

THE SHORTER
Pilgrim's Progress

A Musical Allegory

Text by

Elizabeth Hodgkinson

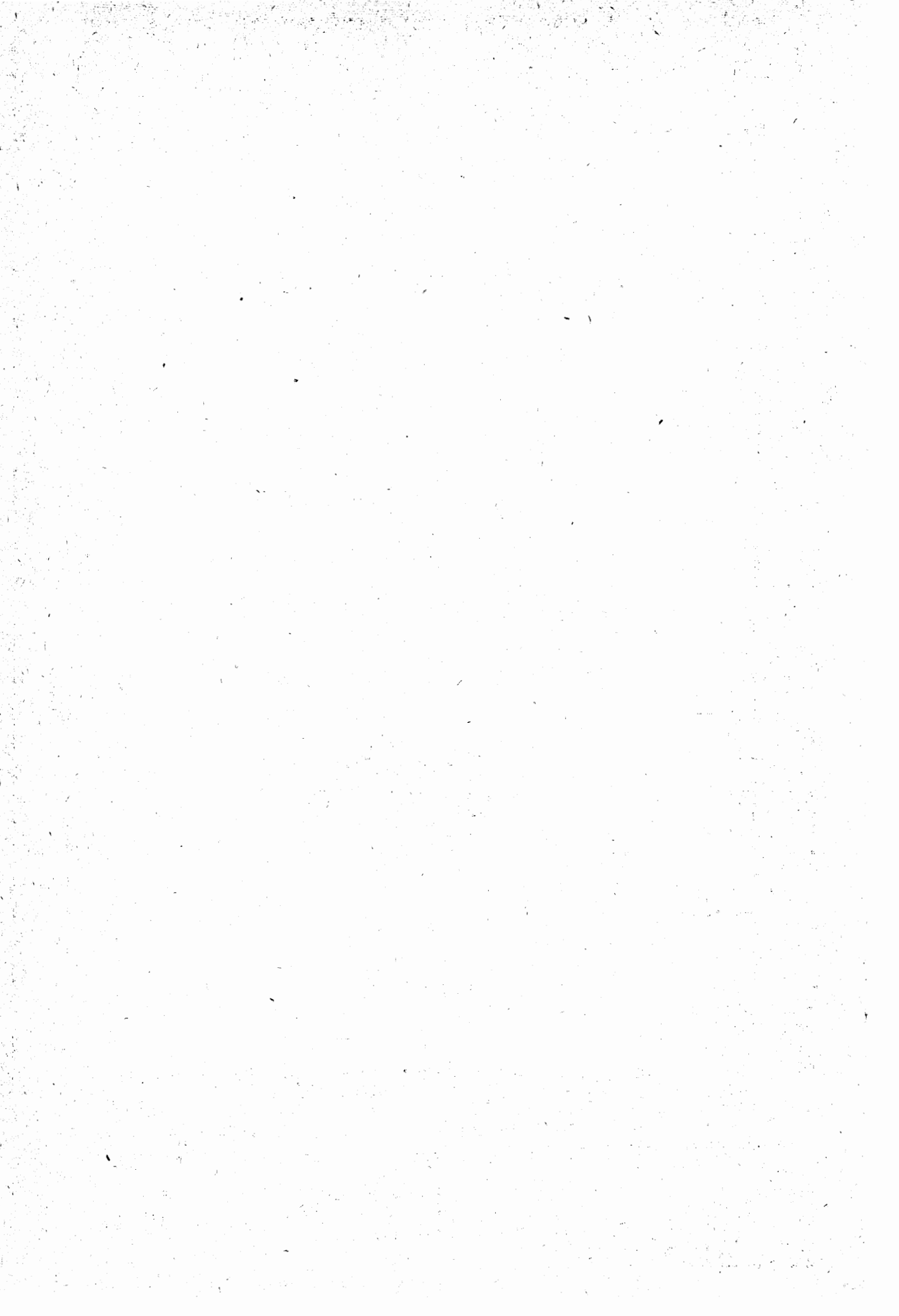
Music by

Edgar Stillman Kelley

Op. 37^a



OLIVER DITSON COMPANY



The Shorter Pilgrim's Progress
A Musical Allegory

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

145688

THE SHORTER

PILGRIM'S PROGRESS

A Musical Allegory

For Soli, Chorus, Organ & Orchestra

Based on the text of

JOHN BUNYAN

By Elizabeth Hodgkinson

Music by

Edgar Stillman Kelley

Op. 37_a



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To
MR. & MRS. CHARLES PHELPS TAFT





Note



HE 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.

