

**Christ Triumphant**

**A Cantata for Easter-Tide**

**By**

**H. Clough-Leighter**



**Oliver Ditson Company**

**Boston**

A Cantata for Easter-Tide  
For Soli, Chorus, and Organ

# Christ Triumphant

By  
H. Clough-Weigher

Op. 35

Compiled  
From the  
Scriptures

Sixty Cents

Oliver Ditson Company, Boston

C. D. Ditson & Co.  
New York

Lyon & Healy  
Chicago

J. E. Ditson & Co.  
Philadelphia

Copyrighted, MCMV, by Oliver Ditson Company

Copyright, MCMV, by  
OLIVER DITSON COMPANY

---  
The right of Public Representation and Performance is reserved.  
The purchase of Vocal Scores carries with it the right of Public Performance ;  
but if it be desired to use hired or borrowed Copies, the permission  
of the Publishers must first be obtained.

-----  
SOLO VOICES  
SOPRANO, ALTO, TENOR, BASS

---  
TIME OF PERFORMANCE: THIRTY MINUTES

---

---

## Composer's Foreword

---

The Tri-note motto of this work—symbolizing in its first and original form the crucifixion, suffering, and death—has been employed throughout both Parts I and II for the purpose of tonally impressing upon the mind of both singers and listeners the real meaning and sense of the words which bear directly and indirectly upon the loving sacrifice given on Mount Calvary for “the sins of the world.” And the momentary recurrence of this “motto” in the triumph of the Resurrection conveys the thought that even in the moment of exultation there should be borne in mind the expiation wrought by His suffering and death for those who “knew Him not.”

The same motto in its inversion is musically symbolical of the Resurrection, and the triumph of Life over Death, and is present wherever the thought expressed justifies it.

In a purely figurative sense, therefore, this little *motif* may be termed “Three-fold” in its musical symbolism—being so conceived in the mind of the composer: numerically, emblematical of the Trinity: by its downward progression (original form) expressive of Death; and in its upward inflection (by inversion) of Life.

H. C.-L.

*Boston, December 31, 1904*

---

---

# Christ Triumphant

---

---

## PART I

### Christ Crucified



I

#### Soprano Solo, Quartet and Chorus

God so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life. For God sent not His Son into the world to condemn the world, but that the world through Him might be saved. — *St. John III: 16, 17.*

II

#### Chorus

He was in the world and the world knew Him not. He came unto His own and His own received Him not. — *St. John I: 10, 11.*

He was despised and rejected of men, \* \* \* wounded for our transgressions. \* \* \* Bruised for our iniquities. Crucified, dead, and buried. — *Isaiah III: 3-5, and the Apostle's Creed.*

III

#### Soprano Solo

He died for all, that they which live might not henceforth live unto themselves, but unto Him who died for them. — *II Corinthians V: 15.*

He died that we might be forgiven,  
He died to make us good,  
That we at last might go to heaven,  
Saved by His precious blood.

— *C. F. Alexander.*

IV

#### Alto Solo

Now in the place where He was crucified there was a garden, and in the garden a new sepulchre wherein was never man yet laid. There laid they Jesus. — *St. John XIX: 41, 42.*

V

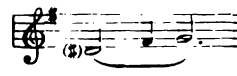
#### Chorus

Thou the shame, the grief, hast known,  
Though the sins were not Thine own;  
Thou hast deigned their load to bear;  
Jesu, Son of Mary, hear!

Thou hast bowed the dying head,  
Thou the blood of life hast shed,  
Thou hast filled a mortal bier;  
Jesu, Son of Mary, hear! — *H. H. Milman.*

## PART II

### Christ Risen



VI

#### Alto, Tenor, and Baritone Solos

Upon the first day of the week, very early in the morning they came unto the sepulchre and entering in found not the body of the Lord Jesus and behold, two men stood by them in shining garments and said unto them — "Why seek ye the living among the dead? He is not here, but is risen: remember how He spake unto you when He was yet in Galilee, saying the Son of man must be delivered into the hands of sinful men, and be crucified, and the third day rise again."

VII

#### Chorus

Christ is risen! He is the Lord! He is the first begotten of the dead and the Prince of the kings of the earth. — *Cor. XV: 20; Isa. XXV: 9; Rev. I: 5.*

VIII

#### Tenor Solo and Chorus

I am the Resurrection and the Life, with the Lord; he that liveth and believeth in Me shall never die. — *St. John XI: 25, 26.*

I am He that liveth and was dead; and behold I am alive forever more. — *Rev. I: 18.*

Thou wilt not leave my soul in the grave. Thou wilt show me the path of life. — *Ps. XVI: 10, 11.*

IX

#### Chorus

O Death, where is thy sting? O Grave, where is thy victory? — *I Cor. XV: 55.*

The grave cannot praise Thee, death cannot celebrate Thee. The living, the living he shall praise Thee. — *Isa. XXXVIII: 18, 19.*

X

#### Tenor and Soprano Solos and Chorus

Peace I leave with you, My peace I give unto you: not as the world giveth, give I unto you.

