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THE

PRODIGAL SON.

BY
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ORGANIST & CHOIRMASTER.

ARTHUR S. SULLIVAN.

BOSTON & NEW-YORK:

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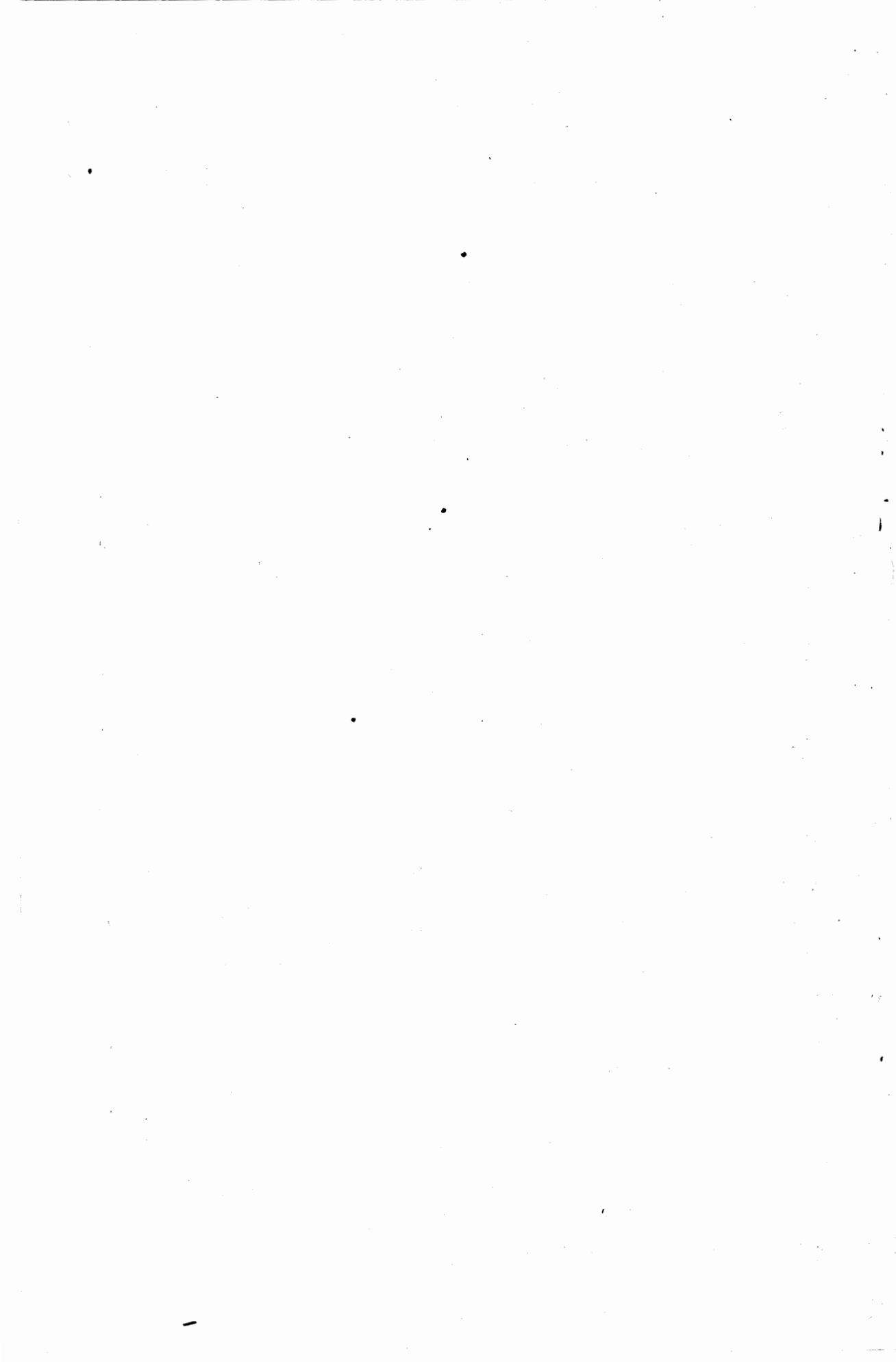
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THE

PRODIGAL SON,

AN

ORATORIO.

The Words Selected Entirely from

THE HOLY SCRIPTURES.

THE MUSIC COMPOSED BY

ARTHUR S. SULLIVAN.

BOSTON:

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P R E F A C E .

It is a remarkable fact that the Parable of the Prodigal Son should never before have been chosen as the text of a sacred musical composition. The story is so natural and pathetic, and forms so complete a whole; its lesson is so thoroughly Christian; the characters, though few, are so perfectly contrasted, and the opportunity for the employment of "local color" is so obvious, that it is indeed astonishing to find the subject so long overlooked.

The only drawback is the shortness of the narrative, and the consequent necessity for filling it out with material drawn from elsewhere.

In the present case this has been done as sparingly as possible, and entirely from the Scriptures. In so doing the Prodigal himself has been conceived, not as of a naturally brutish and depraved disposition—a view taken by many commentators with apparently little knowledge of human nature, and no recollection of their own youthful impulses; but rather as a buoyant, restless youth, tired of the monotony of home, and anxious to see what lay beyond the narrow confines of his father's farm, going forth in the confidence of his own simplicity and ardor, and led gradually away into follies and sins which, at the outset, would have been as distasteful as they were strange to him.

The episode, with which the parable concludes, has no dramatic connection with the former and principal portion, and has therefore, not been treated.

ARTHUR S. SULLIVAN.

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THE PRODIGAL SON.

INTRODUCTION.

No. 1.

(♩ = 132.)

*Andante
tranquillo.*

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 'Andante tranquillo' and a metronome marking of 132 quarter notes per minute. The score is divided into six systems, each with a grand staff (treble and bass clefs). The first system includes dynamic markings: *p* (piano), *f* (forte), *p* (piano), and *p* (piano). The music features a variety of textures, including block chords, arpeggiated figures, and melodic lines with slurs and ties. The overall mood is calm and reflective.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the left hand.

Second system of the piano score. The right hand continues with a flowing melodic line, and the left hand maintains a steady accompaniment. The dynamics remain consistent with the previous system.

Third system of the piano score. The right hand has a more active melodic line with some grace notes. The left hand accompaniment is consistent. A dynamic marking of *Dim.* (diminuendo) is placed in the right hand.

Fourth system of the piano score. The right hand features a melodic line with some rests. The left hand accompaniment is consistent. A dynamic marking of *pp* (pianissimo) is placed in the left hand.

Fifth system of the piano score. The right hand has a melodic line with some grace notes. The left hand accompaniment is consistent. Dynamic markings of *Cres.* (crescendo) in the left hand and *f* (forte) in the right hand are present.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes. A 'Cres.' (Crescendo) marking is placed between the two staves towards the right side of the system.

The second system of music consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff provides a steady accompaniment. A 'ff' (fortissimo) dynamic marking is placed between the two staves towards the right side of the system.

The third system of music consists of two staves. The upper staff features a melodic line with some slurs. The lower staff continues the accompaniment. A 'Dim.' (diminuendo) dynamic marking is placed between the two staves towards the right side of the system.

The fourth system of music consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a more active accompaniment with eighth notes. A 'p' (piano) dynamic marking is placed between the two staves towards the right side of the system.

The fifth system of music consists of two staves. The upper staff has a melodic line with some slurs. The lower staff has a harmonic accompaniment. A 'Dim.' (diminuendo) dynamic marking is placed between the two staves towards the right side of the system.

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a piano (*pp*) dynamic marking. The right hand contains complex chords and melodic lines, while the left hand provides a steady bass accompaniment.

Second system of musical notation, continuing the piece. The right hand features more intricate chordal textures and melodic passages, with some notes beamed together. The left hand continues with a consistent rhythmic pattern.

Ped. *

Third system of musical notation. The right hand has a more active melodic line. A *Ped.* (pedal) marking is present in the right hand, and an asterisk (*) is placed at the end of the system.

Sempre. pp

Fourth system of musical notation. The right hand consists of sustained chords. A *Sempre. pp* (Sempresempre piano) marking is present in the left hand.

Ped. Rall. *

Fifth system of musical notation. The right hand features a melodic line with some grace notes. A *Ped.* marking is in the left hand, and a *Rall.* (Ritardando) marking is in the right hand. An asterisk (*) is at the end of the system.

No. 2. CHORUS.—“THERE IS JOY IN THE PRESENCE OF THE ANGELS OF GOD.”

Allegro Moderato e tranquillo. (♩ = 100.)

