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# The Prodigal Son.

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## PREFACE.

It is a remarkable fact that the Parable of the Prodigal Son should never before have been chosen as the text of a sacred musical composition. The story is so natural and pathetic, and forms so complete a whole; its lesson is so thoroughly Christian; the characters, though few, are so perfectly contrasted, and the opportunity for the employment of "local colour" is so obvious, that it is indeed astonishing to find the subject so long overlooked.

The only drawback is the shortness of the narrative, and the consequent necessity for filling it out with material drawn from elsewhere.

In the present case this has been done as sparingly as possible, and entirely from the Scriptures. In so doing the Prodigal himself has been conceived, not as of a naturally brutish and depraved disposition—a view taken by many commentators with apparently little knowledge of human nature, and no recollection of their own youthful impulses; but rather as a buoyant, restless youth, tired of the monotony of home, and anxious to see what lay beyond the narrow confines of his father's farm, going forth in the confidence of his own simplicity and ardour, and led gradually away into follies and sins which, at the outset, would have been as distasteful as they were strange to him.

The episode with which the parable concludes has no dramatic connection with the former and principal portion, and has therefore not been treated.

ARTHUR SULLIVAN.

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# THE PRODIGAL SON.

No. 1.

INTRODUCTION.

*Andante tranquillo.* ♩ = 132.

PIANO.

*p* ————— *f* ————— *p* ————— *p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, continuing the piece with complex melodic lines in both hands.

Third system of musical notation, including dynamic markings of *dim.* (diminuendo) and *pp* (pianissimo).

Fourth system of musical notation, featuring dynamic markings of *cres.* (crescendo) and *f* (forte).

Fifth system of musical notation, including a *cres.* (crescendo) marking.

Sixth system of musical notation, including a *ff* (fortissimo) dynamic marking.

dim. p

dim. pp

pp

pp

Ped. \* Sempre pp

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

No. 2. CHORUS.—“THERE IS JOY IN THE PRESENCE OF THE ANGELS OF GOD.”

*Allegro moderato e tranquillo. (♩ = 100.)*

SOPRANO. *mf* There is joy in the presence of the

ALTO.

TENOR.

BASS.

PIANO. *p*

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

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

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

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

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

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

*pp* *Ped.* \*

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

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

one sin - ner that re - pent - eth, There is joy

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

*p*

**A**

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

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

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

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

*cres.* *cres.* *cres.* *cres.*

*dim.*

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

*dim.*

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

*dim.*

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

*dim.*

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

**B**

*p*

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

*p*

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

*p*

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

*p*

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

*p*

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

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

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

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

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

*dim.*

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



C

eth.

eth.

eth.

pent

eth.

eth.

*p*

*cres.*

*mf*

Like as a fa - ther

*mf p*

*p*

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

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

*cres.*

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

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

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

*sempre cres.*

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

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

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

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

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

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

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

- ful to them that fear Him, is mer - ci - ful to them that

mer - ci - ful to them that fear Him, mer - ci -

mer - ci - ful..... Like as a fa - ther

mer - ci - ful to them that fear Him,

*F* fear Him, *f* Like as a fa - ther pi - tieth his own

ful to them that fear Him, *f* Like as a fa - ther pi - tieth his own

pi - tieth His own chil - dren, *f* Like as a fa - ther pi - tieth his own

*f* Like as a fa - ther pi - tieth his own chil - dren,

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

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

*f* *f* *f* *f*

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

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

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

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

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

*H* *ff*

an - gels of God. They shall

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

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

*cres.*

*dim.*

hun - ger no more, nei - ther thirst a - ny more, they shall

hun - ger no more, nei - ther thirst a - ny more, they shall

hun - ger no more, nei - ther thirst a - ny more, they shall

hun - ger no more, nei - ther thirst a - ny more, they shall

*dim.* *p*

*J* *p*

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

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

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

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

*pp* *pp*

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

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

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

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

*pp* *pp* *pp* *Ped.*

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

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

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

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

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

.....

.....

.....

.....

*p* *S: a*..... *loco.* *pp* *Ped.* *Ped.*



## No. 3. SOLO (TENOR).—"A CERTAIN MAN HAD TWO SONS."

VOICE. *Andante.* RECIT.

