

THE
Pilgrim's Progress

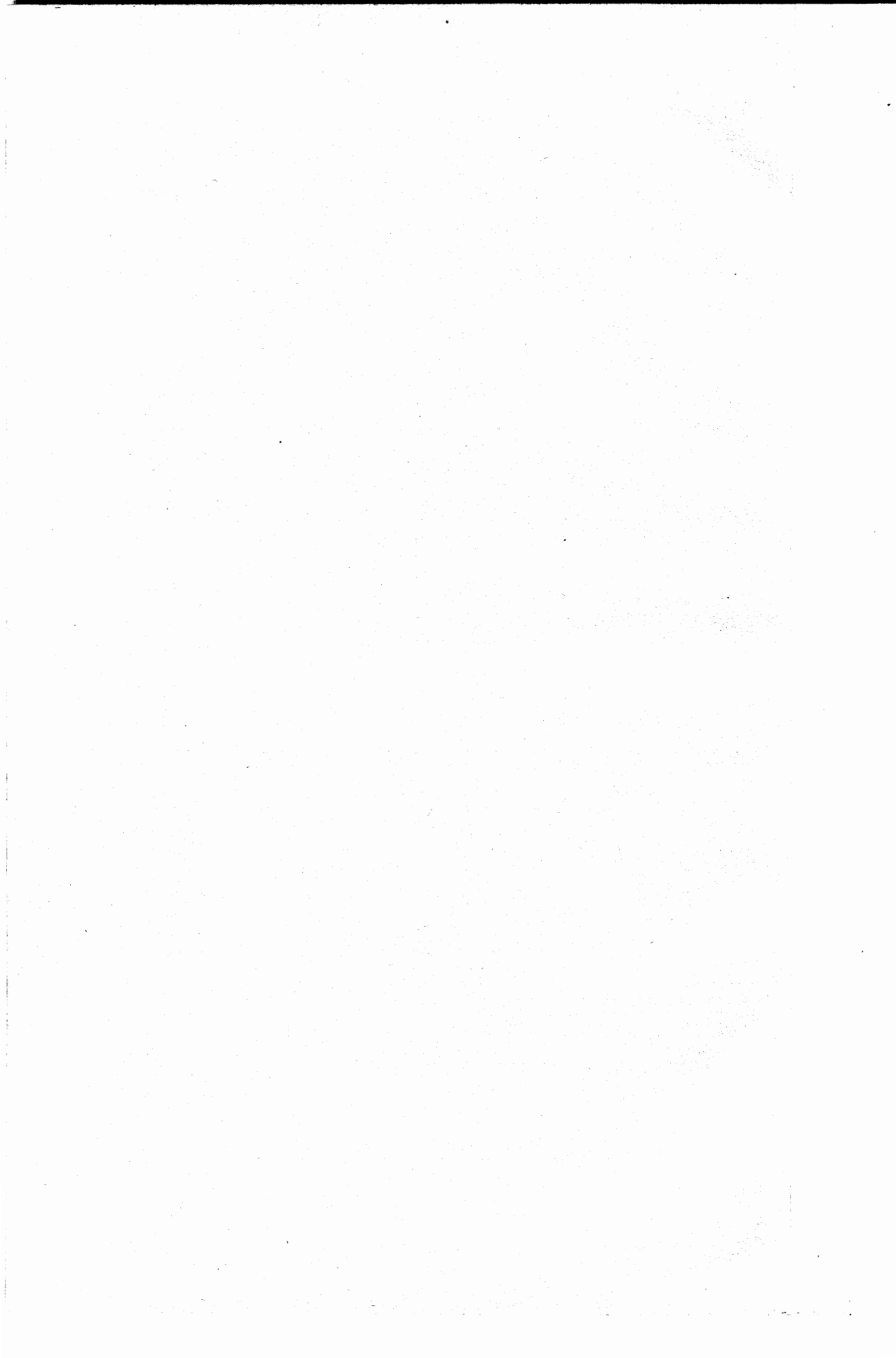
A Musical Miracle Play

Music by
Edgar Stillman Kelley

Op. 37



OLIVER DITSON COMPANY



The Pilgrim's Progress
A Musical Miracle Play

JOHN BUNYAN

Born near Harrowden, November, 1628

Died in London, August 31, 1688

THE PILGRIM'S PROGRESS

FROM THIS WORLD TO THAT WHICH IS TO COME

First Part, published in 1678

Second Part, published in 1685

THE
PILGRIM'S PROGRESS

A Musical Miracle Play
For Soli, Chorus & Orchestra

Text based on the Allegory of
JOHN BUNYAN
By Elizabeth Hodgkinson

Music by
Edgar Stillman Kelley
Op. 37

\$2.00

BOSTON
Oliver Ditson Company

NEW YORK: *Chas. H. Ditson Co.*

CHICAGO: *Lyon & Healy*

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To
MR. & MRS. CHARLES PHELPS TAFT.



Note



THE composer, who for many years had entertained the project of writing music to illustrate scenes from Bunyan's *Pilgrim's Progress*, was at last by a happy coincidence offered a poetic treatment of the allegory in the form of a "Musical miracle play."

In treating the highly imaginative creation of John Bunyan in the form of a mediaeval mystery with modern musical coloring, opportunity was afforded for composing a work without the limitations of the oratorio tradition on the one hand or the paraphernalia of the opera on the other.

The possibility of ultimate stage production was, however, kept in mind by the composer, although the work will be known chiefly through concert performance.

Since all of the characters represented do not appear simultaneously, some of the soloists may, if the conditions demand, assume more than one part.

The Tenor soloist may take the rôles of *Evangelist*, *Hopeful*, and, if necessary, the *Atheist*.

The Bass may sing the parts of *Apollyon*, *Mr. Money-love*, and, if required, *Mr. Worldly Wiseman*.

The Lyric Soprano may sing as the *First Shepherd* and as the *Angel*, and if no choir boy is available, may sing the little song of the *Shepherd Boy* in the Valley of Humiliation.

If further condensation is necessary, the principal Baritone singing the rôle of *Christian* may be permitted to sing also the minor rôles of *The Dreamer* and *Faithful*.

When but one Soprano is obtainable, this artist may sing the parts of *Madam Bubble*, *First Shepherd*, *Angel*, and even the *Shepherd Boy*.

In localities where the large instrumental forces of the traditional festival are unobtainable, the accompaniment may be rendered by an orchestra of moderate size.

Finally, by omitting *Vanity Fair* (Part II), and certain passages in Part I, the work may be given in a church with organ and additional instruments *ad libitum*.





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The Pilgrim's Progress
A Musical Miracle Play

Characters Represented

CHRISTIAN	<i>Baritone</i>
FAITHFUL	<i>Baritone</i>
The DREAMER	<i>Baritone</i>
Mr. WORLDLY WISEMAN	<i>Baritone</i>
EVANGELIST	<i>Tenor</i>
HOPEFUL	<i>Tenor</i>
ATHEIST	<i>Tenor Buffo</i>
APOLLYON	<i>Bass</i>
Mr. MONEY-LOVE	<i>Bass</i>
Shepherd Boy	<i>Boy Soprano</i>
First Shepherd	<i>Lyric Soprano</i>
Angel	<i>Lyric Soprano</i>
Madam BUBBLE	<i>Dramatic Soprano</i>
Celestial Voices	<i>Chorus of Children</i>
Voices of the Spirit	<i>Chorus of Altos</i>
Voices of Doom, Neighbors, Vendors, Visitors at the Fair, Fiends, Heavenly Host, etc. }	<i>Chorus of Mixed Voices</i>

Principal Solo Voices

Two Sopranos, two Tenors, two Baritones and Bass

Time of Performance

About two hours and a quarter



The Pilgrim's Progress

Part I

Prologue

The Dreamer

AS I walked through this world's
vast wilderness,
I lighted on a certain place where
was
A den, and there I laid me down to
sleep;
And as I slept, I dreamed a dream. I
dreamed;
And lo, I stood within a city, hight
The City of Destruction, where I saw

A man clothed in rags. His face was
turned
From his own house, and in his hands
a book,
And a great burden rested on his back.
I looked and saw him read within the
book,
And as he read he wept and trembled,
moved
By what he found foretold therein of
Doom.

The City of Destruction

Chorus

Behold the Day of the Lord cometh,
Cruel with wrath and fierce anger,
To make the land a desolation
And to destroy the sinners thereof.

Christian

What shall I do?

Chorus

Cry, O City of Destruction!
For the Day of the Lord is near.
It hasteth greatly, for they have forgot
The God of their Salvation.

Christian

What shall I do to be saved?

Chorus

And what will ye do
In the Day of Desolation?
In the Day of Destruction
To whom will ye flee for help?

Christian

Woe is me!
For my burden is too heavy for me to
bear!
What shall I do! What shall I do to be
saved?

Chorus of Neighbors

O neighbor, neighbor, why thus in
heaviness,
Why go mourning all the day long?

The Pilgrim's Progress

Lo, thy friends wait thee out in the meadows,

Our little ones dance there with timbrel and song.

O neighbor, what dost thou here, and why art thou estranged

From thy loved children and thy loving wife?

Thou makest them a reproach unto thy friends,

And they that pass by shake their heads and say

Thou hast a frenzy.

Christian

O wife and friends!

I am undone by reason of this burden
That lieth hard upon me; and I learn
From certain prophecies within this book,

And from foreboding voices in my ears,

That this our city shall be burned by fire

From heaven, in which fearful overthrow

We all shall come to ruin if there be
No way open for escape.

Chorus of Neighbors

What idle vision stirs thy brain?

Forget thy dreams, be comforted, and
come with us!

Evangelist

Flee from the wrath to come!

Up, get thee out of this place!

For the Lord will destroy the city.

Arise, escape for thy life!

Arise, escape to the plains!

Look not behind thee lest thou

Be consumed in the destruction.

Flee to the Mountains of Zion!

Christian

Ah, whither must I fly?

Evangelist

Seest thou yon gate?

Christian

No.

Evangelist

Dost see yon shining light?

Christian

I think I do.

Evangelist

Keep that light in thine eyes and go
Directly thereto, so thou 'lt see the gate;
The little wicket-gate, at which when
thou

Dost knock, it shall be told thee what
to do.

Celestial Voices

Commit thy ways unto the Lord;

He will stretch out His hand,

And lead thee to His blessed Land.

Thou shalt forget thy misery

As waters passed away!

Though there be darkness, yet thy
light

Shall clearer be than day!

Christian

O Thou that hearest prayer, teach me
Thy paths!

Lead me, O Lord, in Thy righteousness

And bring me to Eternal Grace.

The Pilgrim's Progress

Chorus of Neighbors

Wilt thou return no more nor see again
Thy native country? Oh, what mad-
ness this!

What folly counsels thee forsake thine
all

For a vain shadow of good things to
come?

What idle vision stirs thy brain? Forget
Thy dreams, be comforted, and come
with us!

Evangelist

Turn not aside! Before thee is the
Way of Life!

Christian

I go, my friends, to seek a better coun-
try

And an heritage that fadeth not away.
Oh, fly with me, my friends! Let us
escape

While there is hope!

Chorus

Cry, O City of Destruction! etc.

Evangelist

The time is short; away!

Celestial Voices

Whoso forsaketh all for His Name's
sake,

Brethren and sisters, parents, children,
wife,

Shall in the world to come receive a
crown

Of fadeless glory and eternal life!

Christian's Departure

Christian

Something there is that whispers me
of light

Where all was dark! Something of
hope where all

Was comfortless. My burden lighter
grows

When I but look upon the Path I long

To tread. Now fare ye well! Yet not a
long

Farewell; I am assured that we shall
meet

Each other face to face beyond the
hills

That gird Jerusalem. No more of earth!
Eternal Life!

The Wicket-Gate

The Dreamer

Behold where Christian comes, a Pil-
grim now,

That treadeth in the narrow way and
strait;

Nor turns aside when he hath met the
Slough

Despond, but hastens toward the
Wicket-gate.

Christian

Oh, see how good the Lord is!

For lo, my strength was well-nigh
gone.

The Pilgrim's Progress

I called upon the Lord and He heard
me;
He brought me up out of the horrible
pit,
Out of the miry clay,
Out of the Slough of Despond,
And set my feet upon a rock,
And put a new song in my mouth.

Celestial Voices

Let the Most Blessed be thy guide,
If it be His blessed will,
Unto His gate, into His fold,
Up to His holy hill.

Let Him never suffer thee
To swerve nor turn aside
From His free grace and holy ways,
Whate'er shall thee betide.

Let Him gather those of thine
That thou hast left behind;
Lord, to Thy pilgrimage incline
Each wayward heart and mind.

Christian

Send out Thy light and truth, let them
lead me,
And let them bring me to Thy holy
hill.
And let my path be as the light of
dawn,
That shineth more and more unto the
perfect day.
Oh, show Thy light unto my loved
ones in darkness,
And guide their feet into the Way of
Peace!
This is the Wicket-gate,
And lo, above it is a legend writ—

Celestial Voices

“KNOCK, AND IT SHALL BE OPENED
UNTO YOU!”

Christian

May I now enter here? Will He within
Open to sorry me, though I have been
An undeserving rebel? Then shall I
Not fail to sing His lasting praise on
high.

Celestial Voices

He that will enter in, must first with-
out
Stand knocking at the Gate; nor need
he doubt
That he that knocketh here shall enter
in,
For Christ can love him and forgive
his sin.

Christian

Lord, open unto me!

Celestial Voices

Blessed is He that cometh in the Name
of the Lord!
Hosanna in the highest!
Behold the Lamb of God,
That taketh away the sins of the
world!

Christian

Lo, as I gaze upon the Crucified,
The burden from my back is loosed,
the load
Falls from me! O blest Lamb of God,
Grant me Thy peace!

Chorus of Shining Ones

Arise! be of good courage!
Put on the whole armor of God,
That ye may be able to withstand

The Pilgrim's Progress

The wiles of the devil, thine adversary,
Who, as a roaring lion, walketh about
Seeking whom he may devour.
Take the buckler of Truth
And the shield of Faith
Wherewith to quench his fiery darts.
Put on the breastplate of Faith and of
Love,
And for a helmet the Hope of Salvation.

But above all, gird on the sword of the
Spirit,
The Word of God!
Christian, be sober, be vigilant!

Christian

Though I walk through the Valley of
the Shadow of Death,
I will fear no evil, for Thou art with me,
My God in whom I trust.

The Valley of Humiliation

The Dreamer

I dreamed again, and lo, a valley
spread
Before me, into which the Pilgrim
came.
This is the Valley of Humiliation.

A Shepherd Boy

He that is down need fear no fall,
He that is low, no pride;
He that is humble ever shall
Have God to be his guide.

I am content with what I have,
Little it be or much;
And, Lord, contentment still I crave,
Because Thou savest such.

Fullness to such a burden is
That go on pilgrimage,
Here little, and hereafter bliss,
Is best from age to age.

Christian

This is
The Valley of Humiliation. Lo,

How green, how beautiful with lilies!
Here
Our Lord had formerly His country
place,
And loved to walk these meadows; for
He found
Rest in the pleasant air and quiet
hours
For meditation. Here one may be free
From the noise and hurrying of life.
Hearest thou that boy? He leads a
merrier life
And bears more of heart's ease in his
breast
Than one that's clad in silk and velvet.
In the valley one may melt in spirit
Till one's eyes become like pools of
Hebron.
Yet some find the vale inhabited
By evil things, beset by fiends, and
full
Of fearful sounds, and shapes most
horrible!
Who are these that fly as a cloud,
And cover the heavens with black-
ness?

The Pilgrim's Progress

As whirling dust before the storm they
come!

Chorus of Fiends

With storm and with tempest,
With thunder and earthquake,
Like rattling of chariots
On top of a mountain,
Like noise of a flame
Of a fire devouring,—
King of the sons of Pride, we come!
We come like a storm and destroy-
ing wind
And like a cloud we cover the land!
We come with our great King!

Celestial Voices

Fear thou not, Christian,
For God is with thee;
It is He that will save thy soul.

Chorus of Fiends

Lucifer, Son of the Morning,
We come, we come!
At the sound of our trumpets,
The earth shakes before us,
The heavens they tremble,
The mountains are molten,
The valleys are cloven
As wax before fire.
Prince of the Power of Air, we come!

Our horsemen ride proudly,
Our horses are swifter
Than leopards, and fiercer
Than evening wolves;
The breath of their nostrils
Is fire and brimstone.
Lucifer, Son of the Morning, we
come!

Lo, the sun darkens!
The stars of the twilight
Withdraw their shining,
The moon to blood turneth,
A horror of darkness
Falls at our coming!
Ruler of Darkness, we come! we
come!

Apollyon

I come like a storm, a destroying
wind,
And like a cloud I cover the land.
I come! with all my hordes I come!
I behold the mountains, and lo, they
tremble,
And all the birds of heaven are
fled.
I behold, and the land is a desola-
tion.
Who, then, is able to stand against
me?
Terror danceth before me.
Go up, ye horses, and rage, ye chari-
ots!
With a noise of a stamping of hoofs,
with a rushing
Of chariots and a rumbling of wheels,
go forth!
Go forth, ye mighty Hosts of Dark-
ness!
Hold, Pilgrim! whence comest thou?
Whither art thou bound?

Christian

From a vile city called Destruction I
come;
I make my way toward a better place,
Even the city Zion!

The Pilgrim's Progress

Apollyon

Now by this
I know thee for my subject. I am Prince
Of all that country where Destruction
lies.
How is it that thou runnest from thy
King
And leavest his dominion?

Christian

I was born indeed thy subject, O
Apollyon!
But hard I found thy service, and thy
wage
Such as I could not live on, for the
wage
Of sin is death.

Apollyon

There is no Prince that will lightly
lose his subjects;
Yet will I defer mine anger, for
My sword has drunk its fill and I will
give thee
Treasures of the darkness. But if still
Thou dost refuse and still rebel, I'll
feed
Thy carcass to the ravenous birds!

Christian

O thou destroying one, the God to
whom
I pray is able to deliver me.
Beware! for I am in the King's highway.

Apollyon

I swear by my infernal Den, that thou
Shalt go no further! I have whet my
sword!
Prepare thyself to die!

Celestial Voices

Christian, fear thou not,
For God is with thee!
It is He that will save thy soul!

Apollyon

I have thee now!

Christian

Oh, woe is me, for grievous is my
wound!

Celestial Voices

Christian, God is with thee!
Fear not, for He will strengthen
thee.

Christian

Rejoice not, mine enemy, rejoice not
against me!
For when I fall, I shall arise!

Celestial Voices

They are fled like a dream, as a shadow,
As chaff before the wind,
On the wings of the wind they fly;
How are the mighty fallen!

Christian

Ah! how art thou fallen, Lucifer!
O Day-star of the Morning! Now I
know
That my Redeemer liveth, and my
soul
Shall make her boast in Him; for He
hath been
My Rock and my Deliverer, my
God
In whom I trust, and I shall praise His
name
For evermore!

The Pilgrim's Progress

Celestial Voices

Yea! thy Redeemer liveth, and thy soul
Shall make her boast in Him; for He
hath been
Thy Rock, thy Fortress, thy Deliverer.
Yea! in all these things ye are far more

Than conquerors, through Him that
loves you.
Praise Him; praise His name for ever-
more,
Our Rock, our Fortress, our Deliv-
erer.

Part II

Vanity Fair

The Dreamer

And now behold the town of Vanity!
Christian comes with comrades twain,
Faithful and Hopeful hight;
The pilgrims three here learn of mat-
ters altogether vain.

Chorus of Vendors and People of the Fair

Vanity! Vanity! all is vanity!
What is this world but a gainful fair!
Buy of our vanities! Buy of our plea-
sures!
All that cometh to us is but vanity.
Here are riches, trades, and titles!
Here are pleasures, choose ye, choose
ye!
Here are blood and bodies to buy!
Joyous the city that lives without care!
What is our life but a giddy pastime!
What is this world but a gainful fair!
Silver and gold and precious stones!
Buy of our vanities! Choose ye! Buy!

Man hath no better thing under the sun
Than to eat and drink all his days and
be gay,
Till folly is ended and fairtime is done!

Then eat and drink till fairtime is
done!
Vanity! Vanity! all is but vanity!
Bring forth our wares for Folly to
buy:—
Riches and Honor, Pride and Vain-
glory,
The Lust of the Flesh and the Lust
of the Eye!
Here are kingdoms and preferments,
Pleasures, lusts, and their endearments,
Cheats and knaves and rogues and
snarers,
Games and jugglings and false swear-
ers!

Chorus of Dancers

Vanity! Vanity! all is but vanity!
Set up our idols of silver and gold!
Dance to the sound of the pipe and
the tabret,
Dance, though life end as a tale that is
told!

Voices of the Spirit

Love not the world,
Neither the things that are in the
world;
For all that is in the world passeth away.
Love not the world!

The Pilgrim's Progress

Mr. Worldly Wiseman

And who are these that come with
sober faces,
With raiment clad diverse from any in
our Fair?

Mr. Money-love

It seems they set but light upon our
wares,
And care not so much as to look at
them.
If called upon to buy, they stop their
ears
And raise their eyes as though their
traffic were in heaven!

Atheist

Ah, ha! A most rare jest! Do thou
stand by,
And I will question them upon their
pilgrimage.
Tell us, we pray you, strangers,
whence ye come?

Christian

From a far country are we come, and
now
As pilgrims and strangers in this world
we seek
A better and a heavenly, even Jerusa-
lem.

Atheist

I laugh but at your ignorance to take
Upon you such a tedious journey,
when
Ye'll nothing have but travel for your
pains.

Hopeful

What, man, thinkest we shall not be
received?

Atheist

Received! There's no such place as ye
dream of
In all the world!

Faithful

But in the world to come there is,
and to
That world we make our way by faith,
not sight.

Atheist

Ah, once I thought as ye, for hearing of
Jerusalem and stirred by high resolve,
And with such simple faith as yours,
I did set forth to seek this place,
And had there been such, should have
found it.
But, seeking twenty years and finding
nought,
I have returned again and cast away
The hopes of that which now I see are
not.
O fools! poor fools! madmen and
Bedlamites!

Voices of the Spirit

Love not the world,
Neither the things that are in the
world;
For all that is in the world passeth
away.
Love not the world!

Faithful

Woe unto thee, vain man that laugh-
eth now!
The day draws nigh when thou shalt
turn thy face
In weariness of spirit and in tears
Toward the City thou deniest.

The Pilgrim's Progress

Chorus of Vendors

Ha, ha! Ha, ha! Ha, ha, ha!
Vanity! Vanity! all is vanity!
What is this world but a gainful fair!
Buy of our vanities! Buy of our pleasures!
All is but vanity! Please to buy!

Mr. Worldly Wiseman

But, sirs, I entreat that ye look about
And see what manner of place ye are
in,
And I promise ye will find much
To advantage your worships
In our good town of Vanity,
Where all the year long we keep a Fair,
Lighter than vanity, and of ancient
standing.

Christian

Nay, sir, we may not tarry on our way,
But press on toward our prize.

Mr. Worldly Wiseman

Why not tarry? Why not? Why not?
When I can show you such rare vanity
As ever tempted poor humanity!

Ah! how bright

The delight

Of countries, kingdoms, and preferments,

Pleasures, lusts, and their endearments!

Lives and souls and blood and bodies,

Silver, gold,

Wealth untold!

Why do ye turn away your eyes?

Choose ye of our merchandise!

Choose ye! Choose what ye will buy!

Christian

Believe me, sir, our minds are set

On things above; wherefore we buy
The Truth, naught else!

Mr. Worldly Wiseman

The Truth?

There's nothing of that kind for sale
here, sir!

We do not deal in that commodity;
'Tis long gone by and thought an oddity.

But, my friend,

Here is no end

Of cheats, games, jugglings, and false
swearers,

Plays, fools, apes, knaves, rogues, en-
snares.

Here may be seen, for nothing, too:—
Thefts, murders, and adulteries,

All, 't is said,

Bloody red!

Voices of the Spirit

Love not the world,
Neither the things that are in the world;
For all that is in the world passeth
away.

Love not the world!

Hopeful

Oh, be patient, sir;

We may not tarry on our Pilgrimage,
For their are certain Voices ever with
us

That urge us hence and forward on our
journey.

Canst thou not hear them calling?

Mr. Worldly Wiseman

Voices! what voices?

Can those to whom they pertain be
seen? No!

The Pilgrim's Progress

Can such "voices" be heard by goodly
men like myself?
Again, no! Pah! they are but a trick o'
the brain!
Good Mister Money-love, do but cure
these Pilgrims!
They're cursed with the hearing of
"voices."
A plague on such impudent meddlers!

Chorus of Dancers

Vanity! Vanity! all is but vanity!
Set up our idols of silver and gold!
Dance to the sound of the pipe and
the tabret,
Dance, though life end as a tale that is
told!

Mr. Money-love

How now, good masters! Do ye hear
The merry chinking in your ear?
'Tis gold, sirs, gold a-plenty,
And, if ye'll consent ye,
I will show you where, sirs,
To find it in our Fair, sirs,
And that with little striving,
Delving or contriving.
Gold's an antidote effective,
For these "voices" a corrective!
Gold! Gold! Gold!

Hopeful

But, sir, behold thy hands!
Defiled with blood, and stained with
bitter tears
And treachery!

Mr. Money-love

An ye take pains, fair sirs, ye'll soil
Your hands but little in the toil!

Christian

But lo! thy garments,—dyed with sor-
did aims,
And curiously wrought with avarice!

Mr. Money-love

Ah, good my friends, I must confess
I do not vouch for hands and dress,
But gold, sirs, gold, sirs,
The prize for which we jeopardize
Our soul and heaven sell, sirs,
To buy a place in hell, sirs.
If ye'll follow my direction,
There awaits for your inspection
Life's pinnacle and purpose,—
Other aims are mere usurpers.
Gold! Gold! Gold!

Voices of the Spirit

Love not the world,
Neither the things that are in the
world;
For all that is in the world passeth
away.
Love not the world!

Faithful

O thou dull wretch,
Choked with the cares and riches of this
world!
Know that our treasure is laid up in
heaven,
Where are nor moth, nor rust, nor
thieves.

Mr. Money-love

Surely these are pestilent fellows,
And would turn this world of ours up-
side down.
They must be judged!
I doubt they be movers of insurrection.

The Pilgrim's Progress

I recommend my Lord Hate-good that
he look to them.

Chorus of Dancers

Vanity! Vanity! All is but vanity!
Bring forth our wares for Folly to
buy:—
Riches and Honor, Pride and Vain-
glory,
The Lust of the Flesh and the Lust of
the Eye!

Madam Bubble

Come hither, Pilgrims! Eat ye of my
bread,
And drink ye of the cup that I have
mingled.
Oh, stay with me, fair strangers, and
forego
The rude and thorny path of pilgrim-
age.
Put off your dusty shoes and sorry
garb,
And rest your weary heads upon my
knee
And I will soothe you as a tired child.
I am the Mistress of the world! I make
Them happy that do serve me, and
their days
Are spent in pleasantness, and all their
paths
Are of prosperity and peace.

Christian

O Lord,
Turn Thou away our eyes that they
behold
Not vanity!

Madam Bubble

Short is our life;
Lo, it shall pass

Swift as a cloud,
Scatter as mist
Chased by the beams
Of summer sun;
Fade as our dreams,
Wither as grass,
When day is done!

Short is our life!
Why should humanity
Strive after wind?
All that is wrought
Under the sun
Cometh to naught,
All is but vanity
When day is done!

Short is our life!
Why should we weep?
While the sun shines,
While the rose blooms
Red for a day.
Joy in the sun!
Laugh while we may!
Dance! Then to sleep
When day is done!

Do thou but worship me,
And I will clothe thee in a purple
robe,
And hang a chain of gold about thy
neck,
And crown thee with my fairest gar-
lands! Thou
Shalt drink abundantly of love, yea,
drink
Deep of the river of my pleasures!

Christian

Begone! Begone! O thou adulteress,

The Pilgrim's Progress

Whose radiant beauty is a fading
flower;
Whose heart is nets and snares! We'll
none of thee!
Begone! Our hope and faith do dwell
above;
Not on this world, where is no lure so
great
As to tempt us from our prize.

Voices of the Spirit

Love not the world!

Madam Bubble

Lo, these be mad!
Let them that will not serve us
Be driven forth from out our Fair!

Chorus of Vendors and People

Away with them! Away with them!
Bring them to trial! Let them be
judged!
Away with them! Away with them!

Mr. Money-love

Now, O lunatics,
Ye shall be brought to silence, for our
judge,
Lord Hate-good, hath heard
The tumult in the Fair, and doth com-
mand
That ye be brought to him!

Atheist

Where is your King, that he may save
you, sirs?
Will he not show you a fair road to
heaven?

Christian

Ay! mocker, and perchance
A nearer one than we had hoped.

Mr. Money-love

What of the treasure, stored so far above
you?
Ha! doth it much avail you in this hour?

Faithful and Christian

Ay! and bears
A gracious witness for us in the skies!

