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1918

## The Dream of Mary

Horatio W Parker

*Composer*

John Jay Chapman

*Lyricist*

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possibly 93-94

# THE DREAM OF MARY

Text by  
JOHN JAY CHAPMAN

Music by  
HORATIO PARKER



NEW YORK : THE H. W. GRAY COMPANY

Sole Agents for NOVELLO & CO., LTD.

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# The Dream of Mary

A MORALITY

For Solo Voices, Chorus, Children's Chorus, and Congregation

With Organ or Orchestral Accompaniment

The Words by  
JOHN JAY CHAPMAN

The Music by  
HORATIO PARKER

Price: Paper, \$1.25, Boards, \$1.50

Words only, \$5.00 per 100

NEW YORK : THE H. W. GRAY COMPANY

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Full Score and Orchestral parts may be had on hire from the Publishers.



# The Dream of Mary

## Prelude

JOHN JAY CHAPMAN

HORATIO PARKER  
Op. 82

Moderato ♩ = 100

Organ Sw. *p* Harp

Poco meno mosso

Sw. Ch. Ped.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with a piano (*p.*) dynamic marking. The system concludes with a *cresc.* (crescendo) marking.

Second system of musical notation. The treble clef staff features a melodic line with a guitar (*Gt.*) marking. The bass clef staff contains a bass line with a piano (*p.*) dynamic marking.

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line with a *piu cresc.* (more crescendo) marking.

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line with a *dim.* (diminuendo) marking.

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line with a *molto dim.* (much diminuendo) marking and a piano (*p*) dynamic marking.

## Andantino

Violin

*p espress.*

*mf*

*dim.*

*pp*

*Man.*

*Ped.*









Tempo I<sup>o</sup>

Sw.  
Gt.  
Harp

The musical score consists of six measures across five systems. The first system (measures 1-3) features a guitar (Gt.) and harp (Harp) part with a string (Sw.) part. The guitar and harp play a descending eighth-note pattern, while the strings play a sustained chord. The second system (measures 4-6) continues the guitar and harp pattern, with the strings playing a sustained chord. The third system (measures 7-9) shows the guitar and harp playing a descending eighth-note pattern, with the strings playing a sustained chord. The fourth system (measures 10-12) shows the guitar and harp playing a descending eighth-note pattern, with the strings playing a sustained chord. The fifth system (measures 13-15) shows the guitar and harp playing a descending eighth-note pattern, with the strings playing a sustained chord. The sixth system (measures 16-18) shows the guitar and harp playing a descending eighth-note pattern, with the strings playing a sustained chord.

*f* *poco agitato*

*p.* *f*

*p.* *più agitato e cresc.*



First system of musical notation. The treble staff contains a series of chords and single notes, with a *cresc. molto* marking. The bass staff contains a series of chords and single notes, with a *ffz* marking. The system concludes with a *sfz* marking and a *poco rit.* instruction.

Second system of musical notation. The treble staff contains a series of chords and single notes, with a *ms* marking. The bass staff contains a series of chords and single notes, with a *psfz* marking. The system concludes with a *p.* marking.

Tempo I<sup>o</sup>

Third system of musical notation. The treble staff contains a series of chords and single notes, with a *pp* marking. The bass staff contains a series of chords and single notes, with a *pp* marking.

Fourth system of musical notation. The treble staff contains a series of chords and single notes, with a *p legato* marking. The bass staff contains a series of chords and single notes, with a *p legato* marking.

Fifth system of musical notation. The treble staff contains a series of chords and single notes, with a *p espress.* marking. The bass staff contains a series of chords and single notes, with a *p espress.* marking.





# The Cantata

## I. The First Christmas

Moderato ma non troppo

Ped.

The piano introduction is in 4/4 time, marked 'Moderato ma non troppo'. It consists of four measures. The first measure has a treble clef with a G4 quarter note and a bass clef with a G2 half note. The second measure has a treble clef with a B4 quarter note and a bass clef with a G2 half note. The third measure has a treble clef with a D5 quarter note and a bass clef with a G2 half note. The fourth measure has a treble clef with a G4 quarter note and a bass clef with a G2 half note. The piece ends with a double bar line and a repeat sign.

*mf* CHORUS, CONGREGATION and CHILDREN

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

The chorus is in 4/4 time, marked 'mf'. It consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter on the first measure with the lyrics 'Je - su Je - su in the skies Now thy sa - cred'. The piano accompaniment consists of a treble and bass clef. The first measure has a treble clef with a G4 quarter note and a bass clef with a G2 half note. The second measure has a treble clef with a B4 quarter note and a bass clef with a G2 half note. The third measure has a treble clef with a D5 quarter note and a bass clef with a G2 half note. The fourth measure has a treble clef with a G4 quarter note and a bass clef with a G2 half note. The piece ends with a double bar line and a repeat sign.

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

Senza Ped.

The chorus is in 4/4 time, marked 'Senza Ped.'. It consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter on the first measure with the lyrics 'play be - gin Through the win - dow of our eyes'. The piano accompaniment consists of a treble and bass clef. The first measure has a treble clef with a G4 quarter note and a bass clef with a G2 half note. The second measure has a treble clef with a B4 quarter note and a bass clef with a G2 half note. The third measure has a treble clef with a D5 quarter note and a bass clef with a G2 half note. The fourth measure has a treble clef with a G4 quarter note and a bass clef with a G2 half note. The piece ends with a double bar line and a repeat sign.



Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Ped.

*dim.*  
earth, Oh, how ma ny years have flown: All are gone who

*dim.*  
earth, Oh, how ma ny years have flown: All are gone who

*dim.*  
earth, Oh, how ma ny years have flown: All are gone who

*dim.*  
earth, Oh, how ma ny years have flown: All are gone who

*dim.*

*dim.* *f*

saw Thy birth, All to whom Thy face was known. Yet Thy

*dim.* *f*


saw Thy birth, All to whom Thy face was known. Yet Thy—

*dim.* *f*

saw Thy birth, All to whom Thy face was known. Yet Thy—

*dim.* *f*

saw Thy birth, All to whom Thy face was known. Yet Thy



*pp*

birth - day do we keep, Trust-ing Thou wilt soon ap - pear;

*pp*

birth-day do we keep, Trust-ing Thou wilt soon ap - pear;

*pp*

birth-day do we keep, Trust-ing Thou wilt soon ap - pear;

*pp*

birth - day do we keep, Trust-ing Thou wilt soon ap - pear;—



*cresc.* *ff* *poco più largo*

Ah, de - lay not, for the sheep Long to have the

*cresc.* *ff*

Ah, de - lay not, for the sheep Long to have the

*cresc.* *ff*

Ah, de - lay not, for the sheep Long to have the

*cresc.* *ff*

Ah, de - lay not, for the sheep Long to have the

*cresc.* *ff* *poco più largo*

The image displays a musical score for a piece titled "The Shepherd". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The music is in 4/4 time and the key signature has one sharp (F#), indicating the key of D major or B minor. The lyrics are "shep- herd near. Je- su, Je- su, in the skies,". The vocal parts are written on treble clefs, and the piano part is on a grand staff (treble and bass clefs). The piano part includes chords and arpeggiated figures. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the remaining two lines. The lyrics are placed below the vocal staves. The piano part is marked with a piano (p) dynamic. The score is written in a clear, legible style with standard musical notation.

shep- herd near. Je- su, Je- su, in the skies,

shep- herd near. Je- su, Je- su, in the skies,

shep- herd near. Je- su, Je- su, in the skies,

shep- herd near. Je- su, Je- su, in the skies,




*dim.*  
Now thy sa - cred play be - gin. Through the win - dows

*dim.*  
Now thy sa - cred play be - gin. Through the win - dows

*dim.*  
Now thy sa - cred play be - gin. Through the win - dows

*dim.*  
Now thy sa - cred play be - gin. Through the win - dows

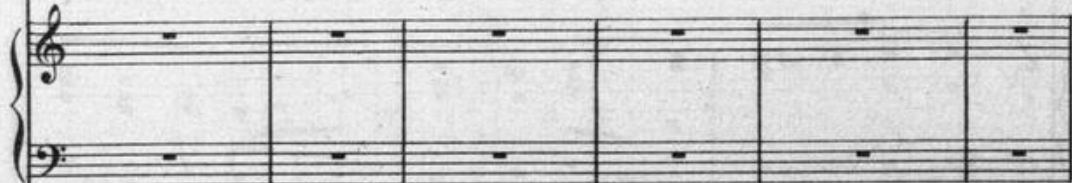


of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in



A - - - - - men

A - - - - - men

A - - - - - men

A - - - - - men

*poco animato*

*mf*

(The three shepherds rise, look about, and then sing.)