A cer-tain man had two sons, And the

PIANO. *p*

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

*Allegro.*  $\text{♩} = 80.$

*p*

Fa . . . . .

*p*

- ther, give..... me the por - tion of goods that

fall - eth to me,.....

give me the

por - tion of goods that fall - eth to me,

*p* For I know that there

*p dim.*

*pp e legato.*

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

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

man should eat and drink, and en - joy the

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

*pp*

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

*cres.*

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

*cres.* *f*

man should eat and drink and en - joy the

good of his la - - - - - bour.

*sf sf dim.*

RECIT.  
Fa - ther,

*Ped. p*

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

*Ped. \**

*sf Ped. \**

I know that there is no.....

*p* *dim.* *p*

good but for a man to re.

*cres.* *cres.*

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

*f* *f*

eat and drink and en - joy the good of his

*dim.* *dim.*

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

*p*

good but for a man to re -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "good but for a man to re -". The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The accompaniment uses a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

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

The second system of music begins with the instruction "With fervour." above the vocal line. The lyrics are "- joice. I know there is no .....". The piano accompaniment continues with similar rhythmic patterns, including some sustained chords and arpeggios. The vocal line has a few notes with fermatas.

good but for a man.....

The third system of music continues the vocal line with the lyrics "good but for a man.....". The piano accompaniment features a prominent arpeggiated pattern in the right hand, with some sustained chords in the left hand. The vocal line has a long note with a fermata.

..... to re - joice.

The fourth system of music concludes the vocal line with the lyrics "..... to re - joice.". The piano accompaniment features a prominent arpeggiated pattern in the right hand, with some sustained chords in the left hand. The vocal line has a long note with a fermata. The system ends with a double bar line.

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

*Allegro. (♩ = 72.)*

VOICE.

PIANO.

*f Ped.* *sf* *sf*

RECIT.

My son, at - tend to my words;

*p* \* *Ped.*

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

*A tempo più lento. (♩ = 100.)*

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

*p*

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

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

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

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

ways..... ac - know - ledge Him. My son, at -  
*f p tremolo.* *p*  
 Ped. \* Ped.



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

*\* Ped. \**

*a Tempo.*

Trust in the Lord with all thine heart, and in

*f* *p*

all thy ways ac - know - ledge Him, in

*cres.*

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

*dim.* *p*

*dim.*

For the path of the just

*p*

*marcato ma p*

*cres.*

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

*cres* . . . . . *cen* . . . . . *do.*

*f p.* . . . . . *dim.*

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

*f* *p* . . . . . *f*

..... that shin - eth more and more to the per - . . . . . fect day!

*dim.* . . . . . *p* . . . . . *p tranquillo.*

*p* . . . . . *p.*

My son, trust in the Lord.

*p colla voce.*

## No 5.

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

Allegro vivace.

VOICE.

PIANO.

*f*

*rall.*

*dim.*

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

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

*f*

*p*

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

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

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

*Allegro vivace. (♩ = 84.)*

*p Staccato.*

*p*

Let us eat and drink,

*p*

Let us eat and drink,

*p*

Let us eat and drink, To -

*p*

Let us eat and drink, To -

To - mor - row we die,

To - mor - row we die,

mor - row we die,

mor - row we die,

**A** *cres.*

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

*cres.*

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

*cres.*

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

*cres.*

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

*cres. cen. do.*

*dim.* *p*

mor - row . . . we die . . .

*f* *dim.* *p*

mor - row . . . we die . . .

*f* *dim.* *p*

mor - row . . . we die . . .

*f* *dim.* *p*

mor - row . . . we die . . .

*dim.* *dim.*

**TENOR SOLO. B** *p*

Fetch wine and we will fill our - selves with

*p* *pp*

*Ped.* \*

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

*Ped.* \*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "strong..... drink, And to - mor - - row shall". The piano accompaniment consists of three staves: a right-hand treble staff and a left-hand bass staff. The piano part features a rhythmic pattern of eighth and sixteenth notes. Pedal markings are present at the beginning and end of the piano part, with an asterisk between them.

be..... as..... this day. Fetch wine

*Ped.* \*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "be..... as..... this day. Fetch wine". The piano accompaniment continues with the same rhythmic pattern. Pedal markings are present at the beginning and end of the piano part, with an asterisk between them.

and we will fill our - selves with strong drink, And to -

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "and we will fill our - selves with strong drink, And to -". The piano accompaniment continues with the same rhythmic pattern.