Leave us not comfortless.

I will not leave you comfortless. Let not your heart be troubled, \* \* \* neither let it be afraid, \* \* \* I will come again unto you and your heart shall rejoice.

Be of good cheer, I have overcome the world.

Thou wilt keep him in perfect peace whose mind is staid on Thee. Thou art the fountain of life, in Thy light shall we see light. In Thy presence is fulness of Joy

My peace I leave with you. — *St. John XIV: 18-27; XVI: 33; Ps. XVI: 12.*

---

---

# Contents

---

## PART I

### Christ Crucified

	PAGE
1 SOPRANO SOLO, QUARTET AND CHORUS. God so loved the World . . . . .	1
2 CHORUS. He was in the World . . . . .	8
3 SOPRANO SOLO. He died for All . . . . .	11
4 ALTO SOLO. Now in the Place where He was Crucified . . . . .	12
5 CHORUS. Jesu, Son of Mary, Hear . . . . .	14

---

## PART II

### Christ Risen

6 ALTO, TENOR, AND BARITONE SOLOS. Upon the first Day of the Week, . . . . .	16
7 CHORUS. Christ is Risen . . . . .	21
8 TENOR SOLO AND CHORUS. I am the Resurrection and the Life . . . . .	28
9 CHORUS. O Death, where is thy Sting? . . . . .	35
10 TENOR AND SOPRANO SOLOS AND CHORUS. Peace I leave with you, . . . . .	45

# CHRIST TRIUMPHANT

## PART I

### CHRIST CRUCIFIED

#### Nº 1

God so loved the world

Soprano Solo, Quartet and Chorus

H. CLOUGH-LEIGHTER

Opus 35

Grave e solenne (♩ = 69)

ORGAN

Sw. *p* 8' only

Ch. *mp*

Ped. *pp* 16'

*pp*

d. p. 8' only

Sw.

*mp*

(add 4')

Sw.

(Sw.)

Ch.

Ped. 16' *p* coup. to Sw.

L'istesso tempo

Sw.

*mf*

Ch. coup. to Sw.

Sw. to Ped.

add Ch. to Ped.

Gt. *mf* molto *cresc. e largando*  
coup. to Sw. + Ch.

*ff*

Gt. to Ped.  
d.p.

*L'istesso tempo*

*f* poco a poco *dim.*

Ch. coup. to Sw.

d.p. off Gt. to Ped. & Ch. to Ped.

Ch.

Sw.

*poco rit*

*p*

*mp a tempo*

Man.

Ped. 16' only (no coup)

*Lento tranquillo* (♩ = 52)  
**SOPRANO SOLO**

God so loved the world, that He gave His on-ly be - got - ten Son, that

Ch. *mp*

*ben sostenuto*

Sw. *p*

who - so - ev - er be - liev - eth in Him should not per - ish, but have

Ped.



ev - er - last - ing, - ev - er - last - ing life.

*rit*

*a tempo*

*Sw. mp*

**SOLO SOPRANO** *p*

God so loved the world, that He gave His on-ly be-

**SOLO ALTO** *p*

God so loved the world, that He gave His on - ly

**SOLO TENOR** *p*

God so loved, so loved the world, that He gave - His -

**SOLO BASS** *p*

God so loved the world, that He gave His on - ly

*mp* (Senza Org.)

got - ten Son, that who - so - ev - er be - liev - eth in Him should not perish,

Son - that who - so - ev - er be - liev - eth, - believeth in Him should not perish,

on-ly be - got - ten Son, that who - so - ev - er - believeth in Him should not perish,

Son, that who - so - ev - er be - liev - eth in Him should not perish,

should not perish. For God sent not His Son in-to the world to condemn the

should not perish. God sent not His Son to condemn the

should not perish. God sent not His Son to condemn the

should not perish. God sent not His Son to con -

Sw. *mp* (Organ)  
Ped.

world, but that the world through Him might be sav - ed.

world, sav - ed.

world, sav - ed.

demn the world, sav - ed.

(Sw.)  
*mp* Ch *p*

SOPRANO

Musical notation for the Soprano part, first system. The staff is in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *pp* and *p*.

CHORUS

ALTO

Musical notation for the Alto part, first system. The staff is in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *pp* and *p*.

TENOR

Musical notation for the Tenor part, first system. The staff is in bass clef with a key signature of one sharp (F#). The notes are: G3, A3, B3, C4, B3, A3, G3. Dynamics include *pp* and *p*.

CHORUS

BASS

Musical notation for the Bass part, first system. The staff is in bass clef with a key signature of one sharp (F#). The notes are: G2, A2, B2, C3, B2, A2, G2. Dynamics include *pp* and *p*.

Piano accompaniment for the first system. The grand staff shows the right and left hands. The right hand has a melodic line with slurs and dynamics like *p* and *pp*. The left hand provides harmonic support with chords and moving lines.