Mr. Worldly Wiseman

And where the "voices" that did lead
you hence?
Ah, can ye hear them now?

Hopeful

Never so clear as in this hour when they
Teach us to forgive our persecutors!

Madam Bubble

Lo, ye who did refuse my love may
learn
How bitterer than death am I when
scorned.

*Madam Bubble and Chorus of Vendors
and People*

Drive them forth from the Fair!
Drive them out that will not serve us!
Lo, these be mad, drive them forth!
Bring them to trial! Let them be
judged!
Let them be put to a cruel death,
For they spake falsely of our Fair!
Who is that God that shall deliver you?
Where is your God? He hath forsaken
you!
There is none to deliver you out of our
hands.
They despise our town of Vanity!
Away with them! Drive them out!
Drive them forth from out our Fair!

The Pilgrim's Progress

Part III

The Delectable Mountains

The Dreamer

Hopeful and Christian now behold ascend
Mountains Delectable, where shepherds tend
Their flocks. And here our eager Pilgrim's eyes
Are gladdened by a glimpse of Paradise!

Hopeful

The Lord is my Shepherd; I shall not want.
He maketh me to lie down in green pastures:
He leadeth me beside the still waters,
He restoreth my soul;
He leadeth me in the paths of righteousness
For His Name's sake.

Chorus of Shepherds

The Lord is thy Shepherd, etc., etc.
Welcome to these Delectable Mountains!

Hopeful and Christian

Whose Delectable Mountains are these?

First Shepherd

These mountains are Immanuel's Land,
And they are within sight of His City.

Celestial Voices

Holy! Holy! Holy!

First Shepherd

Hark to the notes of the echoing wind!
Something it bears of the heavenly chorus.

Celestial Voices

O Jerusalem! Blessed be they
That dwell within thy courts forever
and ever!

Hopeful

Whose be the sheep that feed upon these hills?

First Shepherd

The sheep are His also, Immanuel's,
And He laid down His life for them.

Christian

Is there any relief here for pilgrims
That are weary and faint in the way?

First Shepherd

The Lord of these mountains hath given us charge
To "be not forgetful to entertain strangers."
Therefore rest ye awhile to solace yourselves;
The good of the place is before you.

Christian

Is this the way to the City Celestial?

First Shepherd

This is the way! From these hills ye may see

The Pilgrim's Progress

Far in the distance the Gates of the
City
And also some of the place's fair glory.

Celestial Voices

Holy! Holy! Holy!

Hopeful

Hark again the strains of the heavenly
choir!

First Shepherd

The City walls are jasper,
With pearls her gates do glow,
And through the midst of golden streets
The River of Life doth flow.
While on either side of the River
The Tree of Life doth grow.

Chorus of Shepherds

Holy! Holy! Holy!
Lo! the Lord feedeth His flock,
And gently leadeth them
To living fountains of water.
Holy! Holy! Jerusalem!

First Shepherd

And thou shalt hunger no more,
Nor thirst; nor shall arise
The sound of weeping, nor of pain
And death, in Paradise.
For God shall wipe away
All tears from thine eyes.

Celestial Voices

Holy! Holy! Holy!
They shall obtain everlasting joy.
Sorrow and sighing shall flee away.
Holy! Holy! Holy!

First Shepherd

And there shall shine no sun in heaven

And there shall be no night,
For God Himself shall be an ever-
lasting light.
And he that overcometh
Shall walk with Him in white.

Hopeful

My soul longeth for the courts of the
Lord;
Fain would I depart and be with
Christ!
O that I had the wings of a dove
To fly away and be at rest.
I will arise and go to my Father;
I would depart and be with Christ.
I would seek Him that maketh Orion
And the Pleiades.
I long to behold the face of my
Lord.
Lo, I will take the wings of the morn-
ing,
And dwell in the uttermost parts of
the sea,
Till day break and the shadows flee
away!

Christian and Hopeful

Let us arise! This is not our rest.
Let us make haste to the City Celestial!

Chorus of Shepherds

Arise and depart! This is not your
rest!
Make haste unto Zion, the City Celestial.
There shall the light break forth as
the morning!
There shall thy righteousness go on
before thee!

The Pilgrim's Progress

Eye hath not seen, nor ear heard,
Nor have entered the heart of man
The things that the Lord hath pre-
pared for them
That love Him and faithful endure to
the end!

First Shepherd and Others

Good speed! Good speed you!

Hopeful and Christian

Farewell!

Celestial Voices

Holy! Holy! Holy!

O Jerusalem, blessed are they
That dwell within thy courts for ever-
more!

Holy! Holy! Holy!

The Crossing of the River

The Dreamer

The Pilgrims now are come to that dark
stream
That lies between them and the City
Gates.

Christian

Surely the bitterness of death is past,

For lo, the darkness fades, the true
Light shineth.
Farewell, O night, and welcome, wel-
come, day!

Hopeful

Ah, how fair! Oh, how near
Shine the Celestial shores!

The Celestial City

The Heavenly Host

Holy! Holy! Holy!
And so He bringeth them into the
haven
Where they would be.
And they which have believed do
enter into rest.
Holy! Holy! Holy!

The Angel and Heavenly Host

Blessed are they that do His com-
mandments,
That they may have right to the Tree
of Life,
And may enter through the Eternal
Gates

Into the City Celestial!
This is the Gate of Heaven
Through which the righteous enter.
Lo, where stands without
A heavenly company in bright array to
greet you!
Ye shall see the things the Lord hath
prepared
For them that love Him.
Eye hath not seen what the Lord hath
prepared
For them that love Him!

Celestial Chorus (within the Gates)

Holy! Holy! Holy!
O Jerusalem, blessed be they that

The Pilgrim's Progress

dwell within thy courts forever and
 ever!

Holy! Holy! Holy!

Celestial Chorus (within the Gates)

Alleluia! Alleluia!

God of God, and Light of Light!

Holy! Holy is His Name!

The Angel

What hearest thou, O Pilgrim, stand-
 ing

On the threshold of the City?

Christian

Ah! I hear a voice from heaven,
 As the sound of many waters,
 As a voice of great thunder,
 As the voice of harpers harping!

The Angel

What seest thou, O Pilgrim, stand-
 ing

On the threshold of the City?

Hopeful

Oh, I see a Star of Morning,
 Rising in the East and shining
 As the sun, and as the rainbow,
 Giving light in clouds of glory!

Celestial Chorus (within the Gates)

Alleluia! Alleluia!

God of God, and Light of Light!

Rejoice and be exceeding glad!

Blessed are they that have not seen,

Yet have believed! Rejoice! Rejoice!

For their reward is come!

Celestial Voices

Are these the Pilgrims? Are these the
 men?

Heavenly Host

Yea, these are the Pilgrims! these are
 the men

Who loved the Lord when in the
 world.

They have fought the good fight, they
 have kept the faith,

They have finished their course. Re-
 joice and be exceeding glad!

For their reward is come!

They left all for His Name, and
 now

Are come to see Him face to face.

Celestial Voices

Welcome! Welcome! Pilgrims!

The Angel

Come up hither, and enter into the
 Gate;

Enter in with thanksgiving!

Heavenly Host

Lift up your heads, O ye gates!

Be ye lift up, ye everlasting doors!

Open and let the righteous in!

Celestial Voices and Heavenly Host

Well done, good and faithful ser-
 vants;

Enter ye into the joy of your Lord,

For ye have fought the good fight,

Ye have kept the faith, and finished
 your course.

Alleluia! Alleluia!

God of God, and Light of Light!

Holy! Holy! is His Name!

Blessed are they which are called

Unto the Marriage Supper of the
 Lamb!

The Pilgrim's Progress

Blessed are they that do His command-
ments,
That they may have right to enter the
gates
Into the City Celestial!

Heavenly Host

Enter ye into His gates with thanks-
giving!

Enter ye into the joy of your Lord!

*Christian, Hopeful, The Angel,
Celestial Voices, and Heavenly Host*

Blessing and Honor, and Glory and
Power,

Be unto Him upon the Throne,

And unto the Lamb, forever and ever!

Hosanna! Hosanna! Amen! Amen!

ELIZABETH HODGKINSON

The Pilgrim's Progress
A Musical Miracle Play



THE PILGRIM'S PROGRESS

Part I

ELIZABETH HODGKINSON

PROLOGUE

EDGAR STILLMAN KELLEY

Lento ma non troppo

PIANO

f *cresc.*

pizz.

poco *a*

p.

poco *cre*

p.

ff *poco* *a* *f* *poco*

p.

dim. *mf* *dim.*

p.

THE DREAMER

poco animato

As I walk'd thro' this world's vast wil-der-

poco animato

mf

p

Str. pizz.

ness, I light-ed on— a cer-tain place where was a Den,—

mf Wood-wind

And there I laid me down to sleep, And as I slept, I

p *a tempo*

Str. pp

dream'd a dream. I dream'd; and lo, I stood with-

in a cit - y, hight The Cit - y of De - struc - tion, where I

mf.

Dr. saw A man, clothed in rags. His face was turn'd From his own house, and in his hands a

Dr. book, And a great bur - den rest - ed on his back. I look'd and saw him

cresc. *ac - cel - f - er - an -*

Dr. read with - in the book, And as he read he wept and

ac - cel - f - er - an -

- do (The curtain slowly rises, disclosing the outer walls of a gloomy medieval city. Christian, a

Dr. trem - bled, moved By what he found there - in fore - told

- do - - sempre - - dim. -

man in rags and laden with a heavy burden, is discovered in the foreground. The sky is cloudy, but

Dr. of Doom.

rit. -

grows brighter toward the entrance of the Neighbors.)

THE CITY OF DESTRUCTION

VOICES OF DOOM
a tempo
SOPRANO

ALTO

TENOR

BASS

f Be - hold the Day, it com-eth

f Be-hold the Day— of the Lord com - eth, be-hold the

f Be - hold — the Day — of the

f Be-hold, be-hold, be-hold the

a tempo Be - hold — the Day —

dim. Cru - el with wrath and fierce an - ger, To make the

dim. Day— of the Lord— com-eth, Cru - el with fierce an - ger, To make the

dim. Lord com - eth, Cru - el with an - ger, Be -

dim. Day— of the Lord com - eth, Be-hold,

of the Lord

dim.

land a des-o - la - tion, And to de - stroy — the
 land a des-o - la - tion, And to de - stroy the sin - ners there - of,
 hold, be - hold, — the Day
 be - hold, be - hold the Day of the
 com - - eth, Be - hold

sin - ners there - of. Be - hold the Day, — be - hold the
 and to make the land, the land — a des - o - la - tion. Be - hold the
 Lord — it com - eth,
 of — the Lord — it com - eth
 Lord — it com - eth, it com - eth
 — the Day of the

hold the Day of the Lord, it

Day of the Lord com-eth, Cru-el with fierce an-ger. Lo, the Day it

hold the Day of the Lord com-eth, the

Day of the Lord com-eth, of the Lord, it

divisi.

Cru - el, cru - el, cru - el with

Cru - el, cru - el, cru - el with

Lord, it com - - -

com - eth *f poco accel. (unison)*

com-eth, Lo, it com-eth, Cru - el with fierce an - ger, it com-eth, Cru - el with fierce

Day com - eth, *f*

com - eth, Cru - el, cru -

wrath and fierce an - ger, Cru -

wrath and fierce an - ger, Cru -

- eth, Cru - el, cru -

f poco accel.

3

an - ger, with wrath and an - ger, with fierce wrath. an - ger, with fierce wrath, with wrath and an - -

el with an - ger, with fierce wrath, with wrath and an - -

el with wrath and fierce an - -

el with wrath and fierce an - -

dim. *rit.* *dim.* *rit.* *dim.* *rit.* *dim.* *rit.*

CHRISTIAN *a tempo* *cresc.* *f* *accel.*

What shall I do? What shall I do?

ger. - *accel.*

ger. - *accel.*

ger. - *a tempo* *mf* *cresc.* *f* *accel.*

molto cresc.

ff poco animato

Cry, O Cit - y of De - struc - tion! For the Day of the

Cry, O Cit - y of De - struc - tion! For the Day

Cry, O Cit - y of De - struc - tion! For the Day of the

Cry, O Cit - y, O Cit - y of De - struc - tion!

Cry, O Cit - y of De - struc - - tion! — For the Day of the

ff poco animato

ac - - cel - - er - -

Lord is near. It ha - steth great - ly, ha - steth

of the Lord is near, — It ha - steth great - ly, ha - steth

Lord is near. It ha - steth great - ly, ha - steth

Lord is near, is near. — It ha - steth great - ly, ha - steth

ac - - cel - - er - -

an - do e dim - in - u - en - do

great - ly, for they have for - got — The God of their Sal -

great - ly, for they have for - got — The God of their Sal -

great - ly, for they have for - got — The God of their Sal -

great - ly, for they have for - got — The God of their Sal -

an - do e dim - in - u - en - do

CHRISTIAN

Moderato *mf* *dim.*

What shall I do? What shall I do? What shall I

va - tion.

va - tion.

va - tion.

va - tion.

Moderato

fp *mf* *dim.*

u - en - do

Chr do to be saved?

f What will ye do? What will ye

f What will ye do? — What will ye

f What will ye do? What will ye

u - en - do

dim. do? — What will ye *mf* do in the Day of Des o - la - tion? And

dim. do? — What will ye *mf* do in the Day of Des o - la - tion? And

dim. do? What will ye *mf* do in the Day of Des o - la - tion? And

dim. *mf*

f p what will ye do in the Day of De-struc-tion, in the Day of Des - o - la-tion? To

f p what will ye do in the Day of De-struc-tion, in the Day of Des - o - la-tion? To

f p what will ye do in the Day of De-struc-tion, in the Day of Des - o - la-tion? To

mf What will ye do? *mf* What will ye

marcato

mf *fp*

f p whom will ye flee for help? O what will ye do in the Day of De-struc-tion, in the

f p whom will ye flee for help? O what will ye do in the Day of De-struc-tion, in the

f p whom will ye flee for help? O what will ye do in the Day of De-struc-tion, in the

f do? *f* What will ye do? *f* What will ye

unison

fp

f p cresc. Day of Des-o - la - tion To whom will ye flee for help? O what will ye do in the
f p cresc. Day of Des-o - la - tion To whom will ye flee for help? O what will ye do in the
f p cresc. Day of Des-o - la - tion To whom will ye flee for help? O what will ye do in the
cresc. do in the Day of De - struc - tion? *ff unison*

cresc. *ff*

sempre mf Day of Des-o - la - tion? Cry, O Cit - y of De - struc-tion! Cry, O Cit - y
sempre mf Day of Des - o - la - tion? Cry, O Cit - y of De - struc-tion! Cry, O Cit - y
sempre mf Day of Des - o - la - tion? Cry, O Cit - y of De - struc-tion! Cry, O Cit - y
f What will ye do What in the Day of Des - o -
poco rit. e

poco rit. e *sf*

dim. Tempo I *f*

of De-struc - tion! Be - hold the

of De-struc - tion! Be-hold the Day— of the Lord

of De-struc - tion! Be - hold— the

Be - hold, be - hold,

la - - tion? *f* Be - hold— the

Tempo I

dim

f

dim.

Day it com - eth, Cru - el with wrath and fierce

com - eth, Be - hold the Day— of the Lord— com - eth, Cru - el with fierce

Day— of the Lord com - eth, Cru - el with

be - hold the Day of the Lord com - eth,

Day — of the

dim.

poco cresc.

an - ger, To make the land a des - o - la - tion And to de -

an - ger, To make the land a des - o - la - tion And to de -

an - ger, Be - hold, be - hold, the the

Be - hold, be - hold, the

Lord, com - eth, Be -

poco cresc.

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'an - ger, To make the land a des - o - la - tion And to de -'. The second system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'an - ger, To make the land a des - o - la - tion And to de -'. The third system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'an - ger, Be - hold, be - hold, the the'. The fourth system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'Be - hold, be - hold, the'. The fifth system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'Lord, com - eth, Be -'. The sixth system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'Lord, com - eth, Be -'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The tempo markings are 'poco' and 'cresc.'.

dim.

stroy — the sin - ners there - of, — Be - hold the

stroy the sin - ners there - of, And to make the land, the land — a des - o -

Day of the Lord — it com - eth, it

Day of the Lord — it —

Day of the Lord — it com - - eth,

hold — the Day

dim.

Detailed description: This system contains the second two systems of a musical score. The top system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'stroy — the sin - ners there - of, — Be - hold the'. The second system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'stroy the sin - ners there - of, And to make the land, the land — a des - o -'. The third system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'Day of the Lord — it com - eth, it'. The fourth system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'Day of the Lord — it —'. The fifth system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'Day of the Lord — it com - - eth,'. The sixth system has two vocal staves and a piano accompaniment. The vocal lines are in a high register, and the piano accompaniment is in a lower register. The lyrics are: 'hold — the Day'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The tempo marking is 'dim.'.

Be - hold, the Day of the

Day, be - hold, the Day of the Lord com-eth, Cru-el with fierce

la - tion. Be - hold, the Day of the Lord com-eth, of the

com - eth, cru - el, com - eth

it com - eth, cru - el, cru - el,

of the Lord, it

Lord, it com - eth,

an-ger. Lo, the Day it com-eth, lo, it com-eth, Cru - el with fierce

Lord com - eth, the Day com - eth,

Lord, it com - eth, Cru -

Cru - el with wrath and fierce an -

Cru - el with wrath and fierce an -

com - eth Cru -

f poco accel. (unison)

f

f

f poco accel.

an - ger, The Day_ com - eth with wrath and *dim.*
 el. The Day_ com - eth with wrath and an - ger, *dim.*
 ger, fierce an - - - ger, to make the *dim.*
 ger, el with an - - - ger, to make the *dim.*

The first system of the musical score consists of four measures. It features two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a bass clef with the same key signature. The piano part includes triplet figures in both hands, marked with a '3' and a piano 'p' dynamic. The lyrics are distributed across the vocal staves, with some words appearing in both parts. The system concludes with a 'dim.' (diminuendo) marking.

an - ger. To whom, *p poco meno*
 land a des - o - la - tion. *p* To
 land a des - o - la - tion. *p poco meno*
 land a des - o - la - tion.

The second system of the musical score also consists of four measures. It features two vocal staves and two piano staves. The vocal lines continue in the same treble clef and key signature. The piano accompaniment continues with triplet figures, marked with a '3' and a piano 'p' dynamic. The lyrics are distributed across the vocal staves. The system concludes with a 'poco meno' (diminuendo) marking.

Be - hold the Day, it com-eth, Cru - el with
 Day of the Lord com - eth, Be - hold the Day of the Lord
 hold the Day of the Lord com - eth
 be - hold, be - hold the Day of the
 the Day

f

wrath and fierce an - ger, To make the land a des - o -
 com-eth, Cru - el with fierce an - ger, To make the land a des - o -
 Cru - el with an - ger, Be - hold, be -
 Lord com - eth, Be - hold, be - hold,
 of the Lord,

la - tion And to de - stroy — the sin - ners, Be -
 la - tion And to de - stroy the sin - ners there - of, And — to de - stroy the
 the Day of the Lord, — the
 hold — the Day of the Lord com - eth with
 be - hold, the Day of the Lord com - eth with
 Be - - hold the

poco a poco accel.
 hold — the Day, it com - eth with wrath and an - ger and des - o -
 sin - ners there - of. Be - hold the Day com - eth with wrath and fierce
 Lord, — the Day — com - eth with wrath and an - ger.
 an - ger, it com - eth
 Day, be - - - hold

poco a poco accel.
 Day, be - - - hold

er - an - do -

la - tion.

an - ger, with wrath and an - ger.

Cru - el, with wrath and an - ger.

the Day.

er 3 - an - do -

Detailed description: This system contains the first part of a musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a high register, with lyrics such as 'er - an - do - la - tion.' and 'an - ger, with wrath and an - ger.' The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

meno mosso

CHRISTIAN *mf*

What shall I do to be saved?

SOP. & ALTO *in unison* *f*

What will ye

What will ye

What will ye

What

Detailed description: This system continues the musical score. It features a vocal line for the Christian character and a unison vocal line for Soprano and Alto. The Christian's line has the lyrics 'What shall I do to be saved?' and is marked with a mezzo-forte (*mf*) dynamic. The Soprano and Alto lines have the lyrics 'What will ye' and are marked with a forte (*f*) dynamic. The piano accompaniment continues with chords and moving lines.

meno mosso

mf *f*

Detailed description: This system shows the final part of the musical score on this page. It features a vocal line and a piano accompaniment. The vocal line has a dynamic marking of *mf* and then *f*. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

Allegro moderato

Chr. *f* Woe is me! For my bur - den is too
do to be saved?
do to be saved?
will ye do?

Allegro moderato

(Groups of Neighbors stroll in from various directions and gather about Christian.)

Chr. *dim.* heav - - y for me, for me to bear. What shall I
dim.

Chr. do? What shall I do to be saved?_ *accel.*
sempre *dim.* *p* *cresc.*

Allegro CHORUS OF NEIGHBORS

TENOR I Why go

TENOR II O neigh-bor, neigh-bor, why thus in heav-i-ness, Why go mourn-ing?

BASS I *mf* O neigh-bor, neigh-bor, why thus in heav-i-ness, Why go mourn-ing?

BASS II O neigh-bor, neigh-bor, why thus in heav-i-ness, Why go mourn-ing?

mf

mourn - - ing? Why go mourn-ing all the

Why go mourn-ing? Neigh-bor, neigh-bor, Why go mourn-ing? Why go mourn-ing

Why go mourn-ing? Neigh-bor, neigh-bor, Why go mourn-ing? Why go mourn-ing

day long? Why go

all the day long? Neigh-bor, neigh-bor, why thus in heav-i-ness, Why go mourn-ing?

all the day long? Neigh-bor, neigh-bor, why thus in heav-i-ness, Why go mourn-ing?

BASS III Why go mourn-ing?

mourn - - ing? long?

Why go mourn - ing? Why go you mourn - ing all day? Why go mourn - ing?

Why go mourn - ing? Why go mourn - ing?

Why go mourn - ing? Why go you all day mourn - -

Why go mourn - ing? Lo, thy friends wait out in the mead - ow

Why go mourn - ing? Lo, thy friends wait out in the mead - ow

ing? Lo, thy friends wait

Our lit - tle ones dance there with

Lo, they wait thee out in the mead - ow, Our lit - tle ones, our lit - tle ones

Lo, they wait thee out in the mead - ow, Our lit - tle ones, our lit - tle ones

in the mead - - ow, Our lit - tle ones dance therewith

TENOR I *poco a poco*

tim - brel and song, Our lit - tle ones— dance there with

TENOR II

dance there with tim - brel and song, Our lit - tle ones, our lit - tle ones—

BASS I & II

dance there with tim - brel and song, Our lit - tle ones, our lit - tle ones—

BASS III

tim - brel and song, Our lit - tle ones dance there with

The musical score for the first system features five vocal staves and a piano accompaniment. The vocal parts are Tenor I, Tenor II, Bass I & II, and Bass III. The lyrics are: "tim - brel and song, Our lit - tle ones— dance there with". The piano accompaniment includes dynamic markings *poco* and *a*.

(The women who have been in the background press forward to chide Christian)

SOPRANO *mf cresc.*

Neigh - bor, neigh - bor,

ALTO *mf cresc.*

Neigh - bor, neigh - bor,

cre scen do

tim - brel and song, with tim - brel and song, with tim - brel and song. O neigh - bor,

dance there with song, with tim - brel and song, with tim - brel and song. O neigh - bor,

dance there with song, with tim - brel and song, with tim - brel and song. O neigh - bor,

tim - brel and song, with tim - brel and song.

The musical score for the second system features two vocal staves (Soprano and Alto) and a piano accompaniment. The Soprano part has the lyrics "Neigh - bor, neigh - bor," and the Alto part has "Neigh - bor, neigh - bor,". The piano accompaniment includes dynamic markings *mf cresc.* and *cre scen do*.

f

neigh-bor, oh, what dost thou here, and why art— thou es - tranged, es -

neigh-bor, oh, what dost thou here, and why art thou es - tranged, Oh, why art

neigh-bor, oh, what dost thou here, and why art thou es - tranged, Oh, why art

neigh-bor, oh, what dost thou here, and why art— thou es - tranged, Oh, why art

f

unison BASS II

Neigh-bor, oh, what dost thou here, and why art thou es - tranged, Oh, why art

tranged From thy loved chil-dren and thy lov - ing wife, thy

thou es-tranged From thy loved chil-dren and thy lov - ing wife, thy lov - ing

thou es-tranged From thy loved chil-dren and thy lov - ing wife, thy lov - ing

thou es-tranged From thy loved chil-dren and thy— lov - ing wife, thy lov - ing

wife? What dost thou here, and why art_ thou es - tranged, es -

wife, thy wife? What dost thou here, and why art thou es - tranged, Oh, why art

wife, thy wife? What dost thou here, and why art thou es - tranged, Oh, why art

wife, thy wife? What dost thou here, and why art_ thou es - tranged, Oh, why art

tranged From thy loved chil-dren and thy lov - ing wife?_

thou es-tranged From thy loved chil-dren and thy lov - ing wife? What dost thou

thou es-tranged From thy loved chil-dren and thy lov - ing wife? What dost thou

thou es-tranged From thy loved chil-dren and thy lov - ing wife?_

sf

ff

Lo, thy friends are out in the mead-ow, Lo, thy friends are

here? What dost thou? *ff* Lo, thy friends are out in the mead-ow, Lo, thy friends are

here? What dost thou? *ff* Lo, thy friends are out in the mead-ow, Lo, thy friends are

Lo, thy friends are out in the mead-ow, Lo, thy friends are

ff *mf* *ff*

out in the mead-ow, Our lit - tle ones — dance there with tim - brel and

out in the mead-ow, Our lit - tle ones, our lit - tle ones — dance there with

out in the mead-ow, Our lit - tle ones, our lit - tle ones dance there with

Our lit - tle ones, our lit - tle ones dance there with

out in the mead-ow, Our lit - tle ones dance there with tim - brel and

f *sf*

song. ——— What dost thou here, and why art_ thou es - tranged, es -

tim-brel and song. What dost thou here, and why art thou es - tranged, Oh, why art

tim-brel and song. What dost thou here, and why art thou es - tranged, Oh, why art

tim-brel and song.

song, What dost thou here, and why art_ thou es - tranged, Oh, why art

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has lyrics: "song. ——— What dost thou here, and why art_ thou es - tranged, es -". The second pair of vocal staves has lyrics: "tim-brel and song. What dost thou here, and why art thou es - tranged, Oh, why art". The piano accompaniment is written in treble and bass clefs, with a 13/8 time signature. The key signature has three sharps (F#, C#, G#). The dynamic marking *mf* is present at the beginning of the first vocal staff.

tranged From thy loved chil-dren and thy_ lov - ing wife, thy

thou es-tranged From thy loved chil-dren and thy lov - ing wife, thy wife, thy

thou es-tranged From thy loved chil-dren and thy lov - ing wife, thy wife, thy

thou es-tranged From thy loved chil-dren and thy_ lov - ing wife, thy wife, thy

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves have lyrics: "tranged From thy loved chil-dren and thy_ lov - ing wife, thy", "thou es-tranged From thy loved chil-dren and thy lov - ing wife, thy wife, thy", "thou es-tranged From thy loved chil-dren and thy lov - ing wife, thy wife, thy", and "thou es-tranged From thy loved chil-dren and thy_ lov - ing wife, thy wife, thy". The piano accompaniment continues with the same instrumental texture as the first system.

f *poco* *a* *poco*

wife? Thou mak'st them a re-proach un-to thy friends, thy
 lov-ing wife? Thou mak'st them a re-proach un-to thy friends, re-proach un-
 lov-ing wife? Thou mak'st them a re-proach un-to thy friends, re-proach un-
 lov-ing wife? Thou mak'st them a re-proach un-to thy friends, re-proach un-

ac *cel* *er*

friends, And they that pass by shake their heads, they
 to thy friends, And they that pass by shake their heads, they
 to thy friends, And they that pass by shake their heads and
 to thy friends, And they that pass by shake their heads and

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f *an* - - - - *do*
f simile
shake their heads and say, Thou hast a fren - zy, fren - zy, fren - zy, fren - zy,
f simile
shake their heads and say, Thou hast a fren - zy, fren - zy, fren - zy, fren - zy,
f an - - - - *do*
say Thou hast a fren - zy, fren - zy, fren - zy, fren - zy,
f an - - - - *do*
say Thou hast a fren - zy, fren - zy, fren - zy, fren - zy,
say Thou hast a fren - zy, fren - zy,

fren - zy.
f
fren - zy.
f
fren - zy.
f
fren - zy, fren - zy.
fren - zy, fren - zy.

CHRISTIAN'S BURDEN

Moderato

CHRISTIAN

mf

O wife and friends! I am un - done by rea-son of this

mf

Chr. bur - den That li - eth hard up-on me; and I learn From cer-tain

sempre

dim. *sempre*

Chr. pro-phe-cies with-in this book, And from fore - bod - - ing

accel. *cresc.* *f*

accel. *cresc.* *f*

Chr. voi - ces in mine ears, - That this our cit - y shall be

dim.

dim.

