

THE GARDEN OF OLIVET,

A
DEVOTIONAL ORATORIO.



WRITTEN & ADAPTED BY JOSEPH BENNETT,

THE MUSIC COMPOSED BY

G. BOTTESINI.

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Published by

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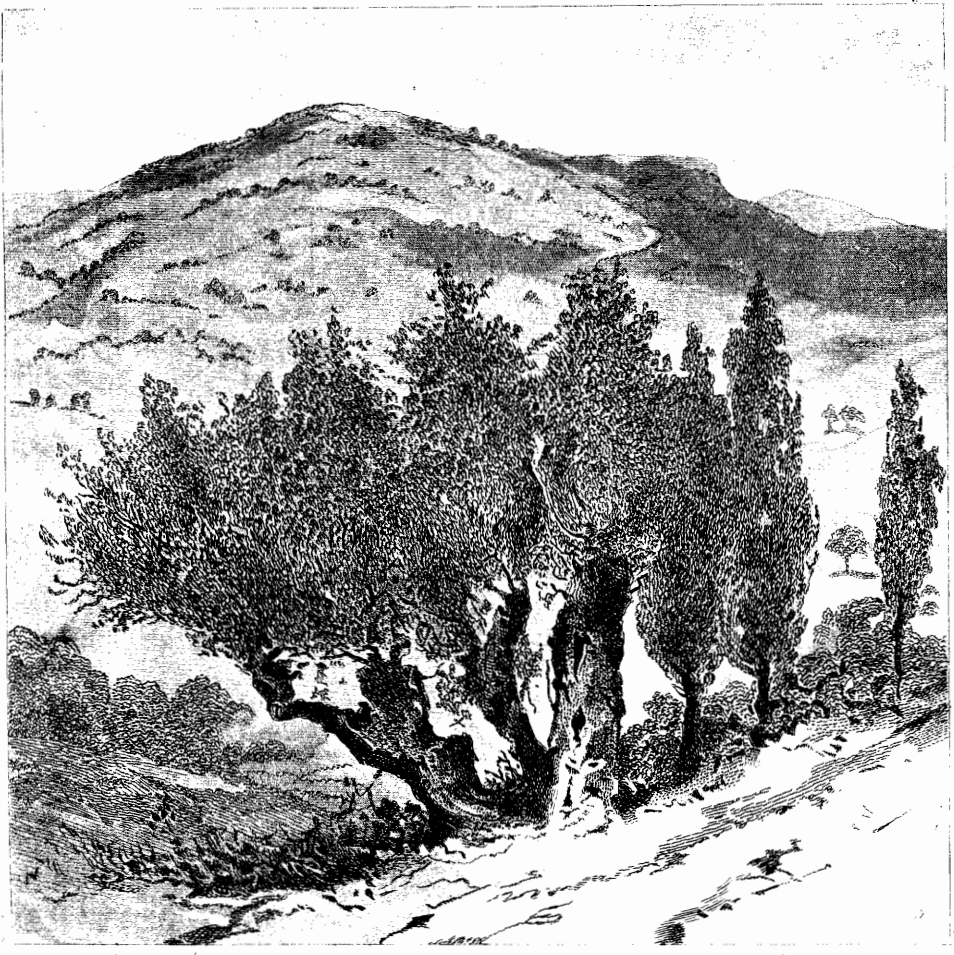
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Handwritten text and markings along the right edge of the page, including a signature and some illegible characters.

Gita, with love from her affect. old Husband
Neville
July 27th 1904.

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THE MUSIC COMPOSED BY

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Nº 1. Prelude & Chorus — "THOUGH THE LORD?"

M.M. $\text{♩} = 60.$
Maestoso

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The tempo is marked 'Maestoso' and the metronome marking is 'M.M. ♩ = 60.'. The first measure is marked with a dynamic of *p* (piano). The music begins with a half note chord in the right hand and a half note chord in the left hand, followed by a series of chords and moving lines.

The second system continues the musical piece with two staves. The dynamics remain *p*. The music features a mix of chords and melodic lines in both hands.

The third system continues the musical piece with two staves. The dynamics remain *p*. The music features a mix of chords and melodic lines in both hands.

The fourth system continues the musical piece with two staves. The dynamics remain *p*. The music features a mix of chords and melodic lines in both hands.

The fifth system continues the musical piece with two staves. The dynamics remain *p*. The music features a mix of chords and melodic lines in both hands.

21114 Stamme y K. 11111 612

First system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *mf*. The lower staff begins with *mf*. The system is divided into four measures. The first measure has a dynamic of *mf*. The second measure has a dynamic of *sf*. The third measure has a dynamic of *sf*. The fourth measure has a dynamic of *cres*. The music features complex chordal textures with many accidentals and slurs.

Second system of musical notation, consisting of two staves. The upper staff contains a dense, continuous texture of notes, possibly a tremolo or rapid sixteenth-note passage. The lower staff contains a few notes with slurs and accents.

Third system of musical notation, consisting of two staves. The upper staff contains a dense, continuous texture of notes, similar to the second system. The lower staff contains a few notes with slurs and accents.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *f*. The lower staff begins with a dynamic marking of *f*. The system is divided into four measures. The first measure has a dynamic of *f*. The second measure has a dynamic of *f*. The third measure has a dynamic of *f*. The fourth measure has a dynamic of *f*. The music features complex chordal textures with many accidentals and slurs.

