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THE

WOMAN

OF

SAMARIA,

A SACRED CANTATA,

COMPOSED BY

WILLIAM STERNDALE BENNETT.

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Jim

PREFACE.

"No Christian scholar," says Dr. Clarke, one of the earliest English travellers in the Holy Land, "has, perhaps, ever attentively read the fourth chapter of St. John, without being struck with the numerous internal evidences of truth which crowd upon the mind in its perusal.

"Within so small a compass it is impossible to find, in other writings, so many sources of reflection and of interest. Independently of its importance as a theological document, it concentrates so much information, that a volume might be filled with its singular illustration of the history of the Jews and the geography of the country."

The accounts which we have of the ancient Samaritans have come to us chiefly through their inveterate enemies, the Jews; whose contempt and hatred were apparently excited by their being a mixed race, of doubtful genealogy, and schismatical creed. Our Lord declares that "they worshipped they knew not what;" which seems to imply that although they cherished, in common with the Jews, the expectation of a Messiah, their worship had an idolatrous tincture: they "feared the Lord," but, if they did not still "serve graven images," like their ancestors, they did not worship God as a Spirit.

"Of all the special localities of Our Lord's life in Palestine," says a more recent traveller than Dr. Clarke, namely, Dr. Stanley, the present Dean of Westminster, "the well of Jacob is almost the only one absolutely undisputed. At the mouth of the Valley of Shechem two slight breaks are visible in the midst of the vast plain of corn—one a white Mussulman chapel, and the other a few fragments of stone. The first of these covers the alleged tomb of Joseph, buried there in the parcel of ground which his father Jacob bequeathed to him, his favorite son. The second marks the undisputed site of the well, now neglected and choked up by the ruins which have fallen into it; but still with every claim to be considered the original well, sunk deep into the rocky ground by "our father Jacob," who had retained enough of the customs of the earlier families of Abraham and Isaac, to mark his first possession by digging a well, "to give drink thereof to himself, his children, and his cattle." This at least was the tradition of the place, in the last days of the Jewish people, and its position adds probability to the conclusion; indicating as has been well observed, that it was there dug by one who could not trust to the fresh springs so near in the adjacent vale, which still belonged to the hostile or strange Canaanites. If this be so, we have here an actually existing monument of the prudential character of the old Patriarch—as though we saw him offering the mess of pottage, or compassing his ends with Laban, or guarding against the sudden attack of Esau; fearful lest, he "being few in number, the inhabitants of the land should gather themselves against him, and slay him and his house." By a singular fate, this authentic and expressive memorial of the earliest dawn of Jewish history became

* Sinai and Palestine, Chapter V.

the memorial no less authentic and expressive of its sacred close.

By the edge of this well, in the touching language of the ancient hymn, "Quærens me, sedisti lassus," here, on the great road through which "He must needs go" when "He left Judæa, and departed into Galilee," He halted, as travellers still halt, in the noon or evening of the spring day by the side of the well, amongst the relics of a former age. Up that passage through the valley. His disciples "went away into the city" which he did not enter. Down the same gorge came the woman to draw water, according to the unchanged custom of the East, which still, in the lively concourse of veiled figures round the way-side wells, reproduces the image of Rebekah, and Rachel, and Zipporah. Above them, as they talked, rose "this mountain" of Gerizim, crowned by the Temple, of which the vestiges still remain, where the fathers of the Samaritan sect "said men ought to worship," and to which still, after so many centuries, their descendants turn as to the only sacred spot in the universe—the strongest example of local worship now existing in the world, in the very face of the principle there first announced, that the sacredness of local worship was at an end. "And round about them, as He and she thus sate or stood by the well, spread far and wide the noble plain of waving corn."

In setting the narrative of the journey of our Lord into Samaria to music, the composer seems to have attempted no dramatic form, but has contented himself with giving the story exactly as it stands in the Bible; for the most part distributing the text among three declaimers, the largest share of the declamation being assigned to the contralto singer, whose music is at all times of a grave and dignified character.

The words attributed to our Saviour are, with one exception, assigned to the bass voice, the greatest care being taken that the singer who recites this portion of the text shall appear only as a narrator, and in no degree attempt to personate a character.

With regard to the "Woman of Samaria" herself, it will be plainly seen that the composer has treated her as a secular and worldly character, though not without indications here and there of that strong intuitive religious feeling which has never been denied to her. This feeling is especially shown when she says, "I know that Messias cometh; when he is come he will tell us all things." Also, toward the end of the narrative, where she passionately exclaims to the Samaritans, "Come, see a man who told me all the things that ever I did: is not this the Christ!"*

The Chorus almost entirely enact the part of moralists, the words which they sing being selected from Scripture, so as to be appropriate to the situations which arise in the course of the narrative. In the Chorus of the people, "Now we believe," it is hardly necessary to say that the words are declaimed as part of the narrative.

* This work was composed for, and first performed at, the Birmingham Festival—Aug. 27, 1867.

THE WOMAN OF SAMARIA.

No. 1. INTRODUCTION & CHORUS.—YE CHRISTIAN PEOPLE, NOW REJOICE.

Adagio. (♩ = 50.)

p *Espress.* *sf* *p*

Sempre. pp

p *pp*

pp *long pause.*

Andante serioso. (♩ = 63.) *sf*

pp *sf* *trn.*

staccato assai. *sf*

sf

sf *Cres.* *Espress.* *pp*

sf *Cres.* *Espress.* *pp*

sf *Cres.* *sf* *Dim.* *ff* *Delicato.*

sf *Cres.*

p *assai staccato.* *Cres* - - - - - *do.*

Cres. molto sempre. *Cres* - - - - - *do.*

SOPRANI *ff*

f

Ye Chris - tian peo - -

ff Sempre.

ple, now re - - - - - joice

To God your prais - - -

The first system of music features a vocal line with the lyrics "To God your prais - - -". The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady eighth-note accompaniment.

es bring - - - ing, That

The second system continues the vocal line with "es bring - - - ing, That". The piano accompaniment maintains its rhythmic texture, with some dynamic markings like *mf* and *f* appearing.

we, u - - - nit - - - ed heart and

The third system shows the vocal line with "we, u - - - nit - - - ed heart and". The piano accompaniment continues with similar rhythmic patterns.

ff Sempre.
voice, In ho - - ly

The fourth system begins with the dynamic marking *ff Sempre.* and the vocal line with "voice, In ho - - ly". The piano accompaniment features a more active right hand with sixteenth-note runs.

... joy are sing - - - ing,

The fifth system shows the vocal line with "... joy are sing - - - ing,". The piano accompaniment includes a *ff* marking and concludes with a final chord.

What Christ hath . . . given to man . . .

be - - low

And

of His . . . tri - - umph, o'er . . . the foe

Whom He for . . . us hath con -

quered

Andante Serioso.

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic and a *sf* (sforzando) accent. The left hand (bass clef) has a *sf* dynamic. The tempo is *Andante Serioso*. The word *Espress.* (Espressivo) is written above the right hand.

Second system of musical notation. The right hand starts with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The left hand continues with a *sf* dynamic.

Third system of musical notation. The right hand features a sequence of dynamics: *sf*, *p*, *sf*, *sf*, *p*, and *pp*. The left hand has a *pp* dynamic.

Fourth system of musical notation. The right hand is marked *Cres.* (Crescendo) and includes a *sf* dynamic. The left hand has a *pp* dynamic.

Fifth system of musical notation. The right hand is marked *molte espres.* (molte espressivo). The left hand is marked *meno moto al fine.* (meno moto al fine).