Allegro agitato

Chr. burn'd by fire From heav - en, in which

Chr. fear - ful o - ver-throw We all shall come to

Chr. ru - in if there be No way o - pen for es - cape. — A -

Chr. las! What shall I do? What shall I do?

CHORUS OF NEIGHBORS

Allegro

SOPRANO

What i - dle vis - ion stirs thy brain? What i - dle vis - ion

ALTO

What i - dle vis - ion stirs thy brain? What i - dle vis - ion

TENOR

What i - dle vis - ion stirs thy brain? What i - dle vis - ion

BASS

What i - dle vis - ion stirs thy brain? What i - dle vis - ion

Allegro

stirs thy brain? For - get thy dreams, be com - fort - ed, and come thou with us!

stirs thy brain? For - get thy dreams, be com - fort - ed, and come thou with us!

stirs thy brain? For - get thy dreams, be com - fort - ed, and come thou with us!

For - get thy dreams, be com - fort - ed, and come thou with us!

stirs thy brain? For - get thou thy dream - ing and come thou with us!

Moderato

CHRISTIAN

dim.

What shall I do? What shall I do? What shall I do to be

mf

dim.

Allegro molto

EVANGELIST³

Chr.

saved? Flee from the wrath to come! Flee from the wrath to

fp

fp

Ev.

come! Up, up, get thee out of this place; For the

f

dim.

f

Ev.

Lord will de - stroy the cit - y. A - rise, es - cape for thy

dim.

fp

Moderato

Ev.

life! A - rise, es - cape to the plains!

mf

mf *Impressively*

Ev. Look not be-hind thee lest thou Be con-sumed in the de - struc -

cresc.

tion. Flee! flee to the Moun - tains of Zi - on!

f

agitato *mf* CHRISTIAN

Ev. Flee from the wrath to come! Ah, whith - er must I fly?

agitato *f*

.EVANGELIST *mf* *Allegretto* *mf*

See'st thou yon gate? Dost

CHRISTIAN *p*

No.

Allegretto dolce. *p*

poco cresc.

Ev. see — yon shin — ing light? — Keep that

Chr. I think I do. —

poco cresc. *f*

Ev. light in thine eyes and go Di-rect-ly there-to, so thou'lt see the

dim.

Ev. gate; — The

Slower *p* *p* *cresc.* Allegretto

Ev. lit - tle gate, the Wick-et-gate, at which when thou Dost

dolce. 8

Ev. knock, it shall be_ told_ thee what_ to do.

SOPRANO I & II CELESTIAL VOICES
p Com-

ALTO I & II
p Com-

poco cresc. *dim.*

Moderato

Cv. mit thy ways un - to the Lord; He will stretch out His hand, And

mit thy ways un - to the Lord; He will stretch out His hand, And

Moderato
p(*accompaniment ad lib.*)

mf CHRISTIAN

Cv. O Thou that hear-est pray', teach thy
lead thee un - to His Bless - ed Land. — Thou shalt for-get thy

lead thee un - to His Bless - ed Land. — Thou shalt for-get thy

Chr. me thy paths!— Lead me, O Lord, in Thy right-eous - ness, And
 mis - er - y! Tho' there be dark - ness, yet thy

C.V. mis-er-y As wa - ters pass'd a - way! Tho' there be dark - ness, yet thy
 mis - er - y As wa - ters pass'd a - way! Tho' there be dark-ness, yet— thy—

Chr. bring me to E - ter - nal Grace. _____
 light Shall clear - er be than day! _____

C.V. light Shall clear - er be than day! _____
 dim - in - u - en - do.

light Shall clear - er be than day! _____

dim - in - u - en - do *p* (Orchestra)

Allegro

pp *poco a poco cresc.*

rit. **CHORUS OF NEIGHBORS** *mf* **SOPRANO** *Andante sempre* *accel.*

Wilt thou re-turn no more nor see a -

ALTO *mf*

Wilt thou re-turn no more nor see a -

TENOR *mf*

Wilt thou re-turn no more nor see a -

BASS *mf*

Wilt thou re-turn no more nor see a -

rit. *Andante* *mf* *sempre* *accel.*

e *cresc.* *al* *Fine.*

gain, a - gain Thy na-tive coun - try? O what mad - ness

gain, no more a - gain, a-gain Thy na-tive coun - try? O what mad - ness

gain, no more a - gain, a-gain Thy na-tive coun - try? O what mad - ness

gain, no more a - gain, a-gain Thy na-tive coun - try? O what mad - ness

e *cresc.* *al* *Fine*

Moderato

f

this, what mad - ness! What fol - ly coun - sels thee for - sake thine

this, what mad-ness, mad-ness! O what fol - ly coun - sels thee for - sake thine

this, what mad-ness, mad-ness! O what fol - ly coun - sels thee for - sake thine

this, what mad-ness, mad-ness! O what fol - ly coun - sels thee for - sake thine

Moderato

f

all, thine all For a vain shad-ow of good things to come? —

all, for-sake thine all, thine all, For a vain shad-ow of good things to come, vain shad-ow

all, for-sake thine all, thine all, For a vain shad-ow of good things to come, vain shad-ow

all, for-sake thine all, thine all, For a vain shad-ow of good things to come? —

f

ff Allegro

What i - dle vis - ion stirs thy brain? What i - dle vis - ion
of good things? What i - dle vis - ion stirs thy brain? What i - dle vis - ion
of good things? What i - dle vis - ion stirs thy brain? What i - dle vis - ion
What i - dle vis - ion stirs thy brain? What i - dle vis - ion

ff

Allegro

sf

stirs thy brain? For - get thy dreams, be com - fort - ed, and come thou with us!
stirs thy brain? For - get thy dreams, be com - fort - ed, and come thou with us!
stirs thy brain? For - get thy dreams, be com - fort - ed, and come thou with us!
stirs thy brain? For - get thy dreams, be com - fort - ed, and come thou with us!

poco meno EVANGELIST *accel.*

Ev. Turn not a - side! Be - fore thee is the Way of Life!

CHRISTIAN *Moderato*

Ev. I go, my friends, to seek a bet - ter

Moderato

Chr. coun - try And an her - i - tage that fad - eth not a - way.

f *poco agitato*

Chr. O fly with me, my friends! Let us es - cape while there is hope!

SOPRANO VOICES OF DOOM

ff Cry, O Cit - y of De - struc - tion! For the

ff ALTO Cry, O Cit - y of De - struc - tion! For the

ff TENOR Cry, O Cit - y of De - struc - tion! For the

ff BASS I Cry, O Cit - y of De - struc - tion! For the

ff BASS II Cry, O Cit - y, O Cit - y of De - struc - tion! For the

Cry, O Cit - y of De - struc - - - tion! — For the

Day of the Lord is near. — It ha - steth

Day of the Lord is near. — It ha - steth

Day of the Lord is near. — It ha - steth

Day of the Lord is near, is near. — It ha - steth

Day of the Lord is near, is near. — It ha - steth

ac - - cel -

ac - - cel -

er - an - do e dim - in - u -

great - ly, it ha - steth great - ly, for they have for - got — The

great - ly, it ha - steth great - ly, for they have for - got — The

great - ly, it ha - steth great - ly, for they have for - got — The

great - ly, it ha - steth great - ly, for they have for - got — The

great - ly, it ha - steth great - ly, for they have for - got — The

great - ly, it ha - steth great - ly, for they have for - got — The

er - an - do e dim - in - u -

en - do **Allegro molto**

God of their Sal - va - tion.

God of their Sal - va - tion.

God of their Sal - va - tion.

God of their Sal - va - tion.

God of their Sal - va - tion.

EVANGELIST

f The time is short; a - way!

Allegro molto

en - do *mf*

CHORUS OF NEIGHBORS

Allegro
SOPRANO

ALTO

TENOR I & II

BASS I & II

Wilt thou re-turn no more nor see a - gain, a -

Wilt thou re-turn no more nor see a - gain, nor see a -

Wilt thou re-turn no more nor see a - gain, nor see a -

Wilt thou re-turn no more nor see a - gain, a -

Allegro

mf

What fol-ly coun-sels thee for - sake thine all, thine

gain Thy coun-try? O what mad-ness, mad-ness this, what mad-ness,

gain, a - gain Thy coun-try? O what mad-ness, mad-ness this, what mad-ness,

gain, a - gain Thy coun-try? O what mad-ness, mad-ness this, what mad-ness,

gain, Thy coun - - try? what mad - -

f

What fol - ly coun-sels thee for - sake thine all, thine
 all, What fol - ly coun-sels thee for - sake thine all, for - sake thine
 mad-ness! What fol - ly coun-sels thee for - sake thine all, for - sake thine
 mad-ness! What fol - ly coun-sels thee for - sake thine all, for - sake thine
 ness! What fol - ly coun-sels thee for - sake thine all, thine

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "What fol - ly coun-sels thee for - sake thine all, thine" (first line), "all, What fol - ly coun-sels thee for - sake thine all, for - sake thine" (second line), "mad-ness! What fol - ly coun-sels thee for - sake thine all, for - sake thine" (third line), "mad-ness! What fol - ly coun-sels thee for - sake thine all, for - sake thine" (fourth line), and "ness! What fol - ly coun-sels thee for - sake thine all, thine" (fifth line). The piano accompaniment features a steady eighth-note bass line and a more active treble line.

ritard.

sf

all For a vain shad - ow of good things to come?
 all For a vain shad - ow of good things to come?
 all For a vain shad - ow of good things to come?
 all For a vain shad - ow of good things to come?
 all For a vain shad - ow of good things to come?

ritard.

sf

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "all For a vain shad - ow of good things to come?" (first line), "all For a vain shad - ow of good things to come?" (second line), "all For a vain shad - ow of good things to come?" (third line), "all For a vain shad - ow of good things to come?" (fourth line), and "all For a vain shad - ow of good things to come?" (fifth line). The piano accompaniment features a steady eighth-note bass line and a more active treble line. The system includes dynamic markings for *ritard.* and *sf*.

Moderato
CELESTIAL VOICES

SOPRANO I

Who - so for - sak - eth all for His - Name's sake, Breth - ren and sis - ters,

SOPRANO II

Who - so for - sak - eth all for His - Name's sake, Breth - ren and sis - ters,

ALTO I

Who - so for - sak - eth all for His - Name's sake, Breth - ren and sis - ters,

ALTO II

Who - so for - sak - eth all for His - Name's sake, Breth - ren and sis - ters,

Moderato

(*accompaniment ad lib.*)

c.v.

par - ents, chil - dren, wife, Shall in the world to come re - ceive a

par - ents, chil - dren, wife, Shall in the world to come re - ceive a

par - ents, chil - dren, wife, Shall in the world to come re - ceive a

par - ents, chil - dren, wife, Shall in the world to come re - ceive a

dim. *animato*

c.v. crown Of — fade-less glo - ry, and e - ter - nal life!

crown Of — fade-less glo - ry, and e - ter - nal life!

crown Of — fade-less glo - ry, and e - ter - nal life!

crown Of — fade-less glo - ry, and e - ter - nal life!

animato
pp (Orchestra)

CHRISTIAN'S DEPARTURE

CHRISTIAN *p*

Some-thing there is that whis - pers me of light where all was

Chr. *cresc.* *f*

dark! — Some - thing of hope where all was

cresc.

Chr. *dim.* *Allegro molto*

com - fort - less.

dim. *f*

Chr.

Chr.

mf

My bur - den light - er grows when I but look up -

p

Meno mosso

Chr.

on — the Path I long to tread... Now fare ye

mf *simile* *rit.*

Allegro moderato

Chr.

well! Yet not a long fare-well; I am as-sured that we shall

mf

Chr.

meet each oth-er face to face, face to face be-yond the hills that girl Je -

poco a poco

poco a poco

Chr. ru - sa - lem. No more of earth!

ac - cel - er - an - do

This system contains the first two staves of music. The vocal line (Chr.) is in a bass clef with a key signature of two sharps (F# and C#). The lyrics are "ru - sa - lem. No more of earth!". The piano accompaniment consists of two staves (treble and bass clefs) with a complex, rhythmic texture. The tempo is marked "a" (allegro).

Chr. No more! Life,

e - cre - scen - do

This system contains the third and fourth staves of music. The vocal line (Chr.) continues with the lyrics "No more! Life,". The piano accompaniment continues with similar rhythmic patterns. The tempo remains "a".

Chr. Life E - ter - nal! E - ter - nal

This system contains the fifth and sixth staves of music. The vocal line (Chr.) concludes with the lyrics "Life E - ter - nal! E - ter - nal". The piano accompaniment continues. The tempo remains "a".

Chr. Life!

ff (Quick curtain)

This system contains the seventh and eighth staves of music. The vocal line (Chr.) has the lyrics "Life!". The piano accompaniment is marked with a forte dynamic (*ff*) and includes the instruction "(Quick curtain)". The tempo remains "a".

This system contains the ninth and tenth staves of music, which are part of the piano accompaniment. It features intricate rhythmic patterns and chordal textures.

THE WICKET-GATE

Lento

3 Ped.

ff *ff*

f *f* *dim.*

sf *sf* *dim.* *Moderato simile* *p*

Detailed description: This is a piano score for 'The Wicket-Gate'. It consists of three systems of music. The first system is in 3/4 time, marked 'Lento', and features a treble and bass clef. The bass line starts with a '3 Ped.' instruction. Dynamics include *ff* and *f*. The second system continues the piece with dynamics *f* and *dim.*. The third system transitions to a 'Moderato simile' tempo, with dynamics *sf*, *dim.*, and *p*. The piece concludes with a final chord.

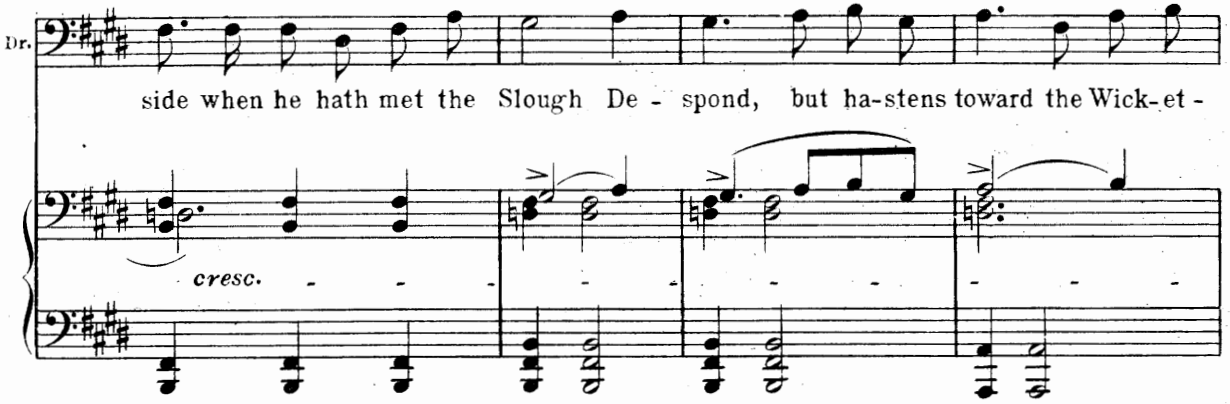
THE DREAMER

mf Be - hold where Chris - tian comes, a Pil - grim

mf *p*

Dr. now, That tread - eth in the nar - row way and strait, Nor turns a -

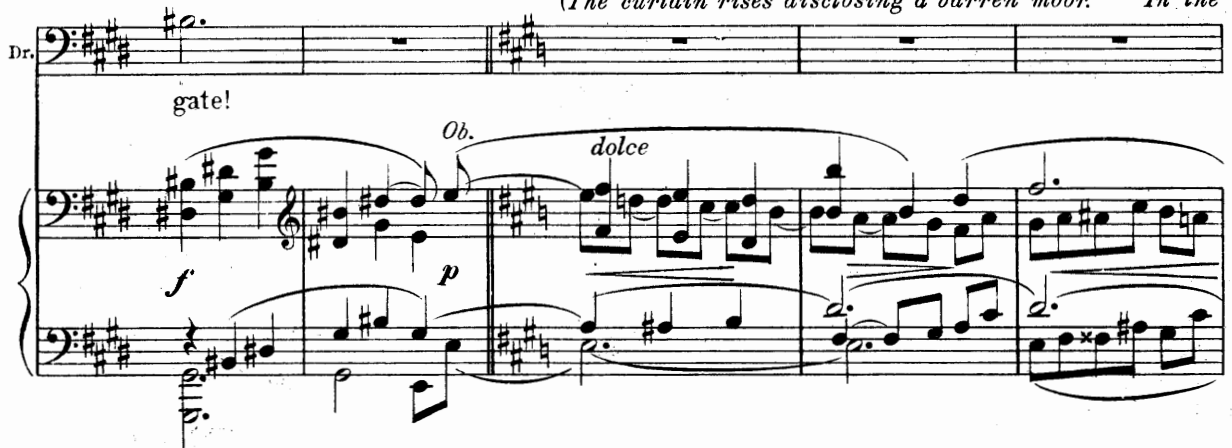
Detailed description: This section contains the vocal line and piano accompaniment for 'The Dreamer'. The vocal line is in bass clef, 3/4 time, and begins with the lyrics 'Be - hold where Chris - tian comes, a Pil - grim'. The piano accompaniment is in bass clef, 3/4 time, and features a steady accompaniment pattern. Dynamics include *mf* and *p*. The piece ends with a double bar line.

Dr. 

side when he hath met the Slough De - spond, but ha-stens toward the Wick-et -

cresc.

(The curtain rises disclosing a barren moor. In the

Dr. 

gate!

f *p* *Ob.* *dolce*

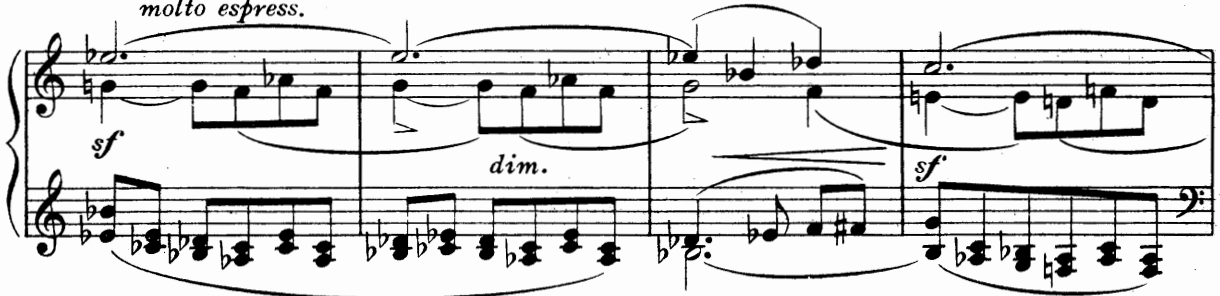
rear of the stage a wall, with here and there a turret. Back of the wall is a transparency which la-



poco cresc.

ter is illuminated revealing the cross. At the right is a wicket-gate, over which is written: "Knock

molto espress.



sf *dim.* *sf*

and it shall be opened unto you?) (Christian enters)



sf *dim.*

mf *f*

O see how good the Lord is! For lo, my strength was well - nigh

cantabile
cresc.

poco animato

Chr. gone! I call'd up - on the Lord, and He

sf *sf* *sf* *sf*

R.H.

Chr. heard me; He brought me up out - of the hor - ri - ble pit;

cresc. molto

Chr. Out - of the mi - ry clay, Out of the Slough, the

accel.

L.H.
cresc. molto *accel. cresc.*

Chr. *f* *Tempo I*
 Slough of De - spond,

Chr. *rit.* *a tempo*
 And set my feet up - on a

Chr. rock, And put a new

Chr. song in my mouth.

*) CELESTIAL VOICES
Andante con moto
SOPRANO I & II

Let the Most— Bless - ed be thy guide, If't be His—

ALTO I & II

Let the Most— Bless - ed be thy guide, If't be His

Andante con moto

pp (accompaniment ad lib.)

CHRISTIAN *mf*

Send out Thy Light and Thy Truth, let them lead me, And

bless - ed will, Un - to His gate, in - to His fold, —

dim.

bless - ed will, Un - to His gate, in - to His fold, —

dim.

Poco animato

let them bring me to Thy ho - ly hill. —

Up — to His ho - ly hill. —

Let Him nev - er
Let Him nev - er

Up — to His ho - ly hill. —

Let Him

*) Here, as elsewhere, the passages indicated "Celestial Voices" are taken by children, assisted by women in the 2^d Alto parts.

mf

Chr. *mf*

And let my path be as the

suf - - - fer thee To swerve nor turn a - side From His free

C.V. *p*

suf - fer thee To swerve nor turn a - side From His free

suf - fer thee To swerve nor turn a - side From His free

nev - er suf - fer thee To swerve nor turn a - side From His free

Chr. *cresc.*

Light of dawn That shin - eth more and more un - to the

grace and ho - ly ways, What - e'er shall thee be -

C.V. *cresc.*

grace and ho - ly ways, What - e'er shall thee be -

grace and ho - ly ways, What - e'er shall thee be -

grace and ho - ly ways, What - e'er shall

dim.

Chr. *rit.*

per - fect day. -

C.V. *rit.*

tide. tide. Let - Him - gath - er those of thine That thou hast

thee be - tide. - Let - Him - gath - er those of thine That thou hast

a tempo

mf

mf

rit.

a tempo

Chr. *dim.*
O show Thy Light to my loved ones in dark-ness,

C.V. *dim.*
left be - hind; Lord, to Thy pil - grim - age in - *dim.*

left be - hind; Lord, to Thy pil - grim - age in - *dim.*

Chr. *Adagio*
And guide their feet in - to the Way of Peace!

C.V. *Adagio*
cline Each way - ward heart and mind.

cline Each way - ward heart and mind.

Adagio *Wood-wind*
p *cresc.*
(Orchestra)

mf CHRISTIAN
This is the Wick-et - gate. And lo, a - bove it is a le - gend writ:

mf

Children and all women's voices
mf poco moto, sempre cresc.

"Knock, and it shall be o - pen'd un - to you!"

sempre cresc.

Lento CHRISTIAN *p*

May I en - ter here? Will He with - in

Chr. *a tempo*

O - pen to sor - ry me, though I have been An un - de - serv - ing

a tempo *cresc.*

Chr. *mf* *f*

reb - el? Then shall I Not fail to sing Thy praise on

Harp molto cresc. *mf*

Chr. high.

f cresc. *ff* *molto dim.*

CELESTIAL VOICES
SOPRANO I & II

pp

He — that will en-ter in, must first with-out Stand knock-ing at the

ALTO I & II

pp

He — that will en-ter in, must first with-out Stand knock-ing at the

pp (accompaniment ad lib.)

poco cresc.

c.v.

Gate; nor need he — doubt That he — that knock-eth here shall en-ter in, For —

poco cresc.

Gate; nor need he — doubt That he — that knock-eth here shall en-ter in, For —

poco cresc.

dim.

c.v.

Christ can — love, can love him and for-give his — sin. —

dim.

Christ can — love, can love him and for - give his — sin. —

dim.

Lord, o - pen un - to me! — Lord, o - pen un - to

p (Orchestra) *poco* *a* *poco* *cresc.*

Chr. me! O - pen!

(During the following chorus an illuminated Cross appears in the background.)

CELESTIAL VOICES
SOPRANO I & II *pp* Moderato com - eth in the name
Bless - ed is He that com - eth in the name
ALTO I & II *pp* Bless - ed is He that com - eth in the name
Bless - ed is He that com - eth —
Moderato

p *pp* *sempre poco a poco* *cresc.*
(*accompaniment ad lib.*)

Cv. of the Lord! Ho - san - na in the high - est! Ho - san - na in the
of the Lord! Ho - san - na in the high - est! Ho - san - na in the
in the name of the Lord! Be - hold the

high - - est! Be - hold the Lamb of God, — that tak - eth a - way the

f dim.

c.v. high - est! Be - hold the Lamb of — God, — that tak - eth a -
high - est! Be - hold the Lamb of God, that tak - eth a -

f dim. Lamb of — God, — that tak - eth a - way,

f dim. mf cresc.

sins, the sins — of the world! —

c.v. way the sins, the sins of the world! —
way the sins, a - way the sins, the sins of the world! —

tak - - eth a - way the sins of the world! —

f

c.v.

Allegro agitato

f (Orchestra)

CHRISTIAN

ff

Lo! as I gaze up-on the Cru - ci - fied, The

f *cresc.* *ff*

Chr. *f poco cresc.*

bur-den from my back is loosed, the

Chr. *meno mosso* *molto rit.*

load Falls from me; O blest Lamb of God, - Grant me, grant me Thy

f *dim.* *molto rit.*

(Enter The Three Shining Ones and their attendants, forming three groups of voices, viz: 1st group, Altos; 2^d group, 2^d Sopranos; and 3^d group, 1st Sopranos.)
 (Christian sinks at the foot of the cross.)

Chr. peace!

SOPRANO I (3^d group of Shining Ones) *f*

SOPRANO II (2^d group of Shining Ones) Be of good cour-age!

ALTO (1st group of Shining Ones) (To Christian) A-rise!

A-rise!

Lento

pp *fp* *fp* *fp*

ARMING OF CHRISTIAN

ALL THE SHINING ONES and ATTENDANTS

Animato

Put on the whole ar - mor of God, that ye

may be a - ble to with - stand the wiles of the

dev - il, the wiles of the dev - il,

CHRISTIAN

Tho' I walk through the Val - ley of the Shad - ow of
thine ad - ver - sa - ry, who, as a roar - ing

sempre f

Chr.

Death, I will fear no e - vil, for Thou art
li - on walk - eth a - bout

p *f* *p*

p *f* *p*

p *molto cresc.* *f* *p* *molto*

Chr.

with me, my God in whom I trust.
seek - ing whom he may de - vour.

ff

f *mf* *molto cresc.* *ff*

Adagio

ALTO (1st Group)

sempre accel.

Take the Buck-ler of Truth, and the Shield of Faith, where-

Trumpets

fp

Adagio *sempre accel.*

fp *p*

with to quench his fi - er - y darts.

fp

SOPRANO II (2^d Group)

Put on the Breast-plate of Faith and of Love,

Oboes

and for a hel - met the Hope of Sal - va - tion.

Trumpets

Allegro

SOPRANO I (3^d Group)

But a-bove all gird on the Sword of the Spir - it, the

Wood

Word of God!

ff

CELESTIAL VOICES, and ALL THE SHINING ONES

Poco agitato

Chris - tian, be so - ber, be vi - gi - lant! Chris - tian, be

brillante

f

staccato

c.v. so - ber be vi - gi - lant! Put on the ar - mor put on the

unison

(Quick Curtain)

Più animato

c.v. ar - mor of God.

Più animato

f

ff

THE VALLEY OF HUMILIATION
PASTORAL

Allegretto

Ob.
mf

f

This section contains three systems of musical notation. The first system includes an Oboe part and a piano accompaniment. The second and third systems continue the piano accompaniment. The tempo is marked 'Allegretto'. Dynamics include 'mf' and 'f'. The key signature has one flat, and the time signature is 6/8.

THE DREAMER

I

de - cre - scen - do

This section contains two systems of musical notation for piano accompaniment. The first system includes a first ending bracket labeled 'I'. The lyrics 'de - cre - scen - do' are written below the notes. The key signature has one flat, and the time signature is 3/4.

Poco meno

Dr.

dream'd a-gain, and lo! a val-ley spread be - fore me in-to which the Pil-grim
(♩ = ♩ of preceding)

Strings
p

This section contains two systems of musical notation. The first system includes a Drums part and a piano accompaniment. The lyrics 'dream'd a-gain, and lo! a val-ley spread be - fore me in-to which the Pil-grim' are written below the notes, with a note value equivalence '(♩ = ♩ of preceding)'. The tempo is marked 'Poco meno'. The key signature has one flat, and the time signature is 3/4.

Dr. *came. This is the Val-ley of Hu-mil-i-a-*

The first system of the score features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "came. This is the Val-ley of Hu-mil-i-a-". The piano accompaniment includes dynamic markings such as *mf* and a tempo marking *(♩ = ♩)*. The music is in a key with one flat and a 6/8 time signature.

(The curtain rises disclosing a beautiful valley. In the foreground flowers are blooming;

Dr. *tion.*

The second system continues the vocal line with the word "tion." and features a piano accompaniment with dynamic markings *cresc.* and *dim.*. The piano part includes a *p* marking and a *p* dynamic marking. The tempo remains *(♩ = ♩)*.

at the left of the beholder a slight elevation where a shepherd boy is watching his flock. In the dis-

The third system shows the piano accompaniment with a *mf* dynamic marking. The music continues in the same key and tempo.

tance are hills, above which float a few dark clouds in an otherwise clear sky.)

a tempo

The fourth system features a piano accompaniment with dynamic markings *p poco rit.*, *cresc.*, and *mf*. A *cresc.* marking is also present in the upper right. The tempo is marked *a tempo*.

