

W. Costa
1870

N A A M A N,
AN
Oratorio,

First Performed at the Birmingham Musical Festival, Sep^r. 7th 1864.
THE WORDS SELECTED & WRITTEN BY

WILLIAM BARTHOLOMEW,

The Music Composed

AND BY THE MOST GRACIOUS PERMISSION OF

Her Majesty,

DEDICATED TO THE MEMORY OF

THE PRINCE CONSORT.

BY

MICHAEL COSTA.

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SOLO VOICES.

Soprani- ADAH, SHUNAMMITE. *Contralti*-WIDOW, TIMNA, CHILD.

Tenori- NAAMAN, GEHAZI. *Basso* - ELISHA.

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"NAAMAN"

By the river Jordan.

Words by
W. BARTHOLOMEW.

Music by
M. COSTA.

INTRODUCTION.

Nº 1. Moderato. (M. ♩ = 76)

PIANO
FORTE.

The introduction consists of two staves of piano accompaniment. The right hand starts with a series of chords and single notes, while the left hand provides a steady bass line. Dynamics include *f* and *f* with accents. A 'Ped.' (pedal) marking is present at the end of the first system.

A

Staff A shows the beginning of the vocal melody. The right hand has a melodic line with various ornaments and dynamics like *p* and *f*. The left hand continues with a rhythmic accompaniment.

Staff B continues the vocal melody and piano accompaniment. It features more complex rhythmic patterns and dynamic markings.

Staff C concludes the musical phrase with a final cadence. Dynamics range from *p* to *f*.

Recit: ELISHA.

A recitative staff for the character Elisha, consisting of a single melodic line with a simple rhythmic pattern.

Thus saith E - - - li - - - jah: - fol - low us no fur - ther.

An empty piano accompaniment staff for the recitative section, consisting of two staves.

Examine
the
book
shown

M. $\text{♩} = 100.$

CHORUS.

SONS OF THE PROPHETS.

Tenors.

Know est thou the Lord will take a way our mas ter from thy head this day?

Basses.

Know est thou the Lord will take a way our mas ter from thy head this day?

know it: Hold your peace. Tarry ye here. I pray.

Nº 2. Moderato. (M. $\text{♩} = 100$)

SONS OF THE PROPHETS.
Tenori 1º e 2º

CHORUS.

Bassi 1º e 2º

See! they des_cend in_to the val_ley!

See! they des_cend in_to the val_ley!

The first system of the musical score features a vocal line for Tenors 1 and 2 and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and the lyrics "See! they des_cend in_to the val_ley!". The piano accompaniment consists of chords and moving lines in both hands, with a *Ped.* (pedal) marking and asterisks at the end of the system.

The second system continues the vocal and piano parts. The piano accompaniment includes several *Ped.* markings and asterisks, indicating sustained notes or chords. The vocal line continues with the same lyrics.

The third system shows the continuation of the musical score. The piano accompaniment features a *2nd* marking and an *On* marking. The vocal line continues with the lyrics "See! they des_cend in_to the val_ley!".

The fourth system concludes the musical score on this page. The piano accompaniment includes a *C* marking. The vocal line continues with the lyrics "Jor_dan's brink they stand!.....".

UNIS:

E - - li - jah with his man - tle smit - eth the wa - - ters!

deeps di - - vide!

They stand a - - side!

Its

UNIS: The Pro-phets hand in

UNIS: The Pro-phets hand in

hand, Pass o-ver on dry land!

hand, Pass o-ver on dry land!

p *Rall.:*

They

Rall.:

E

Moderato. (M $\text{♩} = 65$)

To Heaven in pray'r they bow!.....

kneel!..... To Heaven in pray'r they bow!.....

Tempo 1^o Be - hold! a thick black cloud des - cen - deth

tremolo.

now!

It

hid - - - eth them in night!

Cres:

f
Ped.

That flash, and
That flash, and
* Ped.

crash of thun...der, have rent the cloud a sun
crash of thun...der, have rent the cloud a sun
* Ped.

der!
Lo! in a fie--ry
-der!
Lo! in a fie ry
* Ped.

cha-riot, with fie-ry hor-ses dri-ven; E-

cha-riot, with fie-ry hor-ses dri-ven; E-

li-jah by a whirl-wind as-cen-deth now to

li-jah by a whirl-wind as-cen-deth now to

ELISHA.

My Fa-ther! my Fa-ther! the

Hea-ven!

Hea-ven!

cha-riot of Is-ra-el and the horse-men there

CHORUS

- of!

f The man...tle of E...li...jah hath fal...len

f The man...tle of E...li...jah hath fal...len

H INVOCATION.

O God! thou hast taught me from my youth; And hither to have

on E...li...sha!

on E...li...sha!

Recit:

I declared thy wondrous works. Now I am old and gray, for sake me

not Till I have shew...ed thy strength un...to this ge...ne...ra...tion, And thy

Tempo 1^o

pow'r to ev'ry one that is to come!

ff *mf*

Where is E... li - jah's God?

p *Red.*

Cres: *gva* *ff* *p*

Red. *

SONS OF THE PROPHETS.

CHORUS.

See! with the man_tle he hath part_ed Jordan's flood.....

p

See! with the man_tle he hath part_ed Jordan's flood.....

gva

J (M. $\text{♩} = 92$)

Un poco meno.

gva *p*

p UNIS:

He walketh there up -- on dry land!

The first system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. It begins with a piano (*p*) dynamic and the instruction "UNIS:". The lyrics "He walketh there up -- on dry land!" are written below the notes. The piano accompaniment is on two staves (treble and bass clefs) and features a complex texture with many beamed sixteenth notes and slurs.

p UNIS:

And thus re -- turn -- eth hi -- ther!

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and the instruction "UNIS:". The lyrics "And thus re -- turn -- eth hi -- ther!" are written below the notes. The piano accompaniment continues with similar rhythmic patterns and slurs.

p
A -- gain the wa -- ters

The third system shows the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and the lyrics "A -- gain the wa -- ters". The piano accompaniment features a prominent bass line with slurs and dynamic markings like *pp*.

ga -- ther!

He work -- eth by the

He work -- eth by the

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and the lyrics "ga -- ther!" and "He work -- eth by the". The piano accompaniment continues with complex textures and slurs, ending with a final chord.

K Tempo 1?

hand of Is - ra - el's God! The
 hand of Is - ra - el's God! The

Spi - rit of E - li - jah doth rest up - on E -
 Spi - rit of E - li - jah doth rest up - on E -

li - sha, the spi - rit of E - li - jah doth
 li - sha, the spi - rit of E - li - jah doth

rest up - on E - li - sha!
 rest up - on E - li - sha!

*

CHORUS.

Alto. *ff* Hail! hail! hail! Mas-ter, hail! hail, thou blessed, thou

Tenors. *ff* Hail! hail! hail! Mas-ter, hail! hail, thou blessed, thou

Basses. *ff* Hail! hail! hail! Mas-ter, hail! hail, thou blessed, thou

bless-ed man of God! Hail!

bless-ed man of God! Hail! Master, Hail!

bless-ed man of God! Hail! hail! hail!

Hail! thou bles-sed man of God! Hail! thou bles-sed

Hail! thou bles-sed man of God! Hail! thou blessed

Hail! hail! thou bles-sed man of God! Hail! thou bles-sed

L

man of God! Hail! hail! hail! hail! hail! hail! thou

man of God! Hail! hail! hail! hail! hail! hail! thou

man of God! Hail! hail! hail! hail! hail! hail! thou

bles - - - sed man of God! Hail! hail! hail!

bles - - - sed man of God! Hail! hail! hail!

thou blessed man of God! Hail! hail! hail!

bles - - - sed man of God! Hail! hail! hail!

hail! hail! hail! thou blessed man of God! man of

hail! hail! hail! thou blessed man of God! man of

hail! hail! hail! thou blessed man of God! man of

God! thou bles-sed man of God!

God! Hail! hail! thou UNIS: bles-sed man of God! Hail!

God! Hail! hail! thou bles-sed man of God! Hail!

thou bles-sed, thou bles-sed man of God,.....

hail! thou bles-sed, thou bles-sed man of God,

hail! thou bles-sed, thou bles-sed man of God,

man of God! thou bles-sed man of

man of God! thou bles-sed man of

man of God!... thou... bles-sed man of

Con 8^{ves}

God! thou bles - sed man of God! thou
God! thou bles - sed man of God! thou
God! thou bles - sed man of God! thou

g^{va}

Ped. *

bles - - - - - sed man of God!
bles - - - - - sed man of God!
bles - - - - - sed man of God!

Ped. *

Hail! hail! hail! hail! hail! hail!
Hail! hail! hail! hail! hail! hail!
Hail! hail! hail! hail! hail! hail!

Ped. *

RECITATIVE.

N^o 3.

Moderato. (M. ♩ = 88)

PIANO
FORTE.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a forte (ff) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and accents. There are markings for 'Ped' (pedal) and an asterisk (*) in the lower staff. The system concludes with a piano (p) dynamic.

WIDOW. M

E . . li . sha son of Shaphat, aid my pray'r! Thy servant, my husband, is

The second system shows the vocal line for the widow. The upper staff is in treble clef, and the lower is piano accompaniment in bass clef. The tempo is marked 'M' (Moderato). The lyrics are: "E . . li . sha son of Shaphat, aid my pray'r! Thy servant, my husband, is". The piano accompaniment is sparse, with some chords and moving lines.

dead; And thou knowest that thy servant did fear the Lord. And the Creditor is

The third system continues the widow's vocal line. The lyrics are: "dead; And thou knowest that thy servant did fear the Lord. And the Creditor is". The piano accompaniment continues with chords and some melodic lines.

ELISHA.

come to take unto him my two Sons to be bondmen. What shall I do for

The fourth system shows the vocal line for Elisha. The upper staff is in treble clef, and the lower is piano accompaniment in bass clef. The lyrics are: "come to take unto him my two Sons to be bondmen. What shall I do for". The piano accompaniment features some chords and a melodic line.

WIDOW.

thee ? Tell me ; What hast thou in the house? Thine

N (M. ♩ = 104) Moderato. ELISHA.

handmaid hath not a nything ex - cept a pot of oil. *a tempo.* Go borrow

p e legato.

vessels, - empty vessels, borrow not a few. And

when thou art come in, Shut thou the door upon thee and thy Sons; And pour out

Cres:

Recit:

in - to all those vessels ; And thou shalt set a - side that which is full .

A I R.

Nº 4.

Moderato. (M. $\text{♩} = 84$)

ELISHA.

f *^* *^*

A...rise, O Lord; a-

PIANO FORTE.

-rise, O God; lift up thine hand; Lift up thine

p

Stacc: sempre.

hand, for-get not the hum-ble; Help and de-li-ver them, A-

^

Cres:

-rise, O Lord; a...rise O God and save them from the

f *^* *^* *^*

p

wick - ed, and save them from the wick - ed, be - - - cause they trust in

Thee, be - - - cause they trust in Thee! and save them from the

wick - ed, save them, be - - - cause they trust in Thee! they

trust in Thee! Lift up thine hand, lift up thine

hand, for - - - get not the hum - - - ble! help and de - - - liv - - - er them

Help and de - liv - er them, and save them from the wick - - - ed; be -

- cause they trust in Thee! for - - - get not the hum - - - ble;

help and de - liv - - er them, and save them from the wick - - - ed; be -

- cause they trust in Thee; be - cause they trust in Thee!

P *f* A - - rise, O Lord; O God, a - -

- rise; For - get not the hum - - - ble; O

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands.

God, help and de - - liv - - er them; help

The second system continues the vocal line and piano accompaniment. The lyrics are "God, help and de - - liv - - er them; help". The piano accompaniment features a more active melodic line in the right hand.

them, And save them from the wick - - - ed; Be - cause they trust in

The third system continues the vocal line and piano accompaniment. The lyrics are "them, And save them from the wick - - - ed; Be - cause they trust in". The piano accompaniment maintains a steady harmonic support.

Thee! A - - rise, O Lord; A - - rise, a - -

The fourth system continues the vocal line and piano accompaniment. The lyrics are "Thee! A - - rise, O Lord; A - - rise, a - -". The piano accompaniment includes dynamic markings such as accents (>) and a crescendo hairpin.

- rise, a - - rise, O Lord; a - - rise O God; and

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "- rise, a - - rise, O Lord; a - - rise O God; and". The piano accompaniment features a dynamic marking of *f* (forte) and a final cadence.

save them from the wick - - ed, And save them from the wick - - - ed; Be -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "save them from the wick - - ed, And save them from the wick - - - ed; Be -". The piano part begins with a piano (*p*) dynamic and includes a *V* (Vibrato) marking.

- cause they trust in Thee, O Lord, O God;

The second system continues the vocal line and piano accompaniment. The lyrics are: "- cause they trust in Thee, O Lord, O God;". The piano part includes a *Cres:* (Crescendo) marking.

be - - - - - cause they trust in Thee! O Lord, O

The third system continues the vocal line and piano accompaniment. The lyrics are: "be - - - - - cause they trust in Thee! O Lord, O". The piano part includes dynamic markings for *f* (forte) and *p* (piano).

God; they trust in Thee! A - - - - - rise, a - - - - - rise, O

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "God; they trust in Thee! A - - - - - rise, a - - - - - rise, O". The piano part includes a *Cres:* (Crescendo) marking.

Lord; A - - - - - rise, O God!

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "Lord; A - - - - - rise, O God!". The piano part includes dynamic markings for *f* (forte) and *gva* (ritardando).

Nº 5.

CHORUS.

Cantabile. (M. ♩ = 69)

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO
FORTE

The curse of the Lord is in the

house of the wicked: But He blesseth; He

The curse of the
The curse of the

blesseth the habitation of the just. The

Ped. *

Lord is in the house of the wick - - - ed: But He
 Lord is in the house of the wick - - - ed: But He
 curse is in the house of the wick - - - ed: But He

bles - - - eth, but He bles - - - eth the ha - bi - ta - - - tion of the
 bles - - - eth, but He bles - - - eth the ha - bi - ta - - - tion of the
 bles - - - eth, but He bles - - - eth the ha - bi - ta - - - tion of the

R
 just. But He
 just.
 just.

curse of the Lord is in the house of the

bless... eth, *pp* But He

pp But He bless... eth, wick... ed: But He bless... eth, He bless... eth the ha... bi...

The curse of the Lord, of the

bless... eth, The curse of the

The curse of the

--ta... tion of the just. The

Lord is in the house of the wick... ed: The

Lord is in the house of the wick... ed: The

Lord is in the house of the wick... ed: The

curse of the Lord is in the house of the

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

curse of the Lord is in the house of the
 curse of the Lord is in the house of the
 curse of the Lord is in the house of the
 wick--ed, is in the house of the wick--ed!

wick--ed: But He bless--eth, but He bless--eth the ha--bi-
 wick--ed: But He bless--eth, but He bless--eth the ha--bi-
 wick--ed: But He bless--eth, but He bless--eth the ha--bi-

But He bless--eth, but He bless--eth the ha--bi-

S
 --ta-tion of the just.....
 --ta-tion of the just.....
 --ta-tion of the just..... But He
 --ta-tion of the just..... But He bless--eth the ha--bi-

--ta-tion of the just.....

p But He bless-eth the ha-bi-ta-tion of the
 bless-eth the ha-bi-ta-tion of the just.....
 -ta-tion of the just. *p* He
 But He bless-eth the ha-bi-
 just..... *pp* He bless-eth.....
 of..... the just. *pp* He bless-eth
 bless-eth *pp* He bless-eth
 -ta-tion of the just He bless-eth
p *mf* The curse of the Lord is in the house *mf* of the
 the just. But He
 the just. *mf* The curse of the Lord is in the
 the just. *tremolo*
p *pp* *pp*

wick-ed: But He blesseth, He bless-eth the ha-bi-ta-tion of the
 bless-eth, The
 house of the wick-ed: But He bless-eth the ha-bi-ta-tion of the

mf
 tremolo But He bless-eth the ha-bi-ta-tion of the

just. The curse of the Lord is in the
 curse of the Lord is in the house of the wick-

just. The curse of the Lord
 just. The curse of the Lord

Rit: un poco.
 house of the wick-ed: But He bless-eth the ha-bi-
 ed; But He bless-eth the just...
 house of the wick-ed: But He bless-eth the ha-bi-

He bless-eth, He *Rit: un poco.* bless-eth the ha-bi-

a Tempo

ta - tion of the just. But He
 But He bless - - - - eth, He bless - - - - eth the
 ta - - - - tion of the just. But He bless - - - - eth He
 ta - - - - tion of the just. But He bless - - - - eth He

f *Ped.* *

bless - - - - eth He bless - - - - eth the ha - - bi - ta - - tion of the
 ha - - - - bi - ta - - - - tion of the
 But He bless - - - - eth the ha - - bi - ta - - tion of the
 bless - - - - eth He

Ped. *

p un poco Rit:

just But He bless - - - - eth the ha - - bi - ta - - - - tion of the
 just He bless - - - - eth,
 just. But He bless - - - - eth the ha - - bi - ta - - - - tion of the
 bless - - - - eth, He bless - - - - eth the ha - - bi - ta - - - - tion of the

V a tempo. Rall: sino alla fine gradatamente.

just. But He bless eth the ha bi
But He bless eth the ha bi
just. But He bless eth the ha bi
just. But He bless eth the ha bi

a tempo. Rall: sino alla fine gradatamente.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "just. But He bless eth the ha bi". The first vocal staff has a dynamic marking of *f* at the beginning and *mf* later. The piano accompaniment is on the bottom two staves, with a dynamic marking of *f* at the beginning and *mf* later. The tempo instruction *a tempo. Rall: sino alla fine gradatamente.* is written across the piano part. There are asterisks in the piano part indicating specific performance points.