- mor - row shall be as..... this day, To -

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "- mor - row shall be as..... this day, To -". The piano accompaniment continues with the same rhythmic pattern.

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

Detailed description: This system contains the final two lines of music. The vocal line begins with a fermata over the first note, followed by the lyrics "mor - row shall be as..... this..... day, And". The piano accompaniment continues with the same rhythmic pattern. The tempo marking "crus." is placed above the first note of the vocal line.

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

*Ped.* \* *dim.*

bun - dant. Fetch wine. ....

Let us eat and drink,

Let us eat and drink,

Let us eat and drink,

Let us eat and drink,

*p*

Let us eat and

Let us eat and

Let us eat and drink,

Let us eat and drink,

*p il basso staccato.*

8

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

drink, To-mor - row we

drink, To-mor - row we

To-mor - row we die.

To-mor - row we die.

die. *cres.* Let us eat, Let us

die. *cres.* Let us eat, Let us

*cres.* Let us eat, Let us drink,

*cres.* Let us eat, Let us drink,

*cres.*

drink, for to - mor *f dim.* row.....

drink, for to - mor *f dim.* row.....

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

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

*dim.*



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

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

*Ped. p* \*

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

Fetch wine and we will fill our-selves with

*pp* *Ped.* \*

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

*f* *p*

Let us eat and drink,.....

Let us eat and drink,.....

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

Solo.

this day, Fetch wine, And we will

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

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

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

fill our-selves with strong drink, And to-mor-row shall

be as..... this day, To-mor-row shall

*F*

*cres.*

be as..... this..... day and much more.....

*Ped.*

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

*p* Let us eat and

*p* Let us eat and

*p* Let us eat and

*p* Let us eat and

*dim.*

*dim.*

*p*

*G p* Let us eat and

drink.

drink.

drink.

drink.

*8va*.....

*mf*

drink. To -

*f*  
Let us eat and drink.

*f*  
Let us eat and drink.

*f*  
Let us eat and drink.

*f*  
Let us eat and drink.

*Sua* .....

*f*  
- mor - - row we die.

*f*  
To - mor - - row we

*f*  
To - mor - - row we

*f*  
To - mor - - row we

*f*  
To - mor - - row we

*Sua* .....

*Ped.*

*f cres. al fine.*

Let us eat and drink,

die.

die.

die.

die.

*Sva..... loco.*

*loco.*

*p*

To - mor - - row we

Let us eat and drink,

Let us eat and drink,

*f*

*For.*

*of*

die. To -

*p* To - mor - row we die,

*p* To - mor - row we die,

*p* To - mor - row we die,

*p* To - mor - row we die,

*p* *Ped.*

**H** *cres.* - mor - - row shall be as this

*cres.* Let us eat and drink,

*cres.* Let us eat and drink,

*cres.* Let us eat and drink, Let us

Let us eat and drink, Let us

*Sua*.....

*cres* *cen*

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

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

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

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

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

*Sua*.....

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

Let us eat and drink, Let us eat and drink, Let us

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

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

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

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

*Sua*.....

*f ff*

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

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

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

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

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

*Sva*.....

3 3 3 3 *tr* *tr*

*ff* die.....

*ff* die.....

*ff* die.....

*ff* die.....

*ff* die.....

*Sva*.....

*sf ff sf ff Ped.* \*

*Ped.* \*



No. 7. RECIT. (CONTRALTO) & CHORUS.—"WOE UNTO THEM."

RECIT.  
*f Con gran forza.*

CONTRALTO.

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

PIANO.

*f* *p*

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

*sf* *sf* *sf*

(♩ = 100.)  
*a tempo Moderato.*

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

*p*

RECIT.

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

*pp*

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

*Segue.*

CHORUS.  
SOPRANO & ALTO. *p*

TENOR & BASS. *p*

The mirth of ta - - brets

The mirth of ta - - brets

*Andante. (♩ = 80.)*

*cres.*

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

*cres.*

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

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

*f* *dim. rall. p*

end - eth, The joy of the harp ceas - - eth.

