

PART TWO

Introduction

Nº 9

Larghetto con dolore (♩ = 60)

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a piano (*p*) dynamic marking. The music features a series of chords and melodic lines, with a crescendo hairpin indicating a gradual increase in volume. The bass staff provides a harmonic accompaniment with sustained chords and moving lines.

The second system continues the musical piece. It features a section marked with a large 'A' above the staff, indicating a specific section or measure. The dynamics continue to build, with a crescendo hairpin. The treble staff has a melodic line with some grace notes, while the bass staff maintains a steady accompaniment.

The third system shows a further development of the music. A 'cresc.' (crescendo) marking is placed above the treble staff. The music becomes more complex with dense chordal textures in both staves, leading to a climactic point in the introduction.

The fourth system concludes the introduction. It begins with a forte (*f*) dynamic marking. The music features a section marked with a large 'B' above the staff. The treble staff has a melodic line with grace notes, and the bass staff provides a strong accompaniment. The system ends with a final chord.

First system of musical notation. Treble and bass staves. Dynamics include *mf* and *p*. Includes a fermata over a chord in the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics include *cresc.* and *p*. Includes a fermata over a chord in the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics include *p*. Includes a fermata over a chord in the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p*. Includes a fermata over a chord in the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p* and *rit. e dim.*. Includes a fermata over a chord in the bass staff.

Recitative

Nº 10

Andante

The piano introduction consists of two staves. The right hand plays a series of eighth notes, starting with a half rest, followed by a quarter note, and then a series of eighth notes. The left hand plays a series of quarter notes, starting with a half rest, followed by a quarter note, and then a series of quarter notes. The tempo is marked *Andante* and the dynamics are *p* (piano). The word *string.* is written above the piano part.

TENOR
(Messenger)

The tenor vocal line is written on a single staff with a treble clef and a common time signature. The lyrics are: "Master, from Beth-a - ny in haste, I've come! La - za - rus, whom lovest". The dynamics are *mf* (mezzo-forte). The piano accompaniment consists of two staves with a grand staff. The right hand plays a series of chords, and the left hand plays a series of chords. The tempo is marked *a tempo* and the dynamics are *p* (piano).

The tenor vocal line continues with the lyrics: "thou, is sick, And nigh un - to death; — his". The dynamics are *mf* (mezzo-forte). The piano accompaniment consists of two staves with a grand staff. The right hand plays a series of chords, and the left hand plays a series of chords. The tempo is *a tempo* and the dynamics are *p* (piano).

The tenor vocal line concludes with the lyrics: "sis - ters call For thee, — whom they love. A". The dynamics are *mf* (mezzo-forte). The piano accompaniment consists of two staves with a grand staff. The right hand plays a series of chords, and the left hand plays a series of chords. The tempo is *a tempo* and the dynamics are *p* (piano). The piece ends with a fermata over the final chord.

dim. *più mosso* *rit.*

BARITONE (Jesus)

amabile a piacere
mf This sickness is not unto

death, but for the glo-ry of God, that the Son of God might be

glo-ri-fied there-by, might be glo-ri-fied there-by; Let us

accel.

go in-to Ju-de-a, a-gain.

colla voce *cresc. ed accel.*

Allegro con vigorosamente (♩=100) Chorus

SOPRANO

ALTO

TENOR

BASS

f > > > > *simile e ben marcato*

Master, O go not, the Jews will be -

f > > > > *simile e ben marcato*

Allegro con vigorosamente (♩=100) Master, O go not, the Jews will be -

f > > > > *sempre stacc. e ben marcato*

Master, O go not, the Jews will be - tray thee!

tray thee!

Master, O go not, the Jews will be - tray thee!

tray thee!

ff

Mas - - ter, Mas - - ter, Mas - - -

ff

Mas - - ter, Mas - - ter, Mas - - -

D

ter! _____

ter! _____

D

f The Jews of late Have sought thee, to stone thee, have

f The Jews of late Have sought thee, to stone thee, have

sought thee, to stone thee, have sought thee, to stone thee! Why

sought thee, to stone thee, have sought thee, to stone thee! Why

Slower mf

Slower mf

Slower mf

ter, O Mas - - ter! Be - tray thee, and stone thee, O Mas - -

The first system of music features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are: "ter, O Mas - - ter! Be - tray thee, and stone thee, O Mas - -". The piano accompaniment consists of chords and moving lines in both hands, with a forte (F) dynamic marking.