Sixth system of musical notation. The right hand is marked *Sempre calando.* (Sempre calando). The left hand has a *pp* dynamic.

No. 2. RECITATIVO.

Espressivo.

CONTRALTO.

Then com-eth Je-sus to a ci-ty of Sa-

Adagio.
pp
Ped.

-ma-ria, which is call-ed Sychar, near to the par-cel of ground that

Ja-cob gave to his son Jo-seph— Now Ja-cob's well was there.

Con moto.
tranquillo.
pp

Je-sus, therefore, be-ing wea-ried with his jour-ney, sat thus on the

Adagio assai.
pp

well: And it was a-bout the sixth hour.

sf Corni.
pp

No. 3.—CHORUS. "BLESSED BE THE LORD GOD OF ISRAEL."

Arioso. ($\text{♩} = 100.$)

SOPRANO. Bless - ed be the Lord God of Is - ra - el, he hath

CONTRALTO. - - - - -

TENOR. * - - - - -

BASS. - - - - -

PIANO FORTE. *p*

vi - sit - ed and re - deem - ed, he hath re - deem - ed his peo - -

Cres. *Dim.*

p - ple, Bless - ed be the Lord God of Is - ra - el, he hath

Bless - - - - ed, he hath

Bless - ed he the Lord God, he hath

Bless - ed, Bless - - - - ed,

Cres. *Dim.*

* The Tenor Clef is used for the convenience of the Singer in finding his part; but does not change the position of the notes on the staff.

vi - sit - ed and re - deem - ed, he hath, hath re - deem - ed - his

vi - sit - ed and re - deem - ed, he hath re - - deem - -

Bless - ed, bless - ed, he hath re - - deem - -

sf *Cres.*

sf *Cres.*

Cres.

sf *sf* *Cres.*

peo - - ple, he..... hath vi - sit - ed and re - deem - -

- - - ed, he..... hath vi - sit - ed and re - deem - -

- - - ed, he..... hath vi - sit - ed and re - deem - -

sf *p* *Cres.*

sf *p* *Cres.*

p *Cres.*

sf *p* *Cres.*

- - ed his peo - - ple,

- ed his peo - - ple, Bless - - -

- ed his peo - - ple, Bless - ed be the

Dim. **A**

Dim. *p*

Dim. *p* *sf*

Dim. *sf*

He hath vi - sit - ed and re - deem - ed,
 ed be the Lord, the Lord, Bless - - ed,
 For he hath vi - sit - ed and re - -
 Lord God of Is - ra - el, he hath vi - sit - ed and re - deem - - -

Cres. *p* Bless - - - ed be the Lord, he hath vi - sit - ed
sf Bless - ed be the Lord God of Is - ra - el, he hath vi - sit - ed
 - deem - ed, Bless - - - ed be the Lord, he hath vi - sit - ed
 - ed his peo - - - ple, he hath vi - sit - ed

and re - - deem - ed, Bless - ed, bless - - ed, bless -
 and re - - deem - ed, Bless - ed, bless - - ed, bless -
 and re - - deem - ed, Bless - - ed, bless - - ed

Cres. ed be the Lord, the Lord..... *sf* God of Is *Dim.*
Cres. ed be the Lord, the God *Dim.* of
Cres. ed be the Lord, the Lord, the God of *Dim.*
 be the Lord,..... the Lord God of Is - - -

D

- - - ra - el.
 Is - - ra - el.
 Is - - ra - el.
 - - - ra - el.

ff Risoluto.

and hath rais - - - ed
 and hath rais - - - ed

up a migh - - ty..... sal - - va - - tion....

up a migh - - ty..... sal - - va - - tion....

And hath rais - - ed

... for us,..... hath rais - - ed

And hath rais - - ed

... for us,..... hath rais - - ed

up a migh - - ty..... sal - - va - - tion....

up a migh - - ty..... sal - - va - - tion....

up a migh - - ty..... sal - - va - - tion....

up a migh - - ty sal - - va - - tion....

... for us, In the house of his
 tion for us, In the house of his
 ... for us, In the house of his
 - tion for us, In the house of his

ff

ser - vant Da - - vid, In the house of his ser - vant
 ser - vant Da - - vid, In the house of his ser - vant
 ser - vant Da - - vid, In the house of his ser - vant

Da - vid, a migh - ty sal -
 Da - vid,
 Da - vid, and hath rais - - ed up a migh - ty sal -

f

E

va - - tion..... for us, in the
 in the house, in the
 - va - - tion... . . . for us, in the in the
 in the house, in the

ff
 house of his ser - vant Da - - vid, in the
ff
 house of his ser - vant Da - - vid, in the
ff
 house of his ser - vant Da - - vid, in the the

house of his ser - vant Da - - vid — a
 house of his ser - vant Da - - vid — a
 house of his ser - vant Da - - vid — a

migh - - ty..... sal - - va - - - - tion for

migh - - - - ty sal - - va - - - - - tion for

migh - - - - ty sal - - va - - - - - tion for

F us, a migh - ty sal - va - tion, **ff**

us, a migh - ty sal - va - tion, **ff**

us, a migh - ty sal - va - tion, **ff**

Maestoso.

G sal - va - tion for us..... **ff**

sal - va - tion for us.....

sal - va - tion for us.....

sal - va - tion for us.....

Corni.

pp

Tymp.

p
Bless - ed be the Lord....

p divisi.
Bless - ed be the Lord....

p
Bless - ed be the Lord....

p
Bless - ed, Bless -

Violini.

Bless - ed be the Lord,.... bless - ed, bless - ed,

Bless - ed be the Lord,.... bless - ed,

ed, bless - - - ed, bless -

Bless - ed, bless - ed, bless - ed,

Bless - ed, bless - ed, bless - ed,

ed, bless - - - ed,

Sempre tranquillo.

Bless - ed, bless - ed, bless - - ed,

Bless - ed, bless - ed, bless - - ed.

Sempre tranquillo.

Bless - ed be the

Bless - ed be the

Bless - ed be the

Sempre dim. e tranquillo.
tranquillo sempre.

Lord God of Is - ra - el, he hath vi - sit - ed and re - deem - ed,

God of Is - ra - el, he hath vi - sit - ed and re - deem - ed,

God of Is - ra - el, he hath vi - sit - ed and re - deem - ed.

Lord God, he hath vi - sit - ed and re - deem - ed,

I Cres. sf he hath re - deem - ed his peo - - ple, *p* Bless - - ed be the Lord, the
Cres. re - - deem - - - ed his peo - - ple, *p* Bless - - ed be..... the
Cres. be hath re - deem - ed his peo - - ple, *p* Bless - - - ed... be the
Cres. hath re - deem - - - - ed, *p* Bless - - - ed be the

sf Lord..... God of Is - - - - ra - el, *p* Bless - - ed be, *Cres.* bless - ed
Cres. Lord, the God of Is - ra - el, of Is - ra - el, *p* bless - ed
Cres. Lord... God..... the Lord God of Is - ra - el, *Cres.*
Cres. Lord God of Is - - ra - - el, *Cres.* bless - ed

be the Lord.... God, the Lord . God..... the Lord
Cres. be, *Cres.* bless - - - ed be the Lord,.... the .. Lord

Bless - ed be the Lord, be the Lord,..... the Lord
Cres. be, Bless - - ed be the Lord God, the

Dim. *p*

God, the God of Is - - - ra - el, Blessed be the Lord God,

God of Is - - - ra - - el, Blessed be the Lord God,

God, the God, the God of Is - ra - el, Blessed be the Lord God,

Lord, the God of Is - - - ra - - el, Blessed be the Lord God,

Dim. *p* *Violino.* *Cres.* *p*

Tymp.

p *pp*

Blessed, blessed, blessed, blessed,

p *pp*

Blessed, blessed, blessed, blessed,

p *pp*

blessed, blessed, blessed,

p *pp*

bles - - ed be..... the Lord God of Is - - ra - el.....

p *pp*

bles - - ed be..... the Lord God of Is - - ra - el.....

p *p* *p*

No. 4. RECITATIVES & CHORUS.—“FOR WITH THEE IS THE WELL OF LIFE”

CONTRALTO SOLO

CONTRALTO

PIANO - FORTE.

