

Nº 15. CHRIST AND THE CROSS.

Soliloquy (Cello and Chorus.)

Andante con moto.
CORO.

Soprano. *p* Since Christ embraced the

Alto. *p* Since Christ embraced the

Tenor. *p* Since Christ embraced the

Bass. *p* Since Christ embraced the

Andante con moto. ♩ = 68.
Cello. *p*

65

Cross_ it - self, — dare I, — the i-mage of His Cross de-ny?

Cross_ it - self, — dare I, His Cross — de - ny?

Cross_ it - self, — dare I, the i-mage of His Cross de-ny?

Cross_ it-self, dare I, His i-mage, the i-mage of His Cross de-ny?

65

p

cresc.

Would I have pro-fit by the

cresc.

Would I have pro - fit

cresc.

Would I have pro-fit by the

cresc.

Would I have pro - fit

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics for the vocal parts are: "Would I have pro-fit by the", "Would I have pro - fit", "Would I have pro-fit by the", and "Would I have pro - fit". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a *cresc.* marking above the first staff.

sa - cri-fice, And dare the cho - sen al - tar to des - pise?

by the sa - cri - fice, And dare the cho - sen al - tar to des - pise?

sa - cri-fice, And dare the cho - sen al - tar to des - pise?

by the sa - cri - fice, And dare the cho - sen al - tar to des - pise?

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics: "sa - cri-fice, And dare the cho - sen al - tar to des - pise?", "by the sa - cri - fice, And dare the cho - sen al - tar to des - pise?", "sa - cri-fice, And dare the cho - sen al - tar to des - pise?", and "by the sa - cri - fice, And dare the cho - sen al - tar to des - pise?". The fifth staff is the piano accompaniment, which is mostly silent in this system, with a final *f* (forte) chord in the right hand at the end.

66

f It bore all o - ther sins, but is it fit — That it should bear the sin —

f It bore all o - ther sins, but is it fit — That it should bear — the

f It bore all o - ther sins, but is it fit — That it should bear — the

f It bore all o - ther sins, but is it fit That it should bear the

66

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. Dynamics include *f* (forte) and *dim.* (diminuendo).

pp of scorn - ing it?

pp sin — of scorn - ing it?

pp sin — of scorn - ing it?

ppp sin — of scorn - ing it?

Detailed description: This system continues the vocal and piano parts. The vocal lines are marked with *pp* (pianissimo) and *ppp* (pianississimo). The piano accompaniment has a more active treble line with some grace notes and a consistent bass line.

sempre morendo

pp

Detailed description: This system shows the final part of the piano accompaniment. It features a *sempre morendo* (ritardando) instruction and a *pp* (pianissimo) dynamic marking. The music concludes with a final cadence.

Nº 15a. OPEN THY GATES. (Unaccompanied Men's Chorus.)

Andante.
pp molto sostenuto

Tenor I.
O - pen thy gates — To him, who weep - ing waits, —

Tenor II.
O - pen thy gates — To him, who weep - ing waits, —

Bass I.
O - pen thy gates — To him, who weep - ing waits, —

Bass II.
O - pen thy gates — To him, who weep - ing waits, —

Bass III.
O - pen thy gates — To him, who weep - ing waits, —

Andante. ♩ = 60.
pp
for practice only

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

mf molto cresc.

Let mer - cy be so kind, to set me free, And

mf molto cresc.

Let mer - cy be so kind, to set me free, And

mf molto cresc.

Let mer - cy be so kind, to set me free, And

mf molto cresc.

Let mer - cy be so kind, to set me free, And

mf molto cresc.

Let mer - cy be so kind, to set me free, And

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

This number may be sung instead of or in addition to N° 15. (Christ and the Cross.)

Nº16. THE CALL.
(Quartet and Chorus.)

Andante risoluto. Soprano. *ff*. SOLI. *ff*.

Contralto. *ff*

Tenor. *ff*

Bass. *ff*

Come my Way, my Truth, my

Andante risoluto. ♩ = 60. *p*

mf

Life: Such a Way, as gives us breath: Such a Truth, as ends all

mf

Life: Such a Way, as gives us breath: Such a Truth, as ends all

mf

Life: Such a Way, as gives us breath: Such a Truth, as ends all

mf

Life: Such a Way, as gives us breath: Such a Truth, as ends all

mf

67

strife: Such a Life, as kill - - eth death.

strife: Such a Life, as kill - eth death.

strife: Such a Life, as kill - - eth death.

strife: Such a Life, as kill - eth death.