Musical notation for the Soprano part, second system. The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *mf* and *p*.

world, that He gave His on - ly be-got-ten Son, God so

Musical notation for the Alto part, second system. The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *mf* and *p*.

gave His on - ly Son, His on - ly be-got-ten Son, God so

Musical notation for the Tenor part, second system. The notes are: G3, A3, B3, C4, B3, A3, G3. Dynamics include *mf* and *p*.

the world, so loved the world that He gave His on - ly Son, God so

Musical notation for the Bass part, second system. The notes are: G2, A2, B2, C3, B2, A2, G2. Dynamics include *mf* and *p*.

loved the world, that He gave His on - ly Son, God so

Piano accompaniment for the second system. The grand staff shows the right and left hands. The right hand has a melodic line with slurs and dynamics like *mf* and *p*. The left hand provides harmonic support with chords and moving lines.

loved, so loved the world, so loved the world, that He gave His on-ly  
 loved the world, so - loved the world that He gave His on - - ly  
 loved, - so loved the world that He gave, He - gave His on-ly Son;  
 loved the world that He gave His on - ly Son; God so

SOLO

God so loved the world,  
 Son. *pp* that He gave His on-ly be-  
 Son, His on - ly Son. *pp*  
 God so loved the world. *pp*  
 loved, - so loved the world. *pp*

*Ch. mp*  
*p Sw.*

got - ten Son, that who-so-ev-er be - liev - eth in Him should not per - ish.

*Sw.* *(Sw)*  
*ten.* *pCh.*

CHORUS

God so loved the world,

God so loved the world,

God so loved the world, the world,

*poco a poco cresc.*

*molto rit.*

*Lento molto*

world, so loved the world, so loved the world.

so loved the world, so loved the world.

*molto rit.*

*Lento molto*

*molto rit.*

*Sw. pp a tempo legato assai*

*d.p. pp*

*d.p. 8' only*

Ch.

*(Sw.)*

*molto rit. p*

*attacca*

No 2

He was in the world, and the world knew Him not

Chorus

Lento molto e doloroso (♩ = 48)

ORGAN

Sw. *p*

Ped. 8' only

add 16' Ped.

SOPRANO *p*

ALTO *p* He was in the world, — And the world knew Him

TENOR *p*

BASS *p* He was in the world, — And the world knew Him

*p*

Ped. 8' only

not. — He came un-to His own, and His

not. — He came un-to His own, and His

(add Sw. Bourdon, 11<sup>th</sup> Quintadena & 8<sup>th</sup> flute)

(off Sw. Bourdon) and Quint.

*p*

add Sw. to Ped

Ped. 16' *p*

own re - ceived Him not. He was de - spised and re -

He was de - spised

own re - ceived Him not.

Lento con moto  
e lamentando (♩. = 42)

Ch.

mp Sw. Sw.

add Sw. to Ped.

ject - ed of men; wound - ed for our trans -

wound - ed for

tempo giusto

tempo giusto

tempo giusto

tempo giusto

gres - sions; Bruised for our in - iq - ui -

our trans - gres - sions; Bruised for our in - iq - ui -

wound - ed for our trans - gres - sions; Bruised for our in - iq - ui -

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

ties: cru - - ci - fied; dead,

ties: cru - - ci - fied; dead,

Lento molto (♩ = 50)

Ped. 8' only

add 16' Ped.

Sw.

Ch.

rit. *pp* assai

and bur-ied

rit. *pp* assai

and bur-ied

rit. *pp* assai

and bur-ied

rit. *pp* assai

and bur-ied

a tempo (♩ = 42)

Ped. 8' only

Sw.

Ch.

add Ch. to Ped.

16' Ped. only



No 3  
He died for all

Soprano Solo

Lento ed intenso (♩ = 40)

SOPRANO SOLO

He died for all, that they which live might not

ORGAN

Sw. *mp*

hence - forth live un-to them - selves, but un-to Him Who

*mf* *f*

Gt. *f*

Sw. to Ped. add Gt. to Ped.

died for them, Who died for them. He

*mp* *molto rit.* *m.v.*

Sw. *mf* *mp* *molto rit.* *p*

d.p. off Gt. to Ped.

Meno mosso

died that we might be for-giv'n, He died to make us good.

*rit.* *mp*

Meno mosso

*rit.*

ties: cru - - ci - fied; dead,

Lento molto (♩ = 50)

Ped. 8' only                      add 16' Ped.

*rit. pp assai*

and bur-ied

*rit. pp assai*

and bur-ied

*rit. pp assai*

and bur-ied

*rit. pp assai*

*a tempo* (♩ = 42)

Ped. 8' only

*ten.*

add Ch. to Ped.                      16' Ped. only

No 3  
He died for all

Soprano Solo

Lento ed intenso (♩ = 40)

SOPRANO SOLO

He died for all, that they which live might not

ORGAN

Sw. *mp*

hence - forth live un-to them - selves, but un-to Him Who

Sw. to Ped.

Gt. *f*

add Gt. to Ped.

died for them, Who died for them. He

*mp* *molto rit.* *m.v.*

d.p. off Gt. to Ped.