Fifth system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *ff* and the instruction *sonoro.*. The lower staff begins with a dynamic marking of *ff*. The system is divided into four measures. The first measure has a dynamic of *ff*. The second measure has a dynamic of *ff*. The third measure has a dynamic of *p subito.*. The fourth measure has a dynamic of *p*. The music features complex chordal textures with many accidentals and slurs.

Soprani.

B. f.

Contralti.

Though the Lord give thee the

Tenori.

Though the Lord give thee the

Bassi.

Though the

Though the

Lord give thee the bread of ad- ver- si- ty

Lord give thee the bread of ad- ver- si- ty

Lord give thee the bread of ad- ver- si- ty

Lord give thee the bread of ad- ver- si- ty

and the wa- ter.... of af- flic- tion.... and the

and the wa- ter.... of af- flic- tion.... and the

and the wa- ter.... of af- flic- tion.... and the

and the wa- ter.... of af- flic- tion.... and the

p

wa - ter of af - flic - tion,

wa - ter of af - flic - tion,

wa - ter of af - flic - tion, He will be ve - ry

wa - ter of af - flic - tion,

p

He will be ve - ry gra - cious

He will be gra - cious ve - ry gra - cious

gra - cious He will be gra - cious He will be

He will be gra - cious He will be

He will be ve - ry gra - cious un - to thee

He will be ve - ry gra - cious un - to thee

gra - cious ve - ry gra - cious un - to thee....

gra - cious ve - ry gra - cious un - to thee

p >

at the voice of thy cry

at the voice of thy cry.

at the voice at the voice of thy cry

at the voice at the voice of thy cry

at the voice of thy cry at the voice of thy cry

marcato.

When He shall hear it when

When He shall hear it He will an - - - - - swer thee He will

marcato. When He shall hear it He will an - - - - - swer

When He shall hear it He will an - - - - - swer

marcato.

marcato.

p *cres*

He shall hear it He will an - - - - - swer thee He will

p *cres* an - - - - - swer He will an - - - - - swer thee..... He will..... an - - - - - swer

p *cres* thee when He shall hear it He will He will an - - - - - swer

p *cres* thee He will an - - - - - swer thee He will an - - - - - swer

cres

an -- swer will an -- swer thee. *sf* Nei ----- ther

thee He will an -- swer thee. *sf* Nei ----- ther

thee He will an -- swer thee. *sf* Nei ----- ther

thee He will an -- swer thee. *sf* Nei ----- ther shalt thou

shalt thou mourn nor weep Nei -- ther

shalt thou mourn nor weep Nei ----- ther

shalt thou mourn nor weep Nei -- ther

mourn nor weep Nei -- ther shall thy tears Nei -- ther

shall thy tears run *f* down

shall thy tears run *f* down,

shall thy tears run down He will

shall thy tears run down

He will an - swer thee .

an - - swer thee

He will an - swer thee

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a simple harmonic structure with a steady piano accompaniment.

When He shall

When He shall hear it

This system contains the next three staves. The vocal lines continue with the lyrics. The piano accompaniment features a more active rhythmic pattern with eighth notes and sixteenth notes. The lyrics are: "When He shall", "When He shall hear it".

When He shall

When He shall hear it He will

hear it He will He will

He will He will an - - swer thee

cres

This system contains the final three staves. The vocal lines conclude with the lyrics. The piano accompaniment includes a *crescendo* marking. The lyrics are: "When He shall", "When He shall hear it He will", "hear it He will He will", "He will He will an - - swer thee".

hear it He will an- - - - - swer
 an- - - - - swer He will an- - - - - swer
 an- - - - - swer He will an- - - - - swer

thee He will answer thee He will answer thee
 thee He will answer thee He will answer thee
 thee He will answer thee He will answer thee
 He will answer thee He will answer thee
 He will answer thee He will answer thee

When He shall hear it when He shall hear it
 When He shall hear it when He shall hear it
 When He shall hear it when He shall hear it
 When He shall hear it when He shall hear it

dolce

He will He will answer thee When He shall

dolce

He will He will answer thee When He shall

dolce

He will He will answer thee When He shall

dolce

He will He will answer thee When He shall

hear it He will He will an ----- swer

hear it He will He will an ----- swer

hear it He will He will an ----- swer

hear it He will an ----- swer an ----- swer

pp *cres*

thee He will an ----- swer thee

pp *cres*

thee He will an ----- swer thee

pp *cres*

thee He will an ----- swer thee

pp *cres*

thee He will an ----- swer thee

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

mourn nor weep *dim* D *cres* Nei...ther *cres*

mourn nor weep *dim* *p* Nei...ther shalt thou mourn nor weep Neither *cres*

mourn nor weep *dim* *p* Nei...ther shalt Nei...ther shalt thou *cres*

mourn nor weep *dim* *p* Nei...ther shalt Nei...ther shalt thou *cres*

mourn nor weep Nei...ther shalt Nei...ther shalt thou

shalt thou mourn nor weep Neither shall thy tears run

shall..... thy tears thy tears run

mourn nor weep Neither shall thy tears run down.... run

mourn nor weep Neither shall thy tears run

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down. *dim*

p Nei ---- ther shall thy tears run down.

p Nei ---- ther shall thy tears run down.

p Nei ---- ther shall thy tears run down.

p Nei ---- ther shall thy tears run down.

p Nei ---- ther shall thy tears run down.

ff tratt? When He shall hear it He will answer thee

ff tratt? When He shall hear it He will answer thee.....

ff tratt? When He shall hear it He will answer thee

ff tratt? When He shall hear it He will answer thee

f gva When He shall hear it He will answer thee

f tratt?

