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# The Prodigal Son.

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## PREFACE.

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 colour" 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 ardour, 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 SULLIVAN.

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# THE PRODIGAL SON.

No. 1.

## INTRODUCTION.

*Andante tranquillo.* ♩ = 132.

PIANO.

The first system of the musical score is for piano. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante tranquillo' with a quarter note equal to 132 beats per minute. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a piano (*p*) dynamic. The system ends with a double bar line.

The second system of the musical score continues the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system ends with a double bar line.

The third system of the musical score continues the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system ends with a double bar line.

The fourth system of the musical score continues the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system ends with a double bar line.

The fifth system of the musical score continues the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece with complex melodic and harmonic textures.

Third system of musical notation, featuring a *dim.* (diminuendo) dynamic marking in the middle and a *pp* (pianissimo) dynamic marking towards the end.

Fourth system of musical notation, featuring a *cres.* (crescendo) dynamic marking in the middle and a *f* (forte) dynamic marking towards the end.

Fifth system of musical notation, featuring a *cres.* (crescendo) dynamic marking in the middle.

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

dim. p

This system contains two staves of music. The upper staff features a melodic line with slurs and ties, while the lower staff provides harmonic accompaniment with chords and moving lines. The dynamic marking 'dim.' is placed above the first measure, and 'p' is placed above the fifth measure.

dim. pp

This system continues the musical piece with two staves. The upper staff has a melodic line with some slurs, and the lower staff has a more active accompaniment. The dynamic marking 'dim.' is above the second measure, and 'pp' is above the sixth measure.

This system consists of two staves. The upper staff contains a series of chords, some with slurs, and the lower staff has a rhythmic accompaniment with eighth notes. There are some markings below the lower staff, possibly '7' and '7'.

This system features two staves. The upper staff has a melodic line with slurs, and the lower staff has a complex accompaniment with many notes and slurs.

Ped. \* Sempre pp

This system has two staves. The upper staff has a melodic line with slurs, and the lower staff has a complex accompaniment. The dynamic marking 'Sempre pp' is above the fourth measure, and 'Ped.' is above the first measure. There is an asterisk below the fourth measure.

rall. Ped. \* Attacca il Coro No. 2.

This system has two staves. The upper staff has a melodic line with slurs, and the lower staff has a complex accompaniment. The dynamic marking 'rall.' is above the eighth measure, and 'Ped.' is above the first measure. There is an asterisk below the eighth measure. At the bottom right, the instruction 'Attacca il Coro No. 2.' is written.

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 pre-sence of the

ALTO.

TENOR.

BASS.

PIANO. *p*

*Ped. \* Ped. \* Ped. \* Ped. sempre.*

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

eth, There is joy in the pre - sence of the an - gels of

There is joy in the pre - sence of the an - gels of

There is joy in the pre - sence of the an - gels of God o - ver

There is joy in the pre - sence of the an - gels of

*pp* *Ped.*

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

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

*A*

joy in the pre - sence of ..... God, ... There is joy in the

joy in the pre - sence of ..... God, There is joy in the

in the pre - sence of God, There is joy in the

joy in the pre - sence of ..... God, There is joy in the

*cres.*

*dim.*

pre - sence of the an - gels of God o - ver one sin - - ner that re -

*dim.*

pre - sence of the an - gels of God o - ver one sin - - ner that re -

*dim.*

pre - sence of the an - gels of God o - ver one sin - - ner that re -

*dim.*

pre - sence of the an - gels of God o - ver one sin - - ner that re -

**B**

*p*

- pent - - - eth, There is joy in the pre - sence of the

*p*

- pent - - - eth, There is joy in the pre - sence of the

*p*

- pent - - - eth, There is joy in the pre - sence of the

*p*

- pent - - - eth, There is joy in the pre - sence of the

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

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

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

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

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \*



C

eth. eth. eth. eth. pent eth. eth.

*p* *cres.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are marked with 'eth.' (ethereal). The piano part begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The music is in a key with one sharp (F#) and a 4/4 time signature.

*mf*  
Like as a fa - ther

*mf p* *p*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are marked with *mf* (mezzo-forte). The piano part includes markings for *mf p* and *p*. The lyrics 'Like as a fa - ther' are written below the vocal staves. The piano part continues with complex harmonic textures.

pi - tieth his own chil - dren, e - ven so is the Lord mer - ci - ful to

*V*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are marked with *V* (Vocal). The lyrics 'pi - tieth his own chil - dren, e - ven so is the Lord mer - ci - ful to' are written below the vocal staves. The piano part continues with complex harmonic textures.

*mf*  
Like as a fa - ther  
them that fear..... Him, Like as a

*cres.*

pi - tieth his own chil - dren, e - ven so is the Lord mer - ci - ful to  
fa - ther pi - tieth his..... own..... chil - dren, e - ven

*D*  
Like as a fa - ther  
them that fear..... Him, Like as a

so is the Lord mer - ci - ful to them..... that fear.....

*sempre cres.*

*cres.* pi - tieth his own chil - dren, *cres.* e - ven so is the Lord mer - ci - ful to  
 fa - ther pi - tieth his..... own.... chil - - - - dren,  
 Like as a fa - ther pi - tieth his own  
 Him,

them that fear..... Him,  
 chil - - - dren, *cres.* e - ven so is the Lord mer - ci - ful to  
 e - ven so is the Lord mer - - - ci - ful to them that  
 cen do.

