

SECOND EDITION.

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the Baptist,

—BY—

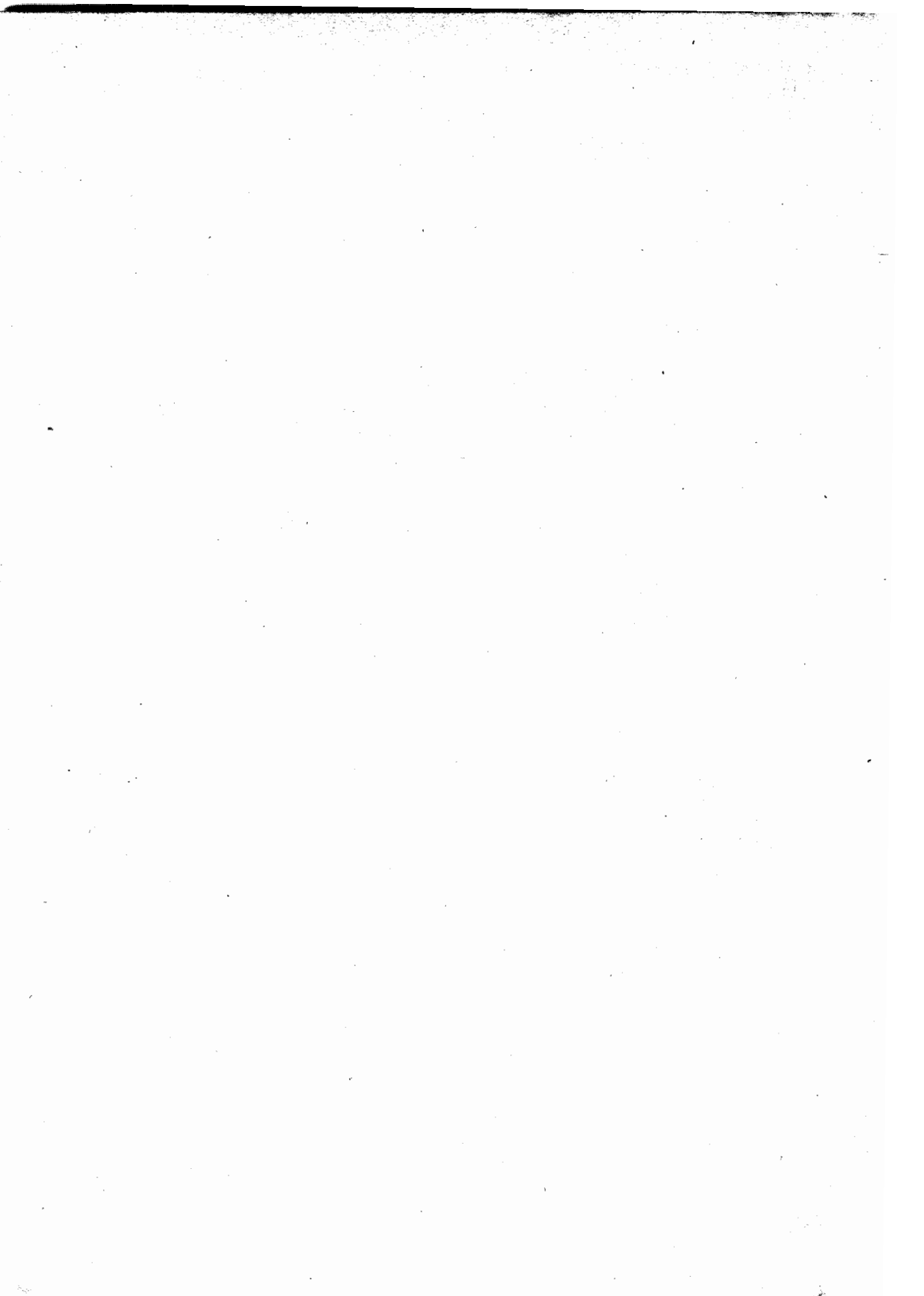
G. A. MACFARREN

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*Second Edition.*

**S**t John the Baptist  
**An Oratorio**

The Text selected from Holy Writ

by

**E. G. MONK**

the music by

**G. A. MACFARREN.**

Ent. Stat. Hall.