The piano accompaniment for the second system continues with chords and moving lines in both hands, maintaining the forte (F) dynamic.

ter! They'll mock thee and stone thee, O Mas - - ter! They'll

ter! They'll mock thee and stone thee, O Mas - - ter! They'll

The third system of music features two vocal staves and piano accompaniment. The lyrics are: "ter! They'll mock thee and stone thee, O Mas - - ter! They'll". The piano accompaniment includes a forte (F) dynamic marking and an *accel.* (accelerando) marking.

The piano accompaniment for the fourth system continues with chords and moving lines in both hands, including an *accel.* marking.

take thee to Pi - late, O Mas - - ter! To

take thee to Pi - late, O Mas - - ter! To

The fifth system of music features two vocal staves and piano accompaniment. The lyrics are: "take thee to Pi - late, O Mas - - ter! To". The piano accompaniment includes a forte (F) dynamic marking.

sempre marc.

The piano accompaniment for the sixth system features a *sempre marc.* (sempre marcato) marking and consists of chords and moving lines in both hands.

H

judge thee, to crush thee, O Mas - - ter! To judge thee, to
 judge thee, to crush thee, O Mas - - ter! To judge thee, to

H

crush thee, O Mas - - ter!
 crush thee, O Mas - - ter!

Andantino
BARITONE (Jesus)

p

If a-ny man walk in the day, He seeth the

light of this world, And he stumbleth not in the way. —

p

Our friend, La-za-rus, is sleep-ing, Our friend,

rit. *a tempo*

La-za-rus, is sleeping, *L* *rit.* But now I go to a- *a tempo*

wake him.

Intermezzo

Nº 11

Andante con moto (♩=72)

Musical score for Intermezzo N° 11, featuring piano and bass staves. The score is in 3/4 time with a tempo of Andante con moto (♩=72). The key signature is three flats (B-flat, E-flat, A-flat).

Dynamics and articulations include:

- mf* (mezzo-forte) in the first system.
- p* (piano) in the first system.
- pp* (pianissimo) in the second system.
- sempre stacc.* (sempre staccato) in the second system.
- A* (Allegretto) marking above the third system.
- mf* (mezzo-forte) in the fourth system.
- f* (forte) in the fifth system.
- rit.* (ritardando) in the fifth system.

The score consists of five systems of music, each with a piano staff and a bass staff. The piano staff uses a grand staff with a treble clef, and the bass staff uses a grand staff with a bass clef. The music features a variety of chords, arpeggios, and melodic lines.

più mosso *rit.*

p

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The music is marked *più mosso* and *rit.*. The piano part starts with a *p* dynamic and features several accents (>) over notes. The upper part has a similar rhythmic pattern with accents.

B *a tempo*

cresc. *p*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The music is marked *a tempo*. The piano part starts with a *cresc.* dynamic and ends with a *p* dynamic. The upper part continues with a similar rhythmic pattern.

f *rit. e dim.*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The music is marked *f* and *rit. e dim.*. The piano part features a *f* dynamic and ends with a *rit. e dim.* marking. The upper part continues with a similar rhythmic pattern.

C *a tempo*

p *mf* *rit.*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The music is marked *a tempo*. The piano part starts with a *p* dynamic and features a *mf* dynamic. The upper part starts with a *p* dynamic and ends with a *rit.* marking.

a tempo *rit.*

p *mf*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The music is marked *a tempo*. The piano part starts with a *p* dynamic and features a *mf* dynamic. The upper part starts with a *p* dynamic and ends with a *rit.* marking.

a tempo primo

pp

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The music is marked *a tempo primo*. The piano part starts with a *pp* dynamic. The upper part starts with a *pp* dynamic.

The first system of music consists of two staves. The treble staff contains several chords, some with repeat signs and accents. The bass staff features a rhythmic pattern of eighth notes, often beamed in pairs, with some slurs and accents.