### Allegretto

#### THE SHEPHERDS (SOLO VOICES)

Soprano We were seat - ed on the ground, — Half a -

Soprano *p* We were seat - ed on the ground, — Half a -

Mezzo Soprano We were seat - ed on the ground, — Half a -

We were seat - ed on the ground, — Half a -

*p*

*p*

Ped.



*cresc.*

sleep, when we a-woke. All at once it shined a - round,

*cresc.*

sleep, when we a-woke. All at once it shined a - round,

*cresc.*

sleep, when we a-woke. All at once it shined a - round,

*pp*

From the clouds the glo - ry broke. And the

*pp*

From the clouds the glo - ry broke. And the

*pp*

From the clouds the glo - ry broke. And the

an-gel voi-ces sang Sweet - er than the Psalm - ists'

an-gel voi-ces sang Sweet - er than the Psalm - ists'

an-gel voi-ces sang Sweet - er than the Psalm - ists'

lay; *f* Glor-ious - ly their voi - ces rang, Glo - ry, God, —

lay; Glor-ious - ly their voi - ces rang, Glo - ry, God, —

lay; Glor-ious - ly their voi - ces rang, Glo - ry, God, —

*pp*

to Thee to - day

to Thee to - day

to Thee to - day

to Thee to - day

Hark! a - gain their voi - ces

Hark! a - gain their voi - ces

Hark! a - gain their voi - ces

*pp*

ring! Hark! a - gain I hear Them

ring! Hark! a - gain I hear Them

ring! Hark! a - gain I hear Them

*marcato* *pp*

## THE SHEPHERDS

sing!

sing!

sing!

## CHORUS

*pp* Glo - ry, — Glo - ry, —

*pp* Glo - ry, — Glo - ry, —

*pp* Glo - ry, — Glo - ry, —

Glo - ry, *p* Glo - ry, —

Glo - ry, Glo - ry,

*marcato* *pp* *marc.* *marc.*



*p* Glo - ry be to God on high

*p* Glo - ry be to God on high

*p* Glo - ry be to God on high

*p* Glo - ry be to God on high

*p* marcato

*cresc.* 2 And to earth a - gain Peace and good - will to men.

*cresc.* 2 And to earth a - gain Peace and good - will to men.

*cresc.* 2 And to earth a - gain Peace and good - will to men.

*cresc.* 2 And to earth a - gain Peace and good - will to men.

*p* marc. *cresc.* marc.

First system of musical notation. It includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal parts have lyrics "A - - - - - men." with a fermata over the final note. The piano part is marked *f* and includes the instruction "Diapasons".

Second system of musical notation. It includes five staves: four vocal staves and one piano accompaniment staff. The key signature is two sharps (F# and C#), and the time signature is 8/8. The vocal parts have lyrics "A - - - - - men. A - - - - - men." with a fermata over the final note. The piano part is marked *pp* and includes the instruction "Diapasons".

Third system of musical notation. It includes two staves: a vocal staff and a piano accompaniment staff. The key signature is two sharps (F# and C#), and the time signature is 8/8. The vocal part has lyrics "A - - - - - men. A - - - - - men." with a fermata over the final note. The piano part is marked *pp* and includes the instruction "Diapasons".



*The three Shepherds in unison*

Fad-ed are the voic-es clear

*p*

We are sunk once more in night, — Un-

less an an-gel shall ap-pear And

*pp*

lead us by his

*cresc.*

*crescendo*

*cresc. poco f*

light...

(An angel has appeared)

*dim. e rit.*

Andantino

THE ANGEL (*speaking*)

\*) Fear not: for be-hold, I

Violin

*pp* *espress.*

bring you good tid-ings of great joy which shall be to all

\*) The rhythmical declamation in speaking or reading need not be too literal but it should be often and carefully practiced with the music until the natural effect of both words and music is secured. With sufficient rehearsal it will not hinder but will help to make the words weighty and clear.

peo - ple.

For un-to you is born this day in the Cit-y of Da-vid a

*pp.* *cresc.*

Sav-iour Which is Christ the Lord.

Risoluto

Gt. Diapason



## CHORUS, CONGREGATION and CHILDREN

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Ped.

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

CHORUS *pp*

Glo - ry—

Glo - ry—

Glo - ry—

CHORUS

— Glo - ry — Glo - ry be to *p*  
 — Glo - ry — Glo - ry be to *p*  
 — Glo - ry — Glo - ry be to *p*  
*p* Glo - ry — Glo - ry be to *p*  
 Glo - ry Glo - ry Glo - ry be to

*marcato*

God on high — And to earth a - 2 2  
 God on high — And to earth a - 2 2  
 God on high — And to earth a - 2 2  
 God on high — And to earth a - 2 2

*marcato*



gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

*marcato*

*p espress.*

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (two sharps) and 2/4 time. They all sing the same lyrics: "gain Peace and good will to men A - - -". The piano part features a *marcato* tempo marking and a *p espress.* dynamic marking. The first measure of the piano part has a *pp* dynamic marking.

- - - men, A -

- - - men, A -

- - - men, A -

- - - men, A -

The second system of the score continues the vocal parts and piano accompaniment. The vocal parts sing the lyrics: "- - - men, A -". The piano part continues with the same accompaniment, ending with a *pp* dynamic marking in the final measure.

men, A - men.

men, A - men.

men, A - men.

men, A - men.

*pp*

THE ANGEL (*speaking*)

Wise men, wise men, mar - vel not

*pp*

Here your star has come to rest, Seek with - in this

Ped.

hum - ble cot For the Sav - iour of the

West.

*cresc.* Gt. 2

# CHORUS, CONGREGATION and CHILDREN

Haste good kings, to tell - your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -



fore the glo-ry Gas-par, Mel-chi-or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi-or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi-or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi-or, Bal-tha-zar,

senza Ped.

O-pen each your gol-den treas-ure Lest the shep-herds run be-fore ye.

O-pen each your gol-den treas-ure Lest the shep-herds run be-fore ye.

O-pen each your gol-den treas-ure Lest the shep-herds run be-fore ye.

O-pen each your gol-den treas-ure Lest the shep-herds run be-fore ye.

Ped.



## THE THREE KINGS (SOLO VOICES)

Be thou an - gel, be thou star, — gleam-ing bea - con of — the

Be thou an - gel, be thou star, — gleam-ing bea - con of — the

Be thou an - gel, be thou star, — gleam-ing bea - con of — the

Piano accompaniment for the first system, continuing the melodic and harmonic themes from the introduction.

sky, We do fol - low from a - far — Where thou

sky, We do fol - low from a - far — Where thou lead-est

sky, We do fol - low from a - far — Where thou lead-est

Piano accompaniment for the second system, featuring a more active bass line and sustained chords in the right hand.

lead-est we must hie. We be - held the star-like thing Old  
 we must hie. We be - held the star-like thing  
 we must hie. We be - held the star-like thing

we were and wise we were. To the new-born king we  
 old we were and wise we were. To the new-born king we  
 old we were and wise we were. To the new-born king we

bring Gold and frank-in - cense and myrrh.  
 bring Gold and frank-in - cense and myrrh.  
 bring Gold and frank-in - cense and myrrh.



