



THE LOVE THAT CASTETH OUT FEAR

by

C. Hubert H. Parry

Composed for the Three Choirs Festival (Gloucester) - September 7, 1904

VOCAL SCORE



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ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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THE LOVE THAT CASTETH OUT FEAR

PART ONE

Semi-Chorus

O My people, what have I done to thee?
Wherein have I wearied thee? Testify
against Me!

Bass Solo

A mighty lawgiver and leader,
Wise with the wisdom of one
More than mere mortal,
Chosen to commune with God,
Taught to the tribes of Israel
The law whereby they should live;
And faring for forty years
Through waste and pathless ways
Led them at length
To where across the river's rim
The promised home of homeless folk
Their longing eyes beheld.

Yet he, the wonder-working Seer,
Greatest in governance,
Surest in foresight, sternest in strength,
Now fareth forth alone
To gaze from the grim mountain-side
Upon the fair, yet far-off land,
The land whereto his leadership
Through long, laborious years had led,
To gaze with eyes grown dim
With faithful toil and tears,
To gaze—and die.

Hear the voice of the eternal!

Semi-Chorus

Get thee up into the mountain and behold
the land which I give to the children of Israel
for a possession, and die in the mount whither
thou goest up. Because ye sanctified Me not in
the wilderness of Zin, in the midst of the
children of Israel. Yet shalt thou see the land
before thee, but thither shalt thou not go.

Bass Solo

So the servant of the Lord died there,
according to the word of the Lord, and no
man knoweth of his sepulchre until this day.

Full Chorus

What is man?
A shadow that departeth.
What is our life?
The lifted veil of a vision.

What is the wisdom of the wise?
A few words written in the dust.
What is the strength of them that strive?
Dear-bought achievement and defeat.

The mighty ones mould nations to their will,
They bid the children yet unborn obey,
Their laws control mankind,
They conquer minds and pile memorial
their mastery

Like mountain upon mountain —
But 'tis vain.

Their faltering breath must fail,
And when they pass life's final bourne
The record runs
For chieftain, churl, and king —
Even so, but man!

Of old hath God laid the foundations of
earth, and the heavens are the work of His
hands. They shall perish, but He shall endure.
They all shall wax old as a garment, and like a
vesture shall He change them and they shall
be changed. But He is the same and His
years shall have no end.

Contralto Solo

The stripling ward of Jesse's sheep
Who felled the giant foe of Israel,
Called by God to kingship,
Ruled the people righteously;
In war supreme, in council wise,
In deed unmatched, in spirit undaunted,
In song and music's lore supreme.

To him was the Most High
As sward and shield,
As bow and buckler;
He made those to bow that rose against him,
And made his enemies to turn their backs and flee;
A people that he knew not served him,
And strangers yielded up obedience.

Yet he, the kingliest of kings,
He, the sweetest of singers,
Lordliest of leaders,
Stainless may he not be,
Perfect may no mortal!

Hear the words of the eternal!

Semi-Chorus

I anointed thee king over Israel, and I gave thee thy master's house, and the house of Israel and Judah, and if that had been too little, I would have given unto thee such and such things. Wherefore hast thou despised the words of the Lord to do that which is evil in His sight?

Now, therefore, the sword shall not depart from thine house.

I will raise up evil against thee, and the child that is born to thee shall surely die.

O My people, what have I done to thee? Wherein have I wearied thee? Testify against Me!

Full Chorus

He is full of compassion and gracious, slow to anger, plenteous in mercy.

He hath not dealt with us after our sins, nor rewarded us after our iniquities. Even as the heavens are high above the earth, so great is His mercy towards them that fear Him. As far as the east is from the west, so far hath He removed our transgressions from us. For even as a father pitieth his children, so the Lord pitieth them that fear Him. He knoweth whereof we are mad, He remembereth we are but dust!

PART TWO

Bass Solo

A simple fisher by the Galilæan sea,
Called by One that passed by
To forsake all and follow Him, and hear
The word that should redeem the world.

Thereafter blest beyond compare,
Fisher no longer save of men, he walked
In presence of that love that passeth knowledge,
Of patience beyond mortal men,
Of purity, perfect and stainless,
Of pity wide as the world,
Of wisdom speaking to unborn millions,
Of meekness made mighty,
Of lowliness made kingly.

Foremost he followed
Gathering in the message of such grace divine
As wrung his soul with wonderment and
gladness,
Till the hour drew near
When the fair message must be fruitful made
And the truth be verified in pain.

And when by hapless and misguided men
The Master, buffeted, reviled, betrayed,
Waited in silence for the final mockery of
judgment
The disciple lingered, lost in helpless dread.

And when the trial of his fealty came,
Vain was the memory of the Master's words,
Vain was the dear delight of comradeship
divine,
The man with him faltered and denied
The pledge that made him peerless in the world.
Hear the words of him that witnessed!

Voices in the Semi-Chorus

First Soprano Solo

Then took they Jesus and led Him into the
High Priest's house, and Peter followed afar off.
And a certain maid beheld him and said —

Second Soprano

This man also was with Him.

First Soprano

And he denied, saying —

Bass Solo

I know Him not.

First Soprano

And after a little while another said —

Second Soprano

Of a truth this fellow also was with Him, for
he is a Galilæan.

First Soprano

And Peter said —

Bass Solo

I know not what thou sayest.

First Soprano

And immediately the cock crew. And the
Lord turned and looked upon Peter; and Peter
remembered the word of Jesus, how He said to
him, "Before the cock crow shalt thou deny
Me," and he went out and wept bitterly.

Full Chorus

There is none righteous, no not one! There
is none that understandeth, none that doeth
good, no not one!

Semi-Chorus

Whosoever exalteth himself shall be abased;
and he that humbleth himself shall be exalted.

Full Chorus

Whither shall we go from Thy spirit?
Whither shall we go from Thy presence?
If we ascend into heaven Thou art there,
and if we make our bed in hell Thou art
there also. Darkness hideth not from Thee,
the night shineth as the day. Darkness and
light to Thee are both alike.

Semi-Chorus

There is no fear in love. For perfect love
casteth out fear. He that feareth is no made
perfect in love.

Full Chorus

What is love?

Semi-Chorus

The one thing that availeth.

Full Chorus

What is our hope?

Semi-Chorus

That good through love prevaieth.

Full Chorus

What is the comfort of the frail?

