

A DRAMATIC ORATORIO

SAUL OF TARSAUS

OR

Scenes from the Life of St. Paul

I. Damascus. III. Jerusalem.
II. Philippi. IV. Rome.

FOR

Soprano, Tenor, Bass, Chorus, Organ, & Orchestra

BY

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SCENE THE FIRST.

Damascus.

Saul on his way to Damascus.

The Principals only to be visible throughout this part.
Moderato. ♩ = 66.

Piano.

The first system of the piano score is marked 'Piano' and 'pp'. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a flowing melody in the treble and a supporting bass line in the bass. The tempo is Moderato, with a quarter note equal to 66 beats per minute.

The second system continues the piano score. It includes dynamic markings of *mf* and *p*. The treble clef part has a melodic line with some grace notes, while the bass clef part provides a rhythmic accompaniment with chords and moving lines.

accelerando

The third system is marked *accelerando*. It features dynamic markings of *mf* and *f*. The tempo increases, and the music becomes more intense with a denser texture in both hands.

The fourth system continues the *accelerando* section, marked *f*. The music reaches a point of high energy and complexity, with rapid passages in both the treble and bass staves.

dim. p
marcato

accelerando
f
ff

a tempo
A NARRATOR. SOP.
Saul is yet breathing
Tempo Imo
dim.
p

threat- en- ing and slaugh- ter. **A**

gainst the dis-ci-ples of the Lord, He goes un-

to the high priest, and asks of him let-ters to Da-mas-cus,... un-to the

p rall. *a tempo*
Syn-a-gogues; that if he find a-ny that are of this way,

a tempo
p rall. *f* *p* *f*

whe-ther men or wo-men, or wo-men, he may

f
bring them bound in to Je - ru - sa - lem, And there impi - son them both

p *The light from heaven, and Saul struck blind.*
men and wo - men, and now he jour - neys and draws nigh un - to Da -
stringendo

cres. *mf* *cres.*
mas - cus, and sudden - ly there shines round a -

f *cres.* *ff* *p*
- bout him a light out of heav'n! And he
cres. *ff dim.* *a tempo*

falls up on the earth, and hears a voice

say - - ing un - to him...

The Voice from Heaven.

All the male voices throughout this scene to be together on the right side of the stage screened off by an ingenious drop screen yet able to see the conductor.

FULL MALE VOICES.

B Moderato. ♩ = 66.

TENORS.

Saul!... Saul!... why per-se - cut - est thou me?

Saul!... Saul!... why per-se - cut - est thou me?

Moderato. ♩ = 66.

For Fin.

1 TENOR. *Rbm*

ff
SAUL. *Recit.*
I am Je - sus of Na - za - reth whom thou

Who art thou? Who art thou? Who art thou Lord?

ff
p
pp

per - se - cu - test. *p* 12 A -

SAUL. *p* 12

Lord! Lord what will thou? What will thou have me to do? A -

mf

TENORS. $\text{♩} = 72$. And there..... thou shalt be told.....

rise and go in to the ci - ty, And there thou shall be told..... what thou must do.

BASSES. *p*

rise and go in to the ci - ty, And there thou shall be told what thou must do.

$\text{♩} = 72$.

Saul being led to Damascus.

NARRATOR. *Allegretto*. $\text{♩} = 104$.

And the men that journey with him stand speech -

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The lyrics 'And the men that journey with him stand speech -' are written below the vocal line.

-less, hear - ing the voice but be - hold - ing.....

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics '-less, hear - ing the voice but be - hold - ing.....' are written below the vocal line.

no man, now Saul a - ris - es from the earth; his eyes..... are

The third system of music. The vocal line and piano accompaniment are shown. The lyrics 'no man, now Saul a - ris - es from the earth; his eyes..... are' are written below the vocal line. There are handwritten annotations 'f' and 'oh' above the piano part.

o - pen'd but he sees..... no thing, sees no - - - thing. And they

The fourth and final system of music on this page. The vocal line and piano accompaniment are shown. The lyrics 'o - pen'd but he sees..... no thing, sees no - - - thing. And they' are written below the vocal line.

lead him by the hand and bring him un-to Da-mas-cus, un-to Da-mas-

-cus, where he will be there days without sight, and will neither eat nor drink!

meno mosso.

All the female voices to be together throughout scene one on the left side of the stage screened off.

CHORUS OF ANGELS. $\text{♩} = 84.$
 12 1st & 2nd SOPRANOS.

An-an-i-as, An-an-i-as, An-an-i-as.....

12 1st & 2nd CONTRALTOS.

An-an-i-as, An-an-i-as.....

ANANIAS the Priest.

Be-hold, be-hold I am here, I..... am here Lord.

rall.

The Angels.

THE ANGELS. 6 SOPRANOS & 6 ALTOS.

mp unison.

$\text{♩} = 66.$

A - rise and go to the street which is call ed straight, and en-

II mp The Angels Theme.

quire there for Saul, for be - hold..... he pray - eth;

12 SOPRANOS & 12 CONTRALTOS.

And lay thy hands..... lay thy hands up - on him that

And lay thy hands..... lay thy hands up - on him that

he may re - ceive, re - ceive his sight.

he may re - ceive, re - ceive his sight.

FULL CHORUS.

SOPRANOS. *pp*

Musical score for Soprano, Alto, Tenor, and Bass parts. The Soprano part begins with the lyrics "Go thy way for he is a". The Alto part begins with "Go thy way for he is a". The Tenor part begins with "Go". The Bass part begins with "go thy way for he is a".

Go thy way for

Piano accompaniment for the first system, featuring a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic.

Musical score for the second system with lyrics: "cho_sen ves_sel un_to the Lord, to bear his name before the". The lyrics are repeated across three vocal staves.

he is a ves - sel to bear his name before the

Piano accompaniment for the second system, continuing the musical accompaniment for the lyrics.

Gen - tiles and..... Kings and the chil - dren of Is - ra - el, of.....
 Gen - tiles and Kings and the chil dren of Is - ra - el, of
 Gen - tiles and Kings and the chil - dren of..... Is - ra - el, of
 Gen - tiles and Kings and the chil - dren of Is - ra - el, of

dim. *p*
 Is - ra - el. For the Lord..... will..... show him how
dim. *p*
 Is - ra - el. For the Lord will show him how
dim. *p*
 Is - ra - el. For the Lord will show him how
dim. *p*
 Is - ra - el. For the Lord will show him how

ma - - ny things he must suf - fer for his name's sake, for his

ma - - ny things he must suf - fer for his name's sake, for his

ma - ny things he must suf - fer for his name's sake, for his

ma - - ny things he must suf - fer for his name's sake, for his

name's sake.

name's sake.

name's sake.

name's sake.

ANANIAS. TENOR. **D**

Brother Saul, Brother Saul, the

dim.

Organ.

Lord, even Jesus that appeared unto thee in the ways which thou

Ananias lays his hand upon Saul's head.

camest hath sent me, that thou mayest re -

ceive, re - ceive thy sight, And be fill - ed with the Ho - ly

NARRATOR. *Con agitato.* ♩ = 84.

Ghost. And straightway

Saul's sight restored him.

there falls from his eyes as it were

scales, Won - der - full Be - hold he re -

CHORUS OF ANGELS.

cres. mf
ceives his sight. Be-hold! how he now re- ceives,..... how he re-
CHORUS OF ANGELS. *mf cres.* *stringendo*
Be-hold! how he re- ceives
CHORUS OF ANGELS. *mf cres.* *stringendo*
CHORUS OF ANGELS. *mf cres.* *stringendo* Be-hold!..... Be-hold..... he re-
mf cres. *stringendo*
Be-hold! he re- ceives his sight he re- ceives his

mf *cres.* *stringendo*

Allegretto. ♩ = 104.

ff
ceives..... his sight!..... Our Lord is
he now re- ceives his sight!..... Our Lord is
ceives his sight,..... re- ceives his sight!..... Our Lord is
sight,..... re- ceives his sight!..... Our Lord is

Allegretto. ♩ = 104.

ff

f dim. *mf* *dim.* *rull* - - - *en* - - - *pp ben*

great and won - der - ful! mys - ter - ious, and most

f dim. *mf* *dim.* *pp*

great and won - der - ful! mys - ter - ious, and most

f dim. *mf* *dim.* *pp*

great and won - der - ful! mys - ter - ious, and most

f dim. *mf* *dim.* *pp*

great and won - der - ful! mys - ter - ious, and most

f dim. *mf* *dim.* *pp*

ppp - do *pp* **Tempo I.** ♩ = 84. *p*

mer - ci - ful, Fall down be - fore Him and

ppp *pp* *p*

mer - ci - ful, Fall down be - fore Him and

ppp *pp* *p*

mer - ci - ful, Fall down be - fore Him and

ppp *pp* *p*

mer - ci - ful, Fall down be - fore Him and

Tempo I. ♩ = 84.

ppp *pp*

wor - ship Him, wor - ship Him with fear, with fear and trem - bling Mys.

wor - ship Him, wor - ship Him fear, and trem - bling Mys.

wor - ship Him, wor - ship Him with fear, and trem - bling Mys.

wor - ship Him, wor - ship Him fear, and trem - bling Mys.

- ter - ious are His ways, bow down And wor - ship

- ter - ious are His ways, bow down And wor - ship

- ter - ious are His ways, bow down And wor - ship

- ter - ious are His ways, bow down And wor - ship

mf
Him with fear.....

mf *p*
Him with fear..... and trem-bling,

mf
Him with fear.....

mf *pp*
Him with fear..... and trem-bling,

mf *p* *pp*

E Moderato. $\text{♩} = 76$. SAUL. *bewildered and returns to consciousness.*

Where am I! What means this! I trem-ble!

sf *sf* *sf*

I see a-gain!... Won-der-ful!

f *Con agitato accel.*

I Sauls Persecution Theme.

p

O Lord I am o-ver-whelm'd! And my soul is in deep

Tempo I.

an-guish, For-give me! for-give me!

ff *mp*

All my sins!..... And look not, look not up -

on..... my ways..... O Lord for-give me, I am vile!

f *p*

Moderato. ♩ = 72. His Prayer.

rall.

O my God.

rall.

mf ten.

Bow down thine ear and

L.H.

R.H.

pp

p

pp

pp

hear..... my cry, For I am poor and need -

- y. Have mer - cy up - on me, O my God! And

blot out my trans - gress - - ions, I ac - know - ledge

my trans - gress - ions. And my Sins are ev - er be - fore me,

Hide not thy face far from me, But blot out my trans -

gress - ions, Cast me not from thy pre - - sence.

Allegro. ♩ = 126

For my soul is full of troubles, And my life draw-eth nigh unto the

grave, draw-eth nigh un - to the grave, Thou hast laid me in the low-est

pit, in the dark-ness of the pit mine eyes mourn by rea-son of my af-

lic-tion, And I now suffer thy chas-tisement, Thy fierce wrath go-eth o-ver me, And thy

ter - rors have cut me off! Have mer - cy up - on..... me:

p

And spare, spare..... me. O hear my cry, And save me!

p *dim.* *pp rall.*

F *With great agitation.*

mf

Bow down thine

Tempo I. ♩ = 72.

p

ear and hear..... my cry,

For I am poor and need

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'For', followed by quarter notes 'I', 'am', 'poor', and 'and', and ends with a half note 'need'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- y! Hide not thy face.....

The second system continues the vocal line with a half note '- y!', followed by quarter notes 'Hide', 'not', 'thy', and 'face.....'. The piano accompaniment continues with similar rhythmic patterns, including some sustained chords in the left hand.

from me O! God! And blot out my transgressions, transgress.

The third system features a vocal line with quarter notes 'from', 'me', 'O!', 'God!', and 'And', followed by eighth notes 'blot', 'out', 'my', 'trans-', 'gress-', 'ions,', 'transgress.'. The piano accompaniment includes a triplet of eighth notes in the right hand.

ions. Hear my cry, blot out my trans.

The fourth system continues the vocal line with a half note 'ions.', followed by quarter notes 'Hear', 'my', 'cry,', 'blot', 'out', 'my', and 'trans.'. The piano accompaniment features a *pp* (pianissimo) dynamic marking and includes a triplet of eighth notes in the right hand.

gress - ions. Have mer - cy, and blot out my trans - gress -

p *rall.*

pp *rall.*

G THE ANGELS. (*Invisible.*)

ions, Have mer - cy, and save.....

pp

Weep not for thy sins are for - giv - en

pp

Weep not for thy sins are for - giv - en

pp

Weep not for thy sins are for - giv - en

pp

Weep not for thy sins are for - giv - en

G II *The Angels theme.*

pp

me, yea blot out my transgressions.....
 thee, Are for giv - en thee, thus saith the Lord, Weep not
 thee, Are for giv - en thee, thus saith the Lord, Weep not
 thee, Are for giv - en thee, thus saith the Lord, Weep not
 thee, Are for giv - en thee, thus saith the Lord, Weep not

Have mer - - - cy and save..... me, Have
 for thy sins are for - giv - en thee, Weep not for..... thy
 for thy sins are for - giv - en thee, Weep not for thy
 for thy sins are for - giv - en thee, Weep not for..... thy
 for thy sins are for - giv - en thee, Weep not for thy

mer - cy..... Have mer - cy for thy name sake thy name..... sake, Have
 sins are for - giv - en thee for - giv - en thee thus saith the Lord.
 sins are for - giv - en thee for - giv - en thee thus saith the Lord.
 sins are for - giv - en thee for - giv - en thee thus saith the Lord.
 sins are for - giv - en thee for - giv - en thee thus saith the Lord.

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

dim. *Red.*

mer - cy for thy name sake, for thy name, thy name
 Weep..... not, thy sins are for - given thee,
 Weep..... not, thy sins are for - given thee,
 Weep not, thy sins are for - given thee,
 Weep..... not, thy sins are for - given thee,

pp *Red.* *Red.*

sake.....

Weep not, for thy sins are for - giv - en thee,..... Saith.....

Weep not, for thy sins are for - giv - en thee,..... Saith.....

Weep not, for thy sins are for - giv - en thee,..... Saith.....

Weep not, for thy sins are for - giv - en thee,..... Saith.....

the..... Lord,..... the..... Lord.....

the..... Lord,..... the..... Lord.....

the..... Lord,..... the..... Lord.....

the..... Lord,..... the..... Lord.....

SCENE THE SECOND.

Phillippi.

MORNING.

1) All Females to be on the left side, all the Males the right side throughout this Scene. 2) THE JEWISH WOMAN to be visible, but THE ROMAN SOLDIERS to be screened off as in scene the first.

Moderato. ♩ = 84.

III The Sun theme (Sunrise) *pp*

A piano introduction in G major, 3/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line in the right hand and a supporting bass line in the left hand, with a dynamic marking of piano-piano (pp).

NARRATOR.

The day is dawn - ing.

The narrator's first line of music, starting with a treble clef and a key signature of one sharp. The lyrics are "The day is dawn - ing." The piano accompaniment is marked piano-piano (pp) and includes handwritten annotations "pp" and "ob." above the staff.

The Sun is now spread - ing..... a - round his gold - en, his

The narrator's second line of music, continuing the lyrics "The Sun is now spread - ing..... a - round his gold - en, his". The piano accompaniment features a more active bass line with some chromaticism.

gold - en rays, Deep..... si - lence reigns su -

The narrator's third line of music, with lyrics "gold - en rays, Deep..... si - lence reigns su -". The piano accompaniment concludes with a cadence, marked with "Red." at the end of the line.

preme, the birds..... pour

Red.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "preme, the birds..... pour". The bottom two lines are a piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes with slurs and accents. The word "Red." is written below the piano part.

forth their morn - - - ing

Red.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "forth their morn - - - ing". The piano accompaniment continues with the same rhythmic pattern. The word "Red." is written below the piano part.

car - - - ols, the birds pour

Red.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "car - - - ols, the birds pour". The piano accompaniment continues. The word "Red." is written below the piano part.

forth their morn - - - ing car -

Red.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "forth their morn - - - ing car -". The piano accompaniment concludes the piece. The word "Red." is written below the piano part.

ols, their morning car - ols, And the sounds of dis - tant drums are heard by the

pp

mar - tial strains of Roman sol - diers, the strains of Ro - man sol - diers, And the

pi - - - ous strains..... of wo - men at the ri - ver side.

dim.

A THE JEWISH WOMEN. at the river side.

SOPRANOS.

CONTRALTOS.

O! thou as - cend - ed Sa - viour,

O! thou as - cend - ed Sa - viour,

Still $\text{♩} = 84.$

p

We lift our hearts to thee, Who didst display thy power Up -

We lift our hearts to thee, Who didst display thy power Up -

on the cursed tree;..... Be hold thy.... troubled peo - - ple ex -

on the cursed tree;..... Be hold thy.... troubled peo - - ple ex -

- posed to bit - ter..... shame,..... And give them strength..... and

- posed to bit - ter..... shame,..... And give them strength and

cour - - age,..... And cour - - age, To..... suf - - fer.....

cour - - age, And cour - - age,..... To suf - - fer

for thy..... name, To suf - - fer for thy name's

for thy name, To suf - - fer for..... thy name's

FULL BASSES. *Sotto voce* *mp*

What

sake

B THE ROMAN GUARDS. *Their hatred of Christianity. (Invisible)*
Allegretto. ♩ = 100.

means this strange, un_earth - ly..... sound?..... Which creeps up on the

pp *p*

FULL TENORS & BASSES.

Does vile se - di - tion
 morn - ing air?
 Does vile, does vile se - di - tion lurk,

lurk a - round, In spite, in spite of our un -
 lurk a - round, a - round, In spite, in spite of our un -

tir - ing care? un - tir - ing care?
 tir - ing, tir - ing care? un - tir - ing care? These Christians shall feel The

edge of our steel, The king-dom they boast of Shall tot-ter and reel!.....

Down with their crown-less King..... Whose emp-ty prais-es they for

Down with their crown-less King..... Whose emp-ty prais-es they for

ev-er sing;

ev-er sing; For ev'-ry..... na-tion must o-bey..... Im-

pp *ppp* *rall.*

- per - - ial Cae - sar's aw - ful, aw - ful sway.

rall.

Moderato. ♩ = 84. The Jewish Women.

12 SOPRANOS.

O! Sav - iour di - vine..... The hea - then con -

12 ALTOS.

O! Sav - iour di - vine..... The hea - then con -

Moderato. ♩ = 84.

p

fine..... To vex..... and op-press us, Be - cause..... we are thine. To.....

fine..... To vex and op-press us, Be-cause we are thine. To

vex..... and op - press us, Be - cause we..... are thine. To.....

vex and op - press us, Be - cause we are thine..... To

vex..... and op - press us, Be - cause we are thine.

vex and op - press us, Be - cause we..... are thine.

C ♩ = 88.

Troutman

Paul addresses the Jewish Women.

PAUL.

f I pro - claim un - to you.

f *p* *f*

That Je-sus is the Son of God. And was cru-ci-fied for our

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a *p* dynamic. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *mf* and *p*.

sins, And is ri-sen a-gain, And who-so-ev-er be-lie-veth in

The second system continues the vocal line and piano accompaniment. The vocal line has dynamics *mf*, *f*, and *p*. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f* and *p*.

him, Shall have e-ter-nal life. Things which

The third system continues the vocal line and piano accompaniment. The vocal line has dynamics *f* and *f*. The piano accompaniment includes a tempo marking of $\text{♩} = 100.$ and dynamics *f* and *mf*.

eye hath not seen, and ear hath not heard, And which en-ter'd not in-

The fourth system continues the vocal line and piano accompaniment. The vocal line has dynamics *f* and *f*. The piano accompaniment includes dynamics *f* and *mf*.

- to..... the heart of man, what-so - ev - er things God pre - par - ed for
 them, pre - par - ed for them that love him.

rall.

Moderato. ♩ = 84. The Jewish Women.

12 SOPRANOS.

O Christ we a - dore thee. 12 ALTOS.

Moderato. ♩ = 84. Look down, we im - plore thee. *staccato*

staccato

And help..... us. And help.....

And help..... us. And help.....

legato *staccato* *legato*

LYDIA. *The first Christian Convert and Christian Charity.*

D Moderato. $\text{♩} = 84$. SOPRANO.

If ye have judg'd me to be faith - ful, to be faith - ful to the
us.
us.

Moderato. $\text{♩} = 84$.

Lord, come,..... come,..... and a - bide..... there.

Come,..... come,..... and a - bide..... there, and a - bide..... there.

The screen of the ROMAN SOLDIERS to be raised here.

The Romans in anger.

ROMAN SOLDIERS.

E Allegro. ♩ = 160.

TENOR I.

TENOR II.

BASS I.

BASS II.

Musical score for Tenors and Basses. Tenor I and Tenor II parts are in the upper staves, and Bass I and Bass II parts are in the lower staves. The lyrics are: "Have ye not heard? Have ye not heard? Have ye not heard? Have ye not heard?"

Allegro. ♩ = 160.

Have ye not heard? Have ye not heard? Have ye not heard? Have ye not heard?

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand bass line.

SOPRANOS.

ALTOS.

TENORS.

BASSES.

Musical score for Soprano, Alto, Tenor, and Bass. The lyrics are: "ye not heard of..... Paul..... and Si - las? That they do much".

Piano accompaniment for the second system, featuring a right-hand melody and a left-hand bass line.

That they
That they
trou - ble, trou - ble our ci - ty! That they

mf *mf* *mf*

They do much trou - ble! That they

mf

trou - ble our ci - ty and dis - turb..... our peo - ple.
trou - ble our ci - ty and dis - turb..... our peo - ple.
trou - ble our ci - ty and dis - turb..... our peo - ple.

ff *ff* *ff*

trou - ble our ci - ty and dis - turb..... our peo - ple.

ff *3*
sempre staccato

F THE MAID *who was charged with divination.*

These men are ser - vants of the Most High God,

ser - vants of the Most High God..... Which pro-

-claim un - to you, the way of Sal - va - - tion, the way of Sal -

-va - - tion, pro - claim un - to you the way of Sal - va - - tion. **TENOR I.**
pp cres.

We have

The Romans more furious.

TENOR I. *ff*

heard of Paul and Si - las, yes, we have

TENOR II. *p cres.* *ff*

We have heard of Paul and Si - las, We have heard yes, we have

BASS I. *p cres.* *ff*

We have heard, We have heard yes, we have

BASS II. *p cres.* *ff*

We have heard, We have heard yes, we have

SOPRANOS. *mf cres.*

heard, That they trou - ble our ci - ty And de - ceive our

ALTOS. *mf cres.*

heard, That they trou - ble our ci - ty

TENORS. *mf cres.*

heard, That they trou - ble our

BASSES. *mf cres.*

heard, That they trou - - ble our ci - ty

peo - ple, *ff* yes, we have heard!

And de - ceive our peo - ple, *ff* yes, we have heard!

ci - ty, de - ceive our peo - ple, *ff* yes, we have heard!

And de - ceive our peo - ple, *ff* yes, we have heard!

ff Rush up - on them, And bind.....

ff Rush up - on them, And bind

ff Rush up - on them, And bind.....

ff Rush up - on them, And bind

IV. Roman Guards theme.

THE MAID.

These men are
them.
them.
them.
them.