To meet the demand for a briefer work that can be given by church chorus choirs with organ accompaniment, and by small choral societies with a reduced orchestra, or with organ alone, *The Shorter Pilgrim's Progress* has been prepared. This necessitated the elimination of Pilgrim's entrance into the "Valley of Humiliation," his struggle there with Apollyon and the powers of darkness, together with the complete excision of "Vanity Fair" with its noisy vendors and dancers, the jesting Atheist, and his friends Mr. Worldly Wiseman, Mr. Money-love, and the sorceress, Madame Bubble. Modifications of the musical texture to fit the needs of the choir-loft and to facilitate the use of the organ were also made.

The complete work was given its initial performance in Cincinnati on May 10th, 1918, at the Music Festival under the baton of Eugène Ysaÿe with a notable cast. Mr. Reinald Werrenrath sang the parts of *Christian* and *Faithful*; Mr. Evan Williams those of *Evangelist* and *Hopeful*; Mr. Lambert Murphy that of *Atheist*; Mr. Clarence Whitehill that of *Apollyon*; Miss Florence Hinkle sang the parts of *Pilgrim's Wife* and the *First Shepherd*; Miss Mabel Garrison sang as the *Angel*; and Mme. Matzenauer sang the part of *Madame Bubble*.

Notable performances have been given in New York, April 9, 1920, under Walter Damrosch at the Festival of the New York Oratorio Society, and in Chicago, April 18, 1921, by the Apollo Club under Harrison M. Wild.

Characters Represented

CHRISTIAN	<i>Baritone</i>
THE DREAMER	<i>Baritone</i>
EVANGELIST	<i>Tenor</i>
HOPEFUL	<i>Tenor</i>
First Shepherd	<i>Soprano</i>
Angel	<i>Soprano</i>
Voices of Doom, Neighbors	} <i>Chorus of Mixed Voices</i>
Celestial Voices	
Heavenly Host, etc.	

Principal Solo Voices

One (or two) Sopranos, one (or two) Tenors, and one (or two) Baritones

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

The Tenor soloist may take the rôles of both *Evangelist* and *Hopeful*.

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

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

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, the work may be given in a church with organ and additional instruments *ad libitum*.

Time of Performance

About one hour



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THE SHORTER PILGRIM'S PROGRESS

Part I

ELIZABETH HODGKINSON

PROLOGUE

EDGAR STILLMAN KELLEY

Lento ma non troppo

PIANO

f *cresc.*

poco *a*

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

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

dim. *mf* *dim.*

Detailed description: The musical score is for a piano piece in 3/4 time, key of D major. It consists of five systems of staves. The first system starts with a piano (PIANO) instruction and a tempo marking of 'Lento ma non troppo'. The music begins with a forte (f) dynamic and includes a crescendo (cresc.) marking. The second system features a 'poco' dynamic and an 'a' marking. The third system contains the lyrics 'poco cre - scen - do' with 'poco' and 'cre' markings. The fourth system has dynamics of 'ff', 'poco', 'a', 'f', and 'poco'. The fifth system concludes with 'dim.', 'mf', and 'dim.' markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

p *a tempo*

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

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
Moderato

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

Moderato

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
 he - 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. com - eth
 an - ger, com - eth
 Day, be - - - hold

poco a poco accel.

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 -

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

meno mosso

mf

f

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

dim. - (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
do? What shall I do to be saved?—

Chr. do? What shall I do to be saved?—

CHRISTIAN'S BURDEN

Moderato

CHRISTIAN

mf

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

Chr. *sempre*

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

dim. *sempre*

Chr. *accel.* *cresc.* *f*

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

accel. *cresc.* *f*

Chr. *dim.*

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

dim.

Allegro agitato

Jhr.

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

Chr.

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

poco *a* *poco* *dim.*

Chr.

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

Chr.

las! What shall I do? What shall I do?

poco meno *mf* *p*

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

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

Allegro molto

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

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

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

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

mf *Impressively*

Look not be-hind thee lest thou Be consumed in the de-struc -

cresc.

Ev. *f*

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

f

agitato *mf* CHRISTIAN

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.

p *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 *Allegretto*

p *p* *cresc.*

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

dolce.

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

CELESTIAL VOICES
SOPRANO I & II
ALTO I & II

p Com -

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

O Thou that hear-est pray'r, teach thy

cv. 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* *Andante sempre* *accel.*

SOPRANO 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 -

Wilt thou re-turn no more nor see a -

rit. *mf* *Andante* *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

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

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?

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

ff
f

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!

f *accel.*

And.

