

THE WOMAN OF SAMARIA,

A Sacred Cantata,

COMPOSED BY

WILLIAM STERNDALE BENNETT.

A New & Revised Edition, containing an additional Soprano Air (N^o. 15^a) of the Composer.

Op. 44.

Ent. Sta. Hall.

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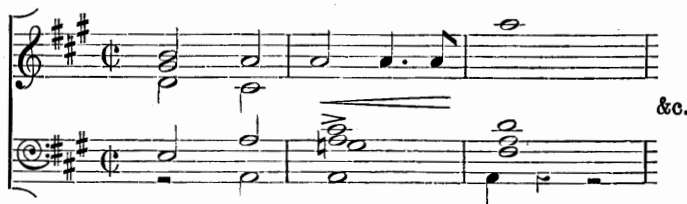


PREFACE TO THE REVISED EDITION.

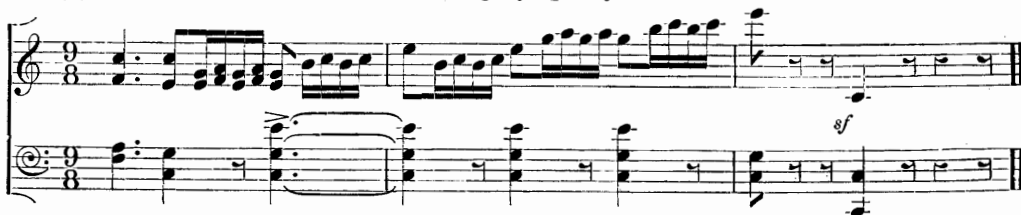
THE present edition of the "Woman of Samaria" lays claim to no merit except that of comparing the original full score in the autograph of the Composer, the instrumental and choral parts, and the pianoforte scores in the folio edition of 1868 and in the octavo edition of 1873. This comparison has suggested two principles, which have been followed throughout; the first, that on the whole the full score, written in 1867 and 1868, represents the intentions of the Composer; the second, that in a very few cases, the pianoforte score of 1873 contains afterthoughts, which he did not always incorporate in the full score. It might perhaps be supposed that in all cases this pianoforte score, being later, is also more final. But it was in the main simply a transcript of the folio edition of 1868; and trifling errors which had crept into the one were allowed to pass into the other. The full score therefore is the chief authority for the text of the "Woman of Samaria," and, as such, will shortly be published. It is only in a very few and usually unimportant instances that the pianoforte score can be preferred. Accordingly, with these exceptions, it has now been brought into almost complete agreement with the full score.

Some discrepancies, however, of a different kind seemed too important to be removed from the pianoforte score:—

(1) Page 19, stave 3, bars 4-6. The reading of the full score here is virtually a repetition of the corresponding phrase (see stave 2, bar 5, and stave 3, bars 1 and 2) thus:—



(2) Page 52, stave 3. The concluding symphony stands thus in the full score:—



(3) Page 24, stave 3, bars 1 and 2, tenor part. In this passage the larger notes represent the reading of the full score, and the small notes that of the previous octavo edition.

The most important novelty in this edition is the introduction of a Soprano Air (No. 15A). This Air was completed by Sir W. Sterndale Bennett, and has been found among the manuscripts which he left at his death. Not a note has to be introduced, and not a note altered in the full score. At the same time the Composer is not responsible for the pianoforte accompaniment, which has been arranged from his score. In justification of so bold a step as the introduction of a new number, it is interesting to point out that he felt that the Woman of Samaria ought to sing a Song of Conversion in the portion of the Cantata in which the new Air is placed. It is clear also from the original Preface (p. iii.), that he thought of her as an impulsive woman, who would naturally be carried from worldliness into the opposite extreme of religious devotion. By the insertion of the new Air into the present edition, it is hoped that this conception of the character will be completed, while the Soprano part will be made more important, and the weight of the succession of choral movements in the later part of the work will be relieved.

THE WOMAN OF SAMARIA

A SACRED CANTATA

THE MUSIC COMPOSED BY

WILLIAM STERNDALE BENNETT

PROFESSOR OF MUSIC IN THE UNIVERSITY OF CAMBRIDGE.

This Work was composed for, and first performed at the Birmingham Festival, August 27. 1867

INTRODUCTION WITH CHORALE.*

*Ye Christian people, now rejoice,
To God your praises bringing,
That we, united heart and voice,
In holy joy are singing
What Christ hath given to man below,
And of His triumph o'er the foe,
Whom He for us hath conquered.*

FROM THE GOSPEL ACCORDING TO ST. JOHN.

CHAPTER IV.

5. Then cometh [Jesus] to a city of Samaria, which is called Sychar, near to the parcel of ground that Jacob gave to his son Joseph.
6. Now Jacob's well was there. Jesus therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.

CHORUS.

*Blessed be the Lord God of Israel, for he hath visited and redeemed his people.
And hath raised up a mighty salvation for us in the house of his servant David.*

—St. Luke i. 68, 69.

7. There cometh a woman of Samaria to draw water: Jesus saith unto her, Give me to drink.
9. Then saith the woman of Samaria unto him, How is it that thou, being a Jew, asketh drink of me, which am a woman of Samaria?

* The Melody of this Chorale (erroneously known as Luther's Hymn) was first printed in the "Geistliche Lieder." at Wittenberg, in 1535. The words are translated from the old hymn, "Jun freut euch lieben Christeng' mein," in which the melody was originally sung in Germany.—J. K., *Translator*.

10. Jesus answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink : thou wouldst have asked of him, and he would have given thee living water.

CHORUS.

For with thee is the well of life ; and in thy light shall we see light.—Psalm xxxvi. 9.

11. The woman saith unto him, Sir, thou hast nothing to draw with, and the well is deep : from whence then hast thou that living water ?

AIR—SOPRANO.

12. Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle ?
13. Jesus answered and said unto her,

AIR—BASS.

Whosoever drinketh of this water shall thirst again.

14. But whosoever drinketh of the water that I shall give him shall never thirst ; but the water that I shall give him shall be in him a well of water springing up into everlasting life.
15. The woman saith unto him, Sir, give me this water, that I thirst not, neither come hither to draw.

CHORUS.

Therefore with joy shall ye draw water out of the wells of salvation.—Isaiah xii. 3.

And thine ears shall hear a word behind thee saying, This is the way, walk ye in it.

—Isaiah xxx. 21.

16. Jesus saith unto her, Go, call thy husband and come hither.
17. The woman answered and said, I have no husband. Jesus said unto her, Thou hast well said, I have no husband :
18. For thou hast had five husbands : and he whom thou now hast is not thy husband : in that saidst thou truly.

AIR—CONTRALTO.

O Lord, thou hast searched me out, and known me thou knowest my downsitting, and mine uprising : thou understandest my thoughts long before.

For lo, there is not a word in my tongue : but thou, O Lord, knowest it altogether.

—Psalm cxxxix. 1, 3.

19. The woman saith unto him, Sir, I perceive that thou art a prophet.
20. Our fathers worshipped in this mountain ; and ye say, that in Jerusalem is the place where men ought to worship.

21. Jesus saith unto her, Woman, believe me, the hour cometh, when ye shall, neither in this mountain, nor yet at Jerusalem, worship the Father.
22. Ye worship ye know not what; we know what we worship: for salvation is of the Jews.
23. But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him.

CHORUS.

Therefore they shall come and sing in the height of Zion, and shall flow together to the goodness of the Lord, for wheat and for wine, and for oil, and for the young of the flock and of the herd, and their soul shall be as a watered garden; and they shall not sorrow any more at all.—Jeremiah xxxi. 12.

QUARTETT—PRINCIPALS—(UNACCOMPANIED).

24. God is a Spirit: and they that worship him must worship him in spirit and in truth.
25. The woman saith unto him, I know that Messiah cometh, which is called Christ: when he is come, he will tell us all things.
26. Jesus saith unto her, I that speak unto thee am he.

CHORUS—(ORGAN ACCOMPANIMENT ONLY).

Who is the image of the invisible God, the firstborn of every creature.—Colossians i. 15.

28. The woman then left her waterpot, and went her way into the city, and saith to the men.
29. Come, see a man, which told me all things that ever I did: is not this the Christ?
30. Then went they out of the city, and came unto him.

CHORUS.

Come, O Israel, let us walk as sons of light, not as children of darkness.

Let us walk in the light of God.

AIR—SOPRANO.

I will love Thee, O Lord, my strength. So shall I be saved; for Thou wilt save the afflicted people. —Psalm xviii. 1, 3, 27.

