
FISCHER'S EDITION, NUMBER 3350

BETHANY

A SACRED CANTATA IN TWO PARTS
FOR SOLI AND CHORUS OF
MIXED VOICES

WITH

ORGAN, PIANO OR ORCHESTRAL
ACCOMPANIMENT

Written by
WM. ApMADOC

Music by
W. RHYS-HERBERT

VOCAL SCORE, NET \$1.00

Full Score and Orchestral Parts for Hire Only

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"BETHANY"

A Sacred Cantata

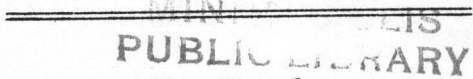
Written by WM. ApMADOC Music by W. RHYS-HERBERT



SOLOISTS

Soprano . . . . .	.	Mary
Contralto . . . . .	.	Martha
Tenor . . . . .	.	Lazarus
*Tenor . . . . .	.	Messenger
Baritone . . . . .	.	Jesus
*Bass . . . . .	.	Disciple

*Can be selected from the chorus.



The Preface

"BETHANY", the simple and sweet home of Lazarus and his sisters, Mary and Martha, wherein Jesus, "the homeless one," often found rest and comfort, and where some of the wondrous deeds of the Master took place, are the scenes in this work.

*

PART I deals with the visit of the disciples from Jerusalem, who pay tribute to the quiet and renowned village as they approach it, who, when in the presence of the Master seek his words of truth and wisdom, are received lovingly, are taught the parable of the Good Shepherd and of the departure of Jesus to the night-shades of the hills, where he prays and communes with his Father.

* *

PART II opens with the news brought to Jesus of Lazarus, sickness and death, the sorrow and lamentation at the Bethany home, the coming of Jesus to awake him, the dialogue with Martha concerning the resurrection, the raising of Lazarus, the rejoicing over the miracle, the departure of Jesus, again to the hills, his hour drawing nigh, the disciples' forebodings of trouble befalling their Master, and their final rejoicing in the hope that the kingdom of love, truth and righteousness would soon be established upon the earth.

ITS ARGUMENT

PART I.

THE disciples of Jesus hearing that the Master was at the "Bethany Home" march thither from Jerusalem, singing on their way. Martha, hearing the song, goes to meet and welcome the procession. The disciples sing a tribute to the village as they approach it. Mary and Lazarus welcome the visitors at their door, Mary leading them into the presence of their beloved Master. They express their joy of being again with the Shepherd of their souls, and desire to be taught of him. Jesus greets them with the lesson of the parable of the Good Shepherd and the sheep that know him and know his voice. The disciples respond in a song of love and praise. The night approaching, the Master, as he was wont, departs to go into the hills, under the starlit sky, to pray and commune with his Father. The disciples sing the silence and sweetness of night, and of the coming reign of love and peace—the kingdom of God upon earth.

PART II.

JESUS and his followers, being at Bethabara, receive a message, sent by Mary from Bethany, that Lazarus, whom Jesus loved, was sick and nigh unto death. The Master replying, says that his sickness is not unto death, but for the glory of God, and surprises his disciples by saying, "Let us go into Judea again." They urge the Master not to go, because there the Jews sought him to stone him. He answers that Lazarus is sleeping and that he goes to wake him.

There is gloom and lamentation at the "Home." Martha meets the Lord in the roadway, and the resurrection from the dead is discussed between them. Martha is silenced with the declaration of the Master—"I am the resurrection and the life." The disciples sing their joy thereat. Mary in sorrow shows the cave where Lazarus had been laid. Jesus and his followers stand in front of the cave. He weeps, prays for God's power, commands that the stone over the cave be taken away, and calls upon Lazarus to come forth. At the sight of the risen brother, all exclaim the power of God's love. Lazarus sings his joy at hearing the voice of his Lord within the tomb.

Jesus again departs into the mountain to commune with his Father, he foreseeing that "his hour draweth nigh."

The disciples remain at the "Home," sorrow in their hearts, and fear of coming events, but closing the wonderful day with a song of hope and of the everlasting joy of the kingdom of Love that was coming.

WM. ApMADOC

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Bethany

Wm ApMADOC

CANTATA

W. RHYS-HERBERT

No 1

PART ONE

Introduction

Andante (♩ = 72)

Piano

(♩ = 92)

pp

A *sempre stacc.*

B

First system of musical notation for section B. The treble clef contains chords, and the bass clef contains a melodic line. Dynamics include *p* and *pp*.

Second system of musical notation for section B. The treble clef contains chords, and the bass clef contains a melodic line.

