

# Behold, the Angel of the Lord.

ANTHEM FOR EASTER.

St. Matt. xxviii. 2, 5, 6; 1 Cor. xv. 20;  
Rom. vi. 9; 1 Cor. xv. 55; Ps. xlvii. 1; cxlv. 3.

Composed by BERTHOLD TOURS.

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VOICE. *Moderato, ma tranquillo.* BARITONE SOLO.

Be -

ORGAN. *Moderato, ma tranquillo.*

*f* *dim.* *p*

- hold, . . . the An - gel of the Lord, de - scend - ed from Heaven,

SOPRANO SOLO.

and the An-gel said: . . . He is not here:

*mf* *p*

for He is ris - en, as He said. . . .

*mf* *f* *cres - cen - do.* *ff*

BEHOLD, THE ANGEL OF THE LORD.

*Allegro con spirito.*

FULL SOPRANO. *ff*

ALTO.

TENOR. *ff*

BASS.

*Allegro con spirito.* = 138.

Christ is ris-en, Christ is

ris-en from the dead,

and be-come . . . the first-fruits of them that slept,

that slept. . . Christ be-ing rais-ed,

BEHOLD, THE ANGEL OF THE LORD.

Christ be - ing rais - ed from the . . dead . . di - eth no more,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'Christ be - ing rais - ed from the . . dead . . di - eth no more,'. The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.

death hath no more do - min - ion o - ver Him, death hath no . . more do - min - ion o - ver

*p* *cres.* *ff*

The second system continues the vocal line with the lyrics 'death hath no more do - min - ion o - ver Him, death hath no . . more do - min - ion o - ver'. The piano accompaniment includes dynamic markings: *p* (piano) at the start, *cres.* (crescendo) above the vocal line, and *ff* (fortissimo) above the piano part.

Him, Christ be - ing rais - ed from the dead

The third system features the vocal line with the lyrics 'Him, Christ be - ing rais - ed from the dead'. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

di - eth no more, di - eth no more.

The fourth system concludes the vocal line with the lyrics 'di - eth no more, di - eth no more.' The piano accompaniment provides harmonic support throughout the system.

BEHOLD, THE ANGEL OF THE LORD.

0 death, . . . where is thy sting? . . . 0

*f* *ff* *f*

*mf* *ff* *f*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a rest, followed by the lyrics "0 death, . . . where is thy sting? . . . 0". The piano accompaniment (bottom staff) starts with a mezzo-forte (*mf*) dynamic and includes a fortissimo (*ff*) section. The key signature has one sharp (F#) and the time signature is 4/4.

grave, . . . where is thy vic - - - to - ry?

*ff* *rit.* *Meno mosso e espressivo.*

*ff* *rit.* *Meno mosso e espressivo.*

Detailed description: This system contains the next two staves. The vocal line continues with "grave, . . . where is thy vic - - - to - ry?". The piano accompaniment features a fortissimo (*ff*) section followed by a ritardando (*rit.*) section, then a change to "Meno mosso e espressivo." The key signature changes to two sharps (F# and C#).

SOPRANO SOLO.

0 sing un - to God with the voice . . of mel - o - dy, 0

*p*

Detailed description: This system begins with the vocal line marked "SOPRANO SOLO." and starts with the lyrics "0 sing un - to God with the voice . . of mel - o - dy, 0". The piano accompaniment is in a piano (*p*) dynamic. The key signature remains two sharps.

sing un - to God with the voice . . of mel - o - dy, 0 sing un - to God with the

*p* *cres* *p* *cres*

Detailed description: This system continues the vocal line with "sing un - to God with the voice . . of mel - o - dy, 0 sing un - to God with the". The piano accompaniment includes piano (*p*) and crescendo (*cres*) markings. The key signature remains two sharps.

BEHOLD, THE ANGEL OF THE LORD.

voice . . of mel - o - dy, O sing un - to God with the voice of mel - o -

*cen do. f*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains the lyrics "voice . . of mel - o - dy, O sing un - to God with the voice of mel - o -". Above the vocal line, the markings "cen" and "do." are placed over the first two notes, and "f" is placed above the third note. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes various chords and melodic lines, with dynamic markings "p" and "f" visible.