Semi-Chorus

That strength of love sustaineth.

Full Chorus

What is the wisdom of the simple?

Semi-Chorus

To trust in love that never waneth.

Full Chorus

All-conquering love leads nations
to great ends; And bids the children yet
unborn take heart.

Its laws sustain mankind;
It spreads the tokens of its mastery
As ocean flows to ocean.

And when the doors of the eternal spaces
open wide, the record runs for all who will
to read,

E'en so — 'tis love!

Duet - Contralto and Bass

He hath shewed us what is good. He is
merciful and gracious, long suffering,
abundant in mercy and truth. Keeping
mercy for thousands, forgiving iniquity and
transgression.

And what doth He require of us? But to
deal justly, to love mercy, and to walk
humbly.

He that doeth these thing shall never fall.

Full Chorus

The spirit shall be poured out upon us
from on high. The wilderness shall be as
a fruitful field, and the work of righteousness
shall be peace and quietness and assurance
for ever.

A man shall be as a hiding-place
from the wind, and a covert from the tempest,
as a river of waters in a dry place, as a shadow
of a great rock in a weary land.

And the eyes of them that see shall not be dim,
and the ears of them that hear shall hearken.

Semi-Chorus and Full Chorus

Who is wise understandeth these things;
for the ways of the Lord are right and the
just shall walk in them.

THE LOVE THAT CASTETH OUT FEAR

C. Hubert H. Parry

Adagio.

5

9

13

18

p

pp

mf

dim.

A

SEMI-CHORUS.

Soprano. *pp*
O My peo - ple, what have I

Alto. *pp*
O My peo - ple, what have I

Tenor. *pp* *p*
O My peo - ple, what have I done to thee?

Bass. *pp* *p*
O My peo - ple, what have I done to thee?

22

done to thee? where - in have I wear - led thee?

done to thee? where - in have I wear - led thee?

where - in have I wear - led thee? _____

where - in have I wear - led thee? _____

26

mf

B

mf

tes - ti - fy a - - gainst Me!

mf

tes - ti - fy a - - gainst Me!

mf

tes - ti - fy a - - gainst Me!

mf

tes - ti - fy a - - gainst Me!

30

B

p

Poco più mosso.

34

cresc.

38

cresc. molto

41

ff

44

dim.

pp Tes - ti - fy a - - gainst Mel **C**

pp Tes - ti - fy a - - gainst Mel

pp Tes - ti - fy a - - gainst Mel

pp Tes - ti - fy a - - gainst Mel

47

C

p

51

sempre dim.

R.H. R.H.

54

Cadenza

Moderato.

59

63

Bass Solo.

mf

Moderato tranquillo.

A mighty

68

73

law-giv-er and lead-er, wise with the wisdom of one, more than mere

77

mor-tal, chosen to commune with God, taught to the tribes of

82

allargando **D** *a tempo*

Is-ra-el the law _____ where-by _____ they should live,

cresc. allargando *a tempo*

87

mf

and far-ing for for-ty years through waste and pathless ways, Brought

cresc.

91

_____ them at length _____ to where across the riv-er's rim _____ the

cresc. *dim.*

95

dim. *rit.*

promised home of homeless folk their long - ing eyes be-

dim. *rit.*

E *a tempo*

99

- held.
a tempo
mf *dim.*

104

Yet he the won - - der working seer -
p

108

great-est in gov-ern-ance, sur - est in fore-sight, stern.
cresc.

112

- est in strength,
cresc. molto animando ff

116

F *mp* *Meno mosso.*

Now far - eth forth — a - lone — to gaze

ff *dim.* *colla voce*

121

— from the grim mountain side, up - on the fair, yet far - off land; The

poco cresc.

125

cresc.

land where - to his lead - er - ship, through long la - bor - ious years had led,

129

Meno mosso. *p* **G**

To gaze with eyes — grown dim with faithful toil and tears,

p

134

140

To gaze and die.

147

Hear the words of the E - - ter - nal!

152

a tempo
Soprano.
mf Get thee up in-to the moun-tain *f* And be-hold the land *mf*

SEMI-CHORUS.
Alto.
mf Get thee up in-to the moun-tain *f* And be-hold the land *mf*

Tenor.
mf Get thee up in-to the moun-tain *f* And be-hold the land *mf*

Bass.
mf Get thee up in-to the moun-tain *f* And be - hold the land *mf*

a tempo

156

rit. *a tempo*
— which I gave to the children of Is-ra-el, for a pos-ses-sion,

rit. *a tempo*
— which I gave to the children of Is-ra-el, for a pos-ses-sion,

rit. *a tempo*
— which I gave to the children of Is-ra-el, for a pos-ses-sion,

rit. *a tempo*
— which I gave to the children of Is-ra-el, for a pos-ses-sion,

rit. *a tempo*
p

161

K *f* *p*

And die in the mount whither thou go - est

And die in the mount whither thou go - est

And die in the mount whither thou go - est

And die in the mount whither thou go - est

165

K *p*

pp

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

169

pp

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

172

mf Yet shalt thou see the land be-fore thee: *pp* But thither

mf Yet shalt thou see the land be-fore thee: *pp* But thither

mf Yet shalt thou see the land be-fore thee: *pp* But thither

mf Yet shalt thou see the land be-fore thee: *pp* But thither

175

Solo. mf

So the servant of the Lord died — there, Ac-

shalt thou not go.

shalt thou not go.

shalt thou not go.

shalt thou not go.

179

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics 'shalt thou not go.' repeated four times. The piano accompaniment features a steady eighth-note bass line and a more active treble line. A dynamic marking of *p* is present in the piano part.

- cord-ing to the word of the Lord, And no man knoweth of his

184

This system continues the vocal line with lyrics '- cord-ing to the word of the Lord, And no man knoweth of his'. The piano accompaniment includes a fermata over a chord in the right hand. Dynamic markings include *p* and *L*.

se - pul-chre Until this day.

188

rit. a tempo

rit. a tempo

This system contains two vocal staves and piano accompaniment. The vocal parts have lyrics 'se - pul-chre Until this day.'. The piano accompaniment features a complex rhythmic pattern. Dynamic markings include *rit.* and *a tempo*.

192

f *dim.* *rit.* *pp*

This system contains two vocal staves and piano accompaniment. The piano accompaniment is highly detailed with many notes. Dynamic markings include *f*, *dim.*, *rit.*, and *pp*.