-ta tion of the just; He bless eth the ha bi
-ta tion of the just; He bless eth the ha bi
-ta tion of the just; He bless eth the ha bi
-ta tion of the just; He bless eth the ha bi

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "-ta tion of the just; He bless eth the ha bi". The piano accompaniment is on the bottom two staves. The dynamic markings *p* and *pp* are used throughout. The tempo instruction *a tempo. Rall: sino alla fine gradatamente.* is written across the piano part. There are asterisks in the piano part indicating specific performance points.

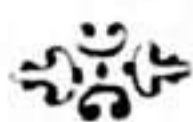
-ta tion of the just.
-ta tion of the just.
-ta tion of the just.
-ta tion of the just.

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "-ta tion of the just.". The piano accompaniment is on the bottom two staves. The dynamic marking *pp* is used. The tempo instruction *a tempo. Rall: sino alla fine gradatamente.* is written across the piano part. There are asterisks in the piano part indicating specific performance points.

Nº 6.

RECITATIVE.

WIDOW.



O Man of God; The ma...ny ves...sels

PIANO
FORTE.

ELISHA.

bor-row-ed, are fill-ed full of oil! Go, sell the oil, and pay thy
dedt; And live thou and thy chil-dren of the rest.

Nº 7.

DUET.

Andante mosso. M. ♩ = 104.

ELISHA.

I sought the Lord, and He heard me; And de-

...liv... erd thee from all thy fears This God is our God for e...ver and

e... ver! I sought the Lord, and He heard me; And de-

...liv... erd me from all my fears! This God is our God for e...ver and

WIDOW.
e... ver! He will be our
ELISHA.

He will be our guide e-ven un-to death!

guide, e-ven un-to death! He will be our guide e

He will be our guide e

ven un-to death; our guide, our guide e-ven

ven un-to death; our guide, our guide e-ven

un-to death! our guide, will be our guide

un-to death! our guide, will be our guide

e-ven un-to death, e-ven un-to death! He will

e-ven un-to death, e-ven un-to death! He will

Rit: *a Tempo* *mp*

be our guide. our guide e ven un to

be our guide, our guide e ven un to

death! I sought the Lord and He heard me; And de liv er'd me from

death! This God is our God for ever and

all my fears! This God is our God for e ver and e

e ver; is our God for e ver and e

ver! He will be our guide, e ven un .. to

ver! He will be our guide, He will be our guide, e ven un .. to.

Cres: *Dim:*

death; will be our guide e_ven un --- to death; He will

death; will be our guide e_ven un --- to death; He will

be our guide our guide He will be our guide, e_ven

be our guide He will be our guide, e_ven

Rit. *Con la voce.*

un --- to death!

un --- to death!

a Tempo

Nº 8

CHORUS.

A la Corale. M. ♩ = 66.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO FORTE.

When fa-mine o-ver Is-ra-el pre-vail'd; And God in

When fa-mine o-ver Is-ra-el pre-vail'd; And God in

When fa-mine o-ver Is-ra-el pre-vail'd; And God in

When fa-mine o-ver Is-ra-el pre-vail'd; And God in

wrath with-held the dew and rain; The Wi-dow's meal and oil, though scant, a-

wrath with-held the dew and rain; The Wi-dow's meal and oil, though scant, a-

wrath with-held the dew and rain; The Wi-dow's meal and oil, though scant, a-

wrath with-held the dew and rain; The Wi-dow's meal and oil, though scant, a-

-vail'd, Un-til the earth brought forth its fruits, its fruits a-gain. The Lord re-

-vail'd, Un-til the earth brought forth its fruits, its fruits a-gain. The Lord re-

-vail'd, Un-til the earth brought forth its fruits, its fruits a-gain. The Lord re-

-vail'd, Un-til the earth brought forth its fruits, its fruits a-gain. The Lord re-

gards the humble-minded just; He hears their cries, He sees their tears of
 gards the humble-minded just; He hears their cries, He sees their tears of
 gards the humble-minded just; He hears their cries, He sees their tears of
 gards the humble-minded just; He hears their cries, He sees their tears of

grief; All who up-on His grace and mercy trust; In want, or woe, will
 grief; All who up-on His grace and mercy trust; In want, or woe, will
 grief; All who up-on His grace and mercy trust; In want, or woe, will
 grief; All who up-on His grace and mercy trust; In want, or woe, will

always find re-lief. In want, or woe, will always find re-lief.
 always find re-lief. In want, or woe, will always find re-lief.
 always find re-lief. In want, or woe, will always find re-lief.
 always find re-lief. In want, or woe, will always find re-lief.

RECITATIVE.

Nº 9.

In the house of the Shunammite

Moderato. ♩ = 100.

ELISHA.

PIANO FORTE

Hear me, O Shunammite!

Since we once more have tarried here with-

-in thy house; Again for us hast thou been careful.

For all this

care what is there to be done for thee?

Would'st thou be spoken for un-to the

King?

Or to the Captain of the host?

Nay ho-ly man of

SHUNAMMITE,

God; I dwell a-mong mine own peo-ple. The lines are fal-len un-to

me in-plea-sant pla-ces; I have a goodly he-ritage, And am con-

ELISHA. **GEHAZI.**
-tent. What then, Ge-ha-zi, can be done for her? She hath no child, and her husband is

ELISHA. **SHUNAMMITE.**
a Tempo
old. Ye both O Shunam-mite, shall yet embrace a Son. O man of

ELISHA.
God, do not de-ceive me! Be-lieve me, be-lieve me.

Allegretto. M. ♩ = 144.

SHUNAMMITE.

GEHAZI.

ELISHA.

PIANO FORTE.

Is a...ny thing too hard for God the

There is no --- thing too hard for God. the

Lord?

Lord. And I believe thy pro -- mise is God's

word! The

Be-lieve, my pro--mise is God's word!

This system contains the first two systems of music. The first system has two vocal staves with lyrics 'word!' and 'The'. The second system has a vocal staff with lyrics 'Be-lieve, my pro--mise is God's word!' and a piano accompaniment staff with a dynamic marking of *p*.

I believe thy pro--mise is God's word!

Be--

Be--

This system contains the third and fourth systems of music. The third system has a vocal staff with lyrics 'I believe thy pro--mise is God's word!' and a piano accompaniment staff. The fourth system has two vocal staves with lyrics 'Be--' and 'Be--'.

And I believe thy

-lieve His prophet's pro--mise is God's word. Be-lieve, His

-lieve, believe my pro--mise is God's word. Be-lieve, be-

This system contains the fifth and sixth systems of music. The fifth system has a vocal staff with lyrics 'And I believe thy' and a piano accompaniment staff. The sixth system has two vocal staves with lyrics '-lieve His prophet's pro--mise is God's word. Be-lieve, His' and '-lieve, believe my pro--mise is God's word. Be-lieve, be-'. The piano accompaniment continues in the sixth system.

pro - mise is God's word.... is God's word. And I be - lieve, be -
 Pro - phets' pro - mise is God's word. Be - lieve, be - lieve, be -
 - lieve my pro - mise is God's word. Be - lieve, be - lieve, be -

... lieve thy pro - - - - - promise is God's word!
 - - - - - lieve His pro - - - - - promise is God's word!
 - - - - - lieve my pro - - - - - promise is God's word! The

A a Tempo

The grass doth wither, and the
 The
 grass. doth wither, and the flow'rs de - - - - - cay; But

flow'rs de -- cay; But Lord, Thy word shall
 grass doth wither, and the flow'rs de --- cay, de ---
 Lord, Thy word shall ne --- ver pass a ---
 ne --- ver, ne --- ver pass a -- way! But
 -- cay; But Lord, Thy word shall
 -- way! But

Lord, thy word shall ne --- ver pass a --- way! Thy
 ne --- ver pass a --- way! shall ne --- ver pass a ---
 Lord, Thy word shall ne --- ver pass a --- way! Thy

word shall ne...ver pass; Thy word shall ne...ver pass a -
 -- way; shall ne...ver pass; Thy word shall ne...ver pass a -
 word shall ne...ver pass; Thy word shall ne...ver pass a -

B
 -- way! But
 -- way!
 -- way! But Lord, Thy word shall ne...ver pass a - way!
 pp
 Ped. *

Lord, Thy word shall ne...ver pass a -- way!
 But Lord, Thy word
 But Lord, Thy word shall ne...ver pass a -- way!

shall ne...ver pass a...way!

shall ne...ver pass a...way!

--ver, ne...ver pass a...way! The grass doth

But Lord Thy

The grass doth wither, and the flow'rs de--

wither, and the flow'rs de...cay; But Lord, Thy

word shall ne...ver, shall ne...ver pass a...way! But

--cay; But Lord, Thy word shall ne...ver pass a...way! But

word shall ne...ver, shall ne...ver pass a...way! But

Lord, Thy word, but Lord, Thy word shall ne-ver pass, shall ne-ver

Lord, Thy word, but Lord, Thy word shall ne-ver pass, shall ne-ver

Lord, Thy word, but Lord, Thy word shall ne-ver pass, shall ne-ver

pass a-way; but Lord, Thy word shall ne-ver

pass a-way; but Lord, Thy word shall ne-ver

pass, shall ne-ver pass a-way; shall ne-ver

pass shall ne-ver, never pass a-way; But Lord,

pass shall ne-ver, never pass a-way; But Lord,

pass shall ne-ver, never pass a-way; But Lord,

Thy word shall ne- ver pass a- way, shall
 Thy word shall ne- ver pass a- way, shall
 Thy word shall ne- ver pass a- way, shall
 Thy word shall ne- ver pass a- way, shall

ne- ver pass a- way; ... shall ne- ver
 ne- ver pass a- way; ... shall ne- ver
 ne- ver pass a- way; ... shall ne- ver
 ne- ver pass a- way; ... shall ne- ver

pass a- way!
 pass a- way!
 pass a- way!
 pass a- way!

DAMASCUS.

Nº 11.

TRIUMPHAL MARCH.

CHORUS & SOLO.

Marziale.
M. ♩ = 120

Alto.
Tenor 19 & 20
Bass.

CHORUS OF PEOPLE.

With sheathed swords and bows unstrung, and

spears and shields with garlands hung, Our mighty men of va - - - lour come. Our
 spears and shields with garlands hung, Our mighty men of va - - - lour come. Our
 spears and shields with garlands hung, Our mighty men of va - - - lour come. Our

glorious Captain of the war, Re - turneth in his dancing car, Tri - umphant, tri -
 glorious Captain of the war, Re - turneth in his dancing car, Tri - umphant, tri -
 glorious Captain of the war, Re - turneth in his dancing car, Tri - umphant, tri -

---umph---ant to his home. Our enemies are servants now
 ---umph---ant to his home Our enemies are servants now
 ---umph---ant to his home Our enemies are servants now

Beneath the sla_vish yoke they bow, they bow to Sy.....ria's

Beneath the sla_vish yoke they bow, they bow to Sy.....ria's

migh_ty King: they bow to Syria's migh_ty King:

migh_ty King: they bow to Syria's migh_ty King:

Ben_ha_dad's dart's in he.....roes' hands,

Ben_ha_dad's dart's in he.....roes' hands,

Ben_ha_dad's dart's in he.....roes' hands,

When...e...ver Na...a...man commands, are plumed, are

When...e...ver Na...a...man commands, are plumed, are

When...e...ver Na...a...man commands, are plumed, are

TIMPANA. **F**

The ma...ny...voiced crowd. Ex...ulting, shouteth

plumed from Victory's wing.

plumed from Victory's wing.

plumed from Victory's wing.

loud my no...ble he...ro's name and worth.

Mai--dens, ad_vance with song and dance, And wel--come

him and all with mirth! **CHO: OF MAIDENS.** Wel... come, wel... come,
 Wel... come, wel... come.

Sop:
Alto:

Sy...ri-a's de-fen...der; Wel... come, wel... come, dread of all her

Sy...ri-a's de-fen...der; Wel... come, wel... come, dread of all her

e...nemies: Un...to thee her daugh_ters ren...der Praise,

e...nemies: Un...to thee her daugh_ters ren...der Praise,

praise for thy great vic... to_ries. Wel... come, wel... come,

praise for thy great vic... to_ries. Wel... come, wel... come,

Sy... ri... a's de... fend... er; Wel... come. dread of all her e... ne...

Sy... ri... a's de... fend... er; Wel... come. dread of all her e... ne...

...mies :.... Un... to thee her daugh... ters ren... der

...mies :.... Un... to thee her daugh... ters ren... der

Praise, praise for thy great vic... to_ries.

Praise, praise for thy great vic... to_ries.

Alto. ff

Tenor. ff Hail! hail!

Bass. ff Hail! hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

H *Sop: f*

Alto. f Naaman! thy deeds of Glo...ry, When thy no-ble

Hail! *Tenor. f* Naaman! thy deeds of Glo...ry, When thy no-ble

Hail! *Bass. f* Naaman! thy deeds of Glo...ry, When thy no-ble

Hail! Naaman! thy deeds of Glo...ry, When thy no-ble

race is run;..... Shall re-a-ni-mate the sto-ry told by

race is run;..... Shall re-a-ni-mate the sto-ry told by

race is run;..... Shall re-a-ni-mate the sto-ry told by

race is run;..... Shall re-a-ni-mate the sto-ry told by

Fa-ther to the son,..... Shall re-a-ni-mate the

Fa-ther to the son,..... Shall re-a-ni-mate the

Fa-ther to the son,..... Shall re-a-ni-mate the

Fa-ther to the son,..... Shall re-a-ni-mate the

sto-ry told by Fa-ther to the son.

sto-ry told by Fa-ther to the son.

sto-ry told by Fa-ther to the son.

sto-ry told by Fa-ther to the son.

Shall re a ni mate the sto ry told by

Shall re a ni mate the sto ry told by

Shall re a ni mate the sto ry told by

Shall re a ni mate the sto ry told by

Fa ther to the son; by Fa ther

Fa ther to the son; by Fa ther

Fa ther to the son; by Fa ther

Fa ther to the son; by Fa ther

to the son. Hail, hail, hail, Na a man!

to the son. Hail, hail, hail, Na a man!

to the son. Hail, hail, hail, Na a man!

to the son. Hail, hail, hail, Na a man!

Hail, hail, hail, hail, Na... a man! Hail!

Hail, hail, hail, hail, Na... a man! Hail! hail!

Hail, hail, hail, hail, Na... a man! Hail! hail!

Hail, hail, hail, hail, Na... a man! Hail! hail!

Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Na_aman! Hail! Hail! Hail! Na_aman! Hail!

Rit: un poco.

Coda *

Nº 12.

RECITATIVE.

TIMNA.

PIANO FORTE

Come; and on thy bosom press me! Wherefore dost thou

Risoluto.

(Aside)

shun me? Speak! turn to me, Na-a-man, and bless me! The hue of

Lento.

NAAMAN.

health hath left his cheek! Embrace me not! I must be strange to

f

thee: The gods of Syria's foes have stricken me! The ills I

feel, some aid must heal: Or soon the curse will grow from bad to

Nº 13.

A I R.

Agitato. M. ♩ = 138.

NAAMAN.

PIANO
FORTE

worse!

f

In...vo-king death to end my

woes up...on the bat...tle plain;

I ploughed fur-rows thro' my foes, Like one that reap-eth

grain. My gal-lant Sol-diers fol-low'd me, All strik-ing dead-ly

blows; My gal-lant Sol-diers fol-lowed me, all strik-ing dead-ly

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'blows;' followed by a series of eighth and quarter notes. The piano accompaniment starts with a forte (*f*) dynamic, then shifts to piano (*p*). There are various musical markings such as accents (>) and slurs throughout the system.

blows; And cry-ing, cry-ing, "Death, or

The second system continues the vocal line with 'blows; And cry-ing, cry-ing, "Death, or'. The piano accompaniment features a strong melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include forte (*f*) and piano (*p*). There are also slurs and accents present.

vic-to-ry, to us, or, to our foes! death, or

The third system contains the lyrics 'vic-to-ry, to us, or, to our foes! death, or'. The vocal line has a more melodic and sustained quality. The piano accompaniment provides harmonic support with various chordal textures. Dynamics range from piano (*p*) to forte (*f*).

vic-to-ry, to us, or, to our foes! With me they

The fourth system begins with 'vic-to-ry, to us, or, to our foes!' and continues with 'With me they'. The piano accompaniment becomes more active and rhythmic in this section. Dynamics include piano (*p*) and pianissimo (*pp*).

sought the thickest mass of stand-ing ene-mies;

The fifth system concludes the page with the lyrics 'sought the thickest mass of stand-ing ene-mies;'. The piano accompaniment features a complex, rhythmic pattern. The system ends with a double bar line and a repeat sign.

With me they sought the thick-est mass of stand-ing

e-nemies; Down, down they fell, like swathes of

grass, Down, down they fell, like swathes of

grass; Down, down they fell, like

swathes of grass; mowed, mowed,..... ne-ver

more to rise. Down they tell, ne... ver

The first system of music features a vocal line with lyrics "more to rise. Down they tell, ne... ver". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. A *ped.* (pedal) marking is present in the left hand.

more to rise!.....

The second system continues the vocal line with "more to rise!.....". The piano accompaniment features a more active right hand with chords and a left hand with a steady eighth-note bass line. A *p* (piano) dynamic marking is visible in the right hand.

Rit: Yet though suc... cess hath crown'd the

à Tempo. M. ♩ = 126.
un poco meno.