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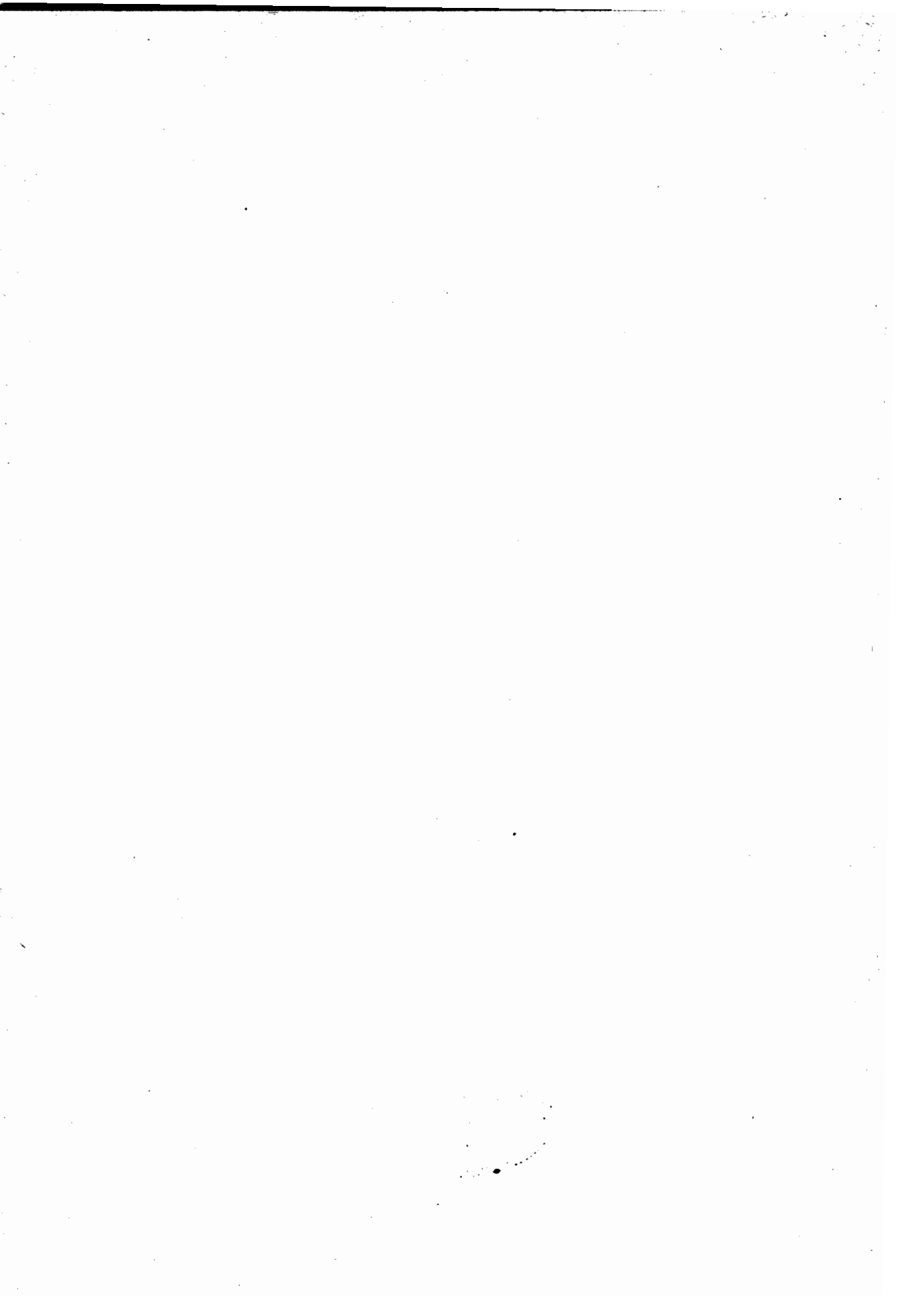