The fifth system shows the piano accompaniment with a *f* dynamic marking. The music concludes in a key with three sharps.

Piano accompaniment for the first system of music, featuring a treble and bass clef with various musical notations including slurs and accents.

Piano accompaniment for the second system of music, including the dynamic marking *f* and the lyrics "de - cre - scen -".

Piano accompaniment for the third system of music, including the dynamic marking *mf* and the lyrics "do -".

mf SHEPHERD BOY

He that is down need fear no fall, He that is low no pride;

p Strings pizz.

Musical score for the Shepherd Boy section, including a vocal line and piano accompaniment with dynamic markings.

s. B.

He that is hum-ble ev - er shall Have God _____ to

cresc. *f*

cresc.

Musical score for the Shepherd Boy section, including a vocal line and piano accompaniment with dynamic markings.

dim. (The Shepherd Boy)

S.B. be his Guide.

Flageolet or Flute

dim. *p*

plays on his pipe)

S.B.

mf

S.B. I am con-tent with what I have, Lit-tle it be or

p *p*

cresc. - - - -

S.B. much; - And, Lord, con-tent-ment still I crave, Be-cause Thou sav-est such.

cresc. - - - -

S.B. *mf*

Full-ness to such a bur-den is That go — on pil-grim-age, Here_ lit-tle,

Clarinet

p

mf

cresc.

S.B. *f* *poco accel.*

and here-af - ter bliss, ————— Is best — from age — to age. ———

poco accel.

(The Shepherd Boy plays his pipe)

S.B.

a tempo

p

cresc

8 dolce

mf *mf* *f*

(Christian appears at rear of scene and quietly contemplates the beauties of the

Meno mosso

landscape.)

dim. *f*

CHRISTIAN
Tempo I

mf

This is the Val - ley of Hu - mil - i - a - tion.

mf

Chr.

Lo, how green, how beau - ti - ful with li - - lies!

Chr.

SHEPHERD BOY

mf
He that is down need fear no fall, He that is low no pride;

p

CHRISTIAN

Hark! that voice! *poco accel.*

S.B.
He that is hum-ble ev-er shall Have God _____ to be _____

cresc. *poco accel.*

(The Shepherd Boy plays his pipe.)

S.B.
his _____ Guide. _____

atempo
pp *cresc.*

pp *cresc.* *mf* *cresc.*

CHRISTIAN

p
 Ah, that boy! He leads a mer-ri-er life and
dolce
p *cresc.*

Chr. bears more of heart's ease in his breast Than one that's clad in
mf

Chr. *(The clouds over the distant hills draw nearer,*
 silk and vel - vet.
poco a poco *cresc.*

and during the ensuing scene darken the valley.)
 Chr. *f* *dim.*
 In the val - ley one may melt in
ff *f* *dim.*

Chr. *p dolce*

spir - it Till one's eyes be - come like pools of He - - bron.

Tempo I

Chr. *f*

Yet some find the vale in - hab - it - ed. By

Chr.

e - vil things, be - set by fiends, and full Of fear - ful sounds - and

Chr.

shapes most hor - ri - ble!

dim - - in - u - en - do

sempre accel.

pp

cre

scen

Allegro agitato

do

mf

pp

(The landscape has grown perceptibly darker)

p misterioso

Chr. Who are these that

Chr. fly as a cloud, And cov - er the heavns with

(The Shepherd Boy retires with his flock)

Chr. black - ness? As whirl - ing dust be - fore the storm they

Chr. come, They come! —

CHORUS OF FIENDS
TENOR I & II *pp*
With
BASS I & II *pp*
With

sempre *dim.* *pp*

F. storm and with tem - pest, With thun - der and earth-quake, Like

storm and with tem - pest, With thun - - der and

sotto *voce* *poco* *a*

sotto *voce* *poco* *a*

F. rat-ting of char-iots On top of a moun - tain, Like

earth - quake, Like rat - tling of char - iots On

poco *cre - - - - - scen - - -*

poco *cre - - - - - scen - - -*

ALTO *mf*

noise of a flame Of a fire— de - vour - ing,
 top of a moun - tain,
 do -

King
 King
 King

mf
mf
f p

of the sons of Pride,
 of the sons of
 of the sons of
 of the sons of
 of the sons of
 of the sons of
 of the sons of
 of the sons of

Pride,
 Pride,
 Pride,
 Pride,
 Pride,
 Pride,
 Pride,
 Pride,

f p

Pride, of the sons of Pride, the King, we
 Pride, of the sons of Pride, the King, we
 Pride, of the sons of Pride, the King, we

f p

mf APOLLYON *poco* *a* *poco*

We come — like a storm and de - stroy - ing

come!

come! We come — like a storm and de - stroy - ing

come! We come — like a storm and de - stroy - ing

p *poco* *a* *poco*

cresc.

Ap. wind, And like — a cloud we cov - - er the

wind, And like — a cloud we cov - - er the

wind, And like — a cloud we cov - - er the

cresc.

Ap. land! I — and all my hordes.

land! We come — with our great King!

land! We come — with our great King!

f *fp* *f*

Ap. 

CELESTIAL VOICES *p* *sempre*
 Chris - - tian,





molto dim.
pp *sempre*


poco *a poco* *cre - scen - do -*
 fear - thou - not, for God is with thee;
poco *a poco* *cre - scen - do -*


f
 it is He, yea, He that will save


f
 thy soul.
pp


FIENDS
ALTO

Lu - - - ci - fer, Son of the Morn - - -

TENOR

Lu - - - ci - fer, Son of the Morn - - -

BASS

Lu - - - ci - fer, Son of the Morn - - -

- ing, we come, we come! Ha! ha!

- ing, we come, we come! Ha! ha!

- ing, we come, we come! Ha! ha!

ha! ha! ha! At the sound of our trumpets The

ha! ha! ha! At the sound of our trumpets The

scen - do

trem.

ff

earth shakes be - fore us, The heav - ens they trem - ble, The

earth shakes be - fore us, The heav - ens they trem - ble, The

poco *a*

poco *a*

poco *dim.* *f*

moun - tains are mol - ten, The val - leys are clo - ven, As

moun - tains are mol - ten, The val - leys are clo - ven, As

poco *dim.* *f*

wax be - fore fire. — Our horse - men ride proud - ly, Our

wax be - fore fire. — Our horse - men ride proud - ly, Our

mf *mf*

mf

The breath of their nos - trils is
 fire and brim - stone, The breath of their nos - trils is
 fire and brim - stone, The breath of their nos - trils is

simile

trem.

Detailed description: This system contains the first vocal entry. The vocal line (top staff) begins with a rest, then enters with the lyrics 'The breath of their nostrils is'. The piano accompaniment (middle and bottom staves) features a sustained bass line with a tremolo effect in the right hand. The word 'simile' is written above the piano part, and 'trem.' is written below it.

fire and brim - stone, Lu - - - ci-fer, Son of the
 fire and brim - stone, Lu - - - ci-fer, Son of the
 fire and brim - stone, Lu - - - ci-fer, Son of the

f

f

f

simile

Detailed description: This system contains the second vocal entry. The vocal line (top staff) begins with the lyrics 'fire and brimstone, Lucifer, Son of the'. The piano accompaniment (middle and bottom staves) features a sustained bass line with a tremolo effect in the right hand. The word 'simile' is written above the piano part. The dynamic marking 'f' (forte) is present above the vocal line and below the piano part.

molto dim.

Morn - - - ing, we come!

molto dim.

Morn - - - ing, we come!

Morn - - - ing, we come!

molto dim.

Morn - - - ing, we come!

(The scene has become quite dark so that the approaching Fiends seem like shadowy outlines.)

Sotto voce misterioso *poco* *a* *poco*

pp *pp* *pp*

Lo, — the sun dark - ens, The stars of the

Lo, — the sun dark - ens, The stars of the

Lo, — the sun dark - ens, The stars of the

pp *poco* *a* *poco*

cre - - - - - scen - - - - - mf - - - - -

twi - light With - draw their shin - ing, The moon to blood turn - - -

cre - - - - - p̄ - - - - - scen - - - - - mf - - - - -

twi - light With - draw their shin - ing, The moon to blood turn - - -

cre - - - - - p̄ - - - - - scen - - - - - mf - - - - - I unison

twi - light With - draw their shin - ing, The moon to blood turn - - - II

cre - - - - - p̄ - - - - - scen - - - - - mf - - - - -

do - - - - - f - - - - -

eth, A hor - - - - - ror of dark - - - - - ness

do - - - - - f - - - - -

eth, A hor - - - - - ror of dark - - - - - ness

do - - - - - f - - - - -

eth, A hor - - - - - ror of dark - - - - - ness

do - - - - - f - - - - -

Falls at our com - ing! Ru - ler of dark - ness, we come, we

Falls at our com - ing! Ru - ler of dark - ness, we come, we

Falls at our com - ing! Ru - ler of dark - ness, we come, we

ff *f* *ff* *f* *ff* *f*

The first system of the score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The music is in a key with one sharp (F#) and a 6/8 time signature. Dynamics include *ff* and *f*. The lyrics are: "Falls at our coming! Ru - ler of dark - ness, we come, we".

come! With storm and with tem - pest, With

come! With storm and with tem - pest, With

come! With storm and with tem - pest, With

mf *mf* *mf*

The second system of the score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The music is in a key with two flats (Bb) and a 6/8 time signature. Dynamics include *mf*. The lyrics are: "come! With storm and with tem - pest, With".

thun-der and earth-quake, Like rat-tling of char-iots On top of a

thun-der and earth-quake, Like rat-tling of char-iots On top of a

thun - - - - - der and earth-quake, Like rat - - - - -

thun - - - - - der and earth - quake, Like rat - tling of

simile

Detailed description: This system contains the first two systems of a musical score. The top system features three vocal staves (Soprano, Alto, and Bass) with lyrics. The bottom system features a piano accompaniment with treble and bass clefs. The piano part includes a *simile* marking. The music is in a minor key and 4/4 time.

moun - tain, Like noise of a flame of fire— de - vour - ing,

moun - tain, Like noise of a flame of fire— de - vour - ing,

- tling On top of a moun - - - - - tain,

char - - - iots On top of a moun - tain,

Detailed description: This system contains the second two systems of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment continues with the same *simile* marking. The lyrics are distributed across the vocal staves.

King of the sons of Pride,
King of the sons of Pride,
King of the sons of Pride,

The first system of the musical score consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a major key with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "King of the sons of Pride," repeated three times. 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.

— we come, we come!
— we come, we come! Ha! ha! ha! ha!
— we come, we come! Ha! ha! ha! ha!

The second system continues the vocal and piano parts. The vocal lines have a dynamic marking of *f*. The lyrics include "we come, we come!" followed by "Ha! ha! ha! ha!". The piano accompaniment continues with its rhythmic accompaniment, featuring some dynamic markings like *f* and *mf*.

ha!
ha!
This is the hour, and now the
This is the hour, and now the
This is the hour, and now the

The third system concludes the page. It features the vocal lines and piano accompaniment. The lyrics include "ha!" and "This is the hour, and now the". The piano accompaniment has a dynamic marking of *f* and continues with its characteristic rhythmic accompaniment.

ff

pow'r, and now the pow - er, Ha!

pow'r, and now the pow'r of dark - - ness, of

pow'r, and now the pow'r of dark - - ness, of.

ff *unison*

Ha! Ha!

dark - - ness, This is the hour, and

dark - - ness, This is

f

ff

This is the hour, now the

now the pow'r, now the pow'r, now the

the hour, now the pow'r, now the

simile

pow - er, Now the pow'r of dark - ness, Prince —
pow - er, Now the pow'r of dark - ness, Prince —
pow - er, Now the pow'r of dark - ness, Prince —

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "pow - er, Now the pow'r of dark - ness, Prince —". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

of the pow'r of air, we come, we
of the pow'r of air, we come, we
unison of the pow'r of air, we come, we

The second system continues the vocal and piano parts. The lyrics are: "of the pow'r of air, we come, we". The piano accompaniment includes a dynamic marking of *f* (forte) in the final measure.

come! Ha!
come! Ha!
come! Ha!

The third system concludes the piece with the lyrics: "come! Ha!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a section with a dotted line and a circled '8' above it, indicating a specific musical phrase.

L'istesso tempo

APOLLYON'S ONSLAUGHT

f APOLLYON

I come! I come! I

Cl.
f *Fug.I.*

Fug.I.
C. Fag.

Ap. come! Like a storm,

Ap. a de - stroy - ing wind!

p molto cresc.

Ap. *dim.* *p*

mf *cresc.* I come! I come! I

mf *poco cresc.*

Ap. *mf* *cresc.*

come! I and all

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line (Ap.) has a melodic line with a fermata over the first measure. The piano accompaniment (piano) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *cresc.*

Ap. *mf* *cresc.*

my hordes!

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line (Ap.) has a melodic line with a fermata over the first measure. The piano accompaniment (piano) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *cresc.*

Ap. *p*

And like

pp

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line (Ap.) has a melodic line with a fermata over the first measure. The piano accompaniment (piano) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

Ap. *poco cresc.*

a cloud I cov - - er the land!—

poco a poco cres - cen - do *mf*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line (Ap.) has a melodic line with a fermata over the first measure. The piano accompaniment (piano) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *poco cresc.*, *poco a poco cres - cen - do*, and *mf*.

Ap. *dim.*

dim. i - nu - en - do *pp*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line (Ap.) has a melodic line with a fermata over the first measure. The piano accompaniment (piano) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *dim.* and *pp*.

Moderato

Ap. *f*

I be - hold the moun - tains, and lo, they

Ap.

trem - ble, And all the birds of

Ap.

heav - en are fled. I be -

Ap.

hold, and the land is a des - o - la - tion, a

Ap. *mf dim.*

des - o - la - tion.

sf

i - nu - en - do *poco rit.*

f Allegro

Ap. *f*

Who _____ then is a - ble to stand, _____ who is a - ble to

Ap. *f*

stand, to stand a - gainst _____ me? _____ Who _____

Ap. *f*

_____ then is a - ble to stand, _____ who is a - ble to stand, to

APOLLYON

mf

stand a - gainst _____ me? _____ Ter - ror

TENOR

p

Ter - ror

BASS

p

Ter - ror

sf *mf* *sf* *sf*

Ap. dan - ceth be - fore me, Ter - - - - - ror

dan - ceth be - fore him, Ter - - - - - ror

dan - ceth be - fore him, Ter - - - - - ror

sf *sf*

Ap. dan - ceth be - fore me! Go up, ye hors - es, and

dan - ceth be - fore him!

dan - ceth be - fore him!

f

f

f

f

Ap. rage, — ye char - iots! With a noise of a stamp - ing of hoofs, with a

cresc.

8

simile *cresc.* *f*

Ap. *rush - ing Of char - iots and rum - bling of wheels, go forth. Go forth, ye*

sempre dim in

Ap. *might - y Hosts of Dark - ness!*

u en do

Ap. *At the sound _____ of our trum - pets, The earth _____*

Ap. *- shakes be - fore us, The heav - ens, the heav - ens trem -*

Ap. *ble, _____ The moun - tains are mol - ten, The val -*

Ap. *leys are clo-ven As wax be - fore. fire,*

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a bass clef and a key signature of two flats. The lyrics are "- leys are clo-ven As wax be - fore. fire,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ap. Ter - - - - - ror dan - ceth be - fore me!

TENOR
Ter - - - - - ror dan - ceth be - fore him!

BASS
Ter - - - - - ror dan - ceth be - fore him!

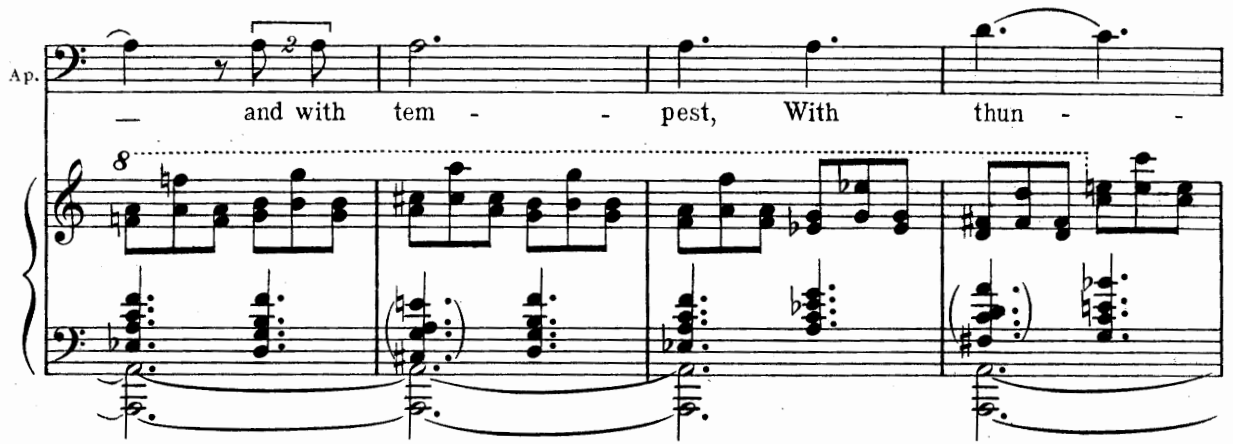
The second system includes vocal parts for Tenor and Bass, along with piano accompaniment. The vocal lines are in bass clef with the same two-flat key signature. The lyrics are "Ter - - - - - ror dan - ceth be - fore me!" for the Soprano/Alto part, "Ter - - - - - ror dan - ceth be - fore him!" for the Tenor, and "Ter - - - - - ror dan - ceth be - fore him!" for the Bass. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, with dynamic markings of *sf*.

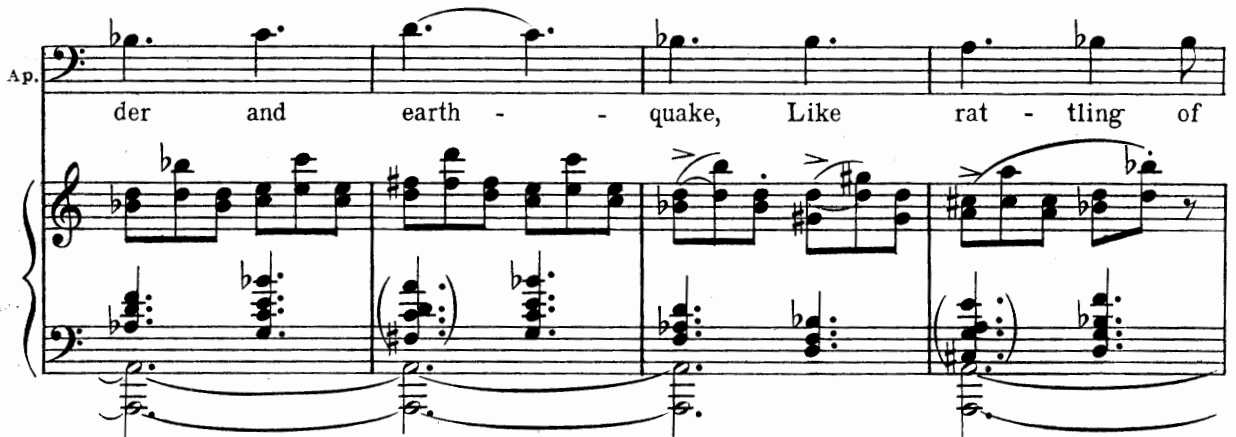
Ap. Ter - - - - - ror dan - ceth be - fore me! With storm

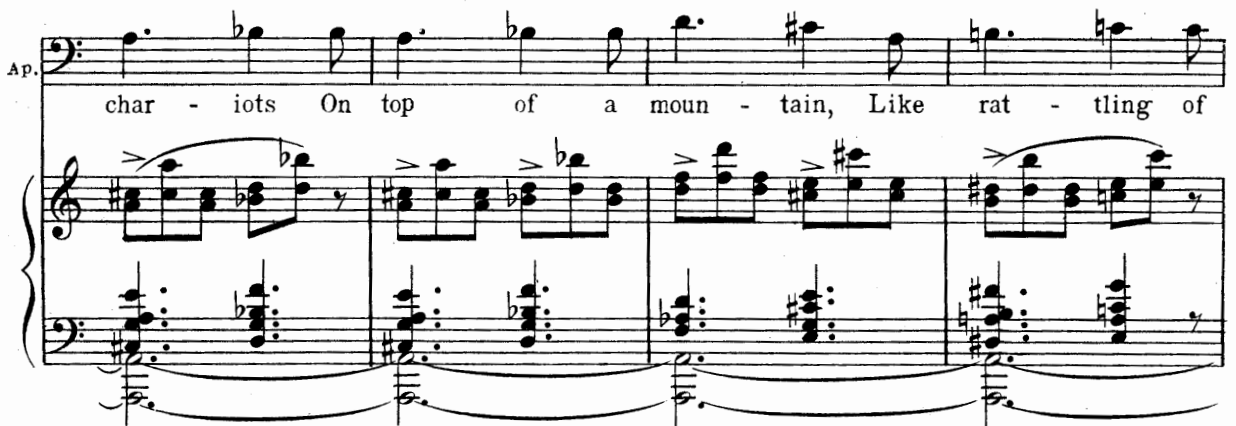
TENOR
Ter - - - - - ror dan - ceth be - fore him!

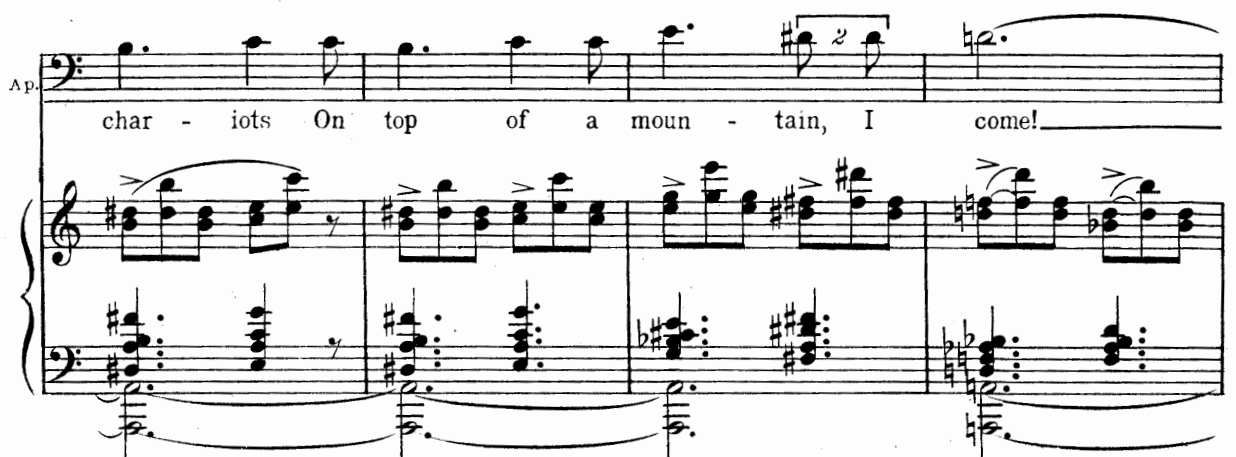
BASS
Ter - - - - - ror dan - ceth be - fore him!

The third system continues the vocal parts and piano accompaniment. The lyrics for the Soprano/Alto part are "Ter - - - - - ror dan - ceth be - fore me! With storm". The Tenor and Bass parts continue with "Ter - - - - - ror dan - ceth be - fore him!". The piano accompaniment maintains the rhythmic pattern, with dynamic markings of *sf* and a fermata over the final chord.

Ap.  and with tem - pest, With thun -

Ap.  der and earth - quake, Like rat - tling of

Ap.  char - iots On top of a moun - tain, Like rat - tling of

Ap.  char - iots On top of a moun - tain, I come!

Ap. *I come! I*

sf

Ap. *and all my hordes!*

Ap. *Who*

Ap. *then is a-ble to stand, who is a-ble to stand a - gainst me,*

Ap. stand a - gainst me? Ha!

Ap. Hold, Pil-grim! whence comest thou? Whith-er art thou

Slow (♩ = ♩. of preceding)
with great expression

CHRISTIAN

Ap. bound? From a vile cit - y called De-struc-tion I

Chr. come, and I make my way toward a bet-ter place, — e - ven the cit - y

f **Allegro molto** (♩ = ♩)
APOLLYON *f*

Chr. Zi - - on! Now _____ by this I

f *fp* *molto cresc.*

Ap. know thee for my sub - ject. I am

f

Ap. Prince of all that coun - try where De -

f

Ap. *poco* *a* *poco* *dim.*
struc - tion lies. How is it that thou run - nest from thy

poco *a* *poco* *dim.*

in - - u - - en - - do CHRISTIAN *f*

Ap. King and leav-est his do - min-ions? I was

in - - u - - en - - do

Chr. born in - deed thy sub - ject, O A - pol-ly-on! but

Chr. hard I found thy ser - vice, and thy

Chr. *sempre dim.* wage I could not live on, for the wage of

sempre dim.

Chr. *APOLLYON* *f*

sin is death. _____ There is no

Allegro (♩ = ♩ of preceding)

Ap. prince that thus will light - ly

Ap. lose his sub - jects; yet will

Ap. *f* I de - - fer mine

Ap. an - ger, for my sword hath drunk its

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "an - ger, for my sword hath drunk its". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Ap. fill and I will give thee treas-ures,

The second system continues the vocal line with lyrics: "fill and I will give thee treas-ures,". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Ap. rit. Slower (misterioso) mf. treas-ures of the dark - ness. But if still thou

The third system includes performance markings: "rit." (ritardando), "Slower (misterioso)", and "mf." (mezzo-forte). The lyrics are "treas-ures of the dark - ness. But if still thou". The piano accompaniment features a change in tempo and dynamics.

Ap. dost re - fuse and still re - bel, I'll feed thy car-cass to the ra-ven-ous

The fourth system continues the vocal line with lyrics: "dost re - fuse and still re - bel, I'll feed thy car-cass to the ra-ven-ous". The piano accompaniment features a triplet of eighth notes in the vocal line.

Ap. birds!

p Harp 11 mf f poco rit

(Tam - tam pp)

The fifth system includes a harp part marked "p Harp" and a tam-tam part marked "(Tam - tam pp)". The lyrics are "birds!". The piano accompaniment features a melodic line with dynamics "mf" and "f", and a tempo marking "poco rit".

Poco meno mosso

CHRISTIAN

O thou de - stroy - ing one, the God to whom I pray—

CELESTIAL VOICES

Chris - - tian, fear— thou— not, for

Poco meno mosso

Chr. is a-ble to de - liv-er me. Be - ware! Be - ware! Be -

c.v. God is with thee; it is He yea,

Chr. ware! ——— for I am in the King's high - way. ———

c.v. He that will save thy soul! ———

108 Allegro
CHRISTIAN

f APOLLYON
I swear by my in - fer - nal Den, that

CELESTIAL VOICES
Allegro
fp *fp*

Ap. thou shalt go no fur-ther! I have

Ap. whet my sword! Pre -

Ap. pare thy - self to die! FIENDS
Ha! Ha!

cresc. molto *ff* *ff*

Detailed description: This is a page of a musical score for a piece titled "CHRISTIAN". The score is in 2/4 time and features a vocal line and a piano accompaniment. The vocal line is written in bass clef and includes lyrics such as "I swear by my infernal Den, that thou shalt go no further! I have whet my sword! Prepare thyself to die!". The piano accompaniment is written in grand staff (treble and bass clefs) and includes dynamic markings like *f*, *fp*, *cresc. molto*, and *ff*. The tempo is marked "Allegro". The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes the title "CHRISTIAN" and the tempo "Allegro". The second system includes the tempo "Allegro" and dynamic markings *fp*. The third system includes dynamic markings *Ap.* and *cresc. molto*. The fourth system includes dynamic markings *Ap.* and *ff*. The score ends with the lyrics "Ha! Ha!" and a final dynamic marking *ff*.

F. *Hal- Ha!*

This system contains a vocal line (F.) with the lyrics "Hal- Ha!". The piano accompaniment consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. The key signature has one sharp (F#).

Animato

F. *Trp.*

This system is marked "Animato". It features a trumpet line (F.) and piano accompaniment. The trumpet part has a melodic line with slurs and accents, and a dynamic marking of *f*. The piano accompaniment continues with slurs and accents. The time signature changes to 2/4.

F. *Tempo I*

This system is marked "Tempo I". It features piano accompaniment with two staves. The right hand has a melodic line with slurs and accents, and a dynamic marking of *ff*. The left hand has a rhythmic accompaniment with slurs and accents. The time signature changes to 6/8.

F. *mf accel. e cresc.*

This system is marked "mf accel. e cresc.". It features piano accompaniment with two staves. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. The time signature changes to 3/4.

F. *ff simile*

This system is marked "ff simile". It features piano accompaniment with two staves. The right hand has a melodic line with slurs and accents, and a dynamic marking of *ff*. The left hand has a rhythmic accompaniment with slurs and accents. The time signature changes to 3/4.

(TENOR & BASS) *ff*

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

ff

Ha! Ha!