There

BASS SOLO.

Meno mosso.

cometh a woman of Sa - ma - ria to draw wa - ter: Je - sus

meno mosso.

saith un - to her, Give me to drink, Give me to drink,

Con Moto.

cui moto.

CONTRALTO SOLO.

Piu Moto.

Cres.

Allegro.

SOPRANO SOLO.

Then saith the woman of Sa - ma - ria un - to him, How . . . is it

p

Piu Moto.

Cres.

p

Agitato.

that thou, be - ing a Jew,

Cres.

Cres.

Sempre.

Crescendo.

ask - est drink of me, which am a

BASS SOLO.
Adagio.

woman of Sa - ma - ri - a? — Je - sus an - swered and said un - to her,

Adagio Molto.

If thou knewest the gift of God, and who it is that saith un - to thee,

Espress:

Un poco piu Moto. *Adagio, non troppo.* *Cresc.*

"Give me to drink, give me to drink;" Thou wouldest have ask - ed of him, . . .

p *Cresc.*

. and he would have giv'n thee, would have giv - en thee liv - ing wa -

sf

CHORUS.

Sempre adagio. $\text{♩} = 72.$

For with thee, for with thee... is the well of life, and in thy

With thee is the well of life, and in

With thee is the well of life, and in thy

ter,

With thee is the well, the well of

light shall we see light, and in thy light shall we, shall

thy light shall we see light, in thy light shall we, shall

light shall we see light, in thy light shall we, shall

life, and in thy light, and in thy light shall we, shall

Dim. **A** *Cres.*

we see light— For with thee, . . . with thee, For with thee, . . .

For with thee, For with

we see light— For with thee, with

we see light— For with thee, with . .

we see light, For with thee, with thee is

Dim. *Corn.* *p* *Cres.*

Dim.

... with thee... is the well of life, the well of life, the
thee is, is the well of life, the well of life, the
... thee is ... the well of life, the well of life, the
... thee is ... the well of life, the well of life,
... the well, the well of life, the well of life,
... the well, the well of life, the well of life,

B*Cres.*

well of life, And in thy light shall we see light, shall.
well of life, And in thy light shall we see light, shall.
well of life, And in thy light shall we see light.

B*Cres.*

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

Andante. CONTRALTO, SOPRANO.

The woman saith un - to him, Sir, thou hast nothing to

Con Moto.

p *appassionata.*

citta parte. *meno mosso.*

draw with, and the well is deep; from whence then hast thou that living water?

AIR.—SOPRANO.

Risoluto.

Art thou great - er than our Fa - ther Ja - cob,

mf *f*

Who gave us, who gave us, who gave

us this well,.....

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Art thou great - er than our fa - - ther Ja - cob,

Who gave us, who gave us, who gave

us this well?

A Tempo Giusto, assai marcato.

Art thou great - er, Art thou great - er,

pp leggiero.

great-er than our fa - ther Ja - cob, who gave us

gave us this well, Art thou great - er, art thou

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'gave us this well, Art thou great - er, art thou'. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

great - er, art thou great - er, art thou great - er, art thou

con maest.

Cres.

The second system continues the vocal line with the lyrics 'great - er, art thou great - er, art thou great - er, art thou'. The tempo/mood is marked 'con maest.' (con maestoso). The piano accompaniment includes a 'Cres.' (Crescendo) marking over a series of sustained chords in the bass.

great-er than our fa - ther Ja - cob,

f *pp*

The third system continues the vocal line with the lyrics 'great-er than our fa - ther Ja - cob,'. The piano accompaniment features a dynamic shift from 'f' (forte) to 'pp' (pianissimo) over the final notes.

who drank him - self there -

The fourth system continues the vocal line with the lyrics 'who drank him - self there -'. The piano accompaniment provides a harmonic support with sustained chords and moving lines.

- of, and his chil - dren, and his

p *pp* *tranquillo.*

The fifth system concludes the vocal line with the lyrics '- of, and his chil - dren, and his'. The piano accompaniment features a 'p' (piano) marking and a 'tranquillo.' (tranquillo) marking over the final notes.

eat - - - tle,

cres: molto.

f who drank there - of him - self and his chil -

- dren. Art thou great - er, art thou?

e staccato.

Cres.

p

Art thou great - er, art thou?

Cres. ma leggiero.

appassionata.

con passione.

Art thou great - er, great - er - than our fa - ther Ja - cob,

who gave us, who gave us, this

Cres.

f

well, Art thou great - er, art thou great - er,

sf *pp* *leggiero.*

great-er than our fa - ther Ja - cob, art thou great-er,

p

art thou great - er, art thou great - er, art thou

Cres. *f*

. great - er than our fa - ther Ja - cob, art

... thou, great - er, art thou

great - er than our fa - ther, art thou great - er than our fa - ther, than our

fa - ther, Ja - cob?

No. 6. RECIT:—"JESUS ANSWERED AND SAID UNTO HER."

BASSO.

Je - sus an - swered and said un - to her,

A I R.

BASSO.

Larghetto calmo.

Who - so - ev - er drinketh of this water

shall thirst a - gain, Whoso - e - ver drinketh of this

p p p *tranquillo.*

wa - ter shall thirst a - gain; But

pp p p p *tranquillo.*

who - so - e - ver. who - so - e - ver, drink - eth, drink - eth

Cres. *pp*

of the wa - ter that I shall give him, of the wa - ter that I shall

Cres. *Cres.*

give him *Cres.* shall ne - ver thirst; But the

Dim. *p* *pp*

wa - ter that I shall give him shall be in him a well of wa - ter spring

ing up, spring - ing up in - to, e - ver - last - ing life,

springing up, springing up, . . . springing up in - to

triquillo.

SOPRANO. *appassionata.*

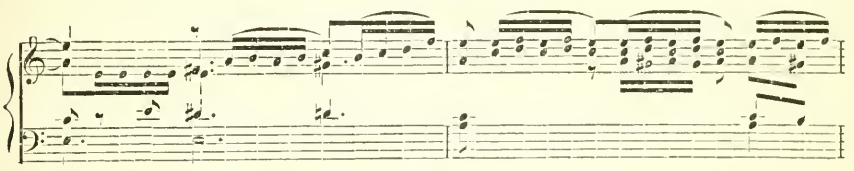
Sir, give me this wa - ter that I
e - ver - last - ing life, in - to e - ver -

thirst not, neither come hi - ther to draw.
last - ing, e - ver - last - ing life.

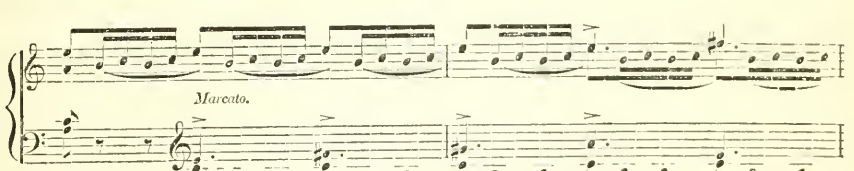
No. 7. CHORUS.—"THEREFORE WITH JOY SHALL YE DRAW WATER."