Lento.
Soprano.
p

What - is man? A sha-dow that de-

Alto.
p

What is man? A sha-dow that de-

Tenor.
p

What is man? A sha-dow that de-

Bass.
p

What is man? A sha-dow that de-

Lento.

197

Detailed description: This system contains the first four vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The vocal parts are in a soprano clef with a key signature of two flats and a common time signature. The lyrics are 'What is man? A shadow that de-'. The piano accompaniment is in a bass clef with the same key signature and time signature. It features a piano (*p*) dynamic and a *Lento* tempo. The piano part includes a crescendo leading to a *pp* (pianissimo) dynamic.

- part - eth. What is our life?

- part - eth. What is our life?

- part - eth. What is our life?

- part - eth. What — is our life?

201

Detailed description: This system contains the vocal parts and piano accompaniment for the second system. The vocal parts continue with the lyrics '- part - eth. What is our life?'. The piano accompaniment continues with a piano (*p*) dynamic and a *Lento* tempo. The piano part includes a crescendo leading to a *f* (forte) dynamic.

p
The lift-ed veil of a vi - sion.

p
The lift-ed veil of a vi - sion.

p
The lift-ed veil of a vi - sion.

p
The lift-ed veil of a vi - sion.

205

p
dim.

M *mf cresc. molto* *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis - dom of the wise? A few words writ-ten in the dust.

209

M *mf*

f cresc.
 What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc.
 What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc.
 What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc.
 What is the strength of them that strive? Dear-bought a - chievement, and de -

212

Più mosso. Alla marcia. *mf*
 - feat. The

mf
 - feat. The

mf
 - feat. The

mf
 - feat. The

215

Più mosso. Alla marcia.
mf

might-y ones mould na-tions to their will, They bid the
 might-y ones mould na-tions to their will, They bid the
 might-y ones mould na-tions to their will, They bid the
 might-y ones mould na-tions to their will, They bid the

219

cresc. *cresc.*

children yet un - born o - bey Their laws control mankind
 children yet un - born o - bey Their laws control mankind
 children yet un - born o - bey Their laws control mankind
 children yet un - born o - bey Their laws control mankind

223

cresc.

227

They conquer minds _____ and pile memorials of their mas-ter-y Like moun-

They conquer minds _____ and pile memorials of their mas-ter-y Like

They conquer minds _____ and pile memorials of their mas-ter-y Like moun-

They conquer minds _____ and pile memorials of their mas-ter-y Like

ff

230

- tain up - on moun-tain;

moun-tain up - on moun-tain;

- tain up - on moun-tain;

moun - tain up - on moun-tain;

P

ff

But 'tis
But 'tis
But 'tis
But 'tis

233

dim.

vain! Their fal-ter-ing breath must fail;
vain! Their fal-ter-ing breath must fail;
vain! Their fal-ter-ing breath must fail;
vain! Their fal-ter-ing breath must fail;

p

237

f *p*

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

The image shows four vocal staves, each with a line of lyrics. The lyrics are: "And when they pass life's final bourne, The record runs for chieftain, churl or". Each staff begins with a dynamic marking of *p* (piano). The music is in a minor key and features a melodic line with some grace notes.

241

The piano accompaniment for measures 241-245. It features a right-hand part with a melodic line and a left-hand part with a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present. The music is in a minor key.

R
king,

king,

king,

king,

The image shows four vocal staves, each with a line of lyrics. The lyrics are: "king,". Each staff begins with a dynamic marking of *p* (piano). The music is in a minor key and features a melodic line with some grace notes.

246

R

The piano accompaniment for measures 246-250. It features a right-hand part with a melodic line and a left-hand part with a steady accompaniment. A dynamic marking of *cresc.* (crescendo) is present. The music is in a minor key.

f *p*
 E'en so ————— But man!
 E'en so ————— But man!
 E'en so ————— But man!
 E'en so ————— But man!

250

sff *Largamente.* *mf cresc*

254

f
 Of old hath God laid the foun - da - tions of the

258

earth, _____ Of old hath

Of old hath God laid the foun-da-tions of the earth, _____

Of old hath God laid the foun-da-tions of the

Of old hath God laid the foun-

f *f* *f*

262

cresc.

God laid the foun - da - - tions of the

_____ Of old hath God laid the foun -

earth, Of old hath God laid the foun -

- da - tions of the earth, _____ the foun - -

266

269

earth, _____ And the heavens, _____
 - da - - - tions of the earth, And the
 - da - - - tions of the earth, And the
 - da - tions of the earth, And the heavens, the

272

_____ the heavens, _____ and the heavens are the
 heavens, the heavens are the work, the
 heavens, the heavens _____ are the
 heavens are the work, _____ are the

cresc.
cresc.
cresc.
cresc. molto

frit. **T** *a tempo*

f *f* *f* *f*

work of His hands. They shall
 work of His hands. They shall
 work of His hands. They shall
 work of His hands. They shall

275

frit. **T** *a tempo*

rit. *allargando* *f*

per - ish, But He shall en -
 per - ish, But He shall en -
 per - ish, But He shall en -
 per - ish, But He shall en -

279

rit. *allargando*

*Poco meno mosso.
sostenuto*

- dure _____ They all shall wax old as a gar-ment,

- dure _____

- dure _____

- dure _____ *mf* They all shall

283

*Poco meno mosso.
sostenuto*

mf

p shall wax old, *p* shall wax

mf They all shall wax old as a gar-ment,

mf They all shall

wax old as a gar-ment, *p* shall wax old,

287

V

old, shall wax old as a
 shall wax old, shall wax old as a
 wax old as a gar-ment, shall wax old as a
 shall wax old And like a

cresc.
mf.

291

poco animando *mf* *cresc.*
 gar- - ment, And like a
 gar- - ment, *mf* And like a ves - ture shall He change them,
poco animando
 gar- - ment,
 ves-ture shall He change them, like a ves-ture

poco animando

295

ves- ture shall He change them, — like a ves- ture shall He
 and like a ves- ture shall He
 And like a ves- ture shall He change them, — like a
 like a ves- - ture, like a ves- - ture,

299

change them, like a ves- ture shall He
 change them, like a ves- - ture shall He
 ves- ture, like a ves- ture shall He
 like a ves- ture, like a ves- ture shall He

303

ff *allargando* *a tempo*

change — them And they shall be chang - ed.

ff *allargando*

change — them And they shall be chang - ed.

ff

change — them And they shall be chang - ed.

ff

change — them And they shall be chang - ed.