*E f* Like as a fa - - ther  
*cres.* To them that fear ..... Him, as a fa - - ther  
 them that fear..... Him, as a fa - - ther  
 fear Him, *f* Like as a fa - - ther

pi - tieth his own chil - dren, e - ven so is the Lord mer - ci -  
 pi - tieth his own chil - dren, e - ven so is the Lord  
 pi - tieth his own chil - dren, e - ven so is the Lord  
 pi - tieth his own chil - dren, e - ven so is the Lord

- ful to them that fear Him, is mer - ci - ful to them that  
 mer - ci - ful to them that fear Him, mer - ci -  
 mer - ci - ful..... Like as a fa - ther  
 mer - ci - ful to them that fear Him,

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

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

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

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

e - ven so is the Lord mer - ci - ful to them that

them that fear Him. There is joy in the

them that fear Him. There is joy in the

them that fear Him. There is joy in the

fear Him..... There is joy in the

*Ped.*

\*

*Ped.*

\*

pre - sence of the an - gels of God, o - ver one sin -

pre - sence of the an - gels of God, o - ver one sin -

pre - sence of the an - gels of God, o - ver one sin -

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

pent - - eth,  
 pent - - eth, o - ver one ..... sin - - ner that re -  
 pent - - eth,  
 pent - - eth. Like as a fa - ther

*cres.*  
 There is joy in the pre - sence of the  
 pent - - eth,  
*cres.*  
 There is joy in the pre - sence of the an - gels of  
*cres.*  
 pi - tieth his own chil - dren, e - ven so is the Lord mer - ci - ful to

an - gels of God. *ff* They shall

God o-ver one sin - ner that re - pent - eth. *ff* They shall

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

*cres.*

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.*

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.*

*dim.* *p*

hun - ger no more, nei - ther thirst..... *p* And

hun - ger no more, nei - ther thirst. *p* And

hun - ger no more, nei - ther thirst..... *p* And

hun - ger no more, nei - ther thirst..... *p* And

*pp* *pp*

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

God shall wipe a way all tears,..... God shall

God shall wipe a way all tears,..... And God shall

God shall wipe a way all tears, And God shall

*pp* *pp* *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.....

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

*p rall.* *dim.* *p rall.* *dim.* *p rall.* *dim.* *Ped.*

.....

.....

.....

.....

*p* *Sra.* *loco.* *pp* *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. *p*

young - er said un - to his fa - ther :

*Allegro.*  $\text{♩} = 80.$

*p*

Fa . . . . .

*p*

- 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,

*p* For I know that there

*p dim.*

*pp e legato.*

is no..... good but for a man

to re - joice, and al - so that ev - 'ry

man should eat and drink, and en - joy the

good of his la - - - - - bour. I know that there

*pp*

is no..... god but for a man

*cres.*

to re - joice, And that .... ev - - 'ry

*cres.* *f*

man should eat and drink and en - joy the

good of his la - - - - - bour,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "good of his la - - - - - bour,". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

The second system of music is a piano accompaniment consisting of two staves. It begins with a dynamic marking of *f* (forte) and ends with a *dim.* (diminuendo) marking. The right hand plays a series of chords, while the left hand provides a harmonic accompaniment.

RECIT.

Fa - ther,

*Ped.* *p*

The third system of music includes a vocal line and piano accompaniment. The vocal line starts with the word "Fa - ther,". Above the vocal line, the word "RECIT." is written. Below the piano accompaniment, there is a pedal marking "*Ped.*" followed by a horizontal line with a wedge-shaped ending, and a dynamic marking "*p*".

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

*a tempo.*

*Ped.* \*

The fourth system of music features a vocal line and piano accompaniment. The vocal line contains the lyrics "give me the por - tion of goods that fall - eth to me." Above the vocal line, the tempo marking "*a tempo.*" is present. Below the piano accompaniment, there is a pedal marking "*Ped.*" followed by a horizontal line with a wedge-shaped ending and an asterisk.

The fifth system of music is a piano accompaniment consisting of two staves. It begins with a dynamic marking of *f* (forte) and includes a pedal marking "*Ped.*" with a horizontal line and a wedge-shaped ending. The right hand plays a melodic line, and the left hand provides a harmonic accompaniment.

I know that there is no.....

*p* *dim.* *p*

good but for a man to re .

*cres.* *cres.*

oice, And that..... ev - 'ry man should

*f* *f*

eat and drink and en - joy the good of his

*dim.* *dim.*

la - - - bour, I know that there is no.....

*p*

good but for a man to re .

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "good but for a man to re ." are written below the notes. The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

With fervour.  
- joice. I know there is no .....

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "- joice. I know there is no ....." are written below the notes. Above the vocal line, the instruction "With fervour." is written with a dynamic marking of *f*. The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part continues with a similar accompaniment style to the first system.

good but for a man.....

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "good but for a man....." are written below the notes. The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part continues with a similar accompaniment style to the first system.

..... to re - joice.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "..... to re - joice." are written below the notes. The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part concludes with a *pp* (pianissimo) dynamic marking and a final cadence.

## No. 4. RECIT. &amp; AIR (BASS).—"MY SON, ATTEND TO MY WORDS."

*Allegro. (♩ = 72.)*

VOICE.

PIANO.

*f Ped.*

*sf*

*sf*

RECIT.

My son, at - tend to my words;

*p*

\* *Ped.*

In - cline thine ear un - to my say - ings:

*A tempo più lento. (♩ = 100.)*

Ho - nour the Lord with thy sub - stance and with the

*p*

*ff*

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "first - fruits ..... of all thine in . . . . . crease." The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

*Andante con moto.* (♩ = 66.)  
*f* Trust in the Lord with all thine

*p sost.*

The second system begins with the tempo marking "Andante con moto." and a metronome marking of 66 quarter notes per minute. The dynamic marking "f" (forte) is placed above the vocal line. The lyrics "Trust in the Lord with all thine" are written below the vocal staff. The piano accompaniment includes a dynamic marking "p sost." (piano sostenuto) below the bass line.

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

The third system continues the vocal and piano parts. The lyrics "heart, and in all thy ways ac - know - ledge Him," are written below the vocal staff. The piano accompaniment maintains its rhythmic pattern.

Trust in the Lord, ..... trust in the Lord, and in all ..... thy

The fourth system features the lyrics "Trust in the Lord, ..... trust in the Lord, and in all ..... thy" written below the vocal staff. The piano accompaniment continues with its characteristic accompaniment.

ways..... ac - know - ledge Him. My son, at .