Meno mosso

died that we might be for-giv'n, He died to make us good.

Meno mosso

*rit.* *pp*

*poco più animato* *mf* *molto meno mosso* *mp*

That we at last might go to Heav'n, saved by His pre-cious blood.

*poco più animato* *mf* *mp* *molto meno mosso*

Ped. 16' *p*

*mp* *pp* *p* *poco a poco dim.*

Ped.

(Sw.) *e rall.* *Ch.* *pp* *molto rit.* *p*

### No 4

## Now in the place where He was crucified

Alto Solo

Andante dolente (♩ = 96)

*N. only* *Sw.* *pp* *Ch. pp* *p*

MANUALS

PEDAL

Ped. 16' *pp*

ALTO SOLO

*p*  
Now in the place where He\_ was cru - ci - fied

*mp* there was a gar - den; *(tardo)* *mp* and in the gar-den a

Ch. *p tardo* *a tempo*

*pp* d.p. 8<sup>o</sup> only *senza Ped.*

*poco rit* *mp* *più lento e distinto assai* *Lento* *pp*  
new sep - ul - chre where-in was nev - er man yet laid. There

Ch. *più lento* *Lento*

*poco rit* *pp*

*pp* *Senza Ped.* *Ped. 16*

*assai*  
laid they Je - sus.

*pp* *pp assai*

## Jesu, Son of Mary, hear!

Chorus

Lento molto e con devozione

SOPRANO

ALTO

TENOR

BASS

ORGAN

Lento molto (♩ = 54)

*p* (senza Org.)

*pp poco rit.*

Thou hast deigned their load to bear; Je - su, Son of Ma - ry, hear!

*pp poco rit.*

Thou hast deigned their load to - bear; Je - su, Son of Ma - ry, - hear!

*pp poco rit.*

*p*

*pp poco rit.*

*Poco meno mosso*

Thou hast bowed the dy - ing head, Thou the blood of life hast shed,

Thou hast bowed the dy - ing head, Thou the blood of life hast shed,

*Poco meno mosso*

Thou hast filled a mor-tal bier; Je - su, Son of Ma - ry, hear!

Thou hast filled a mor-tal bier; Je - su, Son of Ma - ry, hear!

# PART II

## CHRIST RISEN

### Nº 6

Upon the first day of the week

Alto, Tenor and Baritone Solos

Andante con moto, quasi Allegretto (♩ = 116)

ORGAN

Sw. *p* 8 only  
Ch. *p*  
Sw. *p* poco rit.  
senza Ped.

ALTO SOLO

*mp*  
*poco rit.*  
Up - on the first day of — the week they came un-to the  
Ch.  
*p* sostenuto assai  
Sw.  
Sw. *poco rit.*

*mf* a tempo  
*molto rit.*  
Sep - ul-chre, and-en-ter-ing in they found not the bod-y of the Lord  
Ch.  
*mf* a tempo  
*molto rit.*  
Ped. 16' *p*

Je - sus  
Sw. *ppp*  
Ch. *pp* marcato, ma sostenuto assai  
*p*



*mf ben marcato*

And be-hold, twomen stood by them in shin - ing garments and said

*mf ben marcato*

**TENOR SOLO** *f mf* **Più lento** *poco rit.*

— un - to them:— Why seek ye the liv - ing among the dead?

**BASS SOLO** *mf* *poco rit.*

Why seek ye the liv - ing among the dead?

**Più lento** (♩ : 92)

*fz* (poco rit.) Gt. *mf a tempo* *f*

**Andante e con vigore** *cresc.* **Lento molto e deciso** *f*

He is not here, but is ris - en! He is not

*cresc.* *fz*

He\_ is not here, He is\_ not here but is ris - en! He is not

**Andante e con vigore** (♩ - 96) **Lento molto e deciso**

*Sw. f* *molto cresc.* *ff* *f* *Sw.*

Gt. coup.

Lento andante

here! *quasi narrante*  
*p*  
 Lento andante (♩ = 48)  
*calmo e sostenuto*  
 Re-mem-ber how He spake un-to  
 d.p. 8' only      add 16' Ped.

*mp*  
 While yet in Gal-i-lee, say - ing The Son of man must be de-liv-ered in-  
 you, While yet in Gal-i-lee, say - ing The Son of man must be de-liv-ered in-  
 Sw. Ch.  
 Ped. 8' only

to the hands of sin-ful man, of sin-ful man, cru-ci - fied,  
 to the hands of sin-ful man, of sinful man, and be cruci-fied, cru - ci-fied,  
 add 16' Ped.

*cresc.*

and the third day, the third day rise a -  
 cru - ci - fied, and the third day rise a - gain, a -

(Sw.)

Gt. *cresc. e marcato*

d.p.

gain!

gain! Remember how He spake, spake un-to you while yet in

Ch. coup to Sw.

Gt. *ff* *mf* *Sw.*

Gt. to Ped. off Gt. to Ped.

He' is not here! Why seek ye the liv-ing a -

Gal - i-lee, say-ing, the Son of man must be cru - ci - fied,

Ch. coup to Sw.