*f* *dim. rall. p*

end - eth, The joy of the harp ceas - - eth.

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

No. 8.

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

*Andante tranquillo.* (♩ = 76.)

VOICE. Love not the world, nor the

PIANO. *p*

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

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

Just there - of: Love not the world, nor the

*cres.*

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

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

*f* *dim.*

*sf* *dim.*

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

*p* *cres.*

*p* *cres.*

will of God a - bid - eth for

*f*

*f*

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

*dim.*

*dim.*

- bid - eth for ev - - er.

*p*

He that do - eth the will of

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

*dim.*

*rall.*

*rall.* *p*

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

*cres.*

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

*cres.*

*f*

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

*f*

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

*dim.* *pp*

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

*pp*

*p tranquillo.*

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

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

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

*Allegro agitato.* (♩ = 72.)

PIANO. *p*

*f* *Ped.* *cres.*

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

RECIT.

And

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a series of chords and moving lines, marked with a piano (*p*) dynamic.

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

The second system continues the vocal line with the lyrics "when he had spent all, there a - rose a might - y fam - ine in that". The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic.

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

The third system continues the vocal line with the lyrics "land, and he be - gan to be in want.". The piano accompaniment continues with chords and moving lines, marked with a piano-piano (*pp*) dynamic.

And he went and

The fourth system continues the vocal line with the lyrics "And he went and". The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic.

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

The fifth system continues the vocal line with the lyrics "join - ed him - self to a cit - i - zen of that". The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic.



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

swine;                                      And he would fain                                      have

*a Tempo.*                                      *Andante.*

*dim.*                                      *p*

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

*pp*

And no man gave un - to him.

*pp*

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

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

VOICE.

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

PIANO.

*pp*

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

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

*cres.*

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

*cres.* *mf*

*dim.* *p*

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

*dim.* *pp*

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

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

*cres.*

*cres.*

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

*mf* *dim.*

*p*

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

*p*

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

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

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

*pp*

waves of the sea. Turn ye, turn ye,

*p* *Ped.* \*

why will ye die?.....

*pp*

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

*Andante con moto.* (♩ = 132.)

PIANO.

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

*Sva.....*

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

*Sva.....*

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

*Sva.....*

*Ped.* *dim.* *p tre corde.*  
*Ped.* \*

*p*

How ma - ny hir - ed ser - vants

*Sempre p*  
*Ped.* \*

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

*Simile.*

and to spare, And I

*cres.*

pe - rish with hun - ger!

*p*

*p*

*Ped.*

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a quarter note 'I', followed by a dotted quarter note 'will', an eighth note 'a', a dotted quarter note 'rise', a dotted line, and then 'and go to my fa' with a dotted line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal changes.

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

*mf*

*mf*

The second system continues the vocal line with a dotted line, a quarter note 'ther', a dotted line, a quarter note 'I', a dotted quarter note 'will', an eighth note 'a', a dotted quarter note 'rise', a dotted line, and then 'and go to my'. The piano accompaniment continues with the same rhythmic pattern, marked with a mezzo-forte (*mf*) dynamic.

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

*dim.*

*p*

The third system continues the vocal line with a dotted line, a quarter note 'fa', a dotted line, a quarter note 'ther', a dotted line, a quarter note 'And', a dotted quarter note 'will', an eighth note 'say', a dotted quarter note 'un', an eighth note 'to', a dotted quarter note 'him', and a dotted line. The piano accompaniment is marked with a decrescendo (*dim.*) and ends with a piano (*p*) dynamic.

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

*pp*

*Ped.* \*

The fourth system continues the vocal line with a dotted line, a quarter note 'Fa', a dotted line, a quarter note 'ther', a dotted line, a quarter note 'fa', a dotted line, a quarter note 'ther', a dotted line, a quarter note 'I', a dotted quarter note 'have', an eighth note 'sin', a dotted quarter note 'ned', a dotted line, a quarter note 'a-', a dotted quarter note 'gainst', a dotted line, a quarter note 'Heaven', a dotted line, a quarter note 'and', a dotted quarter note 'be', an eighth note 'fore'. The piano accompaniment is marked with a pianissimo (*pp*) dynamic and includes a pedal point (*Ped.*) and an asterisk (\*) at the end.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "thee..... And am no more wor - thy to be". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

call - ed thy soil.....