The third system begins with a *Rit:* (ritardando) marking and the lyrics "Yet though suc... cess hath crown'd the". It includes a tempo change instruction: *à Tempo. M. ♩ = 126. un poco meno.* The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line. A *p* (piano) dynamic marking is present.

strife;..... in bit... ter.ness, in

The fourth system continues the vocal line with "strife;..... in bit... ter.ness, in". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

bit... ter.ness I cry,..... My

The fifth system concludes the vocal line with "bit... ter.ness I cry,..... My". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

soul my soul is wea-ry now of life; Oh!.....

..... that I here might die!..... It

L

Rit.

made me sad, It gave me pain, to

a tempo.

see brave men laid low: And worse, dear friends a-mong the

slain; It filled my heart with woe; It filled my heart with

woe; It filled my.... heart,... My heart... with...

woe; It filled my heart with woe,..... with

Con la voce.

M *a Tempo seguendo la voce.*

woe! It made me sad, It gave me

pain; It fill'd my..... heart; My

heart with woe, with woe!

Nº 14.

SOLO & CHORUS.

Moderato. M. ♩ = 92. *p*

TIMNA. Be com - for - ted, Be

SOP.: Be com - for - ted,

ALTO. Be com - for - ted,

TENOR. Be com - for - ted,

BASS.

PIANO
FORTE.

com - for - ted, The gods of Sy - ri - a who

Be com - for - ted! The gods of Sy - ri - a who

Be com - for - ted! The gods of Sy - ri - a who

Be com - for - ted! The gods of Sy - ri - a who

Be com - for - ted! The gods of Sy - ri - a

Cres:
gave thee vic-to-ry o'er Sy-ri-as e-ne-mies; In

Cres:
gave thee vic-to-ry o'er Sy-ri-as e-ne-mies; In

Cres:
gave thee vic-to-ry o'er Sy-ri-as e-ne-mies; In

Cres:
gave thee vic-to-ry o'er Sy-ri-as e-ne-mies; In

Cres:
who gave thee vic-to-ry o'er Sy-ri-as e-ne-mies; In

Cres:

mer-cy will a-rise, ... will a-rise, will a-rise. *N p* To

mer-cy will a-rise, a-rise, will a-rise. *p* To

mer-cy will a-rise, ... will a-rise, will a-rise. *p* To

mer-cy will a-rise, will a-rise, will a-rise. *p* To

mer-cy will a-rise, will a-rise, will a-rise. *p* To

p

Rim...mon, to Rim...mon we will of-fer sac-ri-fice; to
Rim...mon, to Rim...mon we will of-fer sac-ri-fice; to
Rim...mon, to Rim...mon we will of-fer sac-ri-fice; to
Rim...mon, to Rim...mon we will of-fer sac-ri-fice; to
Rim...mon, to Rim...mon we will of-fer sac-ri-fice; to

The first system consists of five vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "Rim...mon, to Rim...mon we will of-fer sac-ri-fice; to". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 4/4 time signature. The music features a steady rhythmic accompaniment with various melodic lines.

Rim...mon, to Rim...mon we will of-fer sac-ri-fice; To
Rim...mon, to Rim...mon we will of-fer sac-ri-fice; To
Rim...mon, to Rim...mon we will of-fer sac-ri-fice; To
Rim...mon, to Rim...mon we will of-fer sac-ri-fice; To
Rim...mon, to Rim...mon we will of-fer sac-ri-fice; To

The second system continues the musical score with five vocal staves and a piano accompaniment. The lyrics for the vocal parts are: "Rim...mon, to Rim...mon we will of-fer sac-ri-fice; To". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

him shall prayer be made, To grant res-tor-ing aid:
 him shall prayer be made, To grant res-tor-ing aid:
 him shall prayer be made, To grant res-tor-ing aid:
 him shall prayer be made, To grant res-tor-ing aid:
 him shall prayer be made, To grant res-tor-ing aid:

f Yea, e-ven he who guarded thee in fight; En-
f Yea, e-ven he who guarded thee in fight;..... En-
f Yea, e-ven he who guarded thee in fight; En-
f Yea, e-ven he who guarded thee in fight;..... En-
f Yea, e-ven he who guarded thee in fight; En-

treat...ed, shall dis...play his hea...ling might!

treat...ed, shall dis...play his healing might, his hea-ling might!

treat...ed, shall dis...play his hea...ling might!

treat...ed, shall dis...play his hea-ling might, his hea-ling might!

treat...ed, shall dis...play his hea...ling might!

Cres:

MAJOR.

Yea, e...ven he, who guarded thee in fight; en...

Yea, e...ven he, who guarded thee in fight; en...

Yea, e...ven he, e...ven he, who guarded thee in fight;

Yea, e...ven he e...ven he, who guarded thee in fight;

treat...ed shall display his hea...ling might!.... his

treat...ed shall display his hea...ling might!.... his

En...treat...ed shall display his hea...ling might!.... his

En...treat...ed shall display his hea...ling might!.... his

mf En...treat...ed, shall display his hea...ling might! En...

hea...ling might!

hea...ling might! *mf* En...

hea...ling might! *mf* En...treat...ed, shall display his

hea...ling might! *mf* En...treat...ed, shall display his

-treat...ed, shall dis...play, dis...play his hea-ling might!
mf En...treat...ed shall dis...play his hea-ling might! shall dis...
 -treat...ed, shall dis...play, dis...play his hea-ling might! shall dis...
 -play his hea-ling might, his hea-ling might, dis...
 -hea-ling might..... dis...play his

P
 En...treat...ed, shall dis...play his hea-ling might, his hea-ling
 -play his hea-ling might!
 -play his hea-ling might! En...treat...ed, shall dis...play his
 -play his hea-ling might! En...treat...ed, shall dis...
 hea...-ling might! *tremolo* En...
p

might; En... treat... ed, shall dis... -play... his...

En... treat... ed, shall dis... -play his hea-ling might, shall 'dis...

hea-ling might;..... En... treat... ed, shall dis... -play... his...

-play his hea-ling might..... Dis- -play his

treat... ed, shall dis... -play his hea-ling might, his hea-ling might; his

The first system consists of six vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal lines are in a soprano, alto, tenor, and bass arrangement, with lyrics printed below each staff.

hea... ling might; his hea... ling might; shall dis... -

play his healing might;..... dis... -

hea... ling might; his hea... ling might;..... shall dis... -

hea... ling might; his hea... ling might;..... shall dis... -

hea... ling might; his hea... ling might;..... shall dis... -

The second system continues the vocal and piano parts. It includes a *Cres:* (Crescendo) marking over the piano accompaniment. The piano part features a *Ped* (Pedal) marking and a ** Ped* (Pedal) marking. The lyrics are repeated across the vocal staves.

play his hea...ling might; shall dis...play his

play his hea...ling might; shall dis...play his

play his hea...ling might; shall dis...play his

play his hea...ling might; shall dis...play his

play his hea...ling might; shall dis...play his

The piano accompaniment includes markings for *Ped.*, ***, and *ff*.

hea...ling might!

hea...ling might!

hea...ling might!

hea...ling might!

hea...ling might!

The piano accompaniment includes markings for *Ped.*, ***, and *ff*.

Nº 15.

In the house of Naaman.

Andante poco mosso. M. $\text{♩} = 112$.

PIANO
FORTE

This musical score is for a piano piece in D major, 2/4 time, marked 'Andante poco mosso' with a tempo of 112 beats per minute. The score is written for piano and forte. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The piece begins with a piano (p) dynamic and features various musical notations including slurs, accents, and dynamic markings such as forte (f), piano (p), piano-piano (pp), and fortissimo (ff). The score includes a 'pesante' section and a 'poco Rit.' (ritardando) section. The piece concludes with a final chord marked 'R.H.' (Right Hand).

Recit: ADAH.

Confound-ed be all they that serve gra-ven I-ma-ges!

That boast themselves of I-dols; that pray un-to a

Lento. a Tempo

god that can-not save!

Nº 16.

Andante tranquillo. M. = 76. AIR.

ADAH.

They shall be turned back; They shall be greatly a

PIANO FORTE

shamed, That trust in gra-ven I-mages; That say to mol-ten

I mages; Ye are our Gods Ye are our Gods! For

R
who is God, save the Lord? Or who is a rock, save our God?

Lord! o...pen thou my lips; give strength, give strength to me! And my

mouth..... shall shew forth..... thy praise!

Sinners shall then be con-verted un...to Thee; And trans

-gres...sors will I teach thy ways,..... will I teach thy ways!

S
Lord! o...pen Thou my lips; give strength, give strength to me! And my

mouth shall shew forth Thy praise, shew forth Thy praise; And my

mouth shall shew forth Thy praise! Sinners shall then be con-
a Tempo

poco rit. *Cres:* *pp*

ver.....ted, be con-ver..ted un....to Thee; and transgres...sors will I.

poco Rit:

teach, will I teach Thy ways, will I teach Thy ways! For who is

Con la voce.

a Tempo

God, who is God, save the Lord? Or who is a

Declamato con forza.

rock, save, our God?..... Who is a

Ped * *Ped* *

rock..... save, our God?

Ped *f*

Nº 17.

"In the Temple of Rimmon!"

Moderato, M. $\text{♩} = 76$. CHORUS.

PIANO
FORTE.

pp

piu cres.

Cres:

* Ped

Sop^o *ff*

Atto. *ff*

Tenore *ff*

Basso *ff*

Migh-ty Rim-mon; thou whose ray Turn-eth dark-ness.

Migh-ty Rim-mon; thou whose ray Turn-eth dark-ness

Migh-ty Rim-mon; thou whose ray Turn-eth dark-ness

Migh-ty Rim-mon; thou whose ray Turn-eth dark-ness

8^{va}

ff

Ped

* Ped

* Ped

in... to day: take the lep...ro...sy a...
 in... to day: take the lep...ro...sy a...
 in... to day:
 in... to day: take the lep...ro...sy a...way, take the lep...ro...sy a...

-way, take the lep...ro...sy a...way of Na...a...man! hear, oh
 -way, take the lep...ro...sy a...way of Na...a...man! hear, oh
 take the lep...ro...sy a...way of Na...a...man! hear, oh
 -way, take the lep...ro...sy a...way of Na...a...man! hear, oh

hear, hear our cries; Heed, oh, heed our sac...ri...fice!
 hear, hear our cries; Heed, oh, heed our sac...ri...fice!
 hear, hear our cries; Heed, oh, heed our sac...ri...fice!
 hear, hear our cries; Heed, oh, heed our sac...ri...fice!

MAJOR.

Hear, oh hear, hear our cries; Heed, oh heed our sac...ri...fice!

Hear, oh hear, hear our cries; Heed, oh heed our sac...ri...fice!

Hear, oh hear, hear our cries; Heed, oh heed our sac...ri...fice!

Hear, oh hear, hear our cries; Heed, oh heed our sac...ri...fice!

B

Rimmon; thou that dost bes...tow all the

Rimmon;

Rimmon; thou that dost bes...tow all the blessings mor...tals

blessings mortals know; Oh, re...move the stroke of woe from

thou that dost bes...tow all the blessings mor-tals know; Oh, re-
 know Oh re...move the stroke of woe, From Na...a-man!
 Na...a-man! Oh, re-

Rimmon; thou that dost bes..

..move the stroke of woe,
 re...move the stroke..... of woe, Oh, re...move the
 ..move the stroke of woe, re..move the stroke, Re
 ..tow all the blessings mortals know; Oh, re..move the stroke of.

Re...move the stroke of woe,
 stroke of woe, The stroke of woe,
 ..move the stroke of woe, The stroke of woe,
 woe from Na...a-man! Re..move the

Re..move the stroke The stroke of woe,
 Re..move the stroke of woe,
 Re..move the stroke, The stroke of woe,
 stroke of woe, The stroke of
 The stroke of woe, Re..move the stroke, the stroke of
 The stroke of woe, Oh re..move the
 Re..move the stroke of woe from
 woe, Re..move the stroke of woe from
 woe from Na...a...man! re..move the
 stroke of woe from Na...a...man! Re
 Na...a...man! re..move the stroke, the stroke of woe, re..move the
 stroke..... of woe, the stroke of

stroke, the stroke of woe, the stroke of woe from Na... a -

move the stroke of woe, of woe from Na... a -

stroke, the stroke of woe, the stroke of woe from Na... a -

woe, the stroke of woe from Na... a -

-man; from Na... a... man!... Hear, Oh!

-man; from Na... a... man!... Hear, Oh!

-man; from Na... a... man!... Hear, Oh!

-man; from Na... a... man!... Hear, Oh!

hear, Oh! hear our cries; Heed, Oh! heed our sac...ri...fice!

hear, Oh! hear our cries; Heed, Oh! heed our sac...ri...fice!

hear, Oh! hear our cries; Heed, Oh! heed our sac...ri...fice!

hear, Oh! hear our cries; Heed, Oh! heed our sac...ri...fice!

Sy...ri...a's Rimmon, send re... lief!

Sy...ri...a's Rimmon, send re... lief!

Sy...ri...a's Rimmon, send re... lief!

Sy...ri...a's Rimmon, send re... lief!

P.F. ad lib:

Oh re...store Ben...ha...dad's chief! Turn to joy a nation's grief for

Oh re...store Ben...ha...dad's chief! Turn to joy a nation's grief for

Oh re...store Ben...ha...dad's chief! Turn to joy a nation's grief for

Oh re...store Ben...ha...dad's chief! Turn to joy a nation's grief for

P.F. ad lib:

Na...a...man! for Na...a...man! Turn to joy a na...tion's grief for

Na...a...man! for Na...a...man! Turn to joy a na...tion's grief for

Na...a...man! for Na...a...man! Turn to joy a na...tion's grief for

Na...a...man! for Na...a...man! Turn to joy a na...tion's grief for

P.F. ad lib:

pp a tempo poco meno.

Na...a...man, for Na a man! Hear, oh hear, oh hear our cries;

Na...a...man, for Na a man! Hear, oh hear, oh hear our cries;

Na...a...man, for Na a man! Hear, oh hear, oh hear our cries;

Na...a...man, for Na a man! Hear, oh hear, oh hear our cries;

pp Rall: e tranquillo. *a tempo 1^o D^f*

Heed, oh heed our sa...cri...fice! Hear, oh hear, oh

Heed, oh heed our sa...cri...fice! Hear, oh hear, oh

Heed, oh heed our sa...cri...fice! Hear, oh hear, oh

Heed, oh heed our sa...cri...fice! Hear, oh hear, oh

f a tempo 1^o f

hear our cries; Heed, oh heed our sa...cri...fice!

hear our cries; Heed, oh heed our sa...cri...fice!

hear our cries; Heed, oh heed our sa...cri...fice!

hear our cries; Heed, oh heed our sa...cri...fice! remove the

ff Re-move the stroke, the stroke of woe; Re...
ff Re-move the stroke, the stroke of woe; Re...
ff Re-move the stroke, the stroke of woe; Re...
 stroke, the stroke of woe; Re...

8va
 con 8ves basso

move the stroke of woe, Re... move the
 move the stroke of woe, Re... move the
 move the stroke of woe, Re... move the
 move the stroke of woe, Re... move the

8va

stroke of woe, from Na... a... man!
 stroke of woe, from Na... a... man! Re-move re-
 stroke of woe, from Na... a... man! Re-move re-
 stroke of woe, from Na... a... man!

8va

woe, Re-move, re-move the stroke of woe,..... re-
 .move the stroke of woe. woe,
 .move the stroke of woe. Re-move, re-move the stroke of woe, re-move the
 woe, woe.

.move the stroke of woe, the stroke of woe..... woe!.....
 woe, the stroke of woe, the stroke of woe!.....
 .move the stroke of woe, the stroke of woe!.....
 Re move the stroke, the stroke of woe!.....

8va

... Oh hear, oh hear; Oh hear our cries; Oh hear our
 ... Oh hear, oh hear; Oh hear our cries; Oh hear our
 ... Oh hear, oh hear; Oh hear our cries; Oh hear our
 ... Oh hear, oh hear; Oh hear our cries; Oh hear our

8va

cries; Oh turn! to joy a na...tion's

cries; Oh turn! to joy a na...tion's

cries; Oh turn! to joy a na...tion's

cries; Oh turn! to joy a na...tion's

ff grief, Oh! turn to joy a na...tion's

ff grief, Oh! turn to joy a na...tion's

ff grief, Oh! turn to joy a na...tion's

ff grief, Oh! turn to joy a na...tion's

8ve grief, Oh! turn to joy a na...tion's

Con 8^{ve}.....

grief, a na...tion's grief.....

grief, a na...tion's grief.....

grief, a na...tion's grief.....

grief, a na...tion's grief.....

8va grief, a na...tion's grief.....

Ped

..... for Na... a... man! Hear! oh hear, oh

..... for Na... a... man! Hear! oh hear, oh

..... for Na... a... man! Hear! oh hear, oh

8va..... for Na... a... man! Hear! oh hear, oh

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice, with an 8va (octave) marking for the bass line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

hear our cries! Heed, oh heed our sa... cri... fice!.....

hear our cries! Heed, oh heed our sa... cri... fice!.....

hear our cries! Heed, oh heed our sa... cri... fice!.....

hear our cries! Heed, oh heed our sa... cri... fice!.....

The second system continues the vocal and piano parts. The vocal parts have the lyrics "hear our cries! Heed, oh heed our sa... cri... fice!.....". The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a *R.H.* (Right Hand) marking.

The third system shows the continuation of the piano accompaniment. It features a *pp* (pianissimo) dynamic marking and a *f* (forte) dynamic marking. The piano part is complex, with many notes and rests, and includes a *pp* marking and a *f* marking.