SOPRANO

mf There is joy in the pres - ence of the

p

Ped. * *Ped.* * *Ped.* * *Ped. Sempre.*

an - gels of God o - ver one sin - ner that re - pent - -

Ped. * *Ped.* * *Ped.* * *Ped. Sempre.*

pp eth, There is joy in the pres - ence of the an - gels of

pp There is joy in the presence of the an - gels of God o - ver

pp There is joy in the pres - ence of the an - gels of

pp *Ped.* * *Ped.* * *Ped.* * *Ped. Sempre.*

A

God o - ver one sin - ner that re - pent - eth, There is
 one sin - ner that re - pent - eth, There is joy
 God o - ver one sin - ner that re - pent - eth, There is

joy in the pres - ence of God, There is joy in the
 in the pres - ence of God, There is joy in the
 joy in the pres - ence of God, There is joy in the

cres.

f *Dim.*

pres-ence of the an - gels of God o - ver one sin - ner that re -

f *Dim.*

pres-ence of the an - gels of God o - ver one sin - ner that re -

Dim.

Dim.

B

pent - eth, There is joy in the presence of the An - gels of

pent - eth, There is joy in the presence of the An - gels of

Ped. *p* ** Ped. * Ped.* ** Ped.*

p *Ped. * Ped. **

God o - ver one sin - ner that re - pent - - eth

God o - ver one sin - ner that re - pent that re - pent - eth.

Ped. * *Dim.*

cres. *sf p* *p*

mf
Like as a fa - ther pi - tieth his own chil - dren,

e - ven so is the Lord merci-ful to them that fear him,

Cres.

ALTO.

mf
Like as a fa - ther pi - tieth his own chil - dren,

Like as a fa - ther pi - tieth his own

e - ven so is the Lord merciful to them that fear him,
chil - dren, e - ven so is the Lord mer - ci - ful to

Cres.

D SOPRANO.

Cres.

Like as a fa - ther pi - tieth his own chil - dren

ALTO.

Cres.

TENOR.

Like as a fa - ther pi - tieth his own

BASS.

Like as a

them that fear..... Him.

Sempres cres.

Cres.

e - ven so is the Lord merci - ful to them that fear

chil - dren.

Cres.

fa - ther pi - tieth his own chil - dren, e - ven so is the

Cres.

e - ven so is the Lord mer - ci -

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

Him. Like as a

Cres.

To them that fear Him, as a

Lord merci - ful to them that fear Him, as a

ful to them that fear Him, Like as a

f

Detailed description: This system contains the first two systems of a musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The first system of music shows a vocal line starting with a rest, followed by the lyrics 'Him. Like as a'. The second system of music shows a vocal line with lyrics 'To them that fear Him, as a' and a piano accompaniment with a 'Cres.' (Crescendo) marking. The third system of music shows a vocal line with lyrics 'Lord merci - ful to them that fear Him, as a' and a piano accompaniment. The fourth system of music shows a vocal line with lyrics 'ful to them that fear Him, Like as a' and a piano accompaniment with a 'f' (forte) marking.

fa - ther pit - ieth his own chil - dren, e - ven so is the

fa - ther pit - ieth his own chil - dren, e - ven

fa - ther pit - tieth his own chil - dren, e - ven

Detailed description: This system contains the second two systems of a musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The first system of music shows a vocal line with lyrics 'fa - ther pit - ieth his own chil - dren, e - ven so is the'. The second system of music shows a vocal line with lyrics 'fa - ther pit - ieth his own chil - dren, e - ven'. The third system of music shows a vocal line with lyrics 'fa - ther pit - tieth his own chil - dren, e - ven' and a piano accompaniment.

Lord mer - ci - ful to them that fear Him, is mer - ci - ful to
 so is the Lord mer - ci - ful to them that fear Him,
 so is the Lord mer - ci - ful..... Like as a
 so is the Lord mer - ci - ful to them that fear

them that fear Him, Like as a fa - ther
 mer - ci - ful to them that fear Him, Like as a fa - ther
 fa - ther pi - tieth His own chil - dren, Like as a fa - ther
 Him, Like as a fa - ther pi - tieth is own

pit - ieth his own chil - dren, e - ven so is the Lord mer -

pit - ieth his own chil - dren, e - ven so is the Lord mer -

chil - dren, e - ven so is the Lord mer - ci - ful to

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics: "pit - ieth his own chil - dren, e - ven so is the Lord mer -". The bottom two staves are piano accompaniment (Right and Left Hand). The piano part features a steady accompaniment with chords and moving lines in both hands.

- ci - ful to them that fear Him, There is joy in the

- ci - ful to them that fear Him, There is joy in the

them that fear Him,..... There is joy in the

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "- ci - ful to them that fear Him, There is joy in the". The bottom two staves are piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and a *Ped.* (pedal) marking. There are also asterisks (*) at the end of the piano part, likely indicating a repeat or a specific performance instruction.

pres - ence of the an - gels of God, o - ver one sin -

pres - ence of the an - gels of God, o - ver one sin -

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a tenor part with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "pres - ence of the an - gels of God, o - ver one sin -".

- ner that re - pent - - eth, o - ver one sin - ner that re -

.... ner that re - pent - - eth, o - ver one sin - ner that re -

The second system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a tenor part with lyrics. The bottom two staves are piano accompaniment. A chord symbol 'G' is placed above the second staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- ner that re - pent - - eth, o - ver one sin - ner that re -" and ".... ner that re - pent - - eth, o - ver one sin - ner that re -".

pent - - eth, *p*

pent - eth, o - ver one sin - ner that re -

pent - - eth,

pent - - eth, *mf* Like as a fa - ther,

p

Cres.

There is joy in the presence of the

pent - - - eth,

cres.

Cres. There is joy in the presence of the an - gels of

pi - tieth his own chil - dren, ev - en so is the Lord merciful to

cres.

H

an - gels of God, *ff* They shall

God over one sin - ner that re - pent - eth, *ff* They shall

them, mer - ci - ful to them that fear Him, *ff* They shall

Cres.

Dim.

hun - ger no more, nei - ther thirst a - ny more, they shall

Dim.

hun - ger no more, nei - ther thirst a - ny more, they shall

Dim. *p*

hunger no more, neither thirst And

hunger no more, neither thirst And

J

p

pp

p

God shall wipe away all tears, from their eyes.....

God shall wipe away all tears, God shall

God shall wipe away all tears *pp* And God shall

pp

Ped.

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

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

wipe a - way all tears from their eyes.

p *rall: dim.*

p *rall: dim.*

p *rall: dim.*

p *Ped.*

*

....

....

Sva. *loco.*

p *Ped.* *Ped.* *Ped.*

*

No 3. SOLO. TENOR. "A CERTAIN MAN HAD TWO SONS."

VOICE. *Andante. Recit.*

A cer - tain man had two sons, And the

PIANO.

Allegro. ♩ = 0.

younger, said un - to his fa - ther.

Fa - - - ther,

give me the por - - tion of goods that fall - - eth to

me,..... give me the por - tion of

goods that fall - eth to me,

For I know that there is no

p *Dim.* *pp e legato.*

good but for a man to re - jice, and

al - so that eve - ry man should eat and drink and en -

joy the good of his la - - bour, I know that there

pp

is no good but for a man, to re -

Cres.

Cres.

joice, And that eve - ry man should eat and

f

drink and en - joy the good of his la - - bour,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "drink and en - joy the good of his la - - bour,". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes various chords and melodic lines, with some notes beamed together.

The second system of music continues the piano accompaniment from the first system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff includes dynamic markings: *Sf* (Sforzando), *Sf*, and *Dim.* (Diminuendo). The left-hand staff continues with a steady accompaniment pattern.

RECIT.

Fa - ther, give me the portion of goods that

The recitative section begins with a vocal line in treble clef. The lyrics are "Fa - ther, give me the portion of goods that". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic accompaniment with a *Ped.* (Pedal) marking and a dynamic marking of *p* (piano).

A tempo.

fall - eth to me.

The A tempo section begins with a vocal line in treble clef. The lyrics are "fall - eth to me.". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes dynamic markings: *Ped.*, ** Sf* (Sforzando), and *Ped.*. The right-hand staff features a melodic line with some grace notes.

I know that there

Dim.

p

Detailed description: This system contains the first two lines of music. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics "I know that there". The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *Dim.* is placed over the piano part, and a *p* marking is at the end.

is no good but for a man to re -

Cres.

Cres.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "is no good but for a man to re -". The piano accompaniment continues with similar rhythmic patterns. A *Cres.* marking is placed above the vocal line, and another *Cres.* marking is placed below the piano part.

joice, And that eve - - ry man should eat and

f

f

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "joice, And that eve - - ry man should eat and". The piano accompaniment features a more active bass line. A dynamic marking of *f* is placed above the vocal line, and another *f* marking is below the piano part.

drink and en - joy the good of his la - - - bour, I

Dim.