Third system of musical notation for section B. The treble clef contains chords, and the bass clef contains a melodic line. Dynamics include *pp*, *p cresc.*, and *mf*.

Fourth system of musical notation for section B. The treble clef contains chords, and the bass clef contains a melodic line. Dynamics include *Cf* and *dim.*

Fifth system of musical notation for section B. The treble clef contains chords, and the bass clef contains a melodic line.

D

First system of musical notation for section D. The treble clef contains chords, and the bass clef contains a melodic line. Dynamics include *pp* and *p*.

Second system of musical notation for section D. The treble clef contains chords, and the bass clef contains a melodic line. Dynamics include *dim.*

Processional Chorus

SOPRANO
pp (♩ = 96)

From Je - ru - sa - lem de - scend - ing, Down the slope of Ol - i -

TENOR
pp

From Je - ru - sa - lem de - scend - ing,

E (♩ = 96)
pp

vet; Hearts and voic - es ev - er - blend - ing,

Down the slope of Ol - i - vet; Hearts and voic - es ev - er -

While the shades of evening set; Down to Beth - a - ny to

blend - ing, While the shades of evening set;

hear him, In the well - be - lov - ed place;

Down to Beth - a - ny to hear him, In the well - be - lov - ed

cresc. It is blessed to be near him, *dim.* And to see his ho-ly face.

place; *cresc.* It is blessed to be near him, *dim.* And his ho-ly face.

The first system of the score consists of three staves. The top staff is a vocal line with lyrics: "It is blessed to be near him, And to see his ho-ly face." The middle staff is another vocal line with lyrics: "place; It is blessed to be near him, And his ho-ly face." The bottom staff is a piano accompaniment with two staves (treble and bass clef). Dynamics include *cresc.* and *dim.*

ALTO *pp* March-ing in the in - spi - ra - - tion Of his word, we move a -

BASS *pp* March-ing in the in - spi - ra - - tion

F

The second system of the score consists of three staves. The top staff is an ALTO vocal line with lyrics: "March-ing in the in - spi - ra - - tion Of his word, we move a -". The middle staff is a BASS vocal line with lyrics: "March-ing in the in - spi - ra - - tion". The bottom staff is a piano accompaniment with two staves (treble and bass clef). Dynamics include *pp* and *F*.

long, Spir - it of the new sal - va - - tion -

Of his word, we move a - long; Spir - it of the new sal -

The third system of the score consists of three staves. The top staff is a vocal line with lyrics: "long, Spir - it of the new sal - va - - tion -". The middle staff is another vocal line with lyrics: "Of his word, we move a - long; Spir - it of the new sal -". The bottom staff is a piano accompaniment with two staves (treble and bass clef).

In a nev-er-end-ing song; In his steps we go to
 va - tion_ In a nev-er-end-ing song;

hear him_ Hearts that burn in ec - sta - sy_
 In his steps we go to hear him_ Hearts that burn in ec - sta -

cresc. *dim.*
 It is blessed to be near him In the home at Betha - ny.
 sy_ *cresc.* *dim.*
 Blessed to be near him In the home at Betha - ny.

G SOPRANO

p From Je - ru - sa - lem de - scend - ing,

ALTO

p From Je - ru - sa - lem de -

TENOR

p From Je - ru - sa - lem de - scend - ing,

BASS

p From Je - ru - sa - lem de -

G

Down the slope of OI - i - vet;

Hearts and voic - es ev - er -

scend - ing,

Down the slope of OI - i - vet;

Down the slope of OI - i - vet;

Hearts and voic - es ev - er -

scend - ing,

Down the slope of OI - i - vet;

blend - ing,

While the shades of even - ing set;

Hearts and voic - es ev - er - blend - ing, While the shades of even - ing set;

blend - ing,

While the shades of even - ing set;

Hearts and voic - es ev - er - blend - ing, While the shades of even - ing set;

H

Down to Beth - a - ny to hear him, In the well - be - lov - ed
 Down to Beth - a - ny to hear him,
 Down to Beth - a - ny to hear him, In the well - be - lov - ed
 Down to Beth - a - ny to hear him,

H

place; It is bless - ed to be
 In the well - be - lov - ed place;
 place; It is bless - ed to be
 In the well - be - lov - ed place;

near him, And to see his ho - ly face.
 It is bless - ed to be near him, And to see his ho - ly face.
 near him, And to see his ho - ly face.
 It is bless - ed to be near him, And to see his ho - ly face.

I

It is blessed to be near him, In the home at Beth-a - ny.

It is blessed to be near him, In the home at Beth-a - ny.