Gt. *mf*

mong the dead — He is not here, — but is  
 and the third day — rise — a - gain: He is nothere, but is

*fz*

*cresc.*

Gt. *f*

Ped.

d.p.

ris - en, — is ris - en! —  
 ris - en, — is ris - en! —

*ff*

*molto ff*

Ch. (coup. to Sw.)

*ff*

*molto ff*

Sw.

*f* *mf* *p* *Sw. p* *lento assai* *Sw. pp*

d.p. Ch. off Gt. to Ped. d.p. 8' only

№ 7  
Christ is Risen

Chorus

*Allegro moderato*

SOPRANO *f* Christ is ris - en! *f cresc.* He is

ALTO *f* Christ is ris -

TENOR *f* Christ is ris - en! *f cresc.* He is

BASS *f* Christ is ris -

ORGAN *Allegro moderato* (♩ = 96) *f cresc.*

Gt. *f* (coup. to Sw. with reeds)

Gt. to Ped. d.p.

*rit ff* the Lord!

*rit* en!

*ff* the Lord!

*rit* en! *Allegro con moto* (♩ = 108) *mf* He is the first, the first be -

ORGAN *rit ff* *Gt. mf ben marcato* (without reeds)

He is the  
got-ten of the dead\_ and the Prince of the kings of the earth, — the

Ped.

first, the first be - got-ten of the dead, — and the Prince of the kings of the  
Prince\_ of the kings\_ of the earth, — the — Prince of kings, —

*f* Christ — is ris - - en! — He — is —  
*f* Christ — is ris - - en! — He — is —  
earth, — the — first be - got-ten of — the dead; He — is ris - en,  
*cresc.*

*f* *cresc.*

*Ando marcato*

the Lord!  
 the Lord!  
 the Lord, the Lord!  
 He is ris - - en from the dead! The first be - got - ten of the  
 The Lord! He is the first, the first be - got - ten of the

He is the first, the first be - got - ten of the dead, and the Prince of the  
 dead, the first be - got - - ten of the dead, and the Prince  
 dead, the first be - got - ten, first be - got - ten of the dead, and the  
 senza Ped. Ped.

He is the first, the first be - got - ten of the dead, and the  
 kings of the earth; He is the first be - got - ten of the dead, and  
 the Prince of the kings, the kings of the earth,  
 Prince of kings, and the

*cresc.* - *f* *decresc.*

Prince of the kings of the earth, — the Prince of the kings of the

— the Prince, — the Prince — of kings, — the kings — of the

*cresc.* - *f* *decresc.*

— the Prince of kings, the Prince — of kings, — of —

Prince, the Prince of kings, He is the Prince of — kings, the

*cresc.* - *f* *decresc.*

*d.p.*

*mf* *cresc.*

earth; He — is the first be-got-ten, first, — the first — be-

*mf*

earth; He is — the first be-got-ten, first be-got-ten of — the

*mf* *poco cresc.*

— the earth; — the first be-got-ten, first be-got - - ten of the

*mf*

kings of the earth, and the first — be - got - ten of the

*sw. mf* *poco cresc.*

*Ped.*





Prince\_ of the kings, — the Prince, — the Prince of the kings of the  
 — of the kings of the earth, — the Prince of the kings. of — the  
 Prince, He is the Prince of the kings, — the Prince, — of kings, — the Prince of the  
 — the earth, — He is the Prince, — the Prince — of

Ped.

*mf*  
 earth; — He is, He is the first — be - got - ten of — the dead, — the  
*mf*  
 earth; He is the first, He is the first, the first — be - got - ten  
*mf*  
 kings\_ of the earth, the earth; He — is the first be - got - ten, — He is the  
*mf*  
 kings — of the earth, — and the first be - got - ten, the

dead, He is the first be - got - ten of the dead, He  
of the dead, He is, He is the first be - got - -  
first be - got - - ten of the dead, He is the first be -  
first be - got - ten of the dead, the

is the first, the first be - got - ten of the dead, the first be - got - ten of the  
ten, He is the first be - got - ten, the first be - got - ten of the  
got - ten of the dead, of the dead, the first be - got - ten of the  
first be - got - ten of the dead,

*poco rit*

*poco rit*

*poco rit*

d.p.

dead.

dead SOLO *poco più lento* *rit.*  
- He is the first, the first be - got - ten of the dead.

*poco più lento*

*sw. rit.*

# I am the Resurrection and the Life

Tenor Solo and Chorus

*Andante maestoso*  
*con espansione*  
*mf cresc.*

TENOR SOLO  
I am the Res - ur - rec - tion and - the Life!

SOPRANO  
*colla parte*  
*mf*  
saith the Lord.

ALTO  
*colla parte*  
*mf*  
saith the Lord.

TENOR

BASS  
*colla parte*  
*mf*  
saith the Lord.

*rit.* *f* *lunga pausa*

*Andante maestoso* (♩ = 60)  
*colla voce* *mf* *Gr. cresc.* *rit.* *f* *colla parte* *lunga pausa*

ORGAN

d.p.

