

114402

# THE LIFE OF MAN

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Oratorio

FOR

SOLO VOICES, CHORUS AND ORCHESTRA.

COMPOSED  
BY

J. C. D. PARKER.

Price \$1.00

BOSTON & LEIPZIG.  
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# Overture.

Andante. ♩ = 76.

*p*

*cresc.*

*f* *sf*

*Red.* \* *Red.* \*

*sf* *dim.* *p*

Allegro energico. ♩ = 104.

*f*

The musical score is written for piano and consists of six systems of music. The first system is marked 'Andante' with a tempo of ♩ = 76 and a dynamic of *p*. The second system includes a *cresc.* marking. The third system features a *f* dynamic and a *Red.* (ritardando) marking. The fourth system includes *sf*, *dim.*, and *p* markings. The fifth system is marked 'Allegro energico' with a tempo of ♩ = 104 and a dynamic of *f*. The sixth system continues the energetic tempo. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking in the right-hand part.

Third system of musical notation, featuring a *cresc.* marking in the right-hand part and a *ff* (fortissimo) marking in the left-hand part.

Fourth system of musical notation, showing a continuation of the intricate rhythmic and melodic lines.

Fifth system of musical notation, with a prominent melodic line in the right-hand part.

Sixth system of musical notation, featuring a melodic phrase in the right-hand part that is circled.

Seventh system of musical notation, concluding the page with a melodic line in the right-hand part and a bass line in the left-hand part.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a *dim.* marking in the bass staff. The second system has a triplet of eighth notes in the treble staff. The third system also features a triplet of eighth notes in the treble staff. The fourth system has a *p* marking in the bass staff. The fifth system has a *cresc.* marking in the bass staff. The sixth system has a triplet of eighth notes in the treble staff. The seventh system has a *cresc.* marking in the bass staff.

First system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *ff* (fortissimo).

Second system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *p* (piano).

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The treble line includes a dynamic marking of *cresc.* (crescendo).

Fifth system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *f* (forte).

Sixth system of musical notation, featuring a treble and bass clef. The treble line includes a dynamic marking of *p* (piano).

Seventh system of musical notation, featuring a treble and bass clef.

Eighth system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *mp* (mezzo-piano).

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and some eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with many sixteenth notes. The bass staff features a series of chords, some with a fermata over the first measure.

Third system of musical notation. The treble staff continues with a melodic line, and the bass staff has a series of chords, some with a fermata over the first measure.

Fourth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff features a series of chords, some with a fermata over the first measure.

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff features a series of chords, some with a fermata over the first measure. A *cresc.* marking is present in the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff features a series of chords, some with a fermata over the first measure.

Seventh system of musical notation. The treble staff has a melodic line with some slurs. The bass staff features a series of chords, some with a fermata over the first measure. A *ff* marking is present in the bass staff.

Eighth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff features a series of chords, some with a fermata over the first measure. A *3* marking is present in the treble staff.

The musical score consists of eight systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' above the notes. The piece features a variety of textures, including block chords, arpeggiated figures, and flowing melodic lines. Performance markings include 'p' (piano) in the third system, 'cresc.' (crescendo) in the fourth system, and 'dim.' (diminuendo) in the eighth system. The piece concludes with a final chord in the eighth system.



First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The right hand features a triplet of eighth notes. The left hand continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. The right hand has a melodic line with some rests, and the left hand maintains the accompaniment.

Fourth system of musical notation, marked with a crescendo (*cresc.*) dynamic. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment.

Fifth system of musical notation, marked with a forte (*f*) dynamic. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment.

Sixth system of musical notation, featuring a triplet of eighth notes in the right hand. The left hand continues with a steady accompaniment.

Seventh system of musical notation, marked with a crescendo (*cresc.*) dynamic. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment.

Eighth system of musical notation, featuring a triplet of eighth notes in the right hand. The left hand continues with a steady accompaniment.

*p*

*cresc.*

*f*

*sf* *p*

*3* *3* *3* *3*

*Andte come prima.*

*pp*

Listesso tempo.  
TENOR SOLO

So God crea - ted man in his own image, in the image of God cre -

The musical score for the Tenor Solo consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "So God created man in his own image, in the image of God cre -".

SOP. *A CHORUS.*

ALTO:

TEN. a - ted he him. —

BASS.

And the Lord God for - med

And the Lord God for - med

And the Lord God for - med

And the Lord God for - med

And the Lord God for - med

The chorus section features four vocal parts: Soprano, Alto, Tenor, and Bass. The Tenor part has a melodic line with a fermata over the words "a - ted he him. —". The other three parts enter with the words "And the Lord God for - med". The piano accompaniment continues with chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

The piano accompaniment for the chorus section features a grand staff with treble and bass clefs. It includes a variety of chords and melodic fragments that support the vocal lines. Dynamics include *pp* (pianissimo).

man of the dust of the ground, *pp* And

man of the dust of the ground, *pp* And

man of the dust of the ground, *pp* And

man of the dust of the ground, *pp* And

man of the dust of the ground, *pp* And

The vocal parts of the chorus repeat the phrase "man of the dust of the ground, And" in a descending melodic line. The piano accompaniment provides harmonic support. Dynamics include *pp* (pianissimo).

The piano accompaniment for the final phrase of the chorus features a grand staff with treble and bass clefs. It includes a variety of chords and melodic fragments that support the vocal lines. Dynamics include *pp* (pianissimo).

B

breathed in to his nostrils the breath of life; *mf*  
 breathed in to his nostrils the breath of life; And man be-  
 breathed in to his nostrils the breath of life;  
 breathed in to his nostrils the breath of life;

*mf trem.*

*mf cresc.*  
*cresc.* And man be - came a li - ving soul, a  
 came a li - ving soul, man be - came a  
 And man be - came a li - ving soul, man be - came a  
 And man be - came a

*f cresc.*

*cresc.*

*ff*  
 li - - - ving soul.  
 li - - - ving soul.  
 li - - - ving soul.  
 li - - - ving soul.

O Lord our Lord, how ex-cel-lent is thy name, thy name in all the  
 O Lord our Lord, how ex-cel-lent is thy name, thy name in all the  
 O Lord our Lord, how ex-cel-lent is thy name, thy name in all the  
 O Lord our Lord, how ex-cel-lent is thy name, thy name in all the

earth! O Lord our Lord, how ex-cel-lent is thy name, thy name, in all the  
 earth! O Lord our Lord, how ex-cel-lent is thy name, thy name, in all the  
 earth! O Lord our Lord, how ex-cel-lent is thy name, thy name, thy  
 earth! O Lord our Lord, how ex-cel-lent is thy name, thy name. thy

earth! O Lord our Lord, how ex-cel-lent is thy name, thy name, thy  
 earth! O Lord our Lord, how ex-cel-lent is thy name, thy name, thy  
 name in all the earth! O Lord, how ex-cel-lent is thy name, thy name, thy  
 name in all the earth! O Lord, how ex-cel-lent is thy name, thy name, thy

name in all the earth, in all the earth!

name in all the earth! how ex-cel-lent is thy name in all the earth, in

name in all the earth! how ex-cel-lent is thy name in

name in all the earth, thy name in all the

all the earth!

all the earth! who hast set thy glo-ry, thy glo-ry a-bove the heav'n's, a-

earth!

who hast set thy glo-ry, thy glo-ry a-bove the heav'n's, thy glo-ry a-bove the

bove the heav'n's hast set thy glo-ry, hast set thy

*f*  
 who hast set thy glo - ry, thy glo-ry a-boveth the heav'ns,  
 heav'ns, thy glo - ry, thy glo - ry, — hast set thy glo - ry, hast  
 glo - ry, hast set thy glo - ry, thy glo - - - - - ry a -

a - bovethe heav'ns — hast set thy glo - ry, thy glo-ry a-bove the  
 set thy glo - ry a - bove — the heav'ns, — thy  
 bove the heav'ns;  
 who hast set thy glo - ry, thy glo-ry a-bovethe heav'ns, hast set thy

hea - - - - vens, hast set thy glo - ry — a - bove the heav'ns, hast  
 glo-ry a-bove the heav'ns;  
 who hast set thy glo - ry, thy glo-ry a-bovethe heav'ns, thy  
 glo - - ry, thy glo - - - - ry, thy glo - - - - ry a -

**D**

set thy glo ry a - bove — the heav'ns, who hast set thy  
 who hast set thy glo - ry, thy glo - ry a - bove the  
 glo - ry — a - bove the heav'ns — a - bove — the  
 bove the heav'ns; who hast set thy  
 glo - ry a - bove the heav'ns. hast set thy glo - ry a - bove — the  
 heav'ns, — a - bove — the heav'ns; who hast  
 heav'ns, hast set thy glo - - ry a - bove — the heav'ns, thy glo - - -  
 glo - ry a - bove the heav'ns; who hast set thy glo - ry, thy glo - ry a - bove the  
 heav'ns, a - bove — the heav'ns, who hast set thy glo - ry, thy glo - ry a - bove the  
 set thy glo - - - ry a - bove — the heav'ns thy glo - - ry, thy  
 - - - - - ry, who hast set thy  
 heav'ns thy glo - ry above the heav'ns; who hast set thy

**E ff**



heav'ns, hast set thy glo - ry, hast set thy glo - ry, — the  
 glo - ry a - bove, a - bove the heav'ns; who hast set thy  
 glo - ry,  
 glo - ry, hast set thy

glo - ry a - bove the heav'ns, thy glo - ry, thy glo -  
 glo - ry, thy glo - ry above the heav'ns, thy glo - ry a - bove the  
 who hast set thy glo - ry, thy glo - ry above the heav'ns, thy glo - ry above the heav'ns;  
 glo - ry,

**F**  
 ry, who hast set thy glo - ry, thy glo - ry above the heav'ns, thy glo - ry —  
 heav'ns; who hast set thy glo - ry a - bove the heav'ns, a -  
 who hast set thy glo - ry, thy glo - ry a -  
 who hast set thy glo - ry, thy glo - ry —