I It is blessed to be near him, In the home at Betha-ny.

f At Beth - a - ny, *rit.* *mf* It is blessed to be near him, *a tempo* In his *ff*

f At Beth - a - ny, *rit.* *mf* It is blessed to be near him, *a tempo* In his *ff*

f *rit.* *mf* *a tempo* *ff*

rit. home at Beth - - a - ny. *a tempo*

rit. home at Beth - - a - ny. *a tempo*

rit. *a tempo*

Margaret C.

Solo

No 2

Andante (♩ = 80)

CONTRALTO (Martha)

mf
On the evening air, We heard your song de -

pp *colla voce*

scend - ing; Marching, O how fair! 'Neath star and moonlight blend - ing;

Hap - pi - ly I come With song and cheer to meet you; In our humble

home, The Ma - ster, there, will greet you.

A

Stand

Chorus

Allegretto (♩ = 92)

SOPRANO I.II. *Joyously*

Musical notation for Soprano I.II. staff, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "O Beth-a-ny, O Beth-a-ny! The sweetest spot upon the earth;" are written below the staff.

O Beth-a-ny, O Beth-a-ny! The sweetest spot upon the earth;

ALTO I.II.

Musical notation for Alto I.II. staff, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "O Beth-a-ny, O Beth-a-ny! The sweetest spot upon the earth;" are written below the staff.

mf
Allegretto
Joyously

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The music is in a 9/8 time signature with a key signature of two flats. It features a steady accompaniment of eighth notes in the bass and chords in the treble.

TENOR I.II.

Musical notation for Tenor I.II. staff, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "O Beth-a-ny, O Beth-a-ny! Thy name resounds with ho-ly worth;" are written below the staff.

O Beth-a-ny, O Beth-a-ny! Thy name resounds with ho-ly worth;

BASS I.II.

Musical notation for Bass I.II. staff, starting with a bass clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "O Beth-a-ny, O Beth-a-ny! Thy name resounds with ho-ly worth;" are written below the staff.

8va lower

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The music is in a 9/8 time signature with a key signature of two flats. It features a steady accompaniment of eighth notes in the bass and chords in the treble.

B

SOPRANO

Musical notation for Soprano part of the second system, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Thy fields a-round thee know his feet," are written below the staff.

Thy fields a-round thee know his feet,

ALTO

Musical notation for Alto part of the second system, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Thy fields a-round thee know his feet," are written below the staff.

TENOR

Musical notation for Tenor part of the second system, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Thy fields a-round thee know his feet," are written below the staff.

BASS

Musical notation for Bass part of the second system, starting with a bass clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Thy fields a-round thee know his feet," are written below the staff.

His

B

Musical notation for Soprano part of the third system, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Thy fields a-round thee know his feet," are written below the staff.

Musical notation for Alto part of the third system, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Thy fields a-round thee know his feet," are written below the staff.

Musical notation for Tenor part of the third system, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Thy fields a-round thee know his feet," are written below the staff.

mf

Thy birds on wing are

gar - ments kiss thy grass so green, — Thy birds on wing are

mf

cresc. *slower* *f*

wont to greet The ho - liest One they've ev - er seen. — O

wont to greet The ho - liest One they've ev - er seen. — O

cresc. *f* *slower*

cresc. *f* *slower*

rit.

Beth-a - ny, O Beth-a - ny! The ho - liest One they've ev - er seen. —

Beth-a - ny, O Beth-a - ny! The ho - liest One they've ev - er seen. —

rit.

TENOR I. II.

C a tempo
mf

BASS I.II. Beth-a - ny, O Beth-a - ny! Home giv-est to the homeless One;

mf
C 8va lower
mf a tempo

SOPRANO I. II.

mf

ALTO I. II. The heart of man shall bring to thee Love's homage, un - til earth is done;

mf
loco
mf

D

SOPRANO

ALTO

TENOR

BASS

When riv - ers and the seas are dry—

And

D

stars are faded from above, Thy song shall sound in
Thy song shall sound in

realms on high, Thy humble home, thy holy love, O
realms on high, Thy humble home, thy holy love, O

f Beth - - a - ny, O Beth - - a - ny!
f Beth - - a - ny, O Beth - - a - ny!

cresc. *ff*

Tempo I. *alla marcia*

mf *rit.*

a tempo *ff*

Marching in the in-spi - ra - tion Of his word, we move a - long;

a tempo *ff*

Marching in the in-spi - ra - tion Of his word, we move a - long;

ff a tempo

Spir - it of the new sal - va - tion_ In the nev - er - ending song;

Spir - it of the new sal - va - tion_ In the nev - er - ending song;

F

In his steps we go to hear him — Hearts that burn in ec - sta - sy —

In his steps we go to hear him — Hearts that burn in ec - sta - sy —

F

It is blessed to be near him In the home at Betha - ny. O Beth - - a -

It is blessed to be near him In the home at Betha - ny. O Beth - - a -

ny, O Beth - a - ny!

ny, O Beth - a - ny!