*Lento, tenero e tranquillo* (♩ = 40)

*mp*  
He that liv - eth and be -

*legato e sostenuto assai*  
Ch.

*pp*  
Sw.

Ped. *pp* 16'

liev - eth in me shall

nev - er die.

*molto meno mosso* *a tempo*

**SOLO** *mf cresc.*

I am He that liv - eth and was dead, but am a - live for

**SOPRANO** *pp legato e sostenuto assai*

Thou wilt not leave my soul in the grave.

**ALTO** *pp legato e sostenuto assai*

Not leave my soul in the grave.

**TENOR**

**BASS** *legato e sostenuto assai pp poco cresc.*

Thou wilt

ev - er - more for - ev - er - more; —  
*poco cresc.*

Thou wilt show me the path, wilt show me the path of life, — the  
*poco cresc.*

Thou wilt show me, Thou wilt show me the path — of life; — Thou  
*legato e sostenuto assai*

Thou wilt show — me the path of  
*mf*

show me, wilt show me — the path — of life;  
*mf*

*poco cresc.*

*mf* He that be-liev-eth in me — shall nev - er  
*f.*

path of life; — Thou wilt not leave my soul, my soul,  
*poco cresc.*

wilt not leave my soul — in the grave; Thou wilt show me the path —  
*poco cresc.*

life; Thou wilt not leave my soul in the grave; Thou wilt show me the  
*mf*

Thou wilt not leave my soul in the grave, Thou wilt  
*poco cresc.*

*p poco cresc.*

die.

Thou wilt not leave my soul in the grave,

of life; Thou wilt not leave my soul in the grave, Thou

path of life; Thou wilt not leave my soul in the grave; Thou wilt show

show me the path of life; Thou wilt not leave my soul, my

*mf*

The path of

wilt show me the path of life; Thou wilt show me the

me the path of life, Thou wilt show me the path, Thou wilt show me the

soul in the grave, Thou wilt show me the path, show me the path of life, of

*mp*

*mf*  
I am He that liv - eth and was dead.

life, — Thou wilt not leave my soul in the

path of life, — Wilt not leave my

path of life,

life —

*mf*

grave. — Thou wilt show me the path, — the

soul in the grave, — Thou — wilt show me the path, — the

in — the grave, — Thou wilt show — me the

Wilt not leave my soul in the grave. — Thou wilt show me the path of

*mf* Sw. *p*

(Ch. *p*)



*mp*

He that

*pp* SOPRANO SOLO

path of life. Thou wilt

*pp*

path of life.

*pp*

path, the path of life.

*mf*

life, of life.

Ch. *poco a poco cresc la melodia*

*mf* *p*

*pp* *doppia Ped 6' sempre*

*mf*

liv - eth and be - liev - eth in

*mf*

show me the path of life,

*mp* CHORUS

Thou wilt

*mf*

*p* *mp*

*mf*

me shall nev - er die. *mp dim.*

**CHORUS** *mp* the path of life. *pp*

show me the path of life. *pp*

the path of life. *pp*

the path of life. *pp*

*un poco cresc. la melodia*

*rit.* *mp* *pp*

# O death, where is thy sting?

Soprano Solo and Chorus

*Allegro risoluto* (♩ = 68)

**ORGAN**

Organ introduction in G major, 2/4 time. The score features a treble and bass clef with various dynamics and articulations. The right hand includes markings for *Gt. mf 8' & 16'*, *Sw. f (reeds)*, *Gt.*, *Sw.*, and *(Sw. to Gt.)*. The left hand includes a *Ped.* marking.

Organ accompaniment for the first system, continuing the introduction with *Gt. f* and *f* dynamics.

Organ accompaniment for the second system, featuring *Sw. mf (reeds)*, *cresc.*, and *Gt.* markings.

## SOPRANO SOLO

O death, where is thy sting? — O grave, where is thy

Soprano solo vocal line with piano accompaniment. The piano part includes *Gt.* and *(off reeds)* markings.

## TUTTI SOPRANI

vic - to - ry? — O

Tutti Sopranos vocal line with piano accompaniment. The piano part includes *Gt.*, *(Sw.)*, and *Gt.* markings, ending with a *ff* dynamic.

Allegro e trionfante

CHORUS

death, where is thy sting? O grave, where is thy vic-to-ry?

CHORUS

The strength of

The sting of death is sin, the strength of

Allegro e trionfante (d. - 60)

O death, where is thy sting? — O grave, where is thy vic-to-ry, thy victo-ry?

O death, where is thy sting? — O grave, where is thy vic - to-ry? The

sin is the law; — O death, where is thy sting? O grave, thy vic-to-ry? —

sin is the law; O death, — where is — thy vic - to - ry? —

d.p.

