face ev - er - more, a - - - men, a - - -  
 men, a - - - men, a - - - men,  
 - - - men,

- - - men, seek the Lord and His strength,  
 - - - men, seek the Lord and His strength,  
 seek the Lord and His strength, seek His

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "- - - men, seek the Lord and His strength, seek His".

seek the Lord and His strength, seek His face ev - er - more, ev - er -  
 seek the Lord and His strength, seek His face ev - er - more, ev - er -  
 ev - - - er, ev - - - er - more, ev - er -  
 face ev - - - er, ev - - - er - more, ev - er - more,

The second system continues the vocal and piano parts. The lyrics are: "seek the Lord and His strength, seek His face ev - er - more, ev - er -", "seek the Lord and His strength, seek His face ev - er - more, ev - er -", "ev - - - er, ev - - - er - more, ev - er -", and "face ev - - - er, ev - - - er - more, ev - er - more,".

more, ev - er - more, ev - er - more,  
 more, ev - er - more, ev - er - more,  
 more, ev - er - more, ev - er - more, seek the  
 ev - er - more, ev - er - more, ev - er - more,

The third system concludes the vocal and piano parts. The lyrics are: "more, ev - er - more, ev - er - more,", "more, ev - er - more, ev - er - more,", "more, ev - er - more, ev - er - more, seek the", and "ev - er - more, ev - er - more, ev - er - more,".



seek the Lord and His  
 seek the Lord and His strength, seek His face ev - er -  
 Lord and His strength, seek His face ev - er -  
 seek the Lord,

strength, seek His face ev - er - more, ev - er -  
 more, ev - er - more,  
 more, ev - er - more,  
 seek the Lord ev - er - more,

more, ev - er - more,  
 seek His face ev - er - more,  
 seek His face ev - er - more,  
 seek His face ev - er - more,

seek the Lord

seek the Lord

seek the Lord

seek the Lord and His

and His strength, seek \_\_\_\_\_ ev - er - more, seek His

and His strength, seek His face \_\_\_\_\_ ev - er - more, seek His

and His strength, seek His face \_\_\_\_\_ ev - er - more, seek His

strength, seek His face \_\_\_\_\_ ev - er - more, seek His

face ev - er - more, ev - er - more,

face ev - er - more, let the heart

face ev - er - more, let the heart

face ev - er - more, let the heart of them re - joice that seek the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melody with a long note value (possibly a half note or longer) and a dynamic marking of *sf* (sforzando). The piano accompaniment provides harmonic support with chords and moving lines.

seek the Lord.

of them re - joice that seek the Lord.

of them re - joice that seek the Lord.

Lord, that seek the Lord.

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature remains three sharps. The music continues with the same melody and piano accompaniment, ending with a double bar line. The piano part includes some arpeggiated chords and a final cadence.