CHRISTIAN

Moderato

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

Moderato

mf

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

poco agitato

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

f

11

20 Allegro

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

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

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

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

Allegro

ff sf

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

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

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

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

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

ac - - cel -

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

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

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

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

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

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

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

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

en - do Allegro molto

God of their Sal - va - tion.

en - do

God of their Sal - va - tion.

en - do

God of their Sal - va - tion.

en - do

God of their Sal - va - tion.

EVANGELIST

God of their Sal - va - tion. The time is short; a - way!

Allegro molto

n 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

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, 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

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*

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.*)

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

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

dim. *animato*

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

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!

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

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'ru - sa - lem. — No more of earth!'. The piano accompaniment consists of two staves (treble and bass clefs) with complex chordal textures and moving lines. The key signature has two sharps (F# and C#).

Chr. No more! Life,

cre - scen - do

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'No more! Life,'. The piano accompaniment continues with similar textures. The key signature changes to one sharp (F#).

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

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'Life E - ter - nal! E - ter - nal!'. The piano accompaniment features more complex harmonic structures, including some chromaticism. The key signature changes to one flat (Bb).

Chr. Life!

ff (Quick curtain)

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'Life!'. The piano accompaniment is marked with a forte dynamic (*ff*) and includes the instruction '(Quick curtain)'. The key signature changes to two sharps (F# and C#).

Detailed description: This system shows the final piano accompaniment for the piece, consisting of two staves (treble and bass clefs) with a concluding melodic and harmonic passage. The key signature remains two sharps (F# and C#).

Part II

THE DELECTABLE MOUNTAINS

Andante dolce Eng. Horn

fp *p*

Str. espress. *Clar. p*

cresc.

Oboe p dolce *Fl. p dolce*

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of five systems of staves. The first system shows the piano introduction with a forte piano (*fp*) dynamic and a piano (*p*) dynamic for the English Horn. The second system introduces the strings (*Str. espress.*) and clarinet (*Clar. p*). The third system features a crescendo (*cresc.*) and includes the flute (*Fl.*) and oboe (*Oboe p dolce*). The fourth system continues the woodwind parts with the flute and oboe playing *p dolce*. The fifth system shows the piano accompaniment continuing.

mf THE DREAMER

Hope - ful and Chris - tian now be - hold as - cend

Vlins.

p Eng. Horn

Dr. Moun-tains Delect - 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. dise! - Hopeful seen approaching them.)

mf

molto cresc. *ff* *p*

p *p*

HOPEFUL *mf* *Andante con moto*

The Lord is my Shep - herd; I

mf

H. shall not want. — He mak - eth me — to lie —

sf *sf*

H B^{\flat} *mf*
 down in, green pas - tures: He

H B^{\flat} *poco a poco cres.*
 lead-eth me be-side the still wa - ters. He re - stor - eth my

H B^{\flat} *do poco moto*
 soul; — He lead - eth me in the paths of right - eous-ness,

H B^{\flat} *mf*
 in — the paths of right - eous - ness for His

HOPEFUL *f*

Name's sake. The Lord is my

CHORUS OF SHEPHERDS

SOPRANO *p* The Lord is thy

ALTO *p* The Lord is thy Shep-herd; thou

TENOR *p* The Lord is thy Shep-herd; thou

(3 Ped.)

Shep-herd; I shall not want. He

Shep-herd; thou shalt not want. He

shalt not want. He mak-eth thee to lie down in green pas-tures: He

shalt not want. He mak-eth thee to lie down in green pas-tures: He

poco a poco cresc.

H

lead - eth, He lead-eth me be - side the still —
 mak - eth — thee to lie down in pas - tures
 lead - eth thee be - side the still wa - ters. He re - stor - eth — thy
 lead - eth thee be - side the still wa - ters. He re - stor - eth — thy

cresc. *f* *dim.* *dim.* *dim.*

f *dim.*

H

wa - ters.
 wa - ters.
 green. He lead - eth thee in the paths of right - eous - ness,
 soul. He lead - eth thee in the paths of right - eous - ness,
 soul. He lead - eth thee —

p *mf* *poco moto* *dim.* *dim.* *dim.*

p *mf* *poco moto* *dim.*

Wood and Horns

in the paths of right - eous - ness.

in the paths of right - eous - ness for His

in the paths of

in the paths of right - eous - ness for His

mf

The Lord is thy

Name's sake.

Name's sake.

mf

3 Ped.

f. *dim.*

Shep - herd; thou shalt not want.

mf

The Lord is thy

dim.

(Christian now also appears) *dim.* Wel-

Shep - herd, thou shalt not want.