Nº 3

Duet

Andante

SOPRANO (Mary) *mf*

The

mf

This system shows the beginning of the piece. The Soprano part starts with a whole rest followed by a half note G4. The piano accompaniment begins with a series of chords in the left hand and a melodic line in the right hand.

door of this poor home, Is o - pen as our mind_ As o - pen as the

p

The Soprano part continues with the lyrics. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand.

A
TENOR (Lazarus) *mf*

dome That arches hu - - man-kind, that arches_ human kind. The

p

This system introduces the Tenor part. The lyrics are "dome That arches hu - - man-kind, that arches_ human kind. The". The piano accompaniment continues with a similar texture.

door of this poor home, Is o - pen as our mind_ As o - pen as the

This system continues the Soprano part with the lyrics "door of this poor home, Is o - pen as our mind_ As o - pen as the". The piano accompaniment remains consistent.

dome That arches hu - man - kind, that arch - es hu-man-kind;

B

This system continues the Tenor part with the lyrics "dome That arches hu - man - kind, that arch - es hu-man-kind;". The piano accompaniment concludes with a final chord marked with a 'B'.

SOPRANO

TENOR

With -

Più mosso

in, the Lord of Love, — Will glad - den ev - 'ry heart — His

With - in, the Lord of Love, — Will glad - den ev - 'ry

Più mosso

mes - sage from a - bove — To choose the "bet - ter part," — to

heart — His mes - sage from a - bove — To choose the "bet - ter part," to

rit. choosethe "bet - ter part". The Lord of Love, will
rit. choosethe "bet - ter part". The Lord of Love, will
f a tempo Imo

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves begin with a *rit.* (ritardando) marking and the lyrics "choosethe 'bet - ter part'". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A *f a tempo Imo* (forzando, ad tempo, in modo) marking appears in the piano part, indicating a change in dynamics and tempo.

glad - deneach sad heart His mes - sage from a - bove To
 glad - deneach sad heart His mes - sage from a - bove To
 C

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are "glad - deneach sad heart His mes - sage from a - bove To". A large 'C' time signature is placed above the vocal staves. The piano accompaniment features a steady bass line and chords in the right hand.

rit. choose the "bet - ter part", to choosethe "bet - ter part".
rit. choose the "bet - ter part", to choosethe "bet - ter part".
rit.

The third system of the musical score features two vocal staves and piano accompaniment. The lyrics are "choose the 'bet - ter part', to choosethe 'bet - ter part'". The system begins with a *rit.* (ritardando) marking. The piano accompaniment includes chords and a bass line, with a *rit.* marking in the lower register.

Recitative and Aria

No 4 (♩ = 60 = 70)

SOPRANO (Mary) *mf dolce* Recitative

Lo! Blessed

Mas-ter, thy dis-ci-ples from Je-ru-sa-lem, A seeking thy face,

and yearning to hear thy words, thy words of life.

Andante religioso (♩ = 80)

Aria *mf*

Our souls are waiting for

thee, Lord, For thee our help and our shield; — For we are thine own humble

B

servants, Our hearts to thee now we yield, — Our hearts to thee we yield;

O Shep - - herd, seeking thine own, They've

a tempo

wan - der'd from the fold Far, in desert straying alone, alone, From out the pastures of

f

C

old, from out the pastures of old.

rit.

a tempo

Thou art the light of the world, Lord, Thou

mf

p

art the sunshine of life; By the dark - ness we are en - fol - ded, And

stum - ble we in the strife, Yea, we stum - ble in the strife;

rit. **D**

rit. *a tempo*

O may we come to the ra - dian - ce bright That

shines from thee al - way, The sun of heav'n will shed the light, That

brings the vision of day, the vi - sion of the day.

rit. *f*

Chorus

No 5

Psalm XXIII

Andante con espressione
TENOR I.II.

mf

The Lord is my Shepherd, I shall not want. He

mf

Andante con espressione

8va lower
mf

maketh me to lie down in green pas - - tures, He lead - eth

p

me be - side the still wa - ters, He re - stor - eth my soul, He re -

mf *pp rit.*

mf *pp*

mf *pp rit.*

a tempo
mf
 stor - eth my soul; He lead - eth me in the paths of
mf
mf a tempo

f
 right - eous - ness for his name's sake, for his
f
rit.
pp
mf
rit.
pp

mf a tempo
 name's sake. The Lord is my Shepherd, The Lord is my Shepherd.
mf
a tempo
mf
rit.