307

a tempo

allargando *mf* *cresc.*

W

But He — is the same, —

But He — is the same, —

But He — is the same, —

But He — is the same, —

313

W

cresc.

largamente

but He is the same, And His years shall have no
 but He is the same, And His years shall
 but He is the same, And His years shall
 but He is the same, And His years shall have no

317

largamente

end, and His years shall have no
 have no end, His years shall have no end, His years shall have no
 have no end, and His years shall have no
 end, and His years, His years shall have no

321

X *poco animando*

end. He is the

end. He is the same,

poco animando end. He is the same,

end. He is the same,

325 *poco animando*

al *vel* *al* *vel*

same, He is the

He is the same,

He is the same, the same

the same,

329

Y

same _____ and His years shall have no end, _____

the same _____ and His years shall have no

He is the same shall have no end

He is the same and His years shall have no

332

and His years _____ shall have no end.

end and His years shall have no end.

and His years shall have no end.

end and His years shall have no end.

337

He is the same, _____ He is the
He is the same, _____ He is the
He is the same, _____ He is the
He is the same, _____ He is the

This system contains four vocal staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The lyrics are "He is the same, _____ He is the". The music consists of quarter and half notes with accents.

342

This system shows the piano accompaniment for the first system of music. It features a grand staff with treble and bass clefs. The music includes chords, arpeggiated figures, and melodic lines in both hands.

same and His years _____ shall have no
same and His years _____ shall have no
same and His years _____ shall have no
same and His years _____ shall have no

This system contains four vocal staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The lyrics are "same and His years _____ shall have no". The music consists of quarter and half notes with accents.

348

This system shows the piano accompaniment for the second system of music. It features a grand staff with treble and bass clefs. The music includes chords, arpeggiated figures, and melodic lines in both hands. There are some performance markings like *V* and *7* in the bass line.

Z

end.

end.

end.

end.

354 **ff**

359 *p* *molto*

364 *espressivo*

370 *dim.* *rit.* *p*

*Andantino.*Contralto Solo. *mf* *semplice*

376

The strip-ling ward of Jes-se's sheep, Who

381

felled the gi - ant foe of Is - ra - el, Call - - - ed by God to

384

king - ship rul - - - ed the peo-ple right-eous-ly. In

388

war su-preme, in coun - cil wise: In deed un-matched, in

391

spi-rit un-daunt - - ed, In song and

cresc. *f*

394

mu - - sic's lore su - preme.

largamente

BB

398

To him was the most

f *largamente*

rit. allargando *p*

402

High, As sword and shield, as bow and buckler;

cresc. *rit.* **CC** *a tempo*

cresc. *mf rit.* *a tempo*

407

f *cresc.*

he made those to bow that rose a - gainst him,

mf *p* *sempre cresc.*

411

f *rit.* *a tempo*

And made his en - e - mies to turn their backs and flee: _____

rit. *fa tempo*

415

f

A peo - ple that he knew not serv - ed him

f *f*

419

DD

f

And stran - gers yield - ed up o - be - dience.

f

424

EE

Yet

p

428

he the king - li - est of kings,

p

432

he the sweet - est of sin - gers, Lord - li - est of

rit.

rit.

436

lea - ders! Stain - less may he not

p poco meno mosso.

441

be, Per - fect — shall no mor - - tal!

dim.

dim.

446

p

cresc.

451

cresc.

456

meno mosso.

Hear the words — of the E -

cresc.

GG

-ter-nal!

SEMI-CHORUS.

Soprano. *p* I a - noint - ed thee

Alto. *p* I a - noint - ed thee

Tenor. *p* I a - noint - ed thee

Bass. *p* I a - noint - ed thee

462

GG

p

king — o - ver Is - rael;

king — o - ver Is - rael;

king — o - ver Is - rael;

king — o - ver Is - rael;

469

p

mf **HH** *mf*

And I gave thee thy mas - ter's house, And the house of Is -

mf *mf*

And I gave thee thy mas - ter's house, And the house of Is -

mf *mf*

And I gave thee thy mas - ter's house, And the house of Is -

mf *mf*

And I gave thee thy mas - ter's house, And the house of Is -

475

HH

mf

p

- -ra-el and Ju-dah, And if that had been — too lit-tle

p

- -ra-el and Ju-dah, And if that had been — too lit-tle

p

- -ra-el and Ju-dah, And if that had been — too lit-tle

p

- -ra-el and Ju-dah, And if that had been — too lit-tle

481

mf

p
I would have giv - en un - to thee such and such things;
I would have giv - en un - to thee such and such things;
I would have giv - en un - to thee such and such things;
I would have giv - en un - to thee such and such things;

p

486

Lento.
pp
Wherefore hast thou des - pis - ed the word of the
pp
Wherefore hast thou des - pis - ed the word of the
pp
Wherefore hast thou des - pis - ed the word of the
pp
Wherefore hast thou des - pis - ed the word of the

Lento.

490

KK

rit.
 Lord? To do that which is e - vil in His sight!
 Lord? To do that which is e - vil in His sight!
 Lord? To do that which is e - vil in His sight!
 Lord? To do that which is e - vil in His sight!

KK *rit.*

494

p *f*

Più animato.

f
 Now there-fore the sword shall not de-part from thine house:
 Now there-fore the sword shall not de-part from thine house:
 Now there-fore the sword shall not de-part from thine house:
 Now there-fore the sword shall not de-part from thine house:

Più animato.

498

f *ff*

LL *p*

I will raise up e-vil a-gainst thee, And the child that is

I will raise up e-vil a-gainst thee, And the child that is

I will raise up e-vil a-gainst thee, And the child that is

I will raise up e-vil a-gainst thee, And the child that is

501

Allegro.

pp *mf*

born to thee shall sure - ly die.

born to thee shall sure - ly die.

born to thee shall sure - ly die.

born to thee shall sure - ly die.

505

Allegro.

f

508

cresc.

511

514

Lento.
Soprano. *pp espress.*

Alto. *pp espress.* O my peo- ple what have I done to thee?

Tenor. *espress.* O my peo- ple what have I done to thee?

Bass. *p espress.* O my peo- ple what have I done to thee? Where-in have I

Lento. O my peo- ple what have I done to thee? Where-in have I

518

Where-in have I wea-ried thee?