G

bove the heav'ns; who hast set thy glo - ry, thy glo - ry above the  
 bove the hea - vens; who hast set thy glo - ry, thy glo -  
 bove the hea - vens; who hast set thy glo - ry, thy glo - ry above the  
 - a - bove the heav'ns; who hast set thy glo - ry, thy glo -

heav'ns, hast set thy glo - ry a - bove the heav'ns; who hast set thy  
 ry, thy glo - - ry a - bove the heav'ns; who hast  
 heav'ns, thy glo - ry a - bove the heav'ns;  
 ry, thy glo - - ry a - bove the heav'ns, thy glo - -

glo - ry, who hast set thy glo - ry, set thy glo - ry a - bove the  
 set thy glo - - ry, hast set thy glo - ry a - bove the  
 who hast set thy glo - ry, thy glo - ry, thy glo - ry a - bove the  
 - - - ry hast set thy glo - ry a - bove the

H

heav'ns. O Lord our Lord, how ex\_cel\_lent is thy name in all the  
 heav'ns. O Lord our Lord, how ex\_cel\_lent is thy name in all the  
 heav'ns. O Lord our Lord, how ex\_cel\_lent is thy name in all the  
 heav'ns. O Lord our Lord, how ex\_cel\_lent is thy name in all the

earth! how ex\_cel\_lent, how ex\_cel\_lent, how ex\_cel\_lent  
 earth! how ex\_cel\_lent, how ex\_cel\_lent, how ex\_cel\_lent  
 earth! how ex\_cel\_lent, how ex\_cel\_lent, how ex\_cel\_lent  
 earth! how ex\_cel\_lent, how ex\_cel\_lent, how ex\_cel\_lent

is thy name in all the earth!  
 is thy name in all the earth!  
 lent, how ex cel lent is thy name in all the earth!  
 is thy name in all the earth!

First system of piano accompaniment. The music is in G major (one sharp) and 2/4 time. It features a complex texture with many sixteenth and thirty-second notes in both hands. A *dim.* (diminuendo) marking is present in the right hand.

Second system of piano accompaniment. It continues the intricate texture from the first system. A *ped.* (pedal) marking is present in the right hand, and an asterisk (\*) is at the end of the system.

Third system of piano accompaniment. It continues the intricate texture. A *ped.* (pedal) marking is present in the right hand.

Fourth system of piano accompaniment. It concludes the piano accompaniment section with a double bar line and repeat signs.

Adagio. ♩ = 80.

ALTO SOLO.

Musical score for the Alto Solo section. It consists of a vocal line and a piano accompaniment. The tempo is Adagio (♩ = 80) and the time signature is 2/4. The key signature is G major. The lyrics are: "What is man, that thou art mind-ful of him? and the son of".

SOPRANO SOLO.

Musical score for the Soprano Solo section. It consists of a vocal line and a piano accompaniment. The tempo is Adagio and the time signature is 2/4. The key signature is G major. The lyrics are: "man, that thou vi-si-test him? What is man, that".

him? and the son of man, that thou vi - si - test him?  
 thou art mind - ful of him, that thou art mind - ful of him?

K

TENOR SOLO.  
 What is man, that thou art mind - ful of him? and the son of  
 BASS SOLO.  
 What is man, that thou art mind - ful of him that thou art

that thou art mind - ful of him? What is man, what is  
 What is man, what is  
 man, that thou vi - si - test him? what is man,  
 mind - ful, art mind - ful of him? what is man,

man, that thou art mind - ful, art mind - ful of him?

man, that thou art mind - ful, art mind - ful of

what is man, that thou art, art mind - ful of

what is man, that thou art mind - ful, art mind - ful of

and the son of man, that thou vi - si - test him,

him? and the son of man, that thou vi - si - test

him? and the son of man, that thou vi - si - test

him? and the son of man,

*pp* that thou vi - si - test him?

*pp* him, that thou vi - si - test him?

*pp* him, that thou vi - si - test him?

*pp* that thou vi - si - test him?

*Piu mosso.*

For thou hast made him a little low-er than the an-gels, hast

For  
For thou hast

For thou hast

made him a lit - - - tle low-er than the an - gels, hast

thou hast made him a lit-tle low-er than the an - gels, hast

made him a lit-tle low-er than the an-gels, hast made him, hast

made him a lit-tle low-er than the an-gels, hast made him, hast

*cresc.*  
made him a little lower than the an-gels, and hast crow-ned him, ——— hast

*cresc.*  
made him a little lower than the an-gels, and hast crow-ned him, ——— hast

*cresc.*  
made him a little lower than the an-gels, and hast crow-ned him, ——— hast

*cresc.*  
made him a little lower than the an-gels, and hast crow-ned him, ——— hast

*sf cresc.*

L

ff

crow\_ned him with glo - ry and ho - nour;  
 crow\_ned him with glo - ry and ho - nour;  
 crow\_ned him with glo - ry and ho - nour;  
 crow - ned him with glo - - ry and ho - nour;

ff

*p* For thou hast made him a lit\_tle low\_er than the an\_gels, and crown'd him with  
 and crown'd him with  
 and crown'd him with  
 and crown'd him with  
 and crown'd him with

*p* *cresc.*

glo\_ry and ho\_nour, thou hast crown'd him with glo\_ry and  
 glo\_ry and ho\_nour,  
 glo\_ry and ho\_nour,  
 glo\_ry and ho\_nour,

*f* *cresc.*



ho\_nour, hast crown'd him with glo - ry, with glo - ry and honour.

hast crown'd him with glo - ry, with glo - ry and honour.

hast crown'd him with glo - ry, with glo - ry and honour.

Tempo I.

and the son of man, that thou

What is man that thou art mind-ful of him? the son of man,

the son of man,

Tempo I.

the son of man, that thou

*p*

vi - si - test him, and the son of man that thou vi - si - test him?

the son of man, and the son of man that thou vi - si - test

the son of man, and the son of man that thou vi - si - test, vi - si - test

vi - si - test him, and the son of man that thou vi - si - test

*cresc.*

*dim.*

What is man, that thou art mind-ful, art mind-ful of him?  
 him? What is man, that thou art mind-ful, art mind-ful of him?  
 him? What is man, that thou art mind-ful, art mind-ful of him?  
 him? What is man, that thou art mind-ful, art mind-ful of him?

*Red.*

*p* *f* *p*

Molto Allegro.  $\text{♩} = 116.$

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

TENOR SOLO.

He hath shewed thee, O man, what is good; he hath shewed thee, O

*p*

man, what is good; and what doth the Lord re -

quire of thee, but to do

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "quire of thee," followed by a rest and then "but to do". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature is D major.

just - ly, and to love mer - cy, and to walk hum - bly with thy

The second system continues the vocal line with the lyrics "just - ly, and to love mer - cy, and to walk hum - bly with thy". The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *f* appearing in the right hand.

M  
God? And what doth the Lord re -

The third system starts with a large 'M' marking above the vocal line, followed by the lyrics "God? And what doth the Lord re -". The piano accompaniment includes dynamic markings *p* and *cresc.* in the left hand, and *f* in the right hand.

quire of thee, what doth the Lord re - quire of thee

The fourth system contains the lyrics "quire of thee, what doth the Lord re - quire of thee". The piano accompaniment features a key change to B minor, indicated by a double flat sign (bb) in the bass clef.

but to do just - ly, and to love mer - cy, and to walk

The fifth system concludes the page with the lyrics "but to do just - ly, and to love mer - cy, and to walk". The piano accompaniment returns to a more static harmonic texture.

N

hum\_ble with thy God?

He hath shewed thee, O man what is good;

he hath shewed thee, O man what is good; What doth the Lord re -

quire of thee, but to do just - ly, and to love mer - cy,

and to walk hum - bly with thy God? He hath

shewed thee, O man, what is good; — and what doth the Lord re -

quire of thee but to do just - ly, and to love mer - cy,

and to walk hum - bly, walk hum - bly with thy

God?

*p*

*ritard.* *pp*  
*attacca*

# II.

Andante sostenuto. ♩ = 63

Piano accompaniment for the first section, marked *Andante sostenuto*. It consists of four systems of grand staff notation. The first system includes a *Ped.* marking. The second system includes a *\* Ped. \** marking. The third system includes a *dim.* marking. The fourth system includes a *ppp* marking.

Allegro. ♩ = 120.

Piano accompaniment for the second section, marked *Allegro*. It consists of one system of grand staff notation with dynamic markings: *fp*, *trem.*, *sf*, *f*, and *cresc.*

## CHORUS. TENORI.

Vocal staves for Tenors and Basses. The Tenors' part is on a treble clef staff and the Basses' part is on a bass clef staff. Both parts have lyrics: "And the Lord God".

Piano accompaniment for the chorus section, marked *f*. It consists of one system of grand staff notation with dynamic markings: *f*, *sf*, *sf*, *sf*, *sf*, *sf*.

cal - led un - - to A - dam,

cal - led un - - to A - dam,

and said

and said

un - to him,      **SOPRANI. A**      **TENORI. f**

un - to him,      **ALTI**      **BASSI. f**

Where art thou?      And the

Where art thou?      And the

Lord God said un-to the woman,

Lord God said un-to the woman,

*f*      *p*      *cresc. molto*

SOPRANI.

What is this that thou hast done? —

ALTI.

What is this that thou hast done? —

Larghetto. ♩ = 76.

BASS SOLO.

Have mer - cy upon me, have mercy, O God, ac - cor - ding to thy lo - ving kindness,

have mercy, have mercy ac - cording to thy lo - ving kind - ness;

B

ac - cor - ding un - to the mul - ti - tude . of thy ten - der mercies, blot



out, O God, blot out my trans - gres - sions. Have mer - cy up on me, have

mercy, O God, ac - - cor - ding to thy lov - ing - kind - ness. A -

SOPRANO SOLO.