Solo

Nº 6

Andantino con moto

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from *p* to *mf*.

BARITONE (Jesus) *p* A

My sheep they hear my

Vocal line for the baritone part, starting with the lyrics "My sheep they hear my". The piano accompaniment continues with chords and moving lines. Dynamics include *p*.

voice, And they will fol-low me; — I give e - ter - nal

Vocal line continuing with "voice, And they will fol-low me; — I give e - ter - nal". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*.

life, e - ter - nal life, And they'll not per-ish be;

rit. B

Vocal line concluding with "life, e - ter - nal life, And they'll not per-ish be;". The piano accompaniment includes a *rit.* (ritardando) section followed by a *a tempo* section. Dynamics include *p*.

My

mf
Fa-ther, God of all, The sheep to me he gave, Not one shall e'er be

cresc.
lost, God's pow'r I have to save, God's pow'r I

C
have to save.

rit.

Chorus

Larghetto (♩ = 60)
TENOR I.II.(Disciples)

mf

It is of the Lord's mercy, That we are not perished, The

BASS I.II.

mf
Larghetto

Lord is good to all, The Lord — is good to all; And his

p

p

ten - der mercies Are o - ver all his works. Serve the

And his ten - der mercies Are

f Lord with gladness, Come be - fore him with singing, Serve the *cresc.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'Lord' followed by a quarter note 'with', then a half note 'gladness,'. The piano accompaniment consists of chords and single notes in the bass line. Dynamics include a forte (*f*) marking at the start and a crescendo (*cresc.*) marking at the end of the system.

f *cresc.*

The second system continues the piano accompaniment from the first system. It features a similar harmonic structure with chords and bass line movement. Dynamics include a forte (*f*) marking at the beginning and a crescendo (*cresc.*) marking at the end.

Lord _____ with glad - ness, Come be - fore him with sing - ing. *ff* *rit.*

Serve the Lord with glad - ness,

The third system contains the vocal line and piano accompaniment. The vocal line has a long horizontal line under 'Lord' indicating a breath mark. The piano accompaniment features a forte (*ff*) dynamic and a ritardando (*rit.*) marking. The lyrics 'Serve the Lord with glad - ness,' are written below the piano staff.

ff *rit.*

The fourth system continues the piano accompaniment, featuring a forte (*ff*) dynamic and a ritardando (*rit.*) marking. The music concludes with a final chord and a fermata over the last note.

p

The fifth system shows the piano accompaniment with a piano (*p*) dynamic marking. The music features a series of chords and a final cadence.

rit. Men sit

The sixth system continues the piano accompaniment with a ritardando (*rit.*) marking. The handwritten text 'Men sit' is written above the vocal staff. The system ends with a double bar line.

Recitative

BARITONE (Jesus)
p dolce con molto espressione

Un - der the star - lit sky, I go In - to the nightshades of the

p

hills, A - lone with my Fa - ther, God. — There will I pray that

D *rit.*
 you, that you, Be - lov - ed onesshall see — The coming of — his

colla voce

King - dom. *a tempo*

p *pp*

Quartet

(Reverie)

No 7

Andante (♩ = 96)
SOPRANO (Mary)



We hear his voice in si - lence deep, That rests on hill and
We sometimes hear a song of old, Be - neath Ju - de - a's

ALTO (Martha)



TENOR (Lazarus)



We hear his voice in si - lence deep, That rests on hill and
We sometimes hear a song of old, Be - neath Ju - de - a's

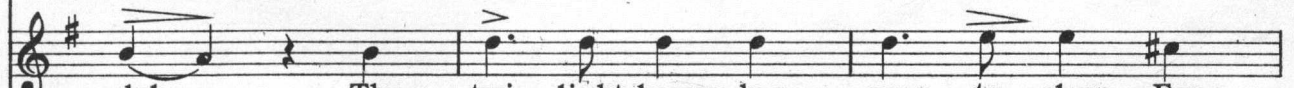
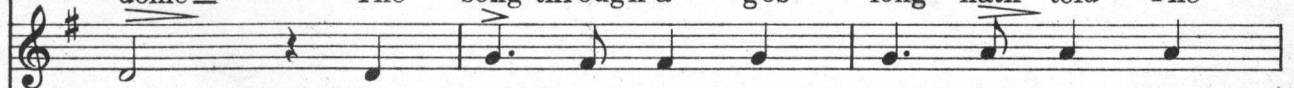
BASS (Disciple)