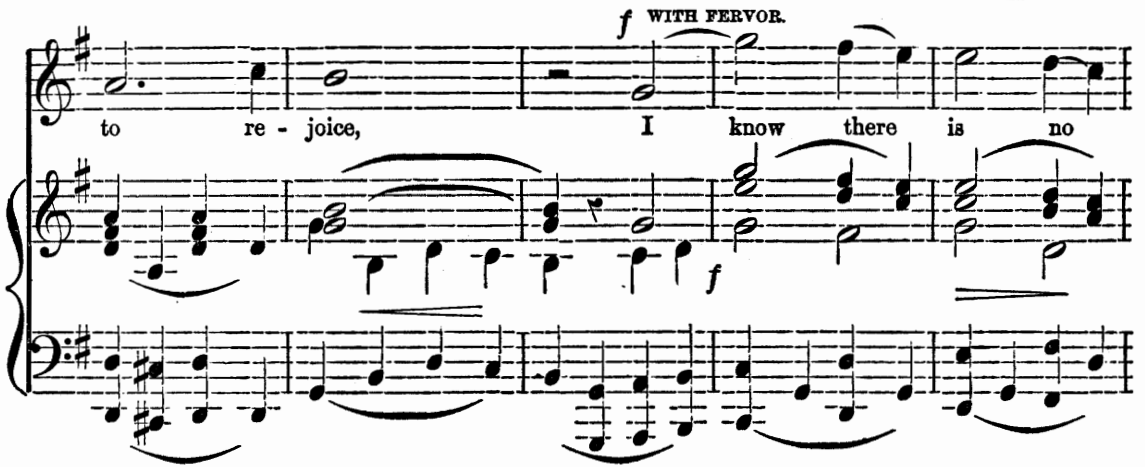
p

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "drink and en - joy the good of his la - - - bour, I". The piano accompaniment concludes with a more melodic bass line. A dynamic marking of *Dim.* is placed below the piano part, and a *p* marking is at the end.

know that there is no good but for a man



f WITH FERVOR.
to re-joice, I know there is no



good but for a man.....



..... to re-joice.



No. 4. RECIT. & AIR. (Bass.) — "MY SON, ATTEND TO MY WORDS."

Allegro. (♩ = 72)

RECIT.

VOICE.

My

Son, at - tend to my words, Incline thine ear un - to my

say - ings; Hon - or the Lord with thy substance and with the

first fruits... of all thine in - - crease.

(♩ = 66)

f

Trust in the Lord with all thine heart, and in all thy

p
sost.

ways ac - know - ledge him. Trust in the Lord,.....

Trust in the Lord, and in all.... thy ways.... ac - know - ledge

RECIT.

him, My son at-tend to my words, Incline thine ear un - to my

fp tremolo. *p*

Ped. * *Ped.*

f a tempo.

say . . . ings, Trust in the Lord with all thine

* Ped. * *f* *p*

heart, and in all thy ways ac - know - ledge him, in

cres.

all . . . thy ways ac - know - - ledge him,

dim. *p*

dim. *p*

For the path of the just,

Marcato. ma p

cres.
 is as a shin - ing light that shi - - neth more and
cres - - cen - - do.

f more..... un - to the per - fect day....
f *p* *f* *dim.*

..... that shin - eth more and more to the per - - - fect day.
Dim. *p* *p* *tranquillo.*

p My son, trust in the Lord.
p *colla voce.*

No. 5. RECT:—(Soprano.) "AND THE YOUNGER SON."

Allegro vivace.

VOICEL.

PIANO.

f *dim.*

And the young - - er son gath - er'd all to -

geth - er, And took his jour - ney in - to a far coun - try,

And there wast - ed his sub - stance with ri - ot - ous liv - ing.

The musical score is written for Soprano voice and Piano. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro vivace'. The piano accompaniment starts with a forte (f) dynamic and ends with a diminuendo (dim.) dynamic. The lyrics are: 'And the young - - er son gath - er'd all to - geth - er, And took his jour - ney in - to a far coun - try, And there wast - ed his sub - stance with ri - ot - ous liv - ing.' The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

No. 6. SOLO (Tenor.) AND CHORUS.—“LET US EAT AND DRINK.”

Allegro vivace. (♩ = 84.)

p Staccato.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a staccato articulation. The left hand plays a similar pattern, also staccato. The key signature is one sharp (F#) and the time signature is common time (C).

Let us eat and drink,

Let us eat and drink, To -

The vocal and piano accompaniment section features two vocal staves (Tenor and Chorus) and a piano accompaniment. The vocal parts enter with the lyrics "Let us eat and drink," on a long note. The piano accompaniment provides harmonic support with a rhythmic pattern of eighth notes. The key signature remains one sharp (F#) and the time signature is common time (C).

To - mor - - row we die,

mor - - row we die,

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third staff is a piano accompaniment in 18/8 time, starting with a bass clef and a key signature of one sharp. The lyrics are: "To - mor - - row we die," and "mor - - row we die,".

A *cres.*

Let us eat, let us drink, For to - -

cres.

Let us eat, let us drink, Let us eat and drink, For to -

cres - - - cen - - - do.

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp. The third staff is a piano accompaniment in 18/8 time, starting with a bass clef and a key signature of one sharp. The lyrics are: "Let us eat, let us drink, For to - -", "Let us eat, let us drink, Let us eat and drink, For to -", and "cres - - - cen - - - do.".

f *dim.* *p*

mor - - row we die.

f *dim.* *p*

f *dim.* *p*

mor - - row we die.

f *dim.* *p*

dim. *dim.*

TENOR SOLO.

p

Fetch wine and we will fill our - selves with

p *pp* *Ped.* *

strong drink, And to - mor - - - row shall

Ped. *

Ped. *

be as this day, Fetch wine,

Ped. *

And we will fill our - selves with strong drink, And to

mor - - row shall be as this day, To - - -

cres.

mor - - row shall be as... this..... day, And

much more..... a - - - bun - - dant, more a - -

Ped. * *dim.*

f *D*

bun - - dant, Fetch wine.....

Let us eat and drink.

Let us eat and drink.

p

Let us eat and

Let us eat and drink,

p

This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Let us eat and". The third and fourth staves are piano accompaniment in treble and bass clefs. The lyrics are "Let us eat and drink,". A piano dynamic marking (*p*) is placed above the first staff.

p
il basso staccato.

This system contains the piano accompaniment for the second system. It features a complex, rhythmic pattern in the right hand, described as *il basso staccato*. The left hand provides a steady bass line. A piano dynamic marking (*p*) is placed above the first staff.

This phrase is carried through every bar until the end.

This system contains a single staff with a rhythmic pattern of eighth notes and sixteenth notes, which is repeated throughout the piece. A descriptive note states: "This phrase is carried through every bar until the end."

drink, To - mor - - row we

To - mor - - row we die.

This system contains the third and fourth systems of music. The top two staves are vocal lines in treble clef. The lyrics are "drink, To - mor - - row we". The third and fourth staves are piano accompaniment in treble and bass clefs. The lyrics are "To - mor - - row we die."

This system contains the piano accompaniment for the fourth system. It features the same complex, rhythmic pattern in the right hand as seen in the second system. The left hand provides a steady bass line.

cres.

die. Let us eat, Let us

cres.

Let us eat, Let us drink,

cres.

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'die. Let us eat, Let us'. The second system continues with two vocal staves and piano accompaniment, with lyrics 'Let us eat, Let us drink,'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include 'cres.' and 'die.'.

f dim.

drink, for to - - - mor - - - row

f dim.

f dim.

Let us eat and drink, for to - mor - - - row

f dim.

f dim.

dim.

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and piano accompaniment. The lyrics are 'drink, for to - - - mor - - - row'. The fourth system continues with two vocal staves and piano accompaniment, with lyrics 'Let us eat and drink, for to - mor - - - row'. The piano accompaniment continues with the same complex rhythmic pattern. Dynamics include 'f dim.', 'f dim.', and 'dim.'.

.... we die.....

.... we die.....

Ped. p *

E **TENOR SOLO.**

Fetch wine and we will fill our - selves with

Ped. pp *

strong drink, And to - mor - row shall be.... as....

f Let us eat and drink *p*

*Ped. ** *Ped. **

Detailed description: This system contains the first two vocal phrases and the beginning of the piano accompaniment. The vocal line starts with 'strong drink, And to - mor - row shall be.... as....'. The piano accompaniment features a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. Dynamics include *f* and *p*. Pedal marks are present at the end of the system.

this day, Fetch wine, And we will

f Let us eat and drink, *p*

f Let us eat and drink, *p*

Solo.

*Ped. ** *Ped. **

Detailed description: This system contains the second two vocal phrases and continues the piano accompaniment. The vocal line starts with 'this day, Fetch wine, And we will'. The piano accompaniment continues with the same rhythmic patterns. Dynamics include *f* and *p*. A 'Solo.' marking is placed above the vocal line. Pedal marks are present at the end of the system.

fill our - selves with strong drink, And to - mor - - row shall

be as this day, To - - mor - - row shall

cres.
be as this day, and much more
Ped.

..... a - - - bun - - dant, more a - bun - - dant.