67

SOLI e CORO.

ff Come my Joy, my Love, my Heart: *mf* Such a

ff Come my Joy, my Love, my Heart: *mf* Such a

ff Come my Joy, my Love, my Heart: *mf* Such a

ff Come my Joy, my Love, my Heart: *mf* Such a

p

cresc.

Joy, as none can move: Such a Love, as none can part:— Such a

cresc.

Joy, as none can move: Such a Love, as none can part:— Such a

cresc.

Joy, as none can move: Such a Love, as none can part:— Such a

cresc.

Joy, as none can move: Such a Love, as none can part:— Such a

SOLI.

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

CORO.

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, such a heart, as joys in love. *ff* *ten.*

Nº 17. THE MASTERY.

(Orchestral Interlude.)

No man is tempted so but may o'ercome
If that he has the will to Masterdom.

Andante maestoso. ♩ = 72.

The musical score is written for piano and orchestra. It consists of five systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked 'Andante maestoso' with a quarter note equal to 72 beats per minute. The score begins with a fortissimo (ff) dynamic. The piano part features a series of chords and melodic lines, with some passages marked 'cresc.' (crescendo). The orchestral part is indicated by a double bar line with a vertical line through it, and includes various woodwind and string parts. The score concludes with a measure marked '68' and a mezzo-forte (mf) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and includes a trill in the right hand. The system concludes with a fortissimo (*ff*) dynamic.

Second system of musical notation, continuing the piece. It features a mezzo-forte (*mf*) dynamic with the instruction *poco a poco cresc.* (poco a poco crescendo).

Third system of musical notation, characterized by triplet markings (*3*) over groups of notes in both hands.

Fourth system of musical notation, continuing the triplet patterns from the previous system.

Fifth system of musical notation, starting with a forte (*f*) dynamic and the instruction *poco allargando* (poco allargando). The system ends with a double bar line.

First system of musical notation, measures 69-71. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The dynamic marking *mf* is present in both hands.

Second system of musical notation, measures 72-74. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *mf* is maintained.

Third system of musical notation, measures 75-77. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking *mf* is present.

Fourth system of musical notation, measures 78-80. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking *mf* is present.

Fifth system of musical notation, measures 81-83. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking *sf* is present. Measure 83 includes a triplet in the right hand.

First system of musical notation, featuring two staves with treble and bass clefs. The music includes dynamic markings *sf* and *ff*, and a vertical instruction *rit. V* on the right side.

Second system of musical notation, featuring two staves. It includes the tempo marking **71 animando**, dynamic markings *dim.*, *mf*, and *cresc.*

Third system of musical notation, featuring two staves with treble and bass clefs. It includes a triplet marking *3* above the notes.

Fourth system of musical notation, featuring two staves with treble and bass clefs. It includes triplet markings *3* above the notes.

Fifth system of musical notation, featuring two staves with treble and bass clefs.

poco allarg.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking of *ff* is present in the lower right of the system.

72 *a tempo*

Second system of musical notation, starting with a measure rest. It includes a right-hand (R.H.) section with a dynamic marking of *mf*. The notation continues with complex chordal textures.

Third system of musical notation, continuing the complex chordal and melodic development. A dynamic marking of *mf* is visible in the lower left.

Fourth system of musical notation, concluding the page with intricate chordal and melodic passages. Dynamic markings of *mf* are present.

First system of musical notation, consisting of two staves. The music features a complex texture with many beamed notes and slurs, indicating a fast and technically demanding passage.

Second system of musical notation, consisting of two staves. The music continues with dense, beamed passages. The instruction *p molto cresc. e stringendo* is written below the first staff.

Third system of musical notation, consisting of two staves. The music features a mix of chords and moving lines, with some notes marked with accents.

Fourth system of musical notation, consisting of two staves. The music transitions to a more sparse texture with longer note values. The instruction *73* is placed above the first staff. The dynamic marking *ffp* is written below the first staff, and *molto cresc. e molto rit.* is written below the second staff. A *Ped.* (pedal) marking is present below the second staff.

Fifth system of musical notation, consisting of two staves. The music features a mix of chords and moving lines, with some notes marked with accents.

Nº 18. LET ALL THE WORLD IN EVERY CORNER SING.
(Soli and Chorus.)

Allegro energico.

CORO.