The second system continues the piece. A large 'D' is written above the treble staff, indicating a specific chord or section. The notation includes chords and a rhythmic bass line similar to the first system.

The third system includes a dynamic marking of *mf* (mezzo-forte) in the treble staff. The notation shows chords and a rhythmic bass line.

The fourth system features a large 'E' above the treble staff and a dynamic marking of *f* (forte). The notation includes chords and a rhythmic bass line.

The fifth system continues the musical piece with chords in the treble and a rhythmic bass line. There are some slurs and accents throughout.

The sixth system concludes the piece. It includes a *rit.* (ritardando) marking and a dynamic marking of *p* (piano). The notation shows chords and a rhythmic bass line.

Duet

Nº 12

Moderato (♩ = 80)

SOPRANO (Mary) *mf*

Handwritten: Helen

Handwritten: B. 3350-96

Handwritten: B. 3350-96

If

mf

Detailed description: This system shows the beginning of the piece. The soprano part starts with a whole rest, followed by a half note G4. The piano accompaniment begins with a series of chords and moving lines in both hands, marked *mf*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Je - sus, Lord of Com - fort, had been with

p

Detailed description: The soprano part continues with the lyrics "Je - sus, Lord of Com - fort, had been with". The piano accompaniment features a more active melodic line in the right hand, marked *p*. The lyrics are spread across two lines of music.

A CONTRALTO (Martha)

us, Our La - - za - rus would not have died. Oh!

Detailed description: This system introduces the Contralto part. The lyrics "us, Our La - - za - rus would not have died. Oh!" are written across two lines. The piano accompaniment continues with a rich harmonic texture. The key signature and time signature remain the same.

is there a - ny pow'r, O death mys - te - rious, That

p

Detailed description: The final system on the page shows the continuation of the Contralto part. The lyrics "is there a - ny pow'r, O death mys - te - rious, That" are written across two lines. The piano accompaniment is marked *p* and features a steady, rhythmic accompaniment.

B

can thine an - guish turn a - side?

Mary *mf*
Martha *mf*
O La - - za - rus, O La - - za - rus!
O La - - za - rus, O La - - za - rus! His

Our broth - er's
shad - ow ne'er will cross our door,

face we'll see no more! O La - - za - rus, O

Chorus

Nº 13

Doloroso (♩ = 48)

SOPRANO

p

Dark - ness and sor - row hath strick - en the home,

ALTO

p

TENOR

p

Dark - ness and sor - row hath strick - en the home,

BASS

p

Doloroso (♩ = 48)

p

Life and its sweet-ness hath fled; Brok - en are hearts in the

Life and its sweet-ness hath fled; Brok - en are hearts in the

hap - pi - est home, Laz' - rus the broth - er is dead.

hap - pi - est home, Laz' - rus the broth - er is dead.

p

p

p

p

p

p

Death and its blight, Gloom of the night! Give them, O Lord, of thy

Death and its blight, Gloom of the night! Give them, O Lord, of thy

rit.

rit.

rit.

rit.

com - fort and light. God's con - so - la - tion a -

com - fort and light. God's con - so - la - tion a -

mf *>*

1

lone, in the home - Sooth - ing the sor - row a - way;

lone, in the home - Sooth - ing the sor - row a - way;

dim. *pp*

pp

pp

dim. *pp*

pp

Mer - ci - ful kind - ness of heav'n in the home - Changing the dark in - to

Mer - ci - ful kind - ness of heav'n in the home - Changing the dark in - to

cresc.

cresc.

cresc.

day. *f* Fa - ther of Might! Turn thou the night

day. *f* Fa - ther of Might! Turn thou the night

The first system of the score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts begin with a half rest followed by a dotted quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

In - to the love and the sweet - ness of light,

In - to the love and the sweet - ness of light,

The second system continues the vocal and piano parts. The vocal lines feature a melodic line with eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

f in - to the love and the sweet - ness of light. *rit. e cresc.*

f in - to the love and the sweet - ness of light. *rit. e cresc.*

f in - to the love and the sweet - ness of light. *rit. e cresc.*

The third system concludes the piece. It features dynamic markings of *f* (forte) and *rit. e cresc.* (ritardando e crescendo). The vocal lines end with a long note, and the piano accompaniment features a final chordal cadence.