Detailed description: This system contains five vocal staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a triplet of eighth notes in the final measure. The lyrics 'These men are' are written below the first staff, and 'them.' is written below each of the four lower staves. The music consists of simple rhythmic patterns, primarily quarter and eighth notes.

p sempre staccato

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clefs). The music is characterized by a staccato texture, with many notes marked with a 'p' (piano) dynamic. The accompaniment features a steady eighth-note bass line and chords in the treble clef.

ser - vants of the Most High God, Which pro-

Detailed description: This system contains two vocal staves. The lyrics 'ser - vants of the Most High God, Which pro-' are written below the staves. The top staff has a triplet of eighth notes. The music continues with simple rhythmic patterns and rests.

- claim un - to you the way of Sal - va - - tion, of Sal - va - - tion.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves. The music continues with a staccato texture, featuring eighth-note patterns and chords. The lyrics '- claim un - to you the way of Sal - va - - tion, of Sal - va - - tion.' are written below the staves. The bottom staff has a triplet of eighth notes in the final measure.

G *The Romans become furious.*

f SOPRANOS.
Rush on them, slaugh_ter them, slaugh_ter them, And let them

f ALTOS.
Rush on them, slaugh_ter them, slaugh_ter them, And let them

f TENORS.
Rush on them, slaugh_ter them, slaugh_ter them, And let them

f BASSES.
Rush on them, slaugh_ter them, slaugh_ter them, And let them



per - - ish! per - -

per - - ish! per - -

per - - ish! per - -

per - - ish! per - -



mf

- ish! per - - - ish!

- ish! per - - - ish!

- ish! per - - - ish!

- ish! per - - - ish!

mf

rall. to Moderato. ♩ = 84.

PAUL.

I..... am sore trou - bled con -

dim. *rall. pp*

let..... them per - ish!

dim. *rall. pp*

let..... them per - ish!

dim. *rall. pp*

let..... them per - ish!

dim. *rall. pp*

let..... them per - ish!

rall. to Moderato. ♩ = 84.

dim.

Andante. $\text{♩} = 54.$

cern - ing this Maid, Thou e - vil spi - rit, I charge thee in the name of Je - sus

rall. Presto. $\text{♩} = 184.$

Christ to come out of her.

SOPRANOS. Is not this he?..... that in Je -

ALTOS. Is..... not this

TENORS. Is..... not this

BASSES. Is not this he?.....

Presto. $\text{♩} = 184.$

ru - sa - lem? made ha - voc of the church? and on

he that in Je - ru - sa - lem? made ha - voc of the

Is..... not this he that in Je -

..... that in Je - ru - sa - lem?..... made ha - voc..... of the church?

..... that in Je - ru - sa - lem?..... made ha - voc..... of the church?

them..... which call - ed on this name? Which call.ed on this
 church? and which call - ed on this name. Is not this he?..... Is not this he?.....
 - ru - sa - lem, which call - ed on this name, Which call.ed on this

And on them which call - ed on this name, Which call.ed on this

name on this name? yes it is Paul and
 Is not this he?..... yes it is Paul and
 name this name?..... yes it is Paul.....

name this name?..... yes it is Paul, yes it is Paul.....

sempre marcato

H

Si - las they trouble our ci - ty. It is Si - las,..... it is Si - las

Si - las they trouble our ci - ty. It is Si - las,..... it is Si - las

..... and Si - las..... they trouble..... our ci - ty. It is Paul..... it is Paul..... it is

..... and Si - las..... they trouble..... our ci - ty. It is Paul..... it is Paul..... it is

it is Si - las..... it is Si - las Paul and Si - las! Seize on

it is Si - las..... it is Si - las Paul and Si - las! Seize on.....

Paul..... it is Paul..... it is Paul, and Si - las! Seize on.....

Paul..... it is Paul..... it is Paul, Paul and Si - las! Seize on

them! Rend their gar - ments! Beat them with

them! Rend their gar - ments! Beat..... them with

them! Rend their gar - ments! Beat them with

them! Rend their gar - ments! Beat them with

them! Rend their gar - ments! Beat them with

IV.

rods! Lay ma - ny stripes up - on

rods! Lay..... ma - ny stripes up - on.....

rods! Lay ma - ny stripes up - on.....

rods! Lay ma - ny stripes up - on.....

rods! Lay ma - ny stripes up - on.....

they become a frantic mob.

them Beat them with rods!.....
them Beat them with rods!.....
them Beat them with rods!.....
them Beat them with rods!.....

Beat them with rods!..... Lay ma - ny
Beat them with rods!..... Lay ma - ny
Beat them with rods!..... Lay ma - ny
Beat them with rods!..... Lay ma - ny

*
 stripes up on
 stripes up on
 stripes up on
 stripes up on

them! Beat
 them! Beat
 them! Beat
 them! Beat

* The smaller lower notes are intended for those Societies who cannot sing the proper upper Larger notes.
 P. & W. 1767.

them! and cast
them! and cast
them! and cast

The first system consists of four vocal staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The lyrics are "them! and cast" repeated on each staff. The music is in a key with two flats and a common time signature.

them! and cast

The piano accompaniment for the first system features a complex melodic line in the right hand with many sixteenth notes and slurs. The left hand provides a steady bass line. The lyrics "them! and cast" are written above the piano part.

them! in to.....
them! in to
them! in to.....

The second system consists of four vocal staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The lyrics are "them! in to.....", "them! in to", and "them! in to....." on the respective staves. The music is in a key with two flats and a common time signature.

them! in to.....

The piano accompaniment for the second system features a complex melodic line in the right hand with many sixteenth notes and slurs. The left hand provides a steady bass line. The lyrics "them! in to....." are written above the piano part.

Handwritten notes:
11
12
13
14
15
16
17
18
19
20

the pri
the pri
the pri
the pri

5
Ad.

-son!
-son!
-son!
-son!

20

Paul and Silas Imprisoned.

I

12 SOPRANOS 12 CONTRALTOS.

THE JEWISH WOMEN. *praying for their protection.*

mf $\text{♩} = 92$

Lord protect thy ser - vants Save them we pray

O Lord protect thy ser - vants Save them we pray

thee. O Lord protect thy ser - vants, Save

thee. O Lord protect thy ser - vants, Save

pp

They depart dejected.

them we..... pray thee.

them we..... pray thee.

p

III. *The Sun theme (Sunset)*

LYDIA. a prayer for their safety.

The day has de - part - ed,..... The night..... is

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked with a quarter note equal to 66. The lyrics are: "The day has de - part - ed,..... The night..... is".

come!

The second system continues the vocal line and piano accompaniment. The lyrics are: "come!". The piano accompaniment includes several measures with a *rit.* (ritardando) marking. The tempo remains quarter note = 66.

mf O! Lord pro - tect thy ser - vants, we pray thee, O

The third system begins with a vocal line marked *mf* (mezzo-forte). The lyrics are: "O! Lord pro - tect thy ser - vants, we pray thee, O". The piano accompaniment features a complex harmonic texture with many accidentals.

Lord pro - tect thy ser - vants have mer - cy for thy name.....

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Lord pro - tect thy ser - vants have mer - cy for thy name.....". The piano accompaniment includes a *f* (forte) marking and a *dim.* (diminuendo) marking.

sake save them Oh!..... Lord have

Handwritten: Broadly

mp

mer cy. Oh! Lord

save save thy ser - vants for thy mer - cy's

sake The day has de - part - ed de - part - ed.....

smorzando

mp

ped. *ped.* *ped.* *ped.* *ped.*

The Prison Scene. (NIGHT)

PAUL and SILAS alone to be visible. THE GUARDIAN ANGEL aside invisible. THE CHORUS OF ANGELS on the left screened off. THE PRISONERS on the right screened off.

Moderato. ♩ = 72.

V The Pri-

Piano introduction for the Prisoners theme, featuring dynamic markings *f*, *pp*, and *p*.

soners theme.

Piano accompaniment for the Prisoners theme, featuring dynamic markings *mf* and *p dim.*

TENOR.

K

* SILAS. *p*

With

Musical score for the Tenor part and piano accompaniment, including dynamic markings *pp* and *p dolce*.

pa - tience let us bear the woes in - flict - ed by re -

Vocal line and piano accompaniment for the lyrics "pa - tience let us bear the woes in - flict - ed by re -".

* The words of this number are by Prof. Rowlands B. A. P. & W. 1767.

lent - less foes. The God we serve our strength shall be..... And

though in bonds will set us free. And though in bonds will

mf *dim.*

p **L** SILAS. *p*
 set us free. We glo-ry in our Saviours might His bound - less

PAUL.
mf
 We glo - ry in our Sa - viours might

L

might boundless might, We a - dore, For He turns
His boundless wis - dom We..... a - dore, For He turns

..... darkness in - to light He guides our steps thro'
dark - ness in - to light. He guides our steps thro'

tri - als sore, thro' tri - als sore. For He turns
tri - als sore, thro' tri - als sore. For He turns

dark - ness in - to light..... He guides our steps thro' tri - als

dark - ness in - to light..... He guides our steps thro' tri - als

dim.

SOPRANO.
p M *A Guardian Angel administering consolation.*

sore. Ye ser - vants of the ri - sen Lord, Lift

sore.

p **M**

up your..... heads for He is nigh. And will ac.

p

cord - ing to His..... word, Send you de - liv - 'rance

3

from on high. For they..... who wait on

Him shall ne'er, be left to per - ish in des -

THE PRISONERS *hearing their songs of praises.*
 TENORS.

mp pair. Whence come these strains which cheer the night?
mp BASSES. Whence come these strains which cheer the night?

p

N

SILAS. *mf*
We praise the

PAUL.
We

Heark en O heark en

Heark en O heark en

f *p* *mf*

THE GUARDIAN ANGEL.

The Lord hath sent me to defend. The saints who suffer
Lord, Who sent His Son to el - e - vate our
praise..... the Lord, Who sent His Son to el - e - vate our

f

dim.
 for his sake. And ev'n Him - self..... will
 fall - en race. We bless Him
 fall - en race. We bless Him for the
 Those heav'n - ly sounds how strange how grand. They
 Those heav'n - ly sounds how strange how grand. They

dim.
 con - des - cend..... A - non..... their cru - el
 for the won - ders done. For all the tri - umphs
 won - ders done. For all..... the tri - umphs
 Seem to swell on ev - 'ry hand. They seem..... to swell.....
 Seem to swell on ev - 'ry hand. They seem..... to swell.....

dim. *p*
bonds to break.
p
of..... His grace.
p
of..... His grace. *stringendo*
p *mf*
Those won - d'rous notes so far so near. They
p *mf*
Those won - d'rous notes so far so near. They

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The first vocal line begins with a *dim.* marking and a *p* dynamic. The piano accompaniment features a *stringendo* marking and a *mf* dynamic. The lyrics are: "bonds to break. of..... His grace. of..... His grace. Those won - d'rous notes so far so near. They".

PAUL. *f*
We
f *dim.* *p* *pp*
thrill our souls with joy and fear, with joy and fear. Those
f *pp*
thrill our souls with joy and fear, with joy and fear. Those

The second system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The key signature has three flats. The first vocal line begins with a *f* dynamic. The piano accompaniment features a *f* dynamic. The lyrics are: "PAUL. *f* We thrill our souls with joy and fear, with joy and fear. Those".

THE ANGEL.

f
 Who trust in God need fear no foe, fear no

SILAS.

f
 We fear no foe, While God is nigh, is

PAUL.

f
 fear no foe, While God is nigh. For He will

II. The Angels theme.

SOPRANOS.

p

The Lord will e'er de-fend the

ALTOS.

p

The Lord will e'er de-fend the

V The Prisoners theme.

TENORS.

won-drous notes so far so near, They thrill our

BASSES.

won-drous notes so far so near, They thrill our

mf

foe, nor care, nor care.....

nigh. For He will hear us, when we

hear us. He will hear us, when we

right, Let ty - rants trem - ble at His might,

right, Let ty - rants trem - ble at His might,

souls, They thrill our souls with joy, with

souls, They thrill our souls with joy, with

Piano accompaniment for the vocal lines above, featuring chords and melodic lines in both hands.

What hu-man pow'r can do, can..... do.

cry..... when we cry.

cry..... when we cry.

trem-ble at His might, His might.

ty-rants trem-ble at His might, His might.

joy..... and fear..... Hark! Those mys-

joy..... and fear..... Hark! Those mys-

marcato

Four sets of empty musical staves, each consisting of a treble and bass clef staff, arranged in two pairs. The key signature is three flats (B-flat, E-flat, A-flat).

They become more inspired.
stringendo

Vocal line with lyrics: "ter - ious voi - ces still, The ve - ry air around us fill, The ve - ry". The music is in a key of three flats and includes a dynamic marking of *f* (forte). The piano accompaniment is also present below the vocal line.

Piano accompaniment for the vocal section, featuring a *stringendo* marking. The music is in a key of three flats and includes various musical notations such as slurs, accents, and dynamic markings.

Who trust in God..... need

Firm as..... a

Firm as..... a

The Lord..... will e'er de -

The Lord..... will e'er de -

air a-round us fill, round us fill! We hear a -

air a-round us fill, round us fill! We hear a - gain.... the

dim.
mf a tempo

musical score for the first system, including vocal lines and piano accompaniment. The lyrics are: "fear no foe. Need fear, rock..... our faith re - mains, rock..... our faith remains."

musical score for the second system, including vocal lines and piano accompaniment. The lyrics are: "... fend, de - fend the right! Let..... fend, de - fend the right! Let....."

musical score for the third system, including vocal lines and piano accompaniment. The lyrics are: "- gain the self - same strain. Hark! Those sounds! how self same strain. Hark! Those sounds! how"

piano accompaniment for the final system of the page, featuring complex chordal textures and melodic lines in both hands.

ff

Need fear..... no

ff

re - mains,..... re -

ff

Our faith..... re -

ff

ty - rants. Let

ff

ty - rants. Let

ff

strange!..... how

ff

strange, how grand! How strange!..... how.....

strange, how grand! How strange!..... how.....

ff

rall. **Op**

foe, need fear..... no foe.

rall. **p**

- mains, re - mains. A - bout us so - lemn si - lence

rall. **p**

- mains, re - mains. A - bout us so - lemn si - lence

rall. **pp**

ty - rants tremble at His might, His might!

rall. **pp**

ty - rants tremble at His might, His might!

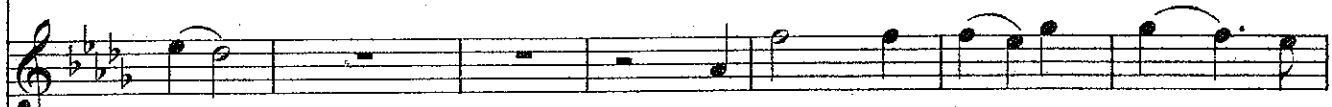
p **pp**

grand! how strange! how grand!

p **pp**

grand! how strange! how grand!

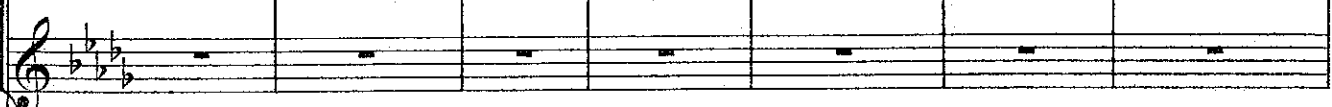
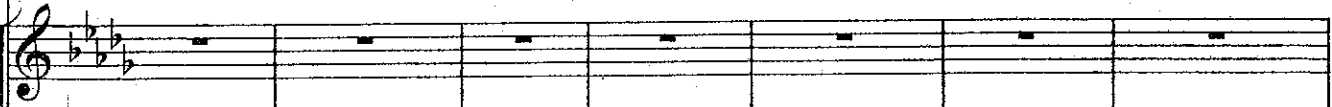
pp



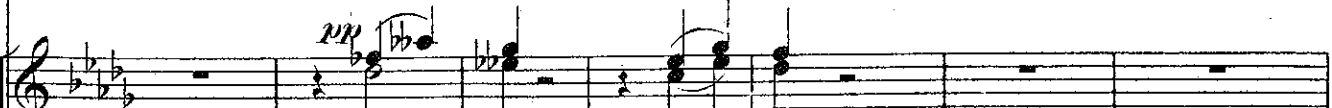
reigns! A - bout us so - lemn si - lence



reigns! A - bout us so - lemn si - lence



In utter astonishment



Heark - en! Heark en!



Heark - en! Heark - en!



reigns!

reigns!

pp *ppp* ✕

Ev - 'ry_ where! Si - lence!

Ev - 'ry_ where! Si - lence!

pp *ppp*

Si - lence! Si - lence reigns! ev 'ry_ where! Si - lence!

Si - lence reigns!

Si - lence! Si - lence! ev - 'ry_ where! Si - lence!

pp *ppp* *ff*

The Earthquake.

THE PRISONERS.
P Moderato. $\text{♩} = 72$. *pp*

What means this tremor? Our

souls tremble within us!

The earth trembles! Our

chains rattle around us! They

pp

mf

fall and break in pie - ces. The

fall and break in pie - ces. The

pri - son doors burst o - pen.

pri - son doors burst o - pen.

ff
It is an earth - quake! A dread - ful earth - quake! An

It is an earth - quake! A dread - ful earth - quake! An

Both screens to be quickly raised here shewing the Choir for the first time in this work.

R *ff*

An earth - quake! An earth - quake! An earth - quake! An earth - quake! An earth - quake! An earth - quake!

R *ff*

Ped.

still ♩ = 72.

THE GAOLER.

quake! What means this? Give me my sword!

quake!

quake!

quake!

quake!

still ♩ = 72.

f *pp* *f* *pp*

Ped.

THE GAOLER.

PAUL. *mf*

Sons, what must I do? What must I

Do thyself no harm for we are all safe.

do to be saved?

mf *f* *dim.*

Be-lieve on the Lord Je-sus, And thou shalt be saved, thou, and thy

PAUL. **S**

house.

THE PRISONERS. *Falling upon their knees appealing for mercy.*

TENORS. **Andante.** ♩ = 54.

BASSES.

O Lord Je - sus, we be lieve,..... have mercy up on.....

O Lord Je - sus, we be - lieve,..... have mercy up - on.....

S **Andante.** ♩ = 54.

p Org.

O Lord Je - sus, We be - lieve, have mercy up - on us.....
 O Lord Je - sus, We be - lieve, have mercy up - on us.....
 us..... Je - sus, We believe, have mercy up - on us.....

p *mf* *mf* *f cres.* *ff* *ppp*

us..... Je - sus, We believe, have mercy up - on..... us.....

p *mf* *mf* *ff cres.* *ff* *ppp*

T Allegro. $\text{♩} = 92$.

T PAUL.

Glo - ri - fy his ho - ly name.

They all acknowledge and worship the true God.

CHORUS: THE PEOPLE, PRISONERS & ROMAN SOLDIERS.

f We glo - ri - fy his ho - ly name.
f We glo - ri - fy his ho - ly name.
f We glo - ri - fy his ho - ly name.
f We glo - ri - fy his ho - ly name.

We glo - ri - fy his ho - ly name.

T Allegro. $\text{♩} = 92$.

Org. only *f* Orch.

Mag - ni - fy him now and for ev - er - more.

SOPRANOS. *f unis.*

ALTOS *f unis.*

TENORS. *f unis.*

BASSES. *f unis.*

We mag - ni - fy him now and for

We mag - ni - fy him now and for

We mag - ni - fy him now and for

We mag - ni - fy him now and for

Org. *f Orch.*

III SILAS.

And let all na - tions praise..... the Lord.

ev - er - more. *f*

And let all *f*

ev - er - more. *f*

And let all *f*

ev - er - more. *f*

And let all *f*

ev - er - more. *f*

And let all *f*

ev - er - more. *f*

And let all *f*

Org. *p* *f* Orch. *f*

Fall down and worship him A

na - tions praise..... the Lord.

na - tions praise..... the Lord.

na - tions praise..... the Lord.

na - tions praise..... the Lord.

Org.

8ves

men.

Fall down and wor - ship him, A

Fall down and wor - ship him, A

Fall down and wor - ship him

Fall down and wor -

f Orch.

men, We fall down, and wor - ship,
 men, A - men, We fall down, and wor - ship,
 A - men, A - men, We fall down, and wor - ship,
 ship him A - men, We fall down, and wor - ship,

We praise his ho - ly name, we praise
 We praise his ho - ly name, we praise
 We praise his ho - ly name, we

p

his name,..... his ho - ly name,.....

..... his name,..... his ho - ly name,.....

praise his name,..... his ho - ly name,.....

his name,..... his ho - ly name,.....

ff *pp* *ff*

f

..... his ho - ly name.....

..... his ho - ly name.....

..... his ho - ly name.....

..... his ho - ly name.....

..... his ho - ly name.....

f

U

III
And let all na - tions praise..... the Lord, let all
II
Magni - fy him now and for ev - er - more,..... now and for ev - er - more,
Mag - ni - fy him

III
And let all na - tions praise..... the Lord,
na - tions praise the Lord,..... praise the Lord,.....
and for ev - er - more, for ev - er - more, mag - ni - fy.... him
I
now and for ev - er - more,..... Glo - ri - fy his

IV

Fall down and wor - ship him, A - - - men, A - - - men, and
 now and for ev - er more A - - - men, and
 ho - ly name, A - - - men, A - - - men.....

I

Glo - ri - fy his ho - ly name A - - - men,
 A - - - men, A *IV* - - - men, A - - - men,
 A - - - men..... Fall down and wor - ship A - - - men,
 A - - - men, A - - - men,

A - - men. We mag-ni - fy his name, his

A - - men. We mag-ni - fy his name, his

A - - men. We mag-ni - fy his name, his

A - - men. We mag-ni - fy his name, his

V

ho - ly name. THE PEOPLE &c. *f* II
 ho - ly name. Mag-ni - fy his

THE PRISONERS & THE ROMAN SOLDIERS *in amazement.*

p TENORS. *div.*
 ho - ly name. His ways are mys - te - rious be - yond our un - der - stand - ing

p BASSES. *div.*
 ho - ly name. His ways are mys - te - rious be - yond our un - der - stand - ing

IV

Fall down and worship him
 name now and ev - er - more, and for ev - er - more, now..... and for
 III
 And let all na - tions praise..... the Lord, let all na - tions
 I
 Glo - ri - fy his ho - ly name,

A - men.
 ev - er - more..... Mag - ni - fy him now and for ev - er -
 praise the Lord,..... praise the Lord. And let all na - tions
 A - men, A - men, and let all na - tions praise the

Glo - ri - fy his ho - ly name,..... A - - men,
more, mag - ni - fy him ev - er - more,..... now and ev - er.....
praise..... the Lord, let all na - tions praise,
Lord, praise the Lord Fall down and wor - ship him A - -

A - - men, A - - men, A - - men,
A - - men, A - - men, A - - men,
A - - men, A - - men, A - - men,
A - - men, A - - men, A - - men,
men, A - - men, A - - men,

A - men, A - men, A - men,...

men, A - men, A - men, A -

A - men, A - men, A - men, and A - men.