Where-in have I wea-ried thee?

wea-ried thee?

wea-ried thee?

523

p
 Tes-ti - fy — a - - gainst me!
p
 Tes-ti - fy — a - - gainst me!
p
 Tes-ti - fy — a - - gainst me!
p
 Tes-ti - fy — a - - gainst me!

527

p *cresc.*

531

f *dim.*

535

pp

540

Andante grazioso.
p *cresc.* *dim.*

Soprano. MM
p He is full of com - pas - sion, He is full of compassion, and
f

Alto.
p He is full of com - pas - sion, He is full of compassion, and
f

Tenor.
p He is full of com - pas - sion, He is full of compassion, and
f

Bass.
p He is full of com - pas - sion, He is full of com - pas - sion, and
f

FULL CHORUS.

MM
p *p*

544

gracious, Slow to an - ger, plenteous in mer - cy, plenteous in
 gracious, Slow to an - ger, plenteous in mer - cy, plenteous in
 gracious, Slow to an - ger, plenteous in mer - cy, plen - - - teous in
 gracious, Slow to an - ger, plenteous in mer - cy, plen - - - teous in

dim.

548

OO

mer-cy.

mer-cy.

mer-cy.

mer-cy.

552

cresc.

p

OO

Detailed description: This system contains four vocal staves and a piano accompaniment. Each vocal staff begins with the word "mer-cy." and has a fermata over the final note. The piano accompaniment features a melodic line with a crescendo marking and a piano (*p*) dynamic marking. A fermata is placed over the final chord of the piano part.

mf *p*

He hath not dealt with us af - ter our sins —

mf *p*

He hath not dealt with us af - ter our sins —

mf *p*

He hath not dealt with us af - ter our sins —

mf *p*

He hath not dealt with us af - ter our sins —

557

p

Detailed description: This system contains four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "He hath not dealt with us af - ter our sins —" and includes dynamic markings of *mf* and *p*. The piano accompaniment features a melodic line with a piano (*p*) dynamic marking and a fermata over the final note.

PP

Nor re-ward-ed us — af-ter our in - i-quities.

Nor re-ward-ed us — af-ter our in - i-quities.

Nor re-ward-ed us af - ter our in - i-quities.

Nor re-ward-ed us af - ter our in - i-quities.

562

cresc.

Even as the heavens are high a - bove the earth —

cresc.

Even — as the heavens are high a - bove the earth —

cresc.

Even as the heavens are high a - bove the earth —

cresc.

Even as the heavens are high a - bove the earth —

566

sempre - poco - a - poco - cresc.

mf *f* *p* **RR** *cresc.*
 So great is His mer - cy_ towards them_ that fear Him. As
mf *f* *p* *cresc.*
 So great is His mer - cy_ towards them_ that fear Him. As
mf *f* *p* *cresc.*
 So great is His mer - cy_ towards them_ that fear Him. As
mf *f* *p* *cresc.*
 So great is His mer - cy_ towards them_ that fear Him. As

570

mf **RR**
 Musical accompaniment for the first system of the second section.

molto *ff*
 far as_ the east_ is from the west_
molto *ff*
 far as_ the east_ is from the west_
molto *ff*
 far as_ the east_ is from the west_
molto *ff*
 far as_ the east_ is from the west_

575

cresc. molto *ff*
 Musical accompaniment for the second system of the second section.

allargando *a tempo* *dim.* *largamente*

ff. *dim.* *ff.* *dim.*

So far _____ hath He re-mov-ed our trans-gres - sions

So far, so far hath He re-

So far _____ hath He re - -

allargando

ff cresc. molto *a tempo* *largamente*

579

mf

from us, so far _____ hath He re -

-mov-ed our trans-gres - sions, so far _____ hath He re - mov-ed our trans-

So far _____ hath He re - mov-ed our trans-gres - sions from us,

- mov - ed our trans-gres - sions, so far,

poco dim.

584

animando
 - mov - ed our trans - gres - sions, so far _____ hath He re -
 - gres - sions from us, so far, so
animando
 so far _____ hath He re - mov - ed our trans -
 so far _____ hath He re - mov - ed our trans - gres - - sions, _____

589

animando

SS f
 - mov - ed our trans - gres - sions, hath He re -
 far hath He re - mov - ed our trans - gres - sions from us,
 - gres - - sions, _____ our trans - gres - sions _____ from us, so far _____
 _____ hath He re - mov - ed our trans - gres - sions from us, _____ so

593

SS

- mov - ed our trans - gres - sions, hath He re - mov - ed
 so far hath He re - mov.ed our trans-gres - - sions from us,
 — hath He re - mov - ed our trans-gres - sions, so
 far, so far hath He re - mov.ed our trans-gres - sions, so far —

598

f *poco dim.*

our trans - - gres - sions, our trans-gres - sions — from
 our trans - gres - - - - - sions — from
 far, so far hath He re - mov - ed — our trans-gres-sions from
 — hath He re - mov - ed — our trans-gres - sions from

603

poco rit.

us. *pp* For even as a *p* fa - ther

us. *pp* For even as a *p* fa - ther

us. *pp* For even as a *p* fa - ther

us. *pp* For even as a *p* fa - ther

608

p

pi - - ti - eth his chil - dren, *mf dim.* So the Lord

pi - - ti - eth his chil - dren, *mf dim.* So the Lord

pi - - ti - eth his chil - dren, *mf dim.* So the Lord

pi - - ti - eth his chil - dren, *mf dim.* So the

611

p *dim.*

cresc. **UU** *cresc.*
 pi-tieth them that fear Him; He knoweth whereof we are made, He re-
cresc. *cresc.*
 pi-tieth them that fear Him; He knoweth whereof we are made, He re-
cresc. *cresc.*
 pi-tieth them that fear Him; He knoweth whereof we are made, He re-
cresc. *cresc.*
 Lord pitieth them that fear Him; He knoweth whereof we are made, He re-

614

UU
cresc.

f *p* *poco rit.*
 - mem-bereth, He re - membereth, He re - mem-bereth we are but
f *p*
 - mem-bereth, He re - membereth, He re - mem-bereth we are but
f *p* *poco rit.*
 - mem-bereth, He re - membereth, He re - mem-bereth we are but
f *p*
 - mem-bereth, He re - membereth, He re - mem-bereth we are but

618

p *poco rit.*

dust, He re - - mem-bereth we are but dust,
 dust, He re - - mem-bereth we are but dust,
 dust, He re - - mem-bereth we are but dust,
 dust, He re - - mem-bereth we are but dust,

621

p *cresc. -*

but dust! dust!
 but dust! dust!
 but dust! dust!
 but dust! dust!