Let us eat and

Let us eat and

dim.

dim.

p

p

p

p

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in G major, starting with a dotted line and the lyrics 'a - - - bun - - dant, more a - bun - - dant.' The piano accompaniment consists of two systems. The first system has a treble and bass clef staff with rests, followed by a piano (*p*) dynamic marking and the lyrics 'Let us eat and'. The second system features a piano (*p*) dynamic marking, the lyrics 'Let us eat and', and a *dim.* (diminuendo) instruction. The piano part includes a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand.

Let us eat and

drink.

drink.

Gp

Sva.

mf

Detailed description: This system contains the second two systems of the musical score. The top staff is a vocal line in G major, starting with the lyrics 'Let us eat and'. The piano accompaniment consists of two systems. The first system has a treble and bass clef staff with rests, followed by the lyrics 'drink.' and a *Gp* (Grand Piano) dynamic marking. The second system features a piano (*p*) dynamic marking, the lyrics 'drink.', and a *Sva.* (Sustained) instruction. The piano part includes a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand, ending with a *mf* (mezzo-forte) dynamic marking.

drink. To -

Let us eat and drink,

Let us eat and drink,

Sva

f

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line starting with the word "drink." and a piano accompaniment. The second system continues the vocal line with the lyrics "Let us eat and drink," and the piano accompaniment. The piano part includes a section marked "Sva" (Sustained) with a wavy line above it, and a dynamic marking of "f" (forte).

mor - - - row we die.

To - mor - - - row we

To - mor - - - row we

Sva

Ped. p * *f*

Detailed description: This system contains the second two systems of the musical score. The top system features a vocal line with the lyrics "mor - - - row we die." and a piano accompaniment. The second system continues the vocal line with the lyrics "To - mor - - - row we" and the piano accompaniment. The piano part includes a section marked "Sva" (Sustained) with a wavy line above it, and dynamic markings of "Ped. p" (pedal piano), an asterisk (*), and "f" (forte).

f cres. al fine.

Let us eat and drink,

die.

die.

Sva. *loco.*

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Let us eat and drink,". The second and third staves are the right and left hands of the piano, respectively, in treble clef, with the instruction "die." written below them. The fourth and fifth staves are the right and left hands of the piano in bass clef. The right hand features a complex, flowing melodic line with many sixteenth notes, marked with a wavy line and the instruction "Sva." (Sustained) and "loco." (loco). The left hand provides a harmonic accompaniment with chords and single notes, marked with a piano dynamic "p".

To - mor - - - row we

Let us eat and drink,

Let us eat and drink,

f *Sf* *Ped.*

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "To - mor - - - row we". The second and third staves are the right and left hands of the piano, respectively, in treble clef, with the instruction "Let us eat and drink," written below them. The fourth and fifth staves are the right and left hands of the piano in bass clef. The right hand continues the complex melodic line from the first system, marked with a piano dynamic "f" and a forte dynamic "Sf". The left hand provides a harmonic accompaniment with chords and single notes, marked with a piano dynamic "f". The system concludes with a pedal instruction "Ped." and a final chord.

die, To -

To - mor - - row we die,

To - mor - - row we die,

p *Ped.* *

This system contains the first two measures of the piece. It features a vocal line and a piano accompaniment. The vocal line begins with the word "die," followed by a rest, and then "To -". The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a *p* dynamic marking. The bass staff has a harmonic accompaniment with a *p* dynamic marking. The piano part includes a *Ped.* (pedal) marking and asterisks indicating specific notes.

H *cres.*

mor - - - row shall be as this

Let us eat and drink,

cres.

Let us eat and drink, Let us

Sva

cres - - - *cen*

This system contains the next two measures. It features a vocal line and a piano accompaniment. The vocal line begins with a half note "mor - - - row shall be as this" followed by a rest, and then "Let us eat and drink,". The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a *cres.* (crescendo) dynamic marking. The bass staff has a harmonic accompaniment with a *cres.* dynamic marking. The piano part includes a *Sva* (Sustained) marking and a *cen* (crescendo) marking.

day, and much more a - bun - - - - - dant,

Let us eat and drink, To - mor - row we die, Let us

eat and drink, To - mor - row we die, Let us

Sva

do. *f* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *ff*

Detailed description: This system contains the first two lines of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes a section marked 'Sva' (Sustained) with a wavy line above it, and a section with repeated 'Ped.' (pedal) markings and asterisks. Dynamics range from 'f' to 'ff'. The key signature has two sharps (F# and C#).

Let us eat and drink, Let us eat and drink, Let us

eat and drink, For to - - mor - row we die, Let us

eat and drink, For to - - mor - row we die, Let us eat,

Sva

Sf *ff*

Detailed description: This system continues the musical score with the second and third lines of lyrics. It maintains the same instrumental and vocal parts. The piano accompaniment features a section marked 'Sva' and dynamic markings of 'Sf' and 'ff'. The key signature remains two sharps.

eat, Let us drink, for to - mor - - - - row we

eat, Let us drink, Let us eat and drink, for to - mor - row we

Let us drink, Let us eat and drink, for to - mor - row we

Sva

tr

tr

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (top staff) has lyrics: "eat, Let us drink, for to - mor - - - - row we". The piano accompaniment (middle and bottom staves) includes a right-hand part with triplets and trills, and a left-hand part with block chords. A wavy line above the right-hand piano staff is labeled "Sva".

die.

die.

die.

Sf *f* *Sf* *f* *Ped.* *

Ped. *

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line (top staff) has lyrics: "die.". The piano accompaniment (middle and bottom staves) includes a right-hand part with sustained notes and a left-hand part with rhythmic patterns. Dynamics include *Sf*, *f*, and *Ped.*. There are asterisks (*) under the piano accompaniment staves.

No. 7. — RECIT : & CHORUS. — "WOE UNTO THEM."

RECIT : *con gran forza.*

CONTRALTO.

Woe un-to them that rise up ear - ly in the morning, That they may follow strong

Andante.

(♩ = 100.)
a tempo Moderato.

drink, That con-tin-ue un-til night, till wine inflame them. And the harp and the

Sf

viol, the ta - bret and pipe are in their feasts.

mp

RECIT :

But they regard not the work of the Lord, neither con - sid - er the op - er - a - tion of His hands.

Segue.

Chorus.

SOPRANO & ALTO.

p

The mirth of ta - - brets

TENOR & BASS.

Andante. (♩ = 80.)

cres.

ceas - - eth, The noise of them that re - joice

cres.

Ped. * *Ped.* * *Ped.* *cres.* * *Ped.* *

f

dim.

end - eth, The joy of the harp ceas - - eth.

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

rall.

Ped * *f* *dim.* *rall.* *pp*

No. 8. SONG. (Contralto.) — "LOVE NOT THE WORLD."

Andante tranquillo. (♩ = 76)

VOICE.

Love not the

PIANO.

p

Ped. * *Ped.* *

world, Nor the things that are in the world; For the

world pass - eth a - way, And the lust there - - of.

Love not the world, Nor the things that are in the

cres.

world, for the world pass-eth a - way, for the world pass-eth a -

*f**dim.*

way, the world pass - eth a - way, and the lust there-

*p**cres.*

of, But he that do - eth the will of

f

God a - bi - deth for e - - - ver - - -

dim.

... .. A - bi - deth for e - - ver.
di .

p *Ped.*

He that do - eth the will of

p *rall.*

God, a - - bi - deth for - - e - - ver.

dim. *rall.*

Love not the world, nor the things that are in the world, for the

p

cres. *f*

world pass - eth a - way, and the lust there - of, But he that

cres *sf* *f*

do - eth the will of God, a - bi - deth for - e - ver, a -

dim. *mp*

bi - - deth, a - bi - deth for - e - ver.....

mp

p tranquillo.

a - bi-deth for - e - - ver.

Ped. * *mp* *Ped.*

No. 9. — RECIT: (SOPRANO.)—"AND WHEN HE HAD SPENT ALL."

Allegro agitato.
(♩ = 72.)

p

f *Ped.* *cres.*

ff *Ped.* *Dim.*

Racrr

And

p

when he had spent all, there a - rose a migh - ty fa - mine in that

p

land, And he be - gan to be in want.

pp

And he went and

join - ed him - self to a ci - ti - zen of that coun - try, And he

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sent him in - to his fields to feed swine; And he would

dim.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment includes a prominent chord in the right hand with a *dim.* (diminuendo) marking. The bass line continues with eighth notes.

a tempo. Andante

fain have fill - ed him - self with the husks that the swine did eat;

The third system begins with the tempo marking *a tempo. Andante*. The vocal line starts with a quarter rest followed by quarter and eighth notes. The piano accompaniment features a more melodic right hand with a *p* (piano) dynamic marking. The bass line has a steady eighth-note accompaniment.

And no man gave un - to him.