Soprano I. *f* Let all the world in ev' - - ry cor - ner

Soprano II. *f* Let all the world in ev' - ry cor - ner

Contralto. *f* Let all the world in ev' - ry cor - ner

Tenor. *f* Let all the world in ev' - - ry cor - ner

Bass. *fa* Let all the world in ev' - - ry cor - ner

Allegro energico. ♩=100.

f

ff sing, sing, My God and

ff sing, in ev' - ry cor - ner sing, My God and

ff sing, in ev' - ry cor - ner sing, My God and

ff sing, in ev' - ry cor - ner sing, My God, my

ff sing, sing, My God, my

piu f

King, my God and King.
 King, my God and King.
 King, my God and King.
 God and King, my God and King.
 God and King, my God and King.

SOLI.
Soprano.

74

The heavens are not too high, His

Contralto.

74

The heavens are not too high,

74

sff mp
simile

SOLI.

praise may thi - - ther fly, His praise may thi - ther fly:—

His praise may thi-ther fly, His praise may thi - ther fly:—

Tenor. *f* The

Baritone. *f* The

Bass. *f* The

CORO.
Soprano. *p* may thi - - ther fly:—

Contralto. *p* may thi - - ther fly:—

SOLI.

The earth is not too low, —

The earth is not too low, His *p cresc.*

earth is not too low, — too low, — His *p cresc.*

earth is not too low, too low, His prai - - *p*

earth is not too low, the earth is not too low, His

75 *poco animandosi* *mf cresc.*

His prai - - - ses

cresc.

prai - ses there _____ may grow, His

poco animandosi

prai - - ses there _____ may grow, His

- - ses there _____ may grow, His

cresc.

prai - - ses there _____ may grow, His prai - ses

75 CORO. *p cresc.*

His prai - ses there may

p cresc.

His prai - ses there may

p cresc.

His prai - ses there _____ may

p cresc.

His prai - ses there _____ may

75 *poco animandosi* *p cresc.*

3

there may grow, — His prai - - - ses
prai - ses there — may grow, — His
prai - ses there — may grow, His prai - ses
prai - - - ses, — His prai - ses there may
there, — His prai - ses there may grow, — there may
grow, His prai - ses there — may
grow, His prai - ses there may
grow, — His prai - ses there — may
grow, — His prai - ses there may
sempre cresc.

76

there may grow, His prai - ses
 prai - ses may grow,
 there may grow, His prai - ses
 grow, His prai - ses, His prai - ses there may
 grow, His prai - ses, His prai - ses there may grow,

76

grow, may grow, His
 grow, may grow, His
 grow, may grow, His
 grow, His prai - ses there may grow, His

p *molto cresc.*
p *molto cresc.*
p *molto cresc.*
sempre cresc.

76

there, His prai - ses there may grow. *rit.* *ten.*

His prai - ses there may grow. *ten.*

there may grow, His prai - ses there may grow. *rit.* *ten.*

grow, _____ there may grow. *ten.*

there, _____ His _____ prai - ses there may grow. _____

prai - ses there may grow. _____ *rit.*

prai - - ses there may grow. _____

prai - ses there, His prai - ses there may grow. *rit.*

prai - - ses _____ there may grow. _____

rit.

The piano accompaniment features a flowing eighth-note melody in the right hand and a rhythmic accompaniment in the left hand, primarily using eighth and sixteenth notes. The score concludes with a final chord and a fermata over the last note.

Tempo I^o
CORO.
Soprano I.



Let all the world in ev' - - ry cor - ner

Soprano II.



Let all the world in ev' - ry cor - ner



Let all the world in ev' - ry cor - ner



Let all the world in ev' - - ry cor - ner



Let all the world in ev' - - ry cor - ner

Tempo I^o



f



sing, sing, sing, *ff* My God and



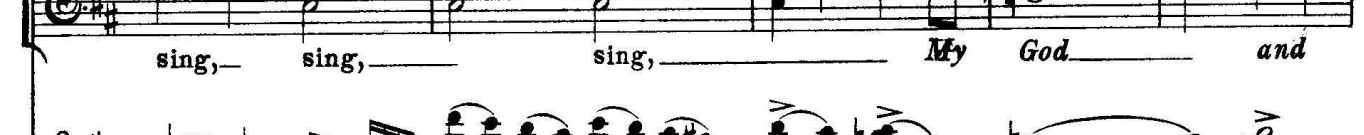
sing, in ev' - ry cor - ner sing, *ff* My God and



sing, in ev' - ry cor - ner sing, *ff* My God and



sing, in ev' - ry cor - ner sing, *ff* My God and



sing, sing, sing, *ff* My God and



piu f

King, my God and King.