*Piu agitato.*

gainst thee, thee on - - ly, have I sinned, and done this e - - vil, this e - vil in thy

sight; A - gainst thee on - - ly have I sinned, and done this

e - vil, have I sinned, and done this e - vil, done this

*ritard.* Tempo I.

e - vil, this e - vil in thy sight, — have, mer - - cy up - on me, have  
 O God, — have mer - - cy up - on me, have

mercy, O God, ac - cor - ding to thy lo - ving kind - ness, have mercy,  
 mercy, O God, ac - cor - ding to thy lo - ving kind - ness, have mercy,

have mer - cy, O cast me not away from thy pre - sence, and take not thy ho - ly  
 O cast me not away from thy pre - sence, and take not thy ho - ly

spirit from me; take not thy ho - ly spir - it from me,  
 spirit from me; take not, take not thy ho - ly spir - it from me,

take not, take not thy ho - ly spir - it, thy spir - it from me.

take not thy spir - it from me.

*attacca.*

### III.

Allegro moderato. ♩ = 112.

*p* CHORUS.

Come now, come now, and let us rea - son to -

Come now, come now, and let us rea - son to -

Come now, come now, and let us rea - son to -

Come now, come now, and let us rea - son to -

ge - ther, saith the Lord:  
 ge - ther, saith the Lord: though your sins be as scar - let,  
 ge - ther, saith the Lord:  
 ge - ther, saith the Lord:

though your sins be as scar - let, they shall be as white as snow, they shall  
 they shall be as white as snow, they shall  
 they shall be as white as snow,  
 they shall be as white as snow,

be as white as snow, as white as snow; come now, come now, and  
 be as white as snow, as white as snow; come now, come now, and  
 white as snow, white as snow; come now, come now, and  
 white as snow, white as snow; come now, come now, and

let us rea-son to - ge - ther, saith the Lord: *f*

let us rea-son to - ge - ther, saith the Lord: *f*

let us rea-son to - ge - ther, saith the Lord: *f* though they be red like

let us rea-son to - ge - ther, saith the Lord: *f*

though they be red like crim - son, they shall be, shall *p*

they shall be, shall *p*

crim - son, they shall be, shall *p*

they shall be, shall *p*

be as wool, though they be red like *f*

be as wool, though they be red like crim - son *f*

be as wool, *f*

be as wool, *f*

crim son they shall be, shall be as wool. Come now,  
 they shall be, shall be as wool. Come now,  
 they shall be, shall be as wool. Come now,  
 they shall be, shall be as wool. Come now,

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *p* (piano) and *Bf* (fortissimo).

come now, and let us rea-son to-ge-ther, saith the Lord:  
 come now, and let us rea-son to-ge-ther, saith the Lord:  
 come now, and let us rea-son to-ge-ther, saith the Lord:  
 come now, and let us rea-son to-ge-ther, saith the Lord:

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The music is in a key with one flat (Bb) and a 2/4 time signature. Dynamics include *ff* (fortissimo). A first ending bracket with the number '8' is present at the end of the system.

though your sins be as scar-let, though they be red like crim-son,  
 though your sins be as scar-let, though they be red like crim-son,  
 though your sins be as scar-let, though they be red like crim-son,  
 though your sins be as scar-let, though they be red like

The third system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The music is in a key with one flat (Bb) and a 2/4 time signature. Dynamics include *f* (forte) and *loco*. A first ending bracket with the number '8' is present at the end of the system.

though they be red like crim - son,  
 though your sins be as scar - let, though they be red like crim - son,  
 though your sins be as scar - let, though they be red like crim - son,  
 crim - son, though they be red like crim - son.

8.

they shall be as wool, be as wool; come now, come now, and  
 they shall be as wool, be as wool; come now,  
 they shall be as wool, be as wool; come now, come now, and  
 they shall be as wool, be as wool; come now, come now, and

*dim.* *Cp*

8. *loco*

let us rea-son to-ge - ther, saith the Lord, saith the Lord:  
 let us rea-son to-ge - - ther, saith the Lord:  
 let us rea-son to-ge - ther, saith the Lord, saith the Lord:  
 let us rea-son to-ge - ther, saith the Lord, saith the Lord:

*f* *Red.*

though your sins be as scar - - let,      though they be red like  
 though your sins be as scar - - let,      though they be red like  
 though your sins be as scar - let,      though they be red like crim - -  
 though your sins be as scar - - let,      though they be red like

crim - son,      they shall be as wool,      though they be red like  
 crim - son,      they shall be as wool,      though they be red like  
 - - son,      they shall be as wool,      though they be red like  
 crim - son,      they shall be as wool,      though they be red like

*dim. p*      **D**

*loco*

crim - son,      they shall be as wool;      though they be red like  
 crim - son,      they shall be as wool;      though they be red like  
 crim - son,      they shall be as wool;      though they be red like  
 crim - son,      they shall be as wool;      though they be red like

*cresc. f*



crim-son, they shall be, shall be as wool, they shall

crim-son, they shall be, shall be as wool, they shall

crim-son, they shall be, shall be as wool, they shall

crim-son, they shall be, shall be as wool, they shall

be as wool.

be as wool.

be as wool.

be as wool.

BASS SOLO.

For a small moment have I for-sa-ken thee; but with great

mer-cies will I ga-ther thee.

*p* CHORUS.

Come now, come now, and let us rea-son to- gether;

*p* Come now, come now, and let us rea-son to- gether;

*p* Come now, come now, and let us rea-son to- gether;

*p* Come now, come now, and let us rea-son to- gether;



In a little wrath I hid my face my face from thee for a moment;

*p* Come now;

*p* Come now;

*p* Come now;

*p* Come now;



E

but with e - ver las - - ting kind - ness will I have

mer - cy, have mer - cy on thee, saith the Lord thy Re -

*Fp*

dee - mer;  
 come now, come now, and let us rea - son to - ge - ther;  
 come now, come now, and let us rea - son to - ge - ther;  
 come now, come now, and let us rea - son to - ge - ther;  
 come now, come now, and let us rea - son to - ge - ther;

but with e - ver las - ting kind - ness will I have mer - cy, have

mer-cy on thee; I will have  
 Come now, come now, and let us rea-son to-ge-ther;  
 Come now, come now, and let us rea-son to-ge-ther;  
 Come now, come now, and let us rea-son to-ge-ther;  
 Come now, come now, and let us rea-son to-ge-ther;

The first system of music consists of five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "mer-cy on thee; I will have Come now, come now, and let us rea-son to-ge-ther;".

mer - cy, have mer - cy on thee, saith the Lord thy Re-dee -

The second system of music consists of five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting. The piano accompaniment continues with the same instrumentation. The lyrics are: "mer - cy, have mer - cy on thee, saith the Lord thy Re-dee -".

mer; saith the Lord  
 Come now, come now,  
 Come now, come now,  
 Come now, come now,  
 Come now, come now.

G

The third system of music consists of five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting. The piano accompaniment continues with the same instrumentation. The lyrics are: "mer; saith the Lord Come now, come now, Come now, come now, Come now, come now, Come now, come now." A large letter "G" is placed above the piano accompaniment staff. The system concludes with a double bar line and a fermata over the final notes.

thy Re - dee - mer.

though your sins be as scar-let, they shall be as wool.

though your sins be as scar-let, they shall be as wool.

though your sins be as scar-let, they shall be as wool.

though your sins be as scar-let, they shall be as wool.

### IV.

Grave. ♩ = 56.

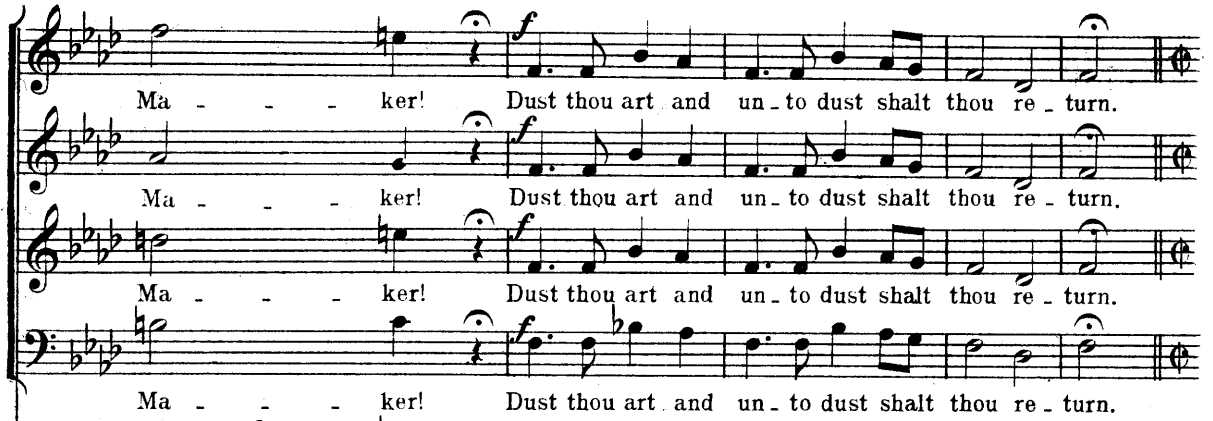
CHORUS. *A f*

Dust thou art, and  
*f* Dust thou art, and  
*f* Dust thou art, and  
*f* Dust thou art, and

un - - to dust shalt thou re - -  
 un - - to dust shalt thou re - -  
 un - - to dust shalt thou re - -  
 un - - to dust shalt thou re - -

turn. Woe un.to him that  
*f* Woe un.to him that  
*f* Woe un.to him that  
 turn. Woe un.to him that





Ma - - - ker! Dust thou art and un - to dust shalt thou re - turn.