*fp tremolo.* *p*

*Ped.* \* *Ped.*

The fifth system concludes the piece with the lyrics "ways..... ac - know - ledge Him. My son, at ." The piano accompaniment features a dynamic marking "fp tremolo." (fortissimo tremolo) and a "p" (piano) marking. Pedal instructions are shown as "Ped." and "\* Ped." at the bottom of the system.



tend to my words ; In - cline thine ear un - to my say - ings :

*\* Ped. \**

*a Tempo.*

Trust in the Lord with all thine heart, and in

all thy ways ac - know - ledge Him, in

*cres.*

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

*dim.*

*dim.*

For the path of the just

*marcato ma p*

*cres.*

is as a shin - ing light that shin - eth more and

*cres. cen do.*

*f a. dim.*

more..... un - to the per - fect day, .....

*f p f*

..... 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.

## RECIT. (SOPRANO).—"AND THE YOUNGER SON."

Allegro vivace.

VOICE.

PIANO.

*f*

*rall.*

*dim.*

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

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

*f*

*p*

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

No. 6. SOLO (TENOR) & CHORUS.—"LET US EAT AND DRINK."

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

*Allegro vivace. (♩ = 84.)*

*p Staccato.*

*p*

Let us eat and drink,

*p*

Let us eat and drink,

*p*

Let us eat and drink, To -

*p*

Let us eat and drink, To -

To - mor - row we die,

To - mor - row we die,

mor - row we die,

mor - row we die,

**A** *cres.*

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

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

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

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

*cres. cen. do.*

*dim.* *p*

mor - row . . . we die . . .

*dim.* *p*

mor - row . . . we die . . .

*f* *dim.* *p*

mor - row . . . we die . . .

*f* *dim.* *p*

mor - row . . . we die . . .

*dim.* *dim.*

**TENOR SOLO. B** *p*

Fetch wine and we will fill our - selves with

*p* *pp*

*Ped.* \*

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

*Ped.* \*

le..... 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 -

*C* *crus.*  
- mor - row shall be as..... this..... day, And

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

*Ped.* \* *dim.*

bun - dant. Fetch wine. ....

Let us eat and drink,

Let us eat and drink,

Let us eat and drink,

Let us eat and drink,

*p*

Let us eat and

Let us eat and

Let us eat and drink,

Let us eat and drink,

*p il basso staccato.*

\* This phrase is carried through every bar until the end.

drink, To-mor - row we

drink, To-mor - row we

To-mor - row we die.

To-mor - row we die.

die. Let us eat, Let us

die. Let us eat, Let us

Let us eat, Let us drink,

Let us eat, Let us drink,

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

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

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

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



we die. we die. we die. we die.

*p* *p* *p* *p*

*Ped. p* \*

**E** **TENOR SOLO.**

Fetch wine and we will fill our-selves with

*pp* *Ped.* \*

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

*f* *p*

Let us eat and drink.....

Let us eat and drink.....

*Ped.* \* *Ped.* \*

Solo.

this day, Fetch wine, And we will

*f* Let us eat and drink..... *p*

*f* Let us eat and drink..... *p*

*Ped.* \* *Ped.* \*

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  
 Let us eat and  
 Let us eat and  
 Let us eat and  
*dim.*  
*dim.*  
*p*

*G p*  
 Let us eat and  
 drink.  
 drink.  
 drink.  
 drink.  
 drink.  
*Sva*.....  
*mf*

drink. To .

*f* Let us eat and drink.

*f* Let us eat and drink.

*f* Let us eat and drink.

*f* Let us eat and drink.

*Sua* .....

mor . . . row we die.

*f* To . mor . . . row we

*f* To . mor . . . row we

*f* To . mor . . . row we

*f* To . mor . . . row we

*Sua* .....

*Ped.* | *p* *f*

*f cres. al fine.*

Let us eat and drink,

die.

die.

die.

die.

Sea..... *loco.*

*p*

To - mor - - row we

Let us eat and drink,

Let us eat and drink,

*For.*

*ef*

die. To -

To - mor - row we die,

To - mor - row we die,

To - mor - row we die,

To - mor - row we die,

*p* *Ped.*

*H* *cres.*

mor - row shall be as this

*cres.*

Let us eat and drink,

*cres.*

Let us eat and drink,

*cres.*

Let us eat and drink, Let us

*cres.*

Let us eat and drink, Let us

*Sua.*

*cres.* *cen.*

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

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

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

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

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

*Sua*.....

*f* Ped. \* Ped. \* Ped. \* Ped. \* *ff*

*do.*

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

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

*Sua*.....

*f* *ff*

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

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

ent, 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

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

*Sva*.....

3 3 3 3 tr tr

die.....

die.....

die.....

die.....

die.....

*Sva*.....

*ff* *f* *ff Ped.* \*

*Ped.* \*



## No. 7.

## RECIT. (CONTRALTO) &amp; CHORUS.—"WOE UNTO THEM."

RECIT.  
*f Con gran forza.*

CONTRALTO.

Woe un-to them that rise up ear-ly in the morn-ing That they may

PIANO.

*f* *p*

fol-low strong drink, That con-tin-ue un-til night till wine in-flame them,

*f* *f* *f*

(♩ = 100.)  
*a tempo Moderato.*

And the harp and the viol, the ta-bret and

*p*

pipe are in their feasts. But they re-gard not the work of the

RECIT.

*pp*

Lord, nei - ther con - sid - er the op - er - a - tion of His hands.

*Segue.*

CHORUS.  
SOPRANO & ALTO. *p*

TENOR & BASS. *p*

The mirth of ta - - brets

The mirth of ta - - brets

*Andante. (♩ = 80.)*

*cres.*

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

*cres.*

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

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

*f* end - eth, The joy of the harp *dim. rall. p* ceas - - eth.

*f* end - eth, The joy of the harp *dim. rall. p* ceas - - eth.

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

No. 8.

SONG (CONTRALTO).—"LOVE NOT THE WORLD."

*Andante tranquillo.* (♩ = 76.)

VOICE.

PIANO.