Hark! What voi - ces from on high Warn us that the Lord is

Hark! What voi - ces from on high Warn us that the Lord is

Hark! What voi - ces from on high Warn us that the Lord is

*pp*

nigh

nigh

nigh

*pp* CHORUS

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

*pp*

*marcato*

*p marc.*

*p*  
Glo - ry be to God on high

*p*  
Glo - ry be to God on high

*p*  
Glo - ry be to God on high

*p*  
Glo - ry be to God on high

*p*  
*cresc.* *marcato*

*più cresc.* *2*  
And to earth a - gain Peace and good-will to men

*più cresc.* *2*  
And to earth a - gain Peace and good-will to men

*più cresc.* *2*  
And to earth a - gain Peace and good-will to men

*più cresc.* *2*  
And to earth a - gain Peace and good-will to men

*marcato* *2*  
*più cresc.* *2*

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

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

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

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

*p* men! A - men A - - *rit.*

*p* men! A - men A - - *rit.*

*p* men! A - men A - - *rit.*

*p* men! A - men A - - *rit.*



men A men.

men A men.

men A men.

men A men.

*dim.*

Dialogue THE FIRST SHEPHERD "But wherefore myrrh?" etc to ANGEL "And sing your hymn."

## II. Choral Doxology

(In which the Chorus of Angels, Kings, Shepherds, and Congregation join with instruments, or organ.)

Maestoso

CHORUS, CONGREGATION and CHILDREN

O God, from whom pro -

O God, from whom pro -

O God, from whom pro -

O God, from whom pro -

O God, from whom pro -

*senza Ped.*

ceed - eth light Thy do - ings we a -

ceed - eth light Thy do - ings we a -

ceed - eth light Thy do - ings we a -

ceed - eth light Thy do - ings we a -

Ped.

dore. The an - gels move with - in Thy sight; And

dore. The an - gels move with - in Thy sight; And

dore. The an - gels move with - in Thy sight; And

dore. The an - gels move with - in Thy sight; And

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

*p*

head ar - rayed Is all the hea - ven - ly host. Praise

head ar - rayed Is all the - hea - ven - ly host. Praise

head ar - rayed Is all the heav'n - ly host. Praise

head ar - rayed Is all the heav'n - ly host. Praise

*cresc.*

*f*



*crescendo molto* *ff* *ritenuto*

to the Fa - ther, to the Son And

*crescendo molto* *ff* *ritenuto*

to the Fa - ther, to the Son And

*crescendo molto* *ff* *ritenuto*

to the Fa - ther, to the Son And

*crescendo molto* *ff* *ritenuto*

to the Fa - ther, to the Son And

to the Ho - ly Ghost. A - - - men

to the Ho - ly Ghost. A - - - men

to the Ho - ly Ghost. A - - - men

to the Ho - ly Ghost. A - - - men

*poco animato*

*dim.*

*senza Ped.*

*sempre dim e poco rit.*

## Interlude

### III. The Dream of Mary

Larghetto

Man.

Sw

*pespress.*

Ch.

*p*

Ped.

*p*





## Andantino

## SOPRANO SOLO

Hark! mel - o - dious mag - ic falls From the

*pp* Viol. *espressivo*

gates of heav - en halls O'er the moth - er

float the charms O'er the ba - by in her arms

Lo, she sleeps, the Vir - gin mild Is

*piu p* *pp*

*ad lib.*

safe - ly sleep-ing like the Child From hereyes the shep-herds

*poco marcato*

fade And the kings pass far a -

*pp*

way

*poco f*

All things have be-come a shade, All

*pp*

things the same fate o - bey

*espress.*

melt and merge and pass a -

way Melt and

*pp*

*ad lib.*

merge and pass a - way

*colla voce*

(The lights are gradually turned down)



THE ANGEL (*speaking*)

And be - hold, a new - er seem-ing; Through the

dusk a kind of gleam-ing; In the shad-ow of the raft - er Stand new

i - mag - es of light. Pic-tures of a deep here - af - ter

Gild the drow-sy ta-per's light, And the mo-ther eyes be-hold All the

ba-by's life to come, From the cra-dle to the tomb... But the mean-ing is not told, Though the

pic-tures are un-roll'd; She the mean-ing must not know;

*After the music ceases*  
Only dimly, like a show  
One by one the pictures go.

*The lights are turned up gradually.  
The shepherds and kings have gone  
and instead of them are shown John  
the Baptist, in the act of baptizing,  
and his followers.*

## IV The Advent

47

Risoluto

Ped.

CHORUS, CONGREGATION and CHILDREN

O - pen now our ears to hear, For the an - gel

O - pen now our ears to hear, For the an - gel

O - pen now our ears to hear, For the an - gel

O - pen now our ears to hear, For the an - gel

*f* Ped.

trum - pet blow - eth; Let our eyes be

trum - pet blow - eth; Let our eyes be

trum - pet blow - eth; Let our eyes be

trum - pet blow - eth; Let our eyes be



wide— and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

Ped.

*p* eth. In re - pent - ance and in ruth — Let our

*p* eth. In re - pent - ance and in ruth — Let our

*p* eth. In re - pent - ance and in ruth — Let our

*p* eth. In re - pent - ance and in ruth — Let our

*crescendo* sins be washed a - way; In the wa - ters

*crescendo* sins be washed a - way; In the wa - ters

*crescendo* sins be washed a - way; In the wa - ters

*crescendo* sins be washed a - way; I the wa - ters

of His truth Be we re - bap - tized

of His truth Be we re - bap -

of His truth Be we re - bap -

of His truth Be we re - bap -

tized to - - day.

tized to - - day.

tized to - - day.

tized to - - day.

## THE ANGEL

The voice of one crying in the wilderness. Prepare ye the way of the Lord,  
make his paths straight.

## Moderato

## THE ANGEL

Thou shalt baptize with water, but there cometh one after thee who shall  
baptize with the Holy Ghost and with fire.

## Allegro BASS SOLO

There shall come forth a

Man. Ped.

rod out of the stem of Je-se, And a Branch shall grow



out of his roots.

A Branch shall grow out of his roots. And the spir-it of the

Lord shall rest up - on him, — the spir-it of

wis - dom and un - der - stand - ing, the spir - it of

*cresc.*

coun - sel and might, \_\_\_\_\_ the spir - it of

know-ledge and of the fear\_ of the Lord \_\_\_\_\_ And in that

day the Lord shall set his hand to re - cov - er his peo - ple. Make

*p*

*cresc. ed allargando*

straight in the des - ert a high-way \_\_\_\_\_ for our

*cresc. ed allargando*

## Andantino

God, For un - to us a child is born,

un - to us a son is given, And the

gov - ern - ment shall be up - on his shoul - der and his

## Molto risoluto

Name shall be call - ed Won - der - ful, Coun - sel - lor, The



Might - y God                      The Ev - er-last-ing                      Fa-ther, The

Prince                      of                      Peace \_\_\_\_\_

**Allegro**

There shall come forth a rod out of the stem of

Je - se,                      And a branch shall grow out of his roots \_\_\_\_\_

Make straight in the des - ert A

high - way for our God.