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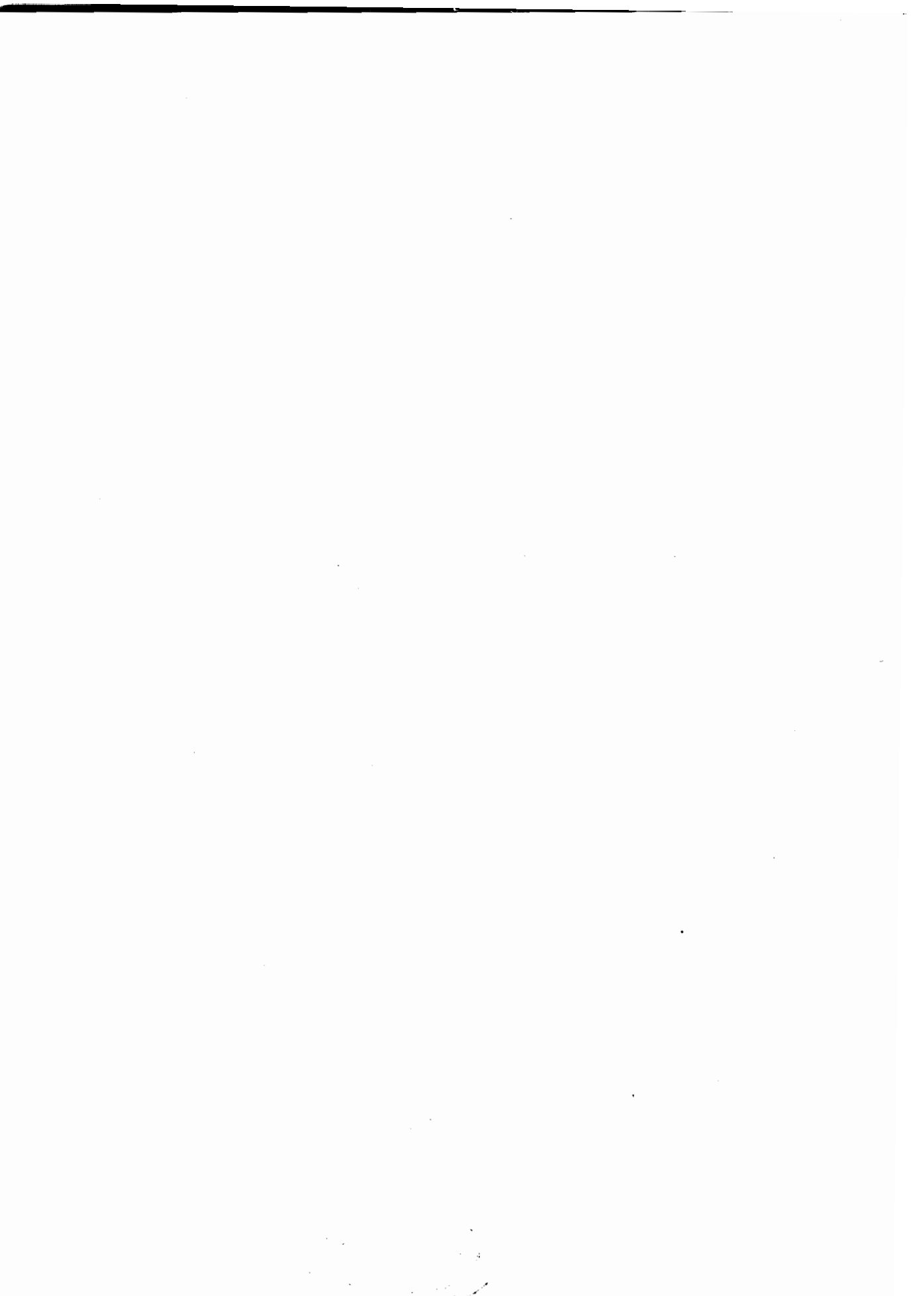