Nº 2. Recitative. (Contralto) "THEN COMETH JESUS?"

M. M. ♩ = 72.

Solo. (Baritone.) "MY SOUL IS EXCEEDING SORROWFUL?"

Moderato. *Recit:*

CONTRALTO. Then cometh Jesus unto a place called Geth-semene, where was a

PIANO. *p* *Recit:* *p*

Recit:

garden, in-to which He entered, and His dis-ciples,

a Tempo. *p* *p*

Recit: *a Tempo.* *Recit:* *piu lento.*

and He took with Him Peter, and James, and John, and began to be sorrowful and very

a Tempo. *p* *Lento.*

p

M. M. ♩ = 56.
(Baritone)

heavy. *Lento.*

pp *cres*

pp *cres*

My soul is exceeding sorrowful, e - ven un - to death.

ten *p*

My soul is exceeding sor - row - ful, my soul my soul is

p *cres* *rall* *sf* *col canto.*

sor - row - ful E - ven un - to death. Tar - ry ye

Lento. *rall:* *pp* *col canto.*

here Tarry ye here and watch with me.

p *dim* *p*

Nº 3. Chorus. "OUR WATCH DEAR JESUS WE WILL KEEP."

A Moderato. M. M. ♩ = 96.

Soprani.

Contralti.

Tenori.

Bassi.

PIANO.

Our watch dear

p *sf* *p*

p *cres* *sf* *p*

Je ... sus we will keep Our

cres *cres* *cres* *cres*

cres

watch dear Je ... sus we will keep Our

sf *p* *sf* *p* *sf* *p* *sf* *p*

loco. *cres*

p *cres*

Through dark__est night till morn__ing

Through dark__est night till morn__ing

Through dark__est night till morn__ing

Through dark__est night till morn__ing

sf *p*

light, Nor close our wea --- ry eyes in

light, Nor close our wea ---- ry eyes in

light, Nor close our wea ---- ry eyes in

light, Nor close our wea --- ry eyes in sleep

sf *p*

sleep in sleep.

sleep in sleep.

sleep in sleep.

in sleep.

p

Our watch dear Je sus Our

Our watch dear Je sus

Our watch dear Je sus

Our watch our watch dear Je

watch we will keep through dark est

we will keep Through dark est

we will keep Through dark est

.....sus we will keep Through dark est

night till morn ing light

night till morn ing light nor

night till morn ing light

night till morn ing light, nor close

nor close our wea--ry eyes in

close our wea --- ry eyes in

..... nor close our wea--ry eyes in

..... nor close our wea--ry eyes in

B

sleep. For us Thy pain.....

sleep. For us Thy pain.....

sleep. For us Thy pain.....

sleep. For us Thy pain.....

on Thee no stain; For us Thy

on Thee no stain; For us Thy

on Thee no stain; For us Thy

on Thee no stain; For us Thy.

pain on..... Thee no stain

pain on Thee no stain

pain on Thee no stain

pain on Thee no stain

for us Thy pain..... on Thee no

for us Thy pain..... on Thee no

for us Thy pain..... on Thee no

for us Thy pain..... on Thee no

stain no stain.....

stain no stain.....

stain no stain.....

stain no stain.....

stain no stain.....

stain no stain.....

f **C** *p*

Sweet Lord.... who would not with Thee weep!

Sweet Lord... who would not with Thee weep!

Sweet Lord.... who would not with Thee weep!

Sweet Lord.... *p* who would not with Thee weep!

f *p* *cres*

f *p*

Sweet Lord who would not with Thee

Sweet Lord who would not with Thee

Sweet Lord who would not with Thee

Sweet Lord who would not with Thee

Sweet Lord who would not with Thee

f *p*

p

weep! For us Thy pain on

weep! For us Thy pain on

weep! For us thy pain

weep! For.... us *p* Thy pain on Thee no

cres *p* *cres*

Thee no stain Sweet Lord who
 Thee no stain Sweet Lord who
 on Thee no stain sweet Lord, Sweet Lord who
 stain no stain sweet Lord, Sweet Lord who

cres *f*

would not with Thee weep, who would not weep for
 would not with Thee weep, who would not.... weep for
 would not with Thee weep, who would not weep For us.....
 would not with Thee weep, who would not weep.

dim *p*

us Thy pain on Thee on Thee no stain
 us Thy pain on Thee on Thee no stain
 for us Thy pain on Thee on Thee no stain for
 for us for us Thy pain for

p *dim*

on Thee..... on Thee no
 on Thee no stain on Thee no
 us Thy pain on Thee no
 us for us Thy pain on Thee no

p

stain on Thee no stain
 stain on Thee no stain
 stain on Thee no stain
 stain on Thee no stain

pp

.....

Nº 4. Aria. (Soprano) "REJOICE BELOVED."

Allegro moderato. M.M. ♩ = 96.

SOPRANO.