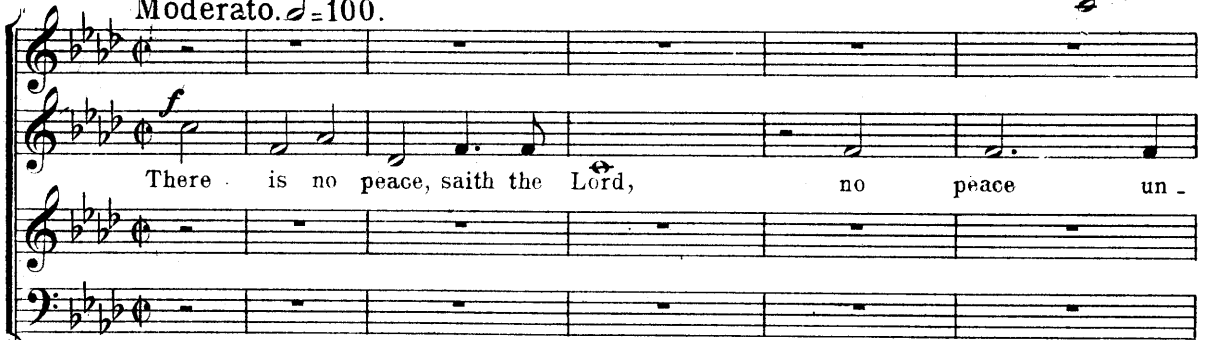
Ma - - - ker! Dust thou art and un - to dust shalt thou re - turn.

Ma - - - ker! Dust thou art and un - to dust shalt thou re - turn.



*ff* *f* *trem.*

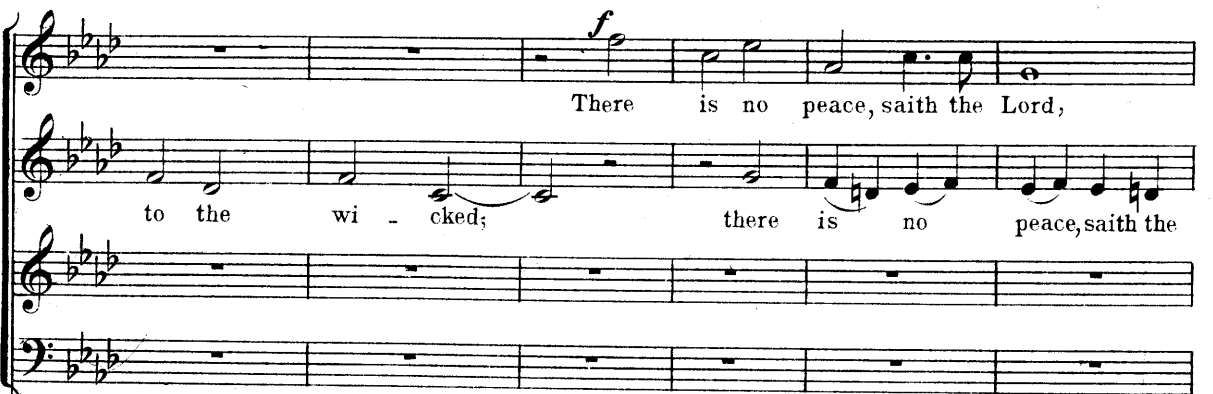
Moderato.  $\text{♩} = 100$ .



There is no peace, saith the Lord, no peace un -



*f*



There is no peace, saith the Lord,  
to the wi - cked; there is no peace, saith the





no peace un - to the wi - cked, there is  
 Lord, no peace, no peace, saith the Lord, there is  
 There is no

no peace, no peace, saith the Lord,  
 no peace, there is no peace, saith the Lord,  
 peace, saith the Lord, no peace un - to the wi - cked;

no peace un - to the wi - cked, no peace un - to the  
 no peace un - to the wi - cked there is no  
 There is no peace, saith the Lord, no peace un - to the  
 there is no peace, saith the Lord, no peace, no

C

wi - - cked, there is no peace, saith the Lord, — no peace un -  
 peace, — there is no peace, saith the Lord, — no peace un -  
 wi - cked, there is no peace, saith the Lord, — no peace un -  
 peace, — there is no peace, saith the Lord, — no peace un -

to the wi - cked, — no peace, — saith the Lord, there is no  
 to the wi - cked, — no peace, — saith the Lord, —  
 to the wi - cked, — there is no peace, saith the Lord, — no  
 to the wi - cked, — no peace, — saith the Lord, no

peace. no peace, — saith the Lord, — no  
 no peace, saith the Lord, — saith the Lord, — no  
 peace, saith the Lord, — saith the Lord, — no  
 peace, no peace, there is no peace, — no

D

peace, saith the Lord,

peace, saith the Lord,

peace, saith the Lord,

peace, saith the Lord,

*And.* \* *And.*

there is no peace, saith the Lord,

there is no peace, saith the Lord,

there is no peace, saith the Lord,

there is no peace, saith the Lord,

there is no peace, saith the Lord,

there is no peace, saith the Lord,

there is no peace, saith the Lord,

there is no peace, saith the Lord,

Grave.

no peace un - to the wi - cked. *ff* Woe un-to him that

no peace un - to the wi - cked. *ff* Woe un-to him that

no peace un - to the wi - cked. *ff* Woe un-to him that

no peace un - to the wi - cked. *ff* Woe un-to him that

stri - - - veth, stri - veth with his Ma - ker, *p* woe,

stri - - - veth, stri - veth with his Ma - ker, *p* woe,

stri - - - veth, stri - veth with his Ma - ker, *p* woe,

stri - - - veth, stri - veth with his Ma - ker, *p* woe,

woe! *f* Dust thou art, and un - to dust shalt thou re - - -

woe! *f* Dust thou art, and un - to dust shalt thou re - - -

woe! *f* Dust thou art, and un - to dust shalt thou re - - -

woe! *f* Dust thou art, and un - to dust shalt thou re - - -

turn.

turn.

turn.

turn.

*sf*

## V.

Andante.  $\text{♩} = 116$ .

*p*

A

*la melodia marc.*

*dim.* *pp* **B trem.**

*p*

**Allegro.** ♩ = 132. *f*

8

8 **C**

8

**D**

CHORUS.

*f* ALTI.

And the Lord said un - - to Cain,

*f* TENORI.

And the Lord said un - - to Cain,

*p* SOPRANI.

What hast thou done? the voice of thy

*p* ALTI.

What hast thou done? the voice of thy

bro - ther's blood cri - eth un - - to me,

bro - ther's blood cri - eth un - - to me,

**F** *cresc.* *f*

cri - - eth un - to me from the ground. —

*cresc.* *f*

cri - - eth un - to me from the ground. —

*cresc.* *f*

**G** ALTO SOLO.

Their

*ff*

feet run to e-vil, and make haste to shed

*p* *sempre stacc.*

**H**

blood. They lay

*p* SOPRANI.

What hast thou done? —

*p* ALTI.

What hast thou done? —

*p* *stacc.*



wait for their own blood; they lurk pri - vi - ly for their own lives,

they lurk pri - vi - ly for their own  
*p* What hast thou done?  
*p* What hast thou done?

lives. I So are the  
*p* What hast thou done?  
*p* What hast thou done?

ways of ev' - ry one that is gree - dy of gain; which

taketh a - way the life, which taketh a - way the life

of the ow - - ners there of.

**K**

The voice of thy

The voice of thy

bro - ther's blood cri - eth un - to me.

bro - ther's blood cri - eth un - to me.

their feet

run to e - vil, and make haste to shed blood,

their feet run to e - - - vil, and make

*sempre stacc.*

baste to shed blood. \_\_\_\_\_

*L*

*p* What hast thou done?

*p* What hast thou done?

*f* *p*

They lay wait for their own blood; they

*sempre stacc.*

lurk pri - vi - ly for \_\_\_\_\_ their own \_\_\_\_\_

M

lives.

The voice

The voice

This system contains the first vocal entry. The vocal line begins with a melodic phrase on the word "lives." followed by a rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*.

of thy brother's blood cri - eth un - to me — from —

of thy brother's blood cri - eth un - to me — from —

*dim.*

*dim.*

*ff*

*dim.*

*sempre stacc.*

This system contains the second vocal entry. The vocal line continues with the phrase "of thy brother's blood cri - eth un - to me — from —". The piano accompaniment includes a section marked *sempre stacc.* in the right hand. Dynamics include *dim.*, *ff*, and *dim.*.

the ground.

the ground.

*p*

*p*

*p*

*sempre dim.*

*pp*

This system contains the third vocal entry. The vocal line concludes with the phrase "the ground." The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include *p*, *sempre dim.*, and *pp*.

# VI.

Allegro, molto maestoso  
e marcato. ♩ = 84.

*pp*

*p*

*Ad.* \*

**A**

*poco a poco*

*piu mosso e crescendo*

♩ = 92.

*mf*

*crescendo sempre*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic accompaniment with many beamed notes and chords.

Second system of musical notation, starting with a section marked 'B'. It includes a dynamic marking of *f* and a tempo marking of  $\text{♩} = 100$ . A first ending bracket with a double bar line and the number '8' is placed over the final two measures of the system.

Third system of musical notation, continuing the piece. It features a first ending bracket with a double bar line and the number '8' over the final two measures.

Fourth system of musical notation, showing a continuation of the complex accompaniment with various chordal textures.

Fifth system of musical notation, including a first ending bracket with a double bar line and the number '8' over the final two measures.

Sixth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the final measures.

Seventh system of musical notation, concluding the piece with a final ending bracket with a double bar line and the number '8' over the final two measures.

C CHORUS.  
Piu Allegro ♩=108.