TO  
CHARLES HALLÉ  
WHO CONDUCTED ITS FIRST PERFORMANCE,  
AT THE  
BRISTOL MUSICAL, FESTIVAL,  
OCTOBER 23, 1873,  
THIS ORATORIO IS DEDICATED  
BY  
THE COMPOSER.

8/18/74  
revised  
11/2/78





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ii.

Mount Carmel, or of the solemn majesty of "that prophet" whose name was too holy for the scoffing Pharisees to utter.

Malachi's prophecy must have filled the minds of men at the period that is illustrated. The fragment of ancient Church melody which is adapted to the words St. John quotes from Esaias, is sometimes employed also as an interlude to portions of the narration that refer to the Baptist. That which is set to his denunciation of Herodias is repeated whenever allusions to this arise, or to her consequent malice against him. The two phrases are thus applied to suggest the association of St. John's mission with the oldest traditions of the Christian Church. The words of the Evangelist which describe the nature of the Deity are assigned to the Narrator of those portions of the history which are not dramatically presented, to render its application to the situation where it occurs impersonal. The final piece of the First Part and the two last pieces of the whole stand apart from the narration and the dramatic action; they are designed to represent what may be the feelings of living hearers as much as of the witnesses of the event with regard to those points of the story which are illustrated by the selected texts. The shofar salutation which initiates the Oratorio as typical of the expectation, recurs at the conclusion as significant of the coming of the Messiah—the day has dawned, the Day-Star has arisen.

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# ST. JOHN THE BAPTIST.

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|                                     |           |                       |
|-------------------------------------|-----------|-----------------------|
| ST. JOHN THE BAPTIST                | - - -     | ( <i>Baritone</i> ).  |
| HEROD ANTIPAS (Tetrarch of Galilee) | -         | ( <i>Tenor</i> ).     |
| SALOME (the daughter of Herodias)   | - -       | ( <i>Soprano</i> ).   |
| NARRATOR                            | - - - - - | ( <i>Contralto</i> ). |

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## Part I.

---

### THE DESERT.

---

#### No. I. OVERTURE,

(*representing the state of expectation which preceded the Advent.*)

#### No. II. CHORUS.

Behold, I will send My messenger, and he shall prepare the way before Me. And he shall turn the heart of the fathers to the children, and the heart of the children to their fathers, lest I come and smite the earth with a curse. *Malachi* iii., 1; iv., 6.

#### No. III. RECITATIVE.

NARRATOR.—In those days came John the Baptist, preaching in the wilderness of Judæa. And the same John had his raiment of camel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey. Then went out to him Jerusalem, and all Judæa, and all the region round about Jordan, and were baptized of him in Jordan, confessing their sins. And he saw many of the Pharisees and Sadducees come to his baptism. *Matthew* iii., 1, 4, 5, 6, 7.

#### No. IV. SONG.

ST. JOHN.—Repent ye: for the kingdom of heaven is at hand.

O generation of vipers, who hath warned you to flee from the wrath to come? Bring forth therefore fruits meet for repentance: and think not to say within yourselves, "We have Abraham to our father;" for I say unto you, that God is able of these stones to raise up children unto Abraham. And now also the axe is laid unto the root of the trees; therefore every tree which bringeth not forth good fruit is hewn down and cast into the fire. *Matthew* iii., 2, 7—13.

## No. V. DIALOGUE.

CHORUS OF PEOPLE.—What shall we do then to inherit the kindgom of heaven, or to flee from the wrath to come?

ST. JOHN.—He that hath two coats, let him impart to him that hath none; and he that hath meat, let him do likewise.

CHORUS OF PUBLICANS.—Master, what shall we do?

ST. JOHN.—Exact no more than that which is appointed you.

CHORUS OF SOLDIERS.—And what shall we do?

ST. JOHN.—Do violence to no man, neither accuse any falsely; and be content with your wages.

CHORUS OF PHARISEES.—Who art thou? art thou the Christ or not?

ST. JOHN.—I am not the Christ.

CHORUS OF PHARISEES.—What then? art thou Elias?

ST. JOHN.—I am not.

CHORUS OF PHARISEES.—Art thou that prophet?

ST. JOHN.—No.

CHORUS OF PHARISEES.—Who art thou? that we may give an answer to them that sent us. What sayest thou of thyself?

ST. JOHN.—I am the voice of one crying in the wilderness, “Make straight the way of the Lord” as said the prophet Esaias.

CHORUS OF PHARISEES.—Why baptizest thou then, if thou be not that Christ, nor Elias, neither that prophet? *Luke* iii, 10—15. *John* i, 19—25.

## No. VI. SONG.

ST. JOHN.—I indeed baptize you with water unto repentance; but He that cometh after me is mightier than I, Whose shoes I am not worthy to bear: He shall baptize you with the Holy Ghost, and with fire. Whose fan is in His hand and He will throughly purge His floor, and gather His wheat into the garner; but He will burn up the chaff with unquenchable fire. *Matthew* iii., 11, 12.