*dim.* *pp* \*

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "call - ed thy soil.....". The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo). There is an asterisk (\*) at the end of the system, likely indicating a repeat or a specific performance instruction.

Make me as one of thy

*pp*

The third system shows the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "Make me as one of thy". The piano accompaniment includes the dynamic marking *pp* (pianissimo).

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "hir - - ed ser - vants, Make me as one of thy". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.



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

*p*

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

*cres.*

him, *f* "Fa . . . ther, fa . . .

*f Ped.* *f Ped.*

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

*p cres.* *accol.*

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

*ff* *rit.* *colla voce.*

• fore thee, ..... And am

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

*Ped.*

no more wor - thy to be call - ed

*dim.* *rall.*

thy son. ....

*pp*

## No. 12.

## CHORUS.—"THE SACRIFICES OF GOD."

*Andante.* (♩ = 72.)

*pp*

SOPRANO.  
There is joy in the pre - sence of

*pp*

ALTO.  
There is joy in the pre - sence of

*p*

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

*pp*

BASS.  
There is joy in the pre - sence of

*Andante.* (♩ = 72.)

*p*

PIANO.

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

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

one sin - ner that re - pent . . eth, There is joy in the pre sence of the

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

*Ped.*

There is joy o - ver one sin - ner that re - pent . . . . .

There is joy o - ver one sin - ner that re - pent . . . . .

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

There is joy o - ver one sin - ner that re - pent . . . . .

*A* *p*

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

- eth.

- eth.

- eth.

- eth.

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

Thou wilt not des -

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

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

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

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

*rf* *Slower. dim.* *p* *pp*

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

VOICE. *Andante.* ♩ = 80. *p*

And he a - rose and came to his

PIANO. *Ped. pp tremolo.*

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

*cres. molto.*

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

*accel.*

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

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

*Tempo lmo.* Oboe.

*f* *pp*

*Ped. sempre.*

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

wor - thy to be call - ed thy son.

*dim.* *pp*

Bass. *pp*  
My

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

*pp*

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

*cres.*

*f*

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

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

*pp tremolo.*

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

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

*dim.*

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

*dim.*

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

*dim.* *pp*



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

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

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

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

Allegro. RECIT.

VOICE. Bring forth the best robe, and put it

PIANO. *f*

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

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

*Attacca subito.*

*Allegro vivace.* (♩ = 88.)

*Allegro vivace.* (♩ = 88.)

*ten.*

*ff* Ped. \* *sf* Ped.

("FOR THIS MY SON.")

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

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

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

*cres.*

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

*f* *f*

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

*p*

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

*cres.*

*f*

found.

*f*

*dim.*

*p* Like as a

*p*

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole note 'L' and a half note 'i'. The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part starts with a treble clef and a key signature of two sharps, followed by a series of chords and moving lines in both hands. A dynamic marking of *p* is placed below the piano part.

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

This system contains the second line of music. The vocal line continues with a whole note 'fa' and a half note 'ther'. The piano accompaniment continues with similar rhythmic patterns and chordal structures. The dynamic marking *p* is not explicitly repeated but is implied from the previous system.

his own chil . . . . . dren,

This system contains the third line of music. The vocal line continues with a whole note 'his' and a half note 'own'. The piano accompaniment continues with similar rhythmic patterns and chordal structures. The dynamic marking *p* is not explicitly repeated but is implied from the previous system.

e . . . ven so is the Lord .

This system contains the fourth line of music. The vocal line continues with a whole note 'e' and a half note 'ven'. The piano accompaniment continues with similar rhythmic patterns and chordal structures. The dynamic marking *p* is not explicitly repeated but is implied from the previous system.

mer - - ci - ful to them that .....

fear Him, Like

as a fa - - - - - ther

pi - - - tieth his own chil - - - -

*pp*

- - dren, e . . ven so is the

Lord mer - . . ci - ful to them that

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

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

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

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

*p* Bless . . . . ed be God.....