*poco rit.*

THE ANGEL Behold the Lamb of God which taketh away the sins of the world.  
 (The angel points with a rod or golden arrow.)  
 The Chorus of Angels (Choir) sings "Hosanna"

CHORUS ALONE  
 Con moto

*pp*

Ho -

*pp*

Ho -

*pp*

Ho -

*pp*

Ho -

Con moto  $\text{♩} = 100$

senza Ped.

san - na!

san - na!

san - na!

san - na!

Ped.

*pp*  
Ho - san - - na in ex - cel - lis.

*pp*  
Ho - san - - na!

*pp*  
Ho - san - na!

*pp*  
Ho - san - na!

*pp*



*pp*  
 Ho - san - na.

*pp*  
 Ho - san - na.

*pp*  
 Ho - san - na.

*pp*  
 Ho - san - na.

*pp*  
 Ho - san - na.

*p*  
 Ho -

*p*  
 Ho - san - na, Ho -

*poco marc.*  
 san - na, Ho - san - na. Ho -

Ho - san - na.

Ho - san - na.

san - na, Ho - san

san - na, Ho

*p*

Ho -

*p*

senza Ped.

na, Ho - san na Ho -

san - na, Ho - san na, Ho -

Ho - san - na, Ho -

san - na Ho - san - na, Ho -

*cresc.*

san - na, Ho - san - na

san - na, Ho - san - na Ho - san -

san - na. Ho - san -

san - na. Ho - san

*dim.*

*dim.*

*dim.*

*dim.*

*f* Ped.

na, Ho - san - na in ex - cel -

na, Ho - san - na in ex - cel -

na, Ho - san - na in ex - cel -

na. Ho -

*p*

*p*

*p*

*p*

senza Ped.

*f* Ped.



sis. Ho - san - na. Ho - san - na, Ho -

sis. Ho - san - na.

sis. Ho - san

san - na, Ho - san - na.

san - na. Ho - san - na

Ho - san - na, Ho - san - na, Ho -

Ho - san - na. Ho - san - na, Ho -

Ho - san - na Ho - san - na Ho -

Ho - san - na Ho - san -

san - - - na Ho - san -

san - na *ff* Ho - san - na, Ho - san - na

san - na Ho -

*ff*

*dim.*  
na Ho - san - na.

*dim.*  
na Ho - san - na.

*dim.*  
Ho - san - na Ho - san - na Ho -

*dim.*  
san - na Ho - san - na.

*dim.* *p*

Ped.

First system of musical notation for four voices and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Ho - san - na." The Soprano and Alto parts begin with a *p* (piano) dynamic, while the Tenor and Bass parts enter with a *f* (forte) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation for four voices and piano accompaniment. The vocal parts continue the phrase "na. Ho - san - na in ex -". The Soprano, Alto, and Tenor parts have long notes with horizontal lines indicating they are sustained. The Bass part has a long note with a horizontal line. The piano accompaniment continues with chords and moving lines, featuring a *f* (forte) dynamic in the right hand.



cel - sis Ho - san - na in ex - cel -

Ho - san - na in ex - cel -

san - na in ex - cel - sis, Ho - san -

Ho - san - na, Ho - san -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are 'cel - sis Ho - san - na in ex - cel -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sis. Ho - san - na in ex - cel - sis, Ho -

sis Ho - san - na in ex - cel - sis, Ho -

- na Ho - san - na,

na. Ho - san - na in ex -

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'sis. Ho - san - na in ex - cel - sis, Ho - sis Ho - san - na in ex - cel - sis, Ho - - na Ho - san - na, na. Ho - san - na in ex -'. The piano accompaniment continues with similar harmonic support.

san - na in — ex - cel sis. *ff* Ho -

san - na in — ex - cel sis Ho -

Ho - san - na. *ff* Ho -

cel - sis. Ho - san - na in — ex - cel - sis. *ff*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'san - na in — ex - cel sis.' followed by a rest and then 'Ho -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

san - na. Ho - san - na, Ho - - san -

san - na. Ho - san - na, Ho

san - na, Ho - san - na, Ho - - san -

Ho - san - na, Ho - san - - -

The second system continues the vocal and piano parts. The vocal parts have more complex phrasing, including triplets and longer notes. The piano accompaniment continues with chords and moving lines, providing a steady harmonic foundation.





in ex cel sis Ho - san

in ex cel sis Ho - san - na in ex -

in ex cel sis Ho - san - na in ex -

in ex cel sis Ho - san - - na

- - na Ho - san - na in ex - cel - - sis.

cel - sis Ho - san - na in ex - cel - - sis.

cel - sis Ho - san - - na in ex - cel - sis.

- - Ho - san - na in ex - cel - - sis.

# V The Miracles of Faith

67

## THE ANGEL

Bring forth the blind people that have eyes and the deaf that have ears.  
To open the blind eyes and bring out the prisoners from the prison, and them  
that sat in darkness out of the prison house.

Con moto

Violin

Harp

The first system of the musical score features a Violin part and a Harp part. The Violin part is written on a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a half rest, followed by a half note G4, a half note A4, and a half note B4, all tied together with a slur. The Harp part is written on a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a half rest, followed by a half note G3, a half note A3, and a half note B3, all tied together with a slur. The tempo marking 'Con moto' is placed above the Violin staff. The dynamic marking 'p' (piano) is placed below the first measure of both staves.

## THE ANGEL

Bring forth my witnesses saith the Lord

The second system of the musical score continues the Violin and Harp parts. The Violin part continues with a half note C5, a half note D5, and a half note E5, all tied together with a slur. The Harp part continues with a half note C4, a half note D4, and a half note E4, all tied together with a slur. The dynamic marking 'p' (piano) is placed below the first measure of both staves.

First system of musical notation. The vocal line (treble clef) begins with a half note D4, followed by a half note E4, and then a half note F#4. The piano accompaniment (grand staff) consists of eighth-note chords in the right hand and eighth-note chords in the left hand, moving in parallel motion.

Second system of musical notation. The vocal line has a long note with a slur, followed by a rest. The piano accompaniment continues. A stage direction is written below the vocal line: *(Enter one bearing a crutch)*. The system concludes with a vocal entry: **THE ANGEL**  
Arise, take up  
thy bed and walk

Third system of musical notation. The vocal line has a long note with a slur, followed by a rest. The piano accompaniment continues. A stage direction is written below the vocal line: *(Enter another)*. The system concludes with a vocal entry: **THE ANGEL**  
I will; be  
thou clear

Fourth system of musical notation. The vocal line has a long note with a slur, followed by a rest. The piano accompaniment continues. A stage direction is written below the vocal line: *(Enter a third)*. The system concludes with a vocal entry.



THE ANGEL Thy sins be forgiven thee

Organ *pp*

Ped.

THE ANGEL  
Lazarus,  
come  
forth!