## No. VII. RECITATIVE.

NARRATOR.—Then cometh Jesus from Galilee to Jordan unto John, to be baptized of him, but John forbade Him, saying “I have need to be baptized of Thee, and comest Thou to me?” And Jesus answering, said unto him, “Suffer it to be so now, for thus it becometh us to fulfil all righteousness.” Then he suffered Him. And Jesus, when He was baptized, went up straightway out of the water, and lo, the heavens were opened unto Him, and He saw the Spirit of God descending like a dove, and lighting upon Him. *Matthew* iii., 13—16.

## No. VIII. CHORUS.

This is My beloved Son, in Whom I am well pleased. *Matthew iii, 17.*

## No. IX. SONG.

NARRATOR.—In the beginning was the Word, and the Word was with God, and the Word was God. He came unto His own and His own received Him not; but as many as received Him, to them gave He power to become the sons of God, even to them that believe on His name. *John i., 1, 11, 12.*

## No. X. CHORUS.

My soul praise the Lord, speak good of His name,  
O Lord our great God, how dost Thou appear  
So passing in glory that great is Thy fame,  
All honour and wisdom in Thee shine most clear.

*Psalm civ., old version. Croft's tune.*

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## Part III.

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*MACHÆRUS.*

## No. XI. DUET.

HEROD.—Whatsoever mine eyes desire, I keep not from them; I withhold not my heart from any joy: my heart rejoiceth in all. *Ecclesiastes ii, 10.*

ST. JOHN.—Lord, how long shall the ungodly, how long shall the ungodly triumph? How long shall all wicked doers speak so disdainfully, and make such proud boasting? *Psalm xciv., 3, 4.*

HEROD.—Is it fit to say to a king, "Thou art wicked," and to princes, "Ye are ungodly?" *Job xxxiv., 18.*

ST. JOHN.—It is not lawful for thee to have thy brother's wife. *Matthew* xiv., 4.

HEROD.—Prophet, thou speakest presumptuously. If I command to smite, they smite; If I command to kill, they kill. *Deuteronomy* xviii., 22. I *Esdras* iv., 7, 8.

ST. JOHN.—The Lord is far from the wicked. His wrath is against him that causeth shame. Wherefore, O King! let my counsel be acceptable unto thee, and break off thy sins by righteousness, and thine iniquities by shewing mercy.

*Proverbs* xv., 29; xiv., 35. *Daniel* iv., 27.

HEROD.—I fear thee, knowing that thou art a just man, and an holy. I will observe thee; yea, I will do many things; and I will hear thee gladly. *Mark* vi., 20.

#### No. XII. RECITATIVE.

NARRATOR.—Nevertheless, Herod sent forth and laid hold upon John, and bound him in prison for Herodias' sake, his brother Philip's wife, for he had married her; and Herodias had a quarrel against John and would have killed him, but she could not.

Now Herod on his birthday made a supper to his lords, high captains, and chief estates of Galilee. *Mark* vi., 17, 19, 21.

#### No. XIII. CHORUS.

NOBLES.—O King, live for ever: let not thy thoughts trouble thee, nor let thy countenance be changed. Thy enemies shall be clothed with shame: but upon thyself shall thy crown flourish. Thy foot shall be dipped in the blood of thine enemies, and the tongue of thy dogs shall be red through the same.

*Daniel* v., 10. *Psalms* cxxxii., 19; lxviii., 23.

#### No. XIV. CHORUS.

NOBLES.—Lo, the daughter of Herodias cometh in. She danceth. She pleaseth Herod, and us that sit with him. Let not this fair damsel fear to come to my lord and to be honoured in his presence, and drink wine, and be merry with us. The maid is fair, she is fair and beautiful, the maid is ruddy through the perfection of her beauty, and her countenance is cheerful and very amiable. She pleaseth Herod and us that sit with him. *Mark* vi., 22. *Judith* xii., 13. *Esther* ii., 7; xv., 5.

#### No. XV. RECITATIVE.

HEROD.—Ask of me whatsoever thou wilt, and I will give it thee; yea, I swear unto thee, whatsoever thou shalt ask of me, I will give it thee, unto the half of my kingdom. *Mark* vi., 22, 23.



## No. XVI. SONG.

SALOME.—I rejoice in my youth, my heart cheereth me in the days of my youth. I will walk in the ways of mine heart, and in the sight of mine eyes. The king's wrath is as the roaring of a lion, but his favour is as dew upon the grass. In the light of the king's countenance is life, and his favour is as a cloud of the latter rain.