PIANO

The first system of the score shows the Soprano and Piano parts. The Soprano part is a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The piano part begins with a forte (*f*) dynamic and features a complex accompaniment with many beamed sixteenth notes.

The second system continues the vocal and piano parts. The Soprano part has the lyrics "Re -- joice be -". Above the vocal line, there are markings for *tratt?* and *a Tempo.*. The piano accompaniment continues with similar rhythmic patterns and includes a forte (*f*) dynamic marking.

The third system continues the vocal and piano parts. The Soprano part has the lyrics "lov ----- ed, as par - ta - kers of Christ's suf - fer - ing,". Above the vocal line, there are markings for *a Tempo.* and *lunga.*. The piano accompaniment includes dynamic markings for *dim.*, *f*, and *p*.

The fourth system continues the vocal and piano parts. The Soprano part has the lyrics "that when His glory shall be re - veal ----- ed ye may be". Above the vocal line, there are markings for *cres*. The piano accompaniment also includes a *cres* marking.

glad al - so with ex - ceed - - - - - ing joy.

Re - - - - - joice be -

tratt? *a Tempo.*

---lov - - - - - ed, as par - - - - - takers of Christs suf - - - - - fer - ing,

lunga. *a Tempo.*

V *cres*
 that when His glo ry shall be re - veal - ed ye

f *A*
 may be glad with ex - ceed ing joy.

p
 Re - joice, re joice, be - lov - ed

Re joice, re joice, be lov - ed

Hap - - - - - py are ye, Hap - - - - - py are ye

p

for the spi - rit of glo - - - - - ry

cres

cres

sf

sf

and of God rest - - - eth up - - - on you, Re -

f

f

- - joice, re - joice, be - - lov - - - - - ed. re -

--joice, re-joyce, re--joyce, be -- lov

B *Meno mosso.*

ed Hap --- py, Hap --- py are

trattenendo.

ye Hap--py, Hap --- py are ye,

for the spi--rit of glo ----- ry, and

il 1^o tempo. *animando.*

animando.

..... of God, rest--eth up--on you. Re-joyce,....

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "..... of God, rest--eth up--on you. Re-joyce,....". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part includes various musical notations such as slurs, accents, and dynamic markings like *sf* (sforzando).

..... re--joyce,..... re--joyce,..... re--joyce,..... For the

The second system continues the vocal line with the lyrics: "..... re--joyce,..... re--joyce,..... re--joyce,..... For the". The piano accompaniment features chords and melodic lines. Dynamic markings include *allarg?* (allargando) and accents.

sost: spi-rit of Glo-----ry, and of God, rest-eth up--on.....

The third system begins with a vocal line marked *sost:* (sostenuto) and the lyrics: "spi-rit of Glo-----ry, and of God, rest-eth up--on.....". The piano accompaniment is marked *sf* (sforzando) and *sostenuto*. The piano part consists of sustained chords.

1^o Tempo. you. rall.

The fourth system starts with a vocal line marked *1^o Tempo.* and the lyrics: ".... you. rall.". The piano accompaniment is also marked *1^o Tempo.* and includes a *rall.* (rallentando) section. The piano part features complex chordal textures and melodic fragments.

28 N^o 5. Recit: (Contralto.) "AND HE WENT FORWARD A LITTLE?"

Solo. (Baritone.) "O MY FATHER."

Lento. M.M. ♩ = 68.

CONTRALTO.

And He went for--ward a

PIANO.

lit_tle, and fell on the ground and

Lento. M.M. ♩ = 50.

prayed and prayed: -

espressivo.

Baritone.

O my Father, O my Father, if it be possi-ble

col canto.

let this cup pass from Me Yet not My will; but Thine be

col canto.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "let this cup pass from Me Yet not My will; but Thine be". The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The instruction "col canto." is written below the piano part.

done, yet not My will but Thine be done.

dim

This system contains the next two staves of music. The vocal line continues with the lyrics: "done, yet not My will but Thine be done.". The piano accompaniment continues with the same melodic and rhythmic patterns. The instruction "dim" (diminuendo) is written below the piano part.

not My will, not My will but Thine be

This system contains the next two staves of music. The vocal line continues with the lyrics: "not My will, not My will but Thine be". The piano accompaniment continues with the same melodic and rhythmic patterns.

done

This system contains the final two staves of music. The vocal line ends with the lyrics: "done". The piano accompaniment concludes with a final chord and a fermata. The piece ends with a double bar line.

Nº 6. Aria. (Tenor.) "HAVE PITY UPON ME, O MY FRIENDS."

Adagio. M.M. ♩ = 56.

TENOR.

Have pi - - - ty up - - on me,

have pi - - - - - ty up - - on me, O my friends O my

friends, for the hand of God, the hand of God hath touched

me..... O my friends, Have pi - ty up - on me, for the hand of

p **A** *cres*

God hath touched me. Though He slay me,

cres
animando.

cres *p*

yet will I trust Him, He also shall be my salva tion.

p
animando.

cres *cres*

Have pi --- ty up --- on me, Have pi --- ty up - on me, O my

p *cres*

dim. *rall.*

friends..... O my friends, for the hand of God hath touched

dim *pp*

Have pi-----ty up--on me. Though He slay me, yet will I

trust Him, He al---so shall be my sal--va---tion, He

al---so, He al-----so shall be my sal-----va-----

---tion.

a Tempo.