39. And many of the Samaritans of that city believed on him for the saying of the woman which testified, He told me all that ever I did.
40. So when the Samaritans were come unto him, they besought him that he would tarry with them: and he abode there two days.

ALLA CHORALE.

*Abide with me, fast falls the eventide :
The darkness deepens ; Lord with me abide
When other helpers fail, and comforts flee,
Help of the helpless, then abide with me.*

*I need Thy presence every passing hour ;
What but Thy grace can foil the tempter's power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, Lord, abide with me.*

*I fear no foe, with Thee at hand to bless ;
Ills have no weight, and tears no bitterness ;
Where is death's sting ? where, grave, thy victory ?
I triumph still, if Thou abide with me.*

41. And many more believed because of his own word :

42. And said unto the woman,

CHORUS OF THE PEOPLE.

Now we believe, not because of thy saying : for we have heard him ourselves and know that this is indeed the Christ, the Saviour of the world.

AIR—TENOR.

*His salvation is nigh them that fear him, that glory may dwell in our land :
Yea, the Lord shall shew loving-kindness : and our land shall give her increase.*

—Psalm lxxxv. 9, 12

CHORUS.

I will call upon the Lord, who is worthy to be praised.—Psalm xviii. 3.

CHORUS.

Blessed be the Lord God, the God of Israel. Amen. Amen.—Psalm lxxii. 18.

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"THE WOMAN OF SAMARIA,"

A Sacred Cantata,

COMPOSED BY

WILLIAM STERNDALE BENNETT.

Mus: Prof: Cantab.

No 1. * **INTRODUCTION** — Instrumental.
& **CHORUS** — (Soprani only) "YE CHRISTIAN PEOPLE."

STRINGS: FLAUTI OBOI CLAR: FAG: COPPI CORNETTI TROMBE TROMBONI & TYMPANI.

Adagio. ♩ = 50.

PIANO.

STRINGS. *sf* *p* *pp*

FL: OBOI. *p* *espress:*

TYM: 7 7

FL: *pp* *sempre pp*

pp *long pause.*

The musical score is written for piano and includes parts for strings, flutes, oboes, and timpani. It begins with a tempo marking of Adagio and a metronome marking of 50. The score is divided into four systems. The first system shows the piano accompaniment with dynamics ranging from sf to p. The second system continues the piano part with dynamics from p to pp. The third system shows the flute and oboe parts with a p dynamic. The fourth system concludes with a long pause.

*An Edition for four hands is published.

♩ = 63.

2nd VIO:

Andante Serioso. sf

pizz. *pp* *ten:* *sf*

1st VIO:

stacc: assai. *sf* *FL:*

sf *sf* *OBOE.* *cres:* *espress:* *pp*

sf *cres:* *sf* *dim:* *CELLI.*

pp *delicato.* *TYM:*

cres *cen* *do.* *p* *assai stacc:* *cres*

cen - do.

B

cres molto sempre *cres*

ORG: PED:

SOPRANI.

Ye Chris - tian ...

CORNETTI.

ff *f* *ff*

... peo - - - ple, now re - - - joice

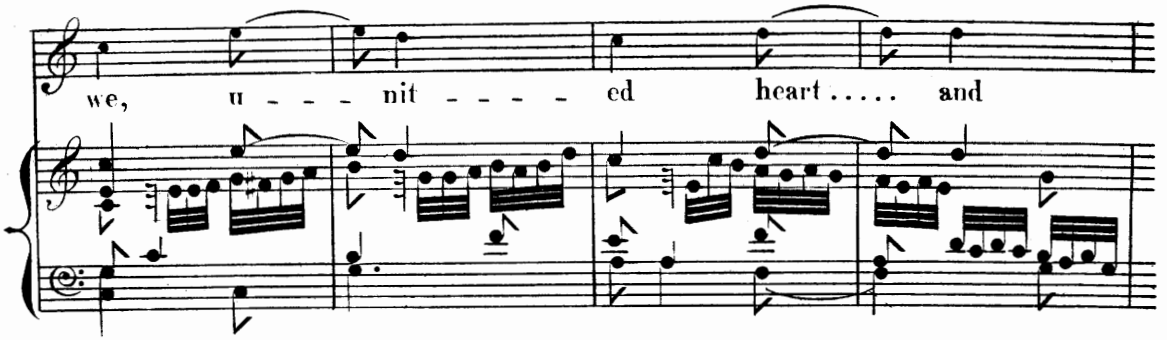
ff sempre.

simili

To God your prais - -

- es bring - - - ing..... That

we, u - nit - - - ed heart and



ff sempre.
voice In ho - - - ly

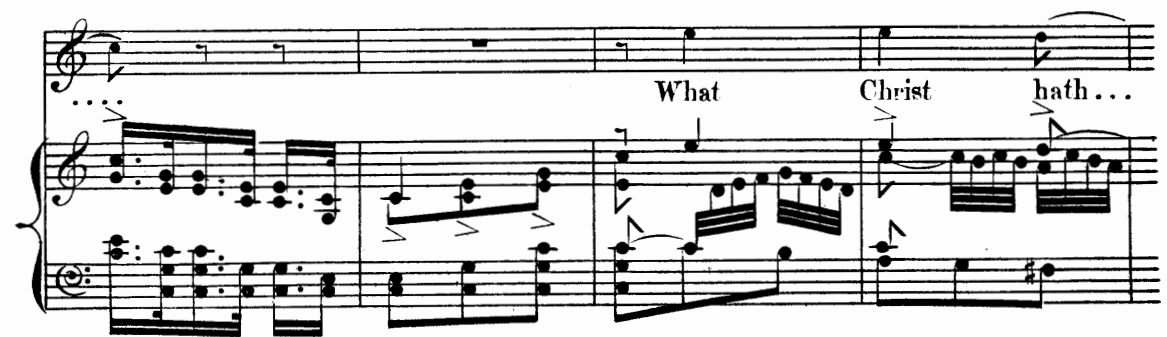


... joy are sing - - - ing

C



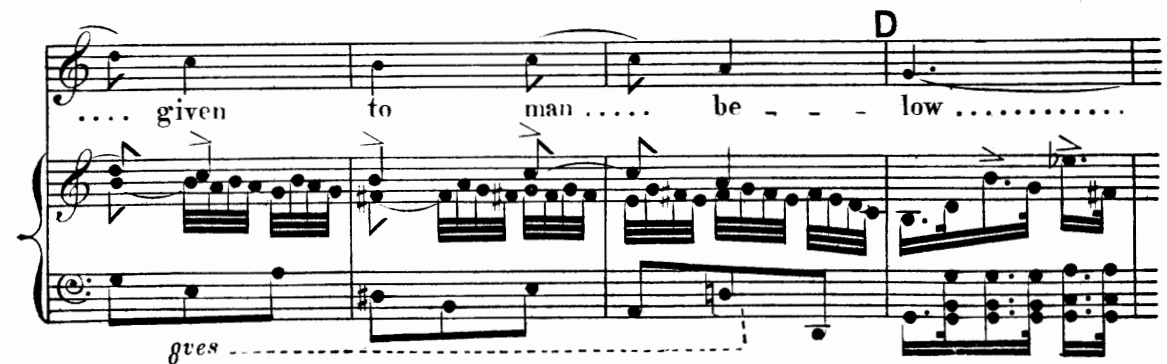
... What Christ hath



... given to man be - - - low

D

gues



.... And of His...

.... tri - - - umph o'er the foe E

.... Whom He for

.... us hath con - - - quered E

....

Adagio.

sf *p* *espress:* *sf* *p* *p*
 Ped:

FL: *sempre adagio*
pp *sf* *p* TROMBE
 Ped: ORG: TYM:

sf *f* *p* *pp*

cres: *sempre.* *f* *calando* *pp*

molto espress:
meno moto al fine.

FL: *sempre calando.* *pp* TROMBE

NO. 2. RECIT: "THEN COMETH JESUS."

STRINGS & CORNI 1 & 2.

Recitativo Espressivo.

CONTRALTO.

Adagio.

Then cometh Je-sus, to a ci-ty of Sa-

PIANO.

pp

Ped:

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

con moto.

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

tranquillo.

pp

pp Adagio assai.

Je-sus, therefore, be-ing wearied with His jour-ney, sat thus on the

well:

CORNI.

And it was a-bout the sixth hour.

sf

pp

attacca.

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

STRINGS FLAUTI OBOI CLAR: FAC: CORNI TROMBE TROMBONI TYM: & TRIAN
Adagio. $\text{♩} = 100.$ TRIAN:

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

CONTRALTO.