L *sempre accel.* *e*

Tempo I *ff*

Ha! Ha! Ha! Ha!

cresc. *ff* *L.H.*

F.

Ha!HaHa! Ha!

de - - cres - - cen - - do ed

Allegro molto

f

ac - - - cel. - -

simile

poco a

poco rall - en - tan - do

APOLLYON

I have thee now! -

rit. - - f dim. - -

Slower
CHRISTIAN

Oh, woe is me, for grievous is my wound!

Allegretto

Chr. CELESTIAL VOICES
Chris - tian, God is with thee, fear not, for
Allegretto
cre - scen - do

Chr. Re - joice not, mine en - e - my,
c.v. He - will - strengthen thee.

Chr. re - joice not a - gainst me! For

Chr. *f*
 when I fall, I shall a - - rise!

fp
poco *accel.* *cre*

(Christian suddenly seizes his sword and attacks Apollyon, giving him a deadly thrust.)

Chr.

Allegro molto
ff

scen - do

(Apollyon and his Fiends take flight.)

fff
trem. *sf* *sf*

sf *sf* *ff* *sf*

de - cre - scen - do

sempre

dim in - u - en -

- do

Fl. Solo

pp *poco rit.*

Poco meno

mf CELESTIAL VOICES

They are fled like a dream, as a shad - ow, As chaff be - fore the

Poco meno

CV. wind, On the wings of the wind they fly, — they — fly! How

CHRISTIAN *f* *poco animato* Ah! — how art thou fal - len, —

CV. are the might - y fal - len! —

poco animato

Chr. — how art thou fal - len, — Lu - ci - fer, Lu - ci -

Chr. fer! O Day - star of the Morn - - ing! —

CHRISTIAN'S VICTORY

Chr. *f* Now I know that my Re-deem-er liv-eth, and my soul shall make her

C.V. *p* SOPRANOS only
Yea! yea! in all these things, in all

Meno mosso (d = d)
mf

Chr. *mf* boast in Him; For He hath been my Rock and my De-

C.V. these things ye are far more than con-quer-ors, far more than

Chr. *poco* - *cresc.* liv-er-er, my God in whom I trust; I shall

C.V. con-quer-ors thro' Him that loves you. Praise Him, praise Him;

poco - *cresc.*

Chr. praise His name for ev-er and

C.V. praise His name for ev-er.

Chr.

ev - er,
HEAVENLY HOST
SOPRANO
Yea, thy Re - deem - er liv - eth, and thy soul shall
ALTO
Yea, thy Re - deem - er liv - eth,
TENOR
Yea, thy Re - deem - er liv - eth,
BASS
Yea, thy Re - deem - er liv - eth, and thy soul shall

Maestoso

make her boast in Him; for He hath been thy
And thy soul shall boast in
He hath ———— been, hath been thy
make her boast in Him; for He hath been,

boast in Him; for He hath been,

Rock, thy Fort - ress and De - liv - er - er.
 Him, for He is thy Fort - ress and De - liv - er - er.
 Rock, thy Fort - ress and De - liv - er - er.
 He hath been thy Fort - ress and De - liv - er - er.

CELESTIAL VOICES (*Sopranos only*)

mf Yea, in all these things ye are far more than con - quer - ors, thro'
mf Yea, in all these things ye are far more than con - quer - ors, thro'
mf Yea, ye are far more than con - quer - ors, thro'
mf Yea, ye are more than con - quer - ors, thro'
mf Yea, ye are more than con - quer -
 Yea, ye are more than con - quer -

cv.

Him that loves you. Praise Him, praise Him!

Him that loves you. Praise Him, praise Him!

Him that loves you. Praise Him, praise Him!

Him that loves you. Praise Him, praise Him!

ors. O praise Him, praise Him!

col 8ves ad lib.

cv.

Yea, in all these things ye are far

Yea, in all these things ye are far

Yea, in all these things ye are far

Yea, in all these things ye are far

Yea, in all these things ye are far

Praise Him,

(Soprano and Alto)

more than con-quer-ors, thro' Him that loves you. Praise Him,
 more than con-quer-ors, thro' Him that loves you. Praise Him,
 more than con-quer-ors, thro' Him that loves you. Praise Him,
 more than con-quer-ors, thro' Him that loves you. Praise Him,
 more than con-quer-ors.

mf

praise Him!

praise Him, praise His name for ev - er - more. Our
 praise Him, praise His name for ev - er - more. Our
 praise Him, praise His name for ev - er - more. Our
 praise Him, praise His name for ev - er - more. Our

Our

ff

C.V. *ff*
Rock, our Fort - ress_ and De - liv - 'rer, our

ff
Rock, our Fort - ress_ and De - liv - 'rer, our

ff
Rock, our Fort - ress_ and De - liv - 'rer, our

ff
Rock, our Fort - ress_ and De - liv - 'rer, our

ff
Rock, our Fort - ress_ and De - liv - 'rer, our

C.V. *I* our
Fort - ress and De - liv - 'rer. Praise Him, praise His name *II* for

I our
Fort - ress and De - liv - 'rer. Praise Him, praise His name *II* for

Fort - ress and De - liv - 'rer. Praise Him, praise His name for

Fort - ress and De - liv - 'rer. Praise Him, praise His name, our

Fort - ress and De - liv - 'rer. Praise Him, praise His name, —

c.v.

ff

Fort - - - ress, praise Him, praise His name. —

ff

ev - er and for ev - er, praise His name, praise His name. —

SOPRANO I

ff

Fort - - - ress, praise Him, praise His name. —

SOPRANO II

ev - er and for ev - er, praise His name, praise His name. —

ALTO

ev - er and for ev - er, praise His name, praise His name. —

TENOR

ff

Fort - - - ress, praise Him, praise His name. —

BASS I

ff

praise — His — name, praise His name. —

BASS II

praise His name, praise His name. —

ff

End of Part I

Part II
VANITY FAIR

Allegro molto

PIANO

f
gva bassa

gva bassa

gva bassa

gva bassa

gva bassa

mf THE DREAMER

And

mf

Scene: In the foreground a series of booths and houses suggestive of medieval Europe. In the background buildings and monuments of ancient Rome, Greece, Egypt and Babylon are to be seen. The booths are separated by little alley-ways into groups, with signs indicating their nationalities. Italian Row, British Row, French Row, Spanish Row, German Row.

CHORUS OF VENDORS AND PEOPLE OF THE FAIR.
SOPRANO

ALTO

TENOR *Falsetto*

BASS

f Van-i - ty! All is van - i - ty! What is this

Van - i - ty! Van - i - ty! *unis.* All is van - i - ty! What is this

mf Buy of our van - i - ties!

world but a gain - ful fair!

world but a gain - ful fair!

mf *marcato*

mf

Buy of our pleas-ures! All that com-eth is but
 All that com-eth is but
 All that com-eth is but

What is this world

van - i - ty, — All! All! Here are rich-es,
 van - i - ty, — All! All! Here are rich-es,
 van - i - ty, — All! gain - ful All! fair! O Here are rich-es,
 but a gain - ful fair! Here are rich-es,

trades and ti-tles! Here are pleas-ures, choose ye! choose ye! Van-i - ty! — All is
 trades and ti-tles! Here are pleas-ures, choose ye! choose ye! Van-i - ty! Van - i - ty!
 trades and ti-tles! Here are pleas-ures, choose ye! choose ye! Van-i - ty! — All is,
 of our van - i - ties! Buy. Here are rich - es

van-i - ty! ——— What is this world but a gain-ful fair!—

all is van-i - ty! ——— What is this — world but a gain - ful

all is van-i - ty! ——— What is this our wares, ——— world but a gain - ful

trades and ti - tles! Sil - ver, gold and pre - cious

(Various groups of vendors cry out to passersby)

fair! ——— Buy of me! ——— Pre-cious stones,

fair! ——— buy! ——— Lives and souls! ——— I Blood and bod-ies! ——— Pre-cious stones,

stones! ——— Choose ye! ——— Choose ye! ——— Here are

SOPRANO I *f*

SOPRANO II

sil - ver, gold,

Buy!

Buy!

Buy!

Buy, come buy!

blood and bod - ies to buy!

No, buy of me, of me!

rit.

rit.

rit.

dim.

GROUP I
poco meno mosso

f

Joy - ous is the cit - y that lives with - out care!

poco meno mosso

Brass

GROUP I

GROUP II *mf*

Joy - ous — is the cit - y — that lives with - out — care! —

Joy - ous is the cit - y , that lives — with - out care! —

cit - y that lives with-out care! —

ALTO I *mf*

What is our life but a gid - dy pas - time!

ALTO II *mf*

What — is our life — but a

GROUP I

mf What is this world but a gain-ful fair! *f Tutti* What is our life but a gid-dy pas-time!

gid - dy pas - time! *mf* What

What is our life but a gid-dy pas-time! *mf* What

unison. is our life but a gid-dy, gid-dy pas-time! *dim.* What is this world but a gain-ful

is our life but a gid-dy, gid-dy pas-time! *dim.* What is this world but a gain-ful

mf *dim.*

SOPRANO I

SOPRANO II

p

Sil - ver and gold and pre - cious

fair! —

fair! —

mf

Rich - es and ti - tles! Buy our van - i -

stones! —

ties! *mf cresc.* Buy! *ff*
Choose ye! Choose ye! Buy!
mf cresc. Choose ye! Choose ye! Choose ye! Buy!

cresc. *ff* *sf*

Buy! Buy!
Buy! Buy!
Buy! Buy!
ff Buy!
Buy!

sf *sf* *sf* *sf*

Van-i - ty, - all is - van - i - ty! - What is this world but a
 Van-i - ty, van-i - ty! - all is van-i - ty! - What is this world but a
 Van-i - ty, - van-i - ty! - all is van-i - ty! - What is this world but a
 Buy - our wares!
 Here are rich - es, trades and ti - tles, Sil - ver, gold and

ff

I
 gain - ful fair!
 II
 gain - ful fair!
 gain - ful fair! - Buy of our van - i - ties!
 gain - ful fair! - Buy!
 pre - cious stones!
 Buy of our pleas - ures!

f

marcato

ff Van - i - ty! *f* molto dimin - -

ff Van - i - ty! *f* All,

ff Van - i - ty! *f* All!

ff Van-i - ty! *f* All!

ff Van-i - ty! *f* All!

sf *sf* *molto dimin*

mf u - - - en - - - do - -

all. is van - i - ty, van - i - ty, van - i - ty, van - i - ty!

mf all. is van - i - ty, van - i - ty, van - i - ty, van - i - ty,

mf All! All! All!

mf All! All! All!

mf All! All! All! All! All!

p All! All! All! All!

- - - u - - - en - - - do - -

SOPRANO I

mf
Joy - ous — is the cit - y — that lives with - out — care! —

dolce.
mf

SOPRANO II

Joy - ous — is the cit - y — that lives with - out — care! —

mf
Joy - ous is the cit - y that — lives with - out — care.

VENDORS
GROUP I *mf*

GROUP II

GROUP III *mf*

Buy our wares! Please to buy!

Buy of our — van - i - ties! —

p

mf
Buy of me!
No, of me!
No, of me, she can not please you!
f (One or two.)
There is naught

like to this! Pray, sir, buy of me!
(One or two rivals)
No! no! no! He's a rogue!

Buy! _____

Buy! _____

No, I'm not! He's a ras - call Buy of mel!

f

sf

Buy! _____

Buy! _____

Buy! _____

Buy! _____

B.I *f* Buy! _____

B.II *f* Buy! _____

f

SOPRANOS

Van-i - ty! Van-i - ty!

ALTOS

Van-i - ty! Van-i - ty!

Van-i - ty! Van-i - ty!

Van-i - ty! Van-i - ty!

Van-i - ty! Van-i - ty!

Van-i - ty! Van-i - ty!

(Enter a group of Morris Dancers, picturesquely attired, followed by a motley crowd)

Van-i - ty! all is —

Van-i - ty! all is

Buy our pleas- ures! Van-i - ty! all is —

Buy our pleas- ures! Van-i - ty! all is

(The dancers

van-i - ty! Van-i - ty! all is van-i - ty! Ho! the

van-i - ty! Van-i - ty! all is van-i - ty!

van-i - ty! Van-i - ty! all is van-i - ty! Ho! the

van-i - ty! Van-i - ty! all is van-i - ty! Ho! the

arrange themselves and prepare to form the figure)

mf ritard. e dim.

dan - cers! Ho! the dan - cers! Ho! the dan - cers!

Ho! the dan - cers! Ho! the dan - cers!

Ho! the dan - cers!

dan - cers!

ritard

dim.

(The dancers accompany their words with fantastic gestures to the amusement of the vendors and the populace.)

À LA GALLIARDE

Allegro con moto

Van - i - ty! Van-i-ty! all is van-i-ty! O van - i - ty! Van-i-ty!

Van - i - ty! Van-i-ty! all is van-i-ty! O van - i - ty! Van-i-ty!

Allegro con moto

f *f* *f* *simile*

all is van-i-ty!

all is van-i-ty!

mf

van - i - ty! Van-i-ty! all is van - i - ty! all is van - i - ty! Man

van - i - ty! Van-i-ty! all is van - i - ty! all is van - i - ty!

f *mf*

TENOR

hath no bet - ter thing un - der the sun — Than to

mf *Wood*

eat and drink all his days and be gay, — Till

mf

fol - - ly is end - - ed and fair - - time is done! —

ALTO *mf*

Then

mf

eat and drink till fol-ly is end-ed and fair - time is done.

p

p

TENOR

BASS

p molto cresc.

p molto cresc.

First system of the musical score. It features a vocal staff for Tenor and Bass, and a piano accompaniment. The piano part begins with a *p* dynamic and includes a *molto cresc.* marking. The key signature is one sharp (F#) and the time signature is 4/4.

Tempo I

Second system of the musical score, marked *f* and *Tempo I*. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "van - i - ty! Van-i - ty! all is van-i-ty! O van - i - ty! Van-i - ty!". The piano part features triplet rhythms and a *molto cresc.* marking.

Third system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "all is van-i-ty!—". The piano part features triplet rhythms and a *mf* dynamic marking.

Fourth system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "van - i - ty! Van-i - ty! all is van-i - ty!—". The piano part features triplet rhythms and a *f* dynamic marking.

sempre accelerando -

This system shows the first two staves of a piano accompaniment. The right hand features a complex rhythmic pattern with triplets and sixteenth notes, while the left hand provides a steady bass line with chords. The tempo instruction 'sempre accelerando' is written below the first staff.

This system continues the piano accompaniment from the previous system, maintaining the same complex rhythmic texture in both hands.

Tempo I
VENDORS
SOPRANO

Van-i - ty! all is van-i - ty! All is van-i - ty!

This system contains four vocal staves: Soprano, Alto, Tenor, and Bass. Each staff has its respective part written in a 2/4 time signature with a key signature of one sharp (F#). The lyrics 'Van-i - ty! all is van-i - ty!' are written under the Soprano and Tenor parts, while 'All is van-i - ty!' is written under the Alto and Bass parts.

Tempo I

All is van-i - ty!

This system shows the piano accompaniment for the vocal section. It includes a 'Tempo I' marking and features a more active right hand with triplets and eighth notes, and a left hand with a steady bass line. The lyrics 'All is van-i - ty!' are written above the right hand.

This system shows four empty vocal staves, indicating a rest for the vocalists.

This system continues the piano accompaniment with a complex, flowing melodic line in the right hand and a supporting bass line in the left hand.

f
Bring forth our wares then for Fol - ly to buy, — Bring forth our wares then for
f
Bring forth our wares then for Fol - ly to buy, — Bring forth our wares then for
f
Bring forth our wares then for Fol - ly to buy, — Bring forth our wares then for
f
Bring forth our wares then for Fol - ly to buy, — Bring forth our wares then for

f *cresc.* *sf* *sf*

Fol - ly to buy!
Fol - ly to buy!
Fol - ly to buy!
dim.
Fol - ly to buy! Bring forth our wares! —

dim.

ALTO

staccato

Rich - es, Hon - or, Pride, Vain - glo - ry, The
schierzando

p *simile*

Lust of the Flesh and the Lust of the Eye!

cresc. *mf*

SOPRANO

Here are king-doms and pre-fer-ments, Pleas-ures, lusts and their en-dear-ments,

mf *simile*

Cheats and knaves and rogues, and snar-ers, Games and jug-glings and false swear-ers!

poco cresc.

TENOR

(♩ = ♩ of preceding)

mf

Ha! Ah! ha!
Ha! Ah! ha!

(♩ = ♩ of preceding)

mf

dim.
mf

ha! Ah! ha! ha! ha!
ha! Ah! ha! ha! ha!

mf *cres* cen - do *al f*

CHORUS OF DANCERS FROM THE GERMAN ROW

SOPRANO

Van - i - ty! Van - i - ty! all is van - i - ty, Set up our i - dols of

ALTO

Van - i - ty! Van - i - ty! all is van - i - ty, Set up our i - dols of

f

sil - ver and gold! Van - i - ty! Van - i - ty! all is
 sil - ver and gold! All is van - i - ty,

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady bass line and a more active treble line with some melodic flourishes.

van - i - ty! Set up our i - dols of sil - ver and gold! *dim.*
 van - i - ty! Set up our i - dols of sil - ver and gold! *dim.*

The second system continues the vocal and piano parts. The vocal lines end with a long note marked *dim.* (diminuendo). The piano accompaniment includes a section marked *sf dim.* (sforzando then diminuendo).

Dance, dance, dance to the
 Dance, dance, dance, dance to the

The third system introduces a new vocal line with the lyrics "Dance, dance, dance to the". The piano accompaniment is marked *f* (forte) and features a rhythmic pattern of eighth notes in the treble and a steady bass line.

p *cresc.* *f*

sound of the ta - - - bret, — Dance to the

p *cresc.* *f*

sound of the pipe, of the pipe and the ta - - - bret, Dance to the

poco rit.

sound of the pipe, —

sound of the pipe, —

poco rit.

mf (p)

mf a tempo

Dance, though life end as a

mf a tempo

Dance, though life end as a

p a tempo

dim.

tale that is told.

tale that is told.

*

CHILDREN

mf

Dance to the sound of the pipe and the ta - bret, Dance, though life

p

end as a tale that is told.

sotto voce

mf *cresc.*

Dance to the sound of the

mf *cresc.*

CHILDREN

div.

pipe and the ta - - bret, Set up our i - dols of

f Van-i - ty! Van-i - ty! all is van-i - ty! Set up our i - dols of

f Van-i - ty! Van-i - ty! all is van-i - ty! Set up our i - dols of

f Dance to the sound of the

mf Dance to the sound

f *f* *f* *f* *f* *f*

(Children from here on with the Sopranos)

sil-ver and gold! Van-i - ty! Van-i - ty! all is van-i - ty!

sil-ver and gold! Van-i - ty! Van-i - ty! all is van-i - ty!

sil-ver and gold! Van - i - ty! Van - i - ty! all is van - i - ty!

pipe and the ta - - - - - bret, *div.*

of the pipe and the ta - - - - - bret,

f *f* *f* *f* *f* *f*

mf *poco cresc.*

Set up our i - - dols of sil - - ver and

Set up our i - - dols of sil - - ver and

Dance to the

mf *poco cresc.*

Dance to sound of pipe and

The first system of the musical score consists of four staves. The top two staves are vocal parts, both starting with a mezzo-forte (*mf*) dynamic and a *poco cresc.* marking. The lyrics are "Set up our i - - dols of sil - - ver and". The third staff is a tenor vocal part with the lyrics "Dance to the". The bottom staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic and a *poco cresc.* marking, with lyrics "Dance to sound of pipe and". The piano part features a rhythmic pattern of eighth notes and chords.

f

gold! ——— Dance to the sound of the

gold! ——— Dance to the sound of the

sound ——— of pipe ——— and ta - - bret,

ta - - bret, ——— Dance, though life end

The second system of the musical score consists of four staves. The top two staves are vocal parts, both starting with a forte (*f*) dynamic. The lyrics are "gold! ——— Dance to the sound of the". The third staff is a tenor vocal part with the lyrics "sound ——— of pipe ——— and ta - - bret,". The bottom staff is the piano accompaniment, starting with a forte (*f*) dynamic, with lyrics "ta - - bret, ——— Dance, though life end". The piano part features a complex rhythmic pattern with many beamed notes and chords.

pipe and the ta - - bret, dance! *ff*

pipe and the ta - - bret, dance! *ff*

pipe and ta - - bret, dance! *ff*

like a tale that is told! *ff*

8

ff *poco*

Detailed description: This block contains the first system of a musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in 2/4 time and have lyrics: 'pipe and the ta - - bret, dance!'. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords. Dynamics include *ff* and *poco*. A measure rest of 8 measures is indicated at the start of the piano part.

2/4

2/4

2/4

2/4

8

accel.

2/4

2/4

Detailed description: This block contains the second system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in 2/4 time and have measure rests. The piano part continues with a right-hand melody and a left-hand accompaniment. Dynamics include *accel.*. A measure rest of 8 measures is indicated at the start of the piano part.

(Here the Vendors in the booths cry their wares again.)

Ho! come and buy our_ van-i - ties! Ho! come and

Ho! come and buy our van-i - ties!

Ho! come and buy our_ van-i - ties! Ho! come and

Ho! come and buy our van-i - ties!

ff mf

buy our_ van-i - ties! Buy our wares!

Ho! come and buy our van-i - ties! Buy our pleas-ures,

buy our_ van-i - ties! Buy our wares!

Ho! come and buy our van-i - ties! Buy our pleas-ures,

Buy our wares! Buy of me! Here are treasures, Buy, come buy of me! Buy our wares! Buy of me! Come buy of me! Here are treasures, Buy of me! of me! of me!

(Here the dancers from the Spanish Row rush forward and take their places for the following Dance.)

SOPRANO Buy! ALTO Buy! TENOR *p* Buy! BASS *p* Buy!

mf *f* *p* *p*

d. = d. of preceding

mf *sf* *sf* *sf*

sf *sf*

sf *sf*

SPANISH DANCERS

Allegro moderato

Van - i - ty! Van - i - ty! all is van - i - ty!

Van - i - ty! Van - i - ty! all is van - i - ty!

Van-i - ty! Van-i - ty! all, all is, all is van-i - ty!

Van-i - ty! Van-i - ty! all, all is, all is van-i - ty!

Allegro moderato

Bring forth our wares, then, Bring forth our wares for Fol-ly to buy!

Bring forth our wares, then, Bring forth our wares for Fol-ly to

Bring— forth our wares, then, our wares, then, for Fol - ly to

Bring— forth our wares, then, our wares, then, for Fol - ly to

Van - i - ty! Van - i - ty! All is van - i - ty!
buy! Van - i - ty! Van - i - ty! All is van - i - ty!
buy! Van - i - ty! Van - i - ty! All is van - i - ty!
buy! Van - i - ty! Van - i - ty! All is van - i - ty!

Bring forth our wares, then, for Fol - ly to buy!
Bring forth our wares, then, for Fol - ly to buy!
Bring forth our wares, then, for Fol - ly to buy!
Bring forth our wares, then, for Fol - ly to buy!

Bring forth our wares for Fol - ly to buy! Bring forth our
Bring forth our wares for Fol - ly to buy! Bring forth our

SOPRANO I

SOPRANO II

ALTO

TENOR

BASS

Rich - es, Hon - or,
The Lust of the
The Lust of the
wares for Fol - ly to buy!
wares for Fol - ly to buy!

p *poco* *p* *poco* *p* *poco*

cres - - - - *cen* - - - - *do* *f*

Pride, Vain - glo - ry, Rich - es, Hon - or, Pride, Vain - glo - ry,
Flesh and the Lust, the Lust of the Eye,
cres - - - - *cen* - - - - *do* *f* I

Flesh and the Lust of the Eye, II

cres - - - - *cen* - - - - *do* *f*

I & II

mf *cresc.* *f* *mf* *cresc.*

Pride — and Vain —

Rich — es and Hon — or! —

Pride — and Vain —

Rich — es and Hon — or! —

mf *cresc.* *f* *mf* *cresc.*

glo — ry! —

mf *cresc.*

Lust of the Flesh and Lust of the Eye!

glo — ry! —

Lust of the Flesh and Lust — of the

I *mf*

II

f *cresc.* *mf* *cresc.* *sf sf sf sf*

sf sf sf sf

f Van - i - ty! Van - i - ty! All, — all is van - i - ty! —

f Van - i - ty! Van - i - ty! All, all is van - i - ty!

f Van - i - ty! Van - i - ty! All, — all is van - i - ty!

Eye!
f Van - i - ty! Van - i - ty! All, — all — all is van - i - ty!

Bring forth our wares, then, Bring forth our wares for Fol - ly to buy!

Bring forth our wares, then, Bring forth — our wares for Fol - ly to

Bring forth our wares, then, Bring forth — our wares for Fol - ly to

Bring forth our wares, then, our wares, then, for Fol - - ly to

ff

Van - i - ty! Van - i - ty! All, — all is van - i - ty!

ff

buy! Van - i - ty! Van - i - ty! All, all is van - i - ty!

ff

buy! Van - i - ty! Van - i - ty! All, all is van - i - ty!

buy! Van - i - ty! Van - i - ty! Van - i - ty! All, all is van - i - ty!

ff

buy! Van - i - ty! Van - i - ty! All, — all is van - i - ty!

Bring forth our wares, then, Rich - es, Hon - or, Pride, Vain -

Bring forth our wares, then, Rich - es, Hon - or, Pride, Vain -

Bring forth our wares, then, Rich - es, Hon - or, Pride, Vain -

Bring forth our wares, then, Rich - es, Hon - or, Pride, Vain -

Vcl. *dim.*

All Altos divided into four equal groups

VOICES OF THE SPIRIT

ALTO I Lento *p*

ALTO II Love not the world, nei-ther the

ALTO III Love not the world, nei-ther the

ALTO IV Lento *p* Love not the world, nei-ther the

poco rit.

Wood

things that are in the world, For all that is in the world

things that are in the world, For all that is in the world

cresc.

pass - eth a - way, - Love not the world!

pass - eth a - way, - Love not the world!

p

MR. WORLDLY WISEMAN

mf

And who are these that come with so-ber fa-ces, and with rai-ment clad di-

B Cl.

This musical score is for the character 'MR. WORLDLY WISEMAN'. It features a vocal line in bass clef with a mezzo-forte (*mf*) dynamic. The lyrics are 'And who are these that come with so-ber fa-ces, and with rai-ment clad di-'. The piano accompaniment consists of a left hand in bass clef and a right hand in bass clef. The right hand part includes a section for 'B Cl.' (Bass Clarinet). The key signature has three sharps (F#, C#, G#) and the time signature is 7/4.

MR. MONEY-LOVE

w. w.

verse from an-y in our Fair?— It seems they set but light up-on our

Cl. *Fl.*

p

This musical score is for the character 'MR. MONEY-LOVE'. It features a vocal line in bass clef with lyrics 'verse from an-y in our Fair?— It seems they set but light up-on our'. The piano accompaniment includes parts for 'Cl.' (Clarinet) and 'Fl.' (Flute). The dynamic is piano (*p*). The key signature has three sharps (F#, C#, G#) and the time signature is 7/4.

M. L.

wares And care not so much as to look at them. If call'd up-on to buy, they

Ob. *8*

p *mf* *sf*

This musical score continues the 'MR. MONEY-LOVE' section. It features a vocal line in bass clef with lyrics 'wares And care not so much as to look at them. If call'd up-on to buy, they'. The piano accompaniment includes an Oboe (*Ob.*) part. Dynamics range from piano (*p*) to mezzo-forte (*mf*) and sforzando (*sf*). The key signature has three sharps (F#, C#, G#) and the time signature is 7/4.

ATHEIST

poco anima

their traf-fic were in heav - - en!

M. L.

stop their ears And raise their eyes as though—

poco anima

This musical score is for the character 'ATHEIST'. It features a vocal line in bass clef with lyrics 'their traf-fic were in heav - - en!' and 'stop their ears And raise their eyes as though—'. The piano accompaniment includes parts for 'M. L.' (likely a vocal line) and 'poco anima' markings. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

Allegretto

ATHEIST *f*

Ah! ha! ha! ha! A most rare

p sotto voce - confidentially

A. jest! Do thou stand by, and I will ques - tion

A. them up - on their pil - grim - age.

A. *mf* Tell us, we pray you, stran - gers, whence ye come? —

Ed. *

Moderato **CHRISTIAN** *mf*

From a far coun - try are we come, and now as

Chr. pil - grims and stran - gers in — this world — we

Chr. seek a bet - ter and a heav - en - ly, — e - ven Je - ru - sa -

poco cresc *Hrp.*

ATHEIST *ad lib.* **Allegretto**

Ha! ha! ha! I

Chr. lem. Why do ye laugh?

mf *giocoso*

A. laugh but at your - ig - no - rance, ig - no - rance, ig - no - rance to take up - on you

A. such a jour - ney, such a te - dious jour - ney, when ye'll noth - ing have but

HOPEFUL

What man, think - est we shall not be re - ceived?