King, my God and King.

King, my God and King.

King, my God and King.

King, my God, my God and King.

77 SOLI.
Tenor. *f*

Baritone. *f*

Bass. *f*

The church with Psalms must shout,

The church with Psalms must shout,

The church with Psalms must shout,

77 CORO.
Tenor. *f*

Bass I. *f*

Bass II. *f*

No door can keep

No door can keep them,

No door can keep them,

77

sff mf

simile

Soprano.

f

Contralto.

But, a-bove

But, a-bove

ff

No door can keep them out:

ff

No door can keep them out:

ff

No door can keep them out:

them out:

keep them out:

keep them out:

dim.

all, the heart

dim.

all, the heart

Soprano.

But, a-bove

Contralto.

p

Tenor.

p

But, a-bove

Bass.

p

But, a-bove

p

But, a-bove

sempre legato

Contralto Solo.

poco rit. mp

all, the heart Must

all, the heart Must

all, the heart Must

all, the heart Must

armonioso

poco rit.

78 *animandosi*
Soprano.

mf

the heart Must bear

bear the long - - - est part,

Baritone. *mp* the heart Must bear

Bass. *mp* A-bove all, the

78 *animandosi*

A-bove

bear the long - - - est part,

bear the long - - - est part,

bear the long - - - est part,

bear the long - - - est part,

78 *animandosi*

bear the long - - - est part,

the long-est part, the heart

the heart must bear the long -

the long - est, long - est part, the heart must

heart must bear the long-est part, the

heart must bear the long - est part, must bear the

the heart must bear the long -

the heart must bear the long -

the heart must bear the long - est,

the heart must bear the

— must bear the long - est part, the long -
- est, the long - est part, the long -
bear the long - est part, the
long - est, long - est part, the
long - est part, the long -
- est part.
- est part.
long - est part.
long - est part. *p poco a poco cresc.*
Let all the world, let

cresc.
cresc.
cresc.
cresc.
cresc.
sempre cresc.

79

- - - est part.

- - - est part. *(f)* Let all the

long - - - est part. *(f)* Let

long - - - est part.

- - - est part.

79 *mf* *cresc.*

Let all the world in ev' - ry

mf *cresc.*

Let all the world in ev' - ry

mf *cresc.*

Let all the world in ev' - ry

all the world in ev' - ry, ev' - ry

79

This musical score is for the hymn "Let All the World in Every Corner Sing". It is written in the key of D major (two sharps) and 4/4 time. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Let all the world in every corner sing, let all the world in every corner sing, let all the world in every corner sing." The piano part features a steady accompaniment with a triplet of eighth notes in the right hand and a similar triplet in the left hand. Dynamics include a forte (*f*) marking at the beginning of the first vocal line.

Let all the world in every corner sing, let all the world in every corner sing, let all the world in every corner sing,

Let all the world in every corner sing, let all the world in every corner sing, let all the world in every corner sing,

Let all the world in every corner sing, let all the world in every corner sing, let all the world in every corner sing,

Let all the world in every corner sing, let all the world in every corner sing, let all the world in every corner sing,

rit.
 world _____ in ev'ry cor - ner sing,
 all the world in ev'ry cor - ner sing,
 _____ in ev'ry cor - ner sing,
 ev' - ry cor - ner sing, _____
 ev' - ry cor - ner sing, _____
rit.
 ev' - ry cor - ner - sing, _____ sing,
 cor - ner sing, _____ sing,
rit.
 cor - ner sing, _____ sing, _____
 ev' - ry, cor - ner, ev' - ry cor - ner sing, _____
rit.

Tempo I.
CORO.
Soprano I.

80

let all the world, let all the world in ev' - ry

Soprano II.
let all the world, let all the world in ev' - -

let all the world in ev' - - ry cor - ner,

let all the world in ev' - - ry, ev' - -

let all the world, let all the world in ev' - ry

80 Tempo I.

cor - ner sing, My God and King,

- - ry cor - ner sing, My God and King,

ev' - ry cor - ner sing, My God and King,

- - ry cor - ner sing, My God and King,

cor - ner sing, My God, my God and King,

SOLI e CORO.

ff my God and King, my God and King, my God and King, my God and King, my God and King, my God and King.

allargando
God and King. God and King. God and King. God and King. God and King. God and King. God and King.

ff