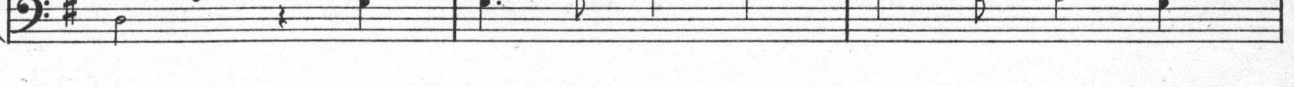
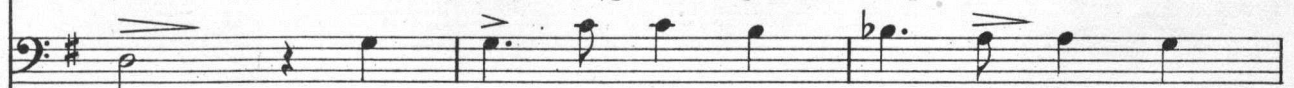
Andante



dale; — The twi - light breeze has gone to sleep, For
dome — The song through a - ges long hath told The



dale; — The twi - light breeze has gone to sleep, For
dome — The song through a - ges long hath told The



God has lulled the vale, For God has lulled the vale;
 glo - ry of a home, The glo - ry of a home.

God has lulled the vale, For God has lulled the vale; The
 glo - ry of a home, The glo - ry of a home. Be -

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. It features block chords and moving bass lines.

The stars are smiling from a-bove, Their dim re - li - gious light; It
 Be - yond the deep and qui - et blue, Where day shines ev - er bright, But

stars are smiling from a-bove, Their dim re - li - gious light; It
 yond the deep and qui - et blue, Where day shines ev - er bright, But

The piano accompaniment continues with similar harmonic support, including dynamic markings like *f* (forte) and *mf* (mezzo-forte).

is the si - lence of his love_ His sweetness in the night, It
now, we on - ly hear it through The si - lence of the night, But

is the si - lence of his love_ His sweetness in the night, It
now, we on - ly hear it through The si - lence of the night, But

is the si - lence of his love_ His sweetness in the night. _____
now, we on - ly hear it through The si - lence of the night. _____

is the si - lence of his love_ His sweetness in the night. _____
now, we on - ly hear it through The si - lence of the night. _____

Chorus

No 8

Allegro con spirito (♩ = 132)

Piano introduction in D major, 3/4 time, marked *f* and *A*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

SOPRANO
f *A*
 The King - dom of God, the King - dom of heav'n, The
Ein Psalm un - serm Gott! Voll Lob und voll Dank! Mit

ALTO
f *A*
 The King - dom of God, the King - dom of heav'n, The
Ein Psalm un - serm Gott! Voll Lob und voll Dank! Mit

TENOR
f *A*
 The King - dom of God, the King - dom of heav'n, The
Ein Psalm un - serm Gott! Voll Lob und voll Dank! Mit

BASS
f *A*
 The King - dom of God, the King - dom of heav'n, The
Ein Psalm un - serm Gott! Voll Lob und voll Dank! Mit

Piano accompaniment for the first vocal entry, marked *f* and *A*. It continues the rhythmic pattern from the introduction.

King - dom of right - eous - ness and love; For mer - cy is shown, re -
Cym - beln, Schal - mei'n und Har - fen - klang. Er hat uns be - freit von

King - dom of right - eous - ness and love; For mer - cy is shown, re -
Cym - beln, Schal - mei'n und Har - fen - klang. Er hat uns be - freit von

Piano accompaniment for the second vocal entry, continuing the musical accompaniment.

mf

demp-tion is giv'n, And glo-ry de-scend-eth from a-bove; The
Knecht-schaft und Schuld, Ge-krö-net mit Gna-de und mit Huld. Zur

demp-tion is giv'n, And glo-ry de-scend-eth from a-bove;
Knechtschaft und Schuld, Ge-krö-net mit Gna-de und mit Huld.

mf

B

wa-ters of Life E-ter-nal shall flow,
himm-li-schen Stadt mit zwölf-fa-chem Thor.

mf

The wa-ters of Life shall flow,
Führt si-cher der Herr uns em-por.

mf

And na-tions be
Er führet uns

mf

And na-tions be bless-ed
Er führt uns mit sich'-rer

B

C

The val-leys and hills, on earth here be - low, Shall
 Kein Aug' hat's ge - seh'n, kein Ohr je ge - hört, Was
 bless'd by his word; The val-leys and hills, on earth here be - low, Shall
 si - cher em - por. Kein Aug' hat's ge - seh'n, kein Ohr je ge - hört, Was
 by his word;
 Hand - em - por.