These be thy gods, O Is - - ra - - el, which have brought thee

These be thy gods, O Is - - ra - - el, which have brought thee

These be thy gods, O Is - - ra - - el, which have brought thee

These be thy gods, O Is - - ra - - el, which have brought thee

up; These be thy gods, O Is - - ra -

up; These be thy gods, O Is - - ra -

up; These be thy gods, O Is - - ra -

up; These be thy gods, O Is - - ra -

el, which have brought thee up, brought thee up out of the

el, which have brought thee up, have brought thee up out of the

el, which have brought thee up, have brought thee up out of the

el, which have brought thee up, have brought thee up out of the

land of E - - gypt. These be thy gods, O

land of E - - gypt. These be thy gods, O

land of E - - gypt. These be thy gods, O

land of E - - gypt. These be thy gods, O

D

Is - ra - el, which have brought thee up,

Is - ra - el, which have brought thee up,

Is - ra - el, which have brought thee up,

Is - ra - el, which have brought thee up,

these be thy gods, O Is - - ra - el, which have brought thee

these be thy gods, O Is - - ra - el, which have brought thee

these be thy gods, O Is - - ra - el, which have brought thee

these be thy gods, O Is - - ra - el, which have brought thee



up, brought thee up out of the land of E - - gypt.

up, have brought thee up out of the land of E - - gypt.

up, brought thee up out of the land of E - - gypt.

up, have brought thee up out of the land of E - - gypt.

*E Piu animato.* ♩ = 112.

As for this Mo - - - ses, the man, the man that brought us

As for this Mo - - - ses, the man, the man that brought us

As for this Mo - - - ses, the man, the man that brought us

As for this Mo - - - ses, the man, the man that brought us

out of the land, out of the land of E - - gypt, we wot not what is be -

out of the land, out of the land of E - - gypt, we wot not what is be -

out of the land, out of the land of E - - gypt, we wot not what is be -

out of the land, out of the land of E - - gypt, we wot not what is be -

BASS SOLO. *bs*

This peo - - ple have  
 come of him, we wot not what is be - come of him.  
 come of him, we wot not what is be - come of him.  
 come of him, we wot not what is be - come of him.  
 come of him, we wot not what is be - come of him.

*p* *trem.*

sinned a great sin,  
 As for this Mo - ses, the  
 As for this Mo - ses, the  
 As for this Mo - ses, the  
 As for this Mo - ses, the

*f*

and have

man that brought us out of the land of E - gypt.

man that brought us out of the land of E - gypt.

man that brought us out of the land of E - gypt.

man that brought us — out of the land of E - gypt.

made them gods of gold, have made them gods of gold.

We wot not what is be - come of him, we wot not what is be -

We wot not what is be - come of him, we wot not what is be -

We wot not what is be - come of him, we wot not what is be -

We wot not what is be - come of him, we wot not what is be -

We wot not what is be - come of him, we wot not what is be -

Meno Allegro. ♩ = 92.

come of him.

come of him.

come of him.

come of him.

Meno Allegro. ♩ = 92.

*mf*

*sempre*

*Gmp*

*mp* These be thy gods, O Is - - - ra - el,

*mp* These be thy gods, O Is - - - ra - el,

*mp* These be thy gods, O Is - - - ra - el,

These be thy gods, O Is - - - ra - el,

*diminuendo* *poco* *n* *poco*

*p* *decresc.*

*p* these be thy gods, O Is - - - ra - el, *decresc.*

*p* these be thy gods, O Is - - - ra - el, *decresc.*

*p* these be thy gods, O Is - - - ra - el, *decresc.*

these be thy gods, O Is - - - ra - el, *decresc.*

*p* *deces - - cen - - do*

*pp* *rallentando*  
 which brought thee out of E - - gypt.  
*pp*  
 which brought thee out of E - - gypt.  
*pp*  
 which brought thee out of E - - gypt.  
*pp*  
 which brought thee out of E - - gypt.

*pp* *rallentando*

*a tempo*  
 yet now,  
*a tempo*  
*pp*

if thou, if thou wilt for - give

*f* *appassionato*  
 their sin; and if not, blot me, I pray thee, out of thy book which  
*f*

thou hast written; if thou wilt for-giveth their sin;

*agitato*  
and if not, blot me, I pray thee, out of thy book which

thou hast written; blot me, I pray thee, out of thy book,

which thou hast writ - - - ten; blot me, I pray thee,

out of thy book;

*Piu Allegro.* ♩ = 108.

CHORUS.

These be thy gods, O Is - - ra - el, which have brought thee up,

These be thy gods, O Is - - ra - el, which have brought thee up,

*trem.*

*p poco a poco crescendo*

These be thy gods which have brought thee up out of the land of

*p poco a poco crescendo*

These be thy gods which have brought thee up out of the land of

*p poco a poco crescendo*

These be thy gods which have brought thee up out of the land of

*p poco a poco crescendo*

These be thy gods which have brought thee up out of the land of

*mf Animato. ♩ = 112.*

E - - - gypt. As for this Mo - ses that brought us out,

*mf*

E - - - gypt. As for this Mo - ses that brought us out,

*mf*

E - - - gypt. As for this Mo - ses that brought us out,

*mf*

E - - - gypt. As for this Mo - ses that brought us out,

*mf*

*mf*

out of the land of E - - gypt, we wot not what is be - come of him,  
 out of the land of E - - gypt, we wot not what is be - come of him,  
 out of the land of E - - gypt, we wot not what is be - come of him,  
 out of the land of E - - gypt, we wot not what is be - come of him,

*cres* - - - *cen* - - do  
 what *cres* - - - *cen* - - do is do be - - - come of him;  
 what *cres* - - - *cen* - - do is be - come, do be - - - come of him;  
 what *cres* - - - *cen* - - do is do be - - - come of him;  
 what is be - come, be - - - come of him;

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

**Hf**  
 these bethy gods, O Is - ra - el, which brought thee up  
 these bethy gods, O Is - ra - el, which brought thee up  
 these bethy gods, O Is - ra - el, which brought thee up  
 these bethy gods, O Is - ra - el, which brought thee up

8



BASS SOLO.

This peo-ple have sinned a great sin, and have  
 out of the land of E - - gypt.  
 out of the land of E - - gypt.  
 out of the land of E - - gypt.  
 out of the land of E - - gypt.

8.....  
*p*

made them gods of gold.  
 As for this Mo-ses that  
 As for this Mo-ses that  
 As for this Mo-ses that  
 As for this Mo-ses that

*f*

Yet now, if thou wilt for -  
brought us up out of the land of E - - gypt;  
brought us up out of the land of E - - gypt;  
brought us up out of the land of E - - gypt;  
brought us up out of the land of E - - gypt;

*p*

give their sin... and if not,  
we wot not what is be- come of him.  
we wot not what is be- come of him.  
we wot not what is be- come of him.  
we wot not what is be- come of him.

*f* *p*

blot me, I pray thee, out of thy book which thou hast writ - ten;

I

blot me, I pray thee,

These be thy gods, O Is - ra-el;

These be thy gods, O Is - ra-el;

These be thy gods, O Is - ra-el;

These be thy gods, O Is - ra-el;

*accele -*

*rando* *sino* *al* *Fine.*

out of thy book which thou hast writ - - -

*rando* *sino* *al* *Fine.*

*crescendo*

K

ten;

These be thy gods which brought thee out, which brought thee out of the

These be thy gods which brought thee out, which brought thee out of the

These be thy gods which brought thee out, which brought thee out of the

These be thy gods which brought thee out, which brought thee out of the

8.....

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "ten; These be thy gods which brought thee out, which brought thee out of the". The piano part features a rhythmic accompaniment with chords and moving lines.

land of E - - gypt;

land of E - - gypt;

land of E - - gypt;

land of E - - gypt;

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal staves are arranged in a four-part setting. The piano accompaniment continues with the same rhythmic accompaniment. The lyrics are: "land of E - - gypt;". The piano part features a rhythmic accompaniment with chords and moving lines.

blot me out, I pray  
these be thy  
these be thy  
these be thy  
these be thy  
these be thy

*p* *cresc.* *f*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'blot me out, I pray' and 'these be thy'. The piano accompaniment begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano part features a complex texture with many beamed notes in the right hand and a more rhythmic bass line.

thee.  
gods, O Is - - - ra - - - el.  
gods, O Is - - - ra - - - el.  
gods, O Is - - - ra - - - el.  
gods, O Is - - - ra - - - el.

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts sing 'thee.' followed by 'gods, O Is - - - ra - - - el.' with a long melisma. The piano accompaniment continues with a complex texture of beamed notes in the right hand and a rhythmic bass line.

# Part II.

## VII.

Moderato. ♩=104.

Musical score for Moderato section, measures 1-8. The piece is in 3/4 time with a tempo of 104 beats per minute. The key signature has one flat. The music begins with a forte (f) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

Allegro molto. ♩=152.

Musical score for Allegro molto section, measures 9-16. The tempo increases to 152 beats per minute. The music starts with a piano (p) dynamic and is marked *sempre staccato*. The right hand has a rhythmic melody, and the left hand has a bass line with some chords. A *cresc.* (crescendo) marking is present towards the end of the section.

Musical score for Moderato section, measures 17-24. The tempo returns to Moderato. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with some chords. The dynamic is marked *f* (forte).

A Allegro molto.

Musical score for A Allegro molto section, measures 25-32. The tempo is marked *A Allegro molto*. The music starts with a piano (p) dynamic and features a melodic line in the right hand and a bass line in the left hand. The dynamic increases to *f* (forte) towards the end of the section.

Musical score for A Allegro molto section, measures 33-40. The music continues with a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *f* (forte).

Musical score for A Allegro molto section, measures 41-48. The music concludes with a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *p* (piano).

*crescendo*

*f*

*p* *sf* *f* *f*

*p*

*cresc.* *f*

*sf* *f* *sf*

TENOR SOLO.

And the men that held Jesus mocked him

*p*

and smote him.

*Poco più lento.*  
ALTO SOLO

Christ al- so suf- fered for us, lea- ving us an ex-

am - - - ple, that ye should fol- low his steps; Christ

*Tempo I.*

al- so suf- fered, suf- fered for us.