The strength of sin \_\_\_ is the law. \_\_\_ O death, where is thy

sting, the sting of death \_\_\_ is sin \_\_\_ by law. \_\_\_ O death, where is thy

The strength of sin is the law. \_\_\_

d.p.

sting?\_

sting?\_

The sting of death is sin, \_\_\_

O grave, where is thy vic-to-ry? \_\_\_

O grave, where is thy vic-to-ry? \_\_\_

The strength of

8' & 4' only

The strength of sin is the

The strength of sin is the

The sting of death — is sin, — The strength of sin is the

sin is the law; — The sting, the sting of death is sin, is

(reeds)  
*molto marcato*

Ped. (coup. to Gt.)

SOPRANO SOLO

law. ————— But thanks un - to God, — Who

law. —————

law. —————

sin. —————

Sw. *f*

(without reeds)

Gt.

giv - eth us \_ the vic - to - ry \_ through our Lord, Je - sus Christ. \_

CHORUS *mf*

The *mf*

The

Gt.

*Sw. mf*

d.p.

CHORUS

The liv - ing, the

*mf* *f*

Death \_ can - not cel - e - brate Thee; the liv - ing, the

the

grave can - not praise Thee, death can - not cel - e - brate Thee; the liv - ing, the

can - not praise Thee; the liv - ing, the

*f*

grave can - not praise \_ Thee, \_ can - not \_ praise \_ Thee; the liv - ing, the

Gt. *f*

liv - ing, shall praise Thee; *mf*

liv - ing, he shall praise Thee; The grave can - not

liv ing, he shall praise Thee;

liv - ing, shall praise Thee;

liv - ing, he shall praise Thee; The

liv - ing, he shall praise Thee;

liv - ing shall praise Thee; The

shall praise, shall praise Thee. O

praise Thee, *cresc.* the liv - ing, he shall praise Thee, shall praise Thee. O

The liv - ing, he shall praise Thee, he shall praise Thee. O

grave can - not praise Thee, the liv - ing, he shall praise Thee, shall praise Thee. O

grave can - not praise Thee, the liv - ing shall praise Thee. O

*cresc.*

*d. p.*



death, where is Thy sting?— O grave, where is thy vic-to-ry? The

death, where is Thy sting?— O grave, where is thy vic-to-ry? The

Detailed description: This system contains the first two vocal staves. The top staff is a soprano line and the second is an alto line. Both are in a treble clef with a key signature of one sharp (F#). The lyrics are: "death, where is Thy sting?— O grave, where is thy vic-to-ry? The". The bottom staff is a bass line in a bass clef with the same key signature. The lyrics are: "death, where is Thy sting?— O grave, where is thy vic-to-ry? The".

*marcato*

*Gt. f*

*marcato*

*d. p.*

Detailed description: This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand has a *marcato* marking above it. The left hand has a *marcato* marking below it. There is a dynamic marking of *Gt. f* (Grandioso forte) in the left hand. The piece concludes with a *d. p.* (diminuendo piano) marking.

sting of death is sin, the strength of sin is— the law; But thanks, but

sting of death is sin, \_\_\_\_\_ by law; But thanks un-to

sting of death is sin, the strength, the strength of sin is the law;— But thanks un-to

sting of death is sin, \_\_\_\_\_ the strength of sin is the law; \_\_\_\_\_ But

Detailed description: This system contains the next two vocal staves. The top staff is a soprano line and the second is an alto line. Both are in a treble clef with a key signature of one sharp (F#). The lyrics are: "sting of death is sin, the strength of sin is— the law; But thanks, but" and "sting of death is sin, \_\_\_\_\_ by law; But thanks un-to". The bottom staff is a bass line in a bass clef with the same key signature. The lyrics are: "sting of death is sin, the strength, the strength of sin is the law;— But thanks un-to" and "sting of death is sin, \_\_\_\_\_ the strength of sin is the law; \_\_\_\_\_ But".

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The right hand has a *marcato* marking above it. The left hand has a *marcato* marking below it. The piece concludes with a *d. p.* (diminuendo piano) marking.

thanks un-to God, who giv - eth us — the vic-to-ry through Christ. ———— O

God, who giv-eth us — the vic - to - ry — through Christ our Lord. O

God, but thanks un-to God, who giv-eth us the vic-to-ry through our Lord Je - sus Christ. O

thanks un - to God; ———— O

d. p.

death, — where is thy sting? ———— O grave, ———— O grave, where is thy

death, where is thy sting? O grave, ———— O grave,

death, where is thy sting? — O grave, ———— thy victory, thy vic -

death, where is thy sting? ———— O grave, — where is thy vic - to - ry? O

d. p.

vic - - - to-ry? — O death, where is thy sting? The  
 where is thy vic-to-ry? O death, where is thy sting? The  
 where is thy vic-to-ry? — Where death, thy sting? The sting of death is  
 - to-ry? O death, — O death, where is thy sting? Where is thy sting? The  
 death, O death, — where is thy sting? — The sting of death is

*senza d.p.* *d.p.*

strength of sin is the law; — Who  
 sin, — the strength of sin is the law; — But thanks un - to God, — Who  
 strength of sin is the law; — But thanks un - to God, Who giv-eth  
 sin, — the strength of sin is the law; — But thanks un - to God, — Who

*(reeda)*

giv - eth us the vic-to-ry, the vic-to-ry through our Lord Je - sus

giv - eth us the vic - to - ry through our Lord Je - sus

giv - eth us the vic - to - ry through our Lord Je - sus

giv - eth us the vic - to - ry through our Lord Je - sus

d.p.