*Ecclesiastes xi, 9, 10. Proverbs xix, 12; xvi., 15.*

## No. XVII. DIALOGUE.

CHORUS OF NOBLES.—She goeth forth to take counsel with her mother. What will she ask? Behold, she cometh straightway with haste unto the king. What will she ask?

SALOME.—O King, I will that thou give me, by and by, in a charger the head of John the Baptist.

HEROD.—I am exceeding sorry.

SALOME AND NOBLES.—The king hath said unto his servant (the damsel), "ask of me whatsoever thou wilt, and I will give it thee;" and he hath sworn to me (her), "whosoever thou shalt ask of me, I will give it thee, unto the half of my kingdom."

*Mark vi., 24—26, 22, 23.*

## No. XVIII. SONG.

HEROD.—Alas, my daughter! thou hast brought me very low, and thou art one of them that trouble me: for I have opened my mouth unto the Lord, and I cannot go back. Even in laughter the heart is sorrowful; and the end of that mirth is heaviness.

*Judges xi., 35. Proverbs, xiv., 13.*

## No. XIX. RECITATIVE.

NARRATOR.—Yet for his oath's sake and for their sakes which sat with him, Herod would not reject her. And immediately the king sent an executioner into the prison, and commanded the head of John the Baptist to be brought. *Mark vi., 26, 27.*

## No. XX. CHORUS.

NOBLES.—Lo! the wrath of the king is as messengers of death. If he command to smite, they smite: if he command to kill, they kill. The prophet hath spoken presumptuously, let him be slain. Awake! O sword, awake! The sword is drawn for the slaughter. Let him be slain! Let him be slain!

*Proverbs xvi., 14. I Esdras iv., 8, 7. Deuteronomy, xviii, 22.*

*II Chronicles, xxiii., 14. Zechariah xiii., 7. Ezekiel xxi., 28.*

## No. XXI. SONG.

ST. JOHN.—A man can receive nothing except it be given him from heaven. I am not the Christ, but I am sent before Him.

He that hath the bride is the bridegroom: but the friend of the bridegroom, which standeth and heareth him, rejoiceth greatly because of the bridegroom's voice: this my joy, therefore, is fulfilled.

He must increase, but I must decrease. He that cometh from above is above all; he that is of the earth is earthly, and speaketh of the earth; He that cometh from heaven is above all.

The Father loveth the Son and hath given all things into His hand. He that believeth on the Son hath everlasting life: and he that believeth not the Son shall not see life, but the wrath of God abideth on him. *John* iii., 27—31, 35, 36.

## No. XXII. RECITATIVE.

NARRATOR.—And the executioner went and beheaded John in the prison, and brought his head in a charger, and gave it to the damsel; and the damsel gave it to her mother. And when his disciples heard of it, they came and took up his corpse and laid it in a tomb. *Mark* vi., 27—29.

## No. XXIII. QUARTETT.

Blessed are they which are persecuted for righteousness' sake; for theirs is the kingdom of heaven. Blessed are they when men shall revile them and persecute them, and shall say all manner of evil against them falsely for the Lord's sake; let them rejoice and be exceeding glad, for great is their reward in heaven. *Matthew* v., 10—12.

## No. XXIV. CHORUS.

What went ye out into the wilderness for to see? A reed shaken with the wind? But what went ye out for to see? A man clothed in soft raiment? Behold, they which are gorgeously apparelled and live delicately, are in kings' courts. But what went ye out for to see? A prophet? Yea, and much more than a prophet.

This is he of whom it is written, "Behold I send My messenger, which shall prepare the way before Me."

Among those that are born of woman, there is not a greater prophet than John the Baptist; but he that is least in the kingdom of God is greater than he.

He was a burning and a shining light: a light shining in a dark place until the day should dawn and the Day-Star should arise.

*Luke* vii., 24—28. *John* v., 35. II *Peter* i., 19.

# St. John the Baptist.

## Part I.

### The Desert.

### No 1. Overture.

G.A. Macfarren.

Allegro.

Pianoforte.

Trumpet

The musical score is arranged in six systems. The first system features a piano accompaniment in the left hand and a trumpet part in the right hand. The second system continues the piano accompaniment with dynamic markings such as *cresc.* and *p*. The third system shows the piano accompaniment with *f* and *pp* markings. The fourth system introduces the trumpet part with *pp* and *f* markings. The fifth system continues the piano accompaniment with *cresc.* and *p* markings. The sixth system concludes the piece with *cresc.*, *f*, and *pp* markings.