Fivace
Ma
Con Maesta.

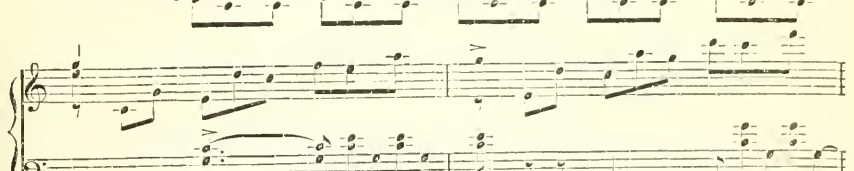
f = 58.



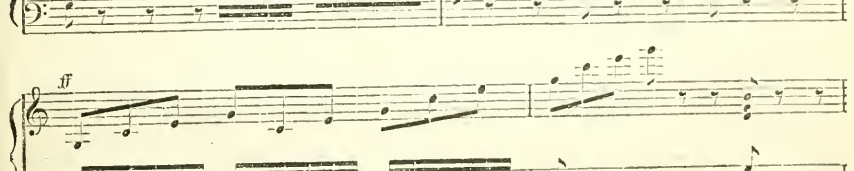
Marcato.



Pal.



ff



A CHORUS.

ff

Therefore with joy..... shall ye draw wa - - ter, Therefore with
 Therefore with joy..... shall ye draw wa - - ter, Therefore with
 Therefore with joy..... shall ye draw wa - - ter, Therefore with
 Therefore with joy..... shall ye draw wa - - ter, Therefore with

A

joy..... shall ye draw wa - ter out of the wells, out of the
 out..... of the
 joy..... shall ye draw wa - ter out..... of the wells, the
 joy..... shall ye draw wa - ter out of the wells.....
 joy..... shall ye draw wa - ter out.....

wells, out of the wells of sal - va - - tion.
 wells, out of the wells, out of the wells of sal - va - - tion.
 out..... of the wells, the wells of sal - va - - tion.
 of the wells, the wells of sal - va - - tion.

Therefore with joy..... shall ye draw wa - - ter, Therefore with
 Therefore with joy..... shall ye draw wa - - ter, Therefore with
 Therefore with joy,..... shall ye draw wa - - ter, Therefore with
 Therefore with joy,..... shall ye draw wa - - ter, Therefore with

B

joy..... shall ye draw wa - ter out of the wells, out of the
 joy..... shall ye draw wa - ter out,..... out of the wells,
 joy..... shall ye draw wa - ter, shall ye draw
 joy..... shall ye draw wa - ter, out. of the wells, out.....

B

wells..... out of the wells, the wells of sal - va - - tion. Therefore with
 out of the wells, the wells of sal - va - - tion. Therefore with
 out of the wells, the wells of sal - va - - tion.
 of the wells of sal - va - - tion.

joy, with joy shall ye draw wa - ter, Therefore with joy, with joy shall ye draw
 joy..... shall ye draw wa - ter, Therefore with joy shall ye draw
 There - - fore with joy,..... Therefore with joy shall ye draw
 There - - fore with joy,..... Therefore with joy shall ye draw

wa - ter out of the well, out of the wells, out of the
 wa - ter out of the wells, out of, out of the wells,
 wa - ter out of the wells, out of the
 wa - ter out of the wells, the

C *Silent.*
 wells, the wells of sal - va - tion, out of the wells of sal - va - tion.
 the wells of sal - va - tion, out of the wells of sal - va - tion.
 wells, the wells of sal - va - tion, out of the wells of sal - va - tion.
 wells of sal - va - tion, out of the wells of sal - va - tion.
C *Silent.*

p *Espress:*

And thine ears, And thine ears shall hear a word be -

Sostenuto.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics 'And thine ears, And thine ears shall hear a word be -'. The piano accompaniment is written in grand staff (treble and bass clefs) and features a 'Sostenuto' marking. The tempo is marked 'p' (piano) and the style is 'Espress'.

Espress:

And thine ears, And thine ears,
- hind thee, say - ing this is the way,

Sostenuto sempre.

The second system continues the musical score. The vocal line contains the lyrics 'And thine ears, And thine ears, - hind thee, say - ing this is the way,'. The piano accompaniment is marked 'Sostenuto sempre'. The tempo remains 'p' and the style is 'Espress'.

shall hear a word be - hind thee, say - ing this is the way,

Espress:

And thine ears,

The third system concludes the musical score. The vocal line contains the lyrics 'shall hear a word be - hind thee, say - ing this is the way,'. The piano accompaniment is marked 'Espress' and begins with a 'p' dynamic. The tempo remains 'p'.

this is the way,
 And thine ears shall hear a word be - hind thee, say - ing,

this is the way, this is the way, walk ye in it.
 this is the way, this is the way, walk ye in it.
 this is the way, this is the way, walk ye in it.
 this is the way, this is the way, this is the way, walk ye in it.

Therefore with joy..... shall ye draw wa - - ter, Therefore with
 Therefore with joy..... shall ye draw wa - - ter, Therefore with
 Therefore with joy,..... shall ye draw wa - - ter, Therefore with
 Therefore with joy,..... shall ye draw wa - - ter, Therefore with

joy..... shall ye draw wa - ter out of the wells, out of the
 joy..... shall ye draw wa - ter out..... of the wells,
 joy shall ye, shall ye draw wa - ter out..... of the wells, the
 joy..... shall ye draw wa - ter out.....

wells, out of the wells, the wells of sal - va - tion,
 out of the wells of sal - va - tion, out.....
 wells, out of the wells, the wells of sal - va - tion, out of the
 of the wells, out of the wells of sal - va - tion,

out of the wells,..... of the wells, This is the way,
 of the wells, the wells,..... there - - - fore shall ye draw
 wells,..... the wells, out of the wells, shall ye, shall ye draw
 out of the wells, out of the wells, the

ff Sempre.

this is the way, this is the way, this is the way, walk ye
 wa - - ter, shall ye draw wa - - ter out of the wells of sal -
 wa - - ter, shall ye draw wa - - ter out of the wells of sal -
 wells shall ye draw wa - - ter out of the wells of sal -

ff Sempre.

in it. Therefore with joy shall ye, shall ye draw wa - ter, Therefore with
 va - tion. Therefore with joy shall ye, shall ye draw wa - ter, with
 va - tion. Therefore with joy shall ye, shall ye draw wa - ter, with
 va - tion. Therefore with joy shall ye draw wa - ter, with

joy, with joy shall ye draw wa - ter out of the
 joy..... shall ye draw wa - ter out of the
 joy shall ye draw wa - ter out of the
 joy..... shall ye draw wa - ter

F

Silent. *Espress*

wells of sal - va - tion. And thine ears,
wells of sal - va - tion.
wells of sal - va - tion.
of sal - va - tion.

Sostenuto.

Silent. *p*

p *Espress* :

And thine ears shall hear a word be - hind thee, say - ing.

this is the way,

p *Espress* :

And thine ears, And thine ears shall hear a word be -

Sempre Sostenuto.

hind thee, say - ing, this is the way,
p *Espress:*
 And thine ears, And thine ears,

p *ESP.*

shall hear a word be - hind thee, say - ing, this is the way,
 this is the
 this is the way,
 this is the

G *p*
p
p
p

G *p*

Sempre. p *pp Tranquillo.*
 way, this is the way, walk ye in it.
 this is the way, walk ye in it.
pp Tranquillo.

way, this is the way, walk ye in it.
 this is the way, the way, walk ye in it.

sempre. p *pp* *1* *1* *p* *Cres.*

Tranquillo.