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



prayer

and

not

turn . . ed

His

*Sva.....*

mer . . cy

from

me; For

*Sva.....*

*loco.*

*Ped.*

\* *v*

*f.o.*  
this my son..... was dead and is a . live a . gain,

*ff*

*mf*

*p*

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

*p*

*rit*

*rall.* *f*

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

*rall.* *ff*

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

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

*rall.*

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

*Colla voce.* *ff*

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

## No. 15. CHORUS.—"O THAT MEN WOULD PRAISE THE LORD."

*Andante maestoso.* (♩ = 66.)

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

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

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

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

PIANO. *ff Ped.* \*

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

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

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

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

*ff*

Let them, let them give thanks, let them..... give thanks

Let them, let them, let..... them give

Let them, let them, let..... them give thanks whom the

Let them, let them, let them..... give thanks whom

whom the Lord hath re - deem - ed. *rit.*

thanks whom the Lord hath re - deemed. *rit.*

Lord..... hath..... re - deem - ed. *rit.*

the..... Lord..... hath re - deem - ed. *rit.*

*Moderato.* (♩ = 104.)

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

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

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

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

The first system of music features a vocal line in the upper staff with lyrics 'wil - der - ness, in..... the wil - der - ness out of the way.' and a second vocal line below it with lyrics '..... the wil - der - ness out of the way. Hun - gry and'. The piano accompaniment is shown in the lower staves.

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

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

The second system of music continues the vocal lines with lyrics 'Hun - gry and thirst - y their soul..... faint - ed with -' and 'thirst - y their soul..... faint - ed with - in them, their'. The piano accompaniment continues in the lower staves.

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

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

The third system of music concludes the vocal lines with lyrics '- in them, their soul faint - ed with - in them, their' and 'soul faint - ed with - in them, their soul faint - ed with . *dim.*'. The piano accompaniment continues in the lower staves.

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

This system contains the first musical phrase. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a more active line in the right hand. The lyrics are 'soul faint - - ed with - in them.' and 'in them.'.

**C**  
*p*  
 They went a - stray..... in the  
 They

This system begins with a common time signature 'C'. The vocal line starts with the lyrics 'They went a - stray..... in the' and 'They'. The piano accompaniment features a rhythmic pattern of eighth notes with a 'p' dynamic marking.

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

This system continues the musical phrase with the lyrics 'wil - der - ness, in..... the wil - der - ness' and 'went a - stray..... in the wil - der - ness, in .....'. The piano accompaniment maintains the eighth-note accompaniment.

D

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

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

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

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

This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

This system contains the next three staves of the musical score. It continues the vocal line and piano accompaniment from the previous system. The lyrics are "ed with in them," and "their soul faint . . . ed with . . .". A dynamic marking of *dim.* (diminuendo) is present above the final note of the vocal line.

in them,  
Yet

This system contains the final three staves of the musical score. The vocal line continues with the lyrics "in them," and "Yet". The piano accompaniment concludes the piece. The key signature remains two flats, and the time signature is 4/4.



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

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

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

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

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

*F* *f*  
*più f* *f*

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

*Vivace. (♩ = 80.)*

tress.

tress.

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

tress.

*Vivace. (♩ = 80.)*

*f*

O that men would there - fore praise the

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

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

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

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

This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment.

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

This system contains the next three staves of the musical score, continuing the vocal and piano parts.

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

This system contains the final three staves of the musical score on this page, including the grand staff at the bottom.

men would there-fore praise the Lord, praise the

O that men would there-fore praise the

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

Lord, praise the Lord,

praise the Lord, praise the Lord,

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

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

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

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

Lord, O that men would there-fore praise the

Lord, praise the Lord,

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

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

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

**K**

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

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

**L** *p*

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

*pp*

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

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

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

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

M

for the chil - dren of men.

for the chil - dren of men.

for the chil - dren of men.

for the chil - dren of men.

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

Ped. *pp*



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

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

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

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

men. *f* O that men would there-fore praise the

men. *f* O that

men. *f* O that men would

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

*f* Ped. \*

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

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

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

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

Lord for His good . . . ness, would praise the Lord.  
 Lord, would praise the Lord for His good . . . ness.  
 would there-fore praise the Lord for His good . . . ness.  
 won . . . ders that He do - eth for the chil - dren of men.