The fourth system concludes the piece. The vocal line starts with a quarter rest followed by quarter notes. The piano accompaniment features a *pp* (pianissimo) dynamic marking in the right hand. The system ends with a double bar line.

No 10. ARIA. (Soprano.)—"O THAT THOU HADST HEARKENED."

Andante espressivo non troppo lento. (♩ = 80.)

VOICE.

O that thou had'st hearken-ed to my com-mand-ments, then had thy

PIANO.

pp

peace been like a riv - er, And thy righ-teous-ness, and thy

Cres. righ - teousness as.... the.... waves..... of... the sea. *Dim.*

Cres. *mf* *Dim.*

O that thou had'st hearken - ed to my com - mand - ments, then had thy

peace been like a riv - er, And thy righ-teous-ness, and thy

Cres. righ - teousness as.... the.... waves..... of.... the sea. *Dim.*

p O that thou had'st heark - en - ed to my com - mand - ments,

Then had thy peace been like a riv - er, And thy righ - - teous -

ness, As the waves of the sea, as the waves.....

..... the waves of the sea. Turn ye, Turn ye,

Why will ye die?.....

No. 11. SOLO. (Tenor.) — "HOW MANY HIRED SERVANTS."

Andante con moto. (♩ = 132)

PIANO.

pp Una corda.
Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* *

8va

Ped. * *Ped.* * *Ped.* *

8va

Ped. *dim.* *p tre corde.*
Ped. *

p

How ma - ny hi - red ser - vants.

Sempre. p

Ped. *

The score is for piano accompaniment in 6/8 time. It consists of five systems of two staves each. The first system includes dynamic markings *pp* and *Una corda.*, and pedal markings *Ped.* with asterisks. The second system has *Ped.* markings with asterisks and an *8va* marking. The third system has *Ped.* markings with asterisks and an *8va* marking. The fourth system has *Ped.*, *dim.*, and *p tre corde.* markings, with a *Ped.* marking and asterisk at the end. The fifth system has a *p* marking, the vocal line with lyrics "How many hired servants.", a *Sempre. p* marking, and a *Ped.* marking with asterisk.

of my fa - - ther's, have bread e - nough

Simile.

and to spare, And I

cres.

per - - ish with hun - - - ger.

p

p

Fed

I will a - rise..... and go to my Fa - -

ther, I will a - rise..... and go to my

Fa - - ther, And will say un - to him.....

Fa - ther, Fa - ther I have sin - ned against Heaven and be - fore

pp

Ped. *

thee,.... And am no more wor - thy to be

The first system of music consists of three measures. The vocal line is in a treble clef with a key signature of one flat (Bb). The lyrics are "thee,.... And am no more wor - thy to be". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment of chords and moving lines in both hands.

cal - led thy son.....

dim. *pp* *

The second system of music consists of three measures. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "cal - led thy son.....". The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady accompaniment of chords and moving lines in both hands. The first measure is marked *dim.* and the second measure is marked *pp*. An asterisk (*) is placed at the end of the piano part in the second measure.

Make me as one of thy

pp

The third system of music consists of three measures. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "Make me as one of thy". The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady accompaniment of chords and moving lines in both hands. The piano part is marked *pp*.

hi - - red ser - vants, Make me as one of thy

The fourth system of music consists of three measures. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "hi - - red ser - vants, Make me as one of thy". The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady accompaniment of chords and moving lines in both hands.

mf

hi - - red ser - vants, I will a - rise, and

p

cres.

go to my Fa - ther, and will say..... un - to

cres.

f

Him, Fa - - - - - ther, Fa - - -

f Ped. *f Ped.*

ther, I have sin - ned a - gainst heaven,

p cres. *Accel.*

ff

a - gainst Heaven..... a-against Heaven..... and be -

ff *rit.* *colla voce.*

fore thee..... And am

Dim. Tempo 1o. *Ped.* *p*

no more, wor - thy to be cal - - led

Dim. *rall.*

pp

thy son.....

pp *4x*

No. 12. CHORUS.—"THE SACRIFICES OF GOD."

SOPRANI.

There is joy in the pres - ence of

ALTO.

TENOR.

There is joy in the presence of the An - gels of God o - ver

BASS.

There is joy in the pres - ence of

♩-72.

Andante.

God o - ver one sin - ner that re - pent - eth,

one sin - ner that re - pent - eth, There is joy in the presence of the

God o - ver one sin - ner that re - pent - eth,

Ped.

*

There is joy o - ver one sin-ner that re - pent

An - gels of God o - ver one sin-ner that re - pent

There is joy o - ver one sin-ner that re - pent

This system contains three vocal staves and two piano staves. The first vocal staff (Soprano) has the lyrics "There is joy o - ver one sin-ner that re - pent". The second vocal staff (Alto) has the lyrics "An - gels of God o - ver one sin-ner that re - pent". The third vocal staff (Bass) has the lyrics "There is joy o - ver one sin-ner that re - pent". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef.

eth, The sac - ri - fi - ces of God are a bro - ken spir - it,

eth.

This system contains three vocal staves and two piano staves. The first vocal staff (Soprano) has the lyrics "eth, The sac - ri - fi - ces of God are a bro - ken spir - it,". The second vocal staff (Alto) is empty. The third vocal staff (Bass) has the lyrics "eth.". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef.

a bro - ken and con - trite heart, O God thou wilt not des - pise.

Thou wilt not des -

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are for a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The fifth staff is a grand staff for piano accompaniment, showing both hands. The music is in a minor key and features a variety of note values and rests.

Cres.

A bro - ken and con - trite heart, a bro - ken and

Cres.

pise. A bro - ken and con - trite heart, A

A bro - ken and con - trite heart, A

Cres.

cres.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are for a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The fifth staff is a grand staff for piano accompaniment, showing both hands. The music is in a minor key and features a variety of note values and rests. The system includes dynamic markings such as *Cres.* and *cres.*

B Cres.

con - trite heart, O God..... O God thou
 con - trite heart, *f* a con - trite heart, O God thou
 con - trite heart, *f* a con - trite heart, O God thou *ff*

rf wilt not..... des - pise.... *Dim.* wilt not des - pise. *pp*
 wilt not des - pise, wilt not, wilt not des - pise. *Dim.* *pp*
 wilt not des - pise, *Dim.* wilt not, *Dim.* wilt not des - pise. *pp*

"AND HE AROSE AND CAME TO HIS FATHER."

No. 13.

RECIT: Soprano.—DUET, TENOR & Bass.

Andante. ♩ = 80.

VOICE.

And he a - rose and came to his

p

Ped. *pp* Tremolo.

fa - ther, But when he was yet a great way off, his fa - ther

Cres. Molto. *Accell.* *f*

saw him, And had com - pas - sion, and ran and fell on his neck and

Cres. Molto. *Accell.*

TENOR.

p

kis - - sed him. Fa - - ther,

Tempo. 1o.

f *pp*

Ped. *Sempre.*

Fa - ther, I have sin - ned a - gainst Heav'n and in thy sight,

And am no more wor - thy to be call - ed thy son,

Dim. *p*

Dim. *pp*

My son is yet a - live, Now let me die, since I have seen thy

pp BASS.

Fa - - ther, Fa - ther I have
Cres.
 face, and thou art yet a - live, My son is yet a - live,

pp tremolo.

sin - ned a - gainst Heaven, And... in thy sight
 Now let me die, since I have seen thy face,... have

And am no more wor - thy, no more wor - thy..... to be
Dim.
Dim
 seen thy face,..... have seen thy face, and thou art
dim.

call - - ed thy son. Fa - - ther,

yet a - - live, My son is yet a - live, my

pp

Dim.

I have sin - ned a - gainst Heaven,

son is yet a - live, now let me die since I have seen thy face and

Ped. Dim.

and in thy..... sight.

thou art yet..... a - - live

pp

Ped. *

No. 14. RECIT; & ARIA. (Bass.)—"BRING FORTH THE BEST ROBE."

Allegro. *Recit.*

VOICE. Bring forth the best

PIANO. *f*

robe, and put it on him,

and bring hith - er the fat - ted calf, and kill it,

And let us eat, And be mer - - ry.

Attaca subito.

Allegro vivace. ♩=88

The musical score is written for piano and voice. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro vivace' with a quarter note equal to 88 beats per minute. The piano part features a complex texture with many chords and triplets, marked with 'TEN.' and 'Ped.' (pedal). The vocal line is in a lower register, with lyrics in Italian. The lyrics are: 'For this my son..... was dead and is a - live a - gain, He was lost..... and is found..... he was'. The piano accompaniment includes dynamic markings such as 'f' (forte), 'sf' (sforzando), and 'Cres.' (crescendo). There are also performance instructions like 'Ped.' and 'Cres.'.