Therefore with joy..... shall ye draw wa - - ter, Therefore with

Therefore with joy..... shall ye draw wa - - ter, Therefore with

Therefore with joy,..... shall ye draw wa - - ter, Therefore with

Therefore with joy,..... shall ye draw wa - - ter, Therefore with

joy..... shall ye draw wa - ter out of the wells, out of the

joy..... shall ye draw wa - ter out..... of the wells,

joy..... shall ye draw wa - ter out of the wells, out of the

joy..... shall ye draw wa - ter out..... of the wells, out.....

wells, out of the wells, the wells of sal -

out of the wells, the wells of sal -

wells, the wells, the wells of sal -

..... of the wells, the wells, the wells of sal -

va - tion, Therefore with joy..... shall ye draw wa - - ter, Therefore with
 va - tion, there - fore shall ye,
 va - tion, and thine ears, and thine ears,
 va - tion, there - fore shall

joy.... shall ye draw wa - ter out of the wells,
 shall ye, shall ye draw wa - ter, this is the
 shall hear a word be - hind thee say - ing, this is the way,
 ye draw wa - - - ter, this is the way,

H

out of the wells,
 way, And thine ears shall hear a word,
 this is the way,
 this is the way,

H

And thine ears, and thine ears shall hear a word be -
 say - - ing, say - - ing, shall hear..... a
 this is the way, this..... is the way, shall hear a word be -
 this is the way, this is the way, this is.

ff

Ped.

I

hind thee say - - ing, this is the way,
 word, say - - ing, this is the
 hind thee say - - ing, this is the way, this
 this is the way, this is the

I

this is the way, walk ye in it, walk ye in it. Therefore with
 way, walk ye in it, walk ye in it, with
 is..... the way, walk ye, walk ye in it, with
 way, this is the way, walk ye, walk ye in it, with

joy shall ye draw wa - ter out of the wells, the wells,.....

joy shall ye draw wa - ter out of the wells,..... of the wells,.....

joy shall ye draw wa - ter out..... of the wells,

joy shall ye draw wa - ter, the wells,..... of, the

..... the wells of sal - va -

..... the wells of sal - va -

..... the wells of sal - va -

wells of sal - va -

ff

K *ff*

tion, out of the wells,

tion, out of the wells,

tion, out of the wells,

K *ff*

the wells of sal - va - - tion. Therefore with
 the wells of sal - va - - tion,
 the wells of sal - va - - tion.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a prominent melody in the right hand with a descending line and a rising line, supported by chords in the left hand.

joy,..... therefore with joy.... shall ye draw wa - ter out of the
 therefore with joy, with joy shall ye draw wa - ter
 therefore with joy, with joy shall ye draw wa - ter
 there - - - fore with joy shall ye draw wa - ter

The second system continues the vocal and piano parts. The piano accompaniment includes a section with a more active, rhythmic melody in the right hand.

riten. et con forza.

wells of sal - va - tion.
 out of the wells of sal - va tion.
 out of the wells of sal - va - tion.

ritenuto con forza.

The third system features a more dramatic piano accompaniment with a strong, rhythmic bass line and a melodic line in the right hand. The vocal lines are sparse, focusing on the final phrase.

No. 8. RECIT.—“JESUS SAITH UNTO HER.”

Moderato.

BASSO.

Je - sus saith un - to her, go call thy husband, and come

CONTRALTO.

SOPRANO.

hi ther. The woman an - swer - ed and said, I have no

BASSO.

hus - band, Je - sus saith un - to her, thou hast well said I have no

hus - band, for thou hast had five husbands, and he whom thou

Serioso.
p *sempre colla parte.*

now hast, is not thy husband: in that saidst thou tru - ly.

Con Maesta.

No. 9.—"O LORD, THOU HAST SEARCHED ME OUT."

Psalm 159.—v: 1, 3.

Larghetto.

CONTRALTO.

molto tranquillo.

O

Lord, Thou hast searched me out, and known me, . . . Thou knowest

pp

tranquillo.

my down sit - ting, Thou know - est my down sit - ting, and

pp

mine up - ris - ing: Thou un - der - stand - est my thoughts

p *tranquillo.*

long be - fore, long be - fore, my thoughts long be -

sf *sf*

pp

Dim

fore O Lord, Thou hast searched me out and known me,

tranne *Colla parte.* *pp* *pp*

for lo, there is not a word, not a word in my

pp

stacc :

tongue: but Thou knowest it al - to - ge - ther,

pp *espress.*

tranne

O Lord, Thou hast searched me out, and known me . . . Thou

calando. *pp* *tranne*

know-est my down sit - ting, Thou knowest my down sit - ting,

poco cres.

and mine up - ris - ing: and mine up - ris

ing; Thou knowest it al - to - ge - ther, Thou

scempre. pp

know - est it al - to - ge - - ther.

Rall. pp

No. 10. RECIT.—“THE WOMAN SAITH UNTO HIM.”

Moderato. SOPRANO.

CONTRALTO. The woman saith un-to him, Sir I perceive that thou art a

ff p

Con Moto. Prophet, *Cres.*

Our fathers worshipped in this mountain, and ye say that in Je-ru-sa-lem, is the

Con Moto. p Cres.

BASSO. *Larghetto.*

place where men ought to worship. Jesus said un- to her— wo- man, be- lieve me,

the hour cometh, when ye shall neither in this mountain, nor yet at Je-ru-sa-lem, worship.

Moderato Con Moto.

Ye worship ye know not what: we know what we worship; for salva-tion is of the

Lento. *Amabile.*

Jews. But the hour com-eth, and now is, When the true worshippers shall

Lento. *p* *Con Moto.*

worship the Father in spir-it and in truth, For the Father seeketh such to worship Him.

No. 11 CHORUS.—"THEREFORE THEY SHALL COME AND SING."

Moderato con grazia. (♩ = 112.)

1st SOPRANO. There - - fore they shall come and sing.....

2d SOPRANO. There - - fore they shall come and sing

CONTRALTO. There - - fore they shall come and sing.....

TENOR. - - - - -

1st BASS. - - - - -

2d BASS. - - - - -

PIANO - FORTE. *p*

in the height of Zi - - - - on,

in the height of Zi - - - - on,

in the height of Zi - - - - on,

p

There - - fore

p

There - - fore

p

There - - fore

p

they shall come and sing..... in the height of

they shall come and sing..... in..... the height of

they shall come and sing..... in the height of

Sempre staccato.

p There - - fore they shall come and sing *sf*

p There - - fore they shall come and sing *sf*

p There - - fore they shall come and sing *p*

pp Zi - - - on, *p* in.... the

pp Zi - - - on, *p* in the

pp Zi - - - on, in the

p

There - fore they..... shall come and sing

There - fore they..... shall come and sing

There - fore they..... shall come and sing

height of Zi - - on,

There - fore they... shall

height of Zi - - on,

There - fore they... shall

height of Zi - - on,

There - fore they... shall

in the height... of Zi - - - - on,

and shall

in the height... of Zi - - - - on,

and shall

in the height... of Zi - - - - on, and shall flow, shall

come and sing..... in Zi - - - - on, and shall flow.....

come and sing..... in Zi - - - - on, and shall flow,..... shall

come and sing in Zi - - - - on,

flow..... to - geth - er,

flow..... to - geth - er,

flow..... to - geth - er,

flow..... to - geth - er, and.. shall

flow..... to - geth - er, and shall

and shall flow to - geth - - - er,

and.... shall flow to - geth - er to the goodness of the

shall flow to - geth - er to the....

to - geth - er, and.... shall flow, shall flow to - geth - er to the

flow to - geth - er, and shall flow Cres. to the

flow to - geth - er, shall flow to - geth - er to the

and shall flow..... to - geth - - -

B *Dim. tranquillo.*

Lord, for wheat and for wine, for wine and for oil,

Lord, for wheat and for wine, for wine and for oil,

Lord, for wheat and for wine, for wine and for oil,

Lord, for wheat and for wine, for wine and for oil,

Lord, for wheat and for wine, for wine and for oil,

ther, for wheat and for wine, for wine and for oil,

Dim.