(Enter Lazarus  
bound in  
grave clothes) *mf* *cresc.*

THE ANGEL  
Daughter of Jairus,  
arise and walk  
(Enter the daughter  
of Jairus)

*f*

THE ANGEL  
Thou son of the  
widow of Nain *più f*  
(Enter)

THE ANGEL  
Thou son of  
the nobleman *molto f*  
of Capernaum  
(Enter) *dim.*

*molto dim.*

THE ANGEL  
Mary Magdalene,  
out of whom were  
cast seven devils

Violin

*pp* *espress.*

(Enter Mary Magdalene and others. The healed and redeemed

people stand in a motionless group or tableau)

## CHORUS, CONGREGATION and CHILDREN

*pp*  
Crip - pled Chris - tian, drop - thy crutch, And thy soul and

*pp*  
Crip - pled Chris - tian, drop thy crutch, And thy soul and

*pp*  
Crip - pled Chris - tian, drop thy crutch, And thy soul and

*pp*  
Crip - pled Chris - tian, drop thy crutch, And thy soul and

*pp*  
Ped. 32'

*sempre pp*  
flesh shall live — Christ hath saved thee

*sempre pp*  
flesh shall live — Christ hath saved thee

*sempre pp*  
flesh shall live — Christ hath saved thee

*sempre pp*  
flesh shall live — Christ hath saved thee

*sempre pp*



by His touch; Christ doth ev - ery sin for - give

by His touch; Christ doth ev - ery sin for - give

by His touch; Christ doth ev - ery sin for - give

by His touch; Christ doth ev - ery sin for - give

*crescendo*

*crescendo*

— Ye have sought Him in the press: Vir - tue

*crescendo*

— Ye have sought Him in the press: Vir - tue

*crescendo*

— Ye have sought Him in the press: Vir - tue

*crescendo*

— Ye have sought Him in the press: Vir - tue

*crescendo*

*crescendo*

flowed your fin - gers through. Crip - pled Chris - tian,

*crescendo*

flowed your fin - gers through. Crip - pled Chris - tian,

*crescendo*

flowed your fin - gers through. Crip - pled Chris - tian,

*crescendo*

flowed your fin - gers through. Crip - pled Chris - tian,

*crescendo*

*molto* *ff*

rise and bless; Ye are saved, if ye

*molto* *ff*

rise and bless; Ye are saved, if

*molto* *ff*

rise and bless; Ye are saved, if

*molto* *ff*

rise and bless; Ye are saved, if

*molto* *ff*

## Più mosso

ye but knew

ye but knew

ye but knew

ye but knew

## Più mosso

## CHORUS of ANGELS (CHILDREN)

## Allegro moderato

Who be ye that walk e - rect?

CHORUS and CONGREGATION

Hal - le - lu -

Hal - le - lu -

Hal - le - lu -

Hal - le - lu -

## Allegro moderato

Ped.

senza Ped.



## CHILDREN

Be ye Christ's and God's e - lect?

## CHORUS and CONGREGATION

ia!

Hal-le-lu -

ia!

Hal-le-lu -

ia!

Hal-le-lu -

ia!

Hal-le-lu -

Ped.

senza Ped.

## CHILDREN

Or sin-ners, lost, dis-card-ed, wrecked?

## CHORUS and CONGREGATION

ia!

Hal-le-lu -

ia!

Hal-le-lu -

ia!

Hal-le-lu -

ia!

Hal-le-lu -

Ped.

CHILDREN

CHORUS and CONGREGATION

Ye be they on whom de-scend-ed Faith, by

ia! We be they on whom de-scend-ed Faith, by

ia! We be they on whom de-scend-ed Faith, by—

ia! We be they on whom de-scend-ed Faith, by

ia! We be they on whom de-scend-ed Faith, by—

Ped.

CHILDREN

CHORUS and CONGREGATION

faith our ills are end - ed, Found, for-giv-en, chang'd and mend-ed.

faith our ills are end - ed, Found, for-giv-en, chang'd and mend-ed.

faith our ills are end - ed, Found, for - giv-en, chang'd and mend-ed.

faith our ills are end — ed, Found, for - giv-en, chang'd and mend-ed.

faith our ills are end — ed, Found, for-giv-en, chang'd and mend-ed.

## CHILDREN

Hal - le - lu - ia!

CHORUS and CONGREGATION

Hal - le - lu - ia!

Hal - le - lu - ia!

Hal - le - lu - ia!

Hal - le - lu - ia!

*dim.*

## CHILDREN

Where be now your sor-rows flown?

CHORUS and CONGREGATION

*f* Hal - le - lu - ia!

*f* Hal - le - lu - ia!

*f* Hal - le - lu - ia!

*f* Hal - le - lu - ia!

*f* Hal - le - lu - ia!

*p*

*f*

*p*

Ped. senza Ped.



## CHILDREN

Thought of anguish, sound of groan?  
CHORUS and CONGREGATION

The

Hal-le-lu - ia!

Hal-le-lu - ia!

Hal-le-lu - ia!

Hal-le-lu - ia!

senza Ped.

## CHILDREN

heart of God doth take its own.  
CHORUS and CONGREGATION

Hal-le-lu - ia! *rit.*Hal-le-lu - ia! *rit.*Hal-le-lu - ia! *rit.*Hal-le-lu - ia! *rit.*

Ped.

CHILDREN  
Meno mosso

79

*cresc.*

*p* Ye be they on whom de-scend-ed Faith, by faith our ills are  
*p* CHORUS and CONGREGATION *cresc.*

*p* We be they on whom de-scend-ed Faith, by faith our ills are *cresc.*

*p* We be they on whom de-scend-ed Faith, by— faith our ills are *cresc.*

*p* We be they on whom de-scend-ed Faith, by faith our ills are *cresc.*

*p* We be they on whom de-scend-ed Faith, by— faith our ills are

Meno mosso

*cresc.*

end - ed,

*f* Found, for-giv-en, changed, and mend-ed. Hal - - *ff*

end - ed,

*f* Found, for-giv-en, changed, and mend-ed. Hal - - *ff*

end - ed,

*f* Found, for-giv-en, changed, and mend-ed. Hal - - *ff*

end - ed,

*f* Found, for-giv-en, changed, and mend-ed. Hal - - *ff*

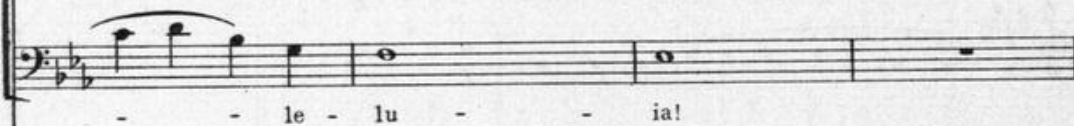
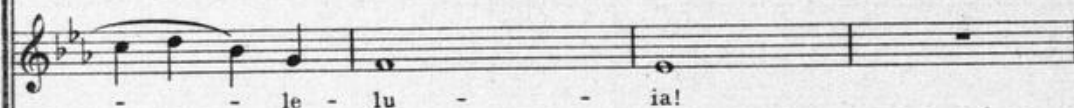
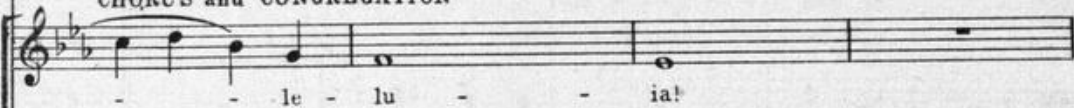
end - ed,

*f* Found, for-giv-en, changed, and mend-ed. Hal - - *ff*

## CHILDREN



## CHORUS and CONGREGATION



## Animato



(Many small children enter, some of them bearing others still smaller in their arms, and group themselves in the front of the scene.)





## VI The Children



THE ANGEL (*As the children have entered*) Except ye be converted and become as little children ye cannot enter into the Kingdom of Heaven.

Andante



THE ANGEL  
For in heaven their  
Angels do always  
behold the face of  
My Father which is  
in heaven.

Allegretto



CHILDREN *p* We on whom His hands were

CHORUS and CONGREGATION *p* Ye on whom His hands were

*p* Ye on whom His hands were

*p* Ye on whom His hands were

*p* Ye on whom His hands were

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

chil - dren, come we near.

chil - dren, come ye near.

chil - dren, come ye near.

chil - dren, come ye near.

chil - dren, come ye near.

chil - dren, come ye near.