A. trav - el for your pains. Re -

Slower *poco adagio rit. e dim.* *p misterioso*

A. ceived! There's no such place as ye dream of in all the world! —

rit e dim. *K.Dr. ppp*

FAITHFUL
p poco animato

cresc.

rit.

But in the world to come there is, and to that world we make our way by

poco animato

rit.

pp sempre cresc.

poco lento

Allegretto

faith, not sight.

poco lento

Ad. ATHEIST'S ADVICE

ATHEIST

Ah! ha! ha! ha! Ah, once I thought as ye, thought as ye, thought as ye, for

poco rit. atempo

Ad.

poco rit.

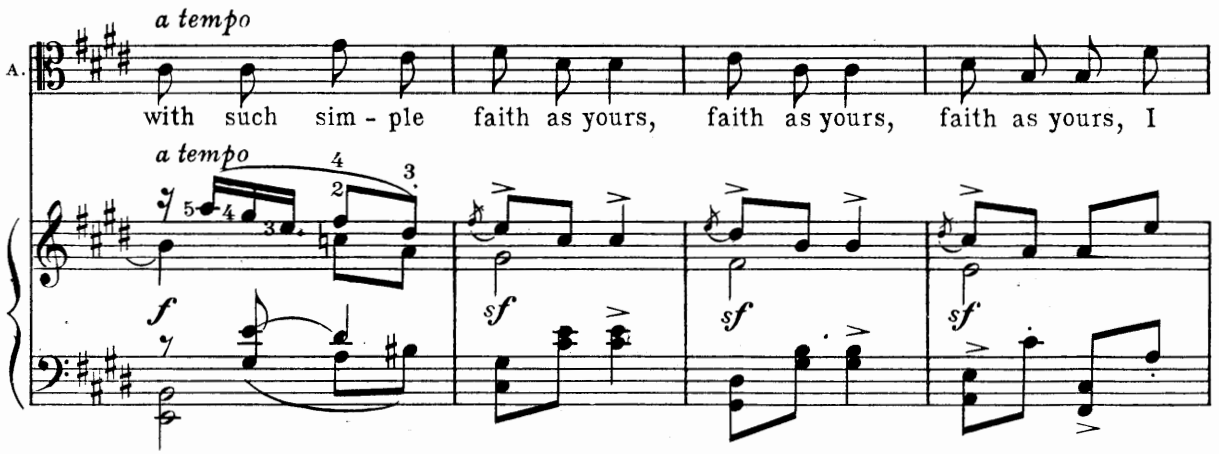
hear - ing of Je - ru - sa - lem and stirr'd by high re - solve, and

poco rit.

sf

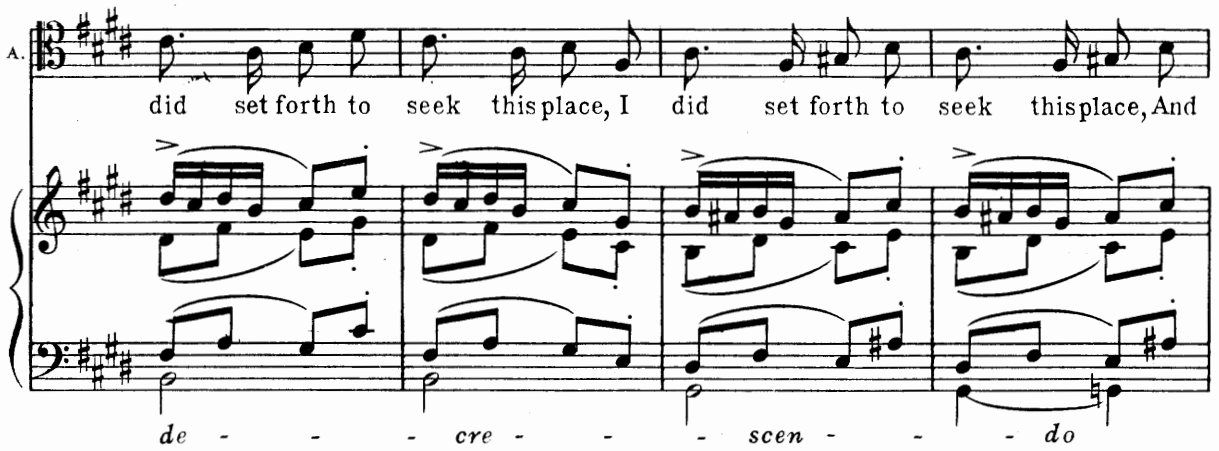
sf

a tempo

A.  *a tempo*

with such sim - ple faith as yours, faith as yours, faith as yours, I

f *sf* *sf* *sf*

A. 

did set forth to seek this place, I did set forth to seek this place, And

de - - - cre - - - scen - - - do

A. 

had there been such, should have found it, had there been such,

poco a poco ral - len - tan - - do

Slower

A. 

should have found it. But, _____ but _____

Andante

A. seek - - - ing, seek - ing twen -

molto legato

A. - - ty years, twen - - - ty

A. years, and find - - - ing naught,

A. find - ing naught,

Lento

rit.

Tempo I

A. I have re - turn'd a - gain, re - turn'd a - gain, re - turn'd a - gain and

A. cast a - way The hopes of that which now I see are not!

(Harp gliss.)

pp

Lento Tempo I

A. O fools! — Poor fools! — Mad - men and

mf

Vls. pizz.

A. Bed - lam - ites!

A.

Ha! ha! ha! ha! Ha! ha! ha! ha!

mf *poco* *cres - - cen - - do* *molto dim.*

VOICES OF THE SPIRIT
ALTO I & II Lento

Love not the world, nei - ther the

ALTO III & IV *p*

Love not the world, nei - ther the

p

FAITHFUL (or CHRISTIAN!)

Woe un - to thee, vain man that laugh - eth now! The day draws

things that are in the world; For

things that are in the world; For

F. nigh when thou shalt turn thy face In wear - i-ness of spir - it, and in
 all that is in the world
 all that is in the world
cres - *cen*

F. tears Towards the Cit - y thou de - ni - est.
 pass - - eth a - way.
 - do
 pass - - eth a - way.
do *p*
 Allegretto

ATHEIST
 Ha! ha! ha! ha! Ha! ha! ha! ha!
 CHORUS OF VENDORS
 SOPRANO
 ALTO
 TENOR
 BASS
 B.II. Ha! ha! ha!
mf *o resc.* *f sf*

A. *ff* *portamento*

Ha! Ha!

f Ha! ha!

f Ha! ha! ha! ha! Ha!

f Ha! ha! ha! ha! Ha! ha! Ha!

ha! Ha! ha! ha!

Tempo of Opening Chorus

f Van - i - ty! — all is — van - i - ty! —

f Van - i - ty! van - i - ty! — all is van - i - ty! —

f Van - i - ty! — all is — all is van - i - ty! —

Buy — our

f Here are rich - es, trades and ti - tles,

What is this world but a gain-ful fair!

What is this world but a gain - ful fair! Buy of our

What is this world but a gain - ful fair! wares!

Sil - ver, gold and pre - cious stones!

f marcato

Buy of our pleas - ures! Van-i - ty!

van - i - ties! Van - i - ty!

f ff

ff sf

f molto dimim. mf

All, all

ff mf

All, van

Van - i - ty! van

Van - i - ty! All, all,

f mf

ff molto dimin. mf

sempre *dim.*

is van-i-ty! van-i-ty, van-i-ty, van-i-ty!

i - ty! all! all!

i - ty! all! all!

yes, all! all! all! all!

sempre *dim.*

Poco moto
MR. WORLDLY WISEMAN

mf

But, Sirs, I en-treat that ye look a-bout and see what man-ner of

SOPRANO
p (A Group)

Buy our wares! Please to buy!

ALTO

p (Another Group)

Buy of our van-i-ties!

p

ww place ye are in, And I prom-ise ye will find much to ad-

SOP. I **SOP. II**

Buy of me! No, of me!

mf

No, of me, she can-not please you!

w.w. *3* *b* *3*

van-tage your wor-ships in our good town of Van-i-ty, where

w.w. *3*

all the year long we keep a Fair, light-er than van-i-ty!

mf

p

L.H.

w.w.

Yes, a Fair of an-cient stand-ing.

mf

L.H.

Lento
CHRISTIAN

Nay, sir, we may not tar-ry on our way, but press on towards our prize!

p Brass

sf

MR. WORLDLY WISEMAN'S COUNSEL

MR. WORLDLY WISEMAN

Allegro con moto

ad lib. *mf*

Not tar - ry? not? not? — When I can show you such rare van-i - ty

colla voce *mf* (Wood) *mf*

w.w. As ev - er tempt - ed poor hu - man - i - ty! Ah! how bright The de - light Of

w.w. coun - tries, king - doms and pre - fer - ments, Hon - ors, pleas - ures, lusts and their en - dear - ments!

poco *cresc.*

w.w. Why not tar - ry? Why not? why not? why not?

rit. *rit.*

f *a tempo*

w.w. *a tempo*

Ver - i - ly here is such rare van - i - ty As ev - er tempt - ed poor hu - man - i - ty!

w.w. *rit.*

What 'll ye buy? What 'll ye buy? Choose ye! choose ye! choose ye! choose ye!

a tempo

w.w. *a tempo*

Hon - ors, pleas - ures, lusts — and their en - dear - ments,

w.w.

Coun - tries, king - doms, and pre - fer - ments, Lusts and their en - dear - ments!

Misterioso

w.w.

Hon - ors, pleas - ures, lusts — and their en - dear - ments!

p *poco* *a* *poco* *cresc.*

w.w.

Lives and souls and blood and bod - ies, Sil - ver, gold, Sil - ver, gold, —

cre - scen - do

w.w.

Wealth — un - told!

f *cresc.* *sf* *p*

w.w.

Why do ye turn a - way your eyes? Choose ye!

mf *cresc.* *f sf*

w.w.

choose ye! Choose ye of our mer - chan - dise! Choose ye! choose ye!

sf *sf* *sf* *sf*

w.w.

Choose what ye will buy!

sf *f* *mf*

Andante religioso

Be-lieve me, sir, our minds are set on things a - bove, where-fore we

p *cresc. sempre*

poco cre - scen - do *mf*

Chr. buy the Truth! The Truth?

MR. WORLDLY WISEMAN *p*

ff *quasi ad lib.* *p*

w.w. *mf* Adagio *rit.*

The Truth? There's no-thing of that kind here for sale, sir!

rit.

Tempo I Allegro *cresc*

w.w. *mf* We do not deal in that com-mod-i - ty, 'Tis gone by and thought an odd-i - ty.

p *cresc.*

w.w. But, my friend, Here's no end Of cheats, games, jug-glings and false swear-ers!

sf *sf*

f *mf*

w.w. Come buy! Cheats, games, jug-glings, and false swear-ers,

f *p*

molto dim.

w.w. Plays, fools, apes, knaves, rogues, en - snar - ers, Cheats, games, jug-glings and false swear - ers,

sf

p *Misterioso*

w.w. Knaves, rogues and en - snar - ers. Here's no end of thefts, — a -

pp Brass

w.w. dul - ter - ies and mur - ders! All, 'tis said, all 'tis said. Blood -

cresc *f*

w.w. - y red!

ff

w.w.

mf *cresc.* *f*

Why do ye turn a - way your eyes? Choose ye!

p *mf* *cresc.* *f*

w.w.

choose ye! Choose ye! of our mer-cha-n-dise! Choose ye! choose ye!

diminuendo *p*

HOPEFUL
mf

ALTO I & II

ALTO III & IV

VOICES OF THE SPIRIT

p *p* *pp*

O be
Love not the world, nei-ther the
Love not the world, nei-ther the

f *p* *pp*

Wood & Horns

H. *pa-tient, sir; we may not tar-ry on our Pil-grim-age, for there are*

ALTO I & II
things that are in the world; for all that is

ALTO III & IV
things that are in the world; for all that is

ppp cresc.

Basses

H. *cer-tain voi-ces ev-er with us, and they urge us hence and for-ward on our*

in the world! pass-eth a-way! Love not, Love

cen do

in the world pass-eth a-way! Love not, love

p

H. *jour-ney. Canst thou not hear them call-ing?*

not, love not the world!

not, love not the world!

pizz.

Moderato

MR. WORLDLY WISEMAN

mf

Voi-ces! voi-ces! What voi - - ces?

p (Vells. div.) *L.H.*
pizz.

w.w.

Can those to whom they be-long, be seen? No! No! Can such

3 Fl. *8*

Vells.
p pizz.

w.w.

voi - ces be heard by good-ly men like my-self? A - gain, no!

8

cresc.

(Spoken)

w.w.

Pah! They are but a trick o' the brain! Good Mis-ter

8 *f* *p*

poco a poco

w.w.

Mon - ey - love, do but cure these Pil - grims; they're cursed with a hear - ing of

cresc.

w.w.

"voi - ces." A plague on such im - pu - dent med - dlers!

f

(Mr. Money - love beckons to the dancers of the German Row, who reënter accompanied by the God of Mam - mon together with his priest, priestesses and attendants.)

mf cresc.

SOPRANO

Van - i - ty! Van - i - ty! all is van - i - ty! Set up our

ALTO

Van - i - ty! Van - i - ty! all is van - i - ty! Set up our

f

i - dols of sil - ver and gold! Van-i-ty! Van - i - ty!

i - dols of sil - ver and gold! All is

All is van - i - ty! Set up our i - dols of sil - ver and

van - i - ty, van - i - ty! Set up our i - dols of sil - ver and

gold! Dance, Dance,

gold! Dance,

dim. dance, dance, to the sound of the

mf dance, dance, dance to the sound of the pipe, of the

ta - - - bret! Dance to the sound of the
 pipe and the ta - bret! Dance to the sound of the

pipe! Dance, though
 pipe! Dance, though

poco rit. *p* *a tempo*

life end as a tale
 life end as a tale

poco *a* *poco* *cresc.*

that is told!
 that is told!

(Priestesses of the God Mammon bearing their treasures come foward and hand bags of gold to Money-love.)

sf sempre cresc. ed accel.

f

sf

(Mr Money-love approaches Christian, jingling the money in his pocket.)

MR. MONEY LOVE'S APPEAL

Allegro giocoso

MR. MONEY-LOVE

f staccato

simile

How

M.L.

now, good mas - ters, do ye hear? — The

mf

mf

M.L. *mf*
 mer-ry chink-ing in your ear? — 'Tis

cresc. *dim.*

M.L. *mf*
 gold, sirs, gold a-plen-ty, And, if ye'll con-sent ye, I will show you

sf *sf* *sf*

M.L.
 where, sirs, To find it in our Fair, sirs, And that with lit-tle striv - -

L.H.

M.L.
 - - ing, Delv - ing or con - triv - - ing, with lit - tle.

p *dim.*

M.L. *f*
 delv - ing or con - triv - ing. Gold's an

f *staccato*

M.L. an - ti - dote ef - fect - ive, Gold, for these

M.L. "voi - ces" a cor - rect - ive! Gold! Gold!

M.L. & H. Gold! But, HOPEFUL

H. sir! thy

H. hands! thy hands de -

H. filed with blood, aye, blood! And

Lento
H. stain'd with bit - ter tears, bit - ter tears and

H. treach - er - y! ac - cel - er - an - do

staccato

MR. MONEY-LOVE (confidentially)
An' ye'll take pains, fair sirs, Ye'll

Tempo I

legato

M.L. soil your hands but lit - tle, Ye'll soil your hands but lit - tle, but

M.L. *rit.* CHRISTIAN *mf*

lit-tle in the toil! But

Chr. *Andante*

lo! thy gar - ments dyed with sor - did - aims, -

Chr.

And - cu - ri - ous - ly wrought with av - a - rice!

staccato

Agitato

staccato mf

MR. MONEY LOVE *mf*

Ah, good my friends, I must con - fess, -

p poco rit.

mf

M.L. *p poco rit.*
 I do not vouch for hands and dress, But

p staccato *sf*

Tempo I

cresc.

M.L. gold, sirs, gold, the prize For which we

mf *cresc.* *sf*

M.L. jeop - ard - ize Our soul and heav - en sell, sir, To

p *sf* *p*

M.L. buy a place in hell, sir.

mf *sf*

M.L. *mf*
 If ye'll fol - low my di - rec - tion, There a - waits for your in -

p *poco a poco cresc.*

M.L. *spec-tion Life's pin - na - cle and pur - pose, Oth - er aims are mere u -*

mf cresc.

M.L. *surp - ers, Gold! _____ gold! _____*

f cresc.

M.L. *gold! _____ Yes,*

ff rit. e dim. poco a poco

M.L. *gold! _____*

mf dim. sempre

O thou dull

ALTO I & II

ALTO III & IV

VOICES OF THE SPIRIT

p Lento *poco cresc.* world,
 Love not the world, nei - ther the
 Love not the world, nei - ther the

Viol. & Cl. Lento

poco cresc.

F. wretch! wretch! Choked with the cares and rich-es of this world!

love not the world; for

things that are in the world; for all that is in the

things that are in the world; for all, that is

cresc.

F. Know that our treas-ure is laid up in heav'n, Where are nor
 all that is in the world

world, *dim.* all in the world in the

in the world, all in the world

dim.

poco rit. e dim. Allegretto

moth, nor rust, nor thieves.

MR. MONEY-LOVE (*aside*)
sotto voce

Sure - ly these are

poco rit. e dim. Allegretto

pass - eth a - way!

pass - eth a - way!

poco rit. Allegretto

dim.

p pizz.

p Vello

M.L.

pes-ti-lent fel-lows, and would turn this world of ours

M.L.

up-side down, They must be judged! They must be judged! I

M.L. *cl.*
 doubt they be mov - ers of in - - sur - rec - tion.
fp *fp*

M.L.
 I'll re-com-mend my Lord Hate - good, he

(Exit Mr. Money-love hastily) (Re-enter the Spanish Dancers.)

M.L.
 look to them.
poco accel.

Allegro (tempo of Spanish Dance)

TENOR

f

BASS

Bring — forth our

Allegro

f sf

sf

wares!

wares!

8

mf

Wares for Fol - - ly!

Wares for Fol - - ly!

8

f

SOPRANO I *poco cresc.*

mf Rich - es, Hon - or, Pride, Vain - glo - ry, Rich - es,

SOPRANO II *mf* Lust of the Flesh and the Lust, the

ALTO *mf* Lust of the Flesh and the Lust

TENOR

BASS

mf *poco cresc.*

ry! _____

mf *cresc.*

Lust of the Flesh and Lust of the Eye! _____

ry! _____

Lust of the Flesh and Lust _____ of the

mf *cresc.*

cresc. *mf* *cresc.* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf*

f (Enter Madam Bubble and her train)

Van - i - ty! Van - i - ty! All, — all is van - i - ty! _____

f

Van - i - ty! Van - i - ty! All, all is van - i - ty!

f

Van - i - ty! Van - i - ty! All, — all is van - i - ty!

Eye! *f*

Van - i - ty! Van - i - ty! All, — all, — all is van - i - ty!

f

Bring forth our wares, then, Bring forth our wares for Fol-ly to buy!

Bring forth our wares, then, Bring forth our wares for Fol-ly to

Bring forth our wares, then, Bring forth our wares for Fol-ly to

Bring forth our wares, then, our wares, then, for Fol - ly to

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

ff Van - i - ty! Van - i - ty! All, all is van - i - ty!

ff buy! Van - i - ty! Van - i - ty! All, all is van - i - ty!

ff buy! Van - i - ty! Van - i - ty! All, all is van - i - ty!

ff buy! Van - i - ty! Van - i - ty! All, all is van - i - ty!

ff buy! Van - i - ty! Van - i - ty! All, all is van - i - ty!

The second system continues the musical piece with a forte (*ff*) dynamic. It includes four vocal staves and a piano accompaniment. The lyrics are repeated with variations in the vocal parts.

Bring forth our wares, then! Rich - es, Hon - or, Pride, Vain -

Bring forth our wares, then! Rich - es, Hon - or, Pride, Vain -

f

f

f poco a poco cresc.

glo - ry, Bring forth, bring forth our wares for Fol - ly to

glo - ry, Bring forth, bring forth our wares for Fol - ly to

buy!

buy!

ff

ff

dim.

Seq.

MADAM BUBBLE

Come hith - er, Pil - grims! Eat ye

of my bread, and drink ye of the

of my bread, and drink ye of the

cup that I have min - gled.

cup that I have min - gled.

of preceding *mf* *cresc.*

Come, come, come hith - er!

Come, come, come hith - er!

Andante

Oh, stay with me, fair stran-gers, Oh, stay and fore - go

Oh, stay with me, fair stran-gers, Oh, stay and fore - go

B. *the rude and thorn-y path of pil - - grim - age.*

poco *cresc.* *p* *sf*

B. *Oh, stay with me, fair stran-gers, and drink ye of my cup;*

mf

B. *Oh, stay with me, - let us re - joice, re-joice with me, re - joice!*

poco cresc. *f*

B. *Put off your dus-ty shoes and sor-ry garb, And rest your wear-y heads up-on my knee;*

mf *pp*

p poco accel.

B. Oh, rest your wear - y heads up - on my

p poco accel.

B. knee! And

poco a poco rit.

Rhythm of 3 measures

B. I will soothe you, soothe you

Tempo I

p sotto voce

* Sed.

Rhythm of 2 measures

B. as a tired child.

pp *p*

Maestoso animato

B. *f*
I am the Mis - - - tress of the

B. World! I am the Mis - tress of the

poco cresc. ed accel.

fp

B. *f* World! CHRISTIAN O

f *L. H. molto rit. e*

3rd Ped.

Chr. Lord, turn Thou our eyes that they be-hold not van-i-ty! —

dim. *mf*

MADAM BUBBLE

B. *p*

I make them hap - py, I make them hap - py

B.

that do — serve me, and their days are spent in pleas - ant-ness.

B.

I make them hap - py, I make them hap - py, and all their paths are of pros-

B.

per-i - ty and peace.

mf *p*

208 Allegretto vivo

B. *mf*
 Short is our life; Lo, it shall pass

B. Swift as a cloud, Scat-ter as mist Chased by the beams Of sum-mer sun;

B. Fade as our dreams, With-er as grass,

B. *mf* *dim.*
 With-er as grass When day is done!

B. *p* *poco cresc.*
 Short is our life; Why should hu-man-i-ty Strive af-ter wind?

poco riten. -

B. All that is wrought — Un - der the sun Com - eth to

a tempo

B. naught. Short is our life; Why should hu - man - i - ty Strive

f

B. af - ter wind? All that is wrought Un - der the

mf poco rit. *ff meno mosso*

B. sun Com - eth to naught. — All is but

dim...

B. van - i - ty When day is done! —

Allegretto vivo

mf

B. Short is our life; _____ Why should we weep? _____

B. While the sun shines, While the roseblossoms Red for a day. Joy in the sun!

B. Laugh while we may, _____ Laugh while we may! _____

poco mosso

B. Dance! dance! dance! _____ dance!

staccato

mf poco mosso

cresc. -

B. dance! dance! Then to

cresc. -

molto rit. ad lib.

B. sleep When day is done.

dim. -

Tempo I
appassionato

B. Do thou but wor-ship me, and I will clothe thee

mf

sf

B. in a pur-ple robe, And hang a chain of gold a-bout thy neck, and

poco accel. e cresc.

B. crown thee with my fair-est gar - lands And thou shalt drink a - bun-dant-ly,

The first system features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "crown thee with my fair-est gar - lands And thou shalt drink a - bun-dant-ly,". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes dynamic markings such as *f* and *red.* (ritardando), and is marked with asterisks at the end of the system.

B. and thou shalt drink a-bun-dant-ly of love, shalt drink of

The second system continues the vocal line with the lyrics "and thou shalt drink a-bun-dant-ly of love, shalt drink of". The piano accompaniment includes dynamic markings *poco*, *accel.*, *e*, and *cresc.* (crescendo). The system concludes with a *red.* (ritardando) marking.

B. love, yea, drink deep of the

The third system features the vocal line with lyrics "love, yea, drink deep of the". The piano accompaniment is marked with *ff* (fortissimo) and includes a section for the left hand labeled "L.H. poco". The system ends with a *red.* (ritardando) marking.

B. riv - er of my pleas - ures!

The fourth system features the vocal line with lyrics "riv - er of my pleas - ures!". The piano accompaniment is marked with *dim.* (diminuendo) and includes a *red.* (ritardando) marking at the end of the system.

Tempo I

B. Drink deep! ————— drink deep! —————

mf *ritenuato*

B. Drink! ————— drink! —————

pp
p morendo *ppp*

Agitato CHRISTIAN

Be - gone! ————— Be - gone! O thou a -

f *p*

appassionato

Chr. dul - ter-ess, whose ra - diant beau - ty is a

poco rit. e dim.

Chr. *f* fad - ing flow'r; Whose heart is nets and

Brass

Chr. snares. Be - gone! We'll none of thee! Be - gone!

dim.

Chr. *mf* Lento Our hope and faith do dwell a - bove; not on this world, where is no

ALTO I & II *molto rit. p* VOICES OF THE SPIRIT Lento Love not the world!

ALTO III & IV *molto rit. p* Love not the world!

molto rit. p Lento

Chr. lure so great as to tempt us from our prize!

Hp.

MADAM BUBBLE
Molto agitato

Lo! Lo! these be mad! Let

f *staccato*

B. them that will not serve us be driv - en forth out of our

accel. *cresc.*

B. Fair!

lunga (Enter Mr. Money-Love)

f *mf* *mf*

MR. MONEY-LOVE

SOPRANO & ALTO

TENOR & BASS

p CHORUS

Now,

A - way with them! A - way with them! A - way with them! A - way with them! A - way with them! A - way with them!

f *p* *R.H.*

M.L. *b2*

O lu - na - tics, ye shall be

way with them! A - way with them! A - way with them! A - way with them! A -

way with them! A - way with them! A - way with them! A - way with them! A -

M.L.

brought to si - lence, for our judge,

way with them! A - way with them! A - way with them! A - way with them! A -

way with them! A - way with them! A - way with them! A - way with them! A -

M.L. *b2*

Lord Hate - good, hath heard the tu - mult

way with them! A - way with them! A - way with them! A - way with them! A -

way with them! A - way with them! A - way with them! A - way with them! A -

M. L.

in the Fair, and doth com - mand that ye be

SOPRANO
way with them! A - way with them!

ALTO
way with them! A - way with them! A - way with them! A - way with them! A -

TENOR
way with! them A - way with them!

BASS
way with them! A - way with them! A - way with them! A - way with them! A -

M. L.

brought to him!

way, a - way with them!

way, a - way, a - way! A - -

way with them! A - way!

sf *sf*

f ATHEIST

Where is your King that he may save you, sirs?

sempre p A - way! a - way! Where
 way! A - way! a - way! Where

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "Where is your King that he may save you, sirs?". The piano part includes dynamic markings such as *f* and *sempre p*.

A

Will He not show you a fair road to
 is your King? Will He not show you a fair road to
 is your King? Will He not show you a fair road to

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "Will He not show you a fair road to is your King? Will He not show you a fair road to is your King? Will He not show you a fair road to". The piano part includes dynamic markings such as *sf*.

CHRISTIAN

A.

heav - - en? Ay! Ay! mock-er, and per-

heav - - en? A - way with them!

heav - - en? A - way!

A - way with them! A - way with them! A - way with them! A - way!

A - way with them! A - way with them! A - way with them! A - way!

p

Chr.

chance a near - - - er one than we had hoped!

A - way with them! A - way!

A - way!

A - way!

A - way!

way with them! A - way with them! A - way with them! A - way with them! A - way with them!

A - way!

way with them! A - way with them! A - way with them! A - way with them! A - way with them!

p

MR. MONEY-LOVE

f

What of the treas-ure stored so far a - bove you, friends? Ha!

M.L.

Poco Lento

doth it much a - vail you in this hour? _____

FAITHFUL AND CHRISTIAN

f

Ay! and bears a

F. & C.

(addressing Hopeful)

gra - cious wit - ness for us in the skies! _____

MR. WORDLY WISEMAN

And

f *rit.*

Allegro

w.w.

where the voi - ces that did lead you hence? Ah, can ye hear them now?

staccato

f

w. w.

Where the voi - ces that did lead you?

f SOPRANO

Where the voi - ces that did lead you?

f ALTO

Where the voi - ces that did lead you?

TENOR

BASS

Where the voi - ces, can ye hear them

w. w.

mf Can ye hear them now? ——— *f* HOPEFUL Nev - er so clear as in this

now? ———

mf Str.

H.

hour when they teach us to for - give our — per - se - cu - tors!

MADAM BUBBLE

Molto agitato

SOPRANO Lo, ye who did re-fuse my love, may learn how

ALTO Ha! ha! ha! ha! ha! ha! ha!

TENOR Ha! ha! ha! ha! ha! ha! ha!

BASS Ha! ha! ha! ha! ha! ha! ha!

Molto agitato

B. bit-ter-er than death am I when scorn'd.

B. Drive them forth from the Fair!

(Enter the Bailiffs and Executioners)

MADAM BUBBLE

Drive them out that will not serve us!