....

p And their soul shall be as a

p And their soul, their soul shall be as a

p

p *sf*

and they shall not sor - - row,

Tranquillo Sempre.
wa - tered gar - - - den,

wa - tered gar - - - den, not sorrow

Tranquillo Sempre.

p *sf*

They shall not sor - - row,

p They shall not sor - - row, They shall not

p They shall not sor - - row, They shall not

sf a - ny more at all, *p* They

p They shall not sor - - row,

p They shall not, They shall not

pp Sostenuto.

Organ Ped 32 feet.

They shall not sor - - row, They shall not
 sor - - row, not sor - row, not....
 sor - - row, not sor - row a - ny more,
 shall not sor - - row a - - - ny more, not
 They shall not sor - - - row, They shall not
 sor - - row, They shall not sor - - row,
Sostenuto.

pp sor - row a - ny more at all, not
pp sor - row a - ny more at all, not
pp not sor - - - row, not
pp sor - row a - ny more at all, not
pp sor - row a - ny more at all, not
pp not sor - - - row, not
sf

p *pp*
 sor - - - - row, not sor - - -
p *pp*
 sor - - - - row, not sor - - -
p *pp*
 sor - - - - row, not sor - - -
p *pp*
 sor - - - - row, not sor - - -
p *pp*
 sor - - - - row, not sor - - -
p *pp*
 sor - - - - row, not sor - - -
p *pp*
 sor - - - - row, not sor - - -

FOW.
 FOW.
 FOW.
 FOW.
 FOW.
 FOW.

No. 12 QUARTETT. (Unaccompanied.) "GOD IS A SPIRIT."

♩ = 63.

SOPRANO.
God is a Spir - it: God is a Spir - it:

CONTRALTO.
God is a Spir - it: God is a Spir - it: and

TENOR.
God is a Spir - it: God is a Spir - it:

BASS.
God is a Spir - it:

PIANO-FORTE.
ad lib.

and they that wor - ship Him, they that

they that wor-ship Him, that wor-ship Him, and they that

they that wor-ship Him, that wor-ship Him, that

and they they that

wor-ship Him, must worship Him in Spir - it and in truth.

wor-ship Him must worship Him in Spir - it and in truth.

wor-ship Him..... in Spir - it and in truth.

wor - ship Him must wor-ship Him in spir - it and in truth.

and they that worship *Him*, must worship *Him*, must
 God is a Spir - it: God is a Spir - it: they must
 God is a Spir - it: God is a Spir - it: they must

Cres.
Cres.
Cres.
Cres.

worship *Him*, in spir - it and in truth,
 wor - ship *Him*, in spir - it and in truth, for the Fa - ther seeketh
 wor-ship *Him*, in spir - it and in truth, For the Fa - ther seeketh

p
p
p

For the Fa - ther seek - eth such, seek - eth such, seek - eth
 such, seek - - eth such, seek - eth such, seek - eth
 such, seek - - eth such, seek - eth such, seek - eth

Cres.
Cres.
Cres.
Cres.

*Dim.**Tranquillo Assai.**Cres.*such to wor - ship *Him.* God is a Spir - it, God is a*Dim.**Cres.**Dim.**Cres.*such to wor - ship *Him.* God is a Spir - it, God is a*Dim.**pp**Cres.*Spir - it, and they that worship *Him,* and they that worship *Him,* mustSpir - it, they that worship *Him,* they that worship *Him,* mustSpir - it, they that worship *Him,* they that worship *Him,* mustthey that worship *Him,* they that worship *Him,* mustworship *Him,* must worship *Him,* and they that worship *Him,* andworship *Him,* must wor - ship *Him,* they that worship *Him,**Cres.**f*

p

they that worship *Him* must worship *Him* in spir - it and in
 must worship *Him*, worship *Him* in spir - it and in
 must worship *Him*, *Him* in spir - it and in
 they that wor-ship *Him*, *Him* in spir - it and in

sempre calando.

truth; The Fa - ther seek-eth such, For the Fa - ther seek-eth
 truth; For the Fa - ther seek-eth such, For the Fa - ther seek-eth
 truth; For the Fa - ther seek-eth such, seek - eth

sempre calando.

rall.

such to wor-ship *Him*, to worship *Him*, in spir-it and in truth.
 such to wor-ship *Him*, to worship *Him*, in spir-it and in truth.

p *pp* *rall.*

No. 13. RECITATIVE } "WHO IS THE IMAGE OF THE INVISIBLE GOD."
AND CHORUS. }

Allegro.

SOPRANO.

CONTRALTO.

The woman saith un - to him,

I

PIANO -
FORTE.*p* *Agitato.*

know, I know that Mes - si - as com - eth,

which I call - ed Christ, When he is come, he will tell us all things,

p *Moderato assai.* *Rall.* *Espress.*

p *Sempre Tranquillo.* *Dim.*

Organ Ped. 16 feet.

BASSO.
Sempre Tranquillo.

Je - sus saith un - to her,

I that speak un - to thee am

pp *Sempre Tranquillo.*

pp *Sempre Tranquillo.*

pp *Adagio* (66.)

Who is the im - age of the in - vi - si - ble God, the

Who is the im - age of the in - vi - si - ble God, the im - age,

Who is the im - age of the in - vi - si - ble God, the im - age,
he.

Who is the im - age of the in - vi - si - ble God, the

Adagio sempre.

ORGAN SOLO.

im - age of th in - vi - si - ble God, Who is the im - age

im - - age of th in - vi - si - ble God, Who is the im - age

the im - - age of God, Who is the im - age

im - age of the in - vi - si - ble God, Who is the im - age

of the in - vi - si - ble God, *Dim.* *p* the first - born of ev' - ry crea - ture,

of th in - vi - si - ble God, *Dim.* *p* the first, the first - born of ev' - ry crea - ture,

of the in - vi - si - ble God, *Dim.* *p* the first, the first - born of ev' - ry crea - ture,

of the in - vi - si - ble God, *Dim.* *p* the first - - born of ev' - ry crea - ture,

Cres. *Sempre Dim.* *pp*

the first - born, the first - born of ev' - ry crea - - ture.

Cres. *pp*

the first - - born, first - born of ev' - ry crea - - ture.

Cres. *pp*

the first - - born, first - born of ev' - ry crea - - ture.

Cres. *pp*

the first - - born..... of ev' - ry crea - - ture.

Cres. *pp*

No. 14. RECIT.—"THE WOMAN THEN LEFT HER WATER-POT."

Moderato.

CONTRALTO.