Wise - ly had our  
 Wise - ly had your  
 Wise - ly had your  
 Wise - ly had your  
 Wise - ly had your

Ped.

moth - ers guessed, (Fear not what dis - ci - ples  
 moth - ers guessed, (Fear not what dis - ci - ples  
 moth - ers guessed, (Fear not what dis - ci - ples  
 moth - ers guessed, (Fear not what dis - ci - ples  
 moth - ers guessed, (Fear not what dis - ci - ples

say) When they laid us on His breast;

say) When they laid you on His breast;

say) When they laid you on His breast;

say) When they laid you on His breast; —

say) When they laid you on His breast;

We shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

*p espress.*

THE ANGEL Hark the heavenly family Chanting words that shall not die.

CHORUS or QUARTET unaccompanied

*poco cresc.*

Bless - ed are the pure in heart for they shall *poco cresc.*

Bless - ed are the pure in heart for they shall *poco cresc.*

Bless - ed are the pure in heart for they shall *poco cresc.*

Bless - ed are the pure in heart for they shall *poco cresc.*



THE ANGEL  
Hark, hark again.

shall see God. Come un to

see God. Come un to

see God. Come un to

see God. Come un to

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass) with lyrics: 'shall see God. Come un to'. The piano accompaniment is in the right and left hands, providing harmonic support.

me all ye that la - bor and are

me all ye that la - bor and are

me all ye that la - bor and are

me all ye that la - bor and are

This system continues the four-part vocal setting with lyrics: 'me all ye that la - bor and are'. It includes the same four vocal staves and piano accompaniment as the first system.

*dim.*

heav - y la - den and *dim.*

heav - y la - den and *dim.*

heav - y la - den and *dim.*

heav - y la - den and

*dim.*

THE ANGEL  
Hark, nay hark!

I will give you rest.

I will give you rest.

I will give you rest.

I will give you rest.

*mf* Love your en - e - mies

*mf* Love your en - e - mies

*mf* Love your en - e - mies

*mf* Love your en - e - mies

*mf*

*cresc ed accel.*

Re - sist not e - vil,

*cresc ed accel.*

Re - sist not e - vil,

*cresc ed accel.*

Re - sist not e - vil,

*cresc ed accel.*

Re - sist not e - vil,

*cresc ed accel.*



But o - ver come e - -

But o - ver come e - -

But o - ver come e - -

But o - ver come e - -

*dim. e rit.*

**THE ANGEL**  
**Hark!**

vil *dim. e rit.* with good \_\_\_\_\_

vil *dim. e rit.* with good. \_\_\_\_\_

vil *dim. e rit.* with good. \_\_\_\_\_

vil *dim. e rit.* with good. \_\_\_\_\_

vil with good. \_\_\_\_\_

*dim. e rit.*

## Tempo I

*pp* *cresc.*

I am the good Shep - herd that giv - eth His

*pp* *cresc.*

I am the good Shep - herd that giv - eth His

*pp* *cresc.*

I am the good Shep - herd that giv - eth His

*pp* *cresc.*

I am the good Shep - herd that giv - eth His

## Tempo I

*pp* *cresc.*

*poco f*

life for the sheep. THE ANGEL Thy

Harken yet, *poco f*

ye faithful. Thy

*poco f*

life for the sheep. Thy

*poco f*

life for the sheep. Thy

*poco f*

life for the sheep. Thy

*poco f*

*ritenuto*

faith — hath — saved thee. Go — in

*ritenuto*

faith hath saved thee. Go in

*ritenuto*

faith hath saved thee. Go — in

*ritenuto*

faith hath saved thee. Go in

*ritenuto*

*dim.*

peace. Go — in peace. Go in — peace.

*dim.*

peace. Go. in peace. Go in. peace.

*dim.*

peace. Go — in peace. Go in peace.

*dim.*

peace. Go in peace. Go in peace.

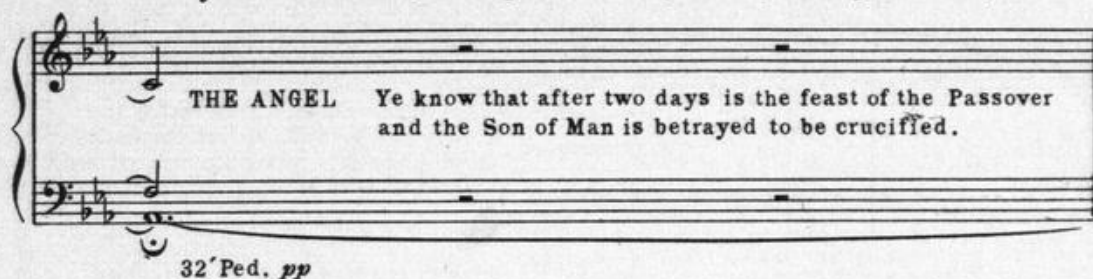
*dim.*



## VII The Crucifixion

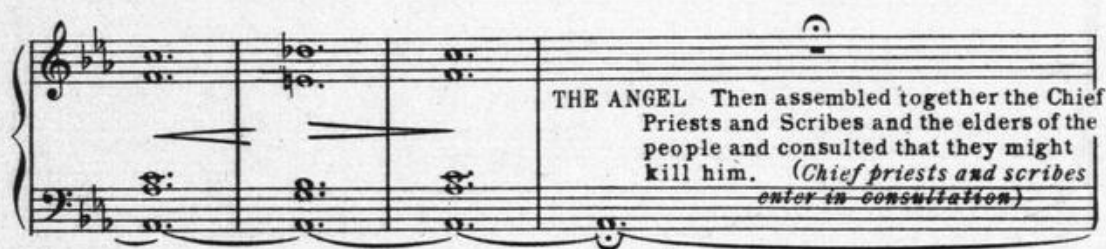
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(The following tableaux should be hardly divided by pauses, but should form a continuously moving show accompanied by the Angel's words.)



THE ANGEL Ye know that after two days is the feast of the Passover and the Son of Man is betrayed to be crucified.

32' Ped. *pp*



THE ANGEL Then assembled together the Chief Priests and Scribes and the elders of the people and consulted that they might kill him. (*Chief priests and scribes enter in consultation*)



THE ANGEL Then one of the twelve called Judas Iscariot went unto the chief priest (*Judas enters*) And they covenanted with him for thirty pieces of silver. (*The money is paid over to Judas*)



THE ANGEL And from that time he sought opportunity to betray him. (*Judas and the priests go out*) Pilate saith unto them (*Pilate enters*)

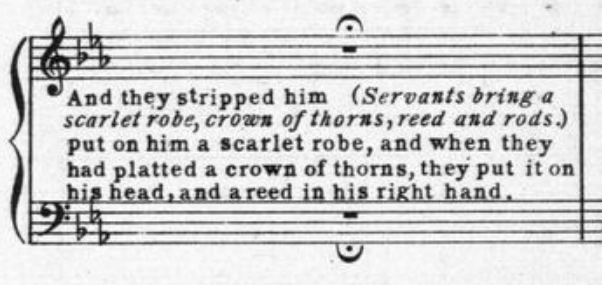


THE ANGEL What shall I do with Jesus which is called Christ? They all say unto him, let him be crucified.