A - men, A - men,..... A - men, and

..... A - men, Glo - ri - fy his ho - ly

men. And let all na - tions praise..... the Lord A -

Magni - fy his name now and . ev - er - more, and ev - er - more, ev - er - more,

A - men, and..... A - men, and A - men. Fall down and

name, A - - - men, A - - - men,
 - - - men, A - - - men, mag - ni -
 mag - ni - fy him now, now and ev - er more, now and ev - er more,
 wor - ship him A - - - - - men, A -

And let all na - tions praise..... the.....
 fy his ho - ly name, And let all na - tions
 mag - ni - fy him now and for ev - er - more And let all
 men, And let all na - tions, praise and glo - ri - fy his

Lord, A - - - - - men, A - - - - -

praise..... the Lord, A - - - - - men, A - - - - -

na - tions praise the Lord. Mag - ni - fy him

ho - ly name, A - - - - - men,

men.

men. Glo - ri - fy his ho - ly

now and for ev - er - more, and for ev - er - more, A - - - - -

And let all na - tions praise..... the Lord A - - - - -

name, A - - men, A - - me And let all
 men, A - - men,
 men, Mag - ni - fy his

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Glo - ri - fi his ho - ly name.....
 na - tions praise the Lord A - - men, Glo - ri - fy his
 And let all na - tions praise..... the Lord, Glo - ri - fy his
 name now and ev - er - - more,..... Glo - ri - fy his

This system contains four staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

..... A - men, A - men,
 ho - ly name, mag - ni - fy him A -
 ho - ly name, A - men, mag - ni - fy him
 ho - ly name, his ho - ly name, his ho - ly

mag - ni - fy him, A - men, mag - ni - fy him,
 men, we mag - ni - fy him, A - men, A - men.
 A - men, A - men, we mag - ni - fy him, A -
 name, A - men we mag - ni - fy him, A - men,

A - men, A - men, We glo - ri - fy his ho - ly
 mag - ni - fy him A - men, We glo - ri - fy his ho - ly
 - men, A - men, We glo - ri - fy his ho - ly
 mag - ni - fy him A - men, A - men, We glo - ri - fy his ho - ly

W

name. Mag - ni - fy him

name. THE PRISONERS & ROMAN SOLDIERS *still astounded.*

p TENORS.
 name. His ways, are mys - te - rious be - yond our un - der - stand - ing, our

p BASSES.
 name. His ways, are mys - te - rious be - yond our un - der - stand - ing, our

now and for ev - er - more.

And let all na - tions praise..... the Lord A -

unis. un - der - stand - ing, Glo - ri - fy his ho - ly name

unis. un - der - stand - ing, our un - der - stand - ing. Fall down and wor - ship him

Glo - ri - fy his ho - ly name,.....

men, and A - men, And let all na - tions praise.....

A - men, A - men, And let..... all na - tions praise the

A - men, A - men, A - men, And let..... all na - tions

..... A - men, A - men, And let all
 the Lord, the Lord, the Lord, Mag - ni - fy him now and for
 Lord, praise the Lord, Mag - ni - fy him now and let all na - tions
 praise the Lord,..... Mag - ni - fy him now A - men, A - men

na - tions praise..... the Lord, A -
 ev - er - more, A - men, and A - men,
 praise the Lord, And let all na - tions praise..... the Lord, A -
 Glo - ri - fy his ho - ly name..... A

men, Fall down and
 Mag - ni - fy him now and for ev - er - more A -
 men, And let all na - tions praise the Lord, praise
 men, And let all na - tions praise the Lord, Glo - ri - fy his ho - ly

wor - ship him, A - men, A - men.
 men, Glo - ri - fy his ho - ly
 him, A - men, A - men, Glo - ri -

name, A - men, A - men, A -

Glo - ri - fy his ho - ly name, A - men,
 name,..... A - men, A - men, A - men,
 fy his ho - ly name,..... A - men, Glo - ri - fy his
 - men, A - men, Glo - ri - fy his ho - ly name,

X

A - men, and A - men, and A - men,
 A - men, A - men, A - men, Glo - ri -
 ho - ly name, A - men, and A - men, A -
 A - men, A - men, and A - men, A -

legato

Glo - ri - fy his
 fy his ho - ly name..... A - men,
 men, Glo - ri - fy his ho - ly name,.....
 men,..... A -

Ped. Ped. Ped. Ped. Ped.

ho - ly name, A - men, A -
 A - men, A - men, A -
 A - men, A - men, A -
 Glo - ri - fy his ho - ly name A -
 men,..... A - men.....

Ped.

still $\text{♩} = 92.$

men. We glo-ri-fy thy ho-ly name. We glo-ri-fy thy

men. We glo-ri-fy thy ho-ly name. We glo-ri-fy thy

men. We glo-ri-fy thy ho-ly name. We glo-ri-fy thy

men. We glo-ri-fy thy ho-ly name. We glo-ri-fy thy

still $\text{♩} = 92.$

p

They All kneel in solemn prayer.

ho-ly name. We fall down and wor-ship thy ho-ly name,

ho-ly name. We fall down and wor-ship thy ho-ly name,

ho-ly name. We fall down and wor-ship thy ho-ly name,

ho-ly name. We fall down and wor-ship thy ho-ly name,

pp *pp*

With fear and trembling before thy..... throne, be fore

With fear and trembling before thy..... throne, be fore.....

With fear and trembling before thy..... throne, be fore.....

With fear and trembling before thy..... throne, be fore

thy throne... O..... Lord Je - sus, We..... be lieve,..... have

thy throne... O..... Lord Je - sus, We..... be lieve,.....

..... thy throne... O..... Lord Je - sus, We..... be lieve,.....

thy throne... O..... Lord Je - sus, We..... be lieve,.....

The Day dacons.

LYDIA.

mer cy have mer cy up on..... us.....

have mer cy up on..... us.....

have mer cy up on..... us.....

have mer cy up on..... us.....

LYDIA. A

SILAS. A

PAUL. A

III The Sun theme. (Day break.)

ALL. pp

men..... A men.....

men..... A men.....

men..... A men..... A - men..... rall.

men..... A men..... A men.....

rall.

The only interval to be here after this Scene. P. & W. 1767.

SCENE THE THIRD.

Jerusalem.

NIGHT (before the feast of the Pentecost.) 1) THE FESTIVE PILGRIMS, as they march into the holy City. 2) PAUL. 3) THE ROMAN NIGHT WATCHMEN, as they guard the gates of the City. 4) THE CHRISTIANS, faintly heard in the distance.

All the Chorus to be screened off. PAUL alone to be visible. Throughout this scene, all the Females to be on the left side, and all the Males together on the right side.

Allegretto. ♩ = 92.

The piano accompaniment consists of three systems of grand staff notation. The first system begins with a piano (*pp*) dynamic marking. The second system includes a mezzo-forte (*mf*) dynamic marking. The music is in a minor key with a common time signature and features a rhythmic pattern of eighth and sixteenth notes in the bass line, with more melodic lines in the treble.

THE PILGRIMS as they view the holy City from the distance. (Invisible)
THE LOWEST 12 VOICES.

Ol..... Je - ru - sa - lem ci - ty most ho - ly, dark - ness now

This section features a vocal line for the lowest 12 voices, marked *pp* and *p*, and a piano accompaniment. The vocal line is written in a bass clef and includes the lyrics. The piano accompaniment is in a grand staff and provides harmonic support for the vocal line.

veils..... thy ho - ly Tem - ples, For night with her dark

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "veils..... thy ho - ly Tem - ples, For night with her dark". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex texture with many chords and moving lines.

man - tie has co - ver'd thy streets with gloom. The moon sheds her pale rays, the

dim.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "man - tie has co - ver'd thy streets with gloom. The moon sheds her pale rays, the". A dynamic marking of *dim.* (diminuendo) is placed above the piano accompaniment.

stars are dim - ly shin - ing, The ci - ty walls the night watch - men are

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "stars are dim - ly shin - ing, The ci - ty walls the night watch - men are".

dim.

keep - ing; and all the peo - ple are sleep - ing.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "keep - ing; and all the peo - ple are sleep - ing." A dynamic marking of *dim.* is placed above the piano accompaniment.

Paul approaching the Holy City.

PAUL *alone to be visible.*

The musical score is written in a single system with four systems of staves. Each system consists of a vocal line (bass clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "O! ho-ly ci - ty, O! ho-ly ci - ty, thy name..... is ev-er dear, for our Re-deem-er suf-fer'd here for us O! place..... of a - go-ny! O! place of peace. O! place of..... woe! O place of... shame, where our Sa- viour died on the cur - sed". The score includes dynamic markings such as *p*, *p*, *cres.*, and *f*. The piano accompaniment features a variety of textures, including arpeggiated chords and sustained harmonic support.

Tempo I.

dim.

tree! O! mount of..... Cal-var-y! O! place of..... pain! O! place of.....

p *dim.* *pp*

dim. *p*

anguish! O! Je-ru - - sa-lem!

rall.

rall.

THE ROMAN NIGHT WATCHMEN (*Invisible*) stationed at the various Gates of the City.

{ HALF THE NUMBER OF THE DEEPEST TENORS.

{ HALF THE BALANCE OF THE DEEPEST BASSES.

TENORS.

mf *unis.*

Du - ty is our watch word, and none need we fear, For our

BASSES.

mf *unis.*

Du - ty is our watch word, and none need we fear, For our

mf

IK The Roman Guards' theme

coun - try and... laws we all cher - ish.

coun - try and... laws we all cher - ish.

p

f *IV*

Jus - tice our right, dis - turb it who dare. Through

Jus - tice our right, dis - turb it who dare. Through

an - ger and... ven - geance, they shall per - ish!

an - ger and... ven - geance, they shall per - ish!

dim. p

PAUL.

mf
 Sounds of night watch - men who the ci - ty walls are guard - ing,
 THE PILGRIMS.
 O night of rest, O night of...

Sounds of festive..... Pil - grims, I hear them now sing - ing,
 peace a night..... of re - pose, a night of

O!..... Je - ru - sa - lem, Je - ru - sa - lem.
 ho - li - ness, a night..... of..... ho - li - ness.
dim. *mf*

PAUL, *with much emotion.*

(Invisible)
 VI THE CHRISTIANS. *(within the City)* *(heard faintly in the distance.)* Hark! ho-ly
 6 SOPRANOS & 6 ALTOS. *dim.*

Je-sus our Sa - viour, help us we.... pray thee!

The Christians theme
 VI

strains my heart are mov-ing, they cry in des - pair.

THE CHRISTIANS. *dim.* O

Je - sus our.... Sa - viour, help us we.... pray thee!

PAUL.

Lord hear thy peo-ple. I pray thee.

f marcato

THE ROMAN NIGHT WATCHMEN, *now heard still nearer.*

ALL TENORS.

Du - ty is our watch - word, and none need we fear, For our

ALL BASSES.

Du - ty is our watch - word, and none need we fear, For our

coun - try, and..... laws we... all cher

coun - try, and..... laws we... all cher

-ish. Jus - tice our right, dis - turb it who

-ish. Jus - tice our right, dis - turb it who

marcato

dare. Thro'..... an - ger and..... ven - geance, they.... shall

dare. Thro'..... an - ger and..... ven - geance, they.... shall

THE CHRISTIANS *becoming*
mf 12 SOPRANOS.
 12 CONTRALTOS.

per - ish! Je - sus our.....

per - ish!

more earnest.

Sa - viour, help Sa - us we..... pray thee..

PAUL *mf*

These ho - ly

PAUL.

cres.

strains I love to hear, I love to

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a *cres.* marking. The piano accompaniment includes a *cres.* marking in the right hand.

hear.

THE CHRISTIANS. ALL THE SOPRANOS *here.*

Je - sus our..... Sa - viour, help us we.....

The second system of the musical score features a vocal line in the soprano clef and a piano accompaniment in the grand staff. The key signature is one sharp (F#). The vocal line includes the lyrics "Je - sus our..... Sa - viour, help us we.....". The piano accompaniment consists of chords and arpeggiated figures.

PAUL.

f

Fear not ye ho - ly Chris - tians, for Je - sus our.....

pray thee!

The third system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The key signature is one sharp (F#). The vocal line includes the lyrics "Fear not ye ho - ly Chris - tians, for Je - sus our..... pray thee!". The piano accompaniment includes dynamic markings *p* and *mf*.

Sa - viour will..... help and pro - tect you!

This system contains a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are "Sa - viour will..... help and pro - tect you!".

still ♩ = 92 to the end.

III (Sunrise.)

p

Ad.

This system features piano accompaniment in grand staff. It includes a handwritten "III (Sunrise.)" and a dynamic marking of *p*. The tempo marking *Ad.* is written below the bass staff.

PAUL.

The day now is dawn - ing, is

p

Ad.

This system features a vocal line in bass clef and piano accompaniment in grand staff. The key signature is one sharp. The lyrics are "The day now is dawn - ing, is". A dynamic marking of *p* is present above the vocal line, and *Ad.* is written below the bass staff.

dawn - ing.

pp

Ad.

This system features a vocal line in bass clef and piano accompaniment in grand staff. The lyrics are "dawn - ing.". A dynamic marking of *pp* is present above the piano part, and *Ad.* is written below the bass staff.

The Christians' Morning Hymn.

THE WHOLE CHOIR. (*Invisible.*)

With great devotion. ♩ = 72.

p Let us greet the ris - ing..... sun, Bring - ing

dim. pp

Let us greet the ris - ing sun, Bring - ing.....

With great devotion. ♩ = 72.

III

dim. pp

in..... the..... wel - come day. Since..... the..... course of.....

dim. pp

in..... the..... wel - come day. Since the..... course of.....

pp night..... is..... run, and..... its ter - rors pass'd a - way.

dim. pp

pp

night is run, and its ter - rors pass'd a - way.

p

The words of this number by Prof. Rowlands B. A.

e'er *the*

This where *e'er*... the night of pain,..... Fills our.....

This where *e'er*... the night of pain, Fills our.....

mf *p* *pp*

trou - bled souls.... with grief; May the.... morn - ing

trou - bled souls with grief; May.... the morn - ing

dim. pp *af - ford* *smorzando* *ppp*

come a - gain, And af - ford... us calm..... re - lief.

come a - gain, And af - ford..... us calm re - lief.

THE TEMPLE SCENE.

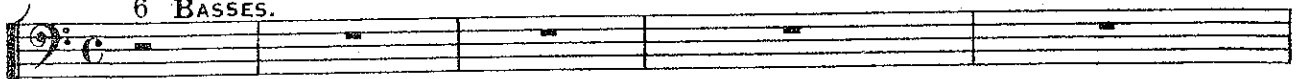
The three blasts of Trumpets by the Priests. (The actual notes blown by the Priests at that time) also, the very Psalms chanted on the occasion, authority Edershime. THE LEVITES to be in the front apart from the Chorus.

Allegretto. ♩ = 92.

THE LEVITES.

6 TENORS.

6 BASSES.



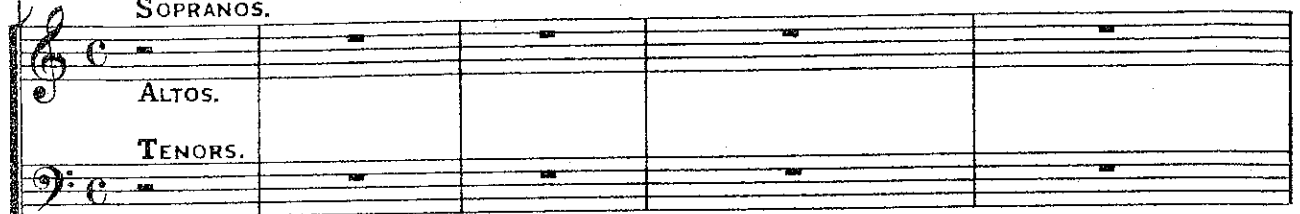
THE PEOPLE.

SOPRANOS.

ALTOS.

TENORS.

BASSES.

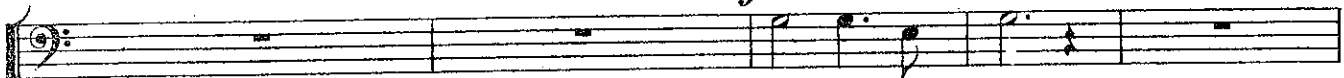


Allegretto. ♩ = 92. *Echo*

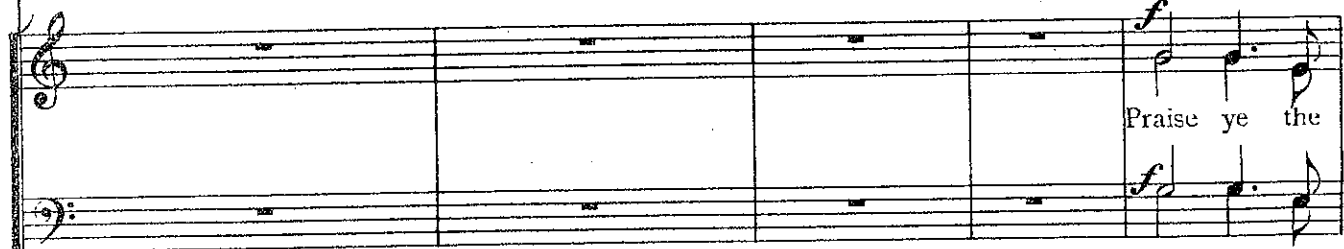
Echo



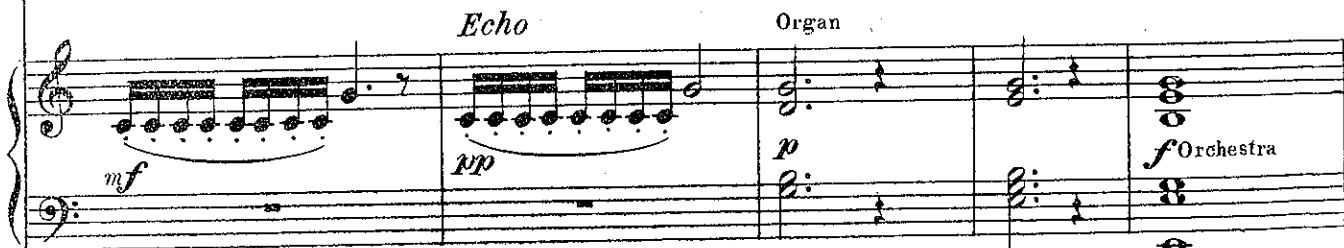
mf 12 LEVITES. in unison.



Praise ye the Lord.



Praise ye the



Praise, O ye ser-vants of Je - ho - vah.

Lord. Hal - le - lu - jah

Lord. Hal - le - lu - jah.

Organ f Orchestra

Praise the name of Je - ho - vah:

Hal - le - lu - jah. Hal - le - lu - jah.

Hal - le - lu - jah. Hal - le - lu - jah.

Organ f Orchestra

Piano introduction musical notation in G major, 4/4 time. The right hand features a melodic line with dynamics *p*, *f*, *p*, and *mf*. The left hand has a simple accompaniment.

mf THE LEVITES.

Vocal and piano accompaniment for the section 'THE LEVITES'. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: 'When Is - ra - el went out of E - gypt.' The piano accompaniment includes dynamics *f* and *mf*.

Piano accompaniment for Organ and Orchestra. The organ part is in the treble clef, and the orchestra part is in the bass clef. Dynamics include *pp*, *f*, and *mf*.

Vocal and piano accompaniment for the section 'The house of Jacob'. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: 'The house of Ja - cob from a peo - ple of strange lan - guage; E - gypt.' The piano accompaniment includes dynamics *f* and *mf*.

Piano accompaniment for Organ. The organ part is in the treble clef, and the piano part is in the bass clef. Dynamics include *mf*.

Hal - le - lu - jah. Hal - le - lu - jah.

Hal - le - lu - jah. Hal - le - lu - jah.

THE LEVITES.

ju - dah was his sanc - tua - ry, and Is - ra - el his do -

- min - ion. The

Hal - le - lu - jah. Ha - le - lu - jah

Hal - le - lu - jah. Ha - le - lu - jah

sea saw it and fled:

cres.

Jor - dan was dri - ven back. The

f

moun - tains skip'd like rams, And the

mf

p

lit - tle hills like lambs.

mf

p

Hal - le - lu - jah. Hal - le - lu - jah.

Hal - le - lu - jah. Hal - le - lu - jah.

f *ff* *rall.* *ff*

f *ff* *rall.* *ff* *mf*

p *mf* *p* *pp*

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics 'Hal - le - lu - jah.' are written under the vocal staves. Dynamics include *f*, *ff*, *rall.*, and *ff*. The second system continues the vocal and piano parts with similar dynamics and includes a *mf* dynamic in the piano part.

Trem - ble..... thou... earth! at the

Hal - le - lu - jah. Hal - le -

Hal - le - lu - jah. Hal - le.

mf *pp* *pp* *pp*

Detailed description: This system contains the third and fourth systems of the musical score. The top system has two vocal staves and a piano accompaniment. The lyrics 'Trem - ble..... thou... earth! at the' are written under the vocal staves. Dynamics include *mf* and *pp*. The second system continues the vocal and piano parts with *pp* dynamics. The piano accompaniment features a *pp* dynamic in the first system of this section.

pre - sence of..... Je - ho - vah, the pre - - sence of Je -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

The first system of the musical score consists of three staves. The top staff is a bass clef vocal line with lyrics: "pre - sence of..... Je - ho - vah, the pre - - sence of Je -". The middle staff is a treble clef vocal line with lyrics: "lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -". The bottom staff is a bass clef piano accompaniment line with lyrics: "lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -". Dynamic markings include *mf* at the beginning, *p* and *mf* in the middle, and *f* at the end. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ho - vah, the God of Ja - - cob.

le lu - jah, Ha - le - lu - jah.

le lu - jah, Hal - le - lu - jah.

le lu - jah, Ha - le - lu - jah.

le lu - jah, Hal - le - lu - jah.

The second system of the musical score consists of three staves. The top staff is a bass clef vocal line with lyrics: "ho - vah, the God of Ja - - cob." The middle staff is a treble clef vocal line with lyrics: "le lu - jah, Ha - le - lu - jah." The bottom staff is a bass clef piano accompaniment line with lyrics: "le lu - jah, Hal - le - lu - jah." Dynamic markings include *ff* at the beginning and end. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a *ff* marking in the right hand.

A musical staff in bass clef with a dynamic marking of *f*. It contains a melodic line with several notes, including a half note and a quarter note.

The sor_ rows of death..... en - com_ pass me, and the

A musical staff in treble clef with a dynamic marking of *mf*. It contains a melodic line with several notes, including a half note and a quarter note.

Hal_ le - lu - jah, Hal_ le - lu - jah,

A musical staff in bass clef with a dynamic marking of *mf*. It contains a melodic line with several notes, including a half note and a quarter note.

Hal_ le - lu - jah, Hal_ le - lu - jah,

Piano accompaniment consisting of two staves (treble and bass clefs). It features chords and moving lines. Dynamic markings include *f* and *mf*.

A musical staff in bass clef with a dynamic marking of *mf*. It contains a melodic line with several notes, including a half note and a quarter note.

pains of hell..... got..... hold up - on me. I found.....

A musical staff in treble clef with dynamic markings of *mf* and *p*. It contains a melodic line with several notes, including a half note and a quarter note.

Hal_ le - lu - jah, Hal_ le - lu - jah, Hal_ le - lu - jah,

A musical staff in bass clef with dynamic markings of *mf* and *p*. It contains a melodic line with several notes, including a half note and a quarter note.

Hal_ le - lu - jah, Hal_ le - lu - jah, Hal_ le - lu - jah,

Piano accompaniment consisting of two staves (treble and bass clefs). It features chords and moving lines. Dynamic markings include *mf* and *p*.

trou - ble and sor - row, found trou - ble, trou - ble and sor - row.

f *dim.*

unis. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah.

f *dim.*

Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah.

f *dim.*

p rall. *pp*

A - men.

p rall. *pp* *mf*

A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and

rall. *pp* *mf*

A - men.