The wo - man then left her wa - ter - pot, and went her

PIANO - FORTE.

f *2^o*

way in - to the ci - ty, and saith to the men,

pp *Con moto.*

Come, see a man, come, see a man,

Alla breve.

pp *Staccato.*

Animato.

which told me, which told me all the

things that e - ver I did: Is not

this, Is not this the Christ? Then

Meno mosso.

Meno mosso.

p Cres.

went they out of the ei - - ty, and came

Rall.

Dim.

Rall.

un - - - to him.

Dim.

e

rall.

No. 15. CHORUS.—"COME, O ISRAEL."

Larghetto Ma Con Moto. (♩=100.)

SOPRANO. Come, O Is - ra - el .

CONTRALTO

TENOR. Come, O Is - ra - el

BASS.

PIANO-FORTE. *p* *Sostenuto.*

let us walk let us walk as sons of

let us walk let us walk as sons of

light, Come, O Is - ra - el let us walk

light, Come, O Is - ra - el let us walk

... let us walk as sons of light, not as

... let us walk as sons of light, not as

p

A *Cres.* chil - - - dren of dark - ness, not as chil - -

chil - - - dren of dark - ness, not as chil - -

Cres. *cen* *do.*

dren of dark - ness. Come, O Is - ra - el..... let us

dren of dark - ness. Come, O Is - ra - el..... let us

Dim.

pp *Cres.*
 walk..... let us walk as sons of light,
pp *Cres.*
 walk..... let us walk as sons of light,
pp *Cres.*
pp *Cres.*

B *Cres.*
 not as chil - - dren of dark - - ness, as
Cres.
 not as chil - - dren of dark - - ness, as
Cres.
Cres.

Dim.
 chil - - dren of dark - - ness, of dark - -
Dim.
 chil - - dren of dark - - ness, of dark - -
Dim.
p

ness.

ness.

p Come, O Is - ra - el let us

p *p* *p* *p*

let us walk as sons of light . .

walk let us walk as sons of light

ff *ff* *ff* *ff*

Let us walk in the light, let us

Let us walk in the light, let us

ff *C*

Dim.

walk in the light..... the light... .. of

walk in the light, the light... .. of

Dim.

p *Cres.* *f* *Dim.*

God, walk in the light of God, walk in the

God, walk in the light of God, walk in the

God, walk in the light of God, walk in the

p *Cres.* *f* *Dim.*

light, in the light..... of God.

light, in the light..... of God.

p *p* *p*

No. 16. RECIT.—“AND MANY OF THE SAMARITANS”

*Lento Non Troppo.**in tempo.*

CONTRALTO.

And many of the Sa-ma-ri-tans of that ci - ty be-

PIANO-FORTE.

liev - ed on him for the say - ing of the wo - man, which tes - ti - fied,

Alla breve, p He told me all that e - ver I did. *Lento.* So when the Sa-

In tempo con Moto. *Colla parte.* *p*

Espress. ma - ri - tans were come un - to him, they be-ought him that he should

tar - ry with them: and he a - bode there two days.

pp *dim.*

No. 17. CHORUS.—"ABIDE WITH ME."

Espress. (♩ = 84.)

SOPRANO.

Abide with me; fast falls the e - ven - tide; The darkness deepens;

CONTRALTO.

Abide with me; fast falls the e - ven - tide; The darkness deepens;

TENOR.

BASS.

PIANO -
FORTE.*Andante Semplice.*

sf Lord, with me a - bide; When o - ther help - ers fail, and com - forts

sf Lord, with me a - bide; When o - ther help - ers fail, and com - forts

sf flee, Help of the help - less, then a - bide with me. *p Rall.*

sf flee. Help of the help - less, then a - bide with me. *p Rall.*

sf *Sostenuto.* *Rall.*

2d VERSE. *Con espressione.*

I need Thy pres - - ence ev - - ry pass - - ing hour:...

SOLI. Con espressione.

*Sostenuto espress.**p Con espressione.*

What but Thy grace can foil the tempt - er's pow'r?...

sf

What but Thy grace can foil the tempt - er's pow'r?

Who like Thy - self, my guide and stay can be?

Who like Thy - self, my guide and stay can be?

sf

Cres.

Through cloud and sun - shine, a - bide with me....

Cres.

Cres.

Through cloud and sun - shine, Lord, a - bide with me....

Cres.

sf

sf

Dim.

Rall.

Through cloud and sun - - shine, Lord, a - bide with me.

Dim.

Rall.

Dim.

Rall.

Through cloud and sun - shine, Lord, a - bide with me.

Dim.

Rall.

3rd VERSE.

I fear no foe — with Thee at hand to bless ;

I fear no foe — with Thee at hand to bless ;

ff

ff

Ills have no weight, and tears no bit - ter - ness ;

Ills have no weight, and tears no bit - ter - ness ;

Tremolo.

Where is death's sting, Where, grave, thy vic - - to - ry? I

Where is death's sting, Where, grave, thy vic - - to - ry? I

Where is death's sting, Where, grave, thy vic - - to - ry? I

Where is death's sting, Where, grave, thy vic - - to - ry? I

sf

Adagio molto.

tri - umph still, if Thou a - bide with me.

tri - - - umph still, if Thou a - bide with me.

tri - - - umph still, if Thou a - bide with me.

Adagio molto.

No. 13. RECIT.—“AND MANY MORE BELIEVED.”

Lento.

CONTRALTO.

PIANO-FORTE.

p

And many more be - liev - ed be -

cause of his own word : and said,

Sempre ritenuto.

and said, and said,

*Sempre ritenuto.**Cres.*

and said un - to the wo - man.

sf

sf

No. 19. CHORUS.—“NOW WE BELIEVE.”

Grave Assai. $\text{♩} = 60$

SOPRANO. Now we be - lieve, now we, now we believe,

CONTRALTO. we be -

TENOR. Now we be -

BASS.

PIANO-FORTE.

now, now we be - lieve. now we believe,

lieve, now we be - lieve now we be - lieve, we be - lieve now we be -

lieve, now we, now... we be - lieve. now we be - lieve we be -

now we be - lieve, now

A *Sempre. f*

we be - lieve, now we be - lieve. now

lieve, now we, now we be - lieve, now we be - lieve,

lieve, be - lieve, now we be - lieve, now we be -

we, now we be - lieve,.....

Sempre Grave.

we, now we be - lieve, Not be - cause of thy say - ing,
 now we, now we be - lieve,
 lieve, now we, now we be - lieve, not
 now we be - lieve, now we be - lieve,

Sempre Grave.

For we have heard him our - selves, and know,
 we have heard him our - selves,
 because of thy say - ing, we have heard him our - selves, and
 For we have heard him, heard him ourselves, and

B *p**Cres.*

and know, we have heard him our - selves, and
 know, and know..... we have heard him ourselves, and
 know, and know, we have heard him our - selves, and
 know, and know, and know, and know....
B *Cres.*

know that This is in - deed the Christ, the Sav-iour of the
 know that this, This is in - deed, this is the Christ, the Christ, the Saviour of the
 know that This is in - deed, in - deed the Christ, in - deed the
 that This is in - deed, in - deed the Christ, the Christ, the Sa - viour,

C

ff *Sempre grave.*

world, This is in - deed the Christ, This is in - deed the
 This is in - deed the Christ,
 world, This is in - deed the Christ, This is in -
 Christ, This is in - deed the Christ,
 This is in - deed the Christ, This is in -

D

D

Christ, the Saviour of the world, This is in - deed the
 The Sa - viour, This is the Christ, This is in - deed the
 deed. This is the Christ, is in - deed the
 The Sa - viour, This is the Christ, This is in - deed the
 deed the Christ, This is in - deed..... the

E

Christ, the Saviour of the world. Now we believe, Now we be -
 Christ, the Sa - viour, Now we be - lieve, we be - lieve, we be - lieve, we be -
 Christ, the Sav - iour. Now we be - lieve, we believe, we be - lieve, we be -
 Christ, the Sav - iour. Now we believe, now we be -

E

lieve that this is in - deed the Christ, the Sav - iour of the
 lieve that this is in - deed the Christ, the Sav - iour of the

world.
 world.

p *p*

No. 20. AIR.—“HIS SALVATION IS NIGH THEM THAT FEAR HIM.”