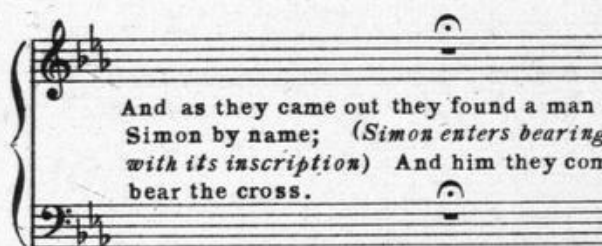


**THE ANGEL** Pilate took water and washed his hands before the multitude, saying, I am innocent of the blood of this person. See ye to it

*(A basin is brought and Pilate washes his hands.)*

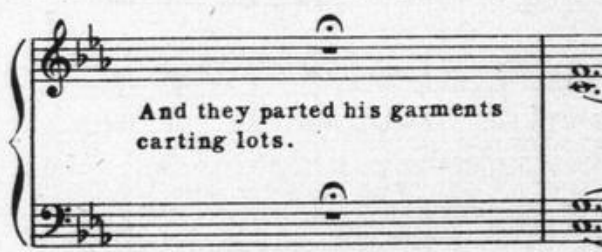


And they stripped him *(Servants bring a scarlet robe, crown of thorns, reed and rods.)* put on him a scarlet robe, and when they had platted a crown of thorns, they put it on his head, and a reed in his right hand.



And as they came out they found a man of Cyrene, Simon by name; *(Simon enters bearing the cross with its inscription)* And him they compelled to bear the cross.

Ped. 32'



And they parted his garments carting lots.

*(Soldiers enter bearing the appropriate articles. The light has been failing, the darkness is all but absolute.)*

## CHORUS

*pp*  
I came forth from the Fa-ther and am come in - to the

*pp*  
I came forth from the Fa-ther and am come in - to the

*pp*  
I came forth from the Fa-ther and am come in - to the

*pp*  
I came forth \_\_\_\_\_ from the Fa-ther and come in - to the

*pp ad lib.*

world: A - gain I leave the world, and go to the

world: A - gain I leave the world, and go to the

world: A - gain I leave the world, and go to the

world: A - gain I leave the world, and go to the



*poco agitato*

Fa - ther Be - hold the hour

*poco agitato*

Fa - ther Be - hold the hour

*poco agitato*

Fa - ther Be - hold the hour

*poco agitato*

Fa - ther Be - hold the hour

*p* *poco agitato*

*cresc.*

com - eth, yea, is now come, that ye shall all be

*cresc.*

com - eth, yea, is now come, that ye shall all be

*cresc.*

com - eth, yea, is now come, that ye shall all be

*cresc.*

com - eth, yea, is now come, that ye shall all be

*p.* *cresc.*

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

SOPRANO

Tempo I

*p*

And shall leave me a -

Tempo I

*rit.*

*p*

lone

And

And

And

And

*espress.*

Tempo I

yet I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

Tempo I

*Small notes ad lib.*



## Allegretto

me These things

me These things

me These things

me These things

*p*

## Allegretto

*p*

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

*p*

might have peace. In the

might have peace. In the

might have peace. In the

might have peace. In the

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "world ye shall have trib - u - la - tion:".

The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs). The music features a mix of whole, half, and quarter notes, with some rests and a final fermata on the word "tion:".

*cresc.* *poco f*

But be of good cheer. \_\_\_\_\_

*cresc.* *poco f*

But be of good cheer. \_\_\_\_\_

*cresc.* *poco f*

But be of good cheer. \_\_\_\_\_

*cresc.* *poco f*

But be of good cheer. \_\_\_\_\_

*poco f*

*pp* *pp*

I have o - - ver come. \_\_\_\_\_ The

*pp* *pp*

I have o - - ver come. \_\_\_\_\_ The

*pp* *pp*

I have o - - ver come. \_\_\_\_\_ The

*pp* *pp*

I have o - - ver come. \_\_\_\_\_ The

*pp*

Ped. 32' *pp*



world. \_\_\_\_\_

world. \_\_\_\_\_

world. \_\_\_\_\_

world. \_\_\_\_\_

### VIII The Burial

*(Silence: A candle light shows Joseph of Arimathea.)*

THE ANGEL When the even was come then  
came a rich man of Arimathea, named  
Joseph, who also himself was Jesus' disciple

THE ANGEL And when Joseph had taken the body, he wrapped it in a clean linen cloth and laid it in his own new tomb, which he had hewn out in the rock.

(Joseph departs)

Solenne ma non troppo lento  
CHORUS and CONGREGATION

*p* Weep your Sav-iour's loss. Him that none might

*p* Weep your Sav-iour's loss. Him that none might

*p* Weep your Sav-iour's loss. Him that none might

*p* Weep your Sav-iour's loss. Him that none might

Solenne ma non troppo lento

*p*

Ped.

*pp* save. They have nailed him to the cross, And

*pp* save. They have nailed him to the cross, And

*pp* save. They have nailed him to the cross, And

save. They have nailed him to the cross, And



borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

senza Ped.

Weep ye. Ye must wash his feet, And en -

Weep ye. Ye must wash his feet, And en -

Weep ye. Ye must wash his feet, And en -

Weep ye. Ye must wash his feet, And en -

Ped.

wrap with care His youth - ful flesh with

wrap with care His youth - ful flesh with

wrap with care His youth - ful flesh with

wrap with care His youth - ful flesh with

spic - es sweet, And for the grave pre - pare.

spic - es sweet, And for the grave pre - pare.

spic - es sweet, And for the grave pre - pare.

spic - es sweet, And for the grave pre - pare.

*rit.*  
Weep ye: Weep ye: Weep ye.

*rit.*  
Weep ye: Weep ye: Weep ye.

*rit.*  
Weep ye: Weep ye: Weep ye.

*rit.*  
Weep ye: Weep ye: Weep ye.

*rit.*  
Weep ye: Weep ye: Weep ye.

*pp*

## IX The Resurrection

(There is more light. Mary the mother of Jesus enters and Mary Magdalene)

THE ANGEL Ye seek Jesus which  
was crucified. Fear not ye.

He is not here for he  
is risen.

*pp*

*pp*  
*p*  
Harp



THE ANGEL Come  
see the place where  
the Lord lay.

(A sudden light shows the  
empty tomb. Then darkness.)

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The piano part consists of a series of chords and single notes, with a crescendo and decrescendo marking. The voice part consists of a single line of music with a crescendo and decrescendo marking. The tempo is marked 'Andante' and the key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is for a single system, with a repeat sign at the end.

THE ANGEL (*Without accompaniment*)

Shadowy, picture things adieu,  
Bringing glory, bringing pain,  
We have seen and thought of you  
Ye be mighty, ye be true,

And if ye fade it is to shine again  
Yes, to illumine us whose lives are new  
And who but understand as babies do,  
Or flowers refreshed by rain.

# X Christmas once more

109

(The Light has been dawning)

*Allegro moderato*

**SOLO**

For the

*dim. e rit.*

*commodo*

Christ-mas morn is gleam-ing And the mo-ther with her

*p*

Ped.

child Wakes to greet the shep - herds mild. She who

slept and has been dream - ing, Dream - - ing

all these mom - ents through Wakes to

hear the shep - herds sing - ing



*p*

And to find the wise men bring-ing Pre - cious

gifts ; \_\_\_\_\_ as wise men

do. \_\_\_\_\_ Just a

*pp*

mo-ment did she sleep ; \_\_\_\_\_ Now she

wakes and finds them near,

Gen - tly wakes and smiles to

hear The pip - - ing shep - herds and the

tink - ling sheep.

*p*

For the Christ-mas morn —

*p*

is glow-ing Day of joy for all the

*cresc.*

earth Day that marks — our Sav-our's

*un poco mosso*

birth — Day of com-fort —

*f*



— for man - kind Day — of com - fort

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note 'for', a quarter note 'man', a half note 'kind', a whole note 'Day', a half note 'of', and a quarter note 'com - fort'. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

for man - kind. — be - yond all

The second system of the musical score. The vocal line continues with a half note 'for', a quarter note 'man', a half note 'kind.', a whole note 'be - yond', and a quarter note 'all'. The piano accompaniment continues with chords and moving lines, maintaining the piano (*p*) dynamic.

know - ing. —

The third system of the musical score. The vocal line has a whole note 'know - ing.' followed by a whole rest. The piano accompaniment continues with chords and moving lines, maintaining the piano (*p*) dynamic.