Allegretto. ♩ = 100.

p rall. *pp* *mf*

Red.

lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le -

Ad. Ad.

A - men. and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men.

p p

-men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men. Hal - le - lu - jah, and A - men.

- men, and A - - men. Hal - le - lu - jah. Hal - le -

lu - jah, and A - - men. Hal - le - lu - jah. Hal - le -

lu - jah, and A - - men. Hal - le - lu -

lu - jah, and A - - men. Hal - le -

p *ff*

ff R.H.

(Full Organ.)

- lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le -

lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le -

lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah.

lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le -

R.H.

- lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le -

Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu -

- lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le -

R.H. *f* *R.H.*

- lu - jah. Hal - le - lu - jah. Hal - le - lu - jah, and A -

- lu - jah..... Hal - le - lu - jah, and A -

- jah. Hal - le - lu - jah. Hal - le - lu - jah, and A -

- lu - jah. Hal - le - lu - jah. Hal - le - lu - jah, and A -

mf *p* *R.H.*

men. men. *p* A - - - - - *p* A - - - - -

p

men. A - - - - - men. men. A - - - - - men.

pp

pp cres. A - - - - - men. *p cres.* A - - - - - men. *mf cres.* A - - - - -

pp cres. A - - - - - men. *p cres.* A - - - - - men. *mf cres.* A - - - - -

f cres. *ff* *f dim.*

- men. A - - men. A - - men.

f cres. *ff* *f dim.*

- men. A - - men. A - - men.

mf dim. *p dim.*

A - - men. A - - men.

mf dim. *p dim.*

A - - men. A - - men.

mf dim. *p dim.*

pp *ppp* *smorzando*

A - - men. A - - men.

pp *ppp* *smorzando*

A - - men. A - - men.

THE PERSECUTION SCENE.

The Chorus (the Jews.)

The 24 male voices (the soldiers.)

Allegro. ♩ = 152.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains fewer notes, with a *marcato* dynamic marking appearing towards the end of the system.

The second system continues the piano accompaniment with two staves. The upper staff features a dense texture of sixteenth notes, while the lower staff provides a more sparse accompaniment with occasional rests.

The third system includes a section marked *VII*. The upper staff continues with sixteenth-note patterns. The lower staff features a *mf* (mezzo-forte) dynamic and includes several chords with a sharp sign (#) on the bass line, indicating a change in key signature.

The fourth system continues the piano accompaniment. The upper staff has a *mf* dynamic and consists of sixteenth-note passages. The lower staff continues with a similar accompaniment style.

The fifth system concludes the piano accompaniment. It features two staves with sixteenth-note patterns in the upper staff and a supporting bass line in the lower staff.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a dynamic marking of *f* (forte). The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and some triplets.

Second system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the bass line with chords and rests.

Third system of musical notation. The upper staff features a melodic line with slurs and ties. The lower staff continues the bass line with chords and rests.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the bass line with chords and rests.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the bass line with chords and rests. A dynamic marking of *p.* (piano) is visible in the lower right of the system.

The Jews in great excitement.

SOPRANOS & ALTOS.

f

TENORS & BASSES.

Is - rae - lites,

Is - rae - lites,

Is - rae - lites,

Is - rae - lites help!

Is - rae - lites,

Is - rae - lites help!

This is the

This is the

This..... is the wretch,

wretch, that teach - eth

wretch, that teach - eth

that teach - eth ev' - ry thing, a

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "wretch, that teach - eth" and "wretch, that teach - eth". The bottom two staves are piano accompaniment in treble and bass clefs, with lyrics: "that teach - eth ev' - ry thing, a". The piano part features a complex, flowing melody with many accidentals and a five-fingered scale-like passage in the right hand.

ey' - ry thing, a - gainst the

gainst the a - gainst the

gainst the peo - ple the

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "ey' - ry thing, a - gainst the" and "gainst the a - gainst the". The bottom two staves are piano accompaniment in treble and bass clefs, with lyrics: "gainst the peo - ple the". The piano part continues with a similar complex melody, including a five-fingered scale-like passage in the right hand.

peo - ple, and this place. Is - rae - lites

land, and this place. Help,

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "peo - ple, and this place. Is - rae - lites" and "land, and this place. Help,". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a complex, flowing melody with many accidentals and a five-fingered scale-like passage in the right hand.

help, Is - - - - - rae lites

Is - - - - - rae lites help, this is the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a 3/8 time signature. The piano accompaniment is in bass clef. The lyrics are: "help, Is - - - - - rae lites" on the top vocal staff, and "Is - - - - - rae lites help, this is the" on the bottom vocal staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

help; This is the wretch, the.....

wretch, the..... wretch,..... that teach_ eth

The second system of the musical score continues the vocal and piano parts. The lyrics are: "help; This is the wretch, the....." on the top vocal staff, and "wretch, the..... wretch,..... that teach_ eth" on the bottom vocal staff. The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand.

wretch..... that teach_ eth ev' - - - - - ry -

wretch..... that teach_ eth ev' - - - - - ry -

ev' - - - - - ry - - - - - thing..... a - gainst the

The third system of the musical score concludes the page. The lyrics are: "wretch..... that teach_ eth ev' - - - - - ry -" on the top vocal staff, "wretch..... that teach_ eth ev' - - - - - ry -" on the middle vocal staff, and "ev' - - - - - ry - - - - - thing..... a - gainst the" on the bottom vocal staff. The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand.

thing,.....
 thing..... a - gainst the peo - - - ple, and the

peo - - - ple, and the law, the

law, and this place..... Is. rae. lites, Is. rae. lites,

law, and this place..... Is. rae. lites, Is. rae. lites,

Is - rae. lites seize on him! seize on him! seize, seize on
 seize on him!
 seize, seize on

Is - rae. lites help, seize on him! Help, seize on him! seize,.....

him..... on him!
seize on him! on him! He hath brought Greeks in to the tem - ple.
him..... on him!

The first system of music features a vocal line and a piano accompaniment. The vocal line has two parts: a soprano part with lyrics 'him..... on him!' and 'seize on him! on him! He hath brought Greeks in to the tem - ple.' and a bass part with lyrics 'him..... on him!' and 'seize on him! on him! He hath brought Greeks in to the tem - ple.'. The piano accompaniment consists of two staves, with a forte (*ff*) dynamic marking in the second measure.

seize..... on him! He hath brought Greeks in to the tem - ple.

The piano accompaniment for the first system, consisting of two staves. It features a forte (*ff*) dynamic marking in the second measure.

And hath de - filed..... this ho - ly place,..... this

The second system of music features a vocal line and a piano accompaniment. The vocal line has two parts: a soprano part with lyrics 'And hath de - filed..... this ho - ly place,..... this' and a bass part with lyrics 'And hath de - filed..... this ho - ly place,..... this'. The piano accompaniment consists of two staves.

And hath de - filed..... this ho - ly place,..... this

The piano accompaniment for the second system, consisting of two staves.

ho - ly, ho - ly place.

The third system of music features a vocal line and a piano accompaniment. The vocal line has two parts: a soprano part with lyrics 'ho - ly, ho - ly place.' and a bass part with lyrics 'ho - ly, ho - ly place.'. The piano accompaniment consists of two staves.

ho - ly, ho - ly place.

The piano accompaniment for the third system, consisting of two staves.

CLAUDIUS LYSIAS (*The Chief Captain*) and THE ROMAN GUARDS, who rush down from Fort Antonia.

IV

The first three systems of the piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is in a key with one sharp (F#) and a 7/8 time signature. The first system features a rhythmic pattern of eighth and sixteenth notes in the treble, with a bass line of quarter notes. The second system has a long melodic line in the treble starting with a slur, and a bass line with quarter notes. The third system continues the treble melody with a slur and a bass line with quarter notes.

The 21 Soldiers to be with Lysias in the front from the choir.

They attempt to rescue Paul.

LYSIAS.

mf Bring him to me,

SOLDIERS.
12 TENORS.

mf

We'll

12 BASSES.

We'll

pp

The fourth system of the score, featuring vocal parts and piano accompaniment. It includes staves for Lysias (Tenors), Soldiers (Tenors), and Bases. The piano accompaniment continues with a treble and bass clef. The vocal parts have lyrics: 'Bring him to me,' 'We'll', and 'We'll'. The piano accompaniment has a dynamic marking of *pp* (pianissimo).

Bind him with two chains, Who
 bring him to thee. We'll bind him with two chains,
 bring him to thee. We'll bind him with two chains,

is he? What has he done? What has he done?.....
 Who is he? What has he done? What has he done?.....
 Who is he? What has he done? What has he done?.....

He mis - lead - eth..... our peo - ple.
 SOPRANOS.

mf *sempre staccato*

ALTOS.

He de - fil - - eth..... this ho - ly place.....

TENORS. He

sempre staccato

break - eth, he break - eth..... our laws.....

BASSES.

ALTOS.

- way with him, a - way with him,..... let..... him per - - ish.

A.

let him per - ish!

ff

- way with him. A way with him. He hath brought Greeks in to the tem ple. He brought

Let him per - ish!

Greeks in to the tem - ple.

In - to the tem - - - ple. And hath de -

In - to the

tem - - -

ple,

and

ho - - ly place,

- filed..... this ho - ly place, this ho - - ly place. - filed this ho - ly place, this ho - - ly place.

hath

de -

- filed.....

this

ho -

- ly

place.

LYSIAS and THE ROMAN SOLDIERS (again attempt to rescue Paul.)

Piano introduction for the scene, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of a series of chords and melodic lines.

LYSIAS. *mf*
Bring him to me,

THE ROMAN SOLDIERS. *mf*
We'll
mf
We'll

Vocal lines for Lysias and the Roman Soldiers. Lysias has a single line of music. The Roman Soldiers have two lines of music. Dynamics include *mf*.

Piano accompaniment for the first vocal section, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of chords and melodic lines.

Take him in to the pri - son, *f* Who

bring him to thee, We'll take him in to the pri - son,

bring him to thee, We'll take him in to the pri - son,

Vocal lines for the second section. Dynamics include *f* and *mf*. There are triplets indicated by a '3' over the notes.

Piano accompaniment for the second vocal section, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of chords and melodic lines.

is he? What has he done? THE JEWS.

Who is he? What has he done? A way with him, let him

Who is he? A way with him, let him

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "is he? What has he done? THE JEWS." The middle staff is another vocal line with lyrics: "Who is he? What has he done? A way with him, let him". The bottom staff is a piano accompaniment. The music features a treble clef and a 3/4 time signature. There are triplets and various rhythmic patterns throughout the system.

per - ish! let him per - - - ish! A way with him, let him

per - ish! let him per - - - ish! A way with him, let him

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "per - ish! let him per - - - ish! A way with him, let him". The middle staff is another vocal line with lyrics: "per - ish! let him per - - - ish! A way with him, let him". The bottom staff is a piano accompaniment. The music features a treble clef and a 3/4 time signature. There are triplets and various rhythmic patterns throughout the system.

per - ish! let him per - - - ish!

per - ish! let him per - - - ish!

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "per - ish! let him per - - - ish!". The middle staff is another vocal line with lyrics: "per - ish! let him per - - - ish!". The bottom staff is a piano accompaniment. The music features a treble clef and a 3/4 time signature. There are triplets and various rhythmic patterns throughout the system.

PAUL. to Lysias.

May I say some-thing un-to thee?

THE ROMAN GUARDS. *In astonishment.*

sotto voce

Dost thou know Greek? Art thou not then the E-gyptian? Who stirr'd

sotto voce

Dost thou know Greek? Art thou not then the E-gypt-ian? Who stirr'd

up..... to se - di - tion, to se - di - tion? And

up..... to se - di - tion, to se - di - tion? And

led in-to the wil-der-ness. And led in-to the wil-der-ness the four

led in-to the wil-der-ness. And led in-to the wil-der-ness

thou - sand Of the as - sas - - sins.

Of the as - sas - sins, of the as - sas - - sins.

PAUL.
Allegretto. $\text{♩} = 92$.

No! I am a Jew! A Jew of Tar - sus! And I be-

seech thee to give me leave to speak, speak..... un_ to the

LYSIAS.

Loosen one of the chains, And let him
peo - - ple. And let me speak

speaK..... un - to the peo - - ple!

..... speak..... un_ to the peo - - ple!

One of his hands is unfettered, and he addresses the mob on the stairs.

Piano introduction musical score. The score is in G minor (one flat) and 2/4 time. It features a complex, flowing melody in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. Dynamics include *cres.*, *f*, *dim.*, and *p*. A first ending bracket with a repeat sign and a fermata is shown above the first few measures.

Musical score for the vocal line and piano accompaniment. The vocal line begins with the instruction "Great silence." followed by the lyrics "Brethren, and Fathers,". The piano accompaniment is marked *pp* and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for the vocal line and piano accompaniment. The vocal line continues with the lyrics "hear ye the defence which I now make unto you. I am a Jew! And have perse". The piano accompaniment continues with the same rhythmic pattern as the previous system.

Musical score for the vocal line and piano accompaniment. The vocal line concludes with the lyrics "cu - ted, per-se-cu - ted un - to death!". The piano accompaniment features a more active and dramatic texture in the right hand, with a fermata over the final notes. A first ending bracket with a repeat sign and a fermata is shown below the final few measures.

Men and wo - men, and lit - tle chil -

- dren. As I journey'd and drew nigh un - to Da - mas - cus,

Tempo. ♩ = 120. *Stringendo.*

Sud - den - ly there shone round a - bout me a light - - - - from

heav'n! And I fell up - on the earth, and heard a voice,

Tempo. ♩ = 120.

say - ing un - to me, un - to me!..... Saul, Saul, why perse -

cu - test thou Me?..... And I answer'd. Who art thou? Who art thou? Who

art thou O Lord? And he said un - to me I am Jes - us of Nazareth whom thou persecu -

test. And I said Lord, Lord! What wilt thou? What wilt thou have me to do? And He said unto me -

Moderato. ♩ = 66.

A - rise and go to Da - mas - cus, and re - ceive..... thy

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 9/8. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The lyrics for this system are 'A - rise and go to Da - mas - cus, and re - ceive..... thy'.

sight, for thou art a cho - sen ves - sel un - to..... the Lord,

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics for this system are 'sight, for thou art a cho - sen ves - sel un - to..... the Lord,'.

To bear His name be - fore the Gen - tiles, the Gen - tiles, and

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics for this system are 'To bear His name be - fore the Gen - tiles, the Gen - tiles, and'.

Kings, and the chil - dren of Is - ra - el,..... be - fore..... the Gen -

THE JEWS.

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics for this system are 'Kings, and the chil - dren of Is - ra - el,..... be - fore..... the Gen -'. Below the piano part, the text 'THE JEWS.' is written. The system concludes with a double bar line and a fermata over the final note.

The fifth system of the musical score, which is the piano accompaniment for the final system. It continues the piano part from the previous system, ending with a double bar line and a fermata over the final note.

tiles.

Allegro. $\text{♩} = 100.$ *They rush upon Paul.*

And.

- way with him, drag him hence,

- way with him, drag him hence,



drag him hence..... Let him per - ish, let..... him per -

drag him hence..... Let him per - ish, let..... him per -



ish, a way with him, let him per - ish, let him per -

ish, a way with him, let him per - ish, let him per -



ff

- ish. Is - rael - ites! Is - rael - ites!

- ish. Is - rael - ites! Is - rael - ites!

Is - rael - ites help!

Is - rael - ites help!

In great fury.

Midst ra - - - - - ging, and

Midst ra - - - - - ging, and

howl - - ing, Loud scream - - ing, and

howl - - ing, Loud scream - - ing, and

The first system of music features a vocal line with lyrics 'howl - - ing, Loud scream - - ing, and' and a piano accompaniment. The piano part consists of a treble and bass clef with various chords and melodic lines, including some arpeggiated figures.

yell - - ing. De - nounc - - ing and

yell - - ing. De - nounc - - ing and

The second system of music features a vocal line with lyrics 'yell - - ing. De - nounc - - ing and' and a piano accompaniment. The piano part continues with similar harmonic and melodic patterns as the first system.

curs - - ing, Our teeth with mad - ness

curs - - ing, Our teeth with mad - ness

The third system of music features a vocal line with lyrics 'curs - - ing, Our teeth with mad - ness' and a piano accompaniment. The piano part concludes with sustained chords and some melodic movement.

gnash - - ing. Midst rag - ing and

gnash - - ing. Midst rag - ing and

howl - - ing, loud scream - ing, and

howl - - ing, loud scream - ing, and

yell - - ing. De - nounc - - -

yell - - ing. De - nounc - - -

-ing, and curs - ing, Our

-ing, and curs - ing, Our

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "-ing, and curs - ing, Our". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests.

teeth with mad ness gnash - ing.

teeth with mad - ness gnash - ing.

The second system continues the vocal and piano parts. The vocal staves have lyrics: "teeth with mad ness gnash - ing.". The piano accompaniment includes a section marked with a Roman numeral "IV" and a dynamic marking "f".

LYSIAS. *They once more struggle to rescue Paul from the mob.*

Bring him to me, bind him with two chains,

GUARDS. We'll bring him to thee, We'll bind him with two chains,

We'll bring him to thee, We'll bind him with two chains,

The third system features a vocal entry for LYSIAS and a response from GUARDS. The vocal staves have lyrics: "Bring him to me, bind him with two chains," and "GUARDS. We'll bring him to thee, We'll bind him with two chains,". The piano accompaniment provides accompaniment for the vocalists, with dynamic markings "f" and "p".

The greatest confusion prevails.

Take him in to the pri-son,

TENORS. THE JEWS. TENORS.

We'll take him in to the pri-son, He is the wretch,..... the

BASSES. f

We'll take him in to the pri-son, He is the

f p

SOPRANOS. He is the wretch,..... the wretch, He is the

CONTRALTOS. He is the wretch,..... the wretch,..... the wretch

wretch,..... the wretch..... midst rag - ing and howl - ing, loud

wretch,..... the wretch He is the wretch,.....

VIII The Jews Theme.

wretch, that teacheth ev' - ry thing a - gainst the.....

He is the wretch..... He is the wretch,..... that
 scream - ing and yell - ing, scream - ing and yell - ing,
 VIII

He is the wretch,..... Midst rag - ing and howl - ing, loud

peo - ple, the peo - ple. Midst rag - ing and howling,

teach - eth the peo - ple. Midst rag - ing and howling, loud
 He is the wretch,..... Midst rag - ing and howling, loud
 scream - ing and yell - ing. Midst rag - ing and howling, loud

scream - ing and yell - ing. Midst rag - ing and howling, loud

8.....

loud screaming, and yell-ing. THE CHRISTIANS.

VI

screaming, and yell-ing. Jes - us our.....
Midst rag - ing
screaming, and yell-ing. Midst rag - ing and

VIII

screaming, and yell-ing. Midst rag - ing and howl - ing, loud
Sa - viour, pro - tect him we.....
and howl ing, loud scream - ing, loud
howl - ing, scream - ing and yell - ing. De - nounc - ing and
scream - ing and yell - ing. De - nounc - ing and curs - ing, our

THE JEWS.

pray screaming and yell - ing. Thee. yell - ing. He is the wretch.....
 scream - ing and yell - ing. He is the
 teeth with mad - ness gnash - ing. Rag - - - ing and
 Midst rag - ing, and howl - ing, loud

VIII

THE CHRISTIANS. *VII* Jes -

He is the wretch,..... Jes He is the us our
 wretch,..... He is the wretch
 scream - ing and yell - ing. wretch, the wretch that
 howl - ing, midst rag - ing and howl - ing, loud

us our Sa - viour pro - tect
 Sa - viour pro - tect him we
 teach - eth ev' - ry-thing a - gainst the peo - ple, the
 scream - ing, and yell - ing. De - nounce - ing, and curs - ing, our

8

him we pray Thee. Midst rag - ing and howl - ing,
 pray Thee, Midst rag - ing and howl - ing, loud
 This is the wretch,
 law and this place. This is the
 Midst rag - ing and howl - ing,
 teeth with mad - ness gnash - ing Midst rag - ing and howl - ing, loud

8

loud screaming and yell - ing, de - nounc - ing and curs - ing.

screaming and yell - ing, de - nounc - ing and curs - ing. Their
 This is the wretch that teach - eth..... ev' - ry - thing a -
 wretch.
 loud screaming and yell - ing, de - nounc - ing and curs - ing,

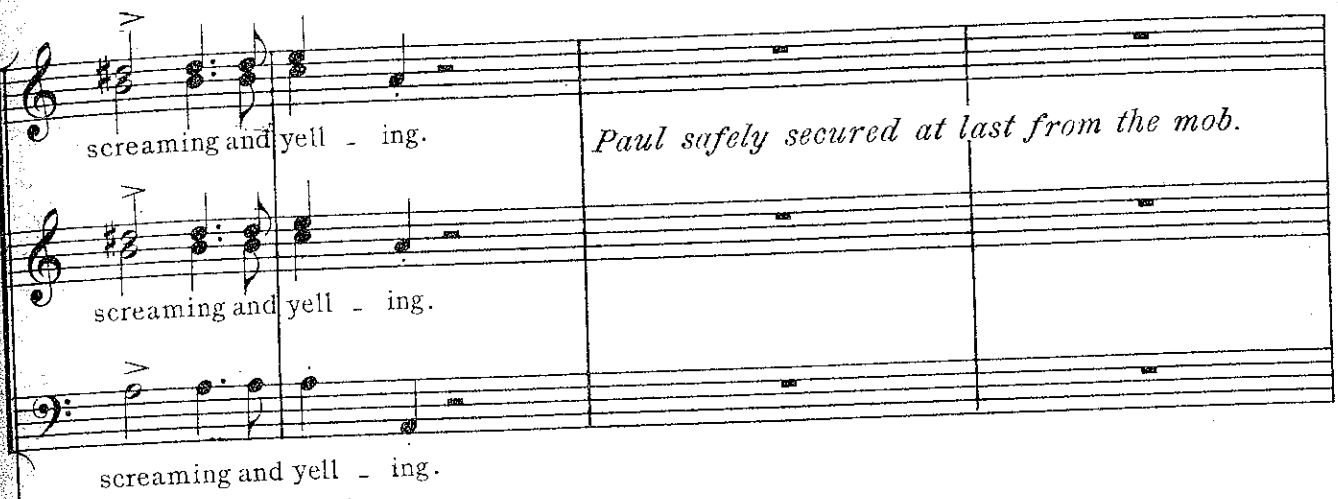
screaming and yell - ing, de - nounc - ing and curs - ing Our

Detailed description: This system contains the first four measures of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'loud screaming and yell - ing, de - nounc - ing and curs - ing.' The vocal lines are written in a simple, rhythmic style with quarter and eighth notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

teeth our teeth with mad - ness gnashing, rag - ing and howl - ing, loud
 gainst the..... peo - ple. Midst rag - ing and howl - ing, loud
 with mad - ness gnash - ing

teeth with mad - ness gnash - ing. Midst rag - ing and howl - ing, loud

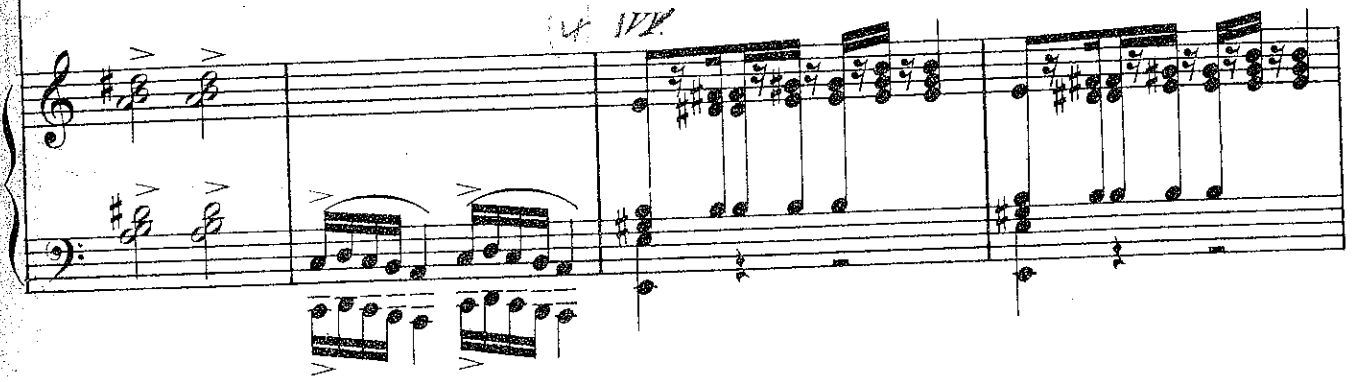
Detailed description: This system contains the next four measures of the musical score. It continues with the same three vocal staves and piano accompaniment. The lyrics are: 'teeth our teeth with mad - ness gnashing, rag - ing and howl - ing, loud' followed by 'gainst the..... peo - ple. Midst rag - ing and howl - ing, loud' and 'with mad - ness gnash - ing'. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords, and includes dynamic markings such as accents (>) and slurs.



screaming and yell - ing. *Paul safely secured at last from the mob.*

screaming and yell - ing.

screaming and yell - ing.