- dy, with the voice of mel - o - dy, . . . with the

*p f*

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- dy, with the voice of mel - o - dy, . . . with the". Above the vocal line, "p" is marked above the first note and "f" above the second note. The piano accompaniment continues with similar textures, including chords and moving lines in both hands.

voice of mel - - - o - dy.

*dim. mf*

The third system shows the vocal line with the lyrics "voice of mel - - - o - dy.". Above the vocal line, "dim." is marked above the first note and "mf" above the second note. The piano accompaniment features more complex textures, with "dim." and "mf" markings in the left hand and "f" in the right hand.

This block shows the piano accompaniment for the third system, consisting of two staves. It features a variety of chords and melodic patterns, including some chromatic movement in the right hand.

*Allegro maestoso.*  
*ff*

Great is the Lord, and mar - - vel -

*ff*

The fourth system begins with a new tempo and dynamic marking: "Allegro maestoso." and "ff". The vocal line has the lyrics "Great is the Lord, and mar - - vel -". Above the vocal line, "ff" is marked above the first note and "ff" above the second note. The piano accompaniment is more rhythmic and features a variety of chords.

*rit.* *Allegro maestoso.* ♩ = 126

*ff*

The fifth system continues the vocal line and piano accompaniment. Above the vocal line, "rit." is marked above the first note and "Allegro maestoso." above the second note, followed by a tempo marking "♩ = 126". Above the vocal line, "ff" is marked above the first note. The piano accompaniment includes a "rit." marking in the left hand and "ff" in the right hand.

BEHOLD, THE ANGEL OF THE LORD.

lous, wor - thy to . . . be prais - ed.

*Più mosso.*  
SOPRANO.

ALTO. Let the Name of the Lord be bless - ed, . . . be bless - ed,

TENOR. Let the Name of the Lord be bless - ed,

BASS. Let the

*Più mosso.*  $\text{♩} = 92$

let . . the Name of the Lord . . . be . . . bless - ed, from this

Let the Name of the Lord be bless - ed, . . from this

let the Name of the Lord be bless - ed, be bless - ed, from this

Name of the Lord be bless - ed, be . . bless - ed, . . . from this

BEHOLD, THE ANGEL OF THE LORD.

time . . forth, and for ev - er - more, from this time forth, and for ev - er - more,

time forth, and for ev - er - more, from this time forth, and for ev - er - more,

time forth, and for ev - er - more, from this time forth, and for ev - er - more,

time forth, and for ev - er - more, from this time forth, and for ev - er more, from this time,

*mf*

*mf*

from this time forth, for ev - er - more, let the Name of the Lord be bless -

let the Name of the Lord be bless -

let the Name of the Lord, let the Name of the

and for ev - er - more, for ev - er - more, let the Name of the Lord, let the Name of the

*mf*

*ff*

*ff*

*ff*

- ed, let the Name . . of the Lord, of the Lord be bless - ed, let the

- ed, let the Name . . of the Lord, of the Lord be bless - ed, let the

Lord, let the Name of the Lord, let the Name of the Lord be bless - ed, let the

Lord, let the Name of the Lord be bless - ed, let the

*ff*

BEHOLD, THE ANGEL OF THE LORD.

Name . . of the Lord . . . be bless - ed, . . . from  
 Name . . of the Lord . . . be bless - ed, . . . from  
 Name . . of the Lord . . . be bless - ed, . . . from  
 Name . . of the Lord be bless - ed, from this time,

*dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf*

this time forth, . . . and for ev - er - more, from this time  
 this time forth, . . . and for ev - er - more, . . .  
 this time forth, . . . and for ev - er - more, . . .  
 . . . and for ev - er - more, from this time, and for . . . ev - er - more,

*cres* *cen* *do.* *ff* *cres* *cen* *do.* *cres* *cen* *do.* *cres* *cen* *do.* *cres* *cen* *do.* *ff*

forth, . . . and for ev - er - more. A - men.  
 . . . from this time forth, . . . and for ev - er - more. A - men.  
 . . . from this time forth, . . . and for ev - er - more. A - men.  
 . . . from this time forth, and for ev - er - more. A - men.

*rit.* *rit.* *rit.* *rit.* *rit.*