Nº 18.

In the house of Naaman SCENA & TRIO.

PIANO
FORTE.

Agitato. M = 168.

TIMNA. *Recit:*

He is chastened with pain up on his bed; The multitude of his bones with strong

a Tempo

Recit:

pain; Yea, his soul draw eth near un to the

ADAM.

grave. And his life to the des . . troyers! Not so, not so; At length he

M. ♩ = 80

Lento a tempo.

TIMNA. *Recit:*

sleep eth, Pray now un . . to the

pp Lento a tempo.

Lord your God, for him: our trust in Rimmon's help, A . . las, is all in

Cres:

vain! Re... move thy stroke a... way from

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'G Adagio' with a metronome marking of ♩ = 104. The lyrics 'vain!' and 'Re... move thy stroke a... way from' are written below the vocal line.

him, O God! He is con... sumed by the blow of Thine hand!

The second system continues the vocal line and piano accompaniment. The lyrics 'him, O God! He is con... sumed by the blow of Thine hand!' are written below the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

O spare him, O spare him, O God! that

The third system continues the vocal line and piano accompaniment. The lyrics 'O spare him, O spare him, O God! that' are written below the vocal line. The piano accompaniment includes some dynamic markings like 'v' (piano) and 'f' (forte).

he may re... co... ver strength before he go hence, And be no more!

The fourth system continues the vocal line and piano accompaniment. The lyrics 'he may re... co... ver strength before he go hence, And be no more!' are written below the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

before he go hence, and be no more!

The fifth system concludes the vocal line and piano accompaniment. The lyrics 'before he go hence, and be no more!' are written below the vocal line. The piano accompaniment ends with a final chord and a fermata over the last note.

H *Recit:* TIMNA.
 Be... hold, he dreameth a dream; Where-with his spirit is

Agitato, a Tempo. NAAMAN. *Recit:*
 trou... bled. Order ye the buckler and the

Sempre Red. *

a Tempo *Recit:*
 shield; And draw near to

* *

a Tempo *Recit:*
 bat... tle! Harness the

Red. *

a Tempo *Recit:*
 horses, and get up, ye horse men; And stand forth with your

Red. *

a Tempo

hel - mets! Furbish the spears, furbish the spears, and put

Cres: *Ped.* *

on the bri-gan.dines!

Cres: *ff* *p* *

ADAM.

Lord! make the storm a calm! Say to the waves be still!

p

(awaking.) NAAMAN. *Adagio. con la voce.*

Where is he? Where is he? It was a dream!

f *pp* *p tranquillo*

Moderato. a Tempo

M. ♩ = 96. A bald man stood be-fore me, Staff in hand: clad in a

p

mantle, Girt a.bout his loins With a lea...thern

gir...dle. He spake, and said to me, "Go in peace!"

Solemn.

Recit.

A...las! I wake, and find there is no peace for

J Allegretto. M. ♩ = 104.

me My days are pass.ed my

pur...poses are bro..ken off; - E...ven the thoughts of my

poco Cres.



heart, of my heart! I have said to cor.. ruption;

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'heart,' followed by a quarter note 'of', a quarter note 'my', a quarter note 'heart!', a half note 'I', a quarter note 'have', a quarter note 'said', a half note 'to', a quarter note 'cor..', a quarter note 'ruption;'. The piano accompaniment consists of chords and moving lines in both hands, with dynamics markings *p*, *pp*, and *f*.

Thou art my Fa . ther; To the worm thou art my

The second system continues the vocal line with 'Thou art my Fa . ther;' and 'To the worm thou art my'. The piano accompaniment continues with similar harmonic support, including a *poco cres.* marking.

Mo . ther And my Sis . ter! And where is now my hope? Where,

The third system contains the vocal line: 'Mo . ther And my Sis . ter! And where is now my hope? Where,'. The piano accompaniment includes a *poco cres.* marking.

where is now my hope?

The fourth system features the vocal line: 'where is now my hope?'. The piano accompaniment includes a *tranquillo!* marking.

Recit: p ADAH .
O deign to heed thy captive Hebrew maid! A . rise and seek E . lisha's healing

The fifth system begins with a recitative section marked *Recit: p* and *ADAH .*. The vocal line reads: 'O deign to heed thy captive Hebrew maid! A . rise and seek E . lisha's healing'. The piano accompaniment provides a simple harmonic accompaniment for the recitative.

aid! He, in Je-hovah's name, made Jordan's tide di-...vide; And stand a...

trem.

Sempre.

p

side! its deeps be-came dry land from shore to shore, Till he had passed

o'er! To save a widow's sons from bondmen's toil, he multiplied her

oil! The oil un- ceasing ran and ne- ver stay'd Till all her debts were

K NAAMAN. ADAH.

paid! Where is the temple of this God of might? It

Moderato. a Tempo.

Recit:

filleth all the earth where on it stands; Its roof is stud-ded with the stars of

night. God dwelleth not in temples made with hands. **Maestoso.** **NAAMAN. Recit:** O that I

knew where I might find him! **ADAH.** Go, ac-quaint thyself with him, And be at

peace. His prophet in Sa-ma-ri-a doth know the way to Him Soon all thy

NAAMAN. woes shall cease. If thou know where to find E-li-sha, guide us there.

TRIO.

Allegro non troppo. M. ♩ - 126.

ADAM. *f* Haste! to Sa-ma-ri-a,

TIMNA. *f* Haste!

NAAMAN. *f* Haste!

PIANO FORTE

Haste, Haste!.....

to Sa-ma-ri-a, Haste!.....

to Sa-ma-ri-a, Haste!.....

cres:

Haste,

Haste,

Haste,

f *ped* *

..... to Sa-ma-ri-a let us go; And in ^{ri} his ho-ly pre-sence ^{te} ^{nu}

..... to Sa-ma-ri-a let us go; And in ^{ri} his ho-ly pre-sence ^{te} ^{nu}

..... to Sa-ma-ri-a let us go; And in his ho-ly pre-sence

^{-to} stand; Whose ma-ny deeds of won-der shew, he worketh with a God-like ^{ri} ^{te} ^{nu} ^{-to}

^{-to} stand; Whose ma-ny deeds of won-der shew, he worketh with a God-like ^{ri} ^{te} ^{nu} ^{-to}

stand; Whose ma-ny deeds of won-der shew, he worketh with a God-like

a Tempo

a Tempo hand. Haste, to Sa-ma-ri-a let us go, let us go, *Rit:*

hand. Haste, to Sa-ma-ri-a let us go, let us go,

hand. Haste, to Sa-ma-ri-a let us go, let us go,

Tranquillo.

a Tempo

let us go, And in his ho-ly pre-sence stand, Whose ma...ny
 let us go, And in his ho-ly pre-sence stand, Whose ma...ny
 let us go, And in his ho-ly pre-sence stand, Whose ma...ny

p

Tranquillo.

L

deeds of wonder shew, He work-eth with a God-like hand.
 deeds of wonder shew, He work-eth with a God-like hand.
 deeds of wonder shew, He work-eth with a God-like hand; No mor-tal

a Tempo

p

No mor-tal can per-form such deeds,
 No
 can per-form such deeds, No mor-tal can

No mor- tal can, un- less his pow'r from God pro-
 mor- tal can per- form such deeds, un- less his
 un- less his pow'r from God pro-
 ceeds, from God pro- ceeds.
 pow'r from God..... pro- ceeds. If
 ceeds, from God..... pro- ceeds. If heald by him it
 If heald by him, it will pro- claim..... the
 heald by him It will pro- claim..... the
 will pro- claim, If heald by him,..... it will pro- claim the

Lord... his God's Al... migh... ty name.

Lord... his God's Al... migh... ty name. No

Lord... his God's Al... migh... ty name.

No mor-tal can per-form such

mor-tal can per-form such deeds,

No mor-tal can per-form such deeds.....

deeds, un... less.... his pow'r from God pro-ceeds.

un... less his pow'r, un... less his pow'r from God pro-ceeds.

un... less his pow'r, un... less his pow'r from God pro-ceeds.

p If heald by him, it will pro-claim

p If heald by him, it will pro-claim

p If heald by him, it will pro-claim

The Lord..... his God's Al-migh-ty name!.....

ff

The Lord..... his God's Al-migh-ty name!.....

ff

The Lord..... his God's Al-migh-ty name!.....

ff

Haste! to Sa-ma-ri-a let us go, And

Haste! to Sa-ma-ri-a let us go, And

Haste! to Sa-ma-ri-a let us go, And

Stacc: e p

in his ho..ly presence stand; Whose ma..ny deeds of won..der
 in his ho..ly presence stand; Whose ma..ny deeds of won..der
 in his ho..ly presence stand; Whose ma..ny deeds of won..der

shew, He work.eth with a God..like hand; Whose ma...ny deeds, Whose
 shew, He work.eth with a God..like hand; Whose ma..ny deeds,
 shew, He work.eth with a God..like hand; Whose

ma.....ny deeds, of won...der shew,.....
 of won...der shew, whose
 ma.....ny deeds, whose ma..ny deeds.....

..... Whose ma - ny deeds of won - der shew,

ma - ny deeds of won - der shew,..... He

.... of won - der shew,..... He worketh

He work - eth with a God - like hand;

work - eth.... with..... a God - like hand;

with a God - like hand, He

He..... work - eth.... with..

He work - eth he worketh,..... He..... work - eth.... with..

work - eth with a God - like hand,..... He..... work - eth.... with..

... a..... God-----like hand;.....

... a..... God-----like hand; a God-----

... a..... God-----like hand; a God-----

Cres:

...like hand, He work-----eth

...like hand, He work-----eth

f

f

f

ped. * *ped.* *

with a God-----like hand!

with a God-----like hand!

with a God-----like hand!

ped. * *ped.*

Nº 20.

Recit:
Largo. M. ♩ 88.

Jericho.

Tenors.
CHORUS
OF
PEOPLE.
Basses.

PIANO
FORTE

a Tempo Be..hold, O man of God; The sit.u...

.a.tion of this ci.ty is pleasant, As my Lord see.eth; but the wa..ter is

.a.tion of this ci..ty is pleasant, As my Lord see.eth; but the wa..ter is

nought, And the ground is barren. ELISHA. Recit:

nought, And the ground is barren. Bring me a new cruse, and put salt there.

-in. Fear not, O Land; be glad and re-joice; for the Lord will do great things!

in tempo quasi Adagio.

Nº 21.

A I R.

ELISHA.

Cantabile Animato. M. ♩ = 72.

The seed shall be

PIANO

FORTE

pros-per-ous; the vine shall give her fruit; And the

ground shall give her in-crease; And the ground shall give her

in-crease; And ye shall eat in plen-ty, And

ye shall eat in plenty, and be satisfied there-with; And

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 treble clef and a key signature of one flat. The lyrics are: "ye shall eat in plenty, and be satisfied there-with; And". The piano accompaniment consists of chords and moving lines in both hands.

O praise the name of the Lord your

The second system continues the vocal line and piano accompaniment. The vocal line starts with a fermata over the word "O". The lyrics are: "O praise the name of the Lord your". The piano accompaniment includes a dynamic marking of *p* (piano).

God, that hath dealt thus wondrously, dealt wondrously with

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over "God". The lyrics are: "God, that hath dealt thus wondrously, dealt wondrously with". The piano accompaniment includes the instruction *Con la voce*.

you. The seed shall be prosperous; the vine shall give her

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over "you". The lyrics are: "you. The seed shall be prosperous; the vine shall give her". The piano accompaniment includes dynamic markings of *p* (piano) and *ped.* (pedal), and tempo markings of *a Tempo* and *A*.

fruit; and the ground shall give her increase; And ye shall eat in

*Cres: **

plen... ty, and he satisfied there-with; be

Con la voce.

satisfied there-with; he satisfied there...with.

p a Tempo

pp

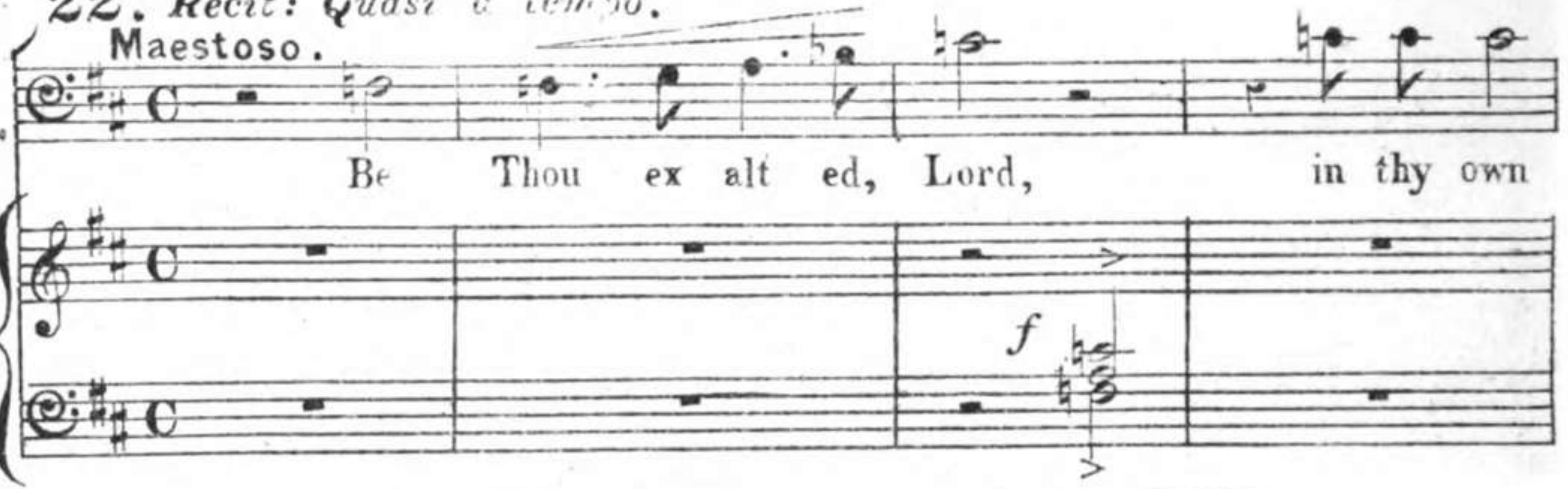
Nº 22. *Recit: Quasi a tempo.*

Maestoso.

ELISHA.



PIANO.
FORTE.



Be Thou exalted, Lord, in thy own



strength! So will we sing, So will we sing,



And praise thy power Spring up, O

Rit: e pesante.

P Allegro. M. ♩ = 116.

CHORUS.

well!
Sopp

Alto.

Tenor.

Bass.



Lo! wa-ter gusheth forth!

Lo! wa-ter gusheth

gush...eth forth from the
 forth!
 Lo! wa...ter gush...eth forth!

Lo! wa...ter gush...eth

dry land!
 Lo! wa...ter gush...eth forth!.....
 wa...ter gush...eth forth from the
 forth! gush...eth

Cres:

Gush...eth forth from the dry land!
 Gush...eth
 dry land! Gush...eth
 forth from the dry land!

Ped * *Ped* *

Gush...eth forth from the dry land!

forth, Gush...eth forth from the dry land!

forth, Gush...eth forth from the dry land!

Gush...eth forth from the dry land!

Ped

ff *Ped*

Recit.

ELISHA.

8va Thus saith the Lord: "I have healed these waters.

There shall not be from thence, a...ny more dearth, a...ny more

dearth, or ba...ren land." *Chorus SOPRANO.* Praise the

Ped *f*

Nº 23.

CHORUS.

Allegro maestoso. M. $\text{♩} = 112$.

