

mf *p*

And a pleas - ant thing — it is to be - hold the

p

sun. Yea, if a man live many

years, let him re - joice — in them all;

pp *meno mosso* *molto rit.*

Let him re - member the days of dark -
meno mosso *molto rit.*

27

ness, for they shall be many.

pp *pp*

p *a tempo*

Therefore remove sorrow from thy heart, and put a-way e-vil from thy flesh:

a tempo *p*

cresc. *rit.*

Or ever the sun, and the light, and the moon, and the stars, be

cresc. *rit.*

28

mf

darkened, In that day—

pp

— when the keep - ers of the house shall tremble, And the

p cresc.

strong men shall bow themselves, And the doors be shut in the street;

cresc.

29

f

They shall be a - fraid _____ of that which is from on

f

high, and terrors shall be in the way;

f

mf cresc.

Lento. *p* *p* *mf*

Because man go-eth to his long home, and the

ff *p*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Lento.' The vocal line begins with a rest, followed by notes for 'Because man go-eth to his long home, and the'. The piano accompaniment starts with a fortissimo (*ff*) dynamic, then softens to piano (*p*).

mf

mourn-ers go a-bout the streets; or ev-er the pit-cher be

mf *mf*

The second system continues the vocal line with 'mourn-ers go a-bout the streets; or ev-er the pit-cher be'. The piano accompaniment maintains a moderate dynamic of mezzo-forte (*mf*).

bro-ken at the fountain, or the wheel be bro-ken at the

The third system continues the vocal line with 'bro-ken at the fountain, or the wheel be bro-ken at the'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

30

cistern.

pp *mf* *cresc. appassionato*

The fourth system begins with the number '30' centered above the vocal staff. The vocal line continues with 'cistern.'. The piano accompaniment starts with pianissimo (*pp*), then moves to mezzo-forte (*mf*), and finally to a crescendo marked 'cresc. appassionato'.

ad lib.

p *colla voce*
The dust shall re - turn to

The first system of the musical score. The vocal line begins with a rest, followed by the lyrics "The dust shall re - turn to". The piano accompaniment features a series of chords and moving lines in both hands. Dynamics include *p* and *colla voce*.

pp *a tempo*
earth as it was And the spirit to God who gave it.

The second system of the musical score. The vocal line continues with the lyrics "earth as it was And the spirit to God who gave it.". The piano accompaniment continues with similar harmonic textures. Dynamics include *pp* and *a tempo*.

Più mosso.

The third system of the musical score, which is entirely piano accompaniment. It features a more complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *pp dim.* and *sf*.

31

The fourth system of the musical score, continuing the piano accompaniment. It includes a *cresc.* marking and a *pp* dynamic. The system ends with a double bar line.

The fifth system of the musical score, continuing the piano accompaniment. It features a *pp* dynamic and concludes with a double bar line.

Soprano Solo.

mf

Ho! ev-'ry-one that thirsteth, Come— ye to the wa - ters,

pp

p

Come ye, buy and eat; yea, come, — buy wine and milk, without

p *pp*

poco rit. *Più mosso.* *mf*

money and without price. Where - - fore,

poco rit. *p*

f *agitato* *mf*

where - - fore do ye spend money for that which is not

f *mf*

bread? and your la - bour for that which sat - is - fi - eth

f *p*
cresc.

30 not?

mf *cresc. molto* *f dim.*

p Allegro. semplice
Let the wicked for-sake his way, and the un-

p

- righteous man his thoughts; and let him re - turn un-to the Lord, and He

p

p espress.

— will a-bundantly par-don. And ye shall

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "will a-bundantly par-don." and "And ye shall". The piano accompaniment consists of two staves, with various musical notations including notes, rests, and dynamic markings. A *cresc.* marking is present in the piano part, and a triplet of eighth notes is indicated above the vocal line.

go out with joy, and be led forth with peace;—

The second system continues the vocal and piano parts. The vocal line has the lyrics "go out with joy, and be led forth with peace;—". The piano accompaniment includes a *dim.* marking and a *p* dynamic marking. The music features flowing eighth and sixteenth notes in both parts.

The moun - tains and the hills — shall break forth before you in-to

The third system shows the vocal line with the lyrics "The moun - tains and the hills — shall break forth before you in-to". The piano accompaniment features a *mf* dynamic marking, an *allargando* tempo change, and a *rit.* marking. A triplet of eighth notes is also present in the piano part.

sing-ing, and all the trees of the field shall clap their hands.