TENOR

BASS.

PIANO. CLAR: OBOI. STRINGS. FAC & CORNI.

vi - sit - ed and re - deem - ed, He hath re - deem - ed His peo - -

cres: *dim:*

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

Bless - - - - ed He hath

Bless - ed be the Lord God, He hath

Bless - ed, Bless - - - ed,

FL: &c.

p

He hath vi_sit_ed... and re -

Bless - - - ed be the Lord, the Lord, Bless -

f For He hath vi_sit_ed

be the Lord God of Is - ra - el, He hath vi - sit_ed and re -

cres: *p*

deem - ed, Bless - - - ed be the Lord,

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

and re - - - deem - - ed, Bless - - - ed be the Lord,

- deem - - - ed His peo - - - ple,

cres: *f*

TRIAN:

He hath vi_sit_ed and re - deem - ed Bless - ed.... Bless.

He hath vi_sit_ed and re - deem - ed Bless - ed.... Bless.

He hath vi_sit_ed and re - deem - ed Bless - ed.... Bless.

He hath vi_sit_ed and re - deem - ed Bless - - ed

ed Bless - - ed be the Lord, the Lord

ed Bless - - ed be the Lord, the

ed Bless - - ed be the Lord the Lord, the

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

mp *cres:* *f*

p *cres:*

p *cres:*

p *cres:*

p *cres:*

... God of Is - - - - ra - - el.

God of Is - - - - ra - - el.

God of Is - - - - ra - - el.

God of Is - - - - ra - - el.

dim: **D**

dim:

dim:

dim:

dim. **D** **TUTTI.** *ff* *risoluto.*

risoluto
 and hath rais - - - ed up a migh - - ty

risoluto
 and hath rais - - - ed up a migh - - ty

... sal - - - va - - - tion

... sal - - - va - - - tion

for us

for us

ff
 And hath rais - - - ed up a migh - - ty

ff
 hath rais - - ed up a migh - - ty

ff
 And hath rais - - ed up a migh - - ty

... hath rais - - ed up a migh - - ty

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

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "sal - va - - tion for us" (top staff), "sal - - va - - - - tion for -us" (second staff), "... sal - va - - tion for us" (third staff), and "sal - - - - va - - - - - tion for us" (fourth staff). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

The second system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "In the house of His ser - vant Da - vid," (top staff), "In the house of His ser - vant Da - vid," (second staff), "In the house of His ser - vant Da - vid," (third staff), and "In the house of His ser - vant Da - vid," (fourth staff). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A *ff* dynamic marking is present at the beginning of the system.

In the house of His ser - vant Da - vid
In the house of His ser - vant Da - vid
In the house of His ser - vant Da - vid and hath
In the house of His ser - vant Da - vid

The third system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "In the house of His ser - vant Da - vid" (top staff), "In the house of His ser - vant Da - vid" (second staff), "In the house of His ser - vant Da - vid and hath" (third staff), and "In the house of His ser - vant Da - vid" (fourth staff). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

rais - ed up a migh - ty..... sal - va - tion.... for

E OBOE. *ff*

us CLAR: In the house of his ser_vant Da_vid,

In the house, In the house of his ser_vant Da_vid,

us In the house of his ser_vant Da_vid,

In the house, In the house of his ser_vant Da_vid,

In the house of his ser_vant Da - vid a

In the house of his ser_vant Da - vid a

In the house of his ser_vant Da - vid a

In the house of his ser_vant Da - vid a

migh - - - ty sal - - va - - - tion for us,

migh - - - ty sal - - va - - - tion for us,

migh - - - ty sal - - va - - - tion for us,

migh - - - ty sal - - va - - - tion for us,

f *f* *f* *f*

F *ff* a migh_ty sal - va - tion. sal_

ff a migh_ty sal - va - tion, sal_

ff a migh_ty sal - va - tion, sal_

ff a migh_ty sal - va - tion, sal_

F CLAR: VIOLINI. *ff* *Mestoso.* a migh_ty sal - va - tion, sal_

FAC: & CELLO. *ff*

CBOE.

- va - tion for us

- va - tion for us

- va - tion for us

- va - tion for us *p* *tranquillo*

G Bless VIOLINI.

COR: *pp* *tranquillo*

TYM:

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

Lord.. Bless - ed Bless - ed,
Lord.. Bless - ed Bless - ed,
Lord.. Bless - ed
Bless - ed, Bless

Bless - ed, Bless - ed, Bless - ed, Bless - ed,
Bless - ed, Bless - ed, Bless - ed, Bless - ed,
Bless - ed, Bless - ed, *p* Bless - ed, Bless - ed,
- ed. Bless - ed,

I cres. sf cen - - do

He hath ... re - deem - ed His peo - - ple, Bless - - ed

re - - deem - - ed His peo - - ple, Bless - - ed

He hath ... re - deem - ed His peo - - ple, Bless - - ed

I sf hath re - deem - - - - ed. Bless - - - -

WIND. *cres.* TUTTI. *p*

cres: *sf* cen - - do *dim.*

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

be the Lord, the God *dim.* of Is - ra -

- ed *cres:* ... be the Lord God *dim.* the Lord

- ed be the Lord God of Is - - - ra - -

cres: *sf* *dim.*

p el, Bless - - ed be, Bless - - ed be the Lord

p el, of Is - - ra - el. Bless - - ed be, Bless - -

God of Is - - ra - el. Bless - - ed be the

- el, *p* Bless - - ed be

cres: *sf* *cres:*

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

Lord, be the Lord the Lord ...

Bless - - ed be the Lord God the

dim:
 God, the God of Is - - - ra - - el,
 God of ... Is - - - ra - - el,
 God, the ... God, the God *dim:* of Is - ra - - el,
 Lord, the God of Is - - - ra - - el,

dim:

p

TYMP:

CLAR: & FAG:

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

VIOLINO. TUTTI.
cres:

21
 No 4. { *RECIT:* — "THERE COMETH A WOMAN OF SAMARIA"
 &
CHORUS — "FOR WITH THEE."

STRINGS FL: CLAR: FAC: & CORNI.

Andante.

VOICE.

PIANO.

CONTRALTO SOLO.

There com_eth a wo_man of Sa - ma - ria to draw

BASS SOLO.

meno mosso.

wa - ter: Je - sus saith un - to her,

con moto.

Give me to drink, Give . . . me to drink.

CONTRALTO SOLO.

più moto.

Then saith the wo_man of Sa - ma - ria un - to

Allegro. SOPRANO SOLO.

him, How is it that

CLAR: *p* *agitato.*
 CORNI & FAC: *cres:*

cres:
 thou, be - ing a Jew,

sempre. *cres*

f
 ask - - est drink of me,

cen *do.*

colla parte.
 which am a wo - man of Sa - me - ri - a?

f *colla parte.* *f* *f*

Adagio. BASS SOLO.

Je - sus an - swer - ed and said un - to her,

pp STRINGS. *pp*

Adagio Molto.

If thou knew - est the gift of God, and who it is that

espress:

pp STRINGS *pp*

Un poco piu Moto.

saith un - to thee, "Give me to drink, FL:

Adagio non Troppo.

give me to drink? Thou would - est have

(Chorus rise.) *p*

cres: ask - ed of him and he would have given thee,

cres: *pp*

would have giv - en thee liv - - ing wa - - -

f *sf*

CLAR: & FAG:

dim: **A**

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

dim: **A** CORNI.

..... with thee, for with thee, with thee...
 thee, *cres.* For with thee
 thee, *cres.* with thee
 thee, *cres.* with thee
 thee is the

cres:

dim:

..... is the well of life, the well of
dim. is, is the well of life, the well of
dim: is the well of life, the well of
dim. is the well of life, the well of
 well the well of life, the well of

dim:

TYMP:

life, the well of.... life, and in thy
 life, the well of.... life, and in thy
 life, well of.... life, and in thy
 life, well of.... life, and in thy

B *cres:*

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

dim:

pp tranquillo assai.

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

pp *triquillo assai* **TROMBE** *pp*

No 5. { RECIT: — "THE WOMAN SAITH."
& AIR — "ART THOU GREATER."

STRINGS ONLY.

VOICE. *Andante.* CONTRALTO. SOPRANO.

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

PIANC. *p* *con moto.* *appassionata.*

meno mosso. *Adagio.*

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

STRINGS. *ppp*

colla parte FAG. & CELLO.

STRINGS FLAUTI CLAR: FAG: CORNI & TROMBE..

Risolto SOPRANO.