Solo

No 14

Andante (♩ = 76)

Piano introduction for No. 14, marked Andante (♩ = 76). The music is in a minor key and common time. It begins with a series of chords in the right hand, moving from a tonic triad to a dominant triad, then to a subdominant triad, and finally to a tonic triad. The left hand provides a simple harmonic accompaniment with chords and single notes.

CONTRALTO (Martha) *p*

Vocal entry for Contralto (Martha), marked *p*. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

A Lord! if thou

Vocal line for Contralto (Martha). The lyrics are: "hadst been here, My broth - er had not died; But". The vocal line consists of a series of quarter and half notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

hadst been here, My broth - er had not died; But

B

Vocal line for Contralto (Martha). The lyrics are: "know we, e - ven now, That God will give to". The vocal line consists of a series of quarter and half notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

know we, e - ven now, That God will give to

thee What ev - - er thou shalt ask, what ev - - er

C

BARITONE (Jesus) Recitative

thou shalt ask. Thy broth - - er shall

D

CONTRALTO (Martha) Recitative

rise a - - gain! I know that he shall rise a -

gain When all the dead shall hear the call.

Maestoso (♩ = 72)

BARITONE (Jesus) *f*

I am the re - surrection

mf cresc.

and the life! He that in me be - lieveth, though he's dead,

E

Yet shall he live, and who - so liveth now, In me be - lieveth, in

F cresc. poco a poco

cresc. poco a poco

me be - lieveth, he shall nev - - er

ff rit.

ff rit.

Chorus

Maestoso (♩ = 88)

SOPRANO

Thou art the Son of God! Thou art the Lord of Life!

ALTO

TENOR

BASS

die.

Maestoso (♩ = 88)

Son of the ev-er-lasting Father, Son of the ev-er-lasting Fa-ther!

Son of the ev-er-lasting Father, Son of the ev-er-lasting Fa-ther!

mf

Thou art the Son of God! Son of God!

Thou art the Lord of Life!

G

mf

Son of God! Son of

Son of the ev - er - lasting Fa - ther! Son of

Son of God! Son of

Son of the ev - er - last - ing

f

God! Thou art the Son of God! Thou art the

God! Thou art the Son of God! Thou art the

God! Thou art the Son of God! Thou art the

Fa - ther!

f

Lord of Life! Son of the ev - er - last - ing Fa - ther,

Lord of Life! Son of the ev - er - last - ing Fa - ther,

Son of the ev - er - last - ing Fa - ther! Thou art the Son of God!

Son of the ev - er - last - ing Fa - ther! Thou art the Son of God!

I
ff

Thou art the Lord of Life! Son of the Fa - ther, Son of the Fa - ther!

Thou art the Lord of Life! Son of the Fa - ther, Son of the Fa - ther!

K *cresc.*

Thou art the Son of God! Thou art the Lord of Life! Son of the Fa - -

cresc.

Thou art the Son of God! Thou art the Lord of Life! Son of the Fa - -

Thou art the Son of God! Thou art the Lord of Life!

K *cresc.* *f* *8va*

L *ff*

ther! Thou art the Son of God!

ff

ther! Thou art the Son of God!

ff

L *ff*

Thou art the Lord of Life! Son of the Fa - -

Thou art the Lord of Life! Son of the Fa - -

The first system of the score consists of four staves. The top two staves are vocal parts, both with the lyrics "Thou art the Lord of Life! Son of the Fa - -". The bottom two staves are piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking.

ther, Son of the Fa - ther!

ther, Son of the Fa - ther!

The second system of the score consists of four staves. The top two staves are vocal parts, both with the lyrics "ther, Son of the Fa - ther!". The bottom two staves are piano accompaniment. The piano part continues the melody from the first system, with a forte (*ff*) dynamic marking and a tempo marking of "M".

M

The third system of the score consists of two staves for piano accompaniment. It continues the musical theme from the previous systems, featuring a forte (*ff*) dynamic marking and a tempo marking of "M".

The fourth system of the score consists of two staves for piano accompaniment. It concludes the piece with a final chord and a fermata over the last note. The piano part features a forte (*ff*) dynamic marking.