Love not the world, nor the

*p*

*Ped.* \* *Ped.* \*

things that are in the world, for the world pass - eth a - way and the

Just there of: Love not the world, nor the

things that are in the world, for the world pass - eth a - way, for the

*cres.*

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

*f* *dim.*

lust ..... there - of, But he that do - eth the

*p* *cres.*

will of God a - bid - eth for

*f*

ev - - - er, ..... a -

*dim.*

*dim.*

- bid - eth for ev - er.

*p Ped.* *p*

*p*

He that do - eth the will of

*p*

God..... a - - bid - eth for ev . . . .

*dim.* *rall.*

*rall.* *p*

- er. Love not the world, nor the things that are in the

*p*

*cres.*

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

*cres.*

lust..... there - of, But he..... that do - eth the

*f*

*f*

will..... of God a - - bid - eth for ev - er, a - -

*dim.* *pp*

- - bid - - eth,.... a - bid - eth for ev - - er .....

*pp*

*p tranquillo.*

..... a - - bid - eth for ev - - er.

*pp*  
*Ped.*

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

*Allegro agitato. (♩ = 72.)*

PIANO. *p*

*f* *Ped.* *cres.*

*ff* *Ped.* *Ped.* *din.*

RECIT.

And

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking 'p'.

when he had spent all, there a - rose a might - y fam - ine in that

Musical score for the second system, featuring a vocal line with lyrics and piano accompaniment.

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

Musical score for the third system, featuring a vocal line with lyrics and piano accompaniment. The piano part includes a dynamic marking 'pp'.

And he went and

Musical score for the fourth system, featuring a vocal line with lyrics and piano accompaniment.

join - ed him - self to a cit - i - zen of that

Musical score for the fifth system, featuring a vocal line with lyrics and piano accompaniment.



coun - try,                      And he sent him in - to his fields                      to feed

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'coun - try,' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

swine;                      And he would fain                      have

*a Tempo.*                      *Andante.*

The second system continues the musical piece. The vocal line has the lyrics 'swine;' followed by 'And he would fain' and 'have'. Above the vocal line, the tempo markings '*a Tempo.*' and '*Andante.*' are indicated. The piano accompaniment includes dynamic markings '*dim.*' and '*p*'.

fill - ed him - self with the husks                      that the swine did eat,

The third system shows the vocal line with the lyrics 'fill - ed him - self with the husks' and 'that the swine did eat,'. The piano accompaniment continues with harmonic support for the vocal melody.

*pp*

And no man gave                      un - to him.

*pp*

The final system of music on the page. The vocal line begins with the lyrics 'And no man gave' and 'un - to him.' The piano accompaniment is marked with '*pp*' (pianissimo) at the beginning and end of the system.

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

Andante espressivo non troppo lento. ( $\text{♩} = 80$ )

VOICE.

O that thou hadst heark - en - ed to My com -

PIANO.

*pp*

- mand - ments, then had thy peace been like a riv - er,

And thy..... right - eous - ness, and..... thy .....

*cres.*

right - eous - ness as..... the ..... waves..... of..... the

*cres.* *mf*

*dim.* *p*  
 sea, O that thou hadst heark - en - ed to My com -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a *dim.* marking and a *p* dynamic. The lyrics are "sea, O that thou hadst heark - en - ed to My com -". The piano accompaniment includes a *dim.* marking and a *pp* dynamic.

mand - ments, then had thy peace been like a riv - er,

The second system continues the vocal line and piano accompaniment. The lyrics are "mand - ments, then had thy peace been like a riv - er,". The piano accompaniment features a *pp* dynamic.

and thy..... right - eous - ness, and..... thy..... right - eous - ness

The third system continues the vocal line and piano accompaniment. The lyrics are "and thy..... right - eous - ness, and..... thy..... right - eous - ness". The piano accompaniment includes a *cres.* marking.

as..... the ..... waves ..... of..... the sea.

The fourth system continues the vocal line and piano accompaniment. The lyrics are "as..... the ..... waves ..... of..... the sea." The piano accompaniment includes a *mf* and *dim.* marking.

*p*  
 O that thou hadst heark - en - ed to My com - mand - ments,

The fifth system continues the vocal line and piano accompaniment. The lyrics are "O that thou hadst heark - en - ed to My com - mand - ments,". The piano accompaniment includes a *p* dynamic.

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

right - eous - ness..... as the waves..... of the

sea, as the waves,..... the

*pp*

waves of the sea. Turn ye, turn ye,

*p* *Ped.* \*

why will ye die?.....

*pp*

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

*Andante con moto.* (♩ = 132.)

PIANO.

*pp Una corda.*  
*Ped.**p*\* *Ped.* \*

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present: *Ped.* at the beginning, and *\* Ped.* at two points.

Second system of piano accompaniment. The right hand continues the melodic line. The left hand accompaniment includes chords and moving lines. Pedal markings include *Ped.* at the start, and *\* Ped.* at two points.

Third system of piano accompaniment. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and moving lines. Pedal markings include *Ped.* at the start, *dim.* (diminuendo) in the middle, *p tre corde.* (piano on three strings) in the middle, and *Ped.* at the end.

Fourth system of piano accompaniment. The top staff is the vocal line with the lyrics: "How ma - ny hir - ed ser - vants". The piano accompaniment is marked *Sempre p* (piano throughout) and includes *Ped.* markings at the beginning and end.

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

*Simile.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'of my fa - ther's have bread e - nough'. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The word 'Simile.' is written below the piano part.

and to spare, And I

*cres.*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics 'and to spare, And I'. The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment. The word 'cres.' is written below the piano part.

pe - rish with hun - ger!

*p*

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'pe - rish with hun - ger!'. The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment. The dynamic marking 'p' is written below the piano part.

*p*

*Ped.*

Detailed description: This system contains the final two staves of music. The top staff is empty. The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment. The dynamic marking 'p' is written above the piano part, and 'Ped.' is written below it.

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

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

*mf*

*mf*

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

*dim.*

*p*

"Fa - ther, fa - ther, I have sin - ned a - gainst Heaven, and be - fore

*pp*

*Ped.* \*

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'thee' followed by a dotted half note 'And', then a quarter note 'am', a quarter note 'no', a quarter note 'more', a quarter note 'wor -', a quarter note 'thy', and a quarter note 'to be'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

call - ed thy son.....