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

who gave us, who gave us, who gave

FAG: & STRINGS. CORNI. STRINGS.

us this well.....

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

Who gave us, who gave us, who gave

CORNI.

us this well.

a Tempo Giusto.
pp assai marcato.

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

STRINGS & FAG: *pp leggiero.*

greater than our fa - ther Ja - cob who gave us

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

sf *sf* *f*

FAG: CLAR: & BASSI.

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

con maestà.

cres:

greater than our fa - - ther Ja - - cob.

ff *f* *p* *pp*

TROMBE. CORNI.

who drank him - self there -

p

FL: & STRINGS.

- of, and his chil - - dren, and his

p *p* *tranneillo.* *p* *p*

cres

FAG: & CELLI.

cat - - - - - tle.

FAG: & CELLI. *pp* *cres: . . . molto.* FL: *6*

f who drank there - of him - self and his

f STRINGS. *p*

chil - - - - - dren. Art thou

p e staccato. TUTTI STRINGS & FAG: *cres:*

f great - er, art thou? *f* art thou great - er,

p *cres: nu* *leggiero.*

art thou? *con passione.* Art thou great - er, great - er

appassionata. VIOLINI & VIOLE. FAG: & CELLI.

than our fa - ther Ja - cob? who gave us,

FL: & CLAR.

f

cres:

who gave us, this well Art thou

f *sf* *p*

STRINGS.

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

pp *leggiero.* *p*

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

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

cres: *f*

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

FAC:

..... thou great-er,....

FL:

f *sf*

ff

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

STRINGS.

f

than our fa-ther, than our fa-ther Ja-

f *f* FAC:

- cob?

animato. FL:

CELLO.

f *f*

N^o 6. { *RECIT.* — "JESUS ANSWERED."
 + & *AIR* — "WHOSOEVER DRINKETH."

STRINGS ONLY.

Larghetto.

BASSO.

Je_sus an_swer-ed and said un_to her

PIANO.

STRINGS. *p*

STRINGS & CORNI I & 2.

Larghetto Calmato.

STRINGS.

Who_so_e_ver drink_eth of this

CORNI I & 2.

pp

p

wa_ter shall thirst a_gain

CORNI.

pp

p

p

p

Who_so_e_ver drink_eth of this wa_ter

triquillo.

p

#p

pp

shall thirst a_gain; But

triquillo.

CORNI.

p

p

#p

* This Song may be obtained with a close written for the Bass voice alone by the composer

cres:

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a *cres:* marking. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "who - so - e - ver, who - so - e - ver, drink - - eth, drink -".

- - - eth of the wa - ter that I shall

pp CORNI.

The second system continues the musical score. The vocal line has a *pp* marking. The piano accompaniment includes a *pp* marking and a *CORNI.* marking. The lyrics are: "- - - eth of the wa - ter that I shall".

cres:

give him, of the wa - ter that I shall give him *cres:*

The third system continues the musical score. The vocal line has a *cres:* marking. The piano accompaniment includes a *cres:* marking. The lyrics are: "give him, of the wa - ter that I shall give him *cres:*".

dim: shall ne - ver thirst; *pp* But the

dim: *p* *CORNI.* *cl* *cl*

The fourth system continues the musical score. The vocal line has a *dim:* marking. The piano accompaniment includes *dim:*, *p*, *CORNI.*, and *cl* markings. The lyrics are: "shall ne - ver thirst; *pp* But the".

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

pp

The fifth system continues the musical score. The piano accompaniment includes a *pp* marking. The lyrics are: "wa - ter that I shall give him shall be in him a well of".

wa - ter spring - - ing up, spring - ing up, in - to

e - ver - last - ing life spring ing up,.....

..... springing up, springing up in - to e - ver -

SOPRANO. *appassionata. sf*
 Sir, give me this wa - ter that I
 - last - - ing life. *sf* in - - to e - ver -

rall.:
 thirst not, neither come hi - ther to draw.
 - last - ing, e - ver last - ing life.
rall.: *colla parte.* CORNI. *pp*

№ 7. CHORUS — "THEREFORE WITH JOY."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI TROMBE TROMBONI & TYMPANI.

Tempo Giusto. Vivace ma con Maesta. ♩ = 58.

PIANO. *ff* TROMBE. TROMBONI.

OBOI. CORNI 1 & 2. FL: & OBOE. CORNI 3 & 4. CORNI.

marcato. TROMBONE ALTO.

Ped: *sf*

TROMBONI & TYMP: *ff*

A SOPRANO.

CONTRALTO.

TENOR.

BASS.

ff

There-fore with

joy shall ye draw

There-fore with

joy shall ye draw

There-fore with

joy shall ye draw

There-fore with

joy shall ye draw

TROMBI & CORNI.

ff

wa - ter, Therefore with

joy shall ye draw wa - ter out of the

out

wa - ter, Therefore with

joy shall ye draw wa - ter out

wa - ter, Therefore with

joy shall ye draw wa - ter

wa - ter, Therefore with

joy shall ye draw wa - ter

wells

of out of the wells out of the

... of the wells,

the wells out of the wells

out of the wells out of the

out of the wells, the

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

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

B
 wa - ter, out of the wells, out of the wells out of the
 wa - ter, out, out of the wells, out of the wells, the
 wa - ter, shall ye draw out of the wells, the
 wa - ter, out of the wells, out of the

B

wells, the wells of sal - va - tion. Therefore with joy, with joy shall ye draw

wells of sal - va - tion. Therefore with joy shall ye draw

wells of sal - va - tion. There - - - fore with

wells of sal - va - tion. There - - - fore with

TROMBE.

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

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

joy, There - fore with joy shall ye draw

joy, There - fore with joy shall ye draw

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

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

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

wa - ter, out of the wells, the

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

OBOE CORN & FAG:

va - tion. *Silent.* *p espress: ten.* *ten.*
-va - tion. And thine ears, And thine ears
-va - tion.

p espress: *sempre sostenuto.*
Silent. STRINGS. *sostenuto.*

FL: *p espress: ten.*
And thine ears,
shall hear a word be - hind thee say - ing this is the way,

sempre sostenuto.

ten:

And thine ears, shall hear a word behind thee say - ing

ten:

p this is the way, *p* this is the way,

p espress: ten. *ten.*

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

CORNI 3 & 4. OBOE. STRINGS

D sempre tranquillo. p FL: *p* this is the way, *p* this is the

this is the way, this is the

p this is the way, *p* this is the

- hind thee, say - ing, *D* this is the way, this is the way, this is the

CORNI 3 & 4. *p* *sempre tranquillo il tempo.*

pp tranquillo

ff

way, walk ye in it. There fore with

way, walk ye in it. There fore with

way, walk ye in it. There fore with

way, walk ye in it. There fore with

pp tranquillo *ff*

pizz:

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

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

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

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

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

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

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

joy shall ye draw wa - ter out

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

out of the wells of the wells, *ff*
 of the wells, the wells, there - -
 wells, the wells out of the wells,
 out of the wells, out of the

TYM: & TROMBE.

ff This is the way, this is the way,
 - - - fore shall ye draw wa - - ter, shall ye draw
ff shall ye, shall ye draw wa - - ter, shall ye draw
ff wells, the wells, shall ye draw

ff sempre.

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

ff sempre.

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

F

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

CORNO 2.
p espress: ten:

wells, of sal - va - tion. And thine ears,
 wells, of sal - va - tion. *Silent.* OBOI CLAR: & FAG:
 wells, of sal - va - tion.
 of sal - va - tion. *sostenuto.*
Silent. *p* STRINGS.

ten:
 And thine ears, shall hear a word be - hind thee, say - ing,
 of sal - va - tion.
 And thine ears, shall hear a word be - hind thee, say - ing,
 of sal - va - tion.

p this is the way. *TROMBE.*
pp
p espress: ten: And thine ears, and thine ears, shall hear a word be -
ten:
 of sal - va - tion.
 of sal - va - tion.
 of sal - va - tion.
sempre sostenuto.

CORNI 1 & 2.