First system of musical notation. The piano part (left) features a melodic line with dynamic markings: *cresc.*, *f*, *pp*, *cresc.*, *f*, and *pp*. The bass part (right) provides harmonic support with chords and moving lines.

Second system of musical notation. The piano part includes dynamic markings *cre*, *scen*, *do*, and *più*. The bass part continues with harmonic accompaniment.

Third system of musical notation. The piano part includes dynamic markings *e*, *più*, *f*, and *sempre cresc.*. The bass part continues with harmonic accompaniment.

Fourth system of musical notation, marked with a section letter **A**. The piano part features a melodic line with dynamic marking *f*. The bass part continues with harmonic accompaniment.

Fifth system of musical notation. The piano part features triplets and dynamic marking *ff*. The bass part continues with harmonic accompaniment.

Sixth system of musical notation, marked with a section letter **B**. The piano part includes dynamic markings *f* and *pp*, and the instruction *dolce*. The bass part continues with harmonic accompaniment.

Seventh system of musical notation. The piano part continues with melodic and harmonic development. The bass part continues with harmonic accompaniment.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music begins with a triplet of eighth notes in the treble staff, marked with an accent (>) and a '3' above it. The bass staff has a whole note chord. Dynamics include 'cresc.' (crescendo), 'sf' (sforzando), and 'pp' (pianissimo). A 'C' time signature is present. The system ends with another triplet of eighth notes in the treble staff.

Second system of musical notation. The treble staff features a continuous eighth-note pattern with a triplet of eighth notes. The bass staff has a steady eighth-note accompaniment. Dynamics are 'p' (piano) and 'pp' (pianissimo).

Third system of musical notation. The treble staff continues with eighth-note patterns, marked with 'cresc.' (crescendo). The bass staff has a simple accompaniment. Dynamics are 'p' (piano) and 'pp' (pianissimo).

Fourth system of musical notation. The treble staff has a dense eighth-note texture. The bass staff has a simple accompaniment. Dynamics are 'p' (piano).

Fifth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a simple accompaniment. Dynamics are 'p' (piano) and 'ff' (fortissimo).

Sixth system of musical notation. The treble staff has eighth-note patterns with accents (>) and slurs. The bass staff has a simple accompaniment. Dynamics are 'p' (piano) and 'ff' (fortissimo).

Seventh system of musical notation. The treble staff has eighth-note patterns with accents (>) and slurs. The bass staff has a simple accompaniment. Dynamics are 'p' (piano) and 'ff' (fortissimo).

**D**

*ff* *ff*

*ff*

*ff*

**E**

*p* *cresc.*

Trum.

*fp* *fp* *fp*

**F**

*f sf* *sf* *p*

First system of musical notation. Treble clef with a key signature of two flats. The right hand features a complex, flowing melodic line with many beamed sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active eighth-note accompaniment. Dynamics include *p* and *cresc.*

Third system of musical notation. The right hand has a more rhythmic, chordal texture. Dynamics include *fp*, *f*, and *sf*.

Fourth system of musical notation. The right hand features a melodic line with some grace notes. Dynamics include *dim.*, *p*, and *cresc.*

Fifth system of musical notation. A section marked **G** begins. The right hand has a rhythmic accompaniment. Dynamics include *f*, *pp*, and *cresc.*

Sixth system of musical notation. The right hand continues with a rhythmic accompaniment. Dynamics include *cresc.*, *f*, and *pp*.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and chords. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *cresc.*, *f*, *pp*, and *f*.

Second system of musical notation. The right hand continues with melodic patterns, while the left hand has a more active bass line. Dynamics include *f*, *p*, and *cresc.*.

Third system of musical notation. The right hand has a dense texture with many notes. The left hand features chords with accents. Dynamics include *ff*.

Fourth system of musical notation. The right hand continues with dense textures. The left hand has chords with accents. Dynamics include *ff*.

Fifth system of musical notation, starting with a section marked **H**. The right hand has chords and melodic lines. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include *ff* and *f*.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment. Dynamics include *sf*.



First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *ff* and accents.

Second system of musical notation, continuing the piece with complex textures and dynamic markings like *ff* and accents.