SOPRANO. Lord *f* for His goodness, Praise the Lord for His

ALTO. Praise the Lord for His goodness, Praise the Lord for His

TENOR. Praise the Lord for His goodness, Praise the Lord for His

BASS. Praise the Lord for His goodness, Praise the Lord for His

PIANO FORTE

good...ness, And His won-der-ful works to the chil-dren, to the

good...ness, And His won-der-ful works to the chil-dren, to the

good...ness, And His won-der-ful works to the chil-dren, to the

good...ness, And His won-der-ful works to the chil-dren, to the

chil-dren of men. Praise the Lord, Praise the

chil-dren of men. Praise the Lord, Praise the

chil-dren of men. Praise the Lord, Praise the Lord, Praise the

chil-dren of men. Praise the Lord,

chil-dren of men. Praise the Lord,

Lord for his goodness, Praise the Lord for His
 Lord for his goodness, Praise the Lord for His
 Lord for his goodness, Praise the Lord for His
 Praise the Lord for his goodness, Praise the Lord for His

goodness, And His won-der-ful works, His
 goodness, And His won-der-ful works, And His won-derful
 goodness, And His won-der-ful works, And His won-derful
 goodness, And His won-der-ful works, And His won-derful

wonderful works to the chil-dren of men, to the children of
 works to the chil-dren of men, to the children of
 works to the chil-dren of men, to the children of
 works to the chil-dren of men, to the children of

Q

men. He turn...eth the wil...derness in...to a standing wa...ter; And dry

men. He turn...eth the

men.

ground in...to wa...ter - springs! And dry ground

wil...derness in...to a stan...ding wa...ter, And dry

He turn...eth the

He turn...eth the

in...to wa...ter - springs, in...to wa...ter - springs!

ground in...to wa...ter - springs, And dry ground

wil...derness in...to a standing wa...ter, And dry

wil-derness in-to a stan-ding wa-ter; And dry
 He turn-eth the
 in-to wa-ter springs, in-to wa-ter springs,
 ground in-to wa-ter springs. *And dry ground*

ground into wa-ter - springs! How great is His goodness;
 wil-derness in-to a stan-ding wa-ter. How
 in-to wa-ter - springs, wa-ter - springs! How great,
 in-to wa-ter - springs! How great is His goodness;

How great is His goodness, in whose hand is the soul of ev'ry
 great is His goodness, in whose hand is the soul of ev'ry
 How great is His goodness, in whose hand is the soul of ev'ry
 How great is His goodness, in whose hand is the soul of ev'ry

R

liv...ing thing, And the breath, and the breath of all man.

liv...ing thing, And the breath, and the breath of all man.

liv...ing thing, and the breath of all man.

liv...ing thing, And the breath, and the breath of all man.

kind!.... Praise the Lord,.....

kind!.... Praise the Lord for His good...ness: Praise the

kind!.... Praise the Lord for His good...ness: Praise the

kind!.... Praise the Lord, Praise the Lord,

Praise the Lord,..... Praise the

Lord for His good...ness: Praise the Lord, Praise the

Lord for His good...ness: Praise the Lord, Praise the

Praise the Lord, Praise the Lord, Praise the

Lord, Praise the Lord, Praise the Lord, Praise the
Lord, Praise the Lord, Praise the Lord,
Lord, Praise the Lord, Praise the Lord, Praise the
Lord, Praise the Lord, Praise the Lord,

Ped. * Ped. * Ped. *

Lord for His good-ness; Praise the Lord for His good-ness; And His
Praise the Lord for His good-ness; And His
Lord for His good-ness; Praise the Lord for His good-ness; And His
Praise the Lord for His good-ness, And His

Ped. * Ped. * Ped. *

won-der-ful works to the chil-dren, to the chil-dren of
won-der-ful works to the chil-dren, to the chil-dren of
won-der-ful works to the chil-dren, to the chil-dren of
won-der-ful works to the chil-dren, to the chil-dren of

> > >

men. Praise the Lord, Praise the Lord for His

men. Praise the Lord, Praise the Lord for His

men. Praise the Lord, Praise the Lord, Praise the Lord for His

men. Praise the Lord, Praise the Lord for His

good ness, Praise the Lord for His good ..ness; and His won...der..ful

good ness, Praise the Lord for His good ..ness; and His won...der..ful

good ness, Praise the Lord for His good ..ness; and His won...der..ful

good ness, Praise the Lord for His good ..ness; and His won...der..ful

works to..... the chil...dren of men, to the

works to the chil...dren, the chil...dren, the chil...dren of

works to the chil...dren, the chil...dren, the chil...dren, the

works to the chil...dren of men. He turn...eth the

Lord, Praise the Lord, Praise the Lord,..... Praise the Lord, Praise the Lord, Praise the Lord,.....

Lord, Praise the Lord, Praise the Lord,.....

Lord, Praise the Lord, Praise the Lord,..... Praise the Lord, Praise the Lord, Praise the Lord,.....

Lord, Praise the Lord, Praise the Lord,.....

Lord for His good-ness; Praise the Lord for His good-ness; And His

Praise the Lord for His good-ness; And His

Lord for His good-ness; Praise the Lord for His good-ness; And His

Praise the Lord for His good-ness, And His

won-der-ful works to the chil-dren, to the chil-dren of

won-der-ful works to the chil-dren, to the chil-dren of

won-der-ful works to the chil-dren, to the chil-dren of

won-der-ful works to the chil-dren, to the chil-dren of

men. Praise the Lord, Praise the Lord for His

men. Praise the Lord, Praise the Lord for His

men. Praise the Lord, Praise the Lord, Praise the Lord for His

men. Praise the Lord, Praise the Lord for His

good ness, Praise the Lord for His good .. ness; and His won .. der .. ful

good ness, Praise the Lord for His good .. ness; and His won .. der .. ful

good ness, Praise the Lord for His good .. ness; and His won .. der .. ful

good ness, Praise the Lord for His good .. ness; and His won .. der .. ful

works to..... the chil..... dren of men, to the

works to the chil..... dren, the chil..... dren, the chil..... dren of

works to the chil..... dren, the chil..... dren, the chil..... dren, the

works to the chil..... dren of men. He turn..... eth the

chil...dren of men. *f* \wedge

men. He turn...eth the wil...derness in

chil...dren of men.

wil...derness in...to a stand...ing wa...ter; And dry ground

f

He turn...eth the wil...derness in...to a stand...ing

to a standing wa...ter, and dry ground in...to

He turn...eth, the wil...der...

in...to wa...ter - springs. He turn...eth, He

wa...ter and dry...ground in...to wa...

wa...ter - springs, in...to wa...ter - springs, in...to

ness in...to wa...ter - springs, in...to

turn...eth the wil...derness and dry ground in...to

ter - springs, in - to wa - ter

wa - ter - - - - springs, in - to wa - ter

wa - ter - - - - springs, in - to wa - ter

wa - ter - - - - springs, in - to wa - ter

Un poco animato.

- springs.....

- springs.....

- springs.....

- springs.....

Un poco animato.

ff Ho - nour! Glo - ry!

ff Ho - nour! Glo - ry!

ff Ho - nour! Glo - ry!

ff Ho - nour! Glo - ry!

f Ho - nour! Glo - ry!

f *Ped*

Pow-er be to God the Lord! Ho-our,

Pow-er be to God the Lord! Ho-our,

Pow-er be to God the Lord! Ho-our,

Pow-er be to God the Lord! Ho-our,

8va Pow-er be to God the Lord! Ho-our,

Glo-ry, Pow-er be to God the Lord: pro-

Glo-ry, Pow-er be to God the Lord: pro-

Glo-ry, Pow-er be to God the Lord: pro-

Glo-ry, Pow-er be to God the Lord: pro-

Glo-ry, Pow-er be to God the Lord: pro-

8va

-claim'd by all as by his Pro-phet's word! by

-claim'd by all as by his Pro-phet's word! by

-claim'd by all as by his Pro-phet's word! by

-claim'd by all as by his Pro-phet's word! by

all.... as by..... His Pro...phet's word! **T**

all as by..... His Pro...phet's word! Hal...le...lu...jah,...

all.... as by... His Pro...phet's word! Hal...le...lu...jah,...

all.... as by..... His Pro...phet's word! Hal...le...lu...jah,

Hal...le...lu...jah!

Hal...le...lu...jah! Hal...le...lu...jah, Hal...le...lu...jah,

Hal...le...lu...jah! Hal...le...lu...jah, Hal...le...lu...jah,

Hal...le...lu...jah! Hal...le...lu...jah, Hal...le...lu...jah,

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

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

Hal...le...lu...jah, Hal...le...lu...jah, 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, Hal-le-lujah, Hal-le-lu-jah, Halle-lu-jah, Hal-le-lu-jah,
 lu-jah, Hal-le-lujah, Hal-le-lu-jah, Halle-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Halle-
 Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Hal-le-

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

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

ff *Rit* *Rit* *Rit* *Rit* *Rit*

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

(END OF THE FIRST PART)

Nº 24.

PART II.

In the house of the Shunammite.

Andante Agitato. M. ♩ = 96.

PIANO
FORTE

f e pesante.

tr

p

pp

f

ff *p* *p* *p* *p* *p*

ped. Con dolore *Lento.* *

The musical score consists of seven systems of grand staff notation. The first system includes the dynamic marking *f e pesante.* and the tempo *Andante Agitato. M. ♩ = 96.* The second system features a trill marking *tr* and a piano marking *p*. The third system continues the melodic and harmonic development. The fourth system includes a pianissimo marking *pp* and a triplet of eighth notes. The fifth system features a forte marking *f*. The sixth system includes a fortissimo marking *ff* and a piano marking *p*. The seventh system concludes with a *ped. Con dolore* marking, a *Lento.* tempo change, and an asterisk ***.

SHUNAMMITE

Lord, turn thine eye in mer-cy on my Child! Be-hold him

Recit:

p

panting on my heart for breath! His cheek where rud.dy health this morning

smiled,- Is pale and cold ere noon! Can this be

p *Poco Cres:*

Nº 25.

A I R.

Andante agitato ma tranquillo. M. ♩ = 126.

SHUNAMMITE.



PIANO FORTE

death?

Sempre p

Look up, my Son, if thou art

still awake! Speak, speak to me! Let me but hear thy

voice! Speak to thy mother, - for thy fa-----ther's sake! One

word, one look, #will make her heart re-joice! One word, one

look, will make her heart re-joice! Cold!

breathless! dead! and taken thus a-----way! Ah me! I dreamt not we so

soon should part! Help! man's is vain! what shall I

Poco accel: e Cres: sempre.

do? what shall I do? what say? my Child, thy

Cres:

death!..... Thy death will break thy fa-ther's

Tempo 1^o

heart! and mine! Speak to me! Speak to thy

B

mo-ther, my Child! Thy death will break thy fa-ther's heart, And

mine! my child, thy death will break thy father's heart, and

mine! Ah me! Ah

Rit:

Adagio. M. ♩ = 88

me! God! comfort, - Save us from dismay!

Rall: *a Tempo*

God! com...fort, - save us from dis...may!

L.H. R.H. L.H.

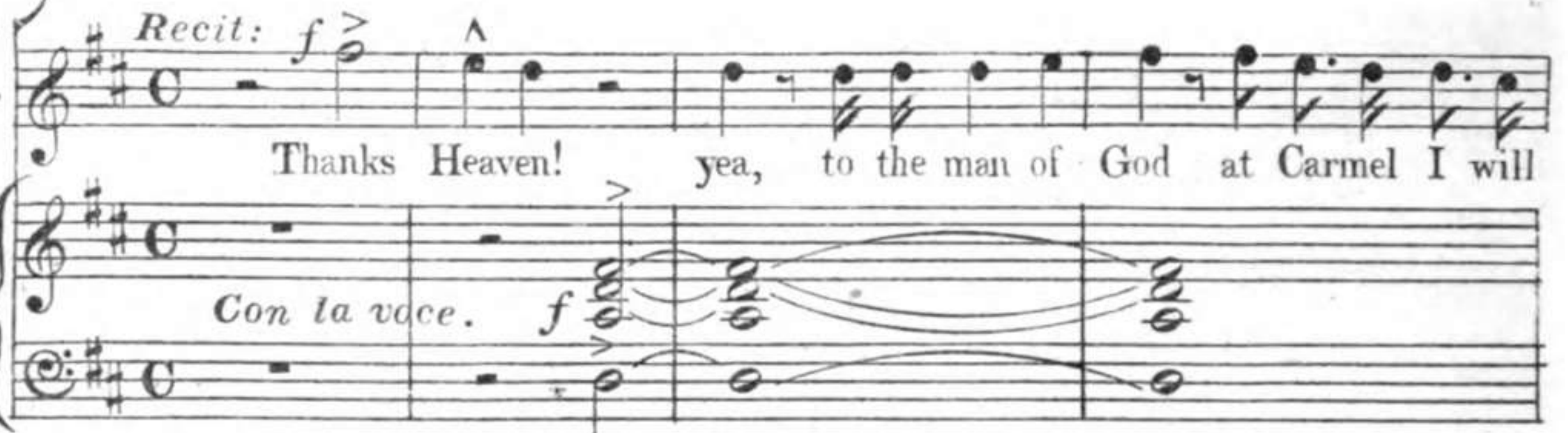
Nº 26.

SHUNAMMITE.




PIANO
FORTE.

Recit: f Thanks Heaven! yea, to the man of God at Carmel I will



go; And pray his ho ly aid to heal, or soothe our woe!



CHORUS.

Leg

Tranquillo. *Sempre p e tranquillo.*

SOPRANO. God who can not

ALTO. God who can not

TENOR. *M. ♩ = 76.* God who can not

BASS. God who can not



Sempre p e legato. *Sempre p e tranquillo.*

PIANO FORTE



be un just, Heed . . . eth all that on Him.

be un just, Heed . . . eth all that on Him.

be un just, Heed . . . eth all that on Him.

be un just, Heed . . . eth all that on Him



trust; Them who call on Him for aid;....

trust; Them who call on Him for aid;....

trust; Them who call on Him for aid;....

trust; Them who call on Him for aid;....

An--guish shall not make a-----fraid! Trust Him,

An--guish shall not make a-----fraid! Trust Him,

An--guish shall not make a-----fraid! Trust Him,

An--guish shall not make a-----fraid! Trust Him,

trust Him then,... in life,.. in death; He can give thee liv...ing

trust Him then, in life,.. in death; He can give thee liv...ing

trust Him then,... in life,.. in death; He can give thee liv...ing

trust Him then, in life,.. in death; He can give thee liv...ing

Cres:
 breath; He can give thee liv...ing breath; af...ter
 breath; He can give thee liv...ing breath; af...ter
 breath; He can give thee liv...ing breath; af...ter
 breath; He can give thee liv ing breath; af...ter

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The system includes dynamic markings such as *Cres:* (Crescendo) and *p* (piano).

death, the life now thine, He can make a life di...
 death, the life now thine, He can make a life di...
 death, the life now thine,.. He can make a life di...
 death, the life now thine, He can make a life di...

The second system of the musical score continues the vocal and piano parts. It features the same vocal staves and piano accompaniment as the first system. The lyrics are repeated across the vocal parts. The piano accompaniment includes a *Ped.* (pedal) marking and a *p* (piano) dynamic marking.

pp Rit:
 vine, a life di...vine.....
 vine, a life di...vine, a life di...vine.
 vine, a life di...vine, a life di...vine.
 vine, a life di...vine, a life di...vine.

The third system of the musical score concludes the piece. It features the same vocal staves and piano accompaniment. The lyrics are repeated across the vocal parts. The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a *Rit:* (Ritardando) marking. The system ends with a double bar line and a repeat sign.

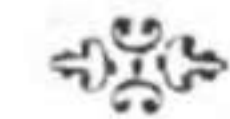
Nº 27

Mount Carmel.

Agitato. M. ♩ = 168.

Recit:

ELISHA.



PIANO
FORTE

hold, Ge-ha-zi; yon-der is the Shu-nammite! wherefore com-eth she to

Lento. M. ♩ = 88.

day? It is neither new moon - nor Sabbath.

Agitato.

SHUNAMMITE.

Recit:

Oh, holy man of

GEHAZI.

ELISHA.

God! Let go my master's man-tle! Stand back! Let her a--

lone; her soul is vex-ed with-in her; And the Lord hath hid it from

SHUNAMMITE.

Recit:

me. Did I de-sire a son of my Lord? did I not

ELISHA.
Andante.

SHUNAMMITE.

say- "do not de-ceive me?" Is it not well with the child? It is well.

E Quasi a tempo.

*Andante.M.♩ = 66.
a Tempo.*

The Lord gave; and the Lord hath ta-ken a-way. Blessed be the

Andante.

ELISHA.

Recit:

name of the Lord! Gird up thy loins, Ge... ha... zi! haste,

lay my staff on the face of the child! Return with

SHUNAMMITE.

me! As the Lord liv... eth, and as thy soul liv... eth; I will not

leave thee! Re turn, re turn with me! I

ELISHA.

will re turn with Thee!

Lento.

Nº 28.

A I R.

Cantabile declamato. M. ♩ = 56.

ELISHA.

PIANO
FORTE

Lament not thus; thy tears are vain! Death is the lot of

Seguendo sempre la voce.

all! be calm! strive to a-wait thy call Strive to a-wait thy

call With a re-sign'd and tran-quil mind! Hope, hope will.

Rit: *a Tempo*

quell thy fear, and soothe bereav-ed pain, and thou it be not

F

here, thou shalt behold thy son a-live a... gain, thy son a... live, a

accel: un poco e cres: *a Tempo*

Ped *

-live a --- gain. Lament not thus, thy tears are

p *Rit:* *pp* *pp* *pp*

a Tempo

Ped. *

vain! Death is the lot of all! be calm! strive to await thy

p *pp*

Ped. *

call With a re--sign'd and tranquil mind! Strive to a-wait thy

p *pp*

Ped. *

call With a re-sign'd and tranquil mind; With a re-sign'd and tranquil

p *pp*

Ped. *

Con la voce.

mind! Be calm, be calm!

p *pp*

Ped. *

Rit:

RECIT:

Nº 29.

Allegretto mosso. M. ♩ = 144. *Recit:*

GEHAZI.

I laid thy

PIANO FORTE.

staff up... on the face of the child; But there was nei...ther voice nor

ELISHA.

hearing: The child is not a...waked! Thy heart, Ge ha zi, is not right, - I fear, with

God! Give me my staff! re main ye here..

Moderato. M. $\text{♩} = 72.$

First system of piano introduction. Treble clef, key signature of one flat (B-flat), common time. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

Second system of piano introduction. Continuation of the melodic and bass lines from the first system.

Third system of piano introduction. Includes performance markings: *Ped.*, *R.H.*, and asterisks. The system ends with the vocal entry: **SHUNAMMITE.** My

Recit:

Son! oh thou no more wilt com-fort me! I would to

Vocal line with lyrics and piano accompaniment. The piano part features a *p* dynamic marking and a slur over the first two notes.

God, that I had died for thee!

Vocal line with lyrics and piano accompaniment. The piano part features a *p* dynamic marking and a long slur across the entire system.

Nº 30

SOPRANO.

SANCTUS.

Tempo moderato. M. = 100.

ALTO.

PIANO
FORTE

ANGELS *p* Holy, Holy, Ho... ly Lord God, God of

p legato.

might! Cre...a.tor of the Heavns, the Earth, and Light! Thou wast, Thou art, and art to

be. Ancient of days, re-cieve the praise we give a...lone, a-lone to Thee!

FULL CHORUS.