TROMBE & TYMP:

FL: OBOI CLAR: & FAC:

this is the way,
 _hind thee say - ing, this is the way.
 And thine ears, And thine ears,
p *espress:* *ten.*

G CORNI 1 & 2.

this is the
 this is the way
 this is the
 shall hear a word be - hind thee, say - ing, this is the way
p *espress:* *ten.*
sempre tranquillo il tempo.

sempre p. *ppp tranquillo.*
 way *sempre p* this is the way, walk ye in it
 this is the way *ppp tranquillo* walk ye in it
 way *sempre p* this is the way, walk ye in it
 this is the way, the way, walk ye in it
sempre p. *ppp tranquillo*

ff
Therefore with joy, shall ye draw

ff
Therefore with joy, shall ye draw

ff
Therefore with joy, shall ye draw

ff
Therefore with joy, shall ye draw

vivo.
p *cres:* *ff*

wa - - ter, Therefore with joy shall ye draw

wa - - ter, Therefore with joy shall ye draw

wa - - ter, Therefore with joy shall ye draw

wa - - ter, Therefore with joy shall ye draw

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

wa - - ter, out of the wells,

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

wa - - ter, out of the wells, out

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

TYM: **TYM: & TROMBE.**

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

joy..... shall ye draw wa - - ter
 shall ye, shall ye draw wa - - ter.
 shall hear a word be - hind thee say - - ing,
 draw wa - - - - ter.

H

out of the wells, out of the wells,

this is the way, this is the way,

this is the way, this is the way,

this is the way, this is the way,

This system contains four staves. The top two staves are vocal lines with lyrics: "out of the wells, out of the wells," and "this is the way, this is the way,". The bottom two staves are piano accompaniment, with a treble clef and a common time signature. A large 'H' is positioned above the first staff.

TUTTI. ff

ff And thine ears shall hear a word, And thine ears, say - - ing, say - -

this is the way, this....

this is the way,

ALTO TROMBONE. *ff*

Ped:

This system features vocal and instrumental parts. The top two staves are vocal lines with lyrics: "And thine ears shall hear a word, And thine ears, say - - ing, say - -" and "this is the way, this....". The bottom two staves are piano accompaniment, with a treble clef and a common time signature. A large 'H' is positioned above the first staff. The marking "TUTTI. ff" is above the first staff, and "ALTO TROMBONE." is written above the piano part. A "Ped:" marking is at the bottom right.

And thine ears, shall hear a word be -

- - - - - ing, shall hear..... a

..... is the way, shall hear a word be -

this is the way, this is,

This system continues the musical score. The top two staves are vocal lines with lyrics: "And thine ears, shall hear a word be -" and "- - - - - ing, shall hear..... a". The bottom two staves are piano accompaniment, with a treble clef and a common time signature. The lyrics "..... is the way, shall hear a word be -" and "this is the way, this is," are placed between the piano staves.

TROMBE.

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

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

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

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

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

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

wells of sal - va - - - - -

ff *sf*

Ped:

K

- tion, out of the wells,

- tion, out of the wells,

- tion, out of the wells,

- tion, out of the wells,

- tion, out of the wells,

ff

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

the wells of sal - va - - tion,

the wells of sal - va - - tion,

the wells of sal - va - - tion,

joy, Therefore with joy shall ye draw

Therefore with joy, with joy shall ye draw

Therefore with joy, with joy shall ye draw

There - - - fore with joy shall ye draw

riten: con forza.

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

riten: con forza.

- va - tion .

- va - tion .

- va - tion .

- va - tion .

STRINGS CORNI FLAUTI OBOI & FAG:

Moderato BASSO.

VOICE. Jesus saith un-to her, go call thy husband and come

PIANO. *f* STRINGS. *f*

CONTRALTO. CORNI. SOPRANO. *con moto.*

hi-ther The wo-man an-swer-ed and said I have no

moderato. BASSO.

husband. Je-sus saith un-to her, thou hast well said, I have no

CORNI. *p serio.*

husband: for thou hast had five husbands: and he whom thou

f *f* FAC: & STRINGS *p sempre colla parte.*

con maestà.

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

colla parte.

NO. 9. AIR—"O LORD THOU HAST SEARCHED ME OUT."

Larghetto Espressivo.

CONTRALTO.

PIANO.

STPINGS ONLY.

molto tranquillo.

p

pp

tranquillo.

pp

O Lord, Thou hast search - ed me

out, and known me Thou

know - est my down - sit - ting Thou

know - - est my down - sit - ting and

mine up - ris - - ing: Thou un - der -

p *p* *tranneillo.*

- stand - est my thoughts long be - fore

sf

long be - fore, my thoughts

sf *pp*

long be - - fore O Lord, Thou hast

pp *tranneillo.* *colla parte.* *pp*

search - ed me out, and known me

pp

pp

for lo, there is not a word

pp stacc:

not a word in my tongue: but Thou

sf

sf

p >

know_ est it al - to - ge - ther

espress:

tranquillo.

O Lord, Thou hast searched me out, and

calando.

pp

tranquillo.

known me: Thou know_ est my down -

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

sf *poco cres:*

and mine up - ris - - - ing; and mine up -

sf *p*

- ris - - - - ing; Thou know - est it

sempre pp

al - - to - ge - ther, Thou know - est it

rall:

al - to - ge - - - ther.

pp *colla parte*

NO. 10. RECIT: "THE WOMAN SAITH UNTO HIM."

STRINGS FLAUTI CLAR: & FAC:

Moderato. CONTRALTO. SOPRANO.

VOICE. The wo-man saith un-to him, Sir I per-

PIANO. *ff* *p*

- ceive that thou art a Pro-phet Our fa-thers wor-ship-ped in this

p con moto.

mountain, and ye say that in Je-ru-sa-lem, is the place where men ought to

cres:

Moderato. BASSO. *Larghetto.*

worship. Je-sus said un-to her- wo-man be-lieve me

p *pp*

FL: & FAC:

the hour com-eth, when ye shall nei-ther in this mountain nor

FAC: >

• FAC:

yet at Je_ru-sa-lem, worship. Ye worship ye know not what:

sf *maestoso.*

we know what we wor-ship; for sal-va-tion is of the Jews.

Lento. *Amabile.*

But the hour com-eth and now is When the true

Lento. *FAC:* *p* *con moto grazioso*

FL: CLAR: & FAC:

wor-ship-pers shall wor-ship the Fa-ther in spi-rit and in

Lento. p

truth For the Fa-ther seek-eth such to wor-ship Him.

STRINGS. *p*

NO II. CHORUS "THEREFORE THEY SHALL COME."

STRINGS FLAUTI OBOI CLAR: FAG: & CORNI.

Moderato con Grazia. ♩ = 112.

1ST SOPRANO.

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

2ND SOPRANO.

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

CONTRALTO.

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

TENOR.

1ST BASS.

2ND BASS.

PIANO.

in the height of Zi - - - on,

in the height of Zi - - - on,

in the height of Zi - - - on,

There - fore

There - fore

There - fore

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

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

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

sempre stacc:

There - fore they shall come and sing

There - fore they shall come and sing

There - fore they shall come and sing

Zi - - on, in the height of Zi -

Zi - - on, in the height of Zi -

Zi - - on, in the height of Zi -

OBOE.

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

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

There - fore they shall come and sing

- on, *cres.* There - fore they shall

- on, *cres.* There - fore they shall

- on, *cres.* There - fore they shall

OBOE. *cres.* There - fore they shall

cres. *FAC:*

f in the height of Zi - - - on, *dim:* **A**

f in the height of Zi - - - on, *dim:* *p*

f in the height of Zi - - - on, and shall *dim:* *ps*

come and sing in Zi - - - on, and shall *fz.* *2* *dim:* *pf*

come and sing in Zi - - - on, and shall *f* *dim:*

come and sing in Zi - - - on, *dim:*

f *dim:* **A** *FL: CORNO.* *p* *pizz:*

p and shall flow... to - gether, *sf*

p and shall flow... to - gether, *sf*

flow shall flow... to - gether, *sf*

flow....

flow.... shall flow... to - gether, *p* and shall *sf*

CLAR: *p* and shall *p*

OBOE. *sf* and shall flow to - ge - ther *p*

CELLO. *p*

p and... shall flow to - gether to.... the goodness of the *cres:*

sf shall flow to - ge - ther to the... *cres:*

to - ge - ther, and... shall flow shall flow to - ge - ther to the

flow to - ge - ther, and shall flow to the

flow to - ge - ther, shall flow to - ge - ther to the *cres:*

and shall flow..... to - ge - - - *cres:* *dim:*

tranquillo.
dim:

f Lord, for wheat and for wine, for wine and for oil..... **B**

f Lord, for wheat and for wine, for wine and for oil.

f Lord, for wheat and for wine, for wine and for oil.

f Lord, for wheat and for wine, for wine and for oil.

f Lord, for wheat and for wine, for wine and for oil.

f Lord, for wheat and for wine, for wine and for oil.

f - ther, for wheat and for wine, for wine and for oil.

f **B** *dim:tranquillo*

CORNI.