Wel-

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the instruction *(Christian now also appears)* and *dim.* The lyrics are "Shep - herd, thou shalt not want." followed by "Wel-". The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes a variety of rhythmic patterns and dynamics, with a *f* dynamic marking at the end of the system.

cresc.

- come *f* *cresc.* to these De - lect - a - ble

Wel - come to these De - lect - a - ble

- come! Wel - come to these De - lect - a - ble

cresc.

The second system continues the vocal and piano parts. The vocal line has a *cresc.* marking above it. The lyrics are "- come", "Wel - come to these De - lect - a - ble", and "- come! Wel - come to these De - lect - a - ble". The piano accompaniment features a *cresc.* marking and includes a first and second ending bracket for the final phrase. The piano part is characterized by a steady eighth-note accompaniment in the bass and a more active treble part.

Moun - - - tains!

Moun - - - tains!

Moun - - - tains!

Oboe (Shepherd's pipe)

mf *dolce*

dim *in - - u -*

3 Ped.

The third system introduces a new vocal phrase "Moun - - - tains!" repeated three times. It also features an Oboe part labeled *Oboe (Shepherd's pipe)* with a *mf* dynamic. The piano accompaniment includes a *dolce* marking and a *dim* marking. At the bottom left, there is a *3 Ped.* instruction. The system concludes with the text *in - - u -*. The piano part continues with its characteristic accompaniment, now with a *dolce* dynamic.

HOPEFUL

CHRISTIAN

Whose

Eng. Horn

- en - do

H.

Chr.

Whose moun-tains, whose De-lect-a-ble Moun-tains are these?

moun-tains, whose De-lect-a-ble Moun-tains are these?

Horn

cresc.

Sec.

FIRST SHEPHERD

Shepherd's pipe

These moun-tains are Im-man-u-

dim.

dim.

mf

el's, and they are with-in sight of His Cit y! —

- in - u - en - do

p

♩ = ♩ of preceding

CELESIAL VOICES
SOPRANO I & II

pp

Ho - ly! — Ho - ly! — They shall ob - tain — ev - er -

ALTO I & II

pp

Ho - ly! — Ho - ly! — They shall ob - tain — ev - er -

Ho - ly! Ho - ly! They shall ob - tain ev - er -

(Without accompaniment)

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! Ho -

c.v. sigh - ing shall flee a - way. Ho - ly! Ho - ly!
sigh - ing shall flee a - way. Ho - ly! Ho - ly! Ho -

- ing shall flee — a - - way. Ho - ly! Ho - ly! Ho -

dim.

FIRST SHEPHERD *mf* Animato ma non troppo

1st S. And there shall shine no sun in heav'n, And there shall be no night,

ly!

c.v. ly!

Animato ma non troppo

mf (Orchestra) *cresc.*

poco ritenuto e dim.

1st S. there shall be no night, For God Himself shall be an ev-er-last-ing light. And

cresc. *poco ritenuto e dim.*

1st S. *p sotto voce*

He that o-ver - com-eth Shall walk _____ with Him _____ in

pp (Harp)

HOPEFUL'S ASPIRATION

1st S. *p* of preceding. HOPEFUL *mf* *f. appassionata con moto*

white. _____ My soul

accel. *(#5.) molto cresc.* *f*

H. long - eth for the courts of the Lord; —

Oboe *p dolce*

H. _____

ritard.

a tempo
f
 H. Fain _____ would I de - part and
f a tempo

H. be with Christ, _____ and be _____ with
p rit.
Oboe
p dolce
mf dim.
p rit.

a tempo
 H. Christ! _____
a tempo
4 Horns
poco meno
Eng. Horn & 3 Fag.
pp
pp

H. _____ O that I had the
mf
3 Clar.
p

poco a poco

H. wings of a dove to fly a-way and

cresc. *Broad*

H. be at rest, to fly a-way and be at rest.

rit. *Brass*

Con moto *poco cresc.*

H. *mf.* I will a-rise and go to my Fa-ther, I will a-

p *poco* *cresc.*

H. rise; I would de-part and be with Christ,

R.H. *L.H.*

H. *f.*

Yea, I would be with Christ. O _____ that

H. *f.*

I had the wings of a dove!

H. *p* *cresc.*

Then _____ would I fly a - way and

Strings

H. *rit.*

be _____ at rest.

rit.

poco meno *p misterioso*

H. *poco meno*

Lo, I would

pp

H. *p*

seek Him that mak - eth O -

sempre pp

H. *p*

ri - on and the Ple - ia -

p

H. *cre - scen - do -*

des. I long to be - hold the

cre - scen - do -

H
face of my Lord.

f

poco rit.