C

D

f bloom as the gar-den of the Lord. The King-dom of God,
 Gott dort den Sei - nen einst be-scheert. Ein Psalm un - serm Gott!
ff
f bloom as the gar-den of the Lord. The King-dom of God,
 Gott dort den Sei - nen einst be-scheert. Ein Psalm un - serm Gott!
ff

f *ff* D

E

the King - dom of heav'n. The King -
 Voll Lob und voll Dank! Voll Lob

The King - dom of
 Mit Cym - beln, Schal -

the King - dom of heav'n. The King -
 Voll Lob und voll Dank! Voll Lob

The King - dom of
 Mit Cym - beln, Schal -

- dom of right-eous-ness, The Kingdom of righteous-ness and love.
 und voll Dank! Mit Cym - beln, Schal - mei'n und Har - fen - klang!

right-eous-ness and love,
 mei'n und Har - fen - klang!

- dom of right-eous-ness, The Kingdom of righteous-ness and love.
 und voll Dank! Mit Cym - beln, Schal - mei'n und Har - fen - klang!

right-eous-ness and love,
 mei'n und Har - fen - klang!

mf

Meno mosso (♩ = 80)

p **F**

The King - dom, the
Voll Sehn - sucht, voll

mf

The King-dom of God, the
Voll Sehn-sucht wir schau'n zum

p

The King - dom, the
Voll Sehn - sucht, voll

Meno mosso.

p **F**

King-dom of God, the King - dom, the King-dom of peace, the
Sehn-sucht wir schau'n, Zum Him - mel, zum Him-mel hin - auf! Noch

King-dom of peace, The Kingdom of broth - er - hood be - nign; And
Him-mel hin - auf, Noch ist nicht be - en - det un - ser Lauf. Ach

King-dom of God, the King - dom, the King-dom of peace, the
Sehn-sucht wir schau'n, Zum Him - mel, zum Him-mel hin - auf! Noch

King - dom, the King-dom of God, the King - dom, the
 ist nicht am End' un-ser Lauf. Voll Sehn - sucht wir

kind-ness of heart, shall ev - er in - crease - Hu-man-i - ty near-er
 weit ist der Weg, durch Wü - stén - sand, Durch's Dun-ke'l der Nacht, durch

King - dom, the King-dom of God, the King - dom, the
 ist nicht am End' un-ser Lauf. Voll Sehn - sucht wir

Più mosso.

King-dom of peace. With mer-cy and truth, our days shall be crownéd, The
 schau-en hin - auf. Doch wer-den wir schwach, und ir - ren um - her, Dann

be - di - vine; With mer-cy and truth, our days shall be crownéd, The
 Son - nen-brand. Doch wer-den wir schwach, und ir - ren um - her, Dann

King-dom of peace.
 schau-en hin - auf.

Più mosso.

peace of God shall earth ob - tain; And E - den a - gain, on
 ist des Fu - sses Leuch - te Er. Er ist un - ser Stab, Er

peace of God shall earth ob - tain; And E - den a - gain, on
 ist des Fu - sses Leuch - te Er. Er ist un - ser Stab, Er

earth shall be found, And love shall in ev - 'ry bo - som reign.
 führt uns em - por, Wo e - wig er - klingt der Sel - gen Chor.

earth shall be found, And love shall in ev - 'ry bo - som reign.
 führt uns em - por, Wo e - wig er - klingt der Sel - gen Chor.

H
f

The
Ein
f

f

The
Ein
f

Tempo I.

King-
Psalm

dom of God, the King-
un - serm Gott! Voll-dom of heav'n, The King-
Lob und voll Dank! Mit
dom of right-eous-
Cym-beln, Schal -
mei'n und

Tempo I.

ness and love; For mer - cy is shown, re - demp - tion is giv'n, And
 Har - fen - klang. Er hat uns be - freit von Knecht - schaft und Schuld, Ge -

ness and love; For mer - cy is shown, re - demp - tion is giv'n, And
 Har - fen - klang. Er hat uns be - freit von Knechtschaft und Schuld, Ge -

mf I
 glo - ry de - scend - eth from a - bove; The wa - ters of Life E -
 krö - net mit Gna - de und mit Huld. Zur himm - li - schen Stadt mit

The wa - ters of
 Führt si - cher der

mf

glo - ry de - scend - eth from a - bove;
 krö - net mit Gna - de und mit Huld.