TEN.

f Ped. * ×

sf Ped.

f

For this my

son..... was dead and is a - live a - gain, He was

sf *p* *p*

lost..... and is found..... he was

Cres.

lost..... and is found, For this my

f *f*

This system contains the first two staves of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are "lost..... and is found, For this my". The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* (forte).

son..... was dead and is a - live a - gain, he was

p

This system contains the second two staves of music. The vocal line continues with "son..... was dead and is a - live a - gain, he was". The piano accompaniment continues with a steady accompaniment. Dynamics include *p* (piano).

lost, and is found, He was

Cres. *Cres.*

This system contains the third two staves of music. The vocal line continues with "lost, and is found, He was". The piano accompaniment features more complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *Cres.* (Crescendo).

lost..... and..... is found.

f *f* *DIM.*

This system contains the final two staves of music. The vocal line concludes with "lost..... and..... is found.". The piano accompaniment concludes with a final chord. Dynamics include *f* (forte) and *DIM.* (diminuendo).

p

Like as a

fa - - - ther, pi - - - tieth his own

chil - - - dren, e - - - ven so is the

Lord mer - - - ciful to them that

fear him, Like as a

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "fear him, Like as a". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

fa - - - ther pi - - tieth his own

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "fa - - - ther pi - - tieth his own". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment continues with the same rhythmic pattern as the first system.

chil - - - dren, e - - ven so is the

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "chil - - - dren, e - - ven so is the". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment continues with the same rhythmic pattern as the first system. A *pp* (pianissimo) dynamic marking is present above the vocal line and below the left-hand piano part.

Lord mer - ci - ful to them that

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "Lord mer - ci - ful to them that". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment continues with the same rhythmic pattern as the first system.

fear..... him, Bless - ed be

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a long note for the word 'fear', followed by 'him,' and 'Bless - ed be'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

God who hath heard my prayer, and not turn - ed his mer - cy from

The second system continues the vocal line with the lyrics 'God who hath heard my prayer, and not turn - ed his mer - cy from'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

me, Bless - ed be God who hath heard my prayer, and not turn - ed his mer - cy

The third system continues the vocal line with the lyrics 'me, Bless - ed be God who hath heard my prayer, and not turn - ed his mer - cy'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

from me. Bless - - ed be God.....

The fourth system concludes the vocal line with the lyrics 'from me. Bless - - ed be God.....'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Cres

..... who hath heard..... my prayer,

This system contains the first two staves of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

and not turn - ed his mer - cy from

Sva

Ped.

This system contains the second two staves of music. The vocal line continues in the bass clef. The piano accompaniment includes a dynamic marking of *Sva* (Sforzando) and a *Ped.* (pedal) instruction. The piano part continues with the eighth-note accompaniment and chords.

me, For this my Son..... was dead and is a - live a - gain,

loco.

f *sf* *p*

This system contains the third two staves of music. The vocal line includes the dynamic marking *loco.* and dynamic markings of *f*, *sf*, and *p*. The piano accompaniment features a dynamic marking of *f* and a *p* marking. There is a small asterisk and a > symbol in the piano part.

he was lost, and is found,

mf *p*

This system contains the final two staves of music. The vocal line starts with a dynamic marking of *mf* and ends with *p*. The piano accompaniment also starts with *p*. The piano part features a more active accompaniment with some sixteenth-note passages.

Rall.

He was lost and is found,.... Bless - ed be God who hath

Rall. *f*

heard my prayer, And not turn - ed his

Ped. * *Ped.* *

Rall.

mer - cy from..... me.....

Colla voce. *f*

Ped. * *sf* *sf*

No. 15. CHORUS.—“O THAT MEN WOULD PRAISE THE LORD.”

Andante maestoso. (♩ = 66.)

SOPRANO. *f* O that men would praise the Lord for his good -

ALTO. *f*

TENOR. *f*

BASS. *f* O that men would praise the Lord for his good -

PIANO. *ff* *Ped.* *

- ness, And de - clare the wonders that he do - eth for the chil - dren of men.

- ness, And de - clare the wonders that he do - eth for the chil - dren of men.

ff

Let them, let them give thanks, let them give thanks,

Let them, let them, let them give

Let them, let them, let them give thanks, Whom the

Let them, let them, let them give thanks, Whom

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a tenor line with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Whom the Lord hath re - deem - ed.

thanks, Whom the Lord hath re - deemed.

Lord . . . hath re - deem - ed.

the Lord . . . hath re - deem - ed.

The second system consists of six staves. The top two staves are vocal lines with lyrics. The third staff is a tenor line with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The word "Rit." is written above the first staff and below the second and third staves.

Moderato. (♩ = 104.)

p They went a - stray in the

p They went a - stray in the wil - derness, in ..

p

A

wil - der-ness, in the wilderness out of the way.

. the wil-der-ness out of the way, Hun - - gry and

Hun - gry and thirs - ty their soul faint - - ed with-

thirs - ty their soul faint - - ed with-in them, their

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are empty. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

B

- in them, their soul faint - ed with-in them, their

soul faint - ed with-in them, their soul faint - - ed with

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are empty. The fourth staff is a vocal line in bass clef with lyrics and a *Dim.* marking. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

dim.

soul faint - - ed with-in them.

- in them.

This system contains the first two systems of music. The first system features a vocal line in treble clef with a *dim.* marking and lyrics "soul faint - - ed with-in them." Below it are empty staves for alto and tenor voices. The second system features a vocal line in bass clef with lyrics "- in them." Below it are empty staves for alto and tenor voices. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with chords and moving lines.

p

They went a - stray in the

p They

This system contains the third and fourth systems of music. The third system features a vocal line in treble clef with a *p* marking and lyrics "They went a - stray in the". Below it are empty staves for alto and tenor voices. The fourth system features a vocal line in bass clef with a *p* marking and lyrics "They". Below it are empty staves for alto and tenor voices. The piano accompaniment is shown in grand staff notation with a *p* marking and includes chords and moving lines.

wil - der - ness, in the wil - der - ness,
 went a - stray in the wil - der - ness, in . . .

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is another vocal line with a treble clef and a key signature of two flats. The third staff is a vocal line with an alto clef and a key signature of two flats. The fourth and fifth staves are piano accompaniment, with the fourth staff in the right hand and the fifth staff in the left hand, both with a key signature of two flats. The piano part features a rhythmic pattern of eighth and sixteenth notes.

D

out of the way, Hun - - - gry and
 the wil - der - ness out of the way,

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is another vocal line with a treble clef and a key signature of two flats. The third staff is a vocal line with an alto clef and a key signature of two flats. The fourth and fifth staves are piano accompaniment, with the fourth staff in the right hand and the fifth staff in the left hand, both with a key signature of two flats. The piano part features a rhythmic pattern of eighth and sixteenth notes.

thirs - ty their soul..... faint - ed with -

Hun - - - gry and thirs - ty their soul

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef with lyrics 'thirs - ty their soul..... faint - ed with -'. The second system continues the vocal line with lyrics 'Hun - - - gry and thirs - ty their soul'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clefs) with complex chordal and melodic patterns.

- in them, their soul faint - ed with -

..... faint - - - ed with - in them, their

Detailed description: This system contains the second two systems of the musical score. The top system features a vocal line in treble clef with lyrics '- in them, their soul faint - ed with -'. The second system continues the vocal line with lyrics '..... faint - - - ed with - in them, their'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clefs) with complex chordal and melodic patterns.

- in them, their soul faint - - - ed with -
soul faint - ed with - in them, their

The first system of the musical score consists of five staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with lyrics: "- in them, their soul faint - - - ed with -". The third staff is a vocal line with lyrics: "soul faint - ed with - in them, their". The fourth staff is a vocal line with a whole rest. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth notes and chords.

- in them. *Dim.*
soul faint - - - ed with - in them. *f* Yet

The second system of the musical score consists of five staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with lyrics: "- in them." and a dynamic marking *Dim.*. The third staff is a vocal line with lyrics: "soul faint - - - ed with - in them." and a dynamic marking *f*. The fourth staff is a vocal line with lyrics: "Yet" and a dynamic marking *f*. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth notes and chords.

Yet when they cried un - to the Lord in their

Yet when they cried un - to the Lord in their trou - ble,

when they cried un - to the Lord in their trou - ble, He....

Sf Sf Sf Sf

trou - ble, He..... de - liv - ered them out of their dis -

trou - ble, He..... de - liv - ered them out of

He de - lived them out of their dis - tress,

..... de - lived them out of their dis - tress, when they

E

- tress when they cried un - to the Lord, He de - liv - - ered
 their dis - tress, when they cried un - to the
 when they cried un - to the Lord.
 cried un - to the Lord, He de - liv - - ered them, He de -

them, He de - liv - ered them out of their dis - tress, when
 . Lord, He de - liv - ered them, when they cried un - to the Lord, when
 He de - liv - ered them out of their dis - tress, when
 - liv - ered them out of their dis - tress, when

F

piu. f

... they cried, He de - liv - ered them out of their dis -

.... they cried, He de - liv - ered them out of their dis -

.... they cried, He de - liv - ered them out of their dis - tress.