Recitatives, Solos and Chorus.

No 15

Larghetto

BARITONE (Jesus) *Recitative* *mf*

Where have ye laid him?

SOPRANO (Mary)

Lord! if thou hadst been here, My brother

A had not died; He lies, he lies in yonder cave, Lord *with*

fervor

Je - sus, Lord Je - sus come — and save.

B

BARITONE (Jesus) *p Devoto*

In the deeps of hu - man

rit.

p.

C

sor - row, In the gloom that mak - eth blind;

f più mosso

Death! destroy - er of the mor - row, Of the hope of hu - man

pp rit.

mf colla voce

pp rit.

kind.
con molto espressione (♩ = 60)
 TENOR I.II.
pp

Je - sus weeps, O ten - der heart - ed! An - guish bends his form, so fair;

BASS I.II.
pp
con molto espressione (♩ = 60)

pp
8va lower

pp rit.

Lov - ing brother hath depart - ed Naught remain - eth but de - spair!

pp rit.

D
a tempo

p

E
BARITONE (Jesus)

mf

Life and Love! O God E - ter - nal! Hear me now, our hearts are sore;

SOPRANO

pp
O how deep and great his sor-row! God of Life will heal the sore;

ALTO

TENOR

pp
O how deep and great his sor-row! God of Life will heal the sore;

BASS

pp

E

pp

Give thy pow'r of Life su-per-nal_ Love must conquer ev - er-more!

pp

Hope and joy will come to-mor-row_ Love shall con - quer ev - er-more,

pp

Hope and joy will come to-mor-row_ Love shall con - quer ev - er-more,

pp

pp

F *accel. e cresc.*

Love must conquer, Love must conquer,
accel. e cresc.
 Love shall conquer, Love shall conquer,
accel. e cresc.
accel. e cresc.
 Love shall conquer, Love shall conquer,
accel. e cresc.

F *accel. e cresc.*

a tempo
f *mf* *a tempo* *cresc.* *f* *rit.*
 Love must conquer ever - er - more!
 Love shall conquer ev - er - more, ev - er - more!
mf *cresc.* *f* *rit.*
 Love shall conquer ev - er - more, ev - er - more!
mf *cresc.* *f* *rit.*

a tempo
mf *cresc.* *f* *rit.*

G Recitative (Jesus)

p >

Take a-way the stone!

G

animato

più lento

Larghetto con molto espressione (♩ = 60)

p

Fa - ther! I thank thee, That thou — hast heard me, That the

p

peo - ple may be - lieve thee, That thou, that thou hast sent me —

Fa - ther! I thank thee, That thou, that thou hast heard me, That the

peo - ple may be - lieve thee, That thou hast sent me.

Come forth,

mf

ff *colla voce* *mf*

accel. e cresc.

con sva.....

Come forth, La - za -

f *ff rit.*

f *ff rit.*

8.....

I
rus!

a tempo

rit.

Giubiloso (♩ = 72)

ff SOPRANO

O Life Di - vine! O Love All Glo - rious! God of all life, and

ff ALTO

TENOR

O Life Di - vine! O Love All Glo - rious! God of all life and

BASS

Giubiloso (♩ = 72)

ff

K

love, a - dore; Life o - ver death! Love all - vic - to - rious! For

love, a - dore; Life o - ver death! Love all - vic - to - rious! For

K

Love shall con - quer ev - er - more, For Love shall con - quer ev - er - more.

Love shall con - quer ev - er - more, For Love shall con - quer ev - er - more.

ff rit.

ff rit.

ff rit.

ff rit.

ff rit.