*dim.* *pp* \*

The second system continues the vocal line with a half note 'call - ed', a half note 'thy', and a dotted half note 'son.....'. The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line. Dynamic markings include *dim.* and *pp*, and a star symbol is present at the end of the system.

Make me as one of thy

*pp*

The third system shows the vocal line with a dotted half note 'Make me as one of thy'. The piano accompaniment continues with a right hand of chords and a left hand of eighth notes. A *pp* dynamic marking is placed below the piano part.

hir - ed ser - vants, Make me as one of thy

The fourth system features a vocal line with a dotted half note 'hir - ed ser - vants,' followed by a dotted half note 'Make me as one of thy'. The piano accompaniment consists of a right hand with chords and a left hand with eighth notes.



hir . . ed ser - vants." *mf* I will a - rise and

The first system features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'hir' followed by a dotted half note 'ed ser - vants.'" and then a quarter note 'I' followed by a dotted quarter note 'will', a quarter note 'a - rise', and a quarter note 'and'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. A dynamic marking of *mf* is placed above the vocal line.

*cres.* go to my fa - ther, And will say..... un - to

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'go', a dotted half note 'to my fa - ther,', a quarter note 'And', a dotted quarter note 'will', and a dotted half note 'say..... un - to'. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *cres.* is placed above the vocal line.

him, "Fa . . . . ther, fa . . . .

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'him,', a dotted half note '"Fa . . . . ther,', and a dotted half note 'fa . . . .'. The piano accompaniment continues with the eighth-note pattern. Dynamic markings of *f Ped.* are placed below the piano accompaniment.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note '- ther,', a dotted half note 'I have sin - ned a - gainst', and a dotted half note 'Heaven,'. The piano accompaniment continues with the eighth-note pattern. Dynamic markings of *p cres.* and *accd.* are placed below the piano accompaniment.

a - gainst Heaven,..... a - gainst Heaven ..... and be -

*f* *f* *rit.* *colla voce.*

- fore thee, ..... And am

*p* *dim.* *Tempo lmo.* *p* *Ped.*

no more wor - thy to be call - ed

*dim.* *rall.*

thy son. ....

*pp* *pp*

## No. 12.

## CHORUS.—"THE SACRIFICES OF GOD."

*Andante. (♩ = 72.)*

**SOPRANO.** *pp*  
There is joy in the pre - sence of

**ALTO.** *pp*  
There is joy in the pre - sence of

**TENOR.** *p*  
There is joy in the pre - sence of the An - gels of God o - ver

**BASS.** *pp*  
There is joy in the pre - sence of

**PIANO.** *p*

*Andante. (♩ = 72.)*

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

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 . . . . .

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 . . . . .

*A* *p*  
- eth. The sa - cri - fi - ces of God are a bro - ken spi - rit,  
- eth.  
- eth.  
- eth.

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

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

con - trite heart, O God,..... O God, Thou  
 con - trite heart, a con - trite heart, O God, Thou  
 con - trite heart, a con - trite heart, O God, Thou  
 con - trite heart, a con - trite heart, O God, Thou

*f* *B* *cres.* *ff*

wilt not..... des - pise,..... wilt not des - pise.  
 wilt not des - pise, wilt not, wilt not des - pise.  
 wilt not des - pise, wilt not, wilt not des - pise.  
 wilt not des - pise, wilt not, wilt not des - pise.

*mf* *Slower. dim.* *p* *pp*

No. 13. RECIT. (SOPRANO); DUET (TENOR & BASS).—"AND HE AROSE AND CAME TO HIS FATHER."

VOICE. *Andante.* ♩ = 80. *p*

And he a - rose and came to his

PIANO. *Ped. pp tremolo.*

fa - ther, *cres. molto.* But when he was yet a great way off his fa - ther saw him, And had com -

*cres. molto.*

*accel.* pas - sion, and ran and fell on his neck and kiss . . . ed

*accel.*

*p* TENOR. ("FATHER, I HAVE SINNED.")

him. Fa - . . ther, Fa - . . ther, I have

*Tempo lmo.* *Oboc.*

*f* *pp*

*Ped. sempre.*

sin - ned a - gainst Heav'n and in thy sight, And am no more

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics "sin - ned a - gainst Heav'n and in thy sight, And am no more". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

wor - thy to be call - ed thy son.

*dim.* *pp*

Bass. *pp*  
My

The second system continues the vocal line with the lyrics "wor - thy to be call - ed thy son." It includes a separate bass line for the vocal part, marked with *pp* and *dim.* The piano accompaniment continues with similar rhythmic patterns.

son is yet a - live; Now let me die, since I have

*pp*

The third system continues the vocal line with the lyrics "son is yet a - live; Now let me die, since I have". The piano accompaniment features a *pp* dynamic marking.

seen thy face and thou art yet a - live, My

*cres.*

The fourth system concludes the vocal line with the lyrics "seen thy face and thou art yet a - live, My". The piano accompaniment features a *cres.* (crescendo) marking.

*f*

Fa - ther, Fa - ther, I have sin - ned a - gainst Heaven,

son is yet a - live. Now let me die, since I have

*pp tremolo.*

And ..... in thy sight, And am no more wor - thy, no more

seen thy ..... face, ..... have seen thy face, ..... have

*dim.*

wor - thy ..... to be call - ed thy son.

*dim.*

seen thy ..... face, and thou art yet ..... a - live, my

*dim.* *pp*



Fa - ther, I have sin - ned  
 son is yet a - live, my son is yet a - live, now let me

*dim.* a - gainst Heaven-- and in  
*dim.* die, since I have seen thy face and thou art yet .....  
*Ped. dim.*

thy..... sight.  
 ..... a - - live.  
 \* *pp*  
*Ped.*

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

Allegro. RECIT.

VOICE. Bring forth the best robe, and put it

PIANO. *f*

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

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

*Attacca subito.*

*Allegro vivace. (♩) = 88.*

*Allegro vivace. (♩) = 88.*  
*ten.*

*Ped.* *Ped.*

("FOR THIS MY SON.")