H
mf a tempo
I will a - rise and go to my Fa - ther, I will a -

a tempo

mf poco cresc. R.H.

H
rise. Lo I will take, - will take - the

cresc.

R.H. L.H. cresc.

H
wings of the morn - ing and

poco anima

H. dwell in the ut - ter-most parts of the sea; till

cresc.

L.l. marcato

H. day-break and the shad-ows flee a - way!

cresc.

L.l. marcato

Allegro molto CHRISTIAN *f*

Let us a-rise.

f

Chr. Come! Come! This is not our

Chr. *rest.*

agitato

mf

poco cre -

Chr. *f*

Let us de-part; this is not our rest.

f - 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

Vello & Fag.

CHORUS

CHORUS OF SHEPHERDS

of preceding
SOPRANO

ALTO A - rise and de - part! This is not thy

TENOR A - rise and de - part! - This is not thy rest; make -

A - rise and de - part! - This is not thy rest; - make

of preceding

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.

mf *cresc.* les - tial. There shall the light break forth as the morn - ing!

mf *cresc.* There shall the light break forth as the morn - ing!

mf *cresc.* There shall the light break forth as the morn - ing!

mf

There shall thy right-eous-ness go on be-fore thee!

There shall thy right-eous-ness go on be-fore thee!

There shall thy right-eous-ness go on be-fore thee!

dim.

dim.

dim.

(First Shepherd with Soprano I)

pp Eye hath not seen, nor ear heard, nor have en-ter'd the

pp Eye hath not seen, nor ear heard, nor have en-ter'd the

pp Eye hath not seen, nor ear heard, nor have en-ter'd the

pp Eye hath not seen, nor ear heard, nor have en-ter'd the

pp

VI. I & II

Fag.

heart of man the things that the Lord hath pre-pared for them, for

heart of man the things that the Lord hath pre-par-ed for

heart of man the things that the Lord hath pre-par-ed 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

p
 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)
mp *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

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

mf HOPEFUL

CHRISTIAN *mf* Fare-well! —

SOPRANO *f* end! *mf* 8 SOLI (including the First Shepherd) God speed! God speed you.

f ALTO *mf* 8 SOLI end! God speed! II God speed! God speed you.

f TENOR *mf* end! God speed! II God speed! God speed you.

mf *molto cresc.* (Organ) *f* *p*

f *p* *mf* *p* *f*

K. Dr.

Part III THE CROSSING OF THE RIVER

Moderato con moto

fp *mf* *Wind* *cresc.* *f*

p strings *B.C.I.* *R.H.*

K.D.

This system contains the first system of music. It features a piano part with a treble and bass clef, and a wind part with a single staff. The piano part includes dynamic markings *fp*, *mf*, *cresc.*, and *f*. The wind part is marked *mf*. Below the piano part, there are three staves for strings: *p strings*, *B.C.I.*, and *R.H.*. A *K.D.* (Korean Drum) part is indicated by a series of slanted lines.

mf

This system continues the piano part from the first system, showing the bass clef staff with various musical notations and a dynamic marking of *mf*.

THE DREAMER *mf*

The pil-grims now are come to

simile *p*

This system introduces a vocal line for 'THE DREAMER' with the lyrics 'The pil-grims now are come to'. The piano accompaniment includes dynamic markings *simile* and *p*.

T.D.

that dark stream That lies be-tween them and the Cit - y Gates.

This system continues the vocal line with the lyrics 'that dark stream That lies be-tween them and the Cit - y Gates.' and includes the piano accompaniment.

(The auditorium is gradually darkened)

Cl.

pp

mf

Musical score for Clarinet (Cl.) in 4/4 time, featuring a dynamic range from *pp* to *mf*.

Bass Cl.

Brass.

mf

mf

Musical score for Bass Clarinet and Brass, featuring a dynamic range from *mf* to *mf*.

p

p

Musical score for strings, featuring a dynamic range from *p* to *p*.

(Total darkness)

Lento

sempre pp molto legato

simile

Str. con sord.

Musical score for strings in total darkness, marked *Lento*, *sempre pp molto legato*, and *simile*. Includes the instruction *Str. con sord.*

(slowly the light returns)

sempre pp e molto legato

Musical score for strings as light returns, marked *sempre pp e molto legato*.

(A group of the King's Trumpeters, clad in white, advance to meet the Pilgrims.)

p cresc. molto e rit.

mf

Musical score for King's Trumpeters, featuring a dynamic range from *p cresc. molto e rit.* to *mf*.