SOPRANO

ALTO

TENOR

BASS

Drive them out from the Fair,

Drive them out that

Drive them out that

Drive them

B.

Drive them out that will not serve us! Drive them out! Drive them out!

will not serve us! Drive them out that

will not serve us! Drive them out that

out that will not

Drive them out! Drive them out! Drive them, drive them, drive them from our
will not serve us! Drive them, drive them, drive them from our
will not serve us! Drive them from our
serve us! Drive them from our

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "Drive them out! Drive them out!" followed by "Drive them, drive them, drive them from our". The second pair of vocal staves has lyrics: "will not serve us!" followed by "Drive them, drive them, drive them from our". The piano accompaniment is written in two staves (treble and bass clef) and provides harmonic support for the vocal lines.

Fair! Drive them out!
Fair! Drive them out!
Fair! Drive them out!
Fair! Drive them out!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "Fair!" followed by "Drive them out!". The second pair of vocal staves has lyrics: "Fair!" followed by "Drive them out!". The piano accompaniment is written in two staves (treble and bass clef) and provides harmonic support for the vocal lines.

MADAM BUBBLE

f
 Lo! these be mad, let them be driv-en forth from out our Fair!

SOPRANO I & II

f
 Lo!— these be mad, let them be driv-en forth from out our Fair!

ALTO

TENOR

BASS

f


B.

f
 Lo!— these be mad, let them be driv-en forth from out our Fair!

f MONEY-LOVE (with the Basses)


Sirs, what of the treas-ure stored so far a - bove you?

MADAM BUBBLE



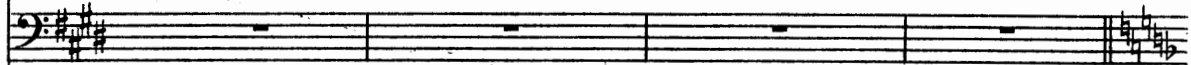
Lo, — ye who did re - fuse my love, may learn how bit - ter - er than

ATHEIST




Will your King not save you, sirs, save you, sirs,


MR. WORLDLY WISEMAN




Lo! — these be mad, let them be driv - en forth' from out our Fair!



Will your King not save you, sirs, save you, sirs?



Sirs, what of the treas - ure stored so far a - bove you?



Piccolo

*) Each one of this group of four themes should be emphasized on its entrance, the others being held slightly subordinate.

B. *f* death _____ am I when

A. save you, sirs? Will your King not save you, sirs, save you, sirs?

w.w. Where are the voi - ces, voi - ces, voi - ces? Can ye hear them? can ye hear them?

SOPRANO I & II

Lo! _____ these be mad, let them be driv - en forth from out our Fair! A -

Lo! _____ these be mad, let them be driv - en forth from out our Fair!

save you, sirs? Will your King not save you, sirs, save you, sirs?

Where are the voi - ces, voi - ces, voi - ces? Can ye hear them? can ye hear them?

Sirs, what of the treas - ure stored so far a - bove you?

Piccolo

The Piccolo part consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The key signature has one flat (B-flat).

B. *scorn'd!*

A. *save you, sirs?*

w.w. *Where are the voi - ces, voi - ces, voi - ces? Where are the voi - ces, voi - ces, voi - ces?*

way! *A - way!*

f *A - way with*

f *save you, sirs? A - way with*

f *(fulsetto)*

f *Where are the voi - ces, voi - ces, voi - ces? Where are the voi - ces, voi - ces, voi - ces?*

f *Where are the voi - ces, voi - ces, voi - ces? Where are the voi - ces, voi - ces, voi - ces?*

Musical score for the first system. It includes vocal parts for Soprano, Alto, Bass I, and Bass II, and piano accompaniment. The lyrics are: "A - way! them! A - way! them! A - way! Where are the voi - ces? Ha! Where are the voi - ces, where are they? Ha! Where are the voi - ces, where are they?" The piano part features triplet patterns. Dynamics include *ff* and *f*.

(The Pilgrims are seized by the executioners and conducted from the fair.)

Musical score for the second system. It includes vocal parts for Soprano, Alto, Bass I, and Bass II, and piano accompaniment. The lyrics are: "Bring them to tri - al! Let them be judged! Bring them to tri - al! Let them be judged! Bring them to tri - al! Let them be judged! Bring them to tri - al! Let them be judged! Bring them to tri - al! Let them be judged! Bring them to tri - al! Let them be judged! Bring them to tri - al! Let them be judged!" The piano part features a triplet pattern and includes the instruction *poco meno*. Dynamics include *f*.

N.B. Three measures of this movement are equal to one of the $\frac{3}{4}$ measure on page 165 where the Pilgrims enter the Fair.

I & II

Bring them to tri - al! Bring them to tri - al! Let them be judged!

Bring them to tri - al! Bring them to tri - al! Let them be judged!

Bring them to tri - al! Bring them to tri - al! Let them be judged!

Bring them to tri - al! Bring them to tri - al! Let them be judged!

(The vendors leave their booths and mingle with the mob)

Let them be put to a cru - el death! A - way with them!

Let them be put to a cru - el death! A - way with them!

Let them be put to a cru - el death! A - way with them!

Let them be put to a cru - el death! A - way with them!

(From time to time different groups endeavor to tear the Pilgrims away from the officers.)

For they spake false - ly of our Fair. A - way with them!

For they spake false - ly of our Fair. A - way with them!

For they spake false - ly of our Fair. A - way with them!

For they spake false - ly of our Fair. A - way with them!

Who is that God? Who is that God that shall de - liv - er you?

Who is that God? Who is that God that shall de - liv - er you?

Who is that God? Who is that God that shall de - liv - er you?

Who is that God? Who is that God that shall de - liv - er you?

Who is that God? Who is that God that shall de - liv - er you?

Who is that God? Who is that God that shall de - liv - er you?

Who is that God? Who is that God that shall de - liv - er you?

Who is that God? Who is that God that shall de - liv - er you?

Where is your God? Where is your God? He hath for - sak - en you!

Where is your God? Where is your God? He hath for - sak - en you!

Where is your God? Where is your God? He hath for - sak - en you!

Where is your God? Where is your God? He hath for - sak - en you!

Where is your God? Where is your God? He hath for - sak - en you,
is your God?

Where is your God? Where is your God? He hath for - sak - en you,
is your God?

Where is your God? Where is your God? He hath for - sak - en you,
is your God?

Where is your God? Where is your God? He hath for - sak - en you,
is your God?

(The fury of the mob begins anew and increases in violence till the close of the scene.)

And there is now none to de-liv-er you out of our hands.
 And there is now none to de-liv-er you out of our hands.
 God?
 And there is now none to de-liv-er you out of our hands.
 And there is now none to de-liv-er you out of our hands.

poco animato

f They spake false-ly of
unison They spake false-ly, they de-spise our
unison They de-spise our town of Van-i-ty and
ff unison

ff poco animato

our Fair! They spake
 town of Van - i - ty! They spake
 our Fair! They de - spise our town of
 our Fair! They spake

ff

false - ly, They de - spise our town of Van - i - ty! A -
 false - ly of our Fair! A -
 Van - i - ty and our Fair!
 false - ly of our Fair!

ff *mf* *mf*

(Faithful is seen in the distance endeavoring to persuade some of the multitude to accompany the

Più mosso *poco* *a* *poco*

way! A - way! way with them! Ay! a - way with them! A - way! A - way with them!

Più mosso

mf *poco* *a* *poco*

Pilgrims on their journey. This occasions a momentary lull.)

f

A - way! Ay! a - way with them, for they spake false-ly of our Fair! A - way! Ay! a - way with them, for they spake false-ly of our Fair!

f

f *3*

cre - scen - do -

(The utmost disorder prevails)

accel. sempre

Drive them out! Drive them out! Drive them out! Drive them out!

Drive them out, for they spake false - ly,

Drive them out, for they spake false - ly,

Drive them out, for they spake false - ly,

accel. sempre

cresc. *ff accelerando*

Drive them out! Drive them forth from out

false - ly of our Fair! They spake

false - ly of our Fair! They spake

false - ly of our Fair! They spake

cresc. *ff* *accelerando*

of — our Fair! *fff*

false - ly of our Fair! *fff*

false - ly of our Fair! *fff*

false - ly of our Fair!

(The Pilgrims disappear entirely)

(Quick curtain)

End of Part II

Part III

THE DELECTABLE MOUNTAINS

Andante *dolce* Eng. Horn

fp *p*

Str. *espress.* *p* Clar.

cresc. Fl. *p dolce*

Oboe *p dolce*

mf THE DREAMER

Hope - ful and Chris - tian now be - hold as - cend

Vlns.

p Eng. Horn

Dr. Moun - tains De - lect - a - ble where shep - herds tend their flocks. And

Dr. here our Pil - grim's eyes are glad - den'd by a glimpse of Par - a - -

Horns

sempre p

(Curtain. Verdant mountains with a limitless vista. Shepherds in the foreground.

Dr. disel! *Hopeful seen approaching them.)*

mf

molto cresc.

f

ff

p

p *pp*

HOPEFUL *mf* *Andante con moto*

The Lord is my Shep - herd; I shall not want. — He

mf

H. mak - eth me to lie — down in green pas - tures:

mf *pp*

H. He lead-eth me be-side the still wa - ters. He re -

mf *poco* *a* *poco* *cre -*

p *poco* *a* *poco* *cre -*

R.H.

H. scen - do *poco moto*

stor - eth my — soul; — He lead-eth me in — the paths of right-eous-ness,

scen - do *poco moto*

scen - do *poco moto*

R.H.

H. *mf*

in — the paths of right — eous — ness for His name's

HOPEFUL *f*

sake. The Lord is my Shep-herd; I shall not

CHORUS OF SHEPHERDS

SOPRANO *p*

ALTO *p* The Lord is thy Shep - herd; thou shalt not

TENOR *p* The Lord is thy Shep-herd; thou shalt not want. He mak - eth thee to lie

The Lord is thy Shep-herd; thou shalt not want. He mak - eth thee to lie

(3 Ped.) *poco a poco*

H. *mf* *cresc.* *f*

want. *cresc.* He mak - eth thee to lie down in

down in green pas-tures: He lead - eth thee be - side the still wa-ters. He re -

down in green pas-tures: He lead - eth thee be - side the still wa-ters. He re -

p. *cresc.* *f*

dim. - - - *p* *mf* *poco moto*

pas - tures green. He lead - eth thee in the
dim. stor - eth - thy soul. He lead - eth thee in the
dim. stor - eth - thy soul. He lead - - - eth

Wood and Horns

dim. - - - *p* *mf* *poco moto*

dim. paths of right - eous - ness, in the paths of right - eous - ness.
dim. paths of right - eous - ness, in the paths of right - eous - ness for His
dim. in the paths of
 thee in the paths of right - eous - ness for His

dim.

mf

The Lord is thy
 Name's sake.
 Name's sake.

mf

f. *dim.*

Shep - herd; thou shalt not want.

mf

The Lord is thy

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a forte (*f.*) dynamic and a *dim.* (diminuendo) marking. The piano accompaniment consists of two staves with various rhythmic patterns and dynamics.

(Christian now also appears)

dim.

Shep - herd, thou shalt not want.

f

Wel -

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a *dim.* (diminuendo) marking and ends with a forte (*f*) dynamic. The piano accompaniment continues with similar rhythmic patterns.

cresc.

- come! to these De - lect - a - ble Moun -

f *cresc.*

Wel - come to these De - lect - a - ble Moun -

come! Wel - come to these De - lect - a - ble Moun -

cresc.

f

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a *cresc.* (crescendo) marking and a forte (*f*) dynamic. The piano accompaniment features a *cresc.* marking and a forte (*f*) dynamic. The system concludes with a *f* dynamic marking.

tains!

tains!

tains!
Oboe (Shepherd's pipe)

mf *dolce* *Eng. Horn*

dim - in u - en

HOPEFUL

CHRISTIAN

f *cresc.*

Whose moun-tains, whose De-lect-a-ble Moun-tains are

Whose moun-tains, whose De-lect-a-ble Moun-tains are

f *cresc.*

- do

H.

Chr.

these? These moun-tains are Im -

these?

f *Shepherd's pipe* *Horn*

dim.

1sts. Hark! Some - thing it bears of the

The first system consists of a vocal line (1sts.) and piano accompaniment. The vocal line begins with a whole note 'Hark!' followed by a half note rest, then a quarter note 'Some', a quarter note 'thing', a quarter note 'it', a quarter note 'bears', and a quarter note 'of the'. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes.

1sts. heav - en - ly cho - rus. rit.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'heav - en - ly', a half note 'cho - rus.', and a quarter note rest. The piano accompaniment continues with similar rhythmic patterns. A 'rit.' (ritardando) marking is placed above the piano part towards the end of the system.

CELESTIAL VOICES

Moderato (♩ = ♩ of preceding)

bless - ed be - they that

cresc.

O - Je - ru - sa - lem, - bless - ed be they that dwell with -

The 'CELESTIAL VOICES' section features two vocal lines and piano accompaniment. The tempo is 'Moderato' with a note value of a half note equal to a quarter note of the preceding section. The first vocal line has lyrics: 'O - Je - ru - sa - lem, - bless - ed be they that dwell with -'. The second vocal line has lyrics: 'O - Je - ru - sa - lem, - bless - ed be they that dwell with -'. The piano accompaniment consists of chords and moving lines. A 'cresc.' (crescendo) marking is present above the piano part.

Moderato (♩ = ♩ of preceding)

(without accompaniment)

cresc.

The piano accompaniment for the 'CELESTIAL VOICES' section, marked '(without accompaniment)'. It features a complex rhythmic pattern with many beamed sixteenth notes. A 'cresc.' (crescendo) marking is present above the piano part.

dwell with - in thy courts - for - ev - er and

in thy courts thy courts for ev - er and

The third system features a vocal line and piano accompaniment. The vocal line has lyrics: 'in thy courts thy courts for ev - er and'. The piano accompaniment continues with similar rhythmic patterns.

in thy courts, thy courts for ev - er and

in thy courts, thy courts for ev - er and

The fourth system features a vocal line and piano accompaniment. The vocal line has lyrics: 'in thy courts, thy courts for ev - er and'. The piano accompaniment continues with similar rhythmic patterns.

in thy courts, thy courts for ev - er and

The piano accompaniment for the third and fourth systems, featuring a complex rhythmic pattern with many beamed sixteenth notes.

of preceding

C.V. ev - er.

ev - er.

Oboe *p*

of preceding

Horns.

p (Orchestra)

poco HOPEFUL *mf* *accel.* FIRST SHEPHERD

Whose be the sheep that feed up - on these hills? The

accel. Ob.

poco anima *mf* *cresc.* Tempo I

1stS sheep are His al - so, Im - man - u - el's, And He

poco anima *mf* *cresc.*

Tempo I

molto espress.

1st S. *f* laid down His life, — He laid down His life — *mf* for them, — *poco animato*

1st S. *p* — for them! — *mf* CHRISTIAN *un poco animato* Is there a - ny re - lief, re - lief here for

FIRST SHEPHERD

Chr. pil - grims, for pil-grims that are wear-y and faint in the way? The *mf*

Tempo I

1st S. *mf* Lord of these moun - tains hath giv - en us — charge — to *f*

poco animato
dolce

1st S. "be not for-get-ful to en-ter-tain stran-gers." There-fore rest ye a

p dolce.

1st S. while, — to sol - - ace your-selves; The

Horns

pp con delicatezza

sl. b.

1st S. good of the place is be -

1st S. fore — you.

musical notation for piano introduction in bass clef, featuring treble and bass staves with various chords and melodic lines.

poco a poco cresc.

CHRISTIAN
mf
 Is this the way _____ to the Cit-y Ce - les - tial?

musical notation for Christian's vocal part and piano accompaniment, including lyrics and dynamic markings.

FIRST SHEPHERD
mf poco animato
 This is the way, this is the way!

musical notation for the First Shepherd's vocal part and piano accompaniment, including lyrics and dynamic markings.

1^{sts.}
 From these hills ye may see far in the dis-tance the Gates of the

Vin. Solo
p

musical notation for the first soloist's vocal part and piano accompaniment, including lyrics, dynamic markings, and a violin solo section.

1st S. Cit - y, and al - so some of the pla - ce's fair glo - - -

p. *p.* *poco rit.*

1st S. ry. —

a tempo

CELESTIAL VOICES
SOPRANO I & II (eight on a part)
ALTO I (eight voices)

p Ho - ly! Ho - ly! Ho - ly! —
Ho - ly! Ho - ly! Ho - ly! —

a tempo

pp *3 Cl. ppp*

C.V.

HOPEFUL
mf

Hark! a - - gain the

H. *rit.*
 strains of the heav'n - - ly choir! ———

CELESTIAL VOICES
pp
 Ho - ly! —
 Ho - ly! —

p ——— *p* ——— *rit*
 Without accompaniment
pp

FIRST SHEPHERD'S SONG

H. *mf*
 The

C.V. *mf*
 Ho - ly! — Ho - ly! —

pp Orchestra *poco accel.*
 3 Cl.

poco animato
 1st S. Cit - y walls are jas - per, With pearls her Gates do glow, — And

p Str.

1st S. *cresc.*
 thro' the midst of gold - en streets The Riv - er of Life doth

1st S. *mf poco rit. e dim.* *a tempo*
 flow, While on ei - ther side of the

1st S. *p* *poco a*
 Riv - er The Tree of Life doth grow.

SOPRANO *mf* CHORUS OF SHEPHERDS
 Ho - ly! Ho - ly! Ho - ly!

ALTO

poco *mf accel.*

Tempo of Opening Chorus

Lo, the Lord feed - eth His flock and gen - tly lead - eth

poco cresc. *f*

them. to liv - ing foun - tains of wa - ter.

p *sempre* *dim.*

SOPRANO

*p*ALTO

Ho - ly! Ho - ly! Ho - ly! Je - ru - sa -

p *sf*

FIRST SHEPHERD

mf

And thou shalt hun - ger no more Nor

rit.

lem!

p *rit.* *poco animato*

1st S. *poco* *cre - - - - - scen*

thirst; nor shall a - rise _____ The sound of weep - ing,

poco *cre - - - - - sfz - scen*

1st S. *do - - - - -*

nor of pain And death, in Pa - ra - dise. _____ For God shall wipe a -

sfz *do - - - - - f*

1st S. *dim.* *mf* *rit e dim. -*

way all tears from thine eyes, all tears of _____

dim. *mf rit. e dim. -*

1st S. *poco animato*

sor - row from thine eyes. _____

sf *cresc.* *f*

Red.



CELESTIAL VOICES

Moderato *pp*

Ho - ly! Ho - ly! They shall ob - tain ev - er -
 Ho - ly! Ho - ly! They shall ob - tain ev - er -
 Ho - ly! Ho - ly! They shall ob - tain ev - er -

pp (Without accompaniment)

last - ing, ev - er - last - ing joy. Sor - row and sigh - - ing, Sor - row and
 last - ing, ev - er - last - ing joy. Sor - row and sigh - ing, Sor - row and
 last - ing joy. Sor - row and sigh - ing, Sor - row and
 last - - ing joy. Sor - row and sigh - -

cresc.

sigh - ing shall flee, shall flee a - way. Ho - ly! Ho - ly!
 sigh - ing shall flee a - way. Ho - ly!
 sigh - ing shall flee a - way. Ho - ly! Ho - ly!
 - ing shall flee. a - way. Ho - ly! Ho - ly!

dim.

FIRST SHEPHERD *mf* Animato ma non troppo

And there shall shine no sun in heav'n, And

Ho - ly!

Ho - ly!

Ho - ly!

Ho - ly!

mf
(Orchestra)

1sts. there shall be no night, there shall be no night, For

orec.

cresc.

1sts. *poco* *ritenuto* *e* *dim.*
God Him-self shall be an ev - er - last - ing light. And

poco *ritenuto* *e* *dim.*

Lento

p Sotto voce

1st S. He that o-ver-com-eth Shall walk with Him in

HOPEFUL'S ASPIRATION

1st S. white. My soul

p of preceding HOPEFUL *mf* *f* appassionata con moto

H. long - eth for the courts of the Lord;

p Oboe

H.

dolce

p *ritard.*

H. *f.*

Fain would I de - part and

H. *p rit.*

be with Christ, and be with

Oboe dolce

mf dim. p rit.

H. *a tempo*

Christ!

a tempo *4 Horns*

poco meno *Eng. Horn & 3 Fag.*

pp

H. *mf*

O that I had the

3 Clar.

p

poco *a* *poco* *cresc.*

H. wings of a dove to fly a-way and be at rest, to

rit.

Broad

H. fly a - - way

Vcll. *VI.II* *VI.I* *Fl. I* *Cl. I*

Broad
Brass

H. and be at rest.

Vcllo. *VI.II* *etc.*

Con moto *poco* *cresc.*

H. I will a - rise and go to my Fa - ther,

P 3 Cl. & Fag.

poco *cresc.*

H.  I will a - rise;

The first system of music features a vocal line in a soprano clef with a 12/8 time signature and a key signature of three flats. The lyrics are "I will a - rise;". The piano accompaniment consists of a right hand with a melodic line and a left hand with a rhythmic pattern of eighth notes, including several triplet markings.

H.  I would de - part and be with Christ,

The second system continues the vocal line with the lyrics "I would de - part and be with Christ,". The piano accompaniment maintains the rhythmic pattern from the first system, with triplet markings in the left hand.

H.  yea, I would be with Christ. O that I had the

The third system begins with a dynamic marking of *f* (forte). The vocal line continues with the lyrics "yea, I would be with Christ. O that I had the". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and triplet markings.

H.  wings of a dove, the wings of a dove!

The fourth system concludes the vocal line with the lyrics "wings of a dove, the wings of a dove!". The piano accompaniment continues with the same rhythmic complexity as the previous system.

poco - *a* *poco* - *cre*

H. Then would I fly a way,

scen - *do*

H. fly a way and be at rest.

poco meno *p misterioso*

H. Lo, I would

H. seek Him that mak - - eth O -

sempre pp

mf

H. *mf*
ri - - on and the

H. *p*
Ple - - ia - des. I

H. *cre* - - - *scen* - - - *do*
long to be - hold the

cre - - - *scen* - - - *do*

H. *f*
face of my Lord.

poco rit.

mf a tempo *poco* *cresc.*

H. I will a - rise and go to my Fa - ther,

a tempo *poco* *cresc.*

H. I — will a — rise. —

cresc.

H. Lo, — I will take, — will take — the

cresc.

H. wings — of the morn - - ing and

poco anima

H. dwell in the ut - ter-most parts of the sea, — till

H. day_ break and the shad-ows flee a - way! —

cresc. *L.H.* *R.H.* *marcato*

Allegro molto CHRISTIAN *f*

Let us a-rise.

Chr. Come! Come! This is not our

Chr. *rest.*

agitato

mf

poco cre -

Chr. *f*

Let us de-part; this is not our *rest.*

scen - do

HOPEFUL *cresc.*

Let us make haste to the Cit - y Ce - les - tial, Let us make haste

CHRISTIAN

Let us make haste

mf *poco a poco* *cresc.*

H. *frit.*

to the Cit - y Ce - les - - - tial!

Chr. *f*

to the Cit - y Ce - les - - - tial!

rit.

f

f

Vello & Fag.

CHORUS

CHORUS OF SHEPHERDS

♩ = ♩ of preceding
SOPRANO

ALTO

TENOR

A - rise and de - part! This is not thy rest; make

♩ = ♩ of preceding

mf

f

f

f

mf

cresc.

mf

mf

mf

mf

rest; make haste un - to

Zi - on, the Cit - y Ce -

haste un - to Zi - on, the

Cit - y Ce - les - tial.

haste un - to Zi - on, the

Cit - y Ce - les - tial.

les - tial. There shall the light break

forth as the morn - ing!

There shall the light break

forth as the morn - ing!

There shall the light break

forth as the morn - ing!

There shall thy right-ous-ness go on be-fore thee!

There shall thy right-ous-ness go on be-fore thee!

There shall thy right-ous-ness go on be-fore thee!

dim.

dim.

dim.

(First Shepherd with Soprano I)

pp Eye hath not seen, nor ear heard, nor have enter'd the heart of man the things that the Lord hath prepared for them, for

pp Eye hath not seen, nor ear heard, nor have enter'd the heart of man the things that the Lord hath prepared for them, for

pp Eye hath not seen, nor ear heard, nor have enter'd the heart of man the things that the Lord hath prepared for them, for

pp Eye hath not seen, nor ear heard, nor have enter'd the heart of man the things that the Lord hath prepared for them, for

VI. I & II

pp

Fag.

ear hath not heard, nor have heart of man the things that the Lord hath prepared for them, for

heart of man the things that the Lord hath prepared for them, for

heart of man the things that the Lord hath prepared for them, for

heart of man the things that the Lord hath prepared for them, for

en - ter'd in - to the heart _____ of man the things that the
 them that love Him! Eye hath _____ not seen the things that the
 them that love - Him! Eye hath not seen - nor ear heard the things that the
 them that love - Him! Eye hath not seen - nor ear heard the things that the

(Brass)

pp *poco cresc.*

Lord hath pre - par - ed for them that love - Him,
 Lord hath pre - par - ed for them that love Him,
 Lord hath pre - par - ed for them that love Him,
 Lord hath pre - par - ed for them that love Him,

fp *fp* *fp* *fp*

poco accel. e cresc.

Eye hath not seen the things, the Lord hath pre -

Eye hath not seen, ear hath not heard, nor have

Eye hath not seen, ear hath not heard, nor have

Eye hath not seen, ear hath not heard, nor have

Eye hath not seen, ear hath not heard, nor have

p poco accel. e cresc.

sempre cresc.

par - ed for them that love Him, and

en - ter'd the heart of man the things that the Lord hath pre -

en - ter'd the heart of man the things that the Lord hath pre -

en - ter'd the heart of man the things that the Lord hath pre -

Trumpets

sempre cresc.

faith - - - ful en - dure *rit.* to the

pared for them that love Him, and faith - ful en - dure to the

pared for them that love Him, and faith - ful en - dure to the

pared for them that love Him, and faith - ful en - dure to the

of preceding
HOPEFUL

mf Fare-well!

CHRISTIAN *mf* Fare-well!

SOPRANO *f* end! *mf* 8 SOLI (including the First Shepherd) Good speed! Good speed you!

ALTO *mf* 8 SOLI Good speed! Good speed you!

TENOR *f* end! *mf* Good speed! Good speed you!

CELESTIAL VOICES *pp* Ho - ly! Ho - ly!

mp

of preceding

(Accompaniment *ad lib.*)

f *p* *f* *p* *f*

Ho - ly!— O— Je - ru - sa - lem,— bless - ed be they that

c.v.

Ho - ly!— O— Je - ru - sa - lem,— bless - ed be

Ho - ly!— O— Je - ru - sa - lem,— bless - ed be

dim. al Fine
 dwell with - in Thy courts for ev - er and ev - er, for

c.v.

they that dwell with - in Thy courts for ev - er and ev - er, for

they that dwell with - in Thy courts for ev - er and ev - er, for

dim. al Fine

ev - er and ev - er, Ho - ly! Ho - ly! Ho - ly! —

c.v.

ev - er and ev - er, Ho - ly! Ho - ly! Ho - ly!

ev - er and ev - er, Ho - ly! Ho - ly! Ho - ly!

ev - er and ev - er, Ho - ly! Ho - ly! Ho - ly!

Vcl.

p (Orchestra)

Attacca

THE CROSSING OF THE RIVER

mf simile

This system shows the piano accompaniment for the first system of the piece. It consists of two staves in G major, 3/4 time. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic is marked *mf* and the articulation is *simile*. The time signature changes from 3/4 to 4/4 and back to 3/4.

poco a poco

This system continues the piano accompaniment. It features a similar eighth-note accompaniment. The dynamic is marked *poco a poco*, indicating a gradual change in volume. The time signature changes from 4/4 to 3/4.

Hrns. Oboe

cresc. f mf

This system shows the entry of the Horns and Oboe. The Horns part is marked *f* and the Oboe part is marked *mf*. The piano accompaniment continues with a *cresc.* (crescendo) marking. The time signature is 3/4.

Hrns. Oboe

f mf

This system continues the Horns and Oboe parts. The Horns part is marked *f* and the Oboe part is marked *mf*. The piano accompaniment continues with a *cresc.* marking. The time signature is 3/4.

(The auditorium is gradually darkened)

THE DREAMER

mf

The pil-grims now are come to

p simile

This system introduces the vocal line for 'The Dreamer'. The vocal line is marked *mf* and the piano accompaniment is marked *p* and *simile*. The lyrics are 'The pil-grims now are come to'. The piano accompaniment features a steady eighth-note accompaniment. The time signature is 3/4.

Dr. *that dark stream That lies be - tween them and the Cit - y Gates.*

Cl. *Brass*
pp *mf*
Bass Cl.

mf *p* *p*

Str. *Ob.* *poco*
f *mf* *p*

animato *Cl.* *Eng. Horn* *Fg.*
dim.