For this my son..... was dead and is a .

live a gain, He was lost..... and is

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

found, For this my son ..... was dead and is a .

*f* *f*

. live a gain, he ..... was..... lost and..... is.....

*p*

*cres.* found, he was ... lost ..... and .. ..... is

*cres.*

found.

*f* *dim.*

*p*

Like as a

*p*

fa . . . . . ther pi . . . . . tieth

his own chil . . . . . dren,

e . . . ven so is the Lord .

mer - . . ci - ful to them

that .....

fear

Him,

Like

as

a

fa - . . . . .

ther

pl . . . tieth

his

own

chil . . . . .

*pp*

• - dren, e . . ven so is the

Lord mer - . ci - ful to them that

fear..... His. Bless - ed be

God who hath heard my prayer and not turn . - ed His

*p*

mer - cy from me, Bless - ed be God who hath heard my

prayer, and not turn - ed His mer - cy from me.

Bless . . . . . ed be God.....

..... who hath heard..... my



prayer and not turn - - ed His

mer - - cy from me; For

this my son..... was dead and is a - live a - gain,

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

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

*rall.* *f*

*rall.* *ff*

heard my prayer..... And..... not..... turn - ed His

*Ped.* \* *Ped.* \*

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

*rall.*

*Colla voce.* *ff*

*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*  
O that men would praise the Lord for His good .

TENOR. *f*  
O that men would praise the Lord for His good .

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

PIANO. *ff Ped.* \*

ness, And de - clare the won - ders that He do - eth for the chil - dren of men.

ness, And de - clare the won - ders that He do - eth for the chil - dren of men.

ness, And de - clare the won - ders that He do - eth for the chil - dren of men.

ness, And de - clare the won - ders 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

whom the Lord hath re . . . deem . . . ed.

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

Lord..... hath..... re . . . deem . . . ed.

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

*Moderato.* (♩ = 104.)

They went a - stray..... in the

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

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

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

Hun - gry and thirst - y their soul..... faint - ed with -

thirst - y their soul..... faint - ed with - in them, their

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

soul faint - ed with - in them, their soul faint - ed with - *dim.*

soul faint . . . ed with . in them.

in them.

*dim.*

This system contains the first vocal line with lyrics "soul faint . . . ed with . in them." and a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *dim.* is present above the first vocal line.

They went a - stray..... in the

They

*p*

This system contains the second vocal line with lyrics "They went a - stray..... in the" and "They". The piano accompaniment continues with a similar texture. A dynamic marking of *p* is present above the second vocal line.

wil - der - ness, in..... the wil - der - ness

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

This system contains the third vocal line with lyrics "wil - der - ness, in..... the wil - der - ness" and "went a - stray..... in the wil - der - ness, in.....". The piano accompaniment continues with a similar texture.

D

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

thirst - y their soul..... faint - ed with  
 Hun gry and thirst - y their soul.....

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

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

ed with in them,  
their soul faint ed with *dim.*

in them,  
Yet



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

Lord in their trou - ble, He..... de - liv - 'red them out of  
 Lord in their trou - ble, He..... de - liv - 'red  
 trou - ble He..... de - liv - 'red them out of their dis -  
 He..... de - liv - 'red them out of their dis - - tress,

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

- liv - 'red them, He de - liv - 'red  
 cried un - to the Lord He de - liv - 'red them,  
 He de - liv - 'red them out of  
 He de - liv - 'red them out of their dis -

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

He de - liv - 'red them out of their dis -  
 He de - liv - 'red them out of their dis -  
 He de - liv - 'red them out of their dis - tress.  
 He de - liv - 'red them out of their dis -

*Vivace.* (♩ = 80.)

tress.

tress.

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

tress.

*Vivace.* (♩ = 80.)

rit.  
cres.

O that men would there - fore praise the

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

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

..... that..... men, O..... that..... men, that

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

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

Lord, O..... that men, O..... that  
 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

men would there-fore praise the Lord, praise the

O that men would there-fore praise the

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

Lord, praise the Lord,

praise the Lord, praise the Lord,

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

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

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

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

Lord, O that men would there-fore praise the

Lord, praise the Lord,

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

..... would there - fore praise the Lord,..... would there - fore praise the Lord,  
 there - fore praise the Lord, O  
 O..... that..... men would there  
 men would there - fore praise the Lord, would there - fore praise the  
 Ped. \*

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

**K**

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

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

**L** **p**

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

**pp**

- clare the won - ders, the won - ders that He do - eth

- clare the won - ders, the won - ders that He do - eth

- clare the won - ders, the won - ders that He do - eth

- clare the won - ders, the won - ders that He do - eth

M

for the chil - dren of men.

for the chil - dren of men.

for the chil - dren of men.

for the chil - dren of men.

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

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

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

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

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

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



won - ders that He do - eth for the chil - dren of  
 won - ders that He do - eth for the chil - dren of  
 won - ders that He do - eth for the chil - dren of  
 won - ders that He do - eth for the chil - dren of

men. O that men would there-fore praise the  
 men. O that  
 men. O that men would  
 men, And de - clare the won - ders,

Lord, would there-fore praise the Lord, would there-fore praise the  
 men would there-fore praise the Lord, would there-fore praise the  
 there-fore praise the Lord, would there-fore praise the Lord,  
 And de - clare the won - ders, the

Lord for His good . . . ness, would praise the Lord.

Lord, would praise the Lord for His good . . . ness.

would there-fore praise the Lord for His good . . . ness.

won . . . ders that He do . eth for the chil . dren of men.

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

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

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

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

Lord, would praise the Lord for His good . . . ness.

Lord, would praise the Lord for His good . . . ness.

Lord, would praise the Lord for His good . . . ness.

Lord, would praise the Lord for His good . . . ness.