.....

p CLAR: And their soul shall be as a

FAG: And their soul, their soul shall be as a

p

tranquillo sempre. *p* *f*

and they shall not sor - - row,

wa - tered gar - - - den,

tranquillo sempre. *p*

wa - tered gar - - - den, not sorrow

tranquillo sempre. *p* *f*

pp *f* *pp*

They shall not sor - - row

They shall not sor - row, They shall not

f They shall not sor - row, They shall not *pp*

a - ny more at all, They

pp They shall not sor - row,

They shall not OBOE. They shall not

pp *sosten:* *p*

Org: Ped:

C

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

sorrow a - ny more at all. not
 sorrow a - ny more at all. not
 not sor - - - row, not
 sorrow a - ny more at all. not
 sorrow a - ny more at all. not
 not sor - - - row, not
 OBOE SOLO.

sor - - - row, not sor - -
 sor - - - row, not sor - -
 sor - - - row, not sor - -
 sor - - - row, not sor - -
 sor - - - row, not sor - -
 sor - - - row, not sor - -
 sor - - - row, not sor - -

p *pp*
p *pp*
p *pp*
p *pp*
p *pp*
p *pp*
p *pp*

CORNI.

Detailed description: This system contains the first four measures of the piece. It features six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. The vocal parts sing the lyrics 'sor - - - row, not sor - -'. The piano accompaniment includes a grand staff with piano (p) and pianissimo (pp) dynamics. A 'CORNI.' part is indicated in the lower right of the piano staff.

- row.
 - row.
 - row.
 - row.
 - row.
 - row.

OBOE.
 FL:
 CLAR:
pp *f* *p* *p*

Detailed description: This system contains the next four measures of the piece. The vocal parts continue with the lyrics '- row.'. The piano accompaniment features woodwinds: Oboe (OBOE.), Flute (FL.), and Clarinet (CLAR.). The piano part includes dynamics such as pianissimo (pp), fortissimo (f), piano (p), and pianissimo (pp). The system concludes with a double bar line.

NO. 12. QUARTETT—"GOD IS A SPIRIT."

UNACCOMPANIED.

♩ = 63.

SOPRANO.
 CONTRALTO.
 TENOR.
 BASS.
 PIANO.*

God is a Spi - rit: God is a
 God is a Spi - rit: God is a
 God is a Spi - rit: God is a
 God is a Spi - rit: God is a

Spi - rit: and they that
 Spi - rit: and they that wor-ship Him, that
 Spi - rit: they that wor-ship Him, that
 and.... they

wor-ship Him, they that wor-ship Him must wor-ship Him in
 wor-ship Him, and they that wor-ship Him must wor-ship Him in
 wor-ship Him, that wor-ship Him..... in
 they that wor-ship Him must wor-ship Him in

*For Practice only.

spi-rit and in truth. and they that
 spi-rit and in truth. God is a Spi-rit:
 spi-rit and in truth. God is a Spi-rit:
 spi-rit. and in truth. God is a Spi-rit:

worship Him, must worship Him, must worship Him, in
 God is a Spi-rit: they must wor - - ship Him, in
 God is a Spi-rit: they must wor - - ship Him, in
 God is a Spi-rit: they must worship Him, in

spi-rit and in truth, For the
 spi-rit and in truth, For the Fa - - ther seek_eth such,
 spi-rit and in truth, For the Fa - - ther seek_eth such,
 spi-rit and in truth, For the Fa - - ther seek_eth such,

Fa - ther seek - eth such, seek - - eth such, seek - - eth
cres:
 seek - - - eth such, seek - - eth such, seek - - eth
cres:
 seek - - eth such, seek - - eth such, seek - - eth
cres:
 seek - - eth such, seek - - eth, seek - - eth

dim: such to wor - ship Him... *ppp* Tranquillo assai.
 God is a Spi - rit,
dim: such to wor - ship Him... *ppp* God is a Spi - rit,
dim: such to wor - ship Him. *ppp* God is a Spi - rit,
dim: such to wor - ship Him. *ppp* God is a Spi - rit,
 such to wor - ship Him. God is a Spi - rit,

cres: God is a Spi - rit, and they that wor - ship
cres: God is a Spi - rit, they that wor - ship
cres: God is a Spi - rit, they that wor - ship
 they that wor - ship

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

Him, they that wor-ship Him, must

Him, they that wor-ship Him, must

Him, they that wor-ship Him, must

wor-ship Him, must *cres:* wor-ship Him, and *f* they that

wor-ship Him, must *cres:* wor-ship Him, *f* they that

wor-ship Him, must *cres:* wor-ship Him, *f* they that

wor-ship Him, *cres:* wor-ship Him, *f* they that

wor-ship Him, and they that wor-ship Him, must *p*

wor-ship Him, must wor-ship Him,

wor-ship Him, must wor-ship Him,

wor-ship Him, they that wor-ship Him, must *p*

sempre calando.

wor-ship Him in spi-rit and in truth, *p* The
 wor-ship Him in spi-rit and in truth, *p* For the
 Him in spi-rit and in truth, *p* For the
 Him in spi-rit and in truth, For the

p *sempre calando.*

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

wor-ship Him, to wor-ship Him, in spi-rit and in truth.
 wor-ship Him, to wor-ship Him, in spi-rit and in truth.
 wor-ship Him, to wor-ship Him, in spi-rit and in truth.
 wor-ship Him, to wor-ship Him, in spi-rit and in truth.

pp *rall:*

No 13. { *RECIT.*:—"THE WOMAN SAITH UNTO HIM."
 & *CHORUS*:—"WHO IS THE IMAGE OF THE INVISIBLE GOD."

STRINGS FLAUTI OBOI CLAR. FAG. & CORNI.

Allegro.

CONTRALTO.

VOICE.

PIANO.

agitato molto. *f* The wo-man saith un-to
Moderato. *p*

SOPRANO.

him, I know, I know that Mes-si-as
animato. *f*

Religioso.
moderato assai.

com-eth, which is call-ed Christ: When he is
ppp *sempre tranquillo.*

ORG: PED: ONLY.

rall: *espress:*

BASS. *sempre tranquillo.*

come, he will tell us all things. Je-sus
dim: *ppp* *sempre tranquillo.*

saith un-to her, I that speak un-to thee am
ppp *sempre tranquillo.*

CHORUS.

Adagio. ♩ = 66.

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

ORG: SOLO.

Adagio Sempre.

God, the i - - mage of th'in - vi - si - ble

God, the i - mage, i - - - - - mage of th'in - vi - si - ble

God, the i - mage, the i - mage..... of

God, the i - - mage of the in - vi - si - ble

ORG: PED.

God, Who is the i - - mage of the in -

God, Who is the i - - mage of th'in -

God, Who is the i - mage of the in -

God, Who is the i - mage of the in -

dim: *p*

vi - si - ble God, the first - born of

vi - si - ble God, the first the first - born of

vi - si - ble God, the first the first - born of

vi - si - ble God, the first - - - born of

dim: *p*

cres:

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

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

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

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

cres:

ORG: PED.

sempre dim: *pp*

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

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

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

..... of ev' - - - ry crea - - - ture .

sempre dim: *pp*

No 14. RECIT.:—"THE WOMAN THEN LEFT HER WATERPOT."

Moderato. CONTRALTO

VOICE. The woman then left her wa-ter-pot, and went her

PIANO. STRINGS. *f*

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

SOPRANO. *pp con moto*

men, Come, see a man,

Alla Breve.

pp stacc.

come, see a man, which

animato.

animato.

told me, which told me all the

things that e - ver I did:

Is not this the Christ? Is not

meno mosso. **CONTRALTO.**
this the Christ? Then went they

meno mosso.
f *p* *cres:*

FAC: & CORNI.

out of the ci - - ty, and came

rall:
dim:

STRINGS.
rall:

CORNI TROMBE.
un - - to him.

dim: *e* *rall:*

FAC: & STRINGS.

№ 15. CHORUS — "COME O ISRAEL."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI TROMBE TROMBONI & TYM:

Larghetto ma con Moto. ♩ = 100. *pp*

SOPRANO. Come, O Is-ra-el let us

CONTRALTO.