The fourth system concludes the page with the lyrics "sing-ing, and all the trees of the field shall clap their hands." The piano accompaniment includes a *cresc. animando* marking and a *cresc.* marking. A large number "32" is written above the vocal line, indicating the end of the piece. The piano part features a rhythmic pattern of eighth notes with accents.

p *f*

Instead of the thorn _____ shall come up the

fir tree, _____ Instead of the brier

mf cresc.

33 *f ad lib.*

shall come up the myr - tie tree: _____ it shall be

largo *lib.*

_____ for an ev - er - last - - - ing sign that shall not be cut off,

f *p* *p*

largamente

for an ev - er - last - ing sign — that shall not be cut

34 *Allegro maestoso.*

off.

mf

cresc.

Maestoso.

CHORUS.

mf Who hath measured the wa - ters in the

mf Who hath measured the wa - ters in the

mf Who hath measured the wa - ters in the

mf Who hath measured the wa - ters in the

Who hath measured the wa - ters in the

Maestoso.

cresc.

dim.

p

hol - low of his hand, and me - ted out the heav'ns with the span

hol - low of his hand, and me - ted out the heav'ns with the span

hol - low of his hand, and me - ted out the heav'ns with the span

hol - low of his hand, and me - ted out the heav'ns with the span

poco rit. *a tempo*

— and com - pre - hen - ded the dust of the earth in a mea - sure, and

— and com - pre - hen - ded the dust of the earth in a mea - sure, and

poco rit. *a tempo*

— and com - pre - hen - ded the dust of the earth in a mea - sure,

— and com - pre - hen - ded the dust of the earth in a mea - sure, and

poco rit. *a tempo*

weigh-ed the mountains in scales, and the hills _____ in a
 weigh-ed the mountains in scales, and the hills _____ in a
 and weigh - ed the mountains in scales, and the hills in a
 weigh-ed the moun - tains in scales, and the hills in a

35

balance?
 balance?
 balance?
 balance?

35

mf *cresc.*

Poco più animato.

Who hath di -

Who hath di - rect - ed the spir-it of the Lord,

Poco più animato.

Who hath di - rect - ed the spir-it of the

- rect - ed the spir-it of the Lord, or be-ing his

or be-ing his counsellor hath taught him?

36

Lord, or be-ing his counsel-lor. hath
 counsellor hath taught him? Who,
 Who hath taught him, who, who,
 Who hath di-rect-ed the spirit of the Lord,

36

taught him? With whom took he
 who hath taught him? With whom
 who hath taught him? With
 or be-ing his coun-sel-lor hath

counsel, and who instructed him, and
 took he counsel, who instructed him,
 whom took he counsel, who in - structed him,
 taught him? With whom took he counsel, and who instructed him,

The piano accompaniment features a prominent triplet pattern in the right hand, consisting of eighth notes, and a steady bass line in the left hand.

cresc. - - - - *marcato*
 taught him in the path of judgment, And shewed him the
cresc. - - - - *marcato*
 and taught him in the path of judg - ment, And shewed
cresc. - - - - *marcato*
 and taught him in the path of judg-ment, And shewed him -
cresc. - - - - *marcato*
 and taught him in the path of judgment, And shew-ed him -

The piano accompaniment continues with the triplet pattern in the right hand and a steady bass line in the left hand. The piece concludes with a key signature change to D major and a dynamic marking of *sf*.

allargando **ff** 37 a tempo

way of un-der-stand-ing?

him the way of un-der-stand-ing?

the way of un-der-stand-ing?

the way of un-der-stand-ing?

allargando **ff** a tempo *f*

ff *p*

All the na-tions are as nothing be -

ff *p*

All the na-tions are as nothing be -

ff *p*

All the na-tions are as nothing be -

ff *p*

All the na-tions are as nothing be -

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

poco cresc.

- fore him. They are counted to him as less than nothing!

p *poco cresc.*

- fore him. They are counted to him as less than nothing!

p *poco cresc.*

- fore him. They are counted to him as less than nothing!

p *poco cresc.*

- fore him. They are counted to him as less than

38

pp

And van - i - ty.

pp

And van - i - ty.

pp

And van - i - ty.

pp

nothing! And van - i - ty.

38

pp *cresc. molto*

rit. *f*

To whom will ye li - ken God?

To whom will ye li - ken God?