LYSIAS.

Bring him to me, *f* And bind him with two chains.

THE SOLDIERS.

We'll bring him to thee, *f* And bind him with two chains.

We'll bring him to thee, *f* And bind him with two chains.



LYSIAS & HIS SOLDIERS.

take him in - to the pri - son,

We'll take him in - to the pri - son, Take him in - to the

We'll take him in - to the pri - son, Take him in - to the

Detailed description: This section contains the musical score for 'LYSIAS & HIS SOLDIERS'. It consists of three systems. The first system has a vocal line with the lyrics 'take him in - to the pri - son,' and a piano accompaniment. The second system has two vocal lines: the top one says 'We'll take him in - to the pri - son, Take him in - to the' and the bottom one says 'We'll take him in - to the pri - son, Take him in - to the'. The piano accompaniment continues. The third system shows the piano accompaniment alone.

THE CHRISTIANS.

Je - sus our..... Sav

f SOPRANOS.

ALLOS.

Je - sus our.....

THE JEWS.

f TENORS.

He is the wretch, He is the wretch,

Midst ra - ging and how - ling, Loud scream - ing and

LYSIAS & HIS SOLDIERS.

pri - son. Ra - ging and how - ling, Loud scream - ing

pri - son. Ra - ging and how - ling, Loud scream - ing

Detailed description: This section contains the musical score for 'THE CHRISTIANS', 'THE JEWS', and 'LYSIAS & HIS SOLDIERS'. It consists of four systems. The first system has vocal lines for Sopranos and Tenors with lyrics 'Je - sus our..... Sav' and 'Je - sus our.....'. The second system has vocal lines for Tenors and Basses with lyrics 'He is the wretch, He is the wretch,'. The third system has vocal lines for Lysias & his soldiers with lyrics 'Midst ra - ging and how - ling, Loud scream - ing and' and 'pri - son. Ra - ging and how - ling, Loud scream - ing'. The fourth system has vocal lines for Lysias & his soldiers with lyrics 'pri - son. Ra - ging and how - ling, Loud scream - ing'. The piano accompaniment is present throughout.

our pro - tect him we pray

Sav iour pro - tect him we pray.....

He is the wretch that teach - eth the pro -

yell - ing, de - noun - cing, and cur - sing, and cur -

and yell - ing, de - noun - cing, and cur - sing, cur - sing, and

and yell - ing, de - noun - cing, and cur - sing, cur - sing, and

thee. Je - sus our..... Sav -

thee. Je - sus our.....

ple. He is the wretch, that teach - eth the

- sing, Midst ra - ging and how - ling, Loud scream - ing and

cur - sing. The ra - ging and how - ling,

cur - sing. The ra - ging and how - ling,

our pro - tect him we..... pray
 Sav - iour pro - tect him we pray.....
 peo - ple a - gainst the..... law, the law..... and this
 yell - ing. De - noun - cing and cur - sing, our teeth with mad - ness
 scream - ing and yell - ing. De - noun - cing and cur - sing, and
 scream - ing and yell - ing. De - noun - cing and cur - sing, and

thee.
 thee. Midst ra - ging and how - ling, Loud scream - ing and
 place. Midst ra - ging and how - ling, Loud scream - ing and
 gnash - ing. Midst ra - ging and how - ling, Loud scream - ing and
 cur - sing.
 cur - sing.

SOPRANO II.

Je
yell - ing. Je
yell - ing. Midst ra - ging and
yell - ing. Midst ra - ging and how - ling,

ALTO.
sus our.....
Come in - to the Cast - le,
Come in - to the Cast - le,

Roman Soldiers theme. IV.

SOPRANO I.
Je sus our..... Sav
SOPRANO II.
sus our..... Sav
ALTO.
our..... Sav iour pro -
Sav iour pro - tect
how - ling, scream - ing and yell - ing. De -
scream - ing and yell - ing. De - noun - cing and

Come in - to the Cast - le,
Come in - to the Cast - le,

our pro - tect him we.....
 tect him we..... pray thee.....
 him we..... pray thee, we

noun - cing and cur - sing. Our teeth with mad - ness
 cur - sing. Our teeth with mad - ness gnash - ing, are
 Come in - to the Cast - le, Come in - to the Cast - le, Come in - to the Cast - le,

Come in - to the Cast - le, Come in - to the Cast - le, Come in - to the Cast - le,
 pray thee. Je - sus our.....
 SOPRANO I & II. I. & II.

gnash - ing. He is the wretch
 gnash - ing. A way with him, a way with him

in - to the Cast - le. The ra - gings and
 in - to the Cast - le. The ra - gings and

111

Sav - iour, pro - tect
 our... Sav - iour, pro - tect
 that teach - eth ev - ry - thing a - gainst the
 take him in - to the Cast - le, and let... him
 how - lings, the scream - ings and yell - ings. De -
 how - lings, the scream - ings and yell - ings. De -

him we... pray thee.
 tect him we... pray thee.
 peo - ple, the law... and this place.
 per - ish, let... him per - ish.
 - noun - cing, and cur - sing and cur - sing.
 - noun - cing, and cur - sing and cur - sing.

The Christians in deep despair—and the crowd disperse.

mf

O Lord they have ta - ken him, Shield

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo/mood is marked *mf*. The lyrics are "O Lord they have ta - ken him, Shield".

him we..... pray thee. Spare him we..... pray thee,

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics "him we..... pray thee. Spare him we..... pray thee,". The piano accompaniment continues with a steady eighth-note pattern in the bass line.

Cheer him we..... pray thee.

p

Detailed description: This system contains the third two staves of music. The vocal line concludes with the lyrics "Cheer him we..... pray thee." The piano accompaniment features a dynamic marking of *p* (piano) in the bass line.

Detailed description: This system shows the piano accompaniment for the fourth system, continuing the eighth-note bass line and harmonic support.

rall.

Detailed description: This system shows the piano accompaniment for the fifth system, ending with a *rall.* (rallentando) marking. The music concludes with a final chord.

N. B.

THE PRISON SCENE.

The Angels Night Song. (TRIO.)

Paul falls asleep after the day's trials.
Moderato. ♩ = 69.

pp

The first system of the Trio features a piano accompaniment in C major, 4/4 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato' with a quarter note equal to 69 beats per minute.

AN ANGEL. SOPRANO.

Sleep on, be - lov - ed, While we watch o'er thee, Promptly o -

The second system introduces the vocal line for the Soprano. The melody is written on a single staff, with lyrics underneath. The piano accompaniment continues from the previous system, providing a steady accompaniment for the voice.

- bey - ing the Lord's com - mand. In all the troubles ly - ing be - fore thee, We for thy

The third system continues the vocal line and piano accompaniment. The lyrics describe the angels' watch over Paul. The piano accompaniment maintains its rhythmic and harmonic support.

suc - cour will be at hand. Fear not the pow - ers that will as -

pp

The fourth and final system of the page shows the vocal line concluding with the lyrics 'Fear not the powers that will as-'. The piano accompaniment ends with a final chord. The dynamic marking 'pp' is present at the beginning of this system.

- sail thee, Put on thine ar - mour, shun not the strife. Trust in the ma - ster, He will not

mf *dim.* *p*
fall thee. But He will give thee the crown of life. Sleep on,

pp
dream on, for thou shalt have the crown of life. Dream on,

sleep on, for thou shalt have the crown of life.

AN ANGEL, TENOR.

Dream on be - lov - ed, for whilst thou dream - est, Bright forms are

hov - er - ing o - ver thy bed. Ev - er re - stor - ing those who are

seek - ing, To wreak their ven - geance up - on thy head.

SOPRANO:
Sleep on, dream on, for thou shalt have the crown of.... life.

TENOR:
Sleep on, dream on, for thou shalt have the crown of.... life.

p
Dream on, sleep on, thou shalt have the crown of life. Dream
Dream on, sleep on, thou shalt have the crown of life.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is marked with a piano (*p*) dynamic. The lyrics are: "Dream on, sleep on, thou shalt have the crown of life. Dream" on the top vocal staff and "Dream on, sleep on, thou shalt have the crown of life." on the bottom vocal staff.

on, dream... on, dream... on, dream... on, dream...
Dream on, dream... on, dream... on, dream... on, dream...

The second system continues the vocal and piano parts. The vocal staves show a melodic line with lyrics: "on, dream... on, dream... on, dream... on, dream..." on the top staff and "Dream on, dream... on, dream... on, dream... on, dream..." on the bottom staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

on, dream on, dream... on.
on, dream on, dream... on.

Paul awakens.

The third system concludes the vocal and piano parts. The vocal staves have lyrics: "on, dream on, dream... on." on the top staff and "on, dream on, dream... on." on the bottom staff. The piano accompaniment continues with a similar rhythmic pattern. The text "*Paul awakens.*" is written below the piano part.

SOPRANO.

p

Dream on,

TENOR.

p

Sleep..... on,

dream on,

PAUL. *mf*

Sing on sweet an - gels. in strains Ce - les - tials, Bring ing fresh

R. H.

L. H.

sleep,

sleep..... on, All the down-trod - den, When most for -

sleep,

sleep..... on, All the down-trod - den, When most for -

hope to those in des - pair,

All the down-trod - den,

When most for -

mf *dim.* *p*
 - sa - ken, Our pres - ence fill - ing the air. We from the
mf *dim.* *p*
 - sa - ken, Our pres - ence fill - ing the air. We from the
mf *dim.* *p*
 - sa - ken, Feel your sweet pres - ence fill - ing the air. Ye from the

mf
 realms..... of end - less glo - ry. Come to sus - tain thee while in the
mf
 realms..... of end - less glo - ry. Come to sus - tain thee while in the
mf
 realms..... of end - less glo - ry. Come to sus - tain me while in the

strife. And to as - sure thee if thou art faith - ful, Thou wilt in -

strife. And to as - sure thee if thou art faith - ful, Thou wilt in -

strife. And to as - sure me if I am faith - ful, I shall in

her it the crown of life. Sleep on, dream on, for

her it the crown of life. Sleep on, dream on,

her it the crown of life. Sing on, sing on,

p thou shalt have the crown of life. *pp* Dream on,
p Thou shalt have the crown of life. *pp* Dream on,
p I shall have the crown of life. *pp* Sing on,

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. Dynamics include *p* and *pp*. The lyrics are: "thou shalt have the crown of life. Dream on," "Thou shalt have the crown of life. Dream on," and "I shall have the crown of life. Sing on,".

pp sleep on, for thou shalt have the crown of life.....
pp sleep on, for thou shalt have the crown of life.....
pp sing on, for I shall have the crown of life.....

The second system continues the vocal and piano parts. It features long melodic lines with slurs and dynamic markings of *pp*. The lyrics are: "sleep on, for thou shalt have the crown of life.....", "sleep on, for thou shalt have the crown of life.....", and "sing on, for I shall have the crown of life.....". The piano accompaniment includes trills (*tr*) and other musical ornaments. The system concludes with a *Red.* (Reduction) marking.

THE CONSPIRATORS SCENE. (NIGHT.)

The Sopranos and Altos CHRISTIANS.

The Tenors CENTURIANS.

The Basses CONSPIRATORS.

The Conspirators secretly and silently march at night.

Allegro. ♩ = 112.

The piano accompaniment consists of four systems of grand staff notation. Each system has a treble and bass clef. The music is in a minor key with a common time signature. The first system begins with a piano (*pp*) dynamic marking. The accompaniment features a steady eighth-note pattern in the bass line and more complex rhythmic figures in the treble line, including triplets in the later systems.

THE FORTY CONSPIRATORS.

40 BASSES I & II.

pp (sotto voce)

This section shows the vocal line for 40 basses and its piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "We have bound ourselves under a great curse, We have bound ourselves under a great curse that". The piano accompaniment is in a grand staff and provides harmonic support for the vocal line. The dynamic marking is *pp* (sotto voce).

we will eat no_thing, that we will eat no_thing, till we have slain Paul!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics are: "we will eat no_thing, that we will eat no_thing, till we have slain Paul!". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex harmonic structure with many accidentals and a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats and a 7/8 time signature. The piano accompaniment is in a grand staff with the same key signature and time signature. The music continues with complex harmonies and rhythmic patterns.

pp
We have bound ourselves un_der a great curse,

The third system of the musical score begins with a piano dynamic marking (*pp*). The vocal line is in a bass clef with a key signature of two flats and a 7/8 time signature. The lyrics are: "We have bound ourselves un_der a great curse,". The piano accompaniment is in a grand staff with the same key signature and time signature. It includes a triplet of eighth notes in the right hand.

We have bound our_selves un_der a great curse, that we will eat no_thing, that

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats and a 7/8 time signature. The lyrics are: "We have bound our_selves un_der a great curse, that we will eat no_thing, that". The piano accompaniment is in a grand staff with the same key signature and time signature.

we will eat no.thing till we have slain Paul!

mf

THE BOY. *Paul's Sister's Son, to Lysias.* SOPRANO.

p

For. ty

f

Jews have bound themselves un. der a great curse, For. ty Jews have bound themselves

p

un. der a great curse that they will eat no. thing, that they will eat no. thing, till they

have slain Paul!

LYSIAS to the Centurians. TENOR.

For ty Jews have bound themselves under a great curse, For - ty

The first system of the musical score. It features a vocal line for a Tenor and a piano accompaniment. The vocal line begins with the lyrics 'have slain Paul!' followed by a rest. The piano accompaniment starts with a treble clef and a bass clef, with a dynamic marking of *mf*. The key signature has two flats, and the time signature is 7/8.

Jews have bound themselves under a great curse, that they will eat nothing that

The second system of the musical score. The vocal line continues with the lyrics 'Jews have bound themselves under a great curse, that they will eat nothing that'. The piano accompaniment continues with similar rhythmic patterns and dynamics.

they will eat no thing till they have slain Paul!

The Centurians to each other. ALL TENORS.

The Conspirators to each other. ALL BASSES.

They have bound, have bound them.

We have bound, have bound our

The third system of the musical score. It features two vocal lines and a piano accompaniment. The first vocal line is for 'ALL TENORS' and the second for 'ALL BASSES'. The piano accompaniment has a dynamic marking of *f*. The lyrics for the tenors are 'They have bound, have bound them.' and for the basses 'We have bound, have bound our'. The piano accompaniment continues with complex rhythmic figures.

selfes yea e ven un der a great curse, That

selfes yea e ven un der a great curse, That

pp

pp

they will eat no thing, till they have slain Paul, slain Paul; Till they have

we will eat no thing, till we have slain Paul, slain Paul;

slain,..... slain..... Paul!

Slain,..... slain..... Paul!

THE CHRISTIANS. *in prayer and despair.*

12 SOPRANOS & 12 ALTOS.

Oh, Thou God of all com

p *sempre staccato*

pas - sion! Hear thy... peo - ple's hum - ble

pray'r. CENTURIANS. TENORS.

CONSPIRATORS. BASSES.

They have bound themselves un.der a great curse, They hav'

We have bound ourselves un.der a great curse, We have bound ourselves

* An old Welsh Chorale. Words by Prof. Rowlands.

bound themselves un. der a great curse, that they will eat no. thing, that
we will eat no. thing, that

un. der a great curse, un. der a great curse, that they will eat no - thing, that
we will eat no - thing, that

they will eat no - thing, un - til they have slain Paul.....

they will eat no - thing, un - til they have slain Paul.....

20 SOPRANOS & 20 ALTOS.

In the dan - gers that a - wait him.

sempre staccato

Take thy ser - vant to thy care.

CENTURIANS.

They have bound them_selves un_der a great curse, They have bound them_selves.

CONSPIRATORS.

We have bound our_selves un_der a great curse, We have bound our_selves

un_der a great curse, that they will eat nothing, un_til they have slain Paul, un -

un_der a great curse, that we will eat nothing, un_til we have slain Paul, un -

horsemen three-score and ten, and spearmen two hundred at the third hour of the night. And bring

Paul safe-ly to Fel-ix the Gov-er-nor. That thy

ALL THE SOPRANOS & ALTOS. *f*

praise may be ex-alt-ed, And thy

right-eous-ness be known.

THE WHOLE CHOIR, CHRISTIANS *in wild despair, as Paul is being led to Cae-*

Oh thou God of our sal - va - tion,

Oh thou God of our sal - va - tion,

ff marcato

sarea.
Let the hea - then know thy might.

Let the hea - then know thy might.

Scat - ter those in ev - ry na - tion,

Scat - ter those in ev - ry na - tion,

Who dare per - se - cute the right.

Who dare per - se - cute the right.

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Who dare per - se - cute the right." The piano part consists of a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

Keep thy ser - vant and pro - tect him,

This system contains the next four measures. The vocal line continues with the lyrics: "Keep thy ser - vant and pro - tect him,". The piano accompaniment continues with similar rhythmic patterns.

mf

This system contains the next four measures. The piano accompaniment begins with a dynamic marking of *mf* (mezzo-forte). The vocal line continues with the lyrics: "From the wrath of cru - el men."

From the wrath of cru - el men.

This system contains the next four measures. The vocal line continues with the lyrics: "From the wrath of cru - el men." The piano accompaniment continues with similar rhythmic patterns.

p

This system contains the final four measures of the piece. The piano accompaniment begins with a dynamic marking of *p* (piano). The vocal line concludes with the lyrics: "From the wrath of cru - el men." The piece ends with a final chord in the piano part.

ff

Set him free and give him bold - ness,

Set him free and give him bold - ness,

ff

dim.

To pro - claim thy truth a - gain.....

To pro - claim thy truth a - gain.....

dim.

dim.

III Sunrise.

The Christians morning hymn.

pp

A - gain we greet the ris - ing sun, Bring - ing

pp

A - gain we greet the ris - ing sun, Bring - ing

p

in the wel - come day. A - gain the course of

in the wel - come day. A gain the course of

night is run, And its ter - rors pass'd a - way.

night is run, And its ter - rors pass'd a - way.

dim.

dim.

Thus when e'er the night of pain, Fills our

Thus when e'er the night of pain, Fills our

Red. *Red.*

trou - bled souls with grief; Yet the morn - ing

trou - bled souls with grief; Yet the morn - ing

mf *p*

Red. *Red.*

comes a - gain, And af - fords us calm re - lief.

comes a - gain, And af - fords us calm re - lief.

dim. *dim.*

rall.

SCENE THE FOURTH.

Rome. (NIGHT)

PAUL and the CHORUS to be invisible during this number. THE SOPRANOS as the 26 VESTAL VIRGINS. Invisible. THE BASSES as the PRIESTS Invisible. TIMOTHY alone to be visible.

Moderato. $\text{♩} = 76.$

pp

p

TENOR. TIMOTHY.

My sadheart is nigh broken,

dim. *pp*

O! that I now might find him. Paul! Paul! my dear

p *mf*

PAUL. *heard singing within the prison. Invisible.*

mas-ter where art thou? I know in whom I have be

liev - ed, And am not a - sham - ed to suf-fer those chains,

A
A Bell, in the Temple of Apollo.

for his dear name's sake.

TIMOTHY.

The Tem-ple Bell is now

toll - ing, and the heathen Priests, they now worship their
THE TEMPLE PRIESTS. Invisible.
 We wor - ship A - pol - lo.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'toll - ing, and the heathen Priests, they now worship their' followed by the bolded title 'THE TEMPLE PRIESTS. Invisible.' and then 'We wor - ship A - pol - lo.' The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (>).

I - dols. O Lord re - veal thy self..... un - to these

The second system continues the musical score. The vocal line has the lyrics 'I - dols. O Lord re - veal thy self..... un - to these'. The piano accompaniment is marked with 'pp' (pianissimo) and includes 'cres.' (crescendo) markings. The accompaniment features a steady rhythmic pattern with some melodic movement in the right hand.

peo - ple, And that thou a - lone art

The third system of the score has the lyrics 'peo - ple, And that thou a - lone art'. The vocal line is marked with 'mf' (mezzo-forte) and 'cres.' (crescendo). The piano accompaniment is marked with 'mf' and 'cres.', and includes 'f' (forte) markings and triplet figures (marked with '3').

God, the on - ly liv - ing God.

The fourth and final system on this page has the lyrics 'God, the on - ly liv - ing God.' The vocal line is marked with 'mf'. The piano accompaniment continues with a similar texture, featuring chords and moving lines in both hands.

The bell keeps toll - ing, keeps toll - ing.

pp PRIESTS.

We wor - ship A - pol - lo.

B 26 VESTAL VIRGINS.
26 SOPRANOS. *Invisible.*

IX Ves - ta our mo - ther, we serve at thine

TIMOTHY.

And the Ves - tal Vir - gins, now

al - tar.

guard their sa - cred fire. Paull!

mf *cres.*

Paul! Paul! O that I now might

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'Paul! Paul! O that I now might'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include *mf* and *cres.* (crescendo).

f *p* *cres.* *mf* *cres.*

find him. Spare now thy ser - vant..... I be - seech thee

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'find him. Spare now thy ser - vant..... I be - seech thee'. The piano accompaniment features a more active bass line. Dynamics include *f*, *p*, *cres.*, *mf*, and *cres.*.

f

for thy mer - cy's sake.

PAUL. *f*

O Lord.....

The third system shows the vocal line with lyrics 'for thy mer - cy's sake.' and 'O Lord.....'. A section for 'PAUL.' begins with a *f* dynamic. The piano accompaniment continues with chords and moving lines. Dynamics include *f*.

dim. *p*

thou art my strength and shield,..... in my dis -

The fourth system continues the vocal line with lyrics 'thou art my strength and shield,..... in my dis -'. The piano accompaniment features a *dim.* (diminuendo) section. Dynamics include *dim.* and *p*.

tress and trou - ble, dis - tress and trou - ble, I

PRIESTS.