Cl. Eng. Horn

poco rit. *pp poco cresc.*

Bass Cl.

(Total darkness)
Lento

sempre pp molto legato *simile*

Str.
con sord.

(slowly the light returns)

sempre pp e molto legato

*) CHRISTIAN

mf Sure - ly the bit - ter - ness of

pp Wood Wind & Str.

3rd Ped.

*) These words of Christian may be omitted.

(The curtains are

Chr. death is past, For lo, the dark-ness fades, the true Light shin-eth.

opened by degrees, revealing clouds, delicately tinted as if by the rising sun, becoming more and more

Chr. Fare - well, O night, and wel - come, wel - come,

cre - scen - do

accel.

brilliant with the increasing light.)

Allegretto

Chr. day!

(Three-measure groups)

3 Cl.

f molto dim. *p* *poco*

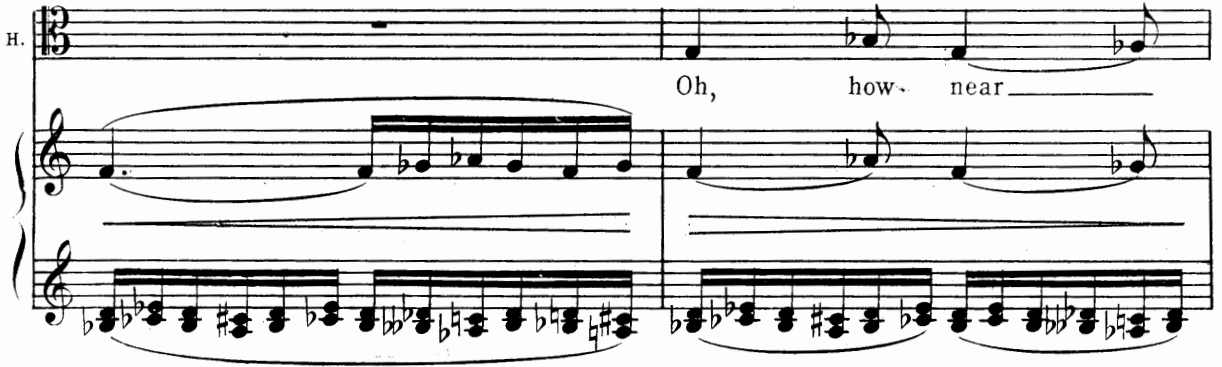
Red.

***) HOPEFUL**

Ah, how fair!

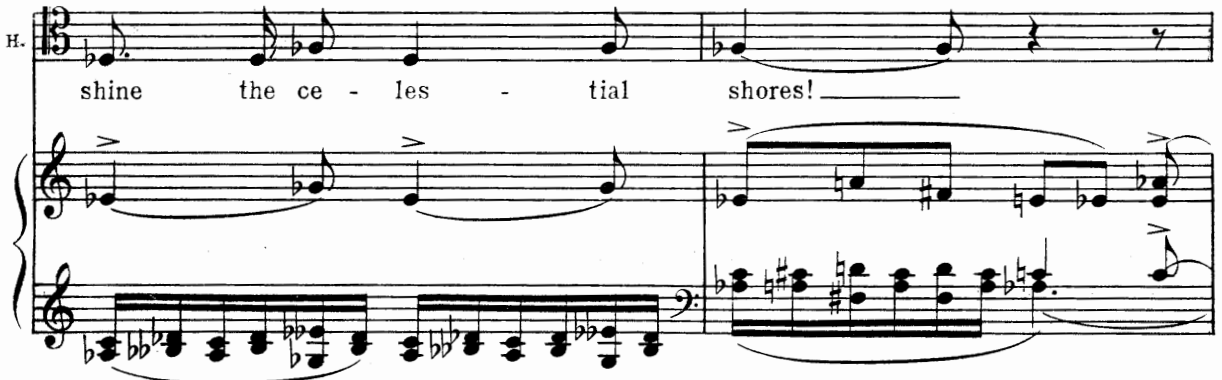
mf *p*

**) These words of Hopeful may be omitted.*

H. 

Oh, how near

(Two-measure groups)

H. 

shine the ce - les - tial shores!



cresc. *cresc.*

THE CELESTIAL CITY



f *pp*



L.H. *p* *poco* *a* *poco* *cre*

*) In playing these bell-like suggestions on the pianoforte the tone in the bass should be sustained with the 3rd pedal, and the damper pedal held while those tones belonging to the same chord are struck staccato. The slurs merely indicate the phrasing; legato is never to be employed except where a second slur appears.

cen - do *mf* > *The tones always detached*

f *dim*

mf *mf* *mf dim.*

**) CHORUS II (within the Gates)*
SOPRANO

p
Ho - ly! Ho - ly! Ho - ly! And so He bring-eth them in - to the

p
Ho - ly! Ho - ly! Ho - ly! And so He bring-eth them in - to the

p
Ho - ly! Ho - ly! Ho - ly! And so He bring-eth them in - to the

p
Ho - ly! Ho - ly! Ho - ly! And so He

Moderato

p

**) Celestial Voices (Children) with Soprano and Alto*

poco cre - - scen - - do *f*

ha - ven where they would be: and they which have be - lieved, and

poco cre - - scen - - do *f*

ha - ven where they would be: and they which have be - lieved, — and

poco cre - - scen - - do *f*

ha - ven where they would be: and they which have be - lieved, — and

poco cre - - scen - - do *f*

bring - eth them in - to the ha - ven — where they would

poco cre - - scen - - do *f*

mf they which have be - lieved — do en - ter in - to rest.

mf they which have be - lieved — do en - ter in - to rest.

mf they which have be - lieved do en - ter in - to rest.

mf be: — and they do en - ter rest.

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

II

Ho - ly! Ho - ly! Ho - ly!

Ho - ly! Ho - ly! Ho - ly!

Ho - ly! Ho - ly! Ho - ly!

Ho - ly! Ho - ly! Ho - ly!

pp *Str.* *pp*

Listesso tempo
THE ANGEL

THE ANGEL'S GREETING

Bless - ed, bless - ed are they that do His com - mand - ments, that

pp *poco* *marcato* *2Vel. Soti.* *poco*

An.

they may have right, may have right to the Tree of Life, and may en - ter

cre - scen - do *Vla.*

An. *p* through the E - ter - nal Gates in-to the Cit - y Ce -

poco cresc.

2Vl. Soli

p

2Vla. Soli *poco cresc.*

An. *mf* *d.* les - - tial!

mf *Woodwind*

mf of preceding.

An. *mf* Bless - ed are they,

Vlms.

An. *mf* bless - ed are they that have - right, have right to the

mf

cre

scen

molto rit.

do

An. *Tree of Life!*

Moderato

An. *This is the Gate,*

Bells

Moderato Horns

Oboe

fp

An. *this is the Gate of Heav-en thro' which the right-ous*

An. *en - ter, through which the right-ous en - ter. Lo, where*

An. stands with - out — a heav - en - ly com - pa - ny in

CHORUS I

p Bless - ed are they that do His com - mand - ments, that

p Bless - ed are they that do His com - mand - ments, that

p Bless - ed are they that do His com - mand - ments, that

p Bless - ed are they that do His com - mand - ments, that

cantabile

An. bright ar - ray, in bright — ar - ray to

they may have right to the Tree of Life, and may

they may have right to the Tree — of Life, and — may

they may have right to the Tree of Life, and may

they may have right to the Tree of Life, and may

An.

greet you to greet you!

en - ter the Cit - y.

en - ter the Gates of the Cit - y Ce - les - tial.

en - ter the Gates of the Cit - y Ce - les - tial.

en - - - ter the Cit - - - y!

Brass

pp

An.

poco crescen - do

Ye shall see the things that the Lord hath pre - par - ed for

poco cresc. I

Ye shall see the things that the Lord hath pre - par - ed for

poco cresc.

Ye shall see what the Lord hath pre - par - ed for

poco cresc.

Ye shall see what the Lord hath pre - par - ed for

Ye shall see the things that the

poco cresc.

Ye shall see and hear - the things that the

poco cresc.

An.

fp them that love Him. Eye hath not seen what the
fp sotto voce them that love Him. Eye hath not seen the
fp sotto voce them that love Him. Eye hath not seen,
fp sotto voce II them that love Him. Eye hath not seen,
 Lord hath pre-pared, the Lord hath pre-pared for
fp sotto voce Lord hath pre- par - ed for

An.

mf Lord hath pre-pared for them, that love Him!
p things the Lord hath pre- par-ed for them, for them that love Him!
p ear hath not heard what the Lord hath pre- par - ed for them that love Him!
p unison ear no heard what the Lord hath pre- par - ed for them that love Him!
 them that love Him, and keep his com-mand-ments, for them that love Him!
 them that love Him, for them that love Him!

poco cresc.

*) CHORUS II (within the gates, with ever swelling volume of sound, they appear to be floating forward toward the listening Pilgrims)

II

mf

Ho - ly! Ho - ly! Ho - ly! O Je - ru - sa - lem,

mf

Ho - ly! Ho - ly! Ho - ly! O Je - ru - sa - lem,

mf

Ho - ly! Ho - ly! Ho - ly! O Je - ru - sa - lem,

mf unison

Ho - ly! Ho - ly! Ho - ly! O Je - ru - sa - lem,

mf

♩ of preceding

II

sempre *poco*

bless - ed be they that dwell with - in thy courts for

bless - ed be they that dwell with - in thy courts for

bless - ed be they that dwell with - in thy courts for

bless - ed be they that dwell with - in thy courts for

sempre *poco*

*) Celestial Voices (Children) with Soprano and Alto.

a poco *cre - scen - do*

ev - er and ev - er, for ev - er and ev - er!

ev - er and ev - er, for ev - er and ev - er!

ev - er and ev - er, for ev - er and ev - er!

ev - er and ev - er, for ev - er and ev - er!

a poco *cre - scen do*

ff

Ho - ly! Ho - ly! Ho - ly!

Ho - ly! Ho - ly! Ho - ly!

Ho - ly! Ho - ly! Ho - ly!

Ho - ly! Ho - ly! Ho - ly!

f

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

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

3d Ped. *sf* *sf*

SOPRANO & ALTO

TENOR & BASS

O Al-le-lu-ia! Al-le-lu-ia! God of God, and Light of Light!

O Al-le-lu-ia! Al-le-lu-ia! God of God, and Light of Light!

THE ANGEL *f*

What hear-est thou, O

Al-le-lu-ia! Al-le-lu-ia! Ho-ly is His Name!

Al-le-lu-ia! Al-le-lu-ia! Ho-ly is His Name!

An. Pil-grim, stand-ing on the thres-hold of the Cit - y? —

Maestoso
CHRISTIAN

f

Ah! I hear a voice from heav - en, As the

f

Harp

3 Ped.

R.H.

mf

Chr. sound of man - y wa - ters, As a voice of great thun - der.

mf

R.H.

mf *sempre cresc.*

Chr. I hear a voice from heav'n, As the voice of harp - ers

mf *sempre cresc.*

f THE ANGEL *mf*

Chr. harp - - - ing! What see'st thou, O

f (Bells) *mf* L.H.

3^d Ped.

HOPEFUL

AN. *mf*
 Pil-grim, stand-ing on the thres-hold of the Cit-y? — Oh, I

H. *f*
 see a Star of Morn - - ing, Ris-ing in the east and

mf Harps *f*

H. *poco a poco cresc.*
 shin - - ing As the sun, and as the rain - bow,

poco a poco cresc. *R.H.*

H. *rit.* *ff*
 Giv-ing light — in clouds of glo - - ry! —

rit. *ff* *f*

CHORUS II

Slower, with heavy accent

SOPRANO

II

ALTO *sempre poco a poco*

Al - le - lu - ia! Al - le - lu - ia! God of God, and Light of Light! —

TENOR *sempre poco a poco*

Al - le - lu - ia! Al - le - lu - ia! God of God, and Light of Light! —

BASS *sempre poco a poco*

Al - le - lu - ia Al - le - lu - ia! God of God, and Light of Light! —

Slower, with heavy accent

f *sempre poco a poco*

II

f cre - - scen - - do

God of God, and Light of Light! Re - joice and be ex - ceed - ing glad! Bless -

cre - - scen - - do

God of God, and Light of Light! Re - joice and be ex - ceed - ing glad! Bless -

cre - - scen - - do *unison*

God of God, and Light of Light! Re - joice and be ex - ceed - ing glad! Bless -

cre - - scen - - do

God of God, and Light of Light! — Al - - le - lu - ia!

f

cre - - scen - - do

Still more heavily

ed are they that have not seen, yet have be-lieved! Re - joice, re-joice, for
 ed are they that have not seen, yet have be-lieved! Re - joice, re-joice, for
 ed are they that have not seen, yet have be-lieved! Re - joice, re - joice, for
 ed are they that have not seen, yet have be-lieved! Re - joice, re - joice, for

Al - le - lu - ia! *ff* Bless - ed are they that have be - lieved, for

Still more heavily
ff
 col 8va.....

CELESTIAL VOICES (Soprano)

Are these the Pil-grims?
 their re-ward is come! Are these the Pil-grims?
 their re-ward is come! Are these the men?
 their re-ward is come!

f *mf* *mf* *mf*

f *mf dim.* *mf*

Moderato *mf*

C.V. Wel-come! Wel-come! Pil-grims!

CHORUS I
TENOR

I BASS *cresc.* *f*

These are the men that loved the Lord;

Moderato *mf*

p *cresc.* *f* R.H. L.H.

C.V. Wel-come! Wel-come! Wel-come! Pil-grims!

I Yea, when they were in the

Yea, when they were in the

mf *cresc.*

mf *cresc.*

C.V. Wel-come! Wel-come! Pil-grims!

I world, They left all for His

world, They left all for His

mf *f* *ff*

R.H. L.H.

C.V. *f* Wel - come! *f* Wel - come!

I *ff* Name! *f* And they — now are *ff* come

Name! — And they — now are come —

The first system of the score features a vocal line (C.V.) and a piano accompaniment (I). The vocal line begins with a rest, followed by the lyrics 'Wel - come!' on a half note, another rest, and a final 'Wel - come!' on a half note. The piano accompaniment consists of two staves. The right hand (R.H.) starts with a fortissimo (*ff*) dynamic, playing a series of chords. The left hand plays a bass line with a forte (*f*) dynamic. The system concludes with a fortissimo (*ff*) dynamic marking.

C.V. Wel - come! Pil - grims! Wel - come! Wel - come! Pil - grims!

I To see Him

To see Him

The second system continues the vocal and piano parts. The vocal line (C.V.) has the lyrics 'Wel - come! Pil - grims! Wel - come! Wel - come! Pil - grims!' with a mezzo-forte (*mf*) dynamic. The piano accompaniment (I) features the lyrics 'To see Him' in both the vocal and piano parts, with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line.

I *f* face to face!

face to face!

The third system shows the vocal part (I) with the lyrics 'face to face!' on a half note, followed by a rest and another 'face to face!' on a half note, with a forte (*f*) dynamic. The piano accompaniment (I) features a bass line with a forte (*f*) dynamic, playing chords. The system ends with a 6/4 time signature change.

THE ANGEL

Come up hith - er!

CHORUS II (within)
SOPRANO

mf cresc.

Come up hith - er, Come up hith - er!

ALTO

mf cresc.

Come up hith - er, Come up hith - er!

TENOR

mf cresc.

Come up hith - er, Come up hith - er!

BASS

II

CHORUS I (without)

mf molto

cresc.

ff

Lift up your heads, O ye gates, Be ye lift up, ye ev - er - last - ing doors! —

mf molto

cresc.

ff

Lift up your heads, O ye gates, Be ye lift up, ye ev - er - last - ing doors! —

mf molto

cresc.

ff

Lift up your heads, O ye gates, Be ye lift up, ye ev - er - last - ing doors! —

mf molto

cresc.

ff

Lift up your heads, O ye gates, Be ye lift up, ye ev - er - last - ing doors! —

I

Organ

FULL CHORUS

mf *molto* - *cresc.*

I Lift up your heads, O ye gates, and let the

& Lift up your heads, O ye gates, and let the

II Lift up your heads, O ye gates, and let the

mf *molto* - *cresc.*

mf *molto* - *cresc.*

Orch. *fp* *molto* - *cresc.*

ff *molto* *accel.*

I right - eous in! O - pen and let the

& right - eous in! O - pen and let the

II right - eous in! O - pen and let the

ff *molto* *accel.*

ff *molto* *accel.*

(Organ) *ff* *molto* *accel.*

ff *er* *an*

right - - eous in!

ff right - - eous in!

ff right - - eous in!

ff right - - eous in!

ff *cresc.*

er *an*

do

O - pen! O - pen! O - - pen! —

O - pen! O - pen! O - - pen! —

O - pen! O - pen! O - - pen! —

O - pen! O - pen! O - - pen! —

do

OPENING OF THE GATES

Moderato maestoso

THE ANGEL

Musical staff for THE ANGEL, Treble clef, 4/4 time, containing rests.

CELESTIAL VOICES

Musical staff for CELESTIAL VOICES, Treble clef, 4/4 time, with lyrics: Well done,

CHORUS I

SOPRANO

ff

3

f

Musical staff for CHORUS I SOPRANO, Treble clef, 4/4 time, with lyrics: Yea, these are the Pil-grims! Re -

ALTO

ff

3

f

Musical staff for CHORUS I ALTO, Treble clef, 4/4 time, with lyrics: Yea, these are the Pil-grims! Re -

TENOR

ff

3

Musical staff for CHORUS I TENOR, Bass clef, 4/4 time, with lyrics: These are the Pil-grims! Yes! Yes! Ah, these are they!

BASS

ff

3

Musical staff for CHORUS I BASS, Bass clef, 4/4 time, with lyrics: These are the Pil-grims! Yes! Yes! Ah, these are they!

I

CHORUS II

SOPRANO

ff-mf

Musical staff for CHORUS II SOPRANO, Treble clef, 4/4 time, with lyrics: Well done,

ALTO

ff-mf

Musical staff for CHORUS II ALTO, Treble clef, 4/4 time, with lyrics: Well done,

TENOR

ff-mf

Musical staff for CHORUS II TENOR, Bass clef, 4/4 time, with lyrics: Well done,

BASS

ff-mf

Musical staff for CHORUS II BASS, Bass clef, 4/4 time, with lyrics: Well done,

II

Moderato maestoso

Piano accompaniment for the final section, Treble and Bass clefs, 4/4 time, with dynamics *fff-mf* and *f*, and the instruction *poco - - cre -*.

N.B. The change from *fff* to *mf* is merely an augmented phase of the familiar *fp*.

An.

C.V.

good and faith - ful ser - - - vants;

joice and be ex - ceed - ing glad, for their re - ward is come! —

(unison)

I

joice and be ex - ceed - ing glad, for their re - ward is come! —

ff

Re - joice! —

Hith - er they come! —

II

good and faith - ful ser - - - vants;

good and faith - ful ser - vants;

good and faith - ful ser - vants;

good and faith - ful ser - - - vants;

faith - - - ful ser - - - vants;

scen - - - do

An.

cv.

En - - ter ye in - - to the

ff ³ These are the Pil-grims! Yea, these are the men who

ff ³ These are the Pil-grims! Yea, these are the men who

I

ff ³ These are the Pil-grims! Yea, these are the men who loved the Lord,

ff ³ These are the Pil-grims! Yea, these are the men who loved the Lord,

II

f En - - ter ye in - - to the

f En - - ter ye in - - to the

f En - - ter ye

f En - - ter ye

An.
 C.V.
 joy ——— of your Lord,
 loved the Lord when they were in the world. ———
 loved the Lord when they were in the world. ———
 I
 yea, these are they who loved the Lord when in the world.
 yea, these men loved the Lord when in the world.
 when in the world.
 II
 joy ——— of your Lord,
 joy of your Lord,
 in - - - to the joy ——— of your
 in - - - to the joy of your
 joy ——— of your Lord,
 joy of your Lord,
 in - - - to the joy ——— of your
 in - - - to the joy of your

An.

C.V.

f

For ye have

ff

They have kept the faith!

ff

They have kept the faith!

I

f 3 3

They have fought the good fight, they have kept the

They have fought the good fight, they have kept the

f

For ye have

f

For ye have

II

f

Lord, For ye have

f

Lord, For ye have

ff

An.

C.V.

fought the good fight, ————— Ye

Re-joice and be ex-ceed-ing glad! —————

I

Re-joice and be ex-ceed-ing glad! —————

ff

faith! Re-joice, for their re-ward is with them! They have fought the good

(unison) ff

faith! Re-joice, for their re-ward is with them! They have fought the good

II

fought the good fight, ————— Ye

fought the good fight, Ye

fought the good fight Ye

fought the good fight, Ye

fought the good fight, Ye

fought the good fight, Ye

An. 

C.V. 
 fin - ish'd your course.

I 
 fin - ish'd their course.


 fin - ish'd their course, they have *mf* fin - ish'd their *dim.* course.


 fin - ish'd their course, they have *mf* fin - ish'd their *dim.* course.


 fin - ish'd their course.


dim. in - u - en - do
 fin - ish'd your course.

II 
 fin - ish'd your course, ye have *mf* fin - ish'd your *dim.* course.


 fin - ish'd your course, ye have *mf unison* fin - ish'd your *dim.* course.


 fin - ish'd your course.


mf dim. in - u - en - do

CELESTIAL VOICES

mf

CHORUS I & II
SOPRANO

mf

ALTO

mf

TENOR

mf

BASS

cresc.

mf

These are the men that loved the Lord,

p Brass
Horns, Fags

cresc.

R.H.

mf

L.H.

unison

Wel-come! Wel-come! Wel-come! Pil-grims!

Wel-come! Wel-come! Wel-come! Pil-grims!

Wel-come! Wel-come! Wel-come! Pil-grims!

mf

Yea, when they were in the

mf

Yea, when they were in the

mf

CV
Wel - come! Pil - grims! Wel - come! Pil - grims! Wel - come!

I & II
Wel - come! Pil - grims! Wel - come! Pil - grims! Wel - come!

To see Him
To see Him

CV
face to face!

I & II
face to face!

mf *f* *mf* *ff* *mf* *f* *mf* *ff*

I
&
II

mf *cresc.*
Oh, wel - come! wel - come!

mf *cresc.*
Oh, wel - come! wel - come!

mf *cresc.*

THE ANGEL

ff

Come, ————— come, ————— come up hith-er and

ff *f*
Al - le - lu - ia, Al - le - lu - ia, God of God, and

ff *f*
Al - le - lu - ia, Al - le - lu - ia, God — of God, and

ff *f*
Al - le - lu - ia, Al - le - lu - ia, God of God, and

ff *f*
Al - le - lu - ia, Al - le - lu - ia, God — of God, and

ff *f*

I
&
II

espressivo

An.
en - ter in - to the Gate; — en - ter in — with thanks - giv - ing!

I & II
Light — of Light!

Light — of Light!

Light — of Light!

Light — of Light!

An.

f — *f* — *mf* *molto cresc.*

Ho - ly! Ho - ly! Ho - ly! Ho - ly is His Name!

f — *f* — *mf* *molto cresc.*

Ho - ly! Ho - ly! Ho - ly! Ho - ly is His Name!

f — *f* — *mf* *molto cresc.*

Ho - ly! Ho - ly! Ho - ly! Ho - ly is His Name!

f — *f* — *mf* *molto cresc.*

Ho - ly! Ho - ly! Ho - ly! Ho - ly is His Name!

f — *f* — *mf* *molto cresc.*

Ho - ly! Ho - ly! Ho - ly! Ho - ly is His Name!

CELESTIAL VOICES

Very broad

c.v. Bless - ed are they_ which are call - ed un - to the Mar - riage

ff

I & II Bless - ed are they_ which are

ff

Bless - ed are they_ which are

Bless - ed, are bless - ed are_ they_ which are

Bless - ed are they_ which are

ff

Very broad

c.v. Sup-per of the Lamb!

Sup-per of the Lamb! Bless - ed are they,_ bless - ed are

I & II call'd un - to the Mar - riage Sup - per of the_

call'd un - to the Mar - riage Sup - per_ of the_

call'd un - to the Mar - riage Sup - per_ of the_

call'd un - to the Mar - riage Sup - per_ of the_

simile

c.v. *mf* *poco* *a*
 Bless-ed, — bless - ed —

dim.
 they which are call-ed un-to the Mar-riage Sup - per of the Lamb!
unison

I & II
 Lamb, to the Mar - riage Sup - per of the Lamb!
unison

Lamb, to the Mar - riage Sup - per of the Lamb!
 Lamb, to the Mar - riage Sup - per of the Lamb!

Lamb, to the Mar - - riage Sup - - per!

Ob.
dim.
fp *poco* *a*

c.v. *poco* *cresc.*
 — are they that do His com-mand-ments, that they may have — right to en - ter

I & II

poco *cresc.*

c.v. thro' the Gates in - to the Cit - y Ce - les - tial!

f

f En - ter ye in - to His Gates, -

f En - ter, en - ter in - to His - Gates,

f En - ter, en - ter in - to His - Gates,
 En - ter, en - ter in - to His - Gates,

f En - ter ye!

N.B.

f

CHORUS I

c.v.

cresc.

en - ter ye with thanks - giv - ing! En - ter ye in - to the joy of your

en - ter ye with thanks - giv - ing! En - ter ye in - to the joy of your

en - ter ye with thanks - giv - ing! En - ter ye in - to the joy of your
 en - ter ye with thanks - giv - ing! En - ter ye in - to the joy of your

En - ter in - to the joy of your

cresc.

N.B. From here on until the measures marked "ritard." there should be a very delicate acceleration of the tempo.

(These four measures ad libitum.)

THE ANGEL

ff Bless-ing, hon - or, glo-ry, pow - er, be un - to Him up - on the Throne,

c.v.

ff Lord! Glo - ry to Him up - on the Throne,

ff Lord! Glo - ry to Him on the Throne,

I

ff HOPEFUL, WITH TENOR I
Lord! Glo - - ry and pow - er,

ff CHRISTIAN, WITH BASS I
Lord! Glo - - ry and pow - er,

ff Bless-ing, hon - or, glo-ry, pow - er!

ff Bless-ing, hon - or, glo-ry, pow - er!

II

ff Bless - ing and hon - or,

ff Bless - ing and hon - or,

ff

ff *ritard. e cresc.*

An. Bless - - ing, hon - - or, glo - - ry and pow - er! Ho -

C.V. *ff*

Glo - - ry and pow - er! Ho -

ff *ritard. e cresc.*

I And un - to the Lamb for - ev - - er and for ev - er! Ho -

ff And un - to the Lamb for - ev - - er and for ev - er! Ho -

ff *ritard. e cresc.*

Bless - ing and hon - - or be un-to Him up - on the Throne! Ho -

Bless - ing and hon - - or be un-to Him up - on the Throne! Ho -

ff Glo - - ry be to Him up - on the Throne! Ho -

ff *ritard. e cresc.*

II Bless - - ing, hon - - or, *II* ev - er and for ev - er! Ho -

ff Glo - ry to the Lamb for - ev - er and for ev - er! Ho -

ff *ritard. e cresc.*

Glo - ry and pow - - er be un-to Him up - on the Throne! Ho -

Glo - ry and pow - - er be un-to Him up - on the Throne! Ho -

ff Glo - - ry be to Him up - on the Throne! Ho -

ritard. e cresc.

3

(The Pilgrims join in the song and with the Heavenly Host pass within the City Gates.)

Massive and with the utmost force

An.
CV.
I.

san - - na! Ho - san - -
 san - - na! Ho - san - -
 san - - na! Ho - san - -
 san - - na! Ho - san - -
 san - - na! Ho - san - -

II.

san - - na! Ho - san - - na!
 san - - na! Ho - san - - na!
 san - - na! Ho - san - - na!
 san - - na! Ho - san - - na!

Bells.

Massive and with the utmost force

3^d Ped.

An. *na!* —

C.V. *unison.* *na!* —

I *f* *na!* — *f* Ho - san - na! — *f* Ho - san - na!

II *f* Ho - san - na! — *f* Ho - san - na! — *mf* Ho - san -

f Ho - san - na! — *f* Ho - san - na! — *mf unison* Ho - san -

f Ho - san - na! — *f* Ho - san - na! — *mf* Ho - san -

f Ho - san - na! — *f* Ho - san - na! — *mf* Ho - san -

f

(The Gates are closed. The strains of the chorus and the bells are heard from within.)

C.V.

mf
Ho - san - - - na!

mf
Ho - san - - - na!

mf
Ho - san - - - na!

mf
Ho - san - - - na!

II

- - na! Ho - san - - - na!

- - na! Ho - san - - - na!

- - na! Ho - san - - - na!

- - na! Ho - san - - - na!

mf *f* *sempre* *poco* *a*

(From a great distance)

v. *p* A - - - men! *pp* A - - - men!

I

I

p poco *dim* in - u *pp* Str. Fl. Cl. & Hr. en - do - -

The End

Nov. 15, 1917