624

pp *dim.* *pp* *capo*

PART II.

630 *Adagio.*

p *p* *dim.* *pp*

634

p *pp* *cresc.* *p* *cresc.*

638

p *p* *rit.* *ff a tempo* A

642

p *p* *p* *poco a poco dim.*

646

p *p* *pp* *pp*

Andante.

Bass Solo.

651

A sim-ple fisher by the

655

Ga - li - le - an sea, call - ed by one that pass - ed by, to for - sake all and

659

fol - low Him, and hear — the word that should re - deem the world.

663

There - af - ter blest be - yond compare, Fisher no longer save of

rit. f. *a tempo p*

men, he walked in presence of that love that pass-eth knowledge. Of

667

poco animando *cresc.*

pa-tience be-yond mor-tal ken, of pu-ri-ty, per-fect and

671

pp poco animando *cresc.*

stain - less, Of pi - ty wide as the world, of wis-dom speaking to

674

C allargando *largamente*

un-born millions, of meekness made mighty, of low-li-ness made

677

cresc. *allargando*

a tempo

king - ly.

a tempo *mf* *cresc.* *animando*

mf

Fore-most he fol-lowed, gath-er-ing in the mes-sage of such

p

grace di-vine, as wrung his soul with won - der-ment and glad-ness;

f

rit. *p*

till the hour drew near, when the fair mes-sage must be

rit. *p*

697

fruit-ful made, and truth be ve-ry-fied in pain.

p₂

più mosso.

p cresc.

702

E Più Allegro.

p

706

And when by

cresc. *dim.* *pp*

709

hap-less and mis- - guid - ed men The Mas-ter

cresc.

712

cresc. molto

buf - fet-ed, re - viled be - trayed, —

cresc. molto

715

F *p*

wait - ed in si - lence for the fin - al mock - e - ry of

719

p *dim.*

judgement, The dis - ci - ple lin - gered, lost in help - less dread.

724

p *mf*

And when the tri - al of his feal - ty

729

f
G *b* *e*

came, Vain was the me-mo-ry of the Mas-ter's words,

mf cresc. *f*

733

Vain was the dear de-light of come-rade-ship di-vine—

dim. *f dim.*

737

poco agitato

The man with-in him fal-tered and de-nied the pledge

poco agitato

741

rit. *H*

that made him peer-less in the world.

rit. *mf* *cresc.*

746

f *cresc. molto*

751

p ad lib.

Hear the words— of him that

dim.

756

Lento.
Solo Soprano I.*

Then took they Je - sus and led Him in-to the

wit - nessed!

Lento.

pp dolce

759

High Priest's house, And Pe-ter fol-lowed a-far off.

762

And a cer-tain maid be-held him and said

Solo Soprano II.*

This man al - so was with Him

pp

mf

* To be sung by a member of the Semi-Chorus.

765

mf And he denied saying *p* And af-ter a

Solo Bass.* *f* I know Him not *p*

lit - tie while an - o - ther said *f* Of a truth this fel-low al - so was

769

mf And Pe-ter

with Him, for he is a Ga - li - le-an *p* *p*

771

* To be sung by a member of the Semi-Chorus.

774

said And im-me-diate-ly the

I know not whatthou say-est

777

cock crew And the Lord turn - - ed and look -'ed up - on

780

meno mosso.

Pe - ter; and Pe - ter re - mem-bered the word of Je - sus how He

782

said to Him Be-fore the cock crow, shalt thou de - - ny me

785

And he went out and wept,

cresc.

789

wept _____ bit - ter - ly.

f dim. p

FULL CHORUS.

Lento.

Soprano. *p* There is none righteous no not one,

Alto. *p* There is none

Tenor.

Bass. *p* There is none righteous no not

794

p

there is none righteous,
 right-eous no not one, there is none
 There is none righteous, no not one, no not one,
 one, there is none righteous, no not one, no not

798

there is none right-eous, no not one, none right-eous, no not
 right-eous, none right-eous, no not one, none right-eous, none
 no notone, there is none right-eous, no not one, no—
 one, no not one, no notone, there is none

802

good, no, not one, there is none that un - der -
 — that do-eth good, — no, not one, — there is
 none that un-der-stand-eth, none that do - eth
 — no, not one, — no, not one, not

812

-standeth, none that do - eth good, no, not one, no, not
 none that un - der - stand - eth, none that do-eth good,
 good, not one that do - eth good, no, not one, no, not one,
 one, not one, not one, no, — not one,

sempre cresc.

815

cresc.
 one, no, not one, no, not one, there is
cresc.
 no, not one, no, not one there is none that
cresc.
 no, not one, no, not one, not
cresc.
 no, not one, there is none that un - der -

819 *molto cresc.*

M allargando ff
 none that un - der - stand-eth, none that do - eth good, no, not
ff
 un - der-stand-eth, none that do - eth good, no, not
allargando ff
 one, not one that do - eth good, not one, no, not
ff
 -stand-eth, none that do - eth good, none, no, not

822 *M ff allargando*

a tempo, Vivace

one!

one!

a tempo, Vivace

one!

one!

826

ff sf

dim.

Lento.

SEMI-CHORUS.

pp Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

pp Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

pp Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

pp Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

Lento.

832

pp

p

p

cresc.
 And he that humbleth himself shall be ex - alt - - -
cresc.
 And he that humbleth himself shall be ex - alt - - -
cresc.
 And he that humbleth himself shall be ex - alt - - -
cresc.
 And he that humbleth himself shall be ex - alt - - -

837

rit. **animando**
 - ed.
rit. **animando**
 - ed.
 - ed.

842

rit. **animando**
mp cresc. *molto cresc.*

Allegro.

FULL CHORUS.

Whither, *pp* whither shall we *p*
 Whither, *pp* whither shall we *p*
 Whither, *pp* whither shall we *p*
 Whither, *pp* whither shall we *p*

Allegro.

847

dim. *p*

cresc.

go from Thy spi - rit? Whi - ther, whi - ther shall we *cresc.*
 go from Thy spi - rit? Whi - ther, whi - ther shall we *cresc.*
 go from Thy spi - rit? Whi - ther, whi - ther shall we *cresc.*
 go from Thy spi - rit? Whi - ther, whi - ther shall we *cresc.*

851

cresc.