We wor - ship A - pol - lo

Lord re -

TIMOTHY. *mf*

know in whom I have be - liev - ed.

- veal thy - self un - to these peo - ple these peo - ple.

dim. *p* *dim.*

*Claudia's Night Song with the Christians.

Moderato. $\text{♩} = 80.$

p

SOPRANO CLAUDIA.

mf

Though opposed by ruth - less pow'r, while we..... struggle

rall.

to..... be..... free. Still O Sa - viour hour by..... hour,

warm - er..... grows our love..... to..... thee. Come..... dear Sa - viour

THE WHOLE CHOIR.
THE CHRISTIANS.

unison
Come, set us free..... Come, set us

CLAUDIA.

free..... Come, dear Sa - viour Come dear Sa - viour,

For no o - ther friend have we. Come, dear Saviour,

THE CHRISTIANS.

rall.
Come, set us free..... Come, set us free.....
rall.

CLAUDIA.

Will - ing - ly we bear the cross,

While..... we..... con - tem - plate..... thy..... love.....

Count - ing..... earth - ly..... gain but..... loss,

Look - ing for a crown..... a bove.

Come dear..... Sa - viour, Come set us free.....

THE CHRISTIANS. CLAUDIA.

Come set us free..... Sa - viour Sa

- viour, Have mer - cy on..... us, And

set us free. Come..... dear Sa - viour, Come.....

..... dear Sa - viour. Let the hea - then

p cres.

know, that Thou canst de - fend thy

cres.

peo - ple..... now. Of our suf - frings we dis - dain,

E'en..... to..... mur - mur or..... com - plain.

But our..... hearts with..... grief are torn,

When..... thy..... name is held..... to..... scorn.

CLAUDIA AND THE CHRISTIANS.

For..... thy names sake..... Come save us

rall.
now.....
rall.

..... dear Sa - viour. Let the hea - then

know, that Thou canst de - fend thy

peo - ple..... now. Of our suf - frings we dis - dain,

E'en..... to..... mur.mur or..... com - plain.

But our..... hearts with..... grief are torn,

When..... thy..... name is held..... to..... scorn.

CLAUDIA AND THE CHRISTIANS.

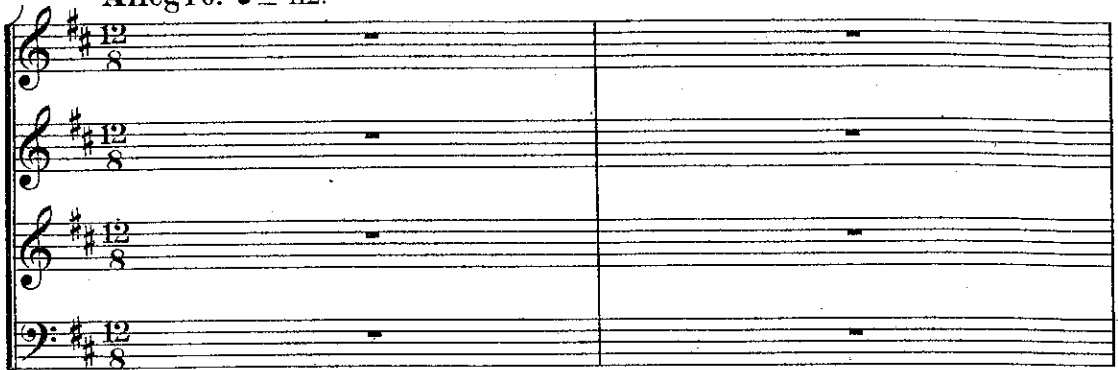
For..... thy names sake..... Come save us

rall.
now.....

rall.

* Festive Music.

Allegro. ♩ = 112.

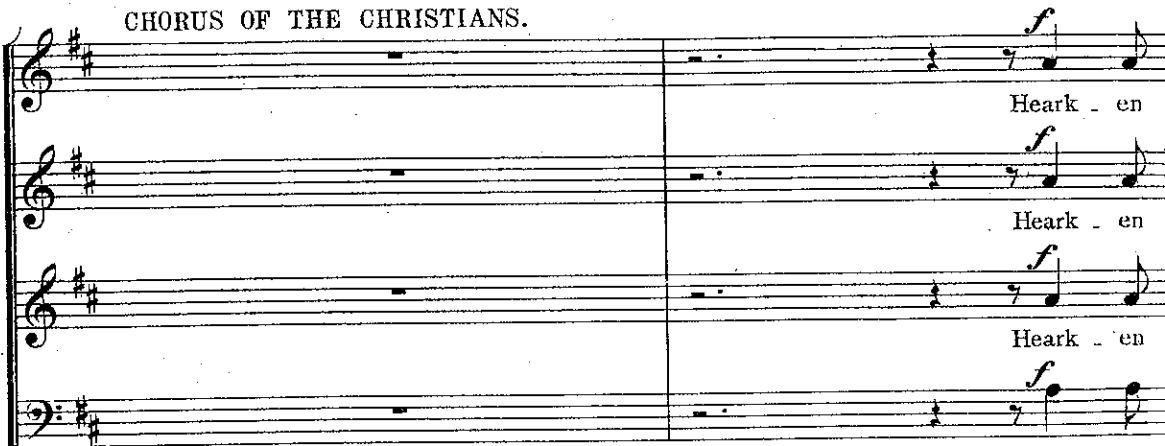


X The Festive Music theme.

Allegro. ♩ = 112.



CHORUS OF THE CHRISTIANS.



to their fes - tive mu - sic, Wak - ing
to their fes - tive mu - sic, Wak - ing
to their fes - tive mu - sic, Wak - ing
to their fes - tive mu - sic, Wak - ing

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "to their fes - tive mu - sic, Wak - ing".

The piano accompaniment for the first system, featuring a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes.

up..... the mid - night air,.....
up..... the mid - night air,.....
up..... the mid - night air,.....
up..... the mid - night air,.....

This system contains four vocal staves with lyrics. The lyrics are: "up..... the mid - night air,.....".

The piano accompaniment for the second system, continuing the right-hand melody and left-hand bass line from the first system.

Wak - - ing up..... the mid - - night *dim.*
Wak - - ing up the mid - - night..... *dim.*
Wak - - ing up the..... mid - - night..... *dim.*
Wak - - ing up the mid - - night

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are "Wak - - ing up..... the mid - - night". The piano accompaniment is in bass clef with the same key signature. The first three vocal staves have a *dim.* (diminuendo) marking above the final measure. The piano accompaniment also has a *dim.* marking above the final measure.

air..... While with laugh - - ter they en -
air..... While with laugh - - ter they en -
air..... While with laugh - - ter they en -
air..... While with laugh - - ter they en -

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are "air..... While with laugh - - ter they en -". The piano accompaniment is in bass clef with the same key signature. The first three vocal staves have a *f* (forte) marking above the first measure. The piano accompaniment also has a *f* marking above the first measure.

deav - - our, To a bol - - - ish cark - ing

deav - - our, To a bol - - - ish cark - ing

deav - - our, To a bol - - - ish cark - ing

deav - - our, To a bol - - - ish cark - ing

care,..... To a bol - - - ish care,..... Their *p*

care,..... To a bol - - - ish care,..... Their *p*

care,..... To a bol - - - ish care,..... Their *p*

care,..... To a bol - - - ish care,..... Their *p*

care,..... To a bol - - - ish care,..... Their

Red. *Red.* *Red.*

cark - - ing care..... a - bol - - - ish
 cark - - ing..... care..... a - bol - - - ish
 cark - - ing..... care..... a - bol - - - ish
 cark - - ing..... care..... a - bol - - - ish

dim.

dim.

dim.

dim.

care. Hark! their strains, blithe and wild, ring - ing
 care. Hark! their strains, blithe and wild, ring - ing
 care. Hark! their strains, blithe and wild, ring - ing
 care. Hark! their strains, blithe and wild, ring - ing

pp

pp

pp

pp

sempre staccato

pp

cres. loud - ly grand - ly thro' the..... hall,..... They leap, and they

cres. loud - ly grand - ly thro' the hall,..... They leap, and they

cres. loud - ly grand - ly thro' the..... hall,..... They leap, and they

cres. loud - ly grand - ly thro' the hall,..... They leap, and they

dim.

dim.

dim.

dim.

reel, While they chase the fleet - ing hours..... away. See the

reel, While they chase the fleet - ing hours a - way. See the

reel, While they chase the fleet - ing hours a - way. See the

reel, While they chase the fleet - ing hours a - way. See the

cres.

rich, flow-ing robes, Which so fine-ly now be-

cres.

rich, flow-ing robes, Which so fine-ly now be-

cres.

rich, flow-ing robes, Which so fine-ly now be-

cres.

rich, flow-ing robes, Which so fine-ly now be-

dim.

deck them all,..... They dance, with light hearts, As they

dim.

deck them all,..... They dance, with light hearts, As they

dim.

deck them all,..... They dance, with light hearts, As they

dim.

deck them all,..... They dance, with light hearts, As they

now con - vert..... night..... to day, As they con -
 now con - vert..... night to day, As they..... con -
 now con - vert..... night to day, As they con -
 now con - vert..... night to day, As they.....

vert the..... night to day..... Heark - en
 vert the night to day..... Heark - en
 vert the night to day..... Heark - en
 con,vert night to day..... Heark - en

to their fes - tive mu - - sic! Wak - ing

to their fes - tive mu - - sic! Wak - ing

to their fes - tive mu - - sic! Wak - ing

to their fes - tive mu - - sic! Wak - ing

up..... the mid - night air..... Oh

up..... the mid - night air..... Oh

up..... the mid - night air.....

up..... the mid - night air.....

The Amphitheatre.

list to..... the wail - ings, Of in - no - cent

list to..... the wail - ings, Of in - no - cent

This system contains two vocal staves (Soprano and Alto) and two piano staves (Treble and Bass). The vocal lines are in G major and 4/4 time. The lyrics are: "list to..... the wail - ings, Of in - no - cent". The piano accompaniment is mostly rests in this system.

This system shows the piano accompaniment for the first system, consisting of two staves (Treble and Bass). It features a rhythmic pattern of eighth and sixteenth notes with dynamic markings like *v* and *ff*.

vic - tims,
vic - tims,
Oh list to..... the wail - ings, Of

Oh list to..... the wail - ings, Of

This system contains two vocal staves and two piano staves. The vocal lines continue with the lyrics: "vic - tims, vic - tims, Oh list to..... the wail - ings, Of". The piano accompaniment continues with the same rhythmic pattern.

This system shows the piano accompaniment for the second system, consisting of two staves (Treble and Bass). It continues the rhythmic pattern from the first system.

Whom Ne - - - ro..... the

in - - no - cent vic - tims, Whom

in - - no - cent vic - tims,

Whom Ne ro..... the

tyr - ant de - lights..... to des -

Ne - - - ro..... the tyr - ant de - lights to des -

Whom Ne - - - ro..... the tyr - - ant de - -

tyr - ant de - lights to des - troy..... De -
 troy..... de - lights to des - troy..... De -
 troy..... de - lights to des - troy..... De -
 lights..... to des - troy..... De -

p

p

lights to des - troy. Yea to des - -
 lights to des - troy. Yea to des - -
 lights to des - troy. Yea to des - -
 lights to des - troy. Yea to des - -

ff

ff

troy to des - troy.....

troy to des - troy.....

troy to des - troy.....

troy to des - troy.....

dim. *pp*

pp Hear the Ves-tal Vir-gins, Glad in snow white

pp Hear the Ves-tal Vir-gins, Glad in snow white

pp Hear the Ves-tal Vir-gins, Glad in snow white

pp Hear the Ves-tal Vir-gins, Glad in snow white

VII) The Vestal Virgins theme.

IX

rai - - ments. Sing - ing be - fore great

rai - - ments. Sing - ing be - fore great

rai - - ments. Sing - ing be - fore great

rai - - ments. Sing - ing be - fore great

Ves - - ta's shrine..... Where they stand. Se -

Ves - - ta's shrine..... Where they stand. Se -

Ves - - ta's shrine..... Where they stand. Se -

Ves - - ta's shrine..... Where they stand. Se -

rene - - - ly Watch - - - ing lest the sa - cred

rene - - - ly Watch - - - ing lest the sa - cred

rene - - - ly Watch - - - ing lest the sa - cred

rene - - - ly Watch - - - ing lest the sa - cred

This system contains four vocal staves. The first three are soprano, alto, and tenor parts, and the fourth is the bass part. Each staff has the lyrics 'rene - - - ly' and 'Watch - - - ing lest the sa - cred' written below the notes. The music is in a key with one flat and a common time signature.

p. *p.* *p.* *p.*

This system shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand features a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth notes. Dynamics markings of *p.* (piano) are placed below the left hand staff.

flames..... Of..... the..... fire..... should

flames..... Of the..... fire..... should

flames..... Of the fire should

flames..... Of the fire should

This system contains four vocal staves. The lyrics are 'flames.....', 'Of..... the..... fire..... should', 'flames.....', 'Of the..... fire..... should', 'flames.....', 'Of the fire should', and 'flames.....', 'Of the fire should'. The music continues with the same vocal parts as the first system.

p. *p.* *p.* *p.*

This system shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand continues the complex melody from the first system. The left hand continues the accompaniment. Dynamics markings of *p.* (piano) are placed below the left hand staff.

er de - cline..... They for gen - er -

er de - cline..... They for gen - er -

er de - cline..... They for gen - er -

er de - cline..... They for gen - er -

This system contains four vocal staves. The lyrics are: "er de - cline..... They for gen - er -". The music is in a key with one flat and a common time signature. The first three staves are for different vocal parts, and the fourth is the bass line.

This system shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand has a simpler accompaniment with quarter and eighth notes.

a - tions have per - formed..... their

a - tions have per - formed..... their

a - tions have per - formed..... their

a - tions have per - formed..... their

This system contains four vocal staves. The lyrics are: "a - tions have per - formed..... their". The music continues in the same key and time signature as the first system.

L.H.

R.H.

This system shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand is marked with *L.H.* and features a complex texture with many beamed sixteenth notes and chords. The left hand is marked with *R.H.* and has a simpler accompaniment with quarter and eighth notes.

du - - - ty will - - - ing - - - ly

du - - - ty will - - - ing - - - ly

du - - - ty will - - - ing - - - ly

du - - - ty will - - - ing - ly

Detailed description: This system contains four vocal staves. The first three are soprano, alto, and tenor parts, and the fourth is the bass part. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics are: 'du - - - ty will - - - ing - - - ly'. The first three staves have a dotted line after 'ty' in the first measure, and the fourth staff has a dotted line after 'ty' in the first measure and 'ing - ly' in the second measure.

Detailed description: This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady bass line with some harmonic support. The key signature is one flat (B-flat).

for..... the good of

for..... the..... good of

for the good of

for the good of

Detailed description: This system contains four vocal staves. The first three are soprano, alto, and tenor parts, and the fourth is the bass part. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics are: 'for..... the good of'. The first three staves have a dotted line after 'for' in the first measure, and the fourth staff has a dotted line after 'for' in the first measure.

p.

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady bass line with some harmonic support. The key signature is one flat (B-flat). A piano dynamic marking '*p.*' is present at the beginning of the system.

Rome..... Al - ways leav - - - ing.....

Rome..... Al - ways leav - - - ing

Rome..... Al - ways leav - - - ing

Rome..... Al - ways leav - - - ing

This system contains four vocal staves. The first three are soprano, alto, and tenor parts, and the fourth is the bass part. Each staff has the lyrics 'Rome..... Al - ways leav - - - ing.....' written below it. The music is in a major key with a common time signature.

This system shows the piano accompaniment for the first system of the hymn. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a steady harmonic accompaniment with chords and single notes.

kin - - - dred for the ho - - - ly.....

kin - - - dred for the ho - - - ly

kin - - - dred for the ho - - - ly

kin - - - dred for the ho - - - ly

This system contains four vocal staves. The first three are soprano, alto, and tenor parts, and the fourth is the bass part. Each staff has the lyrics 'kin - - - dred for the ho - - - ly.....' written below it. The music continues in the same key and time signature as the first system.

This system shows the piano accompaniment for the second system of the hymn. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand continues the complex, flowing melody from the first system, and the left hand continues the steady harmonic accompaniment.

tem - - - ple, Find - - ing there in..... their

tem - - - ple, Find - - ing there in..... their

tem - - - ple, Find - - ing there in..... their

tem - - - ple, Find - - ing there in..... their

sac - - - red home..... Though Ne - - - ro..... the

sac - - - red home..... Though Ne - - - ro..... the

sac - - - red home..... Though

sac - - - red home..... Though Ne - - - ro..... the

tyr - ant, though Ne - ro the tyr - ant de - lights..... in crimes.Hearken
 tyr - ant, though Ne - ro the tyr - ant de - lights..... in crimes.Hearken
 Ne - ro though Ne - ro the tyr - ant de - lights..... in crimes.Hearken
 tyr - ant, though Ne - ro the tyr - ant de - lights..... in crimes.Hearken

mf still their fes - tive mu - sic! Whose wild
mf still their fes - tive mu - sic! Whose wild
mf still their fes - tive mu - sic! Whose wild
mf still their fes - tive mu - sic! Whose wild

strains..... be gin to pall,..... *p* be gin to

strains..... be gin to pall,..... *p* be gin to

strains..... be gin to pall,..... *p* be gin to

strains..... be gin to pall,..... *p* be gin to

strains..... be gin to pall,..... *p* be gin to

pall,..... be gin to pall, Hark their

pall,..... be gin to pall, Hark their

pall,..... be gin to pall, Hark their

pall,..... be gin to pall, Hark their

pall,..... be gin to pall, Hark their

pp

G

strains once so loud, They are dy - ing faint - ly

strains once so loud, They are dy - ing faint - ly

strains once so loud, They are dy - ing faint - ly

strains once so loud, They are dy - ing faint - ly

G

in the..... hall..... They leap and they reel they are

in the..... hall..... They leap and they reel they are

in the hall..... They leap and they reel they are

in the hall..... They leap and they reel they are

now with hearts less bright..... and gay, For their strength fails at

now with hearts less bright and gay, For their strength fails at

now with hearts less bright and gay, For their strength fails at

now with hearts less bright and gay, For their strength fails at

length; and their mirth - ful spi - rits strange - ly..... fell..... Their

length; and their mirth - ful spi - rits strange - ly..... fell..... Their

length; and their mirth - ful spi - rits strange - ly fell..... Their

length; and their mirth - ful spi - rits strange - ly fell..... Their

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

dance, and their strains die a way..... with ap -
 dance, and their strains die a way..... with ap -
 dance, and their strains die a way..... with ap -
 dance, and their strains die a way..... with ap -

proach - ing day, now die a way..... *mf* **H**
 proach - ing day, die a way now die a way..... *mf* *p*
 proach - ing day, die..... a way now die a - *mf* *pp*
 proach - ing day, die a way

proach - ing day, die a way **H**

way.....

rall.
p
Allegro. ♩ = 132.
IV *p*

Choral Recit.
Tempo I. ♩ = 112.

p ALL BASSES.

List to the martial strains which greet the ear!

Tempo I. ♩ = 112. X
pp
III Sunrise.

Choral Recit. ALL CONTRALTOS.

Be. hold the ros - eat hue of morn ap - pear.

Allegro. ♩ = 131.

ALL SOPRANOS.

The guards in charge of

♩ = 112.

Paul are draw - ing near! Are..... draw - ing near!

Are draw - ing near!

Are draw - ing near!

Are draw - ing near!

Are draw - ing near!

pp *rall.*

$\bullet = 132.$ *rall.*

Andante religioso. $\bullet = 69.$

* PAUL *heard singing (invisible)*

The Harmonium and the Soloist to be together aside unseen.

Guard - ian An - gels lead me on,

SEMI-CHORUS OF GUARDIAN ANGELS. *To be invisible and on the opposite side of the Soloist.*

4 GOOD SOPRANOS.

We will lead thee on.

4 GOOD ALTOS.

We will lead thee on.

4 GOOD TENORS.

We will lead thee on.

4 GOOD BASSES.

We will lead thee on.

Andante religioso. $\bullet = 69.$

p Organ.

IX III Orchestra.

PAUL.

Ye thus far have led me on,

pp We will lead thee on.

pp We will lead thee on.

pp We will lead thee on.

pp We will lead thee on.

Organ.

pp

Orchestra.

dim. pp

PAUL.

pp *cres.*

Though molest - ed ev' - ry - where, I have been your con - stant care,

Organ.

dim. p

Lead me now ye An - gels fair.

pp We will lead thee on. We will lead thee

pp We will lead thee on. We will lead thee

pp We will lead thee on. We will lead thee

pp We will lead thee on. We will lead thee

The first system of the musical score consists of five staves. The top staff is a bass clef line for the vocal soloist, starting with a fermata and the instruction *dim. p*. Below it are four vocal parts (Soprano, Alto, Tenor, Bass) in treble clefs. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Lead me now ye An - gels fair." followed by "We will lead thee on." repeated by the vocal parts. The piano part features a melodic line with grace notes and a steady accompaniment. A double bar line with the Roman numeral "II" is present in the piano part.

Then life's bat - tles shall be won.

pp We will lead the

pp on.

pp We will lead thee

pp on.

pp We will lead thee

pp on.

pp We will lead thee

The second system of the musical score continues the vocal parts and piano accompaniment. It features the same four vocal parts and piano accompaniment. The lyrics are: "Then life's bat - tles shall be won." followed by "We will lead the" and "on." for the vocal parts. The piano accompaniment includes a section marked "Org." (Organ) with a specific organ registration symbol. The texture remains consistent with the first system, featuring a melodic line and accompaniment in the piano part.

on.

on.

on.

on.

Orchestra..

X

IV

Detailed description: This system contains five staves. The top four are vocal staves, each starting with a whole rest and the instruction 'on.'. The fifth staff is for the orchestra, beginning with a piano (*p*) dynamic and a melodic line marked with an 'X' and a Roman numeral 'IV'. The music is in a key with one sharp (F#) and a 2/4 time signature.

p PAUL.

If ye now but lead me on.

pp

We will lead thee

pp

We will lead thee

pp

We will lead thee

pp

We will lead thee

Detailed description: This system contains five staves. The top staff is for the vocal soloist, starting with a piano (*p*) dynamic and the name 'PAUL.'. Below the lyrics 'If ye now but lead me on.' are four vocal staves, each with a piano-piano (*pp*) dynamic and the lyrics 'We will lead thee'. The bottom staff is for the orchestra, continuing the melodic line from the first system. The music is in a key with one sharp (F#) and a 2/4 time signature.

p

pp

Detailed description: This system contains two staves for the orchestra. The top staff continues the melodic line from the previous system, marked with a piano (*p*) dynamic. The bottom staff provides the harmonic accompaniment, marked with a piano-piano (*pp*) dynamic. The music is in a key with one sharp (F#) and a 2/4 time signature.

The Music of the Roman Praetorium Guards gets louder and louder as they approach nearer and nearer; and gets softer and softer as they depart gradually in the far distance. Whilst the Music of the Vestal Virgins is combined therewith to make the scene as realistic as possible.

I Tempo I. ♩ = 112.

on.
on.
on.
on.
on.

I Tempo I. ♩ = 112.

Orchestra.