Gf Hail! e...ver...last ing God! we bow, we bow be...fore Thee! The

f Hail! e...ver...last ing God! we bow, we bow be...fore Thee! The

f Hail! e...ver...last ing God! we bow, we bow be...fore Thee! The

f Hail! e...ver...last ing God! we bow, we bow be...fore Thee! The

u...ni...verse is fill.ed with Thy Glory, is fill.ed with Thy Glo...

u...ni...verse is fill.ed with Thy Glory, is fill.ed with Thy Glo...

ry! The u...ni...verse is fill.ed with Thy Glo-ry, the u...ni...

ry! The u...ni...verse is fill.ed with Thy Glo-ry, the u...ni...

verse is fill.ed with Thy Glo-ry! with Thy Glo...ry!

Alla breve.

verse is fill.ed with Thy Glo-ry! with Thy Glo...ry!

verse is fill.ed with Thy Glo-ry! Hail! ev...er...

verse is fill.ed with Thy Glo-ry! with Thy Glo...ry!

last...ing God! we bow, we bow, we bow be-fore Thee, be-fore

Hail! e...ver...last...ing God! we bow, we bow, we bow before Thee, be-fore
Thee! we bow, we bow be...fore Thee,

Hail! e...ver...last...ing God! we bow, we bow, we bow be-fore Thee, be-fore
Thee! We bow, we bow be...fore Thee,
Hail! e...ver...last...ing God! we bow be-fore Thee, be-fore

Thee! We bow, we bow be... fore
 Hail e... ver... last... ing God! we bow, we
 Thee! We bow be-fore Thee
 Hail! e... ver... last... ing God! we bow, we bow, we bow be fore

Thee! Hail! e... ver... last... ing God, we bow, we bow, we
 how be... fore Thee! e... ver... last... ing God, we bow, we bow, we
 Hail! e... ver... last... ing God, we bow, we bow, we
 Thee, be... fore Thee! we bow, we bow, we bow,

H
 bow be... fore Thee! we bow before Thee!
 bow, ... we bow be... fore... Thee! Hail! e... ver... last... ing
 bow be... fore Thee! be... fore Thee! e... ver... last... ing
 be... fore Thee! Hail!

God! we bow, we bow, we bow, be-fore Thee! be-fore

God! we bow be-fore... Thee!

e-verlast-ing God! we bow... be-fore Thee! be-fore

Hail! e-ver-last-ing God! we

Thee! Hail e-ver-last-ing God! we

Hail! e-ver-last-ing God! We bow,

Thee! e-ver-last-ing God!

bow, we bow, we bow be-fore Thee! we bow be-fore

bow, we bow, we bow be-fore Thee!

we bow, we bow,..... be-fore Thee! we bow be-fore

I
 Thee! we bow be...fore Thee!

we bow, we bow be...fore.... Thee! Hail!

Thee! be...fore Thee be...fore Thee!

Hail e...ver...last...ing

we bow be...fore Thee! we

hail! e...ver...last...ing God! we bow be...fore Thee! be

Hail! e...ver...last...ing God! we bow be...fore Thee!

God! e...ver...last...ing God! we bow be...

how be...fore Thee! Hail! e...ver...last...ing

fore... Thee! Hail! e...ver...last...ing

Hail! e...ver...last...ing God! e...ver...last...ing

fore Thee! Hail!

God! we bow we bow we bow be... fore
 God! we bow we bow we bow be... fore Thee! be... fore
 God! we bow we bow be... fore Thee
 ev... er... last... ing God! we bow be... fore Thee! be... fore

Thee! we bow be... fore, be... fore Thee! be... fore Thee!
 Thee! we bow be... fore Thee! Hail!
 we bow be... fore, be... fore Thee! be... fore Thee! Hail!
 Thee! Hail!

f

Hail! Hail! Hail! e... ver... last... ing God! e... ver...
 Hail! Hail! Hail! e... ver... last... ing God! e... ver...
 Hail! Hail! e... ver... last... ing God!
 Hail! Hail! e... ver... last... ing God! e... ver... last... ing God! e... ver...

last...ing God! we bow... *Cres:*

last...ing God! we bow be...fore Thee! we bow be...fore Thee! we

we bow before Thee! we bow before Thee! we bow

last...ing God! we bow, we bow be...fore Thee! we

be...fore... Thee!

how be...fore Thee! Hail! e...ver...last...ing

be...fore Thee we bow e...ver...last...ing God! we bow, we

how be...fore... Thee!

Hail! e...ver...last...ing God! we bow, we

God! we bow, we bow be...fore... Thee we bow, we

bow be...fore... Thee! we bow we bow

Hail! e...ver...last...ing God! we bow, we bow be...fore...

bow, we bow be...fore Thee! The u...ni...verse is
 how, be...fore Thee! be...fore Thee! The u...ni...
 be...fore Thee! be...fore Thee! The u...ni...
 Thee! we bow be...fore Thee! The u...ni...verse is

fil . led with thy Glo...ry! The u...ni...verse is fil . led with
 verse is fil . led with thy Glo...ry! The u...ni...verse is fil . led with
 verse is fil . led with thy Glo...ry! The u...ni...verse is fil . led with
 fil . led with thy Glo...ry! The u...ni...verse is fil . led with

ff **Andante maestoso. M. ♩ = 96.**

Thy Glo...ry! Ho...ly! Ho . ly! Ho...ly! Lord
 Thy Glo...ry! Ho...ly! Ho . ly! Ho...ly! Lord
 Thy Glo...ry! Ho...ly! Ho . ly! Ho...ly! Lord
 Thy Glo...ry! Ho...ly! Ho . ly! Ho...ly! Lord

God! God of might! Cre...a...tor of the Heavens, the earth, and

God! God of might! Cre...a...tor of the Heavens, the earth, and

God! God of might! Cre...a...tor of the Heavens, the earth, and

God! God of might! Cre...a...tor of the Heavens, the earth, and

light, The earth and light! Thou wast, Thou art, and art to be!

light, The earth and light! Thou wast, Thou art, and art to be!

light, The earth and light! Thou wast, Thou art, and art to be!

light, The earth and light! Thou wast, Thou art, and art to be!

An.cient of days re...ceive the praise we give a....lone..... to Thee.

An.cient of days re...ceive the praise we give a....lone..... to Thee.

An.cient of days re...ceive the praise we give a....lone..... to Thee.

An.cient of days re...ceive the praise we give a....lone..... to Thee.

Nº 31.

The house of the Shunammite.

Quasi lento. M. ♩ = 88.

ELISHA.

PIANO
FORTE

The first system of music features a vocal line for Elisha on a single staff with a C-clef and common time signature. Below it is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part begins with a *pp* dynamic and includes various chordal textures and melodic lines.

Recit:

'Tis as Gehazi said: the child is Cold and

The second system continues the vocal line and piano accompaniment. The piano part features a series of chords in the right hand and a more active bass line. The vocal line is sparse, with notes corresponding to the lyrics.

Andante tranquillo.

dead!

The third system is marked *Andante tranquillo*. The piano accompaniment is more prominent, with a right-hand part marked *pp* and *R.H.* and a left-hand part marked *L.N.*. The vocal line is very sparse, with a few notes for the word "dead!".

INVOCATION *Recit: declamato e molto Maestoso.*

Hear me, Almighty God of

The fourth system begins the invocation. The piano accompaniment features a series of chords and a melodic line in the right hand. The vocal line is declamatory, with notes for "Hear me, Almighty God of".

love! send me thy Spirit from a...bove; That I may cheer with hope and

The fifth system continues the invocation. The piano accompaniment features a series of chords and a melodic line in the right hand. The vocal line is declamatory, with notes for "love! send me thy Spirit from a...bove; That I may cheer with hope and".

life, This de...so...la...ted, child...less wife! though

she have lov'd the bless-ing sent; more than its Giv-er; O, re-

lent! Thy Pow'r im...part; That now in death my breath may

give him liv-ing breath!

K Andante mosso. M. ♩ = 96. **Meno mosso.** M. ♩ = 96.

M. ♩ = 104.

Molto tranquillo e legato.

The first system of music features a vocal line at the top with a treble clef and a common time signature. Below it is a grand staff with a treble and bass clef. The piano accompaniment consists of flowing sixteenth-note patterns in both hands, with various accidentals and dynamic markings.

The second system continues the musical piece. The vocal line is mostly silent, with a few notes. The piano accompaniment remains active with intricate sixteenth-note figures. A 'Ped' marking is present in the bass staff, and an asterisk is placed below the grand staff.

The third system contains the vocal line with the lyrics "The flesh is wax... ing warm!". The piano accompaniment continues with its characteristic sixteenth-note texture. A 'p' dynamic marking is visible above the vocal line.

The fourth system shows the piano accompaniment continuing. A large 'L' marking is centered above the system. The piano part includes a 'Ped' marking and an asterisk. The vocal line is silent.

The fifth system features the vocal line with the lyrics "He breathes!". The piano accompaniment concludes with a 'Ped' marking and a fermata over the final notes. The system ends with a double bar line.

He sighs!

The shades of death now from his

Cres: poco a poco ed accel: ma non molto.

eye... lids rise!

Allegro. M. d = 69.

Come in, O Shu nammitte!

Thy grief re...frain; Take

up thy Son; be... hold, he lives a... gain!

SHUNAMMITE.
God..... be prai... sed!

Recit: A... rise; my Son, a... rise! THE CHILD.
Weep not my

mo... ther, I no more com... plain: my sleep and

dream have heal.ed all my pain!

Nº 32.

A I R.

CHILD.

Andantino. M. ♩ = 88.

p

I dreamt I was in

PIANO FORTE.

Heaven, And heard the Cherubim and Seraphim Sing, Ho-ly,

Rit: con la voce.

p

Ho-ly, Ho-ly, Lord; Lord, God, God of might! I.

Tempo 1º

could not number all the throng; Like stars they shone around God's

throne, prai-sing His Ho-ly name in Song hail!

hail God of light! hail! hail God of

light! I tried to join their lofty... theme; but

while I strove, your voice of love..... awoke me from this Heavenly

dream of pure delight,..... this heavenly dream of pure de-

light, of pure de... light. *a Tempo* If any but your dear sweet

Poco Rit.

a Tempo

voice. Had call'd your boy from heaven...ly joy; I think I

should not now... re...joice..... to wake a...gain! I think I

Sequendo la voce.

should not now re...joice to wake a...gain,..... not now re-

joice..... to wake a...gain! Weep not dear

p poco rall;

mo ther, weep not! weep not!

pp

Nº 33.

CHORUS.

Tempo giusto. M. ♩ = 108.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO
FORTE

Thanks, grate-ful thanks; Al...migh...ty Lord; Thou God of

Thanks, grate-ful thanks; Al...migh...ty Lord; Thou God of

Thanks, grate-ful thanks; Al...migh...ty Lord; Thou God of

Thanks, grate-ful thanks; Al...migh...ty Lord; Thou God of

Love, and ev'...ry wonder; Thy ser...vant by Thy ho...-ly

Love, and ev'...ry wonder; Thy ser...vant by Thy ho...-ly

Love, and ev'...ry wonder; Thy ser...vant by Thy ho...-ly

Love, and ev'...ry wonder; Thy ser...vant by Thy ho...-ly

word, hath rent the bonds of Death a...-sunder! Thanks grate-ful

word, hath rent the bonds of Death a...-sunder! Thanks grate-ful

word, hath rent the bonds of Death a...-sunder! Thanks grate-ful

word, hath rent the bonds of Death a...-sunder! Thanks grate-ful

thanks Al...migh...ty Lord; Thy servant by Thy ho...ly word, by

thanks Al...migh...ty Lord; Thy servant by Thy ho...ly word, by

thanks Al...migh...ty Lord; Thy servant by Thy ho...ly word, by

thanks Al...migh...ty Lord; Thy servant by Thy ho...ly word, by

Thy Ho...ly word, hath rent the bonds of Death a...sun...der!

Thy Ho...ly word, hath rent the bonds of Death a...sun...der!

Thy Ho...ly word, hath rent the bonds of Death a...sun...der!

Thy Ho...ly word, hath rent the bonds of Death a...sun...der!

der!

der!

Not un...to us, but un...to Thee; The Glo...ry,

der!

Not un . to us,
 praise and honour be for e ver! Not un . to

but un . to Thee; . . . The Glo ry, praise, and honour
 us but un . to Thee; . . . The praise, and honour

Not un . to us, but un . to
 be, for e ver! Not un . to us, but un . to
 be, for e ver! The

Thee;.... The Glo.....ry praise and honour be for e.....
 Thee;.... The praise and honour be for e.....
 Glo.....ry, praise, and hon.....nour be for e.....

ver! Not un..to us but un..to Thee;
 ver! The glo.....ry
 ver! But un..to Thee; The glo.....ry and

Not un..to us, but un..to Thee,.... The

The praise and honour be for e.....ver!
 praise and ho.....nour be for e.....ver!
 ho.....nour be, Not un..to
 Glo.....ry, praise and honour be for e.....ver!

Not un . to us but un . to Thee
 Not un . to us but un . to Thee
 us but un . to Thee but un . to
 Not un . to us but un . to
 but un . to Thee; the glo ry
 but un . to Thee; the glo ry
 Thee the glo ry, praise and ho nour
 Thee the glo ry, praise and ho nour
 be, for e ver! not un . to
 be, not un . to us,
 he, for e ver! not un . to
 be, for e ver!
p
Cres.

us but un to Thee The
 but un to Thee but un to Thee The
 us but un to Thee The Glo...ry,
 but un to Thee The

Glo...ry praise, and ho...nour be for
 Glo...ry, be for
 The ho...nour be for
 Glo...ry, praise, and ho...nour be for

R
 e...ver! Not un..to us,
 e...ver! Not un.to us, but un.to
 e...ver! Not un..to us,
 e...ver! The Glo...ry,

but un...to Thee, The Glo...ry, and ho...nour
 Thee, The Glo...ry and ho...nour be for
 but un...to Thee, The Glo...ry be for
 praise, and ho...nour be for

be for e...ver! but un...to Thee;
 e...ver! Not un...to
 e...ver! Not un...to
 e...ver! Not un...to us, but un...to Thee;

but un...to Thee; The Glo...ry
 us, but un...to Thee;
 us, but un...to Thee; The.... Glo...ry....
 but un...to Thee; The Glo...ry and ho...nour

be, for..... e..... ver! Not un... to
 but un... to Thee. The
 be, for..... e..... ver! The

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are: "be, for..... e..... ver! Not un... to". The second system has two vocal staves and a piano accompaniment. The lyrics are: "but un... to Thee. The". The piano accompaniment features a steady bass line and a more active treble line.

us, but un... to Thee; Glo...ry and
 Glo...ry, praise, and ho...nour
 Glo...ry, praise, be for....
 but un... to Thee, Glo...ry,.... praise

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The lyrics are: "us, but un... to Thee; Glo...ry and". The fourth system has two vocal staves and a piano accompaniment. The lyrics are: "Glo...ry, praise, and ho...nour" and "Glo...ry, praise, be for....". The piano accompaniment continues with a consistent harmonic support.

praise be for.... e..... ver!
 be for e..... ver!
 e..... ver!
 be for.... e..... ver!

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The lyrics are: "praise be for.... e..... ver!". The sixth system has two vocal staves and a piano accompaniment. The lyrics are: "be for e..... ver!". The piano accompaniment features a more complex rhythmic pattern in the final system.

f Thanks, grateful thanks, Al... migh... ty Lord Thou

f Thanks, grateful thanks, Al... migh... ty Lord Thou

f Thanks, grateful thanks, Al... migh... ty Lord Thou

Thanks, grateful thanks, Al... migh... ty Lord Thou

f *Cres.*

God of love and ev?... ry wonder; Thy ser... vant by Thy

God of love and ev?... ry wonder; Thy ser... vant by Thy

God of love and ev?... ry wonder; Thy ser... vant by Thy

God of love and ev?... ry wonder; Thy ser... vant by Thy

Ho... ly word, hath rent the bonds of Death a... sunder!

Ho... ly word, hath rent the bonds of Death a... sunder!

Ho... ly word, hath rent the bonds of Death a... sunder!

Ho... ly word, hath rent the bonds of Death a... sunder!

Thanks grate-ful thanks Al-migh-ty Lord Thy servant by Thy Ho-ly

Thanks grate-ful thanks Al-migh-ty Lord Thy servant by Thy Ho-ly

Thanks grate-ful thanks Al-migh-ty Lord Thy servant by Thy Ho-ly

Thanks grate-ful thanks Al-migh-ty Lord Thy servant by Thy Ho-ly

word, by Thy Ho-ly word hath rent the bonds of Death a...

word, by Thy Ho-ly word hath rent the bonds of Death a...

word, by Thy Ho-ly word hath rent the bonds of Death a...

word, by Thy Ho-ly word hath rent the bonds of Death a...

Rit: un poco

...sun-der! Hath rent the bonds of Death a...sun-der!

...sun-der! Hath rent the bonds of Death a...sun-der!

...sun-der! Hath rent the bonds of Death a...sun-der!

...sun-der! Hath rent the bonds of Death a...sun-der!

Rit: un poco

"Before the abode of Elisha"

Nº 34.

MARCH.

Marziale mosso. M. ♩ = 153.

PIANO
FORTE.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic and a staccato (*stacc.*) articulation. The tempo is marked as "Marziale mosso" with a metronome marking of 153. The key signature has one sharp (F#).

The second system continues the piano accompaniment with two staves. The music features a mix of eighth and sixteenth notes, with some chords in the bass line.

The third system continues the piano accompaniment with two staves. The music features a mix of eighth and sixteenth notes, with some chords in the bass line.