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

854

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

858

P

al - so. Dark - ness

al - so. Dark - ness

al - so. Dark - ness

al - so. Dark - ness

862

P

mf *dim.* **p**

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

867

cresc. - neth as the day, *mf* Dark - ness and

cresc. - neth as the day, *mf* Dark - ness and

cresc. - neth as the day, *mf* Dark - ness and

cresc. - neth as the day, *mf* Dark - ness and

cresc.

871

ff light to Thee are both a - like. *Lento espressivo.* *p*

ff light to Thee are both a - like. *p*

ff light to Thee are both a - like. *p*

ff light to Thee are both a - like. *p*

ff light to Thee are both a - like. *Lento espressivo.* *p*

875

SEMI-CHORUS.

pp
There is no fear in love, For

pp
There is no fear in love, For

pp
There is no fear in love, For

pp
There is no fear in love, For

879

f *pp* *p* *pp*

per-fect love cast-eth out fear. He that fear-eth

per-fect love cast-eth out fear. He that fear-eth

per-fect love cast-eth out fear. He that fear-eth

per-fect love casteth out fear. He that fear-eth

884

Poco più mosso.

pp rit.
is not made perfect in love.

pp
is not made per-fect in love.

pp rit.
is not made per - fect in love.

pp
is not made per - fect in love.

889

rit. *Poco più mosso.*

pp *p* *cresc.*

FULL CHORUS.

R *p* *pp*
What is love?

p *pp*
What is love?

p *pp*
What is love?

p *pp*
What is love?

894

R *dim.* *pp*

SEMI-CHORUS.

p
The one thing that a - vailleth;

p
The one thing that a - vailleth;

p
The one thing that a - vailleth;

p
The one thing that a - vailleth;

FULL CHORUS.

p *cresc.*

S

That good through love prevaieth;
That good through love prevaieth;
That good through love prevaieth;
That good through love prevaieth;

This section contains four vocal staves, each with the same lyrics. The first staff begins with a dynamic marking of **S**. The music is in a treble clef with a key signature of one sharp (F#).

P **S**

What is our hope? _____
What is our hope? _____
What is our hope? _____
What is our hope? _____

This section contains four vocal staves with the lyrics "What is our hope?". The first staff has a dynamic marking of **P** and a **S** marking above the second measure. The music is in a treble clef with a key signature of one sharp (F#).

S **mf**

mf

This section shows the piano accompaniment for the "What is our hope?" section. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The music features flowing arpeggiated figures in the right hand and a steady bass line in the left hand. A dynamic marking of **mf** is present in the second measure.

FULL CHORUS.

mf What is the comfort of the frail?
mf What is the comfort of the frail?
mf What is the comfort of the frail?
mf What is the comfort of the frail?
mf What is the comfort of the frail?

908

cresc. *p*

SEMI-CHORUS.

p That strength of love sus-tain-eth;
p That strength of love sus-tain-eth;
p That strength of love sus-tain-eth;
pp That strength of love sus-tain-eth;
 That strength of love sus-tain-eth;

FULL CHORUS.

(Musical notation for Full Chorus, consisting of four staves with rests and some notes.)

913

p *cresc.*

mf
What is the wis - dom of the

mf
What is the wis - dom of the

mf
What is the wis - dom of the

mf
What is the wis - dom of the

918

cresc.

Soprano I. *f* **T**

Soprano II. *f* Totrust in love that never wan- -eth!

Totrust in love that ne- -ver wan- -eth!

Totrust in love that never wan- -eth!

Totrust in love that never wan- -eth!

Totrust in love that never wan- -eth!

sim - ple?

sim - ple?

sim - ple?

sim - ple?

922

p *pp* *mf* **T**

928

FULL CHORUS.

U *p* All conquering Love —

p All conquering Love —

p All conquering Love —

p All conquering Love —

932

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

936

yet un - born take heart. Its laws sustain mankind;

yet un - born take heart. Its laws sus - tain man - kind;

yet un - born take heart. Its laws sustain mankind;

yet un - born take heart. Its laws sus - tain man - kind;

940

cresc.
It spreads the to - kens of its mas - ter - y as

cresc.
It spreads the to - kens of its mas - ter - y as

cresc.
It spreads the to - kens of its mas - ter - y as

cresc.
It spreads the to - kens of its mas - ter - y as

944

o - cean flows to o - cean; And when the doors — of the e -

o - cean flows to o - cean; And when the doors — of the e -

o - cean flows to o - cean; And when the doors — of the e -

o - cean flows to o - cean; And when the doors of the e -

947

- ter - nal spa - ces o - - pen wide, **W** rit.

- ter - nal spa - ces o - - pen wide, rit.

- ter - nal spa - ces o - - pen wide, rit.

- ter - nal spa - ces o - - pen wide, **W** *f* rit.

951

ff *a tempo*

The re-cord runs for all who will to read,

ff *a tempo*

The re-cord runs for all who will to read,

ff *a tempo*

The re-cord runs for all who will to read,

ff

The re-cord runs for all who will to read,

955

ff *a tempo*

f cresc.

ff

E'en so

ff

E'en so

ff

E'en so

ff

E'en so

ff

E'en so

959

ff

Moderato.

rit. 'tis love!

rit. 'tis love!

'tis love!

963 *Moderato.*

f dim. *dolce* *p*

967 *p.* *dim.*

972 *poco rit.* *X a tempo* *pp*

Contralto Solo. *mf* He hath shew - ed us what is good

Bass Solo. *mf* He hath shew - ed us

976

980

He is mer - ci - ful and gra - cious,
 — what is good. He is

984

Long - suf - fering, a - bun - dant in mer -
 mer - ci - ful and gra - cious, Long - suf - fering, a -

988

- cy - and - truth. Keep - ing
 - bun - dant in mer - cy and truth.