To whom will ye li - ken God?

To whom will ye li - ken God?

cresc. *ff*

p rit.

Or what likeness — will ye com - pare un - to Him?

p rit.

Or what likeness — will ye com - pare un - to Him?

p rit.

Or what likeness — will ye com - pare un - to Him?

p *mf* *cresc.* rit.

39 tranquillo.

poco cresc.

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

39 tranquillo.

hath it not been told you from the beginning?
 hath it not been told you from the beginning?
 hath it not been told you from the beginning?
 heard? hath it not been told you from the beginning?

mf *dim.* 40

Have ye not un-der-stood from the foundations of the earth?

mf *dim.*

Have ye not un-der-stood from the foundations of the earth?

mf *dim.*

Have ye not un-der-stood from the foundations of the earth?

mf *dim.*

Have ye not un-der-stood from the foundations of the earth?

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff begins with a dynamic marking of *mf* (mezzo-forte) and a hairpin indicating a gradual decrease in volume to *dim.* (diminuendo). The lyrics are: "Have ye not un-der-stood from the foundations of the earth?". The piano accompaniment is in the right hand of the grand staff, with a *dim.* marking and a *p* (piano) marking towards the end of the system. A rehearsal mark "40" is placed above the piano part.

pp *p* 40

It is He that sit-teth up-on the cir-cle of the

pp *p*

It is He that sit-teth up-on the cir-cle of the

pp *p*

It is He that sit-teth up-on the cir-cle of the

pp *p*

It is He that sit-teth up-on the cir-cle of the

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The vocal staves begin with a dynamic marking of *pp* (pianissimo) and a hairpin leading to *p* (piano). The lyrics are: "It is He that sit-teth up-on the cir-cle of the". The piano accompaniment features a *pp* marking and a *p* marking. A rehearsal mark "40" is placed above the piano part. The piano part includes a key signature change to three sharps (F#, C#, G#) in the final measure of the system.

earth; that stretch-eth out the heav'ns as a

earth; that stretch-eth out the heav'ns as a

earth; that stretch-eth out the heav'ns as a

earth; that stretch-eth out the heav'ns as a

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

cur - tain, and spreadeth them out as a tent to

cur - tain, and spreadeth them out as a tent to

cur - tain, and spreadeth them out as a tent to

cur - tain, and spreadeth them out as a tent to

The piano accompaniment continues with two staves. The right hand has a more active melodic line with triplets and slurs, and the left hand maintains a steady harmonic accompaniment.

p cresc.

dwell in: Hast thou not known?

p cresc.

dwell in: Hast thou not known?

p cresc.

dwell in: Hast thou not known?

p cresc.

dwell in: Hast thou not known?

p *cresc.*

41

Hast thou not heard?

Hast thou not heard?

Hast thou not heard? *P* The

Hast thou not heard? *P* The ev - er-

41

pp

P faint-eth not, nei-ther is wea-ry, there is no
P faint-eth not, nei-ther is wea-ry, there is no
P faint-eth not, nei-ther is wea-ry, there is no
P faint-eth not, nei-ther is wea-ry, there is no

poco rit. *Meno mosso, tranquillo.*
 search-ing of His under-standing.
 search-ing of His under-standing.
poco rit.
 search-ing of His under-standing.
 search-ing of His under-standing.

poco rit. *Meno mosso, tranquillo.*
dolce

cresc. *dim.* *p* *pp*

Soprano Solo.

He giv-eth power to the faint: and to
 He giv-eth power to the
 He giv-eth
 He giv-eth power to the
 He giv-eth

him that hath no might He in-creas-eth strength.
 faint: and to him that hath no might He in-
 power to the faint: to
 faint: and to him that hath no
 power to the faint: and to him that hath no He in-

cresc.
cresc.
mf cresc.
mf cresc.
cresc.
cresc. molto

-creas - eth strength.
 him that hath no might He in - creas - eth strength.
 might He in-creas-eth strength.
 -creas - eth strength.

42
 dim. p dolce 3

Solo. p rit.
 E - ven the youths — shall be faint and rit.
 dim. pp

dim. a tempo
 wea - ry. dim. a tempo
 f

Animato.
Soprano.

Alto.

Tenor.

Bass.

CHORUS.