.... they cried, He de - liv - ered them out of their dis -

Sf *Sf*

Vivace. (♩ = 80.)

- tress.

- tress.

O that men would therefore praise the Lord, would therefore praise the

- tress.

f

O that men would therefore praise the Lord, would therefore praise the Lord, would praise the Lord, O that . . . men, O.....

O

O that men would Lord, would therefore praise the Lord, would there - fore praise the that.... men, that men would there - - fore praise the

there - fore praise the Lord, would there - fore praise the Lord, would praise the
 Lord, O that men, O that men would praise the
 Lord, praise the Lord, praise the Lord, would praise the
 O that men would

Lord, O that men, O that men would
 Lord, praise the Lord, praise the Lord,
 Lord, praise the Lord, praise the Lord,
 there-fore praise the Lord, would there-fore praise the Lord, would there-fore praise the

J

Lord, would there - fore praise the Lord, O

O that men would there - fore praise the

there - fore praise the Lord, would there - fore praise the Lord, praise the

Lord, praise the Lord,

that men.... would there - fore praise the Lord, would there - fore praise the Lord,

Lord, would there - fore praise the Lord. O

Lord, O that.. men would there - -

O that men would there - fore praise the Lord, would there - fore praise the

Ped. *

K

praise the Lord, O that
 that men would there-fore praise the Lord, would there-fore praise the Lord,
 - - fore praise the Lord, praise the Lord,
 Lord, O that men would there-fore praise the Lord, praise the

men would there-fore praise the Lord, would there-fore praise the Lord, for his
 O that men, O that men
 O that men would there-fore praise the Lord, would praise him for his
 Lord, O that men would there-fore praise him for his

L

good - - - - ness, And de - clare the won - - ders, And de - -

... would praise the Lord, And de - clare the won - - ders,

good - - - - ness, And de - clare the won - - ders, And de -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. A dynamic marking of *p* is present at the beginning of the vocal lines. A tempo or performance instruction 'L' is centered above the first staff.

clare the won - - ders, the won - ders that he do - eth for the

clare the won - - ders, the won - ders that he do - eth for the

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. A dynamic marking of *pp* is present at the beginning of the piano accompaniment.

M

pp

chil - - - dren of men. And de - - clare the

pp

chil - - - dren of men. pp And de - - clare the

pp

Ped.

*

won - - - - ders, And de - - clare the won - - ders

won - - - - ders, And de - - clare the won - - ders

cres. N

that he do - eth for the chil - - dren of men.

cres.

that he do - eth for the chil - - dren of men.

cres. *f*

Ped.

O that men would there-fore praise the Lord, would

O that men would

O that men would there-fore praise the

And de - - clare the won - - - - ders, And de - -

there-fore praise the Lord, would there-fore praise the Lord, for his good

there-fore praise the Lord, would there-fore praise the Lord, would praise the

Lord, would there-fore praise the Lord, would there-fore praise the

clare the won - - - - ders, the won - - - - ders that he

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Fingerings are indicated with numbers 1, 2, 4, and an 'x' for a cross-fingered chord.

f 0

ness, would praise the Lord, O that men would

Lord, for his good ness, O that men would

Lord, for his good ness, O that men would

do - eth for the chil - dren of men,

The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *sf* (sforzando) and *f* (forte). The score concludes with a double bar line and repeat dots.

there-fore praise the Lord, would there-fore praise the Lord, would praise the

there-fore praise the Lord, would there-fore praise the Lord, would praise the

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "there-fore praise the Lord, would there-fore praise the Lord, would praise the".

***ff* P**

Lord, for his good - - - ness. O that men would there-fore praise the

O that men, that men would

Lord, for his good - - - ness. O that men, that men would

1st BASS.

*Ped. * ff sf sf*

Detailed description: This system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "Lord, for his good - - - ness. O that men would there-fore praise the", "O that men, that men would", and "Lord, for his good - - - ness. O that men, that men would". The piano part includes dynamic markings: *ff*, *sf*, *sf*, and a *Ped.* (pedal) marking with an asterisk. The label *1st BASS.* is positioned above the piano part in the final measure.

No. 16. RECIT. AND ARIA. (Tenor.) "COME YE CHILDREN."

Andante. RECIT.

VOICE. 

No chasten - ing for the present seemeth to be joy - ous, but

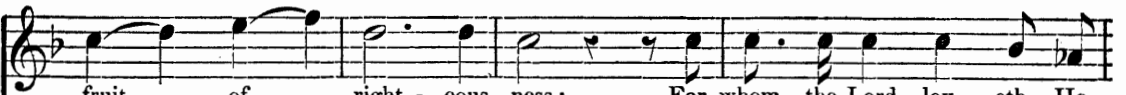
PIANO. 

Quasi a tempo.




griev - ous; Nev - er - the - less, af - terwards it yield - eth the peace - a - ble





fruit.. of right - eous - ness : For whom the Lord lov - eth, He





chas - ten - eth, And scourg - eth ev' - ry son whom He re - ceiv - eth.



Andante con moto. (♩ = 76.)

Come ye... chil - - dren, and heark - - en un - to

me, I will teach you the

fear of the Lord, Come... ye...

chil - - dren, and heark - - en un - to me, I will

cres. *f*

teach you the fear of the Lord, I.... will

cres. *Ped.* *

dim.

teach you the fear of the Lord.

p

p

Lo! the poor cri - eth,

p

p

And the Lord hear - - - eth him, Lo, the poor

p

cri - eth, And the Lord hear - - eth him, Yea, and

f

Ped. * *Ped.* *

sa - - - veth him out of all his trou - ble,

dim.

Lo, the poor cri - eth, And the Lord heareth him,

p

pp

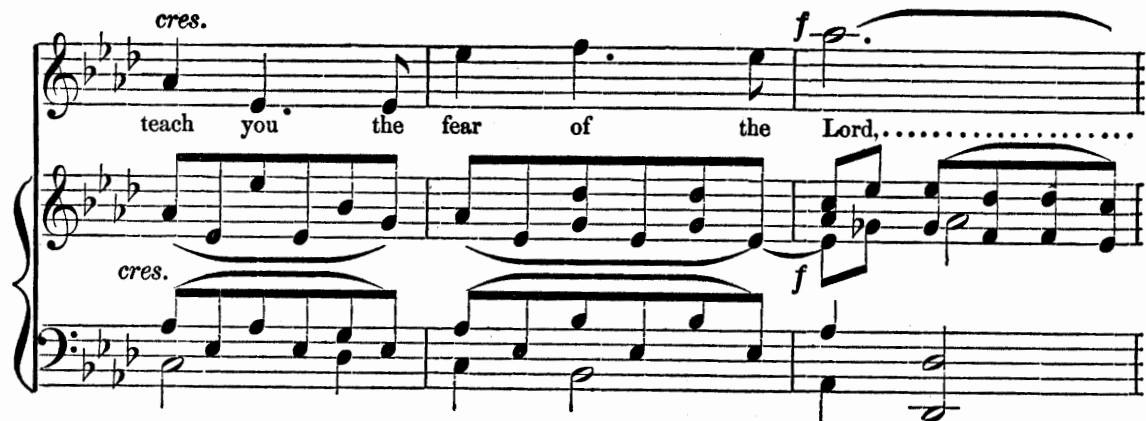
Ped. *

Come..... ye chil - dren, and heark - en un - to me, I will

cres.

p

cres. teach you the fear of the Lord,..... *f*



.... O come,.... O come, and I will teach you the

Sf *dim.*



fear of the Lord. Come ye chil - dren,

p



heark - en un - to me.

pp



No. 17. QUARTETT. (unaccompanied.) "THE LORD IS NIGH."

Allegro Moderato. (♩ = 104)

First system of piano introduction. Treble clef, bass clef, common time signature. Dynamics: *p*, *cres.*, *ff*.

Second system of piano introduction. Treble clef, bass clef, common time signature. Dynamics: *Dim.*

First system of vocal parts. Treble clef, bass clef, common time signature. Dynamics: *mf*. Lyrics: The Lord is nigh un - to them that are of a con - trite

Second system of vocal parts. Treble clef, bass clef, common time signature. Dynamics: *mf*. Lyrics: The Lord is nigh un - to them that are of a con - trite

Accomp't *Ad lib.*

Third system of piano accompaniment. Treble clef, bass clef, common time signature.

Dim.

heart, and will save.... such as be of an hum - ble spir - it

Dim.

Dim.

heart, and will save.... such as be of an hum - ble spir - it

Dim.

A

Cres.

The Lord is nigh un - to them that are of a con - trite

Cres.

The Lord is nigh un - to them that are of a con - trite

Cres.