Moderato

ANGEL *f*.

(♩ = ♩)

(From the midst of the Trumpeters an Angel advances and beckons to the Pilgrims.)

This is the

Bells

mf

retard.

Moderato

Horns

dim.

f

Str.
fp

A. Gate, this is the

etc.

Oboe

fp

A. Gate of Heav - en thro' which the right - eous

A. en - ter, through which the right - eous en - ter. Lo, where

An
stands with - out — a heav - en - ly com - pa - ny in

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

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano accompaniment is in treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: 'stands with - out — a heav - en - ly com - pa - ny in' followed by 'Bless - ed are they that do His com - mand - ments, that' repeated four times. The piano part features a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The word 'cantabile' is written below the piano part.

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

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano accompaniment is in treble and bass clefs. The music is in the same key and time signature as the first system. The lyrics are: 'bright ar - ray, in bright — ar - ray to' followed by 'they may have right to the Tree of Life, and may' repeated four times. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

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

poco cresc.

Ye shall see and hear the things that the

poco cresc.

fp *cresc.*

An. 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,
 II them that love Him. Eye hath not seen,
fp sotto voce Lord hath pre-pared, the Lord hath pre-pared for
 Lord hath pre - par - - ed for

fp sotto voce

mf

An. Lord hath pre - par - ed for them, that love Him!
p *unison* 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 not 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.

p

**) CHORUS II (within the gates, with ever swelling volume of sound, they appear to be floating forward toward the listening Pilgrims)*

mf
Ho-ly! Ho-ly! Ho - ly! O Je - ru - sa - lem, bless - ed be they that

mf
Ho-ly! Ho-ly! Ho - ly! O Je - ru - sa - lem, bless - ed be

mf
Ho-ly! Ho-ly! Ho - ly! O Je - ru - sa - lem, bless - ed be

mf *unison*
Ho-ly! Ho-ly! Ho - ly! O Je - ru - sa - lem, bless - ed be

mf
of preceding

sempre *poco* *a* *poco* *cre - scen -*
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

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

sempre *poco* *a* *poco* *cre - scen -*

**) Celestial Voices (Children) with Soprano and Alto. In the shorter version this may be sung by the Quartet.*

do

ev - er and ev - er! Ho - ly! Ho - ly! Ho - ly! _____

ev - er and ev - er! 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! _____

do

L.H. *f* R.H. *f* L.H. *mf* R.H. *f*

3d Ped. *sf* *sf*

(Bells heard as if approaching ever nearer and nearer)

poco a poco cresc.

sf *sf* *sf*

SOPRANO & ALTO

mf *poco*

O Al - le - lu - ia! Al - le - lu - ia!

TENOR & BASS

mf *poco*

O A - le - lu - ia! Al - le - lu - ia!

f

R.H. L.H.

sf *sf*

poco - - - - - *cresc.* - - - - -

God of God, and Light of Light! Al - le - lu - ia! Al - le - lu - ia!

poco *cresc.*

God of God, and Light of Light! Al - le - lu - ia! Al - le - lu - ia!

THE ANGEL *f*

What hear - est thou, O Pil - grim,

ff

Ho - ly is His Name!

ff

Ho - ly is His Name!

stand - ing on the thres - hold of the Cit - - y? —

dim.

Maestoso
CHRISTIAN

f

Ah! I hear a voice from heav - en, As the

f

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

Chr. harp - ing! THE ANGEL *mf* What see'st thou, O

f *mf* L.H.

(Bells)

(3d Ped.)

HOPEFUL

An.
 Pil-grim, stand-ing on the threshold of the Cit - y? Oh, I

H.
 see a Star of Morn - ing, Ris - ing in the east and

mf Harps

H.
 shin - ing As the sun, and as the rain - bow,

poco a poco cresc.

R.H.

H.
 Giv - ing light in clouds of glo - ry!

rit.

SOPRANOS *mf*

Are these the Pil - grims?

Moderato

CELESTIAL VOICES

c.v.

SOPRANOS and ALTOS

TENORS and BASSES

mf

These are the men that loved the Lord.

Moderato

(Trumpets and Trombones)

mf

v.

Wel - - come! Wel- come! Pil- grims!

c.v. *f*
 Wel - come! Wel - come! Wel - - come!

ff
 come!

ff
 come!

f

c.v. *f*
 Pil - grims!

To see Him face to face!

ff

To see Him face to face!

ff

To see Him face to face!

f

ff

f *dim.*

do

O - pen! O - pen! O - pen!