TENOR. *pp* Come, O Is-ra-el let us

BASS. CLAR: & FAG: Come, O Is-ra-el let us

PIANO. CORNI. *sostenuto.* *pp* *simili.*

CORNI TROMBE & TYM:

walk let us walk as sons of light,

walk let us walk as sons of light,

FL: CLAR: OBOE & FAG:

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

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

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

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

walk as sons of light, not as chil - -

walk as sons of light, not as chil - -

walk as sons of light, not as chil - -

walk as sons of light, not as chil - -

pp *A* *cres*

TYM:

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

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

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

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

cen *do.* *pp*

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

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

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

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

pp *pp* *pp* *pp*

dim: *pp*

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

cres: *cres:* *cres:* *cres:*

con gve *Ped:*

fz

TYM:

B *cres:*
 chil - - dren of dark - - ness, as chil - -
 chil - - dren of dark - - ness, as chil - -
 chil - - dren of dark - - ness, as chil - -
 chil - - dren of dark - - ness, as chil - -

cres: *cres:* *cres:* *cres:*

B

- dren of dark - - ness, of dark - - ness.
 - dren of dark - - ness, of dark - - ness.
 - dren of dark - - ness, of dark - - ness.
 - dren of dark - - ness, of dark - - ness.

dim: *dim:* *dim:* *dim:*

p *p* *p* *p*

dim: *p* *p* *p*

TYM:

CLAR: & FAG:

let us

p *tranquillo.*

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

walk as sons of light **ff** Let us walk

walk as sons of light **ff** Let us walk

walk as sons of light **ff** Let us walk

Let us walk

ff

TYM:

in the light, let us walk *dim:* in the

in the light, let us walk *dim:* in the

in the light, let us walk *dim:* in the

in the light, let us walk *dim:* in the

in the light, let us walk in the

dim:

p TYM: *p* *p* *p* *p*

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

cres: *f* *dim:* *cres:* *f* *dim:* *cres:* *f* *dim:* *cres:* *f* *dim:*

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

TYM:

pp *pp* *pp* *pp* *p* *p* *p*

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

trem: *con gve bass*

Nº 15a AIR I WILL LOVE THEE, O LORD.

STRINGS, FL: OB: CLAR: FAG: CORNI.

(Andante tranquillo.)

SOPRANO.

CLAR:

PIANO.

p

Per. *

I will love Thee,

STRINGS.

pp

I will love Thee, love Thee, O Lord, O Lord, my strength.

So shall I, shall I be sa - ved; for Thou wilt save the af -

pp

- flict - ed peo - ple. CLAR. I will love Thee, OB.

p

Ped. *

FL. I will love Thee, I will love Thee, OB. FL.

Ped. *

I will love Thee, love Thee, O Lord, O Lord, my strength.

So shall I, shall I be sav - ed; for Thou wilt save the af -

STRINGS.

- flict - ed peo - ple. I will love Thee,

OB.

(con Anima)

I will love Thee, I will love Thee, I will love Thee,

FL.

love Thee, O Lord, O Lord, my strength. So shall I, shall

COR.

(tranquillo)

I be sav - ed; for Thou wilt save the af - flict - ed peo - ple,

p

wilt save the af -

CLAR.

pp

Ped. *

- flict - - ed peo - ple, wilt

FL.

Ped. *

save. the af -

sf

ad lib.

- flict - ed peo - ple.

semplice

p

CLAR.

OB.

FL.

sf

p


p

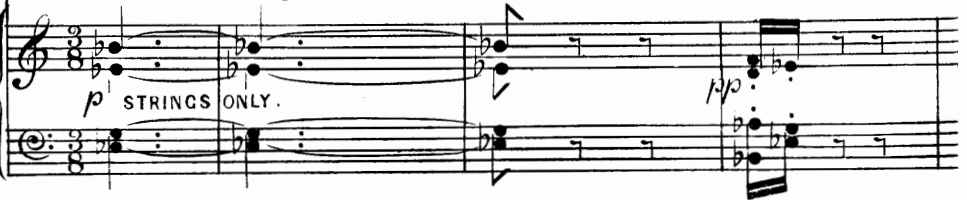
p

Ped. *

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

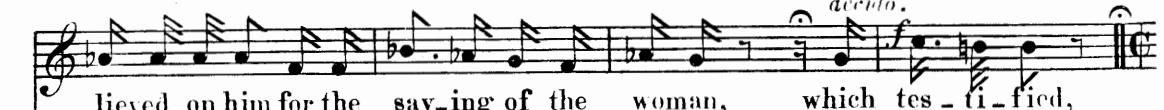
*Lento non Troppo.**a tempo.*


CONTRALTO.  *p* *f*

PIANO.  *p* STRINGS ONLY. *pp*

And many of the Sa-maritans of that ci-ty be-


deciso.


colla parte.  *f*

f  *f*

-lieved on him for the say-ing of the woman, which tes-ti-fied,

*Alla breve.**Lento.*

p  *p* *sf*

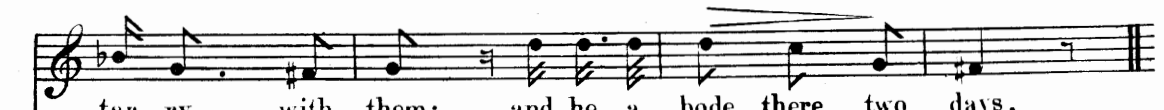
He told me all that e-ver I did. *colla parte.*  *p*

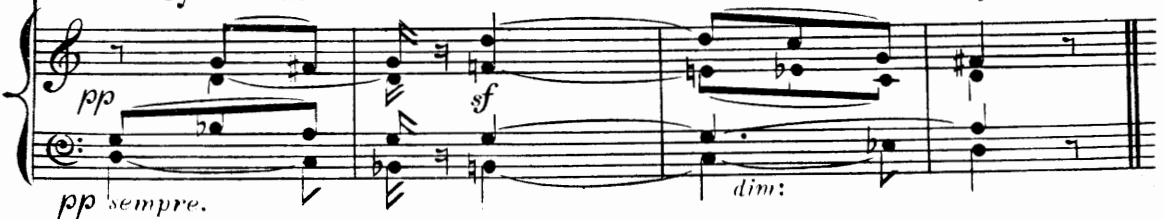
So when the Sa-

pp  *pp*

pp  *pp*

maritans were come un-to him, they be-sought him that he would

pp  *pp*

pp  *pp* *sf* *dim:*

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

Nº17. ALLACHORALE "ABIDE WITH ME."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI TROMBE & TYM;

Andante semplice.
p *espress.*

SOPRANO.
 CONTRALTO.
 TENOR.
 BASS.

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

OBOE.

PIANO.

Andante Semplice.
p STRINGS.
pizz:

deepens; Lord with me a-bide; When other help-ers fail,
 deepens; Lord with me a-bide; When other help-ers fail,

f *p*

and comforts flee, Help of the helpless, then a-bide with me.
 and comforts flee, Help of the helpless, then a-bide with me.

f *p* *rall:*
p *rall:*

CLAR: & FAG: CLAR: FAG: & CELLO. OBOE ETC:

sostenuto. *p* *rall:*

p con espressione.

I need Thy pres - ence ev' - ry pass - ing hour;
 I need Thy pres - ence ev' - ry pass - ing hour;
 (SOLI.) I need Thy pres - ence ev' - ry pass - ing hour;

sostenuto espress:

CLAR:

p con espressione;

CELLO.

What but Thy grace can foil the tempter's pow'r?
 What but Thy grace can foil the tempter's pow'r?
 What but Thy grace can foil the tempter's pow'r?

FL:

sf

p

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

TYM: TROMBE CORNI.

cres:

Thro' cloud and sunshine a_bide with me....

cres:

Thro' cloud and sunshine a_bide with me....

cres:

Thro' cloud and sunshine Lord a_bide with me....

cres:

trem:

f

sf

OBOE CLAR: & FAC:

dim:

rall:

Thro' cloud and sun - shine, Lord, a_bide with me.

dim:

rall:

Thro' cloud and sun - shine, Lord, a_bide with me.

dim:

rall:

Thro' cloud and sunshine Lord, a_bide with me.

OBOE CLAR: & FAC:

dim:

rall:

sempre dim:

Maestoso.

ff

I fear no foe_ with Thee at hand to bless;

ff

I fear no foe_ with Thee at hand to bless;

ff

I fear no foe_ with Thee at hand to bless;

ff

Maestoso.

ff

STRINGS.

ff

STRINGS.

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

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

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

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

TYM: TROMBE.

TROMBE & CORNI.

trem:

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

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

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

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

sf

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

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

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

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

Adagio molto.

ff

TYM: TROMBE & CORNI.

ff

№ 18. RECIT — "AND MANY MORE BELIEVED."

Lento. *p*

CONTRALTO.

And ma - ny more be - liev - ed be -

PIANO.