*Ped.*

*P*  
 that men would there-fore praise the Lord, would there-fore praise the  
 that men, that men would there-fore praise the  
 that men, that men would there-fore praise the  
 1st Bass.  
 that men, that men would there-fore praise the

Lord for His good-ness, that men would praise the  
 Lord, O ..... that men would there-fore praise the  
 Lord, would praise the Lord,  
*Unis.*  
 Lord, that men would there-fore praise ..... the

*f*  
 Lord for His good-ness, would praise the Lord.  
 Lord..... for His good-ness, would praise the Lord.  
 O that men..... would there-fore praise the Lord.  
 Lord, O that men would praise the Lord.  
*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. rit. \* Ped. \**

## No. 16.

## RECIT. &amp; ARIA (TENOR).—"COME, YE CHILDREN."

Andante. RECIT.

VOICE. No chas-ten-ing for the pre-sent seem-eth to be joy-ous, but

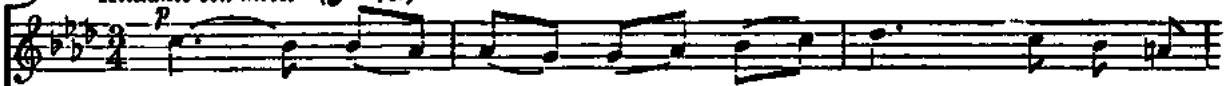
PIANO. *Andante.* *p*

griev-ous; nev-er-the-less, af-ter-wards, it yield-eth the peace-a-ble

Quasi a tempo.

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

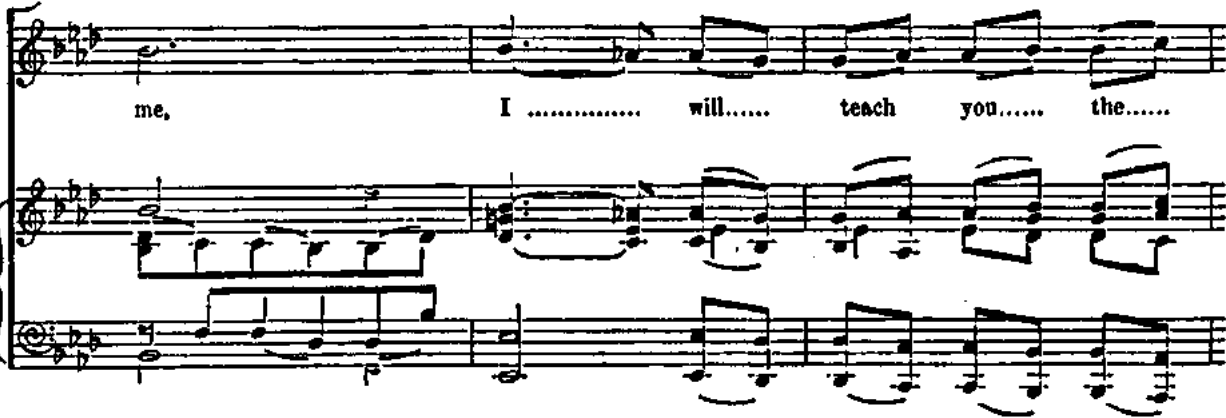
chas-ten-eth, And scourg-eth ev-'ry son whom He re-ceive-eth.

*Andante con moto.* (♩ = 76.)

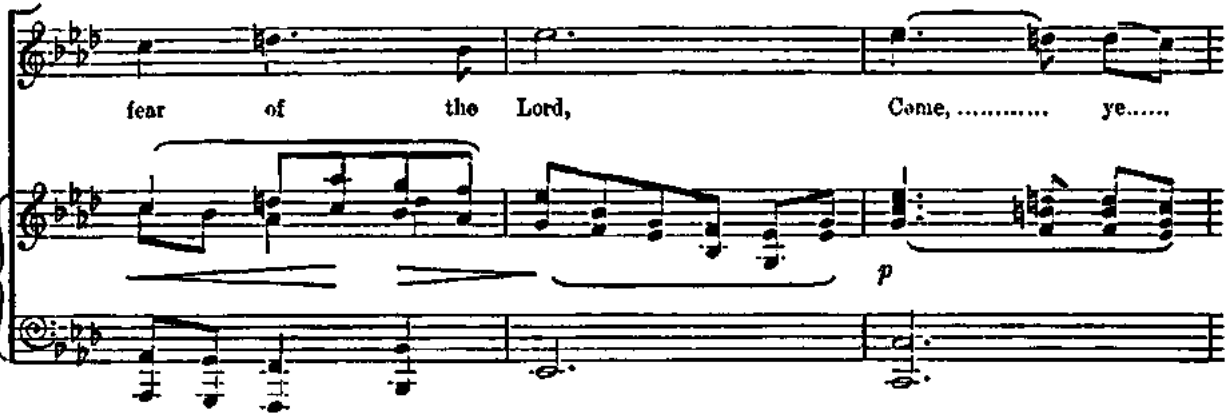
Come,..... ye ..... chil - dren, and..... heark - en un - to

*Andante con moto.* (♩ = 76.)

me, I ..... will..... teach you..... the.....



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



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



*cres.*

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

*cres.* *Ped.*

*dim.* **B**

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*

*f*

Ped. \* Ped. \*

sav - - eth him out of all his trou - ble.

*dim.*

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

*pp*

*C*

Ped. \*

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

*cres.*

*p*

*D cres.*

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

*cres.*

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

*dim.*

*dim.*

fear of the Lord. Come,..... ye chil - dren,

heark - en un - to me.

*pp*

*dim.*

*dim.*

*dim.*



No. 17.

QUARTET (Unaccompanied).—"THE LORD IS NIGH."

*Allegro moderato. (♩ = 104.)*

SOPRANO.

ALTO.

TENOR.

BASS.

*Allegro moderato. (♩ = 104.)*

Vio.

PIANO.