(H. 430) *pp*

Nº 7. Chorus. "LIKE AS A FATHER PITIETH HIS CHILDREN?"

A *Maestoso*. M.M. $\text{♩} = 68$.

Soprani. *p* *cres*
 Contralti. *p* Like as a *cres*
 Tenori. *f* Like as a *dim* *p* Like as a *cres*
 Bassi. Like as a Fa-ther pi-ti-eth his chil-dren Like as a *cres*
 PIANO *Maestoso*. Like as a Fa-ther *sf*

Fa-ther pi-ti-eth his chil-dren,
 pi-ti-eth his chil-dren, *f* *dim*
 Fa-ther pi-ti-eth his chil-dren, so the Lord pi-ti-eth
 pi-ti-eth his chil-dren,

p so the Lord pi-ti-eth them that fear Him;
p so the Lord pi-ti-eth them that fear Him;
 them that fear Him So the Lord pi-ti-eth them that fear Him;
p so the Lord the Lord pi-ti-eth them that fear Him;
sf

f For He know -- eth our frame for He know -- eth. our *dim*

f For He know -- eth our frame for He know -- eth. our *dim*

f For He know -- eth our frame for He know -- eth. our *dim*

f For He know -- eth our frame for He know -- eth. our *dim*

For He know -- eth our frame for He know -- eth. our

p frame, He re -- member -- eth that.... we are dust. He *cres*

p frame He re -- mem -- ber -- eth that we are dust. He re *cres*

p frame He re -- mem -- ber -- eth that we are dust. He re *cres*

p frame He re -- mem -- ber -- eth that we are dust. He re *cres*

frame He re -- mem -- ber -- eth that we are dust. He re

..... re -- mem -- ber -- eth that we are dust.

-- mem -- ber -- eth that we are dust, that we are dust.

-- mem -- ber -- eth that we are dust, that we are dust.

-- mem -- ber -- eth that we are dust, that we are dust.

f

f

B

f Like as a Father pi-tieth his chil-dren, his chil-dren so the
f Like as a Father pi-tieth his chil-dren, his chil-dren so the
f Like as a Father pi-tieth his chil-dren, his chil-dren so the
f Like as a Fa-ther pi-ti-eth his chil-dren so the

p dim *cres*

Lord.... the Lord pi-ti-eth them pi-ti-eth them that
 Lord the Lord the Lord pi-ti-eth them that
 Lord the Lord the Lord pi-ti-eth them that
 Lord.... the Lord pi-ti-eth, pi-ti-eth the Lord pi-ti-eth

f *dim* *dim* *dim* *dim* *dim* *dim* *dim*

fear Him; for He knoweth for He know-eth our frame,
 fear Him For He know-eth He know-eth our... frame,
 fear Him for He know-eth for He know-eth our frame,
 them for He know-eth our frame,

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

C *cres* *f* *p*

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

cres *f* *p*

pp *rall*

He re-mem-ber-eth that we are

He re-mem-ber-eth that we are

He re-mem-ber-eth that we are, that we are

He re-mem-ber-eth that we are, that we are

rall

a Tempo.

dust we are dust, that we are dust.

dust.... that we are dust, that we are dust.

dust..... that we are dust, that we are dust.

dust.... that we are dust, that we are dust.

a Tempo.

Nº 8. Recit: (Contralto) "AND HE COMETH."
Solo. (Baritone) "SIMON SLEEPEST THOU?"

A

Andante.

p

And He cometh

pp

B (Baritone)

and find-eth them sleep-ing.

pp

pp

Si - mon,

sleepest thou? Si - mon, sleepest thou? Could'st

thou not watch one hour? The spi - rit truly, tru - ly is willing, but the

flesh..... but the flesh is weak.

rall *a Tempo.* C

40 N^o 9. Chorus. "WE ARE THE CHILDREN OF THE LIGHT."

M.M. = 68. *Adagio. p*

A

Soprani. We are the children the children of the light and

Contralti. We are the children the chil dren of the

Tenori. We are the children the chil dren of the

Bassi. We are the children the chil dren of the

Adagio. We are the children the chil dren of the

PIANO.

of the days; we are not of the

light and of the day we are not of the

light and of the day we are not of the

light and of the day we are not of the

night nor of dark-ness nor of dark ness,

night nor of dark ness,

night nor of dark-ness nor of dark ness,

night nor of dark-ness nor of dark ness. There-fore

There -- fore let us not sleep, not sleep as do o -- thers

There -- fore there ----- fore let us not sleep as do

There ----- fore let us not sleep as do

let. us not sleep let us not sleep as do

but..... let us watch, let us watch and be

o -- thers, but let us watch and be

o -- thers, but let us watch and be

o -- thers, but let us watch and be

dim p

dim

dim

dim

cres

cres

sf

so ----- ber.

so ----- ber.

so ----- ber.

so ----- ber.

p

p

sf

p

sf

(H.430)