Solo

No. 16

Andantino. (♩ = 66)

TENOR (Lazarus)

mf

From out the cave of death Love called me forth! The voice of pow'r di-vine com-

mand-ed! With-in the tomb Life came to reign, and death was

Andante cantabile. (♩ = 72)

dead.

mf
Thy voice of

love is life and light! It op'es the por - tals of the tomb! There is no

death, there is no night, For Love dis - pel-leth all the gloom. Sweet Light to

rit. **A**

rit. *colla voce*

a tempo

wan - der-ers on earth Who in the vale of darkness roam! Thy conq'ring

a tempo

rit. **B**

love brings ho-ly mirth A-gain to Beth-a - ny, thine home.

rit. *a tempo*

f
Thou art the li - ly of the vale That comes with beau - ty from a -

mf

C
accel.

bove; Thou art the rose of hill and dale_ The

8
accel.

a tempo *Prit.* *f*
Rose of Sharon_ God's own love. Thou art to

a tempo *p rit.* *colla voce*

Tempo I.

all the "liv-ing breath" From star-ry dome to low-est clod! O bless-ed

mf

Lord of life and death, Thou art the ver-y Son of God! O bless-ed

rit.

colla voce

Lord of life and death, Thou art the ver-y Son of

rit.

God!

rit.

Solo

No 17

Andante doloroso (♩ = 66)

mf

BARITONE (Jesus) *p* **A**

My hour, it draweth nigh, A - gain shall I de -

rit. *a tempo*

part, The night-shades of the hills shall en - fold me while I

pray - Com - mun - ing there with God. It is the

B

rit. *a tempo*

hour, — the hour — of God — I hear his voice, his

rit. voice — that call-eth me! *a tempo C* The man - tle of the

rit. *a tempo*

hills shall en - fold me, shall hide me, hide — me, while I

D *rit.* *pp* *a tempo p*

pray, Com - mun - ing there with God, Com - mun - ing there with God, My

pp rit.

E

Fa - ther, Fa - ther, Fa - ther. The pow - ers of this world, Are

pp

deciso

coun-sel-ling to - geth - er, against the Lord, against the Lord, against the

F

Lord, my Father. My hour

rit. e dim.

G

it draw - eth nigh.

rit.

Attacca

FINALE

Chorus

Nº 18

Andante (♩ = 72)
SOPRANO

From Beth - a - ny_ when dawns the mor - row, Our mas - ter goes to

ALTO

TENOR

From Bass Beth - a - ny_ when dawns the mor - row, Our mas - ter goes to

BASS

Andante (♩ = 72)

mf

grief and woe! The hour is come, the hour of sor - row! Ye guardian an - gels,

grief and woe! The hour is come, the hour of sor - row! Ye guardian an - gels,

A

with him go. The en - e - mies of God the Ho - ly To - geth - er now are

with him go. The en - e - mies of God the Ho - ly To - geth - er now are

A

counsel-ling, To mock him, smite him, slay the lowly,

counsel-ling, To mock him, smite him, slay the lowly,

B *cresc.*

With the thorns to crown him King, To mock him, smite him,

With the thorns to crown him King, To mock him, smite him,

cresc.

cresc.

f *rit.*

slay the low-ly, And with the thorns to crown him King.

f *rit.*

slay the low-ly, And with the thorns to crown him King.

f *rit.*

C *a tempo*

mf *cresc.*

Mary *mf* Andante con moto (♩ = 80)

Our God is mer - ci - ful and might - y, And

Martha *mf*

Lazarus *mf*

Disciple *mf* Our God is mer - ci - ful and might - y, And

Andante con moto (♩ = 80)

p

he is mindful of His chil - dren. Though e - vil - do - ers will o'er -

he is mindful of His chil - dren. Though e - vil - do - ers will o'er -

take him, Our Fa - ther God, will not for - sake him. Our

take him, Our Fa - ther God, will not for - sake him. Our

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the top pair in soprano and alto clefs and the bottom pair in tenor and bass clefs. The piano accompaniment is written for the right and left hands of the piano. The lyrics are: "take him, Our Fa - ther God, will not for - sake him. Our".

God is mer - ci - ful and might - y And

God, our God is mer - ci - ful and

Our God is mer - ci - - ful

The second system of the musical score continues the vocal and piano parts. The lyrics are: "God is mer - ci - ful and might - y And", "God, our God is mer - ci - ful and", and "Our God is mer - ci - - ful". There is a handwritten note in the right margin that says "be careful over".

take him, Our Fa - ther God, will not for - sake him. Our

take him, Our Fa - ther God, will not for - sake him. Our

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "take him, Our Fa - ther God, will not for - sake him. Our". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with one sharp (F#).