**D** TENOR SOLO.

And when they had blind-folded him, they

struck him on the face, and asked him, saying, —

**E** *f* CHORUS

Pro - phe - sy, pro - phe - sy, who — is it that  
 Pro - phe - sy, pro - phe - sy, who — is it that  
 Pro - phe - sy, pro - phe - sy, who — is it that  
 Pro - phe - sy, pro - phe - sy, who — is it that

smote thee? Pro-phet-sy, pro-phet-sy, who is it that smote thee?

smote thee? Pro-phet-sy, pro-phet-sy, who is it that smote thee?

smote thee? Pro-phet-sy, pro-phet-sy, who is it that smote thee?

smote thee? Pro-phet-sy, pro-phet-sy, who is it that smote thee?

Pro - phe - sy, pro - phe - sy, say, who

Pro - phe - sy, pro - phe - sy, say, who

Pro - phe - sy, pro - phe - sy, say, who

Pro - phe - sy, pro - phe - sy, say, who

is it that smote thee?

is it that smote thee?

is it that smote thee?

is it that smote thee?

## ALTO SOLO.

Who did no sin, nei - ther was

guile nei -

ther was guile found in his mouth:

**F** CHORUS.

**f** Pro - phe - sy, pro - phe - sy, say, who is it that

**f** Pro - phe - sy, pro - phe - sy, say, who is it that

**f** Pro - phe - sy, pro - phe - sy, say, who is it that

**f** Pro - phe - sy, pro - phe - sy, say, who is it that

who did no sin, nei - ther was  
 smote thee?  
 smote thee?  
 smote thee?  
 smote thee?

*p*

guile found in his mouth.  
 Pro - phe - sy, pro - phe - sy, say, who is it that smote thee?  
 Pro - phe - sy, pro - phe - sy, say, who is it that smote thee?  
 Pro - phe - sy, pro - phe - sy, say, who is it that smote thee?  
 Pro - phe - sy, pro - phe - sy, say, who is it that smote thee?

*p*

TENOR SOLO.

And ma - ny o - ther things blas - phemous - ly spake they a -

*f*

G

gainst him, ma - ny o - ther things spake they a -

gainst him.

**CHORUS. SOPRANI. *f***

**ALTI. *f***

Who is he that smote thee?

Who is he that smote thee?

**ALTO SOLO.**  
*poco piu lento*

Who, when he was re - vi - led, re - vi - led not a -



vi - led re - vi - led not a - gain. —  
 who is he that smote thee?  
 who is he that smote thee?  
 who is he that smote thee?  
 who is he that smote thee?

## VIII.

Moderato. ♩ = 84.

1<sup>st</sup> & 2<sup>d</sup> SOPRANI SOLI.

He is brought as a lamb to the slaughter,  
 He is brought as a lamb to the slaughter,

and as a sheep be - fore her  
 and as a sheep be - fore her

dumb, so he  
shearers is dumb, so he o - peneth not his mouth.

shearers is dumb, so he o - peneth not his mouth.

**A**  
He is brought as a lamb to the slaughter,

He is brought as a lamb to the slaughter,

and as a sheep be -

and as a sheep be -

fore her shear - ers is dumb, so he o - peneth not his

fore her shear - ers is dumb, so he o - peneth not his

*pp*



mouth.

mouth.

**B** *Piu animato.* ♩ = 112.  
1<sup>st</sup> & 2<sup>d</sup> TENOR SOLI.

*f* *p*

Ye de - ni - ed the Ho - ly One, the Ho - ly

*f* *p*

Ye de - ni - ed the Ho - ly One, the Ho - ly

*f* *p*

One and the Just, and de - si - red a mur - de - rer

*f* *p*

One and the Just, and de - si - red a mur - de - rer

*f* *p*

to be grant - ed un - to you; and kil - led the Prince of life;

*f* *p*

to be grant - ed un - to you; and kil - led the Prince of life;

Tempo I.

SOPRANI.

He is brought as a lamb to the slaugh-ter,

ALTO.

He is brought as a lamb to the slaugh-ter,

Tempo I.

*p*

**C**

*f* TENORI.

Ye de - ni - ed the Ho - ly One, the Ho - ly

*f* BASS.

Ye de - ni - ed the Ho - ly One, the Ho - ly

*f*

*p*

SOPRANI.

and as a sheep be - fore her shearers is

ALTO.

and as a sheep be - fore her shearers is

One and the Just,

One and the Just,

*p*

dumb, so he  
 dumb, so he o - pen - eth not his mouth.  
 dumb, so he o - pen - eth not his mouth.

*pp*

**D**  
 He is  
 He is  
 And de - si - red a mur - de - rer to be grant - ed un - to you; and  
 And de - si - red a mur - de - rer to be grant - ed un - to you; and

*f*

brought as a lamb to the slaughter, whom God hath rai - sed  
 brought as a lamb to the slaughter, whom God hath rai - sed  
 kil - led the Prince of life, whom God hath rai - sed  
 kil - led the Prince of life, whom God hath rai - sed

from the dead, whom God hath raised from the

from the dead, whom God hath raised from the

from the dead, whom God hath raised from the

from the dead, whom God hath raised from the

dead; He is brought as a lamb to the slaughter.

dead; He is brought as a lamb to the slaughter.

dead; whom God hath raised from the dead.

dead; whom God hath raised from the dead.

*poco stringendo*

*Piu animato*

8

*attaca*

# IX.

Andante maestoso. ♩ = 66.

SOPRANO SOLO.

Who is this that cometh,

who is this that cometh from E-dom,

with dyed garments, with dyed garments from

Boz-rah? this that is glorious in his ap-

pa-rel,

A

Detailed description: This is a musical score for a soprano solo. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The tempo is 'Andante maestoso' with a quarter note equal to 66 beats per minute. The lyrics are: 'Who is this that cometh, who is this that cometh from E-dom, with dyed garments, with dyed garments from Boz-rah? this that is glorious in his ap-pa-rel,'. There are dynamic markings 'f' and 'ff' in the piano part. A section marked 'A' begins in the fifth system. The piano accompaniment features complex rhythmic patterns and arpeggiated figures.

travel-ling in the greatness of his strength? Who is this that

co - meth, who is this that cometh from E - dom, with dyed garments from

Boz - rah? this that is glo - ri - ous

in his ap - - pa - rel, tra - v'ling in — the

great - ness, the great-ness, the great - ness of his

B

strength?  
*f* CHORUS.  
 I that speak in right - eousness, migh - ty, mighty to  
 I that speak in right - eousness, migh - ty, mighty to  
 I that speak in right - eousness, migh - ty, mighty to  
 I that speak in right - eousness, migh - ty, to

save; I that speak in righ - teousness,  
 save; I that speak in righ - teousness,  
 save; I that speak in righ - teousness,  
 save; I that speak in righ - teousness,

migh - ty to save; I that speak in  
 migh - ty to save; I that speak in  
 migh - ty to save; I that speak in  
 migh - ty to save; I that speak in



righteousness, mighty, mighty to save,

righteousness, mighty, mighty to save,

righteousness, mighty, mighty to save,

righteousness, mighty to save,

8

.mighty to save.

mighty to save.

mighty to save.

mighty to save.

8: *loco*

For the day of

For the day of ven - geance is

For the day of vengeance is in mine heart,

For the day of

vengeance is in mine heart. — for the day of

## SOPRANO SOLO.

Who is this that cometh from E - dom with dy - - ed garments from Bozrah?  
 in mine heart, is in mine heart, and the  
 is in, is in mine heart, and the  
 ven - geance is in, is in mine heart, and the  
 ven - - - geance is in mine heart, and the

Who is this, Who is this that  
 year of my re - dee - med, of my redeemed is come,  
 year of my re - dee - med, the year is come,  
 year of my re - dee - med, of my redeemed is come,  
 year of my re - dee - med, the year is come,

cometh with dy - edgarments from Boz-rah?

and the

and the

and the

and the

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The next four staves are vocal lines for other voices, each with the lyrics "and the". The bottom two staves are piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. Dynamics include a piano (*p*) marking.

Who is this that cometh from

year of my re - deem'd is come;

year, the year is come;

year of my re - deem'd is come;

year, the year is come;

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The next four staves are vocal lines for other voices, each with the lyrics "year of my re - deem'd is come;" or "year, the year is come;". The bottom two staves are piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4.

E - dom,

*cresc.* I \_\_\_\_\_ that speak in righ - teous - ness,

*cresc.* I \_\_\_\_\_ that speak,

*cresc.* I \_\_\_\_\_ that speak in righ - teous - ness,

*cresc.* I \_\_\_\_\_ that speak,

The first system of the musical score features five staves. The top staff is a vocal line with the lyrics "E - dom,". The second and third staves are vocal lines with lyrics "I \_\_\_\_\_ that speak in righ - teous - ness," and "I \_\_\_\_\_ that speak," respectively. The fourth and fifth staves are vocal lines with lyrics "I \_\_\_\_\_ that speak in righ - teous - ness," and "I \_\_\_\_\_ that speak," respectively. The piano accompaniment is shown in the bottom two staves, with a *cresc.* marking above the right hand.

glo - - ri - ous in his ap - pa - rel, tra - v'ling in the

migh - - ty to

migh - - ty to

migh - - ty to

migh - - ty to

The second system of the musical score features five staves. The top staff is a vocal line with the lyrics "glo - - ri - ous in his ap - pa - rel, tra - v'ling in the". The second, third, and fourth staves are vocal lines with lyrics "migh - - ty to", "migh - - ty to", and "migh - - ty to" respectively. The fifth staff is a vocal line with lyrics "migh - - ty to". The piano accompaniment is shown in the bottom two staves.

great - ness of his strength,

save, I that speak in righteousness,

save, I that speak in righteousness,

save, I that speak in righteousness,

save, I that speak in righteousness,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is D major (two sharps) and the time signature is 4/4. A 'D' time signature is placed above the first vocal staff. The lyrics are: 'great - ness of his strength, save, I that speak in righteousness, save, I that speak in righteousness, save, I that speak in righteousness, save, I that speak in righteousness,'.