8

Fa...ther,
Fa...ther,
Fa...ther,
Fa...ther,

dim

Fa...ther, Fa...ther, we are poor and
Fa...ther, Fa...ther, we are poor and
Fa...ther, Fa...ther, we are poor and
Fa...ther, Fa...ther, we are poor and

sf *dim*

cres *Allo Moderato. ♩ = 92.* *dim*

weak, Thy su-per-nal strength we seek; Through life's
weak, Thy su-per-nal strength we seek; Through life's
weak, Thy su-per-nal strength we seek; Through life's
weak, Thy su-per-nal strength we seek; Through life's

con ... flict be Thou nigh, Through life's con ... flict be Thou

con ... flict be Thou nigh, Through life's con ... flict be Thou

con ... flict be Thou nigh, Through life's con ... flict be Thou

con ... flict be Thou nigh, Through life's con ... flict be Thou

nigh; Hear us when to Thee we cry, Hear us

nigh; Hear us when to Thee we cry, Hear us

nigh; Hear us when to Thee we cry, Hear us

nigh; Hear us when to Thee we cry, Hear us

when to Thee we cry. Thou canst from all ills de ...

when to Thee we cry. Thou canst from all ills de ...

cry, when to Thee we cry. Thou canst from all ills de ...

when to Thee we cry. Thou canst from all ills de ...

f

-- fend; Help and com--fort, Help and com--fort to the

-- fend; Help and com--fort, Help and com--fort to the

-- fend Help and com--fort, Help and com--fort to the

-- fend; Help and com--fort, Help and com--fort to the

cres *f*

D *Animando.*

end Thou canst from all ills de--fend Help and

end Thou canst from all ills de--fend Help and

end Thou canst from all ills de--fend Help and

end Thou canst from all ills de--fend Help and

Animando.

com--fort to the end. Thou canst from all ills de--

com--fort to the end. Thou canst from all ills de--

com--fort to the end. Thou canst from all ills de--

com--fort to the end. Thou canst from all ills de--

... fend Help and com - fort to the end .

... fend Help and com - fort to the end .

... fend Help and com - fort to the end .

... fend Help and com - fort to the end .

Hear us

Hear us

Hear us

Hear us

Hear us when to Thee we cry.

Hear us when to Thee we cry.

Hear us when to Thee we cry.

Hear us when to Thee we cry.

dim
p Thou canst, Thou canst from all ills de fend.....
dim
p Thou canst, Thou canst from all ills de fend.....
dim
p Thou canst, Thou canst from all ills de fend.....
dim
p Thou canst, Thou canst from all ills de fend.....

Thou canst, Thou canst from all ills de fend.....

p Help and com fort, Help and com fort.....
dim
p Help and com fort, Help and com fort
dim
p Help and com fort, Help and com fort
dim
p Help and com fort, Help and com fort

Help and com fort, Help and com fort *poco tratt:*

..... to the end..... *pp* Thou canst from all
 to..... the end..... Thou canst from all
 to the end..... *pp* Thou canst from all
 to the end..... Thou canst from all

Calmo. *pp* *p*

ills de fend Help and com fort

ills de fend Help and com fort

ills de fend Help and com fort

ills de fend Help and com fort

com fort to the end com fort to the

to the end com fort to the

to the end com fort to the

to the end com fort to the

end to the end

end to the end

end to the end

end to the end

end to the end

Nº 10. Recit: (Contralto.) "HE WENT AWAY AGAIN AND PRAYED."

A Solo. (Baritone.) "O, MY FATHER."
Solo. (Contralto.) "AND BEING IN AN AGONY?"

CONTRALTO.

Adagio. M M ♩ = 60.



PIANO.

He went a_away a_gain and prayed:—

B Baritone.

lunga. O, My Fa_ther

O, My Fa--ther, if this cup may not

pass a-way from Me ex-cept I drink it,

accell: *sf*

1o Tempo. Thy will, Thy will be done,

sf *ten:* *Col canto.* *p*

M. M. ♩ = 68. *Contralto*

Thy will be done.

dolente. *poco più.*

poco più.

(H. 430)

And be--ing in an a---go-ny.....

He prayed more earn--est_ly, He prayed more.....

earn--est_ly, and His sweat.....

was as it were great drops of blood fall.....ing

Animando.

cres

down to the ground, and His sweat was as it were

Animando.

cres

great drops of blood fall -- ing down to the

f

dim

cres

f

dim

f

D

p

ground, drops of blood fall ----- ing

pp

pp

down, fall -- ing down to the

52 N^o 11. Duettino. (Soprano & Tenor.) "FEAR THOU NOT FOR I AM WITH THEE"

E *Andantino*. M. M. ♩ = 60.

SOPRANO.

TENOR.

PIANO.

ground.

p

p

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some melodic movement. The music is in a 2/4 time signature and a key signature of three sharps (F#, C#, G#).

The second system features vocal lines for both soprano and tenor, with piano accompaniment. The lyrics are: "Fear. thou not, for I am with thee; be not dis-". The piano part includes dynamic markings of *pp* and *p*. The vocal lines are simple and clear, following the rhythm of the lyrics.