God is mer - ci - ful and might - y And

God, our God is mer - ci - ful and

Our God is mer - ci - - ful

This system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "God is mer - ci - ful and might - y And", "God, our God is mer - ci - ful and", and "Our God is mer - ci - - ful". The piano accompaniment includes a long melodic line in the right hand and a bass line in the left hand.

he is mind - ful of his children. Though e - vil - do - ers will o'er-

Though e - - vil - do - ers will o'er-

might - - - y. Though e - - vil - do - ers will o'er-

And he is mindful of his children. Though e - - vil - do - ers will o'er-

The first system of the musical score consists of five staves. The top four staves are vocal parts: a soprano line, a tenor line, an alto line, and a bass line. The fifth staff is the piano accompaniment, split into a right-hand and left-hand part. The lyrics are: "he is mind - ful of his children. Though e - vil - do - ers will o'er-". The second vocal line has the lyrics "Though e - - vil - do - ers will o'er-". The third vocal line has the lyrics "might - - - y. Though e - - vil - do - ers will o'er-". The fourth vocal line has the lyrics "And he is mindful of his children. Though e - - vil - do - ers will o'er-". The piano accompaniment features a steady bass line and chords in the right hand.

take him, Our Fa - ther God, will not for - sake - him.

take him, Our Fa - ther God, will not for - sake him.

The second system of the musical score consists of five staves. The top four staves are vocal parts: a soprano line, a tenor line, an alto line, and a bass line. The fifth staff is the piano accompaniment, split into a right-hand and left-hand part. The lyrics are: "take him, Our Fa - ther God, will not for - sake - him." The second vocal line has the lyrics "take him, Our Fa - ther God, will not for - sake him." The piano accompaniment features a steady bass line and chords in the right hand. There are markings "rit." above the first and second vocal lines and "D" above the first and second vocal lines. The piano accompaniment also has a "rit." marking.

Maestoso (♩ = 72)

f
O - ver death, thou Lord vic-to - rious! Lord of Truth, and Righteous ways!

f
O - ver death, thou Lord vic-to - rious! Lord of Truth, and Righteous ways!

Maestoso (♩ = 72)

f

Mad - ness of the thron g inglo - rious God hath turned to song and praise.

Mad - ness of the thron g inglo - rious God hath turned to song and praise.

ESOPRANO (Mary)

mf più mosso

Through the cross and flow - ing ev - er, Love and peace to earth belong;

mf colla voce

All ye nations, sing for-ev - er Love! the ev - er - last-ing song

F *a tempo*

f *a tempo*
O - ver death, thou Lord vic-to - rious! Lord of Truth and righteous ways

f *a tempo*
O - ver death, thou Lord vic-to - rious! Lord of Truth and righteous ways

F *f* *a tempo*

8

All ye na-tions sing for-ev - er Love the ev - er - last - ing song

Mad - ness of the throng in-glo-rious, God hath turned to song and praise

Mad - ness of the throng in-glo-rious, God hath turned to song and praise

8

G

mf Mary
Through the cross and flow-ing ev - er, Love and peace to earth be-long;

mf Martha
Through the cross and flow-ing ev - er, Love and peace to earth be-long;

mf Lazarus
Through the cross and flow-ing ev - er, Love and peace to earth be-long;

mf Disciple

G

mf

8.....:

H

Mary
f All ye na-tions, sing for-ev - er, Love, the ev - er - last - ing song!

f All ye na-tions, sing for-ev - er, Love, the ev - er - last - ing song!

f All ye na-tions, sing for-ev - er, Love, the ev - er - last - ing song!

f All ye na-tions, sing for-ev - er, Love, the ev - er - last - ing song!

Chorus

f

8.....:

accel.
All ye na-tions, sing for-ev - er Love! the ev - er - last-ing song,
accel.
All ye na-tions, sing for-ev - er Love! the ev - er - last-ing song,
accel.
All ye na-tions, sing for-ev - er Love! the ev - er - last-ing song,
accel.

ff rit.
Love! the ev - er - last - ing song.
ff.
Love! the ev - er - last - ing song.
ff rit.
Love! the ev - er - last - ing song.
ff.

a tempo

ff rit.
a tempo