*p*

*cres.*

*mf*

The Lord is

*mf*

The Lord is

*mf*

The Lord is

*mf*

The Lord is

*dim.*

nigh un - to them that are of a con - trite heart, and will

nigh un - to them that are of a con - trite heart, and will

nigh un - to them that are of a..... con - . trite heart, and will

nigh un - to them that are of a con - trite heart, and will

*dim.*

save..... such as be of an hum . . ble spi . rit,

*dim.*

save..... such as be of an hum . . ble spi . rit,

*dim.*

save such as be of an hum . . ble spi . rit,

*dim.*

save..... such as be of an hum . . ble spi . rit,

**A** *p* *cres.*

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

*p* *cres.*

The Lord is nigh un - to them that are

*p* *cres.*

The Lord is nigh un - to them that are

*p* *cres.*

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

*f*

con - trite heart, and will save ..... such as be of an

*f*

of a con - trite heart, and will save such as

*f*

of a con - trite heart, ..... and will save such as

*f*

con - trite heart, ..... and will save such as

*dim.* **B** *f*

hum - ble spi - rit. Thus saith the Lord,  
 be of an hum - ble spi - rit. Thus saith the Lord,  
 be of an hum - ble spi - rit. Thus saith the Lord,  
 be of an hum - ble spi - rit. Thus saith the Lord,

*dim.* *f*

I have seen his ways and will heal him, Thus saith the  
 I have seen his ways and will heal him, Thus saith the  
 I have seen his ways and will heal him, Thus saith the  
 I have seen his ways and will heal him, Thus saith the

*dim.* *f* **C**

Lord, I have seen his ways, and will heal..... him,  
 Lord, I have seen his ways, and will heal..... him,  
 Lord, I have seen his ways, and will heal him, And re-store  
 Lord, I have seen his ways, and will heal..... him,

*p* And re-store com-forts un-to him and to his mourn-  
*p* And re-store com-forts un-to him and to his mourn-  
*p* com-forts un-to him and to his mourn-  
*p* And re-store com-forts un-to him and to his mourn-  
*p* And re-store com-forts un-to him and to his mourn-

*rall.*

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

*D f* heart. Thus saith the Lord, I have seen his  
*f* heart. Thus saith the Lord, I have seen his  
*f* heart. Thus saith the Lord, I have seen his  
*f* con-trite heart. Thus saith the Lord, I have seen his

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*cres.* *dim.* *p* *dim.*

un - to him..... and to his mourn - ers, re - store..... com -

*cres.* *dim.* *p* *dim.*

un - - to him and to his mourn - ers, re - store..... com -

*cres.* *dim.* *p* *dim.*

un - - to him and to his mourn - ers, re - store..... com -

*cres.* *dim.* *p* *dim.*

un - to him and to his mourn - ers, re - store..... com -

*cres.* *dim.* *pp* *dim. p*

*pp Slower.*

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

*pp*

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

*pp*

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

*pp*

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

*pp Slower.*

## No. 18.

## CHORUS.—"THOU, O LORD, ART OUR FATHER."

*Allegro con brio ma moderato. (♩ = 104.)*

SOPRANO. Then, O Lord, art our

ALTO. Thou, O Lord, art our

TENOR. Thou, O Lord, art our

BASS. Thou, O Lord, art our

*Allegro con brio ma moderato. (♩ = 104.)*

PIANO.

Fa - ther, our Re-deem - er, Thy name is from ev - er - last - ing.

Fa - ther, our Re-deem - er, Thy name is from ev - er - last - ing.

Fa - ther, our Re-deem - er, Thy name is from ev - er - last - ing.

Fa - ther, our Re-deem - er, 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

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

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

A

name is from ev - er - last - ing,

name is from ev - er - last - ing,

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

name is from ev - er - last - ing,

Ped.

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

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





lu - jah. Thou, O Lord, art our Fa - ther, our  
 jah. Thou, O Lord, art our Fa - ther, our  
 Thou, O Lord, art our Fa - ther, our  
 jah. Thou, O Lord, art our

*p* *f*

Re - deem - er, Hal - le - lu - jah, Hal - le -  
 Re - deem - er, Hal - le - lu - jah, Hal - le - lu  
 Re - deem - er, Hal - le - lu - jah, Hal -  
 Re - deem - er, Hal - le - lu - jah, Hal - le - lu

*p* *crec.*

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

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

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

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

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

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

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

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

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

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

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

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

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

D

- jah. Hal - le - lu - jah,  
 - jah. Hal - le - lu - jah,  
 - jah. Hal - le - lu - jah, Hal .  
 - jah. Hal - le - lu - jah,  
*meno f*

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*

*f* Thou, O Lord, art our Fa - ther, our Re - deem - er,  
*f* Thou, O Lord, art our Fa - ther, our Re - deem - er,  
*f* Thou, O Lord, art our Fa - ther, our Re - deem - er,  
*f* Thou, O Lord, art our Fa - ther, our Re - deem - er,  
*f* Thou, O Lord, art our Fa - ther, our Re - deem - er,  
*f* *res.*  
 Ped. *f* \* Ped. *f*

**F**

Hal - le - lu - jah, Hal - le

Hal - le - lu - jah, Hal - le

Hal - le - lu - jah, Hal - le

Hal - le - lu - jah, Hal - le

**G**

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.

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

*Ped.* *pp*

art our

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

Thou, O Lord, art our

Thou, O Lord, art our

*cres.* *pp*

Fa . . . ther, our

Fa - ther, our Fa - ther, our Re - deem - er, our

Fa - ther, our Re - deem - er, our Fa . . . ther, our

Thou, O Lord, art our

*f*

Fa . . . ther, our Re - deem - er.

Fa . . . ther, our Re - deem - er.

Fa . . . ther, our Re - deem - er.

Fa . . . ther, our Re - deem - er.

*Ped.* \* *Ped.* \* *Ped.* \*

*H* *p* Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, *cres.*

*p* Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, *cres.*

*p* Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, *cres.*

*p* Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, *cres.*

*cres. molto.* *ritard al fine.*

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

*cres. molto.* *ritard al fine.*

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

*cres. molto.* *ritard al fine.*

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

*p cres. molto.* *ritard al fine.*

*ff* *ped.* *pesante.*

men,.....

men,.....

men,.....

men,.....

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

men,.....

men,.....

men,.....

men,.....

*ff* *ped.* *pesante.*