THE CHRISTIANS.

p
Still the Vir - gins at their fire, Soft - ly
p
Still the Vir - gins at their fire, Soft - ly
p
Still the Vir - gins at their fire, Soft - ly
p
Still the Vir - gins at their fire, Soft - ly

IX

p

breathe their tune - ful pray'r. While their notes we know so

breathe their tune - ful pray'r. While their notes we know so

breathe their tune - ful pray'r. While their notes we know so

breathe their tune - ful pray'r. While their notes we know so

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "breathe their tune - ful pray'r. While their notes we know so". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

well,..... In the dis - tance roll and swell. Since the

well, In the dis - tance roll and swell. Since the

well,..... In the dis - tance roll and swell. Since the

well, In the dis - tance roll and swell. Since the

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "well,..... In the dis - tance roll and swell. Since the". The piano part continues with a similar rhythmic accompaniment.

poco *a* *poco* *cres.*

Guards with mar - tial strains, Bring the daunt - less Paul in

poco *a* *poco* *cres.*

Guards with mar - tial strains, Bring the daunt - less Paul in

poco *a* *poco* *cres.*

Guards with mar - tial strains, Bring the daunt - less Paul in....

poco *a* *poco* *cres.*

Guards with mar - tial strains, Bring the daunt - less Paul in....

mf *cres.*

chains. Doom'd to suf - fer mor - tal pain, Should he

mf *cres.*

chains. Doom'd to suf - fer mor - tal pain, Should he

mf *cres.*

chains. Doom'd to suf - fer mor - tal pain, Should he

mf *cres.*

chains. Doom'd to suf - fer mor - tal pain, Should he

f cres.

plead his cause in vain? There they come! And there is

plead his cause in vain? There they come! And there is

plead his cause in vain? There they come! And there is

plead his cause in vain? There they come! And there is

f cres.

f cres.

he. Friend of truth and li - ber - ty. Oh!.....

he. Friend of truth and li - ber - ty. Oh!

he. Friend of truth and li - ber - ty. Oh!

he. Friend of truth and li - ber - ty. Oh!

ff *f*

he. Friend of truth and li - ber - ty. Oh!

ff *f*

mf poco a poco dim. *p*

Je - sus, we pray. Save him this day.

mf poco a poco dim. *p*

Je - sus, we pray. Save him this day.

mf poco a poco dim. *p*

Je - sus, we pray. Save him this day.

mf poco a poco dim. *p*

Je - sus, we pray. Save him this day.

dim.

Je - sus, we pray. Oh! save him this day.

dim.

Je - sus, we pray. Oh! save him this day.

dim.

Je - sus, we pray. Oh! save him this day.

dim.

Je - sus, we pray. Oh! save him this day.

pp Save him! *pp* Save him we pray!
pp Save him! *pp* Save him we pray!
pp Save him we pray!

smorzando

Moderato. ♩ = 80.

pp

THE TRIAL SCENE.

1) *The Sopranos as the GUARDIAN ANGELS to be invisible.* 2) *The Altos as the SCOFFING WOMEN.* 3) *The Tenors as the PRAETORIUM GUARDS.* 4) *The Basses as the PRIESTS.* 5) *THE MEMBERS OF THE COURT Male Voices.* 6) *THE ROMANS. Male and Mixed Voices.* 7) *THE ASSEMBLY. Mixed Voices.* 8) *THE ANGELS. Female and Mixed Voices.* 9) *THE DEMONS. Male Voices.*

All to be gradually increased in number as the procession approaches.

Moderato. ♩ = 80.

CLAUDIA. *alone at the Judgement Hall awaiting the*
SOPRANO. *Procession.*

p
I am wea - ry! And sad at

pp

heart! a - wait - ing the so - lemn tri - al, my

soul is..... tru - ly o *rall.* ver - whelm'd!

rall.

She kneels in Prayer.

* Be pre - sent, An - gels,

a tempo

sempre staccato

at..... this..... hour..... To o - ver

come..... the ty - rant's pow'r. Who

seeks..... with un - re - lent - ing

stringendo

f

mf

stringendo

f

* Words by Prof. Rowlands.

mf *rall. dim.* *Tempo I.* *p*

will. The Ser - vant..... of the

The Angels Chant. J

rall. $\text{♩} = 80.$

Lord..... to kill, thy ser - vant..... to kill.

(1) THE GUARDIAN ANGELS. *to be invisible*
12 SOPRANOS. An old Welsh

The right at

Chorale.

last must tri umph o - ver might.....

..... How - e'er un - e - qual now the

fight,..... Those who for light and

Cres.

truth con - tend..... Though

o - ver - whelm'd by tri - als sore..... For

ev - er - more, for ev - er - more. We will de -

K CLAUDIA.

fend. *p* They come! They come!

Allegretto. ♩ = 100.

(2) *The People's theme.*

THE PRIESTS as they are faintly heard in the procession coming in the far distance, to be invisible here.

THE PRIESTS.
OF THE DEEPEST VOICES.

ppp (3) *sotto voce*
He'll be doom'd! Let him now be just - ly pun - ish'd! So

♩ = 100. ♩ = 100.

(3) *ppp*

The Music from *ppp* as the procession is but faintly heard coming in the very far distance, to get very gradually louder as they approach nearer and nearer until they reach the Judgement Hall where the whole Choral & Orchestral forces are fully employed.

CLAUDIA.

perish all... that speak a - gainst our Gods!..... O Lord pro - tect him now.

♩ = 100. ♩ = 100.

mf

THE SCOFFING WOMEN as they also are but faintly heard coming in the pro- 249
cession in the far distance to be invisible here.

THE SCOFFING WOMEN.

pp 8 OF THE DEEPEST CONTRALTOS.

$\text{♩} = 100.$
Musical notation for the first system, featuring a single staff with a treble clef and a 4/4 time signature. The melody consists of eighth and sixteenth notes.

Let him die the death of a trai - tor, Bring him hence to the Judge - ment Hall!

$\text{♩} = 100.$
Musical notation for the piano accompaniment of the first system, featuring a grand staff with treble and bass clefs and a 4/4 time signature. The accompaniment includes chords and moving lines in both hands.

THE PRIESTS.

12 OF THE DEEPEST VOICES.

$\text{♩} = 100.$
Musical notation for the first system of the priests' part, featuring a single staff with a bass clef and a 2/2 time signature. The melody is composed of quarter notes.

He'll be doom'd! Let him now be just - ly pun - ish'd! So

$\text{♩} = 100.$
Musical notation for the piano accompaniment of the priests' part, featuring a grand staff with treble and bass clefs and a 2/2 time signature. The accompaniment includes chords and moving lines in both hands.

CLAUDIA.

$\text{♩} = 100.$
Musical notation for the first system of Claudia's part, featuring a single staff with a treble clef and a 4/4 time signature. The melody is composed of quarter and eighth notes.

O! Lord pro - tect him now.

$\text{♩} = 100.$
Musical notation for the piano accompaniment of Claudia's part, featuring a grand staff with treble and bass clefs and a 4/4 time signature. The accompaniment includes chords and moving lines in both hands.

perish all..... that speak a - gainst our Gods!.....

$\text{♩} = 100.$
Musical notation for the piano accompaniment of Claudia's part, featuring a grand staff with treble and bass clefs and a 4/4 time signature. The accompaniment includes chords and moving lines in both hands.

THE SCOFFING WOMEN.

p 14 DEEP CONTRALTOS.

$\text{♩} = 100.$
Musical notation for the first system of the second scoffing women part, featuring a single staff with a treble clef and a 4/4 time signature. The melody consists of eighth and sixteenth notes.

Let him die the death of a trai - tor, Bring him hence to the Judge - ment Hall.

$\text{♩} = 100.$
Musical notation for the piano accompaniment of the second scoffing women part, featuring a grand staff with treble and bass clefs and a 4/4 time signature. The accompaniment includes chords and moving lines in both hands.

A piano introduction in G major, 4/4 time. The right hand features a melodic line with a fermata on the first measure, followed by a series of chords and eighth notes. The left hand plays a rhythmic accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic.

THE ROMANS, *gradually heard louder and louder in proportion as the procession comes nearer and nearer to the great Judgement Hall, to be invisible here.*

THE ROMANS.

8 TENORS. *ppp sotto voce unison* *pp*

(2) Long live Im-pe-rial Ne - ro! Let his foes be

8 BASSES. *ppp sotto voce unison* *pp*

Long live Im-pe-rial Ne - ro! Let his foes be

Two vocal staves, Tenors (top) and Basses (bottom), in G major. Both parts sing in unison. The lyrics are: "Long live Imperial Nero! Let his foes be". The dynamics are *ppp sotto voce unison* and *pp*.

Piano accompaniment for the first vocal line. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A crescendo hairpin is visible, indicating a gradual increase in volume. The dynamic is marked *(2) pp*.

tram - pled, be tram - pled in the dust, in the dust be - neath his feet!

tram - pled, be tram - pled in the dust, in the dust be - neath his feet!

Two vocal staves, Tenors (top) and Basses (bottom), in G major. Both parts sing in unison. The lyrics are: "tram - pled, be tram - pled in the dust, in the dust be - neath his feet!". The dynamics are marked *pp*.

Piano accompaniment for the second vocal line. It continues the rhythmic accompaniment from the first line, with a crescendo hairpin. The dynamic is marked *pp*.

THE MEMBERS OF THE COURT to be invisible here. 6 Tenors and 6 Basses separate from the Choir.

MEMBERS OF THE COURT.

SENATORS 1st TENORS. JURORS 2nd TENORS.

Rome re-quires that her laws shall be loy-al-ly o-bey'd.

pp

KNIGHTS 1st BASSES. COUNCELLORS 2nd BASSES.

Rome re-quires that her laws shall be loy-al-ly o-bey'd.

pp

pp

THE ROMANS. still invisible.

ALL TENORS. pp unison

ALL BASSES. pp unison

Long live Im-pe-ri- al Ne- ro! Let his foes be tram-pled, be

pp

p.

tram-pled in the dust, in the dust be-neath his feet!

mf

mf

THE COURT. *still invisible.*

p TENORS.

Rome will nev - er rest un - til,..... All se - di - tion be put down.

p BASSES.

Rome will nev - er rest un - til, All se - di - tion be put down.

They enter the Judgement Hall here, and the screen is to be gradually raised. With the full force of the Choir here for the first time.

THE PEOPLE.

ALL SOPRANOS & ALTOS. *mf unis.*

Long live Im - pe - rial Ne - ro! Let his foes be

ALL TENORS & BASSES. *mf unis.*

Long live Im - pe - rial Ne . . ro! Let his foes be

tram - pled, be tram - pled in the dust, in the dust be - neath his feet.

tram - pled, be tram - pled in the dust, in the dust be - neath his feet.

THE COURT.

ALL.

TENORS.
Rome must nev_er lack the will. Her do - mi - nion to main - tain.

BASSES.
Rome must nev_er lack the will. Her do - mi - nion to main - tain.

THE PEOPLE.

SOPRANOS & ALTOS.

f unis.
Long live Impe_rial Ne - ro! Let his foes be tram - pled, be

TENORS & BASSES.
f unis.
Long live Impe_rial Ne - ro! Let his foes be tram - pled, be

f marcato

tram - pled in the dust, in the dust be - neath his feet.

tram - pled in the dust, in the dust be - neath his feet.

THE COURT. *not to enter until here.*

TENORS.

List - en to his weight - y words which the Em - per - or will speak,

BASSES.

List - en to his weight - y words which the Em - per - or will speak,

Enter NERO here.

TENOR.

L *f* NERO.

My faithful

Listl to weight - y words, which the Em - per - or will speak.

Listl to weight - y words, which the Em - per - or will speak. **L**

sub - jects, be it known this day. That

Red.

we have set our heart on..... this one thing, to mete out

pun - ishment for those who dare con - spire,

..... a - gainst our un - dis - put - ed sway.

THE COURT.

TENORS. (ALTOS HELP TENORS I.)

f:
Nob - ly spo - ken Rome is proud, Such a ru - ler to o - bey.

BASSES.
f:
Nob - ly spo - ken Rome is proud, Such a ru - ler to o - bey.

NERO. *p*

Bring in the pris' - ner!

pp

THE COURT.

TENORS.

unis.

Yes, bring in the pris' - ner!

BASSES.

pp unis.

Yes, bring in the pris' - ner!

THE PRAETORIUM GUARDS faintly heard in the distance where they are in charge of PAUL.

THE ASSEMBLY.

ALTOS.

pp sotto voce

Hark ye their strains!

M

M

CLAUDIA. *invisible.*

THE ASSEMBLY. BASSES. *pp sotto voce* O! how..... I trem - ble at his.....

pp Their martial strains.

pp They are heard nearer as they are bringing their prisoner.

SOPRANOS. *pp sotto voce* Hark ye their strains!

fatel.....

CLAUDIA.

TENORS. *mf sotto voce* The Court is moved..... with bit - ter

mf Their mar - tial strains.

They are here heard quite near. *mf* ALTOS.

hate. Hark ye their strains!

CLAUDIA.

BASSES. For just ice it is vain to seek. Their

Theirmartial strains..

ven - geance they pre - fer to wreak, pre - fer..... to

N Allegretto. ♩ = 92.

wreak. THE ASSEMBLY. They enter here with their Prisoner in chains.
SOPRANOS & ALTOS.

See! See! there he

TENORS & BASSES.

See! See! there he

N Allegretto. ♩ = 92.

comes! How mean his garb! how
comes! How mean his garb! how.....

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics: "comes! How mean his garb! how". The bottom staff is a vocal line in bass clef with lyrics: "comes! How mean his garb! how.....". Below these are two staves of piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in G major and 4/4 time.

pale! His coun-ten-ance how
pale! His coun-ten-ance how

This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics: "pale! His coun-ten-ance how". The bottom staff is a vocal line in bass clef with lyrics: "pale! His coun-ten-ance how". Below these are two staves of piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues in G major and 4/4 time.

frail his frame! Can this be
frail his frame! Can this be

This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics: "frail his frame! Can this be". The bottom staff is a vocal line in bass clef with lyrics: "frail his frame! Can this be". Below these are two staves of piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues in G major and 4/4 time.

he? Can this be he? Whose words, burn..ing

he? Can this be he? Whose words, burn..ing

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "he? Can this be he? Whose words, burn..ing". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

words! Have set on fire, on

words! Have set on fire, on

The second system continues the musical score. The vocal lines have the lyrics: "words! Have set on fire, on". The piano accompaniment continues with the same rhythmic pattern as the first system.

fire, So ma - ny minds, And led them to es -

fire, So ma - ny minds, And led them to es -

The third system concludes the musical score. The vocal lines have the lyrics: "fire, So ma - ny minds, And led them to es -". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is visible above the vocal line in the second measure of this system.

mf
 pouse, to es - pouse, the cause..... of the ac -
 pouse, to es - pouse, the cause..... of the ac -

mf

ff *pp*
 curs ed Na zarene! Yet mark! yet
 curs ed..... Na zarene! Yet mark! yet

ff *pp*

mark his no - ble brow. His pier - cing eyes. His
 mark his no - ble brow. His pier - cing eyes. His

daunt - less gait!..... And see..... the mys - tic

daunt - less gait!..... And see..... the mys - tic

light!..... see the mys - tic light! with which his pre - - sence

light!..... see the mys - tic light! with which his pre - - sence

smorzando

is ac - com - pan - ied.....

is ac - com - pan - ied.....

smorzando

rall.

NERO. (*Tyrannically.*)

Art thou the trai - tor Paul the lea - der of the hat - ed Chris - tian

ppp $\text{♩} = 80.$

Sect, which trou - bles Rome, and seeks all law - ful pow - er to o - ver -

throw? PAUL. (*with resigned dignity.*)

My name is Paul; but trai - tor I am not, I have but

preach - ed Christ,..... Who for our sins Was cru - ci - fied, And now is

ris - en a - gain,..... that who - so - ev - er in his name be - lieves..... may have e -

NERO.

E - nough! If thou art Paul, I want to

ter - nal life.

hear no more, no more.

PAUL.

But I am a Ro - man .

cit - i - zen and claim a right of speaking for my - self, And have

THE COURT. (*sotto voce*)
TENORS.

He is a Ro man cit - i - zen! And claims a right of speaking for him.

BASSES.

He is a Ro - man cit - i - zen! And claims a right of speaking for him.

nev - er des - pised the powers that be. *(Imploringly)* Forsake your

self! He has nev - er despised the powers that bel

self! He has nev - er despised the powers that bel

I - - dols, for as I live saith the Lord ev - ry knee shall

I - - dols, for as I live saith the Lord ev - ry knee shall

bow to me, and ev' - ry tongue shall con - fess to

God.
THE ASSEMBLY & COURT. (*with indignation.*)

For sake your I - dols he saith And ev' ry knee shall

For sake your I - dols he saith And ev' ry knee shall

bow, And ev' ry tongue shall con - fess, shall con - fess to.

bow, And ev' ry tongue shall con - fess, shall con - fess to

These minds moved, and quite overcome by his great power.

PAUL.

Yea ev'ry knee..... shall bow..... and ev'ry tongue..... con-fess.....

pp

God! Ev'ry knee shall bow! Ev'ry tongue con-

God! Ev'ry knee shall bow! Ev'ry tongue con-

p

mf

..... Ev'ry knee..... shall bow..... and ev'ry tongue..... con-fess to

fess! Ev'ry knee shall bow! And ev'ry tongue con-fess to

fess! Ev'ry knee shall bow! And ev'ry tongue con-fess to

mf

God! Fall down and wor - ship the Lord,..... the Lord our God.....

God! Fall down and wor - ship the

God Fall down and wor - ship the

..... and ma - ker!.....

Lord our God and ma - ker!.....

Lord our God and ma - ker!.....

NERO. *f*

smorzando rall. *pp*

smorzando rall. *ppp*

smorzando ppp

smorzando ppp

p

Red. *

NERO witnessing this becomes enraged, and pronounces the fatal sentence! And the whole ASSEMBLY are thus aroused into wild anger.

Allegro. $\text{♩} = 100$.

NERO.

da - cious wretch! Thy doom is

THE COURT & ASSEMBLY.

SOPRANOS & ALTOS. *f*

Au - da - cious wretch!

TENORS & BASSES. *f*

Au - da - cious wretch!

Allegro. $\text{♩} = 100$.

f *marcato* *p*

sealed!

A-way with him! he ought to

Thy doom is sealed!

Thy doom is sealed!

die, to die a trai - tors death. Then let him

Then let him

Then let him

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with the lyrics "die, to die a trai - tors death." followed by a fermata. The second and third staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The lyrics "Then let him" are repeated across the three staves.

die, yes die a trai - tors death! The guards who brought thee to this

die a trai - tors death!

die a trai - tors death!

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "die, yes die a trai - tors death!" followed by a fermata. The second and third staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the first system. The lyrics "The guards who brought thee to this" are written above the piano part. The lyrics "die a trai - tors death!" are repeated across the three staves.

place, shall now drag thee

The guards who brought thee to this place.

The guards who brought thee to this place.

f *p*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'place, shall now drag thee'. The middle two staves are vocal lines with lyrics 'The guards who brought thee to this place.'. The bottom two staves are piano accompaniment, with dynamics *f* and *p* indicated.

hence. That thou shalt meet thy

Will now drag thee hence.

Will now drag thee hence.

f *p*

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'hence. That thou shalt meet thy'. The middle two staves are vocal lines with lyrics 'Will now drag thee hence.'. The bottom two staves are piano accompaniment, with dynamics *f* and *p* indicated.

This system contains the first two systems of a musical score. The top system shows a vocal line with the lyrics "fate! Be_gone!" and a piano accompaniment. The second system continues the vocal line with "That thou shalt meet thy fate. To meet thy fate....." and includes dynamic markings *ff* and *ff*. The piano accompaniment for this system includes a dynamic marking *f*.

This system contains the next two systems of the musical score. The top system shows a vocal line with the lyrics "Be_gone! Be_gone!" and a piano accompaniment. The second system continues the vocal line with "To meet thy fate!..." and includes dynamic markings *ff* and *ff*. The piano accompaniment for this system includes a dynamic marking *f* and a section marked *IV*.

Be - gone! Be - gone! To meet thy fate!.....

To meet thy fate!.....

To meet thy fate!.....

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "Be - gone! Be - gone! To meet thy fate!.....". The middle two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part features a series of chords in the right hand and a more active bass line in the left hand.

To meet thy fate!..... **R**

To..... meet thy fate!..... To

To meet thy fate!..... To

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "To meet thy fate!....." followed by a fermata and a repeat sign. The piano accompaniment continues with similar harmonic support. The system concludes with a fermata and a repeat sign, marked with a large **R**.

meet thy fate, to meet thy fate, come to meet thy fate..... *♩* to a beat, 3 down beats a bar.

meet thy fate, to meet thy fate, come to meet thy fate, thy fate, Now *♩* to a beat, 4 down beats a bar.

meet thy fate, to meet thy fate, come to meet thy fate..... Trai- tor, *♩* to a beat, 2 down beats a bar.

meet thy fate, to meet thy fate, come to meet thy fate, thy fate, to *♩* to a beat, 1 down beats a bar.

The Guardian Angels. (*Invisible throughout.*)

Great confusion. THE PRAETORIUM GUARDS, followed by the PRIESTS, and the SCOFFING WOMEN, they lead PAUL to the place of execution. The GUARDIAN ANGELS supporting him.

Down beat only 88.

THE GUARDIAN ANGELS.

♩ = 84 to a beat, 3 beats a bar.

The right at

♩ = 84 to a beat, 4 a bar.

THE SCOFFING WOMEN.

he shall die the death of a trai- tor, drag him hence like a

♩ = 84 to a beat, 2 a bar.

THE PRAETORIUM GUARDS.

(VI)

trai- tor come to meet thy fate..... Thou hast well de.serv'd to die.

♩ = 84 to a beat, 1 a bar.

(III) THE PRIESTS.

meet..... thy..... fate. Let him per- ish, let him per-ish like a

last must tri - - - umph

trai - tor to die. He shall die the death of a trai - tor,

trai - tor come to meet thy fate, trai - tor come to meet thy fate Thou hast

trai - tor..... Let him perish like a trai - tor..... Let him perish like a

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "last must tri - - - umph". The second staff is another vocal line with lyrics: "trai - tor to die. He shall die the death of a trai - tor,". The third staff is a vocal line with lyrics: "trai - tor come to meet thy fate, trai - tor come to meet thy fate Thou hast". The fourth staff is a bass line with lyrics: "trai - tor..... Let him perish like a trai - tor..... Let him perish like a". Below these are two staves of piano accompaniment in G major, with the right hand in treble clef and the left hand in bass clef.

o - - - ver might. (5) They

He shall die the death of a trai - tor, drag him hence..... like a

well de - serv'd to die, (2) trai - tor come to meet thy fate.

trai - tor..... like a trai - tor drag him hence..... like a trai - tor to

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics: "o - - - ver might. (5) They". The second staff is a vocal line with lyrics: "He shall die the death of a trai - tor, drag him hence..... like a". The third staff is a vocal line with lyrics: "well de - serv'd to die, (2) trai - tor come to meet thy fate.". The fourth staff is a bass line with lyrics: "trai - tor..... like a trai - tor drag him hence..... like a trai - tor to". Below these are two staves of piano accompaniment in G major, with the right hand in treble clef and the left hand in bass clef.

drag him hence..... like a trai - tor to die! They
 trai - tor to die! Drag him hence..... like a
 We'll drag thee hence..... like a trai - tor to die!
 die, to die!..... Drag him hence..... like a trai - tor to

drag him hence..... like trai - tor to die!..... They
 trai - tor to die. Now drag him hence..... like a
 We'll drag thee hence..... like a trai - tor to die!..... drag thee hence...
 die!..... Now drag him hence..... like a trai - tor to

drag him hence..... like a trai - tor to die!

trai - tor to die! Drag him hence like a trai - - tor

..... like a trai - tor to die, to die! Long live Im.pe. rial

die!..... Long live Im - pe - rial Ne - - ro!