*più mosso* *ff* *molto rit.*

Christ; thanks un - to God, thanks un - to

Christ; thanks un - to God, thanks un - to

*ff più mosso* *molto rit.*

Christ; thanks un-to God, thanks un - to God, thanks un - to

Christ; un - to God, thanks un - to God, thanks un - to

*più mosso* *ff* *molto rit.*

d.p.

Meno mosso  
forte possibile

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

forte possibile

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

Meno mosso (♩ = 69)

un poco a poco dim.

forte possibile

*f*

*sw.*

*ten.*

*mf*

senza d.p.

№ 10

Peace I leave with you

Tenor and Soprano Solos and Chorus

Moto precedente

ORGAN

*p* gradatamente più quieto

*Ch.*

*pp*

*sw.*

d.p. 8' only

Lento e calmando molto  
TENOR SOLO

*m.v.*

Peace I leave with you, my peace I give un-to you; — not as the world  
Lento e calmando molto (♩ = 52)

Ch. *mp*

giv - eth, give I un - to you. Let not your heart be

P.d. 16 *pp*

trou-bled, nei-ther let it be a - fraid.

*rit.*  
*rit. colla voce sw. a tempo*

Sw.  
Ch.

SOPRANO SOLO

*p*  
Thou wilt keep him in perfect peace, whose mind is staid on

**CHORUS** *mp*  
Thou wilt keep him in perfect peace, whose mind is

*mp*  
Thou wilt keep him in peace, whose

*mp*  
Thou wilt keep him in peace, whose

*mp*  
Thou wilt keep him in peace,

*mf* *poco meno mosso*  
Thee; Thou art the fountain of life, the fountain

*mp*  
staid on Thee; Thou art the fountain of life, in Thy

*mp poco meno mosso*  
mind is staid on Thee; Thou art the fountain of life, in Thy

*mp*  
mind is staid on Thee; Thou art the fountain of life, the fountain of life, in

*mp poco meno mosso*  
Thou art the fountain of life in

TENOR SOLO

*mf rit.* *f a tempo*

- - tain, the foun - tain of life. Be of good cheer, for I have

*mf mp rit.*

light shall we see light.

*mf mp*

light shall we see light.

*mf mp rit.*

Thy - light shall we see light.

*mf mp rit.*

Thy light shall we see light.

*rit.* *a tempo*

*mf*

o - ver - come the world.

**SOPRANO SOLO**

*mf*

Leave us not com-fort-less!

**CHORUS**

*mp*

not com-fort-less!

*mp*

not com-fort-

*mp*

not com-fort-less!

*mp*

not com - fort -

*Sw.*



TENOR SOLO

Un poco più mosso

*m.v.*

I will not leave you com-fort-less, — I will

less!

Un poco più mosso  $\text{♩} = 66$

*Sw. pp*

come a - gain \_\_\_\_\_ to you, \_\_\_\_\_ and your

heart, \_\_\_\_\_ your heart \_\_\_\_\_ shall \_\_\_\_\_ re -

12# 15

joice,

**SOPRANO SOLO**

In Thy pres - - ence is ful - ness,

**CHORUS** *cresc.* *f*

In Thy pres-ence is joy, ful - ness of joy, yea, *mf*

In Thy pres-ence is joy, yea, ful - ness of joy, yea, *mf*

In Thy pres-ence is joy, yea, ful - ness of joy, yea, *mf*

In Thy pres-ence is ful - ness of joy,

*cresc.* *f* Sw. Gt. *mf*

*rit mp più lento*

*dim.* My peace I leave with you, **SOPRANO SOLO**

ful - ness of joy; For

*rit più lento* ful - ness of joy; Thou wilt keep him in perfect peace, in perfect peace, for *mf*

*dim.* ful - ness of joy; Thou wilt keep him in perfect peace, for *mf*

*p più lento* ful - ness of joy; Thou wilt keep him in perfect peace, in perfect peace, for Thou *mf*

*dim.* ful - ness of joy; for Thou art, Thou

*rit più lento (♩=48)* Sw. *dim.* *p*

Thou art the fountain of life, —

Thou art the foun - tain, the fountain of life, in Thy light shall —

Thou art the foun - tain of life, in Thy light shall —

art the foun - tain of life, in Thy light shall —

art the foun - tain of life, in Thy light shall —

*mf sw.*

**TENOR SOLO** *p dim. e rit.*

Peace I leave with you, my peace I leave with you.

we see light, shall we see light, see light.

we see light, shall we see light, see light.

we see light, shall we see light, see light.

we see light, shall we see light, see light.

we see light, shall we see light.

*pp dim. e rit.*