in the great - ness of his strength;

migh - ty, mighty to save, I that speak, that speak in righteousness,

migh - ty, mighty to save, I that speak in righ - teous - ness,

migh - ty, mighty to save, I that speak in righ - teous - ness,

migh - ty, mighty to save I that speak in righ - teous - ness,

The second system of the musical score continues the vocal and piano parts. It features the same four-part vocal setting and piano accompaniment. The lyrics are: 'in the great - ness of his strength; migh - ty, mighty to save, I that speak, that speak in righteousness, migh - ty, mighty to save, I that speak in righ - teous - ness, migh - ty, mighty to save, I that speak in righ - teous - ness, migh - ty, mighty to save I that speak in righ - teous - ness,'.

migh - ty to save,

migh - ty to save,

migh - ty to save, for the day of vengeance is in mine

migh - ty to save, for the day of vengeance is in mine

The first system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. Dynamics include *f* (forte) in the fourth and fifth staves.

in the great - - - ness

and the year of my re - - - dee - - - med is come,

and the year of

heart, \_\_\_\_\_

heart, \_\_\_\_\_

and the year of my re - - -

and the

The second system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. Dynamics include *p* (piano) in the second, third, fourth, and fifth staves.

of his strength,

and the year, the year of my re - deem'd is

my re-deem'd is come, and the year, and the

year of my re - dee - med, the year of my re -

dee med is come, is come the

year of my re - dee - med, the year of my re -

*cres - cen*

come, the year of my re - dee - med is

year of my re - dee - med, the year of my re - dee - med is

year of my re - dee - med is come, is come,

dee - med is come, the year is come,

*do*

*do*

*do*

*do*

come is come, and the year of my re-  
 come the year, the year is come, and the year of my re-  
 for the day of vengeance is in mine heart, and the year of my re-  
 for the day of vengeance is in mine heart, and the year of my re-

SOPRANO SOLO.

Who is this that cometh from Edom,  
 deem'd is come, and the  
 deem'd is come, and the  
 deem'd is come, for the day of ven- geance  
 deem'd is come, for the day of ven- geance



this that is glo - rious, glo - rious in his ap - pa -  
 year, — the — year — of my re - deem'd is  
 year, — the — year — of my re - deem'd is  
 is in mine heart, and — the year of my re-deem'd is  
 is in mine heart, and — the year of my re-deem'd is

E

rel? Who is this? that is  
 come. I — that speak,  
 come. I — that speak,  
 come. I — that speak,  
 come. I — that speak,

glo - ri - ous?  
 migh - ty to save.  
 migh - ty to save.  
 migh - ty to save.  
 migh - ty to save.

X.

Andante ♩ = 76.

TENOR SOLO.

And suddenly there came a  
 sound from heavn as of a rushing mighty wind. And there appeared un-to

them cloven tongues like as of fire and it sat upon each of them.

*cresc.*

And they were all filled with the Ho - ly Ghost

*f* *dim.*

*p* *pp*

**CHORUS.**  
Allegro ♩ = 112.

And it shall come to pass in the last days, saith God; it shall come to

And it shall come to pass in the last days, saith God;

And it shall come to pass in the last days, saith God;

And it shall come to pass in the last days, saith God;

*f*

pass in the last days, saith God; and it shall come to pass it shall come to  
it shall come to  
and it shall come to

pass in the last days, saith God, I will  
pass in the last days, saith God, I will  
pass in the last days, saith God, I will  
it shall come to pass in the last days, saith God, I will

A

pour out of my Spi - rit, of my  
pour out of my Spi - rit, of my  
pour out of my Spi - rit, of my  
pour out of my Spi - rit, of my

Spi - rit up - on all flesh. And who - - so e - - ver shall

Spi - rit up - on all flesh. And who - - so e - - ver shall

Spi - rit up - on all flesh. And who - - so e - - ver shall

Spi - rit up - on all flesh. And who - - so e - - ver shall

call on the name of the Lord shall be sa - -

call on the name of the Lord shall be sa - -

call on the name of the Lord shall be sa - -

call on the name of the Lord shall be sa - -

**B**

ved; I will pour out of my Spi - rit, and

ved; I will pour out of my Spi - rit, and

ved; I will pour out of my Spi - rit, and

ved; I will pour out of my Spi - rit, and

who - - so e - ver shall call on the name of the Lord

who - - so e - ver shall call on the name of the

who - - so e - ver shall call on the name of the

who - - so e - ver shall call on the name of the

8

shall be sa - - - - - ved.

Lord shall be sa - - - - - ved.

Lord shall be sa - - - - - ved.

Lord shall be sa - - - - - ved.

8 *loco*

And it shall come to pass in the last days, saith God, in the last

And it shall come to

And it shall come to pass in the last days, saith

days, and it shall come,  
 And it shall come to pass in the last days, saith God,  
 pass in the last days, saith God, it shall come to pass,  
 God, in the last days shall come to pass, shall come to

and it shall come to pass in the last days, saith God, I will  
 it shall come shall come to pass in the last days, saith God, I will  
 it shall come, to pass in the last days, saith God, I will  
 pass, it shall come to pass in the last days, saith God;

pour out of my Spi - rit, of my Spi - - rit up -  
 pour out of my Spi - rit, of my Spi - - rit up -  
 pour out of my Spi - rit, of my Spi - - rit up -

on all flesh. And who - - so - e - ver shall call on the

on all flesh. And who - - so - e - ver shall call on the

on all flesh. And who - - so - e - ver shall call on the

And who - - so - e - ver shall call on the

name of the Lord shall be sa - -

name of the Lord shall be sa - -

name of the Lord shall be sa - -

name of the Lord shall be sa - -

*ff* ved. I will pour out of my Spi-rit, and who - so - e - ver shall

*ff* ved. I will pour out of my Spi-rit, and who - so - e - ver shall

*ff* ved. I will pour out of my Spi-rit, and who - so - e - ver shall

*ff* ved. I will pour ou of my Spi-rit, and who - so - e - ver shall



call on the name of the Lord shall be sa - - - - ved;

call on the name of the Lord shall be sa - - - - ved;

call on the name of the Lord shall be sa - - - - ved;

call on the name of the Lord shall be sa - - - - ved;

**F**

who so - ev - er shall call on the name of the Lord shall be sa - ved;

who so - ev - er shall call on the name of the Lord shall be sa - ved;

who so - ev - er shall call on the name of the Lord shall be sa - ved;

who so - ev - er shall call on the name of the Lord shall be sa - ved;

who - so - ev - er shall call on the name, call on the name of the Lord, who - so - ev - er shall

who - so - ev - er shall call on the name, call on the name of the Lord, who - so - ev - er shall

who - so - ev - er shall call on the name, call on the name of the Lord, who - so - ev - er shall

who - so - ev - er shall call on the name, call on the name of the Lord, who - so - ev - er shall

call on the name of the Lord shall be sa - - - ved.

call on the name of the Lord shall be sa - - - ved.

call on the name of the Lord shall be sa - - - ved.

call on the name of the Lord shall be sa - - - ved.

# XI.

Non troppo lento. ♩=92.

SOP. II. *dolce*

To him that o-ver-co-meth will I give to eat of the

SOP. I.

He that o-ver-cometh shall not be hurt of the tree, to eat of the tree of life, which is in the Pa-radise of

S.I. *A*  
se-cond death, shall not be hurt He that o-ver-cometh

S.II.  
God. To him that o-ver-cometh

T.I. *TENOR I.*  
To him that o-ver-cometh will I

*cresc.*

S.I. shall not be hurt of the se-cond death,

S.II. will I give to eat of the tree of life,

T.I. give to eat of the hid-den man-na, and will give him a white stone, and in the

S.I. he shall not be hurt, shall not be

S.II. which is in, is in the midst of the

T.I. stone a newname written, which no man know-eth sa- - - ving

*p*

B

S.I. hurt of the se - - cond death.

S.II Pa - - ra - dise of God.

T.I he that re - cei - - veth it. To him that o - ver - co - - meth

B.I. BASSO I.  
He that o - ver - co - meth and kee - - peth my

Animato.

S.I. He that o - ver -

S.II To him that o - ver - co - meth

T.I will I give, give to eat of the

B.I. works un - to the end, to him will I give pow - - er,

C *agitato.*

S.I. co - meth shall not be hurt, shall not be

S.II will I give to eat of the tree of life

T.I. hid - - den man - na and will

B.I. will I give pow - er o - ver the nations, and he shall

S.I. hurt of the se - - cond death; He that o - ver -

S.II. of the tree of life,

T.I. give him a white stone, and in the stone a

B.I. rule them with a rod of i - ron; as the vessels of a potter shall they be

S.I. co - meth shall not be hurt of the se - - - - cond

S.II. the tree of life

T.I. new name written, which no man know - - - -

B.I. bro - ken to shivers, ev'n as I re - - cei - ved of my

*D dolce.*

S.I. death, shall not be hurt of the se - - - - cond

S.II. which is in the Pa - ra - dise of

T.I. eth sa - - - - ving he that re - - cei - - - - veth

B.I. Fa - ther, and I will give him the mor - - - - ning

**E**

S.I. death. He that o - ver - co - meth shall not be hurt

S.II. God. To him that o - ver - co - - meth will I

T.I. it. To him that o - ver -

B.I. star. He that o - - ver - co - - meth to

BASS II.  
He that o - ver - cometh, the same shall be clothed in white rai - ment; and

S.I. shall not be hurt of the se - - cond death, not be

S.II. give to eat, to eat of the tree of life, which is in the

T.I. co-meth will I give to eat of the hid - - den manna, and will

B.I. him will I give pow - er and

B.II. I will not blot out his name out of the book of life, but I will con -

S.I. hurt, shall not be hurt of the se - - - cond

S.II. Pa - radise, the Pa - ra - dise of God, the Pa - - - ra - dise of

T.I. give him a white stone, — give — him a white

B.I. I will give, will give him, will give him the mor - - ning

B.II. fess his name be - fore my Fa - ther and be - fore his an - - gels:

S.I. death. He that o - - - ver - cometh shall

S.II. God. To him that o - - ver -

A. ALTO. *dolce.* Him that o - ver - cometh will I make a pil - lar in the temple of my God, and

T.I. stone, a white — stone, — and in the - stone

B.I. star, will give to him the mor - ning star. He that

B.II. He that o - ver - co - meth, the same shall be clothed in white raiment,

**G**

S.I. not be hurt of the se - cond death.