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#). The piano part features a complex rhythmic pattern with many sixteenth notes and rests. There are dynamic markings like accents and slurs throughout. Time signatures change from 4/4 to 6/8 and then to 12/8.

Long live Im.pe. rial Ne - - ro! Now he shall die the death of a trai - tor.

Ne - - ro! Long live Im - - pe. rial Ne - - ro!

Let him per - ish like a trai - tor. Drag him hence..... to

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature remains one sharp (F#). The piano part continues with its intricate rhythmic accompaniment. There are dynamic markings like accents and slurs throughout.

How . . e'er

Drag him hence like a trai_tor to die. Now he shall die the death of a trai_tor

Thou hast dared Rome ,to de_fy,..... Trai_tor come to

die!..... Long live Im_pe_rial Ne_ _ ro! Now let him per_

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

un_e_ _ _ qual now the

Drag him hence like a trai_tor to die! He shall die the death of a

meet thy fate. Thou hast dared, dared Rome..... to de_fy.

_ ish, let him perish like a trai_tor..... Let him per_ ish. Drag him hence like a trai_tor

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

tra_i - tor to die.

drag him hence..... like a tra_i - tor! Long live Im - pe - rial Ne - ro!

..... like a tra_i - tor to die! Long live Im - pe - rial Ne - ro!

die!..... Long live Im - pe - rial Ne - ro!

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as accents (>) and a fortissimo (ff) marking in the piano part.

Let his foes be tramp - led in the dust be - neath his feet. Now

Let..... his foes be tramp - led in the dust be - neath his feet, in the

Let his foes be tramp - led in the dust be - neath his feet.....

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as accents (>) and a fortissimo (ff) marking in the piano part.

Those who for right
 he shall die the death of a trai - tor, Drag him hence! Now, drag him
 dust..... be - neath his feet. We'll drag him hence
 Let him per - ish! Drag him hence like a trai - tor. Drag him hence like a

and truth con - - tend.
 hence like a trai - tor, like a trai - tor to die..... Long live Im - pe - rial
 like a trai - - tor! Drag him hence!..... Long live Im - pe - rial
 trai - tor! Drag him hence like a trai - tor! Long live Im - pe - rial Ne - ro!

Ne - ro! Let all his foes be trampled in..... the dust! Now he shall die the

Ne - ro! Let all his foes be trampled un der his feet. Thou hast dared Rome to de -

Let all his foes be trampled in the dust..... Drag him hence like a trai - tor!

Though o - - ver - whelm'd by

death of a trai - tor! Now he shall die the death of a trai - tor, a

- fy. We'll drag thee hence! drag thee hence, drag thee hence,

Drag him hence like a trai - tor! and let him per - - ish, and let him per - - ish!

tri - als..... sore.

traï - tor! Drag him hence..... like a traï - tor to die, to

drag thee hence We'll drag thee hence..... like a traï - tor to

Drag him hence..... like a traï - tor! Long live Im - pe - rial

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "tri - als..... sore." followed by "traï - tor! Drag him hence..... like a traï - tor to die, to" and "drag thee hence We'll drag thee hence..... like a traï - tor to". The system concludes with "Drag him hence..... like a traï - tor! Long live Im - pe - rial".

die!..... Long live Im - pe - rial Ne - - ro! Drag him

die, to die! Long..... live Ne - - ro! Long live Im -

Ne - - ro! Let him per - ish, let him per - ish like a traï - tor!

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "die!..... Long live Im - pe - rial Ne - - ro! Drag him" followed by "die, to die! Long..... live Ne - - ro! Long live Im -" and "Ne - - ro! Let him per - ish, let him per - ish like a traï - tor!".

hence to die! Long live Im - pe - rial

pe - rial Ne - - - rol Long live Im - pe - rial

Drag him hence..... like a trai - tor! Long live Im - pe - rial

The first system of the musical score consists of four staves. The top three staves are vocal parts: the first staff has a treble clef and a key signature of one sharp (F#); the second staff has a treble clef and a key signature of one sharp; the third staff has a bass clef and a key signature of one sharp. The lyrics are: "hence to die! Long live Im - pe - rial", "pe - rial Ne - - - rol Long live Im - pe - rial", and "Drag him hence..... like a trai - tor! Long live Im - pe - rial". The fourth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a bass line with a melodic line and a right-hand part with chords and arpeggiated figures.

Ne - - rol Long live Im - pe - rial Ne - - rol!

Ne - - rol! Long live Im - pe - rial Ne - - rol!

Ne - - rol! Long live Im - pe - rial Ne - - rol!

The second system of the musical score consists of four staves. The top three staves are vocal parts, continuing from the first system. The lyrics are: "Ne - - rol Long live Im - pe - rial Ne - - rol!", "Ne - - rol! Long live Im - pe - rial Ne - - rol!", and "Ne - - rol! Long live Im - pe - rial Ne - - rol!". The fourth staff is the piano accompaniment, continuing from the first system. It features a grand staff with a key signature of one sharp. The right hand plays a series of chords, and the left hand plays a bass line with arpeggiated figures.

For

Now he shall die the

Long live Im-pe-ri- al Ne- ro! We'll drag him hence!

Let him per- ish, let him per- ish like a trai- tor! Let him per- ish!

ev- er more, for

death of a trai- tor! Drag him hence! Drag him

We will drag thee hence! We'll drag thee hence! We'll

Drag him hence like a trai- tor! Drag him hence like a trai- tor!

ev - er - more we

hence!.....

drag... thee hence! We'll drag thee, we'll drag.....

Drag him hence..... like a trai - tor, like a... trai - tor, like a

will de - fend They drag him hence..... like a

Now, drag him hence..... like a trai - tor! Drag him hence...

thee..... hence!..... We'll drag thee hence..... like a trai - tor to

trai - tor! Drag him hence..... like a trai - tor to die! a trai - tor!

traitor to die. They drag him hence.....

Drag him hence..... like a traitor to die.....

die! We'll drag..... thee hence! We'll drag thee hence..... like a

Drag him hence..... like a traitor, like a..... traitor

..... like a traitor to die, to

to die, to

traitor, a traitor to die, to..... die, to

tor!..... Drag him hence..... like a traitor to

The Finale.

S Moderato. ♩ = 88.

die! *The place of execution reached. Sudden blasts of trumpets from Heaven.*

die!

die! *The Chorus screened off. The Angels on the left side, and the Demons on the right side. Paul alone to be visible.*

die!

S Moderato. ♩ = 88.

ANGELS.

4 SOPRANOS I.

mf

Be of good cheer Paul, the

4 SOPRANOS II. *mf*

Be of good cheer Paul, the

4 CONTRALTOS. *mf*

Be of good cheer Paul, the

Lord is with thee, A ve-ry pre - sent..... help.

Lord is with thee, A ve-ry pre - sent help.

Lord is with thee, A ve-ry pre - sent help.

T PAUL. $\text{♩} = 69.$

mf

FULL CHORUS OF ANGELS.

The

pp Guard - ian an - gels lead thee on, Ev - er lead thee

pp Guard - ian an - gels lead thee on, Ev - er lead thee

pp Guard - ian an - gels lead thee on, Ev - er lead thee

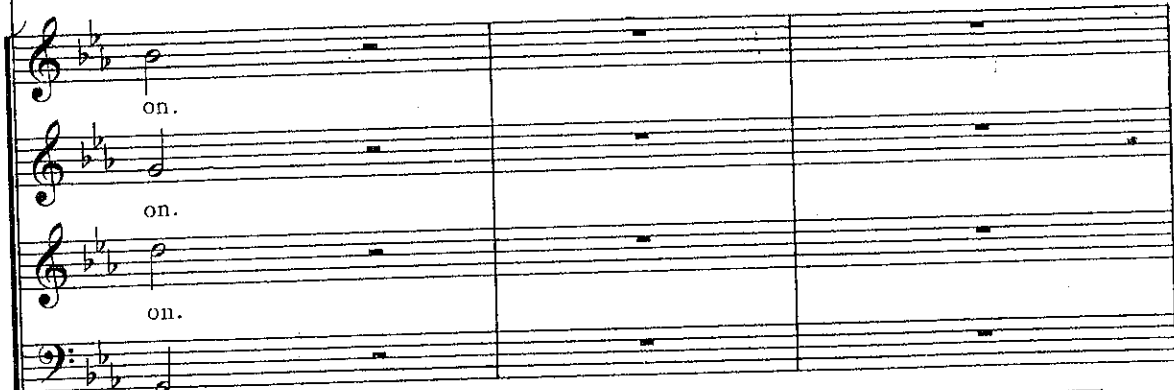
pp Guard - ian an - gels lead thee on, Ev - er lead thee

T $\text{♩} = 69.$

pp Organ.



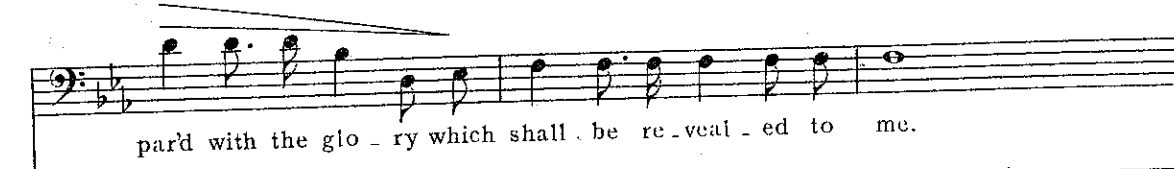
suff-rings of the pre-sent time are not worth - y to be com -



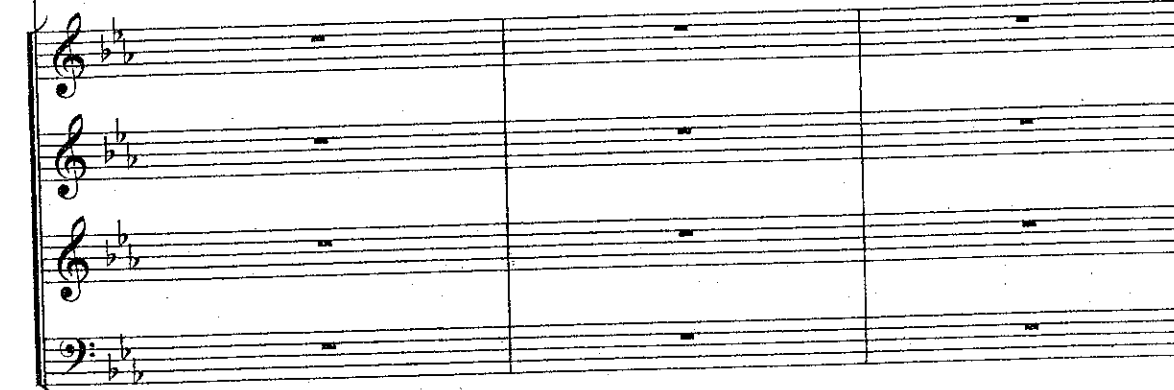
on.
on.
on.
on.



Orch.



pard with the glo - ry which shall be re-veal - ed to me.



p
Who shall

Thus far we have led thee on, Still we lead thee
pp

Thus far we..... have led thee on, Still we lead thee
pp

Thus far we have led thee on,..... Still we lead thee
pp

Thus far we have led thee on, Still we lead thee

Organ. *pp*

mf cres.

separate us from the love of Christ? Shall tribulation, anguish, perse-

on.

on.

on.

on.

Oreh. *p cres.* *mf cres.*

f cu - tion, per - il, or sword? *mf* Nay, in

pp Though mo - les - ted

pp Though mo - les - ted

pp Though mo - les - ted

Though mo - les - ted

f *dim.* *pp* Organ:

all these things we are more than conquer - ors through him that

ev' - ry - where. Thou art still our con - stant care,

ev' - ry - where. Thou art still our con - stant care,

ev' - ry - where. Thou art still our con - stant care,

ev' - ry - where. Thou art still our con - stant care,.....

mf *p*

dark-ness And let us set on the Ar-mour of light.

pp

Thou hast nigh the

pp

Thou hast nigh the

pp

Thou hast nigh the

mf *p*

Thou hast nigh the

pp

Organ.

pp

For whe - ther we

pp

bat - tle won, While we lead thee on.

pp

bat - tle won, While we lead thee on.

pp

bat - tle won, While we lead thee on.

p *pp*

bat - tle won, While we lead thee on.

live or die we are the Lords, the Lords.

To be sung aside unseen.
 NERO. (*within his chamber.*)

(NIGHT.)

That face! those flashing

We thy guar-dian an-gels come. Thus to lead thee on. **U**

We thy guar-dian an-gels come. Thus to lead thee on.

We thy guar-dian an-gels come. Thus to lead thee on.

We thy guar-dian an-gels come. Thus to lead thee on.

pp Organ. *p*

eyes! Those thrill - ling tones! They

CHORUS OF DEMONS. (invisible.)
BASSES. (sotto voce.)
pp 3

Let us rouse..... the sleep - ing thun - der!

haunt me through the stil - ly night! And

Let us tear..... the clouds a - sun - der!

like a hor - rid night - mare! a hor - rid

Be it foul..... or be it fair!

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is 3/4. The piano part features a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand, including triplets and dynamic markings like *pp*, *mf*, and *f*. The vocal lines are in a dramatic, slightly somber tone, with lyrics that are partially obscured by the piano accompaniment in some places.

night - mare take my breath! take my
f 3 We are rul - - lers of the air! of the

ff *f* *p*

breath!.....
 PAUL. *f* *p* be. be
 If God be
 air, the air!.....

p *mf* *p*

for..... us who can be a - gainst..... us.

p NERO. *cres.*

Hark! Is that he and his com -

TENORS. *p*

With our nois - - - y ju-bil - a - tion.

BASSES. *p*

With our nois - - - y ju-bil - a - tion.

p *mf*

mf *cres.* *f*

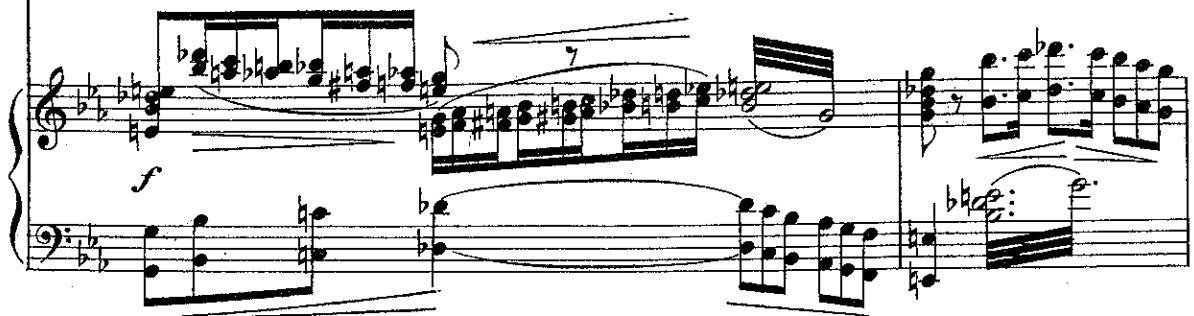
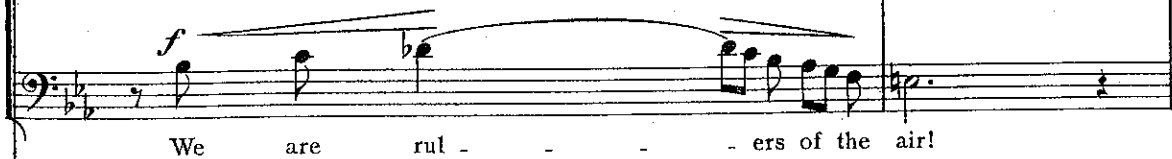
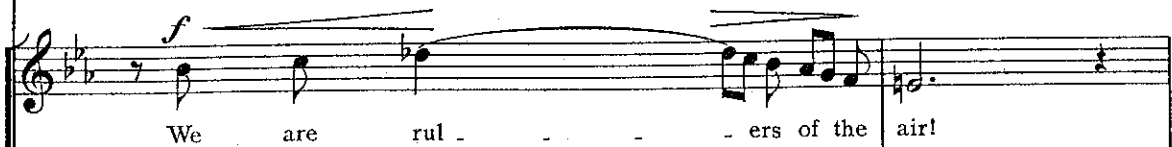
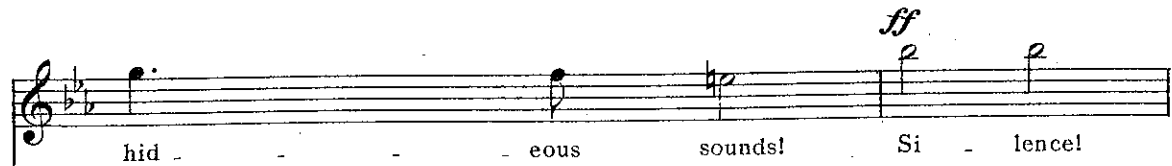
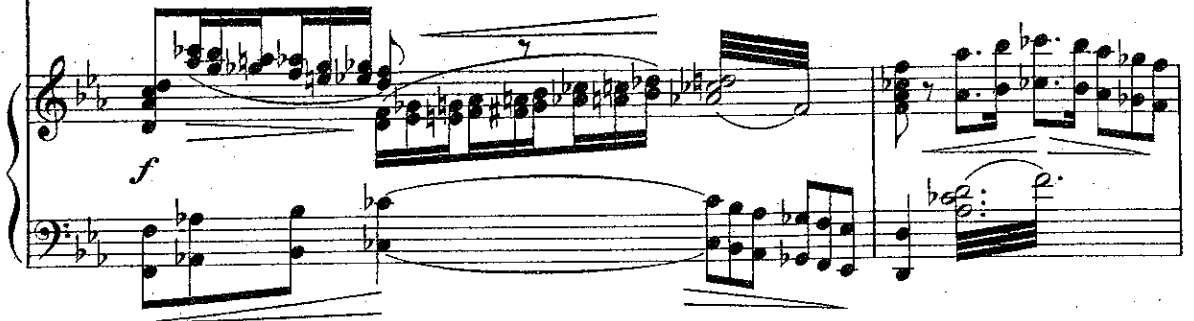
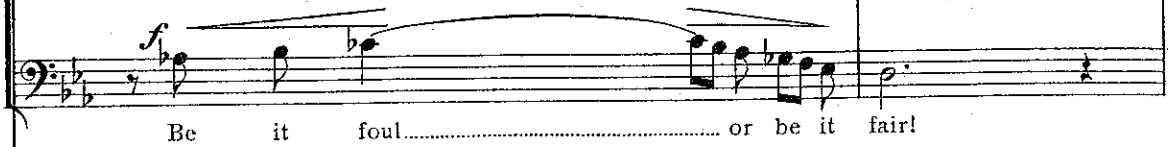
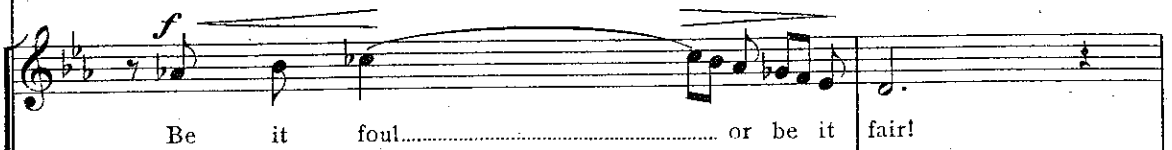
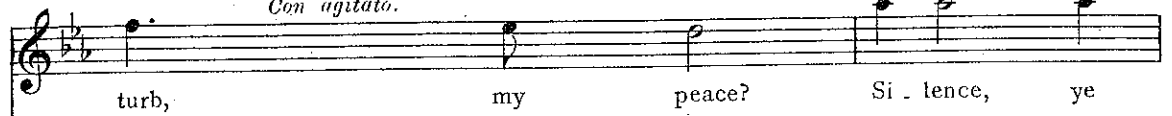
pan - - - ions? come from the infer-nal re - gions? To dis -

mf

We dis - - turb..... the whole cre - a - tion!

mf

We dis - - turb..... the whole cre - a - tion!

*Con agitato.**cres.*

ff *rall.*
We are ru - - lers of..... the air!

ff *rall.* *dim.* *p*

III of PAUL.

I am now rea - dy to be

V
CHORUS OF GUARDIAN ANGELS, MARTYRS & GLORIFIED SAINTS.

Now thy storm - y
Now thy storm - y.....
Now thy storm - y
Now thy storm - y

calando **V** *Org.*

of - - - fer'd.

life is passed And its ma - ny.....

life is..... passed. And its ma - ny

life is passed And its ma - ny.....

life is passed And its ma - ny.....

PAUL.

And the time of my de - par - ture is

woes are o'er. Peace and joy will come at.....

woes are o'er. Peace and joy will come at

woes are..... o'er. Peace and joy will come at.....

woes are o'er. Peace and joy will come at

pp

come!

last, To..... re - ward thee ev - er -

last, To..... re - ward..... thee ev - er -

last, To..... re - ward thee ev - er -

last, To - re - ward..... thee ev - er -

pp

mf I have fought the good

- more. Though on..... earth des - pised of.....

- more. Though on..... earth des - pised of.....

- more. Though on..... earth..... des - pised of.....

- more. Though on..... earth des - pised of

pp

fight. I have fin - ished the

men, Per - se - cu - ted, and dis -

men, Per - se - cu - ted, and dis -

men, Per - se - cu - ted, and dis -

men, Per - se - cu - ted, and dis -

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: 'fight. I have finished the men, Per - se - cu - ted, and dis - men, Per - se - cu - ted, and dis - men, Per - se - cu - ted, and dis - men, Per - se - cu - ted, and dis -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano).

course. I have kept the faith, and now go to my

tress'd. Swift - ly comes the mo - ment

tress'd. Swift - ly comes the mo - ment

tress'd. Swift - ly comes the mo - ment

tress'd. Swift - ly comes the mo - ment

Detailed description: This system contains the second four vocal staves and the piano accompaniment. The vocal parts continue with the lyrics: 'course. I have kept the faith, and now go to my tress'd. Swift - ly comes the mo - ment tress'd. Swift - ly comes the mo - ment tress'd. Swift - ly comes the mo - ment tress'd. Swift - ly comes the mo - ment'. The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo).

rest!

when thou shalt en - ter in - to rest.

when thou shalt en - ter in - to rest.

when thou shalt en - ter in - to rest.

when thou shalt en - ter in - to rest.

mf Rest, rest, heav'n - ly rest, *pp* heav'n - ly

mf Rest, rest, heav'n - ly rest, *pp* heav'n - ly

mf Rest, rest, heav'n - ly rest, *pp* heav'n - ly

Rest, rest, heav'n - ly rest, heav'n - ly

mf *pp*

rest. Thy... heav'n - ly.....

rest. Come to thy rest, thy heav'n - ly.....

rest. Thy heav'n - ly.....

rest. Thy heav'n - ly.....

cresc.

All the notes to be sustained and marked by the breath gently, as his soul is being wafted away to heaven.

pp re - st.

pp re - st.

pp re - st.

pp re - st.

rall.

pp