(Soprano.)

p Fear thou not, for
 -mayed, for I am Thy God, *poco cres.*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "Fear thou not, for -mayed, for I am Thy God,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a more active melodic line. Dynamics include *p* and *poco cres.*

I am with thee; be not dis-mayed, for
 I am Thy God. *cres.* *sf* *dim.*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "I am with thee; be not dis-mayed, for I am Thy God." and "I will". The piano accompaniment features a variety of dynamics, including *cres.*, *sf*, and *dim.*

I will strength-en thee;

The third system shows the vocal line and piano accompaniment. The vocal line includes the lyrics "I will strength-en thee;". The piano accompaniment starts with a piano (*p*) dynamic and includes *poco cres.*

dim.

strengthen thee and help thee, and uphold thee

I..... will help..... thee, and uphold thee

dim.

poco rall. *a Tempo.*

with My right hand..... Fear thou not,

with My right hand..... Fear thou not,.... for I am

Col canto. *a Tempo.* *cres.*

cres. *p*

For I am with thee; I am with thee, for I am Thy God

cres. *p*

with thee; Be not dismayed, for I am Thy God. Be --

sf *p* *dim.* *sf* *dim.* *p*

dim. *p*

Be not dis-mayed,

..... not dis-mayed, for I am Thy God. Be ... *cres.*

cres.

for I am Thy God. for

..... not dis-mayed, for I am Thy God. for

p *3* *3*

sf *p*

I am Thy God.....

I am Thy God.....

dim. *dim.* *pp*

56 N^o 12. Intermezzo & Chorus of Angels. "THE ANGEL OF THE LORD"

Andantino mosso. M.M. ♩ = 50.

The musical score is divided into two main sections. The first section is a piano introduction, marked *p* and *Andantino mosso*. It consists of two systems of piano and organ staves. The piano part features a melodic line with a 7-measure rest, while the organ part provides harmonic accompaniment. The second section is the chorus of angels, starting with the text "And there appeared unto Him an Angel from Heaven strengthening Him". This section is marked *ff* and *gva* (grandioso). It features a dense, rhythmic texture with triplets in the organ part. The tempo and dynamics change to *loco* and *marcato* in the final part of the chorus.

First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The treble staff contains a melodic line with slurs and accents, while the bass staff has a few notes and a large fermata.

Second system of musical notation, similar to the first, with a treble and bass staff. The treble staff has a melodic line with slurs and accents, and the bass staff has a few notes and a large fermata.

Third system of musical notation, showing more complex rhythmic patterns with triplets and slurs in both treble and bass staves.

Fourth system of musical notation, including dynamic markings 'dim' and 'p' in both staves.

Fifth system of musical notation, featuring a treble and bass staff with a grand staff bracket. The treble staff has a melodic line with slurs and accents, and the bass staff has a few notes and a large fermata.

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a bass line with slurs and accents. A *cres* (crescendo) marking is present in both staves.

Second system of piano accompaniment, continuing the melodic and bass lines from the first system.

Third system of piano accompaniment, continuing the melodic and bass lines from the first system.

B M.M. ♩ = 66. "CHORUS OF ANGELS"

1st & 2nd Sop! *f* *p*

poco più. The An-gel of the Lord en-camp-eth round a-bout

1st & 2nd Contralt! *f* *p*

The An-gel of the Lord en-camp-eth round a-bout

f

f

Fourth system of music, featuring vocal parts and piano accompaniment. The vocal parts are for Soprano and Contralto. The piano accompaniment is marked *f* (forte). The lyrics are: "The An-gel of the Lord en-camp-eth round a-bout".

them..... that fear Him,.... that fear Him,.... and de
 them..... that fear Him,.... that fear Him,.... and de

li... ver eth them..... The An--gel.... of the
 li... ver eth them..... The An--gel.... of the

cres *f*

Lord en-camp... eth round a--bout them that
 Lord en-camp... eth round a--bout them that

p *p*

fear Him that fear Him... and de-liv-er-eth
 fear Him that fear Him... and de-liv-er-eth

cres. *f* *dim.*

.... and de-liv-er-eth them. *Contralti.*
 and de-liv-er-eth them. The Lord re-

p *p* *dolce.*

1st Soprani. *cres.*
 2nd Soprani. *dolce.* The Lord re-
 The Lord re-deem-eth the
 -deem-eth re-deem-eth the

cres. *cres.* *cres.*

- deem - - eth the *dim* soul of His *p* ser - - vant,
 soul *dim* of His *p* ser - - vant,
 soul of His ser - - vant, and none of

dim

cres. that trust in
 and none of them that trust in
 them that trust in Him shall

cres.

Him shall be *dim.* de - - so - late; *p* none
 Him shall be *dim.* de - - so - late; *p* none
 be shall be de - - so - late; none

dim. *p* *pp* >

none none of them, that trust
none none of them, that trust
none none of them that trust

cres. *f*

..... none of them that trust in Him
..... none of them that trust in Him
..... none of them that trust in Him

dim.

shall be de so late.
shall be de so late.
shall be de so late.

p

Nº 13. Recit: (Contralto.) "AND WHEN HE RETURNED HE FOUND THEM SLEEPING AGAIN?"

Solo. (Baritone.) "SLEEP ON NOW AND TAKE YOUR REST?"

A *Moderato.* M.M. ♩ = 60.

The first system of music consists of two staves. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked *Moderato* with a metronome marking of ♩ = 60. The music begins with a piano (*p*) dynamic. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines. Dynamics include *p*, *poco cres.*, *dim.*, and *sf*.

The second system of music features a vocal line for the Contralto and piano accompaniment. The vocal line begins with the lyrics "And when He re-". The piano accompaniment continues with a *p* dynamic, then moves to *pp*. The music concludes with a *pp* dynamic. The key signature and time signature remain the same as in the first system.