S.II. co - - - - - meth

A. he shall go no more out; and I will write up - on - him the name of my God, and the

T.I. a new name written, which no man knoweth save

B.I. o - - - ver - co - meth and kee - peth my works un - to the

B.II. in white rai - - - - - ment, shall be

**H**

S.I. He that o - ver - co - meth,

S.II. To him that o - ver - co - meth

A. name of the ci - ty of my God, which is new Je - ru - sa - lem,

T.I. he that re - - cei - veth it: To him that o - ver -

B.I. end, to him will I give the mor - - ning star.

B.II. clothed in white rai - - - - - ment;



S.I. he that o - - ver - co-meth

S.II. that o-ver - co-meth, to him that o - ver - co-meth

A. which co-meth down out of heavn from my God:

T.I. co - - - - meth will I give \_\_\_\_\_ to eat of the

B.I. He that o - ver - co-meth and kee - - - - peth my

B.II. He that o - ver - co-meth, the same shall be clo-thed in white raiment,

*cresc.*

S.I. shall not be hurt, — he shall not be

S.II. will I — give to eat of the tree of

A. and I will write up-on him my new

T.I. hid - - den man - na, and I will give to him a white

B.I. works, — I will give him the mor-ning

B.II. he shall be clo - thed in white rai - ment, and I · will con - fess his

*f*

*I*  
 S.I. hurt, He that o-ver-cometh shall not be hurt of the second death;  
 S.II. life, To him that o-ver-cometh will I give to eat of the tree of life;  
 A. name; Him that o-ver-cometh will I make a pillar in the temple  
 T.I. stone, To him that o-ver-cometh will I give a white stone,  
 T.II. *f* TENOR II. To him that o-ver-cometh will I grant to sit with me in— my  
 B.I. star, He that o-ver-cometh and keepeth my works to him  
 B.II. name; He that o-ver-cometh, the same shall be cloth'd in white raiment

S.I. — — — — —  
 S.II. — — — — —  
 A. *p* of my God;  
 T.I. *p* will I give;  
 T.II. throne, ev'n as I al - - so o - - ver - came, and am set down with my  
 B.I. *p* will I give  
 B.II. *p* shall be cloth'd,

K

S.I. He that o-ver-co - - - meth

S.II. To him that o-ver-co - - - meth will I give,

A. Him that o-ver-co - - - meth will I make a

T.I. To him that o-ver-co - - - meth will I give a

T.II. Fa - ther in his throne; To him that o-ver-cometh will I grant to

B.I. He that o-ver-co - - - meth un-to him will

B.II. He that o-ver-co - - - meth, I will con -

L *cresc.*

S.I. shall not be hurt, he that o-ver-co - - - meth shall

S.II. give to eat, give to eat of the tree, the

A. pil - - lar, and I will write up - on him my

T.I. white stone, will I give a white stone a

T.II. sit with me, to sit with me

B.I. I give pow'r, and I will give him the

B.II. fess his name, I will con-fess his name be-fore my

S.I. not be hurt; He that o-ver - co - meth

S.II. tree of life; To him that o-ver - co - meth

A. new name; On him that o-ver - co - meth

T.I. white stone; To him that o-ver - cometh

T.II. in my throne; To him that o-ver - cometh

B.I. mor - - - ning star; To him that o-ver - cometh

B.II. Fa - - - ther; He that o-ver - co - meth

S.I. shall not be hurt of the se - - - cond death.

S.II. will I give to eat of the tree of life.

A. will I write my new name.

T.I. will I give a white stone.

T.II. will I grant to sit with me in my throne.

B.I. will I give the mor - - - ning star.

B.II. shall be cloth'd in white rai - - - ment.

# XII.

Allegro. ♩ = 120.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, starting on G4 and ending on D4. The left hand plays a series of chords, starting with a G major triad and moving through various chords, including a G major triad with a sharp sign above it, and ending with a G major triad. The dynamics range from *f* to *sf*.

## CHORUS.

The first chorus features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "What are these which are ar - rayed in white". The piano accompaniment consists of two staves. The right hand plays a series of chords, starting with a G major triad and moving through various chords, including a G major triad with a sharp sign above it, and ending with a G major triad. The left hand plays a series of chords, starting with a G major triad and moving through various chords, including a G major triad with a sharp sign above it, and ending with a G major triad. The dynamics range from *f* to *sf*.

The second chorus features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "robes? and whence came they? These are". The piano accompaniment consists of two staves. The right hand plays a series of chords, starting with a G major triad and moving through various chords, including a G major triad with a sharp sign above it, and ending with a G major triad. The left hand plays a series of chords, starting with a G major triad and moving through various chords, including a G major triad with a sharp sign above it, and ending with a G major triad. The dynamics range from *f* to *sf*.

they which came out of great tri - bu -

they which came out of great tri - bu -

they which came out of great tri - bu -

they which came out of great tri - bu -

la - - - tion, and have wash'd their robes, and made them

la - - - tion, and have wash'd their robes, and made them

la - - - tion, and have wash'd their robes, and made them

la - - - tion, and have wash'd their robes, and made them

white, made them white in the blood of the

white, made them white in the blood of the

white, made them white in the blood of the

white, made them white in the blood of the

Lamb; these are they which came out of great tribu - la - tion,

Lamb; these are they which came out of

Lamb; these are they which

Lamb;

**B**

and have wash'd their robes, and made them

great tri - bu - la - tion, and have wash'd their robes, and made them

came out of great tribu - la - tion, and have wash'd their robes, and made them

and have wash'd their robes, and made them

*dim.*

white in the blood of the Lamb.

*dim.*

white in the blood of the Lamb.

*dim.*

white in the blood of the Lamb.

*dim.*

white in the blood of the Lamb.

*dim.*

*p*

*dim.*

TENOR SOLO.

There-fore are they be - - - fore the throne of God,

*pp* There-fore are

*pp* There-fore are

*pp* There-fore are

*pp* There-fore are

*pp* There-fore are

and serve him day and night in his tem - - -

they be - fore the throne of God;

they be - fore the throne of God;

they be - fore the throne of God;

they be - fore the throne of God;

ple: and he that sit - teth on the throne shall

*p sempre*



dwel a - - mong them.

**C CHORUS.**

*p* They shall hunger no more, neither thirst a-ny more;

*p* They shall hunger no more, neither thirst a-ny more;

*p* They shall hunger no more, neither thirst a-ny more; nei - ther shall the

*p* They shall hunger no more, neither thirst a-ny more;

nei - ther shall the sun light on them, nor a - ny heat.

nor a - ny heat.

sun light on them, nor a - ny heat.

nor a - ny heat.

**D SOLI**

For the Lamb which is in the midst of the throne

For the Lamb which is in the midst of the throne

For the Lamb which is in the midst of the throne

For the Lamb which is in the midst of the throne

*p*

shall feed them, and shall lead them

shall feed them, and shall lead them

shall feed them, and shall lead them

shall feed them, and shall lead them

un - to li - ving foun - - - tains of wa - - -

un - to li - ving foun - - - tains of wa - - -

un - to li - ving foun - - - tains of wa - - -

un - to li - ving foun - - - tains of wa - - -

**E**

ters: And God shall wipe a - - way all tears from their

ters:

ters:

ters:

*pp*

eyes, shall wipe a - way all

*pp* **CHORUS.**

God shall wipe a - - way all tears from their eyes.

*pp*

God shall wipe a - - way all tears from their eyes.

*pp*

God shall wipe a - - way all tears from their eyes.

*pp*

God shall wipe a - - way all tears from their eyes.

**F**

tears, — all tears from their eyes, God shall wipe a - -

way all tears, all tears from their eyes.

*CHORUS.*

*p* God shall wipe a - - way all tears, all tears from their  
*p* God shall wipe a - - way all tears, all tears from their  
*p* God shall wipe a - - way all tears, all tears from their  
*p* God shall wipe a - - way all tears, all tears from their

*Gf*  
 eyes. A - - men A - - men  
*f*  
 eyes. A - - men A - - men  
*f*  
 eyes. A - - men A - - men  
*f*  
 eyes. A - - men A - - men

*cresc.* *f*



A - - - men A - - men A - - - men A -

A - - - men A - - men A - - -

A - - - - men A - - men

A - - - - men A - - men

A - - - - men A - - men



- - - men A - - - men

- - - men A - - - men

A - - - - men A - - - men A - - - men

A - - - - men A - - - - men A - - - men

A - - - - men A - - - - men A - - - men



A - - - men A - - - men A - - - men A - - - - men

A - - - men A - - - - men A - - - - men

A - - - men A - - - - men

A - - - - men A - - - - - men

A - - - - men A - - - - - men

A - - - men A - - -  
A - - - men A - - -  
A - - - men A - - - men  
A - - - men A - - - men A - - - men A - - - men

8

I  
- - - men A - - - men A - - - men A - - - men  
- - - men A - - - men A - - - men A - - - men  
A - - - - - men A - - - - - men  
- - - men A - - - - - men A - - - - - men

8

A - - - men A - - - men A - - - men A - - - men A - - -  
A - - - men A - - - men A - - - men A - - - men A - - -  
A - - - men A - - - men A - - - men A - - - men A - - -  
A - - - men A - - - men A - - - men A - - - men A - - -

men A - - - men A - - - - - men

men A - - - men A - - - - - men

men A - - - - - men A - - - - - men

men A - - - - - men A - - - - - men

**K**  
A - men A - - - - - men A - - - - - men A - - - - - men

A - men A - - - - - men A - - - - - men A - - - - - men

A - men A - - - - - men A - - - - - men A - - - - - men

A - - - - - men A - - - - - men A - - - - - men

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

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

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

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