STRINGS ONLY.

- cause of his own word: and said,

sempre riten:

and said, and said,

sempre riten:

rit *cen* *do.*

CONTRA BASSO.

and said un - to the wo - man,

Nº 19. CHORUS — "NOW WE BELIEVE."

Grave Assai. ♩ = 60.

SOPRANO. *ff*
 Now we be- lieve, now we, now ... we be-

CONTRALTO.

TENOR.

BASS.

PIANO. *ff*

- lieve, *ff* Now we be- lieve, now, now we be-
 we be- lieve, now we be- lieve, we be-

ff Now we be- lieve, now we, now we be-

VIOLA. 2nd vio: 1st vio: 1st vio: 2nd vio:

- lieve, now we be- lieve, we be- lieve,
 lieve, *ff* now we be- lieve, now we now.

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

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

A sempre ff

now we be- lieve, now we now..

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

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

- lieve now we be-

1st vio:

TROMBE CORNI

2nd vio:

sempre grave.

... we be- lieve, not be- cause of thy say- ing;

... now we be lieve,

we, now we be- lieve, not..

- lieve, now we be - lieve,

sempre grave.

OBOI.

CELLI.

ff

for we have heard him our - selves, and know,

ff we have heard him our - selves, and

.... because of thy say- ing, we have heard him our - - selves, and

ff for we have heard him heard him our - selves, and

f *f* *ff* *sempre.* VIOLE.

B *p* *cres.* *cen.*

CLAR: and know, we have heard him our-selves, and
 know, and know we have heard him our-selves, and
 know, and know, we ... have heard him our-selves, and
 know, and know, and know, and know ...

do. **C** *sempre grave.* *ff*

know that This is indeed the Christ, the
 know that this, *do.* This is in-deed, this is the Christ, the Christ the
 know that This is in-deed, in-deed the Christ, in-
 that *do.* This is in-deed, in-deed the Christ, the

ff *sempre grave.*

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

TYM: ff

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

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

deed the Christ, the Sa - -

D *ff* **TROMBE.** This is in - deed the

Sa_vioir of the world, This is the Christ, ... This is in -

- viour, This is the Christ, ... This is in -

- - - viour, This is the Christ, This is in -

Christ This is in - deed

ff sempre.

ff sempre.

ff sempre.

ff sempre.

ff sempre.

deed the the Christ, the Sa_vioir of the world.

deed the Christ, the Sa - - viour. Now we be -

deed the Christ, the Sa - - viour. Now we be -

..... the Christ, the Sa - - viour.

E *trem:*

E

Now we be - lieve, now we be - lieve that this is in -
 - lieve, we be - lieve, we be - lieve, we be - lieve that this is in -
 - lieve, we be - lieve, we be - lieve, we be - lieve that this is in -

Now we be - lieve, now we be - lieve that this is in -

ff

- deed the Christ, the Sa - viour of the world.....
 - deed the Christ, the Sa - viour of the world.....
 - deed the Christ, the Sa - viour of the world.....

- deed the Christ, the Sa - viour of the world.....

pp *sempre grave.*

CORNI. *un poco più*

.....

moto al fine.

NO. 20. AIR — "HIS SALVATION IS NIGH THEM THAT FEAR HIM."

Larghetto.

TENOR.

3 CELLI & BASSI.

OBOE.

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

PIANO.

p

glo - ry may dwell in our land, his sal - va - tion is nigh them that

fear him, that glo - ry may dwell in our land, may

tranquillo.

dwell... in our land.

Ye the

OBOE.

sostenuto.

Lord - shall shew lov-ing-kind-ness The

cres: *sf*
Lord, the Lord shall shew lov-ing-kindness, shall

cres: *pp* *pp*

cres: molto.
shew lov-ing-kind-ness, and our land shall give her

pp *p* *cres:*

increase, shall give her increase, shall give her

increase his sal - va - tion is

f *cres:* *p* *colla parte.* *sempre calando.*

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

rall: *pp* *pp* *assai tranquillo.*

fear him, that glo - ry may dwell in our land, his sal -

- va - tion is nigh, is ... nigh to them is

f *cres:* *p* *OBOE.*

nigh to them that fear him is nigh to

f

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics 'nigh to them that fear him is nigh to' are written below the vocal staff. A dynamic marking of *f* (forte) is placed above the vocal staff at the end of the system.

them, to them that fear him is

f

f

This system contains the next two staves of music. The vocal line continues with the lyrics 'them, to them that fear him is'. The piano accompaniment features a more active texture. Dynamic markings of *f* are present above the vocal staff and below the piano staff.

nigh to them that fear

pizz:

This system contains the third and fourth staves of music. The vocal line has the lyrics 'nigh to them that fear'. The piano accompaniment includes a *pizz:* (pizzicato) marking in the bass line.

him.

sempre calando.

This system contains the final two staves of music. The vocal line concludes with the word 'him.'. The piano accompaniment features a *sempre calando.* (sempre crescendo) marking, indicating a continuous increase in volume.

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

Andante.

PIANO.

STRINGS WIND TROMBE
CORNI TROMBONI TYM:

CELLI &
VIOLE.

FAC:

fizz:

1st VIO:

FL:
2nd VIO: VIOLE
FAC:

cres:

cres

cen

do.

(Chorus rise.)

A *cres: molto sempre cres*

cen

do.

Ped:

SOPRANO. *ff*

CONTRALTO. *ff*

TENOR. *ff*

BASS. *ff*

I will call up - on the

Lord who is wor - thy to be prais - ed, is

Lord who is wor - thy to be prais - ed, is

Lord who is wor - thy to be prais - ed, is

Lord who is wor - thy to be prais - ed, is

VIO: & VIOLE.

wor - thy to be prais - ed. *ff* I will

wor - thy to be prais - ed. *ff* I will

wor - thy to be prais - ed. *ff* I will

wor - thy to be prais - ed. *ff* I will

CORNI & TROMBONI.

call up - on the Lord Who is wor - thy to be
 call up - on the Lord Who is wor - thy to be
 call up - on the Lord Who is wor - thy to be
 call up - on the Lord Who is wor - thy to be

TROMBE CORNI.

prais - ed, I will call up - on the Lord, call
 prais - ed, I will call up - on the Lord, up - on the
 prais - ed, I will call up - on the Lord, up - on the
 prais - ed, I will call up - on the Lord,

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

B

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

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

B

up-on the Lord Who is
 up-on the Lord Who is
 up-on the Lord Who is

up-on the Lord the

TROMBE.
 TYM:

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

Lord the Lord

ff

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

Allegro Moderato.

SOPRANO. *f* *ff*
 And bless - ed, blessed be the Lord God of Is - ra -

CONTRALTO.
 TENOR.
 BASS.

PIANO. *f sempre* *ff*

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

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

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

TROMBE.

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

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

A - - men, A - -
 Lord God of Is - ra - el, A - - men, A - -
 A - - men, A - men And
 A - - men, A - men

B TYM: TROMBE CORNI.

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

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

C

Is - ra - el, Is - - - - - ra -

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

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

Is - ra - - el, the God of Is - ra -

- el A - - - - men A - - - - men, *ff*

- el A - - - - men A - - - - men, And bless - ed,

- el A - - - - men A - - - - men,

- el A - men A - men,

ff

TROMBE & CORNI.

TYM: CORNI.

A - - men, A - - men.

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

A - - men, A - - men.

A - - men, A - - men.

ff Bless - ed be the Lord God of Is - ra - el. **D** And

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

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

ff Bless - ed be the Lord God of Is - ra - el. **D** 1st VIO:

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

And bless - - - ed.... be the Lord of Is - ra -

And bless - - - ed be the Lord the God

Bless - - - - - ed.....

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

- el Bless - - - ed And

of Is - - - - ra - el, of Is - ra - el.

..... Bless - - - - - ed be the Lord.

Bless - - - ed be the Lord. the Lord. A - - -

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

Bless - ed be the Lord. A

TROMBONI.

- men, A - - - men, A - men, A - men,

- men, A - - - men, A - - - men,

- men, A - - - men, A - - - men,

- men, A - men, A - - - men,

TUM: TROMBE.

A - - men. And bless - ed

A - - men. Bless - - ed be the Lord God

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

A - - men. Bless - -

VIOLE
CELLI.

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

el, bless - ed bless - ed Bless - ed
 Lord, bless - ed bless - ed Bless - ed
 Lord, bless - ed bless - ed Bless - ed
 Lord, bless - ed bless - ed Blessed

più lento.
ff

ff più lento.

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