B

-- turn ----- ed, He found them sleep -- ing a -

pp

-- gain, Sleep - ing a - gain, for their eyes were

cres *accell:*

cres

heavy. And He com - eth the third time.

cres. *f* *accell:*

p *sf*

p *sf* *accell:*

cres. *dim.*

cres.

(Baritone.)

Sleep on now and take your rest. It is enough;

Lento. *cres.* *f*

cres. *f*

the hour is come,

ff

ff

Behold the Son of Man

ff

ff

Behold the Son of Man is betrayed into the hands of sin-

Grave.

Grave col canto.

66 N° 14. Chorus. "DEAR LORD AND SHALL WE SLEEPING LIE?"

A *Allegro non tanto*. M.M. $\text{♩} = 88$.

Soprani. *mf* Dear Lord, and

Contralti. *mf* Dear Lord, and

Tenori. *mf* Dear Lord, and

Bassi. *mf* Dear Lord, and

PIANO. *mf* Dear Lord, and

shall we sleep ing lie,

shall we sleep ing lie,

shall we sleep ing lie, and

shall we sleep ing lie,

and shall we sleep ing

and shall we sleep ing

..... shall we sleep ing

and shall we sleep ing

f lie ...

f lie ...

f lie ...

f lie ...

f lie ...

ff

mf

mf While Thou pre ----- par'st for

mf While Thou pre ----- par'st for

mf While Thou pre ----- par'st for

While Thou pre ----- par'st for

mf

cres

us to die? for *cres*

us to die? for *cres*

.... us to die?..... for *cres*

us to die? for *cres*

cres

cres

side..... Thy sa..... cred side :
side..... Thy sa..... cred side :
side..... Thy sa..... cred side :
side..... Thy sa..... cred side :
side..... Thy sa..... cred side :
ff

In life and death we'll
In life and death we'll
In life and death we'll
In life and death we'll
In life and death we'll
mf

there a..... bide..... we'll there a.....
there a..... bide..... we'll there a.....
there a..... bide..... we'll there a.....
there a..... bide..... we'll there a.....
there a..... bide..... we'll there a.....
slow

B

- bide. With Thee with Thee the power of
 - bide. With Thee with Thee the power of
 - bide. With Thee with Thee the power of

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "- bide. With Thee with Thee the power of". The piano accompaniment includes dynamic markings such as *ff* and *f*.

Hell of Hell to dare,
 Hell of Hell to dare,
 Hell of Hell to dare,
 Hell of Hell to dare,

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Hell of Hell to dare,". The piano accompaniment includes dynamic markings such as *f* and *ff*.

With Thee with Thee the vic__tor's wreath
 With Thee with Thee the vic__tor's wreath
 With Thee with Thee the vic__tor's wreath
 With Thee with Thee the vic__tor's wreath

The third system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "With Thee with Thee the vic__tor's wreath". The piano accompaniment includes dynamic markings such as *f* and *ff*.

..... to share Dear
 to share Dear
 to share. Dear
 to share Dear

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "..... to share Dear", "to share Dear", "..... to share. Dear", and "..... to share Dear". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. Dynamic markings include *mf* (mezzo-forte) and accents (>).

Lord, and shall we sleep ing
 Lord, and shall we sleep ing
 Lord, and shall we sleep ing
 Lord, and shall we sleep ing

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Lord, and shall we sleep ing", "Lord, and shall we sleep ing", "Lord, and shall we sleep ing", and "Lord, and shall we sleep ing". The piano accompaniment continues with a similar texture to the first system, featuring a flowing melody in the right hand and a steady bass line in the left hand.

lie While Thou pre par'st for
 lie While Thou pre par st for
 lie While Thou pre par'st for
 lie While Thou pre par st for

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "lie While Thou pre par'st for", "lie While Thou pre par st for", "lie While Thou pre par'st for", and "lie While Thou pre par st for". The piano accompaniment continues with a similar texture to the previous systems, featuring a flowing melody in the right hand and a steady bass line in the left hand.

us to die? While Thou pre ---

us to die? While Thou pre ---

us to die? While Thou pre ---

us to die? While Thou pre ---

-par'st for us

-par'st for us

-par'st for us

-par'st for us

C *Animando*. M.M. $\text{♩} = 96$.

to die?

to die?

to die? *f* > > . Our place is

to die? *Animando*. Our place is near Thy sa --- cred

Our place is near Thy side.....
 Our place is near, our place is near Thy side.....
 Our place, our place is near.....

sa... cred side:..... In..... life, in
 sa... cred side: In life, in life... and
 Thy sa - cred side: In life, in

life and death we'll..... there, we'll there a - bide
 death we'll there a - bide,..... a - bide. With Thee the
 life and death we'll there, we'll there a - bide

D *p*

With Thee the power, with
 With Thee.....
 power of Hell to dare..... with
 With Thee the power, *p* with Thee the

dim
p

Thee the power of Hell to dare,
 the power of Hell to dare, *cres*
 Thee the power of Hell to dare, With Thee the
 power of Hell to dare, *cres*

cres
cres

With Thee the vic...tor's wreath.....
 With Thee the vic...tor's wreath
 vic...tor's wreath..... the vic...tor's
 With Thee the vic...tor's wreath

cres
cres