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

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

*Ped.*

*P* *f*

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

that men, that men would there-fore praise the

that men, that men would there-fore praise the

*f* 1st Bass. O that men, that men would there-fore praise the

Lord for His good-ness, that men would praise the

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

Lord, would praise the Lord,

*Unis.* Lord, that men would there-fore praise ..... the

*Ped.* \*

*f*

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

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

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

Lord, O that men would praise the Lord.

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

## No. 16.

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

Andante. RECIT.

VOICE.

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

PIANO.

Andante.

*p*

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

Quasi a tempo.

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

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

*Andante con moto.* (♩ = 76.)

*p*

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

*Andante con moto.* (♩ = 76.)

*p*

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

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

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

A

*cres.*

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

*cres.* *Ped.* \*

*dim.* **B**

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

*p*

*p*

Lo! the poor cri - eth,

*p*

*p*

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

*p*

cri - eth, And the Lord hear - - eth him, Yea, and

*f*

*f*

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

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

*dim.*

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

*pp*

*Ped.* \*

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

*cres.*

*p*

*D* *cres.*

*f*

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

*cres.*

*f*

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

*sf*

*dim.*

*p*

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

*p*

heark - en un - to me.

*pp*

A musical score for voice and piano. The score is in G major (one sharp) and 4/4 time. It consists of four systems. The first system shows the vocal line starting with 'D' and 'cres.' markings, and the piano accompaniment with 'cres.' and 'f' markings. The lyrics are 'teach you the fear of the Lord,.....'. The second system continues the vocal line with '..... O come,..... O come,..... and I..... will teach you the', and the piano accompaniment with 'sf' and 'dim.' markings. The third system shows the vocal line with 'fear of the Lord. Come,..... ye chil - dren,' and the piano accompaniment with 'p' markings. The fourth system shows the vocal line with 'heark - en un - to me.' and the piano accompaniment with 'pp' markings. The piano part features various textures, including arpeggiated chords and sustained bass notes.



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

*Allegro moderato. (♩=104.)*

SOPRANO.

ALTO.

TENOR.

BASS.

*Allegro moderato. (♩=104.)*

Vio.

PIANO.

*mf*  
The Lord is

*mf*  
The Lord is

*mf*  
The Lord is

*mf*  
The Lord is

*dim.*

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

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

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

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

*dim.*

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

*dim.*

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

*dim.*

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

*dim.*

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

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

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

*p* *cres.*

The Lord is nigh un - to them that are

*p* *cres.*

The Lord is nigh un - to them that are

*p* *cres.*

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

*f*

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

*f*

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

*f*

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

*f*

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





*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

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

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

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

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

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

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

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

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

*pp Slower.*

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

*pp*

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

*pp*

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

*pp*

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

*pp Slower.*

## No. 18.

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

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

SOPRANO. Thou, O Lord, art our

ALTO. Thou, O Lord, art our

TENOR. Thou, O Lord, art our

BASS. Thou, O Lord, art our

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

PIANO. *f*

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

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

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

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

*non legato.*

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

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

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

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

A

name is from ev - er - last - - - ing, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Ped. \*

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

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

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

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



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

*p* *f*

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

*p* *cres.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*meno f*

E  
 Thou, O Lord, art our Fa - ther, our Re - deem - er,  
 Hal - le - lu - jah,  
 - le - lu - jah,  
 Hal - le - lu - jah,

*meno f*

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

*f* *cres.* *f*

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

**F**

Hal - le - lu - jah, Hal - le

Hal - le - lu - jah, Hal - le

Hal - le - lu - jah, Hal - le

Hal - le - lu - jah, Hal - le

**G**

lu jah. Thou, O Lord, .....

lu - jah, Hal - le - lu - jah. Thou, O

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

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

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

*Ped.* \* *pp*

..... art our

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

..... Thou, O Lord, art our

.....

*Sua*.....

Fa . . . ther, our

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

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

Thou, O Lord, art our

*f*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*ff* *p*

A . . . . . men,.....

*ff* *p*

A . . . . . men,.....

*ff* *p*

A . . . . . men,.....

*ff* *p*

A . . . . . men,.....

*ff* *p*

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

A . . . . . men.....

A . . . . . men.....

A . . . . . men.....

A . . . . . men.....

*ff* *ff* *ff*