I
mf

ter-nal shall flow,
zwölf-fa - chen Thor. The
Kein

Life shall flow,
Herr uns em - por.

mf And na-tions be bless'd by his word; The
mf *Er füh-ret uns si-cher em - por. Kein-*

And na-tions be bless - éd by his word;
Er führt uns mit sich' - rer Hand - em - por.

K

val-leys and hills, on earth here be - low, Shall bloom as the gar - den
Aug' hat's ge - seh'n, kein Ohr je ge - hört, Was Gott dort den Sei - nen

val-leys and hills, on earth here be - low, Shall bloom as the gar - den
Aug' hat's ge - seh'n, kein Ohr je ge - hört, Was Gott dort den Sei - nen

K

L

of the Lord. The King - dom of God, _____ The King - dom of
einst be-scheert. Ein Psalm un - serm Gott! _____ Voll Lob und voll

of the Lord. The King - dom of God, _____ The King - dom of
einst be-scheert. Ein Psalm un - serm Gott! _____ Voll Lob und voll

M

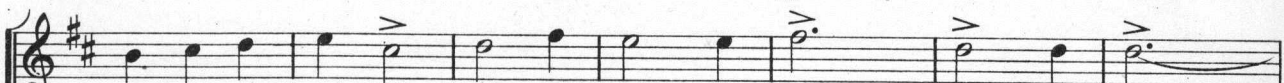
heav'n, _____ The King - dom of right-eous-ness. The
Dank! _____ Voll Lob _____ und voll Dank! Mit

The King-dom of right-eous-ness and love.
Mit Cym-beln, Schal - mei'n und Har - fen - klang!

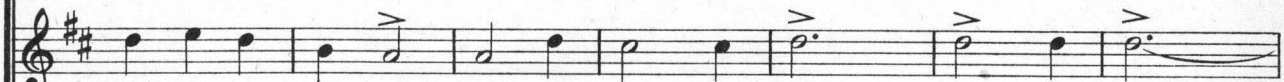
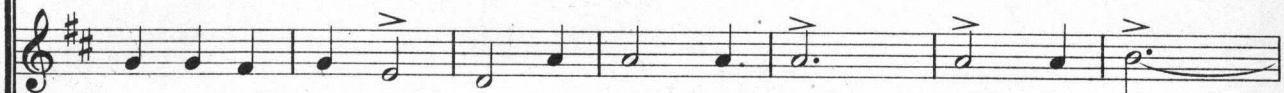
heav'n, _____ The King - dom of right-eous-ness. The
Dank! _____ Voll Lob _____ und voll Dank! Mit

The King-dom of right-eous-ness and love.
Mit Cym-beln, Schal - mei'n und Har - fen - klang!

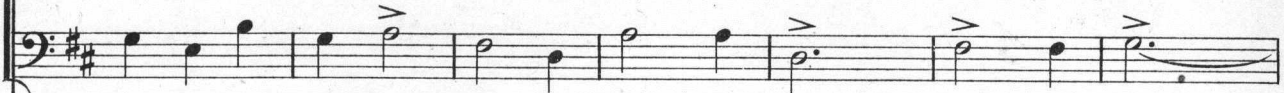
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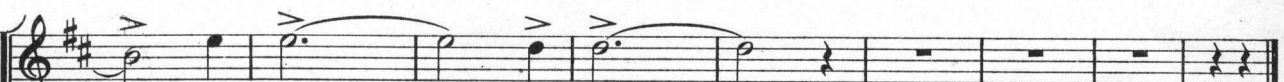
King-dom of righteous - ness and love, The King - dom, the King -
Cym-beln Schal-mein und Har - fen-klang. Voll Lob und voll Dank,



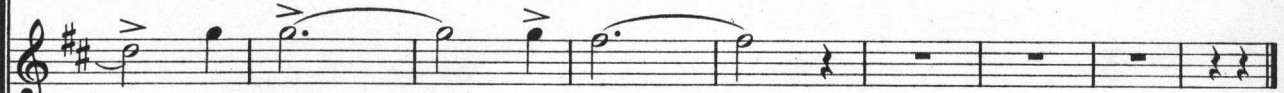
King-dom of righteous - ness and love, The King - dom, the King -
Cym-beln Schal-mein und Har - fen-klang. Voll Lob und voll Dank,



N



dom of right - eous - ness. —
— voll Lob — und Dank! —



dom of right - eous - ness. —
— voll Lob — und Dank! —