But they — that wait —

But they — that wait — up-on the Lord shall re-new their strength, —

Animato.

f

But they — that wait — up-on the Lord shall re-

— up-on the Lord shall re - new their strength, — shall re-new their

— they that wait, they that wait shall re-new their

-new their strength, — shall re-new their strength, shall re-new their
 strength, they — shall re - new — their strength; —
 strength, they shall re - new their
 But they — that wait — up-on the Lord shall re - new their strength; —

43 animando

strength;

marcato

— they shall mount up — with wings as ea - gles,

animando

strength;

marcato

f

they shall mount up —

43 animando

f cresc.
 they shall mount up, ——— they shall mount up ———
cresc.
 shall mount — up with
f cresc.
 they shall mount up, they shall
cresc.
 — with wings as ea - gles, they shall —

cresc.
 — they shall mount up ——— with wings as ea - gles,
 wings, shall mount up ——— with wings as
 mount up ——— with wings as ea - gles, shall
 — mount up ——— with wings as ea - gles, as

shall mount up with wings as
 ea - gles, shall mount up with wings as
 mount up with wings as ea - gles;
 ea - gles, with wings as ea - -

44 animando

ea-gles; *f* They shall
 ea-gles;
 animando
 They shall run, and not be wea-ry; they shall walk, — and not faint,
 - gles;

44 animando

run, and not be wea-ry; they shall walk, _____ and not faint.

shall run, and not be wea-ry; they shall walk, _____ and not faint.

f

They shall

sf

f

They shall run, and not be wea - ry; they shall walk, _____

run, and not be wea - ry; they shall walk, _____ and not

3

f they shall run, and not be wea - ry; *cresc.* they shall
 — and not faint, they shall run, and not be wea - ry; *cresc.*
f they shall run, and not be
 faint, they shall run, and *cresc.*

cresc.

run, and not be wea - ry; they shall walk, and not
 they shall run, and not be wea - ry; they shall walk, and
 wea - ry; they shall run, and not be wea - ry; they shall
 not be wea - ry; they shall walk, and not

45

faint.

not faint.

walk, and not faint.

faint.

45

dim.

Meno mosso, tranquillo.

They that wait — up-on the Lord shall re-

They that wait up-on the Lord shall re-

poco rit.

Meno mosso, tranquillo.

mf

p

dim.

Soprano Solo.

p They — that wait, — they — that wait, — *cresc.*

They — that wait — *p* *cresc.*

They that wait — up-on the Lord shall re- new their strength, *cresc.*

-new their strength, they that wait they that *cresc.*

-new their strength, — shall re-new their strength, shall re -

sempre cresc.

allargando

— they — that wait — up-on the Lord — shall re -

— up-on the Lord shall re- new their strength, — shall re-new their *cresc.*

they that wait shall re - new their strength,

allargando

wait shall re - new, shall re-new their

-new their strength, — shall re-new their strength,

allargando

a tempo
animando

-new their strength, shall re - new
 strength, they — that wait, they—
 they that wait, — they that wait
 strength, they — that wait, they — that wait
 they that wait, — they that wait —

a tempo
animando

46

— their strength.
 — that wait shall re - new their strength.
 shall re - new their strength.
 shall re - new their strength. They shall
 shall re-new their strength. They shall mount up —

46

They shall mount up with wings as ea - gles; they shall

They shall mount up with wings as ea - gles;

mount up with wings, shall mount up with wings as ea-gles; they shall

shall mount up with wings as ea - gles;

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with chords and arpeggiated figures.

run, and not be wea - ry; they shall

They shall run, and not be wea - ry;

run, and not be wea - ry;

They shall run, and not be wea - ry;

The piano accompaniment continues with similar textures, including arpeggiated patterns in the right hand and chordal support in the left hand.

rit. a tempo

walk, shall walk, shall walk and not faint, shall walk

shall walk, shall walk and not faint, shall walk

shall walk, shall walk and not faint, shall walk

shall walk, shall walk and not faint, shall walk

rit. a tempo

shall walk, shall walk and not faint, shall walk

shall walk, shall walk and not faint, shall walk

poco rit. Tempo I^o

and not faint.

and not faint.

poco rit.

and not faint.

and not faint.

poco rit. Tempo I^o

mf

Soprano Solo.

mf dolce

Thou wilt keep him in per - fect peace, whose

rit. \rightrightarrows a tempo

mind is stayed on thee.

pp in per - fect peace.

pp in per - fect peace.

rit. a tempo *pp* in per - fect peace.

pp in per - fect peace.

rit. a tempo *p*