The fourth system continues the piano accompaniment with two staves. It includes a trill (*T*) in the upper staff and a crescendo (*a poco a poco Cres.*) marking. The music features a mix of eighth and sixteenth notes, with some chords in the bass line.

The fifth system continues the piano accompaniment with two staves. The music features a mix of eighth and sixteenth notes, with some chords in the bass line.

The sixth system continues the piano accompaniment with two staves. The music features a mix of eighth and sixteenth notes, with some chords in the bass line.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include 'Ped' (pedal) and 'f' (forte). A large 'U' is written above the third system. The piece concludes with a double bar line and a final chord marked with a star and a 'V'.

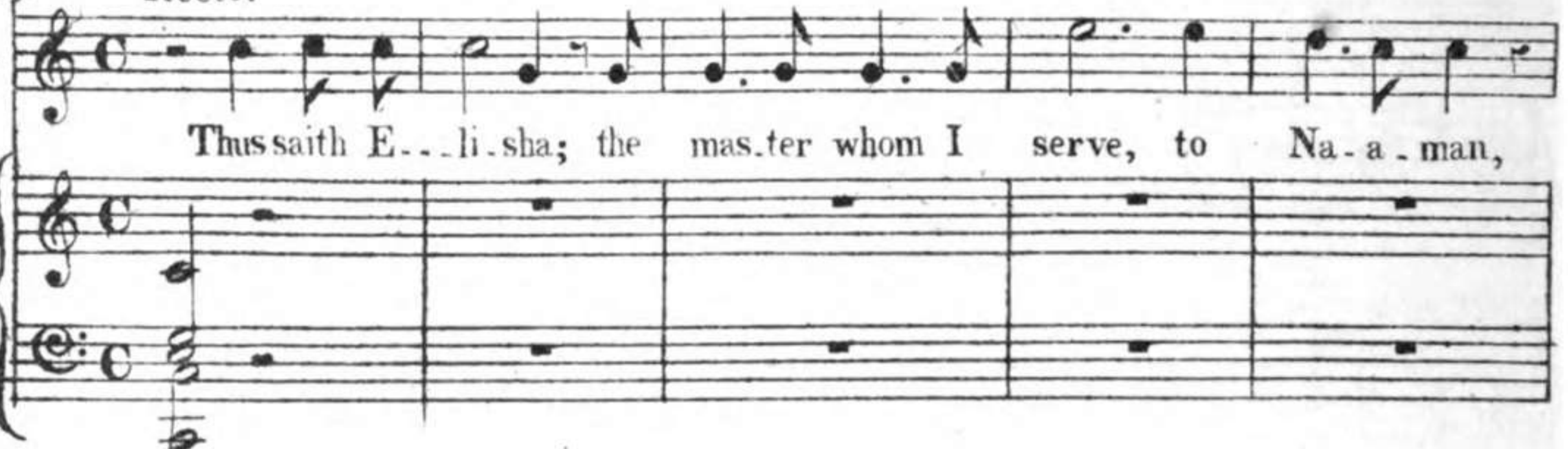
Nº 35.

Recit:

GEHAZI.



PIANO
FORTE



Thus saith E...li.sha; the mas.ter whom I serve, to Na.a.man,

Quasi a tempo. M. ♩ = 80.



"Go, wash in Jor-dan's tide se-ven times: And thy
flesh shall come a-gain to thee; and thou shalt be clean,"

Nº 36.

A I R.

Allegro con spirito. M. ♩ = 132.

NAAMAN.



PIANO
FORTE



What! mean-eth he to mock at me?
What! mean-eth he to mock at me? I

thought he would come out and stand, And call up on his

God the Lord; and touch me with his heal...ing hand:

Thus, I should be res...tored! What! mean...eth

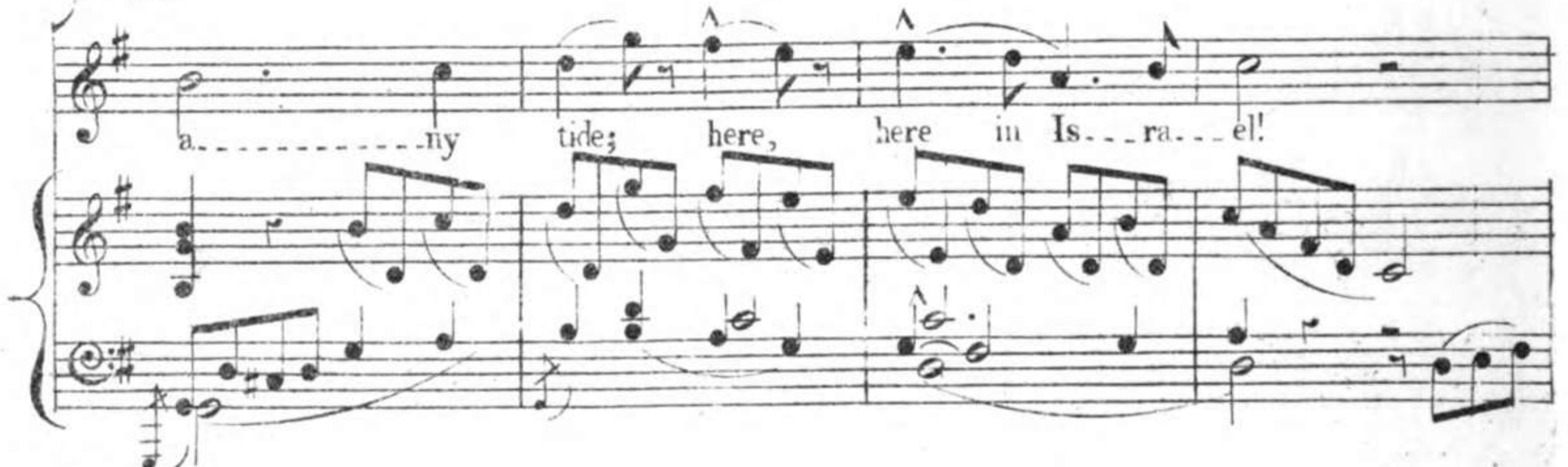
he To mock at me? to

mock at me? Our

A...ba...na and Pharpar glide more clear..... and pure than



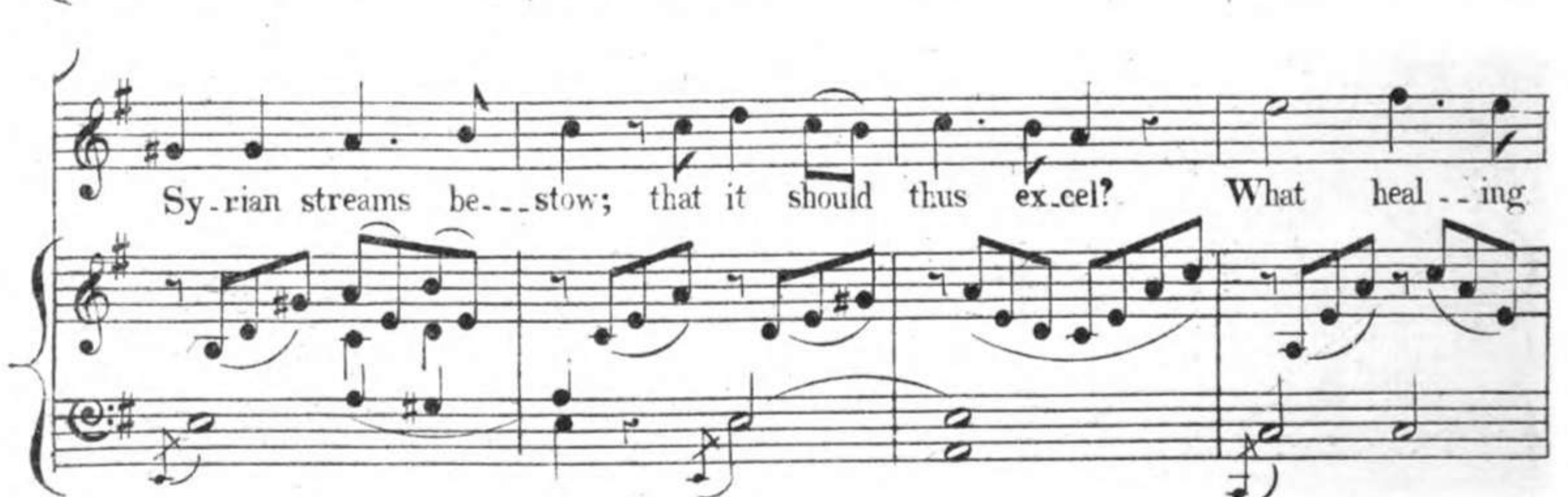
a...ny tide; here, here in Is...ra...el!



What heal-ing pow...ers in Jor-dan flow, more than our



Sy-rian streams be...stow; that it should thus ex.cel? What heal-ing



pow...ers in Jor...dan flow? What heal-ing



pow...ers in Jor-dan flow more than our Sy...rian

streams be...stow; that it should thus ex...cel?

What! mean...eth he, To mock at

me! Fool! fool am

I, that thus be...liev'd this Pro...phets

pow...er, to be, to be de...ceiv'd!



ra...ther than on it now re...ly, ra...ther than on it



now re...ly, I will re...turn > a...gain; endure my



ill and men...tal pain, un...til at last, I



die! un...til at last I die,..... un...til at



last at last I die!

p

I will return a... gain en..

p

...dure my ill and men.tal pain, un...til at last I die; at

Cres: *f*

last, at last, at last, I die!

f

f

Nº 37

ADAM.

Recit.



PIANO
FORTE


Lento. *p* *^*

Obey him; try! And thou shalt know that all God's

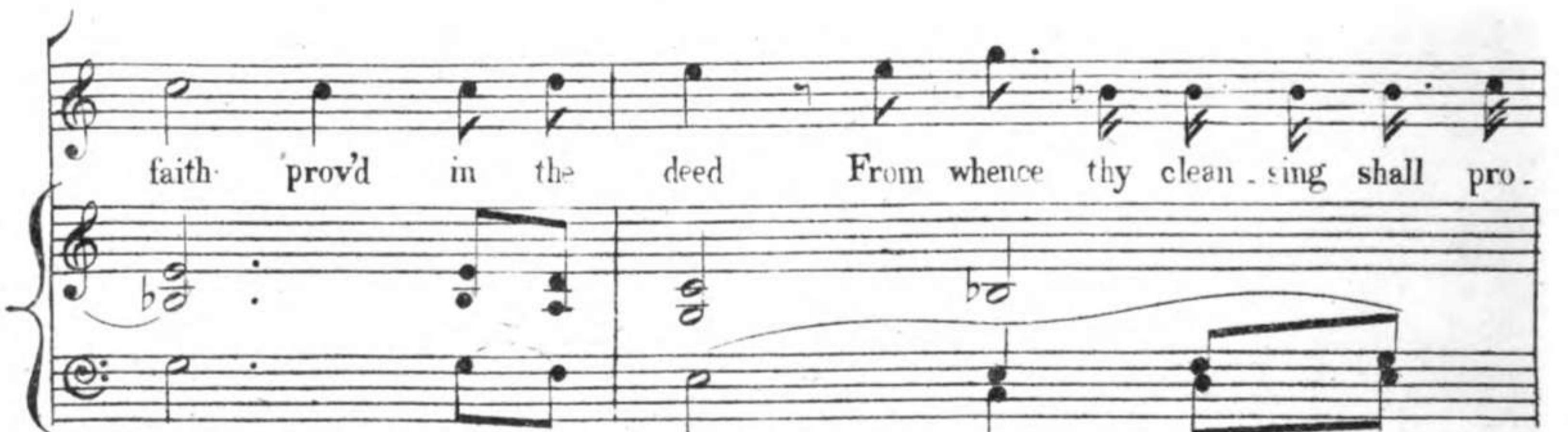


Quasi a tempo.

Prophet bade thee do, is what to him the Lord hath said. It is by



faith prov'd in the deed From whence thy clean sing shall pro-



Cres:

-ceed, wrought by the pow'r of God alone, the living God, not one of.



D *Recit.*

stone! In faith then, let him be o...bey'd; for he hath



NAAMAN. ADAH.

pow'r to raise the dead! To raise the dead! To life from

NAAMAN. ADAH. Lento.

death! How? by what means? By pray'r to God the

a Tempo Moderato M. ♩ = 92.

Lord. O heed, O heed, O hey his word!

pp *Recit:* *Più mosso.* NAAMAN. *Risolutò.*

God! give! increase his faith! It shall, it shall be

so Speed! speed! to Jordan go!

MARCH.

Nº 38 Marziale. M $\text{♩} = 158.$

PIANO
FORTE

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a forte dynamic marking (*ff*) and contains a melodic line with various rhythmic values and accidentals. The lower staff is in bass clef with a common time signature (C) and provides a harmonic accompaniment with chords and moving lines. There are some 'x' marks above the final few notes of the upper staff.

The second system continues the musical piece. The upper staff features a melodic line with a forte dynamic (*f*) and includes some slurs. The lower staff continues the accompaniment with various chordal textures and rhythmic patterns.

The third system shows a change in dynamics to mezzo-piano (*mp*). The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with sustained chords and moving lines.

The fourth system continues the piece with a consistent accompaniment in the lower staff and a melodic line in the upper staff. The dynamics remain mezzo-piano.

The fifth system continues the musical notation. The upper staff has a melodic line with some slurs, and the lower staff provides a steady accompaniment.

The sixth system features a piano dynamic marking (*pp*). The upper staff has a melodic line with some slurs, and the lower staff continues the accompaniment.

The seventh system concludes the piece. The upper staff has a melodic line, and the lower staff provides the final accompaniment. The system ends with a common time signature (C) and a double bar line.

Nº 39

Beside the Jordan.

Andante. M. ♩ = 88. CHORUS.

PIANO FORTE.

SONS OF THE PROPHET.

Alto *f*

Tenor 1º Lord God! we now have rear'd this home, Here, here, by thy

Tenor 2º Lord God! we now have rear'd this home, Here, here, by thy

Bass 1º Lord God! we now have rear'd this home, Here, here, by thy

Bass 2º Lord God! we now have rear'd this home, Here, here, by thy

Lord God! we now have rear'd this home, Here, here, by thy

Jor-dan's tide: In spi-rit with thy Pro-phet come; With him, with

Jor-dan's tide: In spi-rit with thy Pro-phet come; With him, with

Jor-dan's tide: In spi-rit with thy Pro-phet come; With him, with

Jor-dan's tide: In spi-rit with thy Pro-phet come; With him, with

Jor-dan's tide: In spi-rit with thy Pro-phet come; With him, with

him and us a...bide! with him, with him and us a...bide! The
 him and us a...bide! with him, with him and us a...bide!
 him and us a...bide! with him, with him and us a...bide!
 him and us a...bide! with him, with him and us a...bide!
 him and us a...bide! with him, with him and us a...bide!

An...gel of the Lord is e...ver near, To guard and

bless all who His name re...vere;.....

bless all who His name re...vere.

Allegro. M. ♩ = 176.

The first system consists of a vocal line and a piano accompaniment. The vocal line has a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* and *f*.

Recit:

But see!

The second system continues the vocal and piano parts. The vocal line has a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p*.

a Tempo

You... der come Na... a man and his band: M. ♩ = 108. O... be... di... ent to our.

The third system continues the vocal and piano parts. The vocal line has a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *f* and *p*.

G Cantabile non lento. M. ♩ = 96.

God's com... mand.....

Il canto ben marcato.

The fourth system continues the vocal and piano parts. The vocal line has a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p*.

The fifth system shows the piano accompaniment for the final section, featuring a rhythmic pattern of eighth notes in both hands.

Lo on the margin of the

sa... cred tide he kneels! Two wo... men

praying by his side!

He stands now in the stream; While still they

pray. Lord! hear and grant in

PRAYER.

Nº 40.

Andante tranquillo. M. ♩ = 104.

A D A H.

PIANO FORTE

star, God..... of im. men. si. ty! al. though Thou art a...

- far; ur thoughts are known to Thee Great God, this

day..... Hear, hean us pray! O

heed our heartfelt grief! Our Na - a - man heal and thus re

-veal, reveal Thy power to give re - lief! O

fill his heart with love, and faith in Thee, in Thee a

-lone! And grant this deed may prove There are no Gods but

One! Thy might, thy might dis - - - play, O

heal him, we pray! That all may then pro-claim; The wonder

done, was Thine a-lone, that all may then pro-claim; The wonder

done, was Thine a-lone, and thus ex-tol... ex-tol Thy

K
name! Heal him, that he may proclaim; The

SONS OF THE PROPHETS.

pp
Alto. O hear us Lord, im-plore.... Thou Na-a-man wilt re-
pp
Tenor 1^o O hear us Lord, im-plore.... Thou Na-a-man wilt re-
pp
Tenor 2^o O hear us Lord, im-plore.... Thou Na-a-man wilt re-
pp
Bass 1^o O hear us Lord, im-plore.... Thou Na-a-man wilt re-
pp
Bass 2^o O hear us Lord, im-plore.... Thou Na-a-man wilt re-

pp
Red *

won-der done was Thine a--lone; And thus ex--tol Thy

store:..... That he false gods may shun; And

store:..... That he false gods may shun; And

store:..... That he false gods may shun; And

store:..... That he false gods may shun; And

store:..... That he false gods may shun; And

store:..... That he false gods may shun; And

Rit:

name! And thus ex--tol, ex--tol thy name!.....

how to Thee a--lone, ... a--lone!.....

how to Thee a--lone, ... a--lone!.....

how to Thee a--lone, ... a--lone!.....

how to Thee a--lone, ... a--lone!.....

how to Thee a--lone, ... a--lone!.....

how to Thee a--lone, ... a--lone!.....