The Lord is nigh un - to them that are of a con - trite

cres.

f heart, and will save..... such as be of an hum - - ble spi - rit. *Dim.*

heart, and will save such as be of an hum - ble spi - rit *Dim.*

heart and will save such as be of a hum - ble spi - rit. *Dim.*

The first system of music consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef with lyrics. The third staff is a vocal line in alto clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

B *f* Thus saith the Lord, I have seen his ways, and will *Dim.*

Thus saith the Lord, I have seen his ways, and will *Dim.*

Thus saith the Lord, I have seen his ways, and will *Dim.*

The second system of music consists of five staves. The top staff is a vocal line in treble clef with lyrics and a section marker 'B'. The second staff is another vocal line in treble clef with lyrics. The third staff is a vocal line in alto clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

heal him, Thus saith the Lord, I have seen his

heal him, Thus saith the Lord, I have seen his

f

ways, and will heal.... him And re - store

Dim.

ways, and will heal him and re - store com - -

ways, and will heal.... him And re - store

C

p

Rall.

com - forts un - to him and to his mourn -

forts un - to him, and to his mourn -

com - - - - - forts un - to him, and to his mourn

Rall.

A tempo.

ers. The Lord is nigh un - to them that are of a con - trite

ers. The Lord is nigh un - to them that are of a con - trite

ers. The Lord is nigh un - to them that are of a

A Tempo.

D f

dim.

heart, Thus saith the Lord, I have seen his ways, and will heal....

heart, Thus saith the Lord, I have seen his ways, and will heal....

heart, Thus saith the Lord, I have seen his ways, and will heal....

heart, Thus saith the Lord, I have seen his ways, and will heal....

him, and re - store..... com - forts un - to him..

him, and re - store..... com - forts un - to him..

him, and re - store..... com - forts un - to him..

him, and re - store..... com - forts un - to him..

dim.

p

dim.

and to his mourn - ers re - store... com - .

dim.

dim.

him, and to his mourners re - store... com - .

dim

p

dim.

dim.

dim.

mp Slower.

. . . forts un - to him... and to his mourners, and his mourn - ers.

. . . forts un - to him and to his mourners, and his mourn - ers.

and his

pp Slower.

No. 18. CHORUS.—"THOU, O LORD, ART OUR FATHER."

TREBLE. *f* Thou, O Lord, art our

ALTO. *f* Thou, O Lord, art our

TENOR. *f* Thou, O Lord, art our

BASS. *f* Thou, O Lord, art our

Allo. con brio ma Moderato. (♩ = 104.)

PIANO. *f*

Father, our Re - deemer, Thy name is from ev - er - last - - ing.

Father, our Re - deemer, Thy name is from ev - er - last - - ing.

non legato.

Thou, O Lord, art our Fa - ther, our Re - deem - er, Thy

Thou, O Lord, art our Fa - ther, our Re - deem - er, Thy

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef and the piano accompaniment is in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Thou, O Lord, art our Fa - ther, our Re - deem - er, Thy". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A

name is from ev - - er - - last - - ing,

name is from ev - - - er - last - - - ing, Hal - lu -

name is from ev - - - er - last - - - ing,

Ped, *

The second system of the musical score continues with four vocal staves and a piano accompaniment. It begins with a section marked "A". The vocal parts are in a soprano clef and the piano accompaniment is in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "name is from ev - - er - - last - - ing,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a "Ped," (pedal) instruction and an asterisk (*) in the piano part.

B

- - - le - - - lu - - - jah, Hal - le - lu - - jah,
 - - - le - - - lu - - - jah, ... Hal - le -
 - - lu - - jah, Hal - le - lu - - jah, Hal - le - lu - -
 - - - jah, Hal - le - lu - - - jah, Hal - le - lu - - - jah, Hal -

Hal - le - lu - - - jah, Hal - le - lu - - - jah, Hal - le -
 - - - lu - - - jah, Hal - le - lu - - - jah, Hal - le - lu - -
 - - jah, Hal - le - lu - - - jah, Hal - le - lu - - - jah,
 - - le - lu - - - jah, Hal - le - lu - - - jah, Hal - le - lu - -

- - lu - - - jah, Thou, O Lord, art our
 - - jah, Hal - le - lu - - - jah. Thou art our
 - - le - lu - - - jah. Thou, O Lord, art our
 - - jah, Hal - le - lu - - - jah, Thou art our

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The first system includes four vocal staves and a grand staff for piano accompaniment. The lyrics are: "- - lu - - - jah, Thou, O Lord, art our - - jah, Hal - le - lu - - - jah. Thou art our - - le - lu - - - jah. Thou, O Lord, art our - - jah, Hal - le - lu - - - jah, Thou art our". The piano accompaniment includes a dynamic marking of *f* (forte).

Fa - ther, our Re - deem - - er, Thy name is from
 Fa - ther, our Re - deem - - er, Thy name is from

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The second system includes four vocal staves and a grand staff for piano accompaniment. The lyrics are: "Fa - ther, our Re - deem - - er, Thy name is from" and "Fa - ther, our Re - deem - - er, Thy name is from". The piano accompaniment includes a dynamic marking of *f* (forte).

ev - - er - last - - - ing, Thy name is from

ev - - er - last - - - ing, Thy name is from

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a major key with a one-sharp signature (F#). The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

D
ev - - er - last - - - ing, Hal - le - lu - -

ev - - er - last - - - ing, Hal - le - lu - -

The second system begins with a dynamic marking of *D* (Dolce). It continues with two vocal staves and piano accompaniment. The piano accompaniment includes a *Sf* (Sforzando) marking. The system concludes with a fermata over the final notes.

- jah, Hal - le - lu - jah,

- jah, Hal - le - lu - jah, Hal-

- jah, Hal - le - lu - jah,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "- jah, Hal - le - lu - jah,". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

E

Thou, O Lord, art our Fa - ther, our Re - deem - er,

Hal - le - lu - jah,

- le-lu - jah,

Hal - le - lu - jah,

meno. f

The second system begins with a section marked 'E'. It contains four vocal staves and a piano accompaniment. The lyrics are: "Thou, O Lord, art our Fa - ther, our Re - deem - er, Hal - le - lu - jah,". The piano accompaniment includes a treble line with a rhythmic pattern of eighth notes and a bass line with chords. A dynamic marking of *meno. f* is present.

f

Thou, O Lord, art our Fa - ther, Our Re - deem - er,

f

Thou, O Lord, art our Fa - ther, Our Re - deem - er,

Cres.

Sf *Sf*

Ped. * *Ped.* *

ff **F**

Hal - - - le - - - lu - - - jah, Hal - - - le - -

ff

Hal - - - le - - - lu - - - jah, Hal - - - le - -

C

- lu - jah, Thou, O Lord,

- lu - jah, Hal - le - lu - jah, Thou, O

- lu - jah, Hal - le - lu - jah,

- lu - jah, Hal - le - lu - jah,

p

p

Ped.

Sva.

mp

Cres.

..... art our

Cres.

Lord, art our Fa - ther, our Re - deem-er, Thou, O Lord, art our

f

Thou, O Lord, art our

Cres.

Sva.

Cres.

f

H *p* *Cres.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

p *Cres.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) with lyrics 'Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,'. The bottom two staves are piano accompaniment, also in G major, with lyrics 'Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,'. The piano part begins with a piano (*p*) dynamic and a crescendo (*Cres.*) marking.

Cres. Molto. *Ritard al fine.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - - jah,

Cres. Molto.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - - jah,

Cres. Molto. *p* *Cres. Molto.* *Ritard al fine.*

The second system continues the musical piece. It features four staves. The top two staves are vocal lines with lyrics 'Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - - jah,'. The bottom two staves are piano accompaniment with lyrics 'Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - - jah,'. The piano part includes dynamic markings: *Cres. Molto.*, *p*, *Cres. Molto.*, and *Ritard al fine.*

ff *men....*

A men.....

ff *men.....*

A men.....

ff Ped. * *Ped.* * *pesante*

Detailed description: This system contains the first five staves of the musical score. The top two staves are vocal lines in treble clef, with lyrics 'A men.....'. The third staff is the alto part in alto clef, and the fourth is the bass part in bass clef, both with lyrics 'A men.....'. The bottom two staves are the piano accompaniment. The right hand (treble clef) features chords and melodic lines, with the instruction '*pesante*' appearing at the end. The left hand (bass clef) has a rhythmic accompaniment of eighth notes, marked with '*ff Ped.*' and two asterisks with '*Ped.*'.

A men.....

A men.....

Sf *Sf* *Sf*

Detailed description: This system contains the next five staves of the musical score. The top two staves are vocal lines in treble clef, with lyrics 'A men.....'. The third staff is the alto part in alto clef, and the fourth is the bass part in bass clef, both with lyrics 'A men.....'. The bottom two staves are the piano accompaniment. The right hand (treble clef) features chords and melodic lines. The left hand (bass clef) has a rhythmic accompaniment of eighth notes, marked with '*Sf*' three times.

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