Y animando

animando

992

mer-cy for thousands, for-giv-ing i-ni-qui-ty and trans-
Keep-ing mer-cy for thou-sands, for-giv-ing i-

996

- gres-sion, for-giv-ing i-ni-qui-ty
- ni-qui-ty and trans-gres-sion, for-giv-ing i-ni-qui-ty

1001

and trans-gres-sion,
and trans-gres-sion,

1006

and what doth He

1010

and what doth He re-quire of us? But to deal

1014

But to deal just-ly, To love mer-cy and to just-ly, To love mer-cy and to walk

1019

walk hum-bly, hum-bly.

hum-bly, hum-bly.

f *dim.* *mf*

AA

He that do-eth these

He that do-eth these

P *pp* *p*

AA

P *pp*

things,

things,

p

1033

p

1039

He that do-eth these things shall ne - - - ver

He that do-eth these things shall ne - - - ver

1046

fall, shall ne - - - ver fall.

fall, shall ne - - - ver fall.

pp *pp dim. rit.* *mf*

1053

BB *animando* *cresc.*

1059

1065

ff Allegro. *dim.*

1071

p dolcissimo

CHORUS.

Soprano. *p* The

Alto. *p* The

Tenor. *p* The

Bass. *p* The

1076

CC

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

CC

1080

p dolce

high, shall be

high,

high, shall be pour-ed out up -

high, shall be pour-ed out up-on us, be

1084

mf

mf cresc.

p cresc.

cresc.
pour-ed out up-on us, be pour - - - ed, be

mf cresc.
shall be pour-ed out, be pour-ed out up-on us from on

- on us, be pour-ed out up-on us, be pour-ed out up -

pour-ed out, shall be pour-ed out up-on us from on

1088

cresc. molto

DD

pour-ed out up - on us from on high, be
 high, be pour-ed out up - on us from on high,
 -on us from on high, be pour-ed out up - on us from on
 high, shall be pour-ed out up - on us, be pour-ed out up -

1092

cresc.
 pour-ed out up - on us, be pour - ed out up -
cresc.
 be pour - ed high, be pour-ed out up - on us, be pour - ed
cresc.
 - on us, be pour-ed out up - on us from on

1096

EE

-on us from on high, from on high;

out up-on us from on high;

out, be pour-ed on us from on high, from on high;

high, be pour-ed out from on high;

1100

f

EE

p

The wil - der-ness shall be as a

p

The wil - der-ness shall be as a fruit - -ful

p

The

1104

dim.

p dolce

fruit - - ful field, the wil - der-ness

field, the wil - der-ness shall be as a

The wil - der-ness shall be as a fruit - - ful

wil - der-ness shall be as a fruit - - ful field,

1108

cresc. FF

— shall be as a fruit- - ful field; And the work of righteousness

fruitful field, — shall be as a fruitful field; — The work of righteousness

field, — a fruit-ful field; And the work of righteousness

— shall be as a fruit-ful field; — The work of righteousness

1112

FF

dim.

dim. *p*
 — shall be peace and qui - et - ness, Peace and qui - et - ness —
dim. *p*
 — shall be peace and qui - et - ness, Peace and qui - et - ness —
dim. *p*
 — shall be peace and qui - et - ness, Peace and qui - et - ness —
dim. *p*
 — shall be peace and qui - et - ness, Peace and qui - et - ness —

1117

p *dim.*

rit. **GG** *a tempo*
 — and as - su - rance for e - - - - ver.
rit. *a tempo*
 — and as - su - rance for e - - - - ver.
rit. *a tempo*
 — and as - su - rance for e - - - - ver.

1122

dolcissimo *mf* *rit.* **GG** *a tempo*

1127

p A man shall be as a
p A man shall be as a
p A man shall be as a
p A man shall be as a

hid - ing place from the wind,
hid - ing place from the wind,
hid - ing place from the wind,
hid - ing place from the wind,

cresc. molto

1127

1132

1137

And a co - vert from the tem - pest as a

And a co - vert from the tem - pest as a

And a co - vert from the tem - pest

And a co - vert from the tem - pest as a

f

1142

HH

ri - ver of wa - - - - ters, as a

ri - ver of wa - - - - ters, as a

f

as a ri - ver of wa - - - - ters, as a

ri - ver of wa - - - - ters, as a

HH

> dim.
ri - ver of wa - ters in a dry
> dim.
ri - ver of wa - ters in a dry
> dim.
ri - ver of wa - ters in a dry
> dim.
ri - ver of wa - ters in a dry

1146

dim.

place, As a sha-dow
place, As a sha-dow
place, As a sha-dow
place, As a sha-dow

1150

pp *p*

1155

dim. of a great rock in a wea - ry land. **KK** *pp animando*

dim. of a great rock in a wea - ry land. *pp*

dim. of a great rock in a wea - ry land. *pp animando*

dim. of a great rock in a wea - ry land. *pp*

of a great rock in a wea - ry land. **KK** *animando*

1161

1165

MM *f* And the eyes of them that

f And the eyes of them that

f And the eyes of them that

f And the eyes of them that

MM *ff* And the eyes of them that

allargando
f see shall not be dim, And the ears of them that
f see shall not be dim, And the ears of them that
f allargando see shall not be dim, And the ears of them that
 see shall not be dim, And the ears of them that
allargando
sf

1170

a tempo
 hear shall heark - en.
 hear shall heark - en.
a tempo
 hear shall heark - en.
 hear shall heark - en.
a tempo.
mf cresc. *cresc.*

1176

1182

1187

SEMI-CHORUS.

Who is wise un-der-stand-eth these things,—

Who is wise un-der-stand-eth these things,—

Who is wise un-der-stand-eth these things,—

Who is wise un-der-stand-eth these things,—

1192

SEMI-CHORUS.

p — For the ways of the Lord are right,

p — For the ways of the Lord are right,

p — For the ways of the Lord are right,

p — For the ways of the Lord are right,

FULL CHORUS.

pp The ways of the Lord are

pp The ways of the Lord are

pp The ways of the Lord are

pp The ways of the Lord are

1198

And the just _____ shall walk in them,

And the just _____ shall walk in them,

And the just _____ shall walk _____ in them,

And the just _____ shall walk _____ in them,

right, _____ *pp* And the just _____ *p* shall walk in them,

right, _____ *pp* And the just _____ *p* shall walk in them,

right, _____ *pp* And the just _____ *p* shall walk in them,

right, _____ *pp* And the just _____ *p* shall walk in them,

1203

rit. mf
 shall walk in them.

mf
 shall walk in them.

rit. mf
 shall walk in them.

mf
 shall walk in them.

rit. p
 shall walk in them.

p
 shall walk in them.

rit. p
 shall walk in them.

p
 shall walk in them.

cresc.
rit.
f

1210



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