The fourth system of the musical score. The vocal line is a whole rest. The piano accompaniment features a series of chords and moving lines, with a piano (*pp*) dynamic marking.

(There is light again. The shepherds and wise men are found in somewhat the  
Allegretto mosso



same position as at first discovery.)



### THE SHEPHERDS (As at first)

*p*  
We were seat - ed on the ground Half a -

*p*  
We were seat - ed on the ground Half a -

*p*  
We were seat - ed on the ground Half a -

*p*

*cresc.*

sleep when we a - woke. All at once it shined a -

*cresc.*

sleep when we a - woke. All at once it shined a -

*cresc.*

sleep when we a - woke. All at once it shined a -

*pp*

round. From the clouds the glo - ry

*pp*

round. From the clouds the glo - ry

*pp*

round. From the clouds the glo - ry

broke. And the an - gel voic - es

broke. And the an - gel voic - es

broke. And the an - gel voic - es



song, Sweet - er than the Psalm - ists lay,

song, Sweet - er than the Psalm - ists lay,

song, Sweet - er than the Psalm - ists lay,

Glor - ious - ly their voic - es rang, Glo - ry God, —

Glor - ious - ly their voic - es rang, Glo - ry God, —

Glor - ious - ly their voic - es rang, Glo - ry God, —

to Thee to - day.

to Thee to - day.

to Thee to - day.

First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The lyrics for the vocal parts are: "Hark! a - gain their voic - es". The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand. The first measure of the piano part includes a forte (*f*) dynamic marking.

Hark! a - gain their voic - es

Hark! a - gain their voic - es

Hark! a - gain their voic - es

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have the lyrics: "ring! Hark! a - gain I hear them". The piano accompaniment continues with its melodic and harmonic support. The first measure of the piano part in this system includes a forte (*f*) dynamic marking.

ring! Hark! a - gain I hear them

ring! Hark! a - gain I hear them

ring! Hark! a - gain I hear them

sing!  
 sing!  
 sing!

CHORUS  
 Glo - ry,  
 Glo - ry,  
 Glo - ry,

*marcato*  
*pp*

Glo - ry,  
 Glo - ry,  
 Glo - ry,  
 Glo - ry,

Glo - ry be to  
 Glo - ry be to  
 Glo - ry be to  
 Glo - ry be to

*marc.*  
*p*



God on high: \_\_\_\_\_

God on high: \_\_\_\_\_

God on high: \_\_\_\_\_

God on high: \_\_\_\_\_

*cresc. marcato*

*cresc.* 2 2 2 2

And on earth a - gain Peace and good will to men

*cresc.* 2 2 2 2

And on earth a - gain Peace and good will to men

*cresc.* 2 2 2 2

And on earth a - gain Peace and good will to men

*cresc.* 2 2 2 2

And on earth a - gain Peace and good will to men

*marc.* 2 2 2 2

And on earth a - gain Peace and good will to men

ff *A - - - men. A -*

ff *A - - - men. A -*

ff *A - - - men. A -*

ff *A - - - men. A -*

*dim.* *p*

*men. A - men.*

*men. A - men.*

*men. A - men.*

*men. A - men.*

*ff* *dim.*

## Maestoso

CHORUS, CONGREGATION and CHILDREN

*f* O — God from whom pro —

*f* O — God from whom pro —

*f* O — God from whom pro —

*f* O — God from whom pro —

## Maestoso

*f*

senza Ped.

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

*ff*

Ped.



an-gels move with - in thy sight And bow thy works be - fore A -

an-gels move with - in thy sight And bow thy works be - fore A -

an-gels move with - in thy sight And bow thy works be - fore A -

an-gels move with - in thy sight And bow thy works be - fore A -

bove this ba-by's head ar-rayed Is all the Heaven-ly

bove this ba-by's head ar-rayed Is all the Heaven-ly

bove this ba-by's head ar-rayed Is all the Heaven-ly

bove this ba-by's head ar-rayed Is all the Heaven-ly

*f* *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

*f* *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

*f* *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

*f* *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

*f* *crescendo* *ff*

*ritenuto*

And to the Ho - ly Ghost. A - men.

*ritenuto*

And to the Ho - ly Ghost. A - men.

*ritenuto*

And to the Ho - ly Ghost. A - men.

*ritenuto*

And to the Ho - ly Ghost. A - men.

*ritenuto*

# CHRISTMAS CAROL SERVICES

## ADESTE FIDELES—No. 1 Contains:

- |  |   |
|--|---|
| 1. Adeste Fideles .....Hymn            | 5. God Rest You Merry Gentlemen.....Traditional |
| 2. Christmas Morn .....T. Adams        | 6. Sleep, Holy Babe.....J. B. Dykes             |
| 3. The First Nowell.....Traditional    | 7. Silent Night .....Michael Haydn              |
| 4. Good King Wenceslas.....Traditional | 8. O Little Town of Bethlehem!...J. Barnby      |

## CHRISTMAS BELLS—No. 2 Contains:

- |   |  |
|---|--|
| 9. It Came Upon the Midnight Clear.....Westlake | 13. From Far Away.....J. B. Dykes                |
| 10. Sweet Christmas Bells.....J. Stainer        | 14. Sleep, Holy Babe.....J. T. Field             |
| 11. What Child is This?.....Old English         | 15. Angels from the Realms of Glory.....H. Smart |
| 12. Good Christian Men, Rejoice.....Old German  |  |

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- |  |  |
|--|--|
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| 18. The Midnight Mass.....Robin H. Legge           |  |

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- |  |   |
|--|---|
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| 22. Saw You, Never in the Twilight.....B. Tours    | 27. A Cradle Song of the Blessed Virgin<br>Barnby |
| 23. Child Divine .....T. Adams                     | 28. Come with Us (Arranged).....J. Stainer        |
| 24. Sing the Holy Child Christ.....M. B. Foster    | 29. Infant So Gentle (Arranged)....J. Stainer     |
| 25. Little Children, Wake and Listen.....J. H. Mee |   |

## CHRISTMAS MORN—No. 5 Contains:

- |   |  |
|---|--|
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| 2. Christmas Morn .....T. Adams                 | 33. Shepherds! Shake Off.....J. Stainer    |
| 31. Now Lies in David's City.....J. Swire       | 34. Ring Out, Ye Bells.....J. H. Wallis    |
|   | 35. Of the Father's Love Begotten.....Hymn |

## NOEL—No. 6 Contains:

- |   |  |
|---|--|
| 7. O Little Town of Bethlehem!...J. Barnby  | 39. We Three Kings of Orient Are.....J. Stainer  |
| 36. It Came Upon the Midnight...F. Westlake | 40. All This Night Bright Angels.....J. T. Field |
| 37. There Dwelt in Old Judea.....R. Jackson | 41. Holy Night, Peaceful Night.....J. Barnby     |
| 38. In a Manger Bed.....S. Cross            | 42. Christmas Bells .....S. Cross                |

## IN EXCELSIS—No. 7 Contains:

- |   |  |
|---|--|
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| 45. O Tender Babe Jesus.....L. Jewell       | 48. Once in Royal David's City...F. D. Jamison |

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- |   |   |
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| 4. Good King Wenceslas.....Traditional           | 57. The Holly and the Ivy.....Old French        |
| 5. God Rest You, Merry Gentlemen.....Traditional | 58. The Wassail Song.....Traditional            |
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- |  |                                       |
|--|---------------------------------------|
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| 61. Shepherd Hail .....A. Wooler         | 65. Old Song re-sung.....L. Jewell    |
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- |   |   |
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