Andante.

TENOR. His sal - vation is nigh them that fear him: That glo - ry may dwell in our

PIANO - FORTE. *p*

land, His sal - vation is nigh them that fear him, That glory may dwell in our land, may

Tranquillo.

dwell in our land. Yea, the Lord shall shew loving -

ONOE.

Cres.

kindness, The Lord, the Lord shall shew lov - ing -

Dim.

Cres. Molto.

kindness, shall shew loving-kindness, And our land shall give her increase,

p *pp* *p* *Cres.*

shall give her increase, shall give her increase, His sal -

Cres. *p*

va - tion is nigh them that fear him, His sal vation is nigh them that fear him, That

pp

Sempre calando. *Assai tranquillo.*

glory may dwell in our land, His sal - vation is nigh, is nigh to them, is

sf *Oboe*

nigh to them that fear him, is nigh to them, to them that fear him, is

sf

nigh to them that fear him.

Sempre Calando.

No. 21. CHORUS.—"I WILL CALL UPON THE LORD."

66.

Andante.

sf *p* *Dim.* *Cres.*

Sempre. *Cres.* *Molto.* *8va*

A *Cres.*

ff *ff* *ff* *ff*

I will call up-on the Lord, Who is

I will call up-on the Lord, Who is

I will call up-on the Lord, Who is

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Andante'. The piano part features a complex texture with multiple voices, including a prominent bass line. Dynamics range from *sf* (sforzando) to *ff* (fortissimo). The tempo is marked 'Andante' and 'Molto'. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'I will call up-on the Lord, Who is'. The score is divided into several systems, with a section marked 'A' and '8va' (octave) indicating a change in dynamics and pitch.

wor - thy to be prais - ed, is wor - thy to be prais - ed.

wor - thy to be prais - ed, is wor - thy to be prais - ed.

wor - thy to be prais - ed, is wor - thy to be prais - ed.

I will call up - on the Lord, Who is

I will call up - on the Lord, Who is

I will call up - on the Lord, Who is

I will call up - on the Lord, Who is

wor - thy to be prais - ed, I will call up - on the Lord, call,

wor - thy to be prais - ed, I will call up - on the Lord, up - on the

wor - thy to be prais - ed, I will call up - on the Lord, up - on the

A (bis.)

A (bis.)

..... call, call up - on the Lord, up - on the
 Lord, up - on the Lord, up - on the Lord, up - on the Lord, up - on the
 Lord, up - on the Lord, up - on the Lord, up - on the Lord, call,
 up - on the Lord, up - on the Lord, up - on the Lord, up - on the

B

Lord, up - on the Lord, up - on the Lord,
 Lord, up - on the Lord, up - on the Lord,
 call up - on the Lord,
 Lord, up - on the Lord, up - on the Lord,

B

Who is wor - thy to be prais - ed.
 Who is wor - thy to be prais - ed.
 the Lord the Lord

No. 22. CHORUS.—"AND BLESSED, BLESSED BE THE LORD."

Allegro Moderato.

SOPRANO
And bless - ed, bless - ed be the Lord God of Is - ra -

CONTRALTO.

TENOR.

BASS.

PIANO-FORTE.
f

el, bless - ed..... be the Lord, blessed be the

And bless - ed, blessed be the Lord God of Is - ra - el.

And

Lord, And bless - ed be, bless - ed,

bless - - - ed be the God, And bless - -

bless - ed, blessed be the Lord God of Is - ra - el. blessed

And bless - ed, bless-ed be the

bless - ed be the Lord, And bless - ed, blessed be the Lord God of
 - ed be the Lord, Blessed be the Lord, Bless - ed Lord God of
 bless - ed be the Lord, Blessed be the Lord, Bless - ed Lord God of
 Lord God of Is - ra - el, blessed be the Lord, Bless - ed be the

Is - ra - el, of Is - ra - el, Bless - ed..... bless -
 Is - ra - el, of Is - ra - el, Bless - ed, And
 Is - ra - el, And bless - ed, blessed be the Lord God of Is - ra -
 Lord, the God of Is - ra - el, the God of Is - ra -

A

ed, A - men, A -
 bless - ed, blessed be the Lord God of Is - ra - el, A - men, A
 el, A - men, A -

A

B

men, A - - - men. And bless - ed, blessed be the Lord God of Is - ra - el, Blessed be the Lord God,

C

And bless - ed, blessed be the Lord God of Is - ra - el, of Is - ra - Lord, ... God ... of Is - ra - el, And the Lord ... the Lord God of Is - - - - ra - Blessed be the Lord God of Is - ra - el, of Is - ra -

C

el, Is - - - ra - el, A - - - men, A - - - bless - ed, blessed be the Lord God of Is - ra - el, A - - - men, A - - - el, the Lord the God of Is - ra - el, A - - - men, A - - - el, the God of Is - ra - el, A - - - men,

men, A - men,
 - men, And bless - ed, blessed be the Lord God of Is - ra - el,
 - men, A - men,
 A - men, A - men,

A - men. Bless - ed be the Lord God of Is - ra - el,
 A - men. Bless - ed be the Lord God of Is - ra - el,
 A - men. Bless - ed be the Lord God of Is - ra - el,
 Bless - ed be the Lord God of Is - ra - el.

D
 And bless - ed, blessed be the Lord God of Is - ra - el, Is - ra -
 And bless - ed be the Lord of Is - ra -
 And bless - ed be the Lord, the God
 Bless - ed.....
D

el, And bless - ed be the Lord God, the God of Is - ra - el, Bless -
 el, Bless - - - ed, And bless - ed,
 of Is - - - ra - - el, of Is - - ra - - el,
 Bless - - - ed be the Lord,

- - ed be the Lord, the Lord, A - - - men, A - - -
 blessed be the Lord God of Is - ra - el, A - - - men, A - - -
 A - - - men, A - - -
 Bless - ed be the Lord, A - men, A - -

men, A - men, A - - men, A - men,
 men, A - - - men, A - men. Bless - - ed
 men, A - - - men, Bless - - ed, bless - ed be the
 men, A - - - men, A - men,

And bless - ed, bless - ed be the Lord God of Is - ra - el, of
 be the Lord God, bless - - - ed, bless - ed be the Lord, the
 Lord God of Is - - ra - el, bless - - - ed, bless - - ed
 Bless - ed, bless - ed be the Lord,

Is - - ra - el, bless - ed, bless - ed,
 Lord, the Lord, bless - ed, bless - ed,
 be the Lord, bless - ed, bless - ed,
 be the Lord, bless - ed, bless - ed,

ff Piu lento.
 Bless - ed be the Lord, the God of Is - - ra - - el.
 Bless - ed be the Lord, the God of Is - - ra - - el.
 Bless - ed be the Lord, the God of Is - - ra - - el.
 Bless - ed be the Lord, the God of Is - - ra - - el.
ff Piu lento.