OPENING OF THE GATES

Very broad

ff Tutti

Bless - ed are they — which are call - ed

Bless - ed are they — which are call - ed

Bless - ed are they —

Bless - ed, Bless - ed, are bless - ed are they

Bless - ed are they —

Very broad

cv.

un - to the Mar - riage Sup - per of the Lamb! —

un - to the Mar - riage Sup - per of the Lamb! —

which are call'd un - to the

which are call'd un - to the

which are call'd un - to the

which are call'd un - to the

simile

SOPRANO

Bless - ed are they, — bless - ed are they —

ALTO

Mar - riage Sup - per of the Lamb! Bless - ed

TENOR

Mar - riage Sup - per — of the — Lamb! Bless - ed

BASS I

Mar - riage Sup - per — of the Lamb! Bless - ed

BASS II

Mar - riage Sup - per of the — Lamb! Bless - ed

70 Poco anima

f

which are — call - - - ed un - to the

f *unison*

are — they — which are — call - ed — un - to the

f *unison*

are they which are call - - - ed — un - to the

I *f*

are — they, — Bless - - ed

II *f*

are they which are call - ed — un - to the

Poco anima

f

mf

Mar - - - riage Sup - - per of the Lamb, the

mf

Mar - - - riage Sup - per — of the Lamb, the —

mf

Mar - - - riage Sup - - per of the Lamb, the

I *mf*

are they which are — call - ed to — the — Mar - - - riage

II

Sup - - per, the

poco cresc.

Sup - per of the Lamb! En - ter! En - ter!

Sup - per of the Lamb! En - ter ye! En - ter ye!

Sup - per of the Lamb! En - ter! En - ter!

Sup - per of the Lamb! En - ter ye!

Mar - riage Sup - per of the Lamb! En - ter! En - ter!

f Harps

En - ter ye in - to His Gates, - en - ter ye with thanks - giv - ing!

En - ter ye in - to His Gates, en - ter ye with thanks - giv - ing!

En - ter ye in - to His Gates, en - ter ye with thanks - giv - ing!

En - ter ye in - to His Gates, en - ter ye with thanks - giv - ing!

En - ter ye! En - ter in - to the

N.B.

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*

QUARTET

mf cresc. molto

En - ter ye in - to the joy of your Lord. _____

mf cresc. molto

En - ter - ye - in - to - the - joy - of your Lord. _____

mf cresc. molto

En - ter - ye - in - to - the - joy - of your Lord. _____

mf cresc. molto

joy of your Lord. _____

CHORUS

ff

Bless - ing, hon - or, _____

ff

Bless - ing, hon - or, _____

ff

Bless - ing and _____

ff

Bless - ing and _____

mf cresc. molto

ff

3 3

glo-ry, pow - er, hon - or — Bless - ing,

Glo - ry to Him up - on the Throne, And un - to the

Glo - ry to Him up - on the Throne, And un - to the

(HOPEFUL with Tenor I)

Glo - ry and pow - er! Bless - ing and

(CHRISTIAN with Bass I)

Glo - ry and pow - er! Bless - ing and

glo-ry, pow - er! be un-to Him up - on the Throne, And un - to the

glo-ry, pow - er! be un-to Him up - on the Throne, And un - to the

hon - or, Glo - ry and pow - er, Glo - ry and

Glo - ry and

hon - or, Glo - ry and pow - er, — Glo - ry

Q

C

ritard. e cresc.

A.
 Musical staff for voice A. The lyrics are "hon - or, glo - ry and pow - er! Ho -". The music is in a treble clef and features a melodic line with some rests.

c.v.
 Musical staff for voice c.v. The lyrics are "Ho -". The music is in a treble clef and features a simple melodic line.

ritard. e cresc.

Lamb for — ev - er and for ev - er! Ho -

ritard. e cresc.

Q.
 Musical staff for voice Q. The lyrics are "Lamb for — ev - er and for ev - er! Ho -". The music is in a treble clef and features a melodic line.

ritard. e cresc.

hon - or be un - to Him up - on the Throne! Ho -

ritard. e cresc.

hon - or be un - to Him up - on the Throne! Ho -

ritard. e cresc.

Lamb for — ev - er and for ev - er! Ho -

ritard. e cresc.

C.
 Musical staff for voice C. The lyrics are "Lamb for — ev - er and for ev - er! Ho -". The music is in a treble clef and features a melodic line.

ritard. e cresc.

hon - or be un - to Him up - on the Throne! Ho -

ritard. e cresc.

hon - or be un - to Him up - on the Throne! Ho -

ritard. e cresc.

be to Him up - on the Throne! Ho -

ritard. e cresc.