Rall:

ELISHA *Recit:*

The seventh time. — *Lunga pausa.* Allegro. M. ♩ = 160.

PIANO
FORTE

Recit:

He rush-eth.... from the ri-ver to the

shore!

a Tempo

Ped

Cres: molto.

Recit:.

A-gain he kneels! — Not to im-

a Tempo

-plore! thanks, Lord! he is un-clean no more!

a Tempo

f

M. ♩ = 138.

Cres:

193

CHORUS OF PEOPLE.

L SOP: *p* *Cres:*

ALTO: *p* This glo-ri-ous deed could but *Cres:* pro-

TENOR: *p* This glo-ri-ous deed could but *Cres:* pro-

BASS: *p* This glo-ri-ous deed could but *Cres:* pro-

This glo-ri-ous deed could but pro-

-ceed from God the Lord; who spake by his

-ceed from God the Lord; who spake by his

-ceed from God the Lord; who spake by his

-ceed from God the Lord; who spake by his

Pro-phet's word!.....

Pro-phet's word!.....

Pro-phet's word!.....

Pro-phet's word!.....

8va

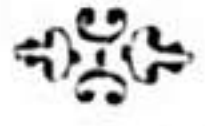
QUARTETTO.

Nº 42

All^{to} non troppo. M. ♩ = 138.

> *Con molto staccio*

NAAMAN.



PIANO
FORTE



Ho... nour and Glo...ry, Al...migh...ty, be thine; This



heal...ing... act is mer...ci-ful, di-vine! No



o...ther pow'r this won-drous deed ac-cords!.....



Thou art the God of Gods, and Lord of Lords! *a Tempo*
Con la voce.

TIMNA.



Ho... nour and Glo...ry, Al...migh...ty be thine! This



Glo...ry be thine!



heal...ing act is mer...ci-ful di-vine! No o...ther

This heal...ing act is di-vine!

Pow'r this won-drous deed ac-cords!... Thou art the God of Gods, and

Thou art the God... of Gods! the God of

ADAM. M

Ho...nour, and Glo...ry, Al...migh...ty, be

Lord of... Lords! Glo...ry, Al...migh...ty, be

Gods and Lord of... Lords! Glo...ry be

Thine! This heal...ing act is mer...ci-ful, di-vine! No

Thine! This heal...ing act is mer...ci-ful, di-

Thine! This heal...ing act is mer...ci-ful, di-vine!

o...ther pow'r this wondrous deed ac cords!... Thou art the
vine! Thou art the God.... of Gods,
Thou art the God of Gods,... the God of
God of Gods, and Lord of..... Lords!
the God, of Gods and Lord of..... Lords!
Gods, and Lord of Lords! **ELISHA.**
Ho...nour and
Glo...ry, Al...migh...ty, be Thine! this heal...ing.
Glo...ry be Thine!
this heal...ing
Glo...ry, Al...migh...ty, be Thine! this heal...ing
Ho...nour and
Glo...ry, Al...migh...ty, be Thine! this heal...ing

act is mer...ci-ful, di-vine! Thou

This heal...ing act is mer...ci-ful, di-vine!

act is mer...ci-ful, di-vine! Thou

act is mer...ci-ful, di-vine! No o...ther

art the God of Gods,.....

Thou art the God,..... Thou art the

art the God of Gods,..... and Lords,

pow'r this won...drous deed ac...ords,.... Thou art the

N > Ho...nour, and

God of Gods,.... and Lord of Lords!

the God of Gods, and Lord..... of Lords!

God of Gods, and Lord of.... Lords!

Glo...ry, Al...migh...ty, be Thine! this heal...ing.....
 Glo...ry, Al...migh...ty, be Thine! this heal...ing act, this
 Glo...ry, be Thine! this heal...ing act, this
 Glo...ry, Al...migh...ty, be Thine! this heal...ing

act is mer...ci-ful di...vine! No o...ther
 heal...ing act..... is mer...ci-ful di...vine!
 heal...ing act is mer...ci-ful di...vine!
 act is mer...ci-ful di...vine! Thou

pow'r this wondrous deed ac...ords!..... Thou art the
 Thou art the God..... of Gods,.....
 Thou art the God of Gods,..... Thou art the
 art the God of Gods,..... Thou art the

God of Gods, and Lord of Lords! Thou art the God,.....
 and the Lord of Lords! Thou art the
 God..... of Gods, and Lords! Thou art the
 God of Gods, and Lords! Thou art the God

God of Gods,.... Thou art the God of
 God of Gods, Thou art the God of Gods,
 of Gods, Thou art the God of Gods,

..... Thou art the God of Gods, and
 Gods, and Lord of Lords! Thou art the God of Gods, and
 and Lord of Lords! Thou art the God of Gods, and
 and Lord of Lords! Thou art the God of Gods, and

Lord of Lords! Thou art the God.....
 Lord of Lords! Thou art the God of
 Lord of Lords! Thou art the God of
 Lord of Lords! Thou art the God of
 and Lord of
 Gods..... and Lord of Lords! and Lord of
 Gods..... and Lord of Lords! and Lord of
 Gods..... and Lord of Lords! and Lord of
 Lords!.....
 Lords!.....
 Lords!.....
 Lords!.....
 Lords!.....

Musical score for a hymn, page 100. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lord of Lords! Thou art the God... and Lord of Gods... and Lord of Lords! and Lord of Lords! Lords!". The piano part includes a "Ped." (pedal) marking and a "*" marking. The score is written in a traditional hymn style with a variety of note values and rests.

Recit:

NAAMAN O man of God! I pray thee take a blessing of thy

ELISHA

PIANO

FORTE

ser...vant!

As the Lord liv...eth, be...fore whom I

'Tis he that

stand; I will receive none. "Go in peace!"

stood before me in the dream I dreamt up on my bed! 'tis he that to me

Lento, a Tempo.

said, "Go in peace!" I now

know that there is no God in all the earth, no God but in

P ELISHA.
Is...ra...el! re...vere Him, praise His

a Tempo
name; and mag...ni...fy his fame, and mag...ni...fy his

fame for e...ver...more!

Nº 44.

A la corale.

ad lib:

NAAMAN.



PIANO

FORTE



Bless.ed be the Lord God, the God of Is..ra..el; Who on.ly

M. ♩ = 92.

f a Tempo

ADAM.

TIMNA.

GEHAZI.

NAAMAN.

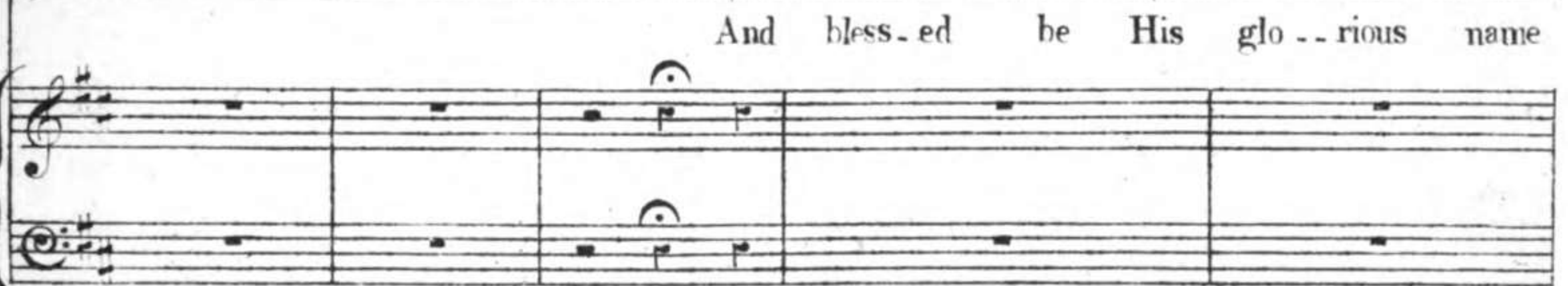
do..eth
ELISHA.



And bless.ed be His glo..rious name
And bless.ed be His glo..rious name
And bless.ed be His glo..rious name



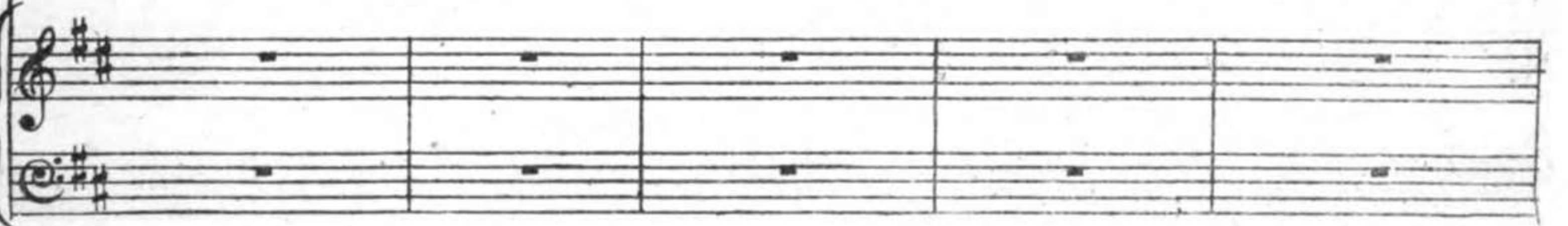
won.drous things!



And bless.ed be His glo..rious name



..... for e..ver..more! And let the whole earth be fill..ed with His
..... for e..ver..more! And let the whole earth be fill..ed with His
..... for e..ver..more! And let the whole earth be fill..ed with His
..... for e..ver..more! And let the whole earth be fill..ed with His



And let the whole earth be fill..ed with His

Glo-ry be fill-ed with His Glo-ry!

Glo-ry be fill-ed with His Glo-ry!

Glo-ry be fill-ed with His Glo-ry!

Glo-ry be fill-ed with His Glo-ry!

Glo-ry be fill-ed with His Glo-ry!

CHORUS

Great God of Gods; may all who stand Be-

Great God of Gods; may all who stand Be-

Great God of Gods; may all who stand Be-

Great God of Gods; may all who stand Be-

fore thy Throne, in ev'-ry land A-dore, re-vere, and bless thy name, and

fore thy Throne, in ev'-ry land A-dore, re-vere, and bless thy name, and

fore thy Throne, in ev'-ry land A-dore, re-vere, and bless thy name, and

fore thy Throne, in ev'-ry land A-dore, re-vere, and bless thy name, and

this... thy heal...ing deed... pro...claim, may
 this thy heal...ing deed... pro...claim, Great God of Gods; may
 this... thy heal...ing deed... pro...claim, Great God of Gods; may
 this... thy heal...ing deed pro...claim Great God of Gods; may

all who stand in ev'...ry land; a...dore, re...vere and
 all who stand be...fore Thy throne, in ev'...ry land; a...dore, re...vere and
 all who stand be...fore Thy throne, in ev'...ry land; a...dore, re...vere and
 all who stand be...fore Thy throne, in ev'...ry land; a...dore, re...vere and

bless Thy name, and this... Thy healing deed pro...claim, Thy healing deed pro...
 bless Thy name, and this Thy healing deed pro...claim, Thy healing deed pro...
 bless Thy name, and this... Thy healing deed pro...claim, Thy healing deed pro...
 bless Thy name, and this... Thy healing deed pro...claim, Thy healing deed pro...

claim! Thy heal...ing
 claim Thy heal...ing deed pro...claim! Thy heal...ing
 claim Thy heal...ing deed pro...claim! Thy heal...ing
 claim Thy heal...ing deed pro...claim! Thy heal...ing

deed pro...claim! Thy heal...ing deed... pro...claim!... Thy
 deed pro...claim! Thy heal...ing deed... pro...claim!... Thy
 deed pro...claim! Thy heal...ing deed... pro...claim!... Thy
 deed pro...claim! Thy heal...ing deed... pro...claim!... Thy

Q A Cappella.

heal...ing deed... pro...claim!
 heal...ing deed... pro...claim!
 heal...ing deed... pro...claim!
 heal...ing deed... pro...claim!

heal...ing deed pro...claim! Hal...le...lu...jah, Amen, Hal...le...lu...jah, Hal...le...lu...jah, Halle...

Hal . le . lu . jah, A . men, Hal . le . . . lu . jah, Hal . le . . . lu . jah, Hal . le . . . lu . jah, A men, A men, A . men

Hal . le . lu . jah, A . men, Hal . le . . . lu . jah, Hal . le . . . lu . jah, Hal . le . . . lu . jah, A men, A men, A . men

Hal . le . lu . jah, A . men, Hal . le . . . lu . jah, Hal . le . . . lu . jah, Hal . le . . . lu . jah, A men, A men, A . men

lu-jah A-men! A-men A-men!
 A-men. Hal-le-lu-jah, Hal-le-lu-jah,
 lu-jah A-men! A-men. A-men! Hal-le-
 Hal-le-lu-jah A-men, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-
 Hal-le-lu-jah, Hal-le-lu-jah, A-men!
 lu-jah, Hal-le-lu-jah, A-men!
 lu-jah, A-men! A-men, A-

R
 -men! Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
 Hal-le-lu-jah! A-men!
 Hal-le-lu-jah, Amen, Hal-le-lu-jah Hal-le-lu-jah,
 -men! Hal-le-lu-jah, Hal-le-

lu...jah. Hal...le...lu...jah, A...men!
 Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...jah, A...men!
 lu...jah, Hal...le...lu...jah, A...men!

men! Hal...le...lu...jah, A...men! Hal...le...
 lu...jah, Hal...le...lu...jah, Hal...le...
 Hal...le...lu...jah, A...men! Hal...le...
 Hal...le...lu...jah, A...men! Hal...le...lu...jah.

lu...jah, Hal...le...lu...jah, Hal...le...lu...jah A...men!
 lu...jah, Hal...le...lu...jah A...men! Hal...le...
 lu...jah, A...men, A...men!
 Hal...le...lu...jah,

Hal - le - lu - jah Hal - le - lu - jah
 - lu - jah Hal - le - lu - jah A -
 Hal - le - lu - jah A - men
 A - men Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah A - men

S
 Hal - le - lu - jah,
 - men! Hal - le - lu - jah, Hal - le - lu - jah, A - men!
 Hal - le - lu - jah, Amen! Hal - le - lu - jah, A
 A - men! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men!

A - men! Hal - le - lu - jah, A - men, A - men, A - men,
 A - men,
 A - men, A - men, A - men, A - men,
 - men Hal - le - lu - jah, A - men, * A - men, A - men,
 - lu - jah, A - men, A - men, A - men,

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

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

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

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

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

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

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

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

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

p *f* *p*

.lu jah, Hal . le . . lu jah, Hal . . . le . . lujah, Hal . le . lu jah,

.lu jah, Hal . le . . lu jah, Hal . . . le . . lujah, Hal . le . lu jah,

.lu jah, Hal . le . . lu jah, Hal . . . le . . lujah, Hal . le . lu jah,

.lu jah, Hal . le . . lu jah, Hal . . . le . . lujah, Hal . le . lu jah,

.lu jah, Hal . le . . lu jah, Hal . . . le . . lujah, Hal . le . lu jah, Halle .

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

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

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

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

A men, A... men!

A men, A... men!

A men, A... men!

A men, A... men!

A men, A... men!

lu-jah, Hal-le-lu-jah, A... men!

lu-jah, Hal-le-lu-jah A... men! Hal-le-lu-jah, Hal-le-lu-jah.

lu-jah, Hal-le-lu-jah A... men! Hal-le-lu-jah,

lu-jah, Hal-le-lu-jah A... men!

Hal-le-lu-jah, A... men! Hal-le-lu-jah,

A... men! Hal-le-lu-jah, Hal-le-lu-jah, A...

A... men! Hal-le-lu-jah, A... men!

A... men! Hal-le-lu-jah, A... men! Hal-le-lu-jah, A... men!

men! Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men, A-

Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-

Hal-le-lu-jah, A-men! Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-

Hal-le-lu-jah, A-men, A-

A-men, A-men! A-men A-men! A-...-men, A-

A-men, A-men! A-men A-men! A-men, A-

A-men, A-men! A-men A-men! A-men, A-

A-men, A-men! A-men A-men! A-men, A-

A-men, A-men! A-men A-men! A-...-men, A-

men! A-men, A-men! A-men, A-...-men, A-

men! A-men, A-men! A-men, A-...-men, A-

men! A-men, A-men! A-men, A-...-men, A-

men! A-men, A-men! A-men, A-...-men, A-

The image shows a musical score for a hymn, page 216. It features five vocal parts and a piano accompaniment. The lyrics are: "lu...jah, Hal...le...lu...jah, A...men, A...". The score is written in a key with one sharp (F#) and a 4/4 time signature. The vocal parts are arranged in two systems of four staves each. The piano accompaniment is at the bottom, consisting of two staves. The lyrics are placed below each vocal staff, with dotted lines indicating the placement of the words. The piano accompaniment includes a treble clef and a bass clef, with a '6' marking above the first measure of the treble staff.

----- men!

SILENT.

----- men!

----- men!

----- men!

----- men! Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lu - - jah!

----- men! Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lu - - jah!

SILENT.

----- men! Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lu - - jah!

----- men! Halle - lujah, Halle - lujah, Halle - lu - - jah!

----- men! Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lu - - jah!

SILENT

A musical score for the word "Amen". It consists of eight vocal staves and one piano accompaniment staff. Each vocal staff begins with the lyrics "A -- men, A" followed by a long dashed line and ends with "men!". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melody with sixteenth-note patterns and chords. Performance markings include *ff* (fortissimo), *Ped.* (pedal), and asterisks (*). The score is in a key with two sharps (D major) and a common time signature.

(THE END)