Musical staff for piano. The lyrics are "be to Him up - on the Throne! Ho -". The music is in a grand staff and features a complex accompaniment with triplets.

Musical staff for piano. The music is in a grand staff and features a complex accompaniment with triplets.

Musical staff for piano. The music is in a grand staff and features a complex accompaniment with triplets.

A.
 C.V.
 Q

fff
 san - - - - na!

fff
 san - - - - na!

fff
 san - - - - na!

fff
 san - - - - na!

fff
 san - - - - na!

fff
 san - - - - na!

Massive and with the utmost force

C

fff
 san - - - - na! Ho -

fff
 san - - - - na! Ho -

fff
 san - - - - na! Ho -

fff
 san - - - - na! Ho -

Bells

fff

Massive and with the utmost force

Vls.

fff etc.

Chorus of Trumpets and Trombones

fff

A. 

c.v. 

Q 







Ho -


Ho -

Ho -


Ho -

Ho -


Ho -

C 


san - - - - - na!



san - - - - - na!

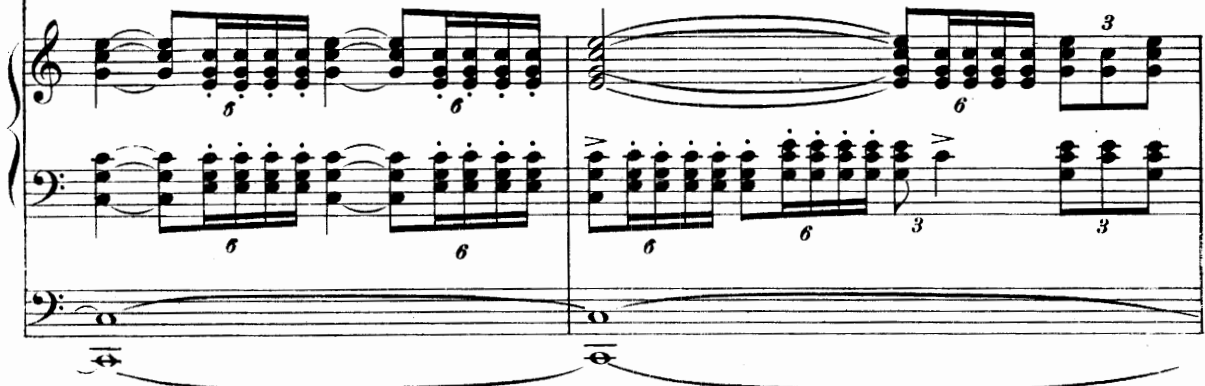


san - - - - - na!



san - - - - - na!





This musical score is for a choral and piano piece. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "san - na! Ho - san - na!". The vocal parts are written in treble clefs, while the piano accompaniment is in grand staff (treble and bass clefs). The piano part includes complex textures with triplets and sixteenth-note patterns. The score is divided into two systems, with the first system labeled 'A' and 'Q' and the second system labeled 'C'. The lyrics are placed below the vocal staves.

A
Soprano: san - na! Ho -
Alto: san - na! Ho -
Tenor: san - na! Ho -
Bass: san - na! Ho -

Q
Soprano: Ho - san - na!
Alto: Ho - san - na!
Tenor: Ho - san - na!
Bass: Ho - san - na!

C
Piano: Accompaniment with triplets and sixteenth-note patterns.

A

V

Q

C

ff

Ho - san

san - na! Ho-san-na! Ho-san-na! Ho - san

san - na! Ho-san-na! Ho-san-na! Ho - san -

san - na! Ho-san-na! Ho-san-na! Ho - san -

san - na! Ho-san-na! Ho-san-na! Ho - san

Ho-san - na! Ho-san-na! Ho-san-na! Ho-san -

Ho-san - na! Ho-san-na! Ho-san-na! Ho-san -

Ho-san - na! Ho-san-na! Ho-san-na! Ho-san -

Ho-san - na! Ho-san-na! Ho-san-na! Ho-san -

sempre ff

ff

3 3 2 3

3 3 3 3 3

3

mf *fff*

A - - - men!

cresc. molto *fff*

na! A - men!

mf cresc. molto *fff*

na! A - men!

mf cresc. molto *fff*

.na! A - men!

mf cresc. molto *fff*

na! A - men!

mf cresc. molto *fff*

na! A - men!

mf *fff*

na! A - men!

mf *fff*

na! A - men!

mf *fff*

na! A - men!

mf *fff*

na! A - men!

p

ritard.

p *cresc.* *fff*