Third system of musical notation, showing melodic lines in both hands with dynamic markings such as *sf* and accents.

Fourth system of musical notation, marked with a large 'I' at the beginning. It features a prominent *ff* dynamic and includes triplet markings.

Fifth system of musical notation, marked with a large 'J' at the end. It includes dynamic markings like *ff*, *sf*, and *p*, along with triplet markings.

Sixth system of musical notation, featuring dynamic markings such as *cresc.* and *p*, and includes various rhythmic and melodic elements.

First system of musical notation, consisting of a treble and bass staff. The music features complex rhythmic patterns with many slurs and accents. The key signature has two flats.

Second system of musical notation, consisting of a treble and bass staff. It includes dynamic markings such as *p*, *pp*, and *cresc.*. Performance instructions include *Ped.* and asterisks (\*). A section marked with a large **K** begins in the middle of the system.

Third system of musical notation, consisting of a treble and bass staff. It continues the piece with various rhythmic figures and slurs.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line, and the bass staff has accompaniment. It is marked *f più cresc.*

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line, and the bass staff has accompaniment. It is marked *ff*.

Sixth system of musical notation, consisting of a treble and bass staff. It includes dynamic markings such as *f* and a section marked with a large **L**. Performance instructions include *v*.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The music is written in a minor key, indicated by three flats in the key signature. The notation is dense and complex, featuring many beamed notes, chords, and intricate textures. The first system shows a rapid sixteenth-note pattern in the right hand and a similar pattern in the left hand. The second system continues with similar textures, but with some notes held across measures. The third system features a more melodic line in the right hand and sustained chords in the left hand. The fourth system has a more active right hand with many beamed notes and a left hand with chords. The fifth system shows a right hand with a mix of chords and moving lines, and a left hand with chords. The sixth system concludes with a right hand that has some melodic movement and a left hand with chords. The page ends with a double bar line.

# No 2. Chorus.

Maestoso assai. M. ♩ = 88.

Soprano.

Alto.

Tenor.

Bass.

Pianoforte.

*ff*

Be - hold,

Be - hold,

Be - hold,

Be - hold,

*Red.*

\*

*Red.*

\*

*Red.*

\*

*Red.*

\*

Be - hold,

Be - hold,

Be - hold,

Be - hold,

*ff*

*Red.*

\*

*Red.*

\*

Be - hold,

Be - hold, I

Be - hold,

Be - hold,

Be - hold,

Be - hold, I

Be - hold,

Be - hold, I

will send my mes - - -

will send my mes - - -

will send my mes - - -

will send my mes - - -

The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords.

- sen - ger, I - will send

- sen - ger, I will send

- sen - ger, I will send

- sen - ger, I will send

The piano accompaniment continues with the same rhythmic pattern, including dynamic markings *ff* and *f*.

my mes - - - sen - ger, and

my mes - - - sen - ger, and

my mes - - - sen - ger, and

my mes - - - sen - ger, and

The piano accompaniment continues with the same rhythmic pattern, including a *ff* dynamic marking.

he shall pre - pare the way *sf.*  
 he shall pre - pare the way *sf.*  
 he shall pre - pare the way *sf.*  
 he shall pre - pare the way be - fore

*f*

be - fore me; and he shall pre -  
 be - fore me; and he shall pre -  
 be - fore me; and he  
 me, be - fore me; and he shall pre -

*ff*

pare the way, shall pre - pare, he shall pre -  
 pare pre - pare, and he shall pre - pare the way, he  
 shall pre - pare the way be - fore me, shall pre -  
 pare, pre - pare, and he shall pre - pare, shall pre -

*sf*

pare the way be-fore me. **A**

shall prepare the way be-fore me.

pare the way, shall pre-pare the way be-fore me.

pare the way be-fore me.

*Red.* \*

*And-*

*And*

*dimin.*

*p*

*tr*

*p<sub>v</sub>*

And he shall turn the

he shall turn the heart of the fa - thers to the chil - dren, and the heart of the

heart of the fa - thers to the chil - dren, and the heart of the chil - dren to their  
 chil - dren to the fa - thers, to their fa - thers, to their

And he shall turn the heart of the

fa - thers, to their fa - thers,

fa - thers, and he shall

*p* And he shall turn the heart of the

fa - thers to their chil - dren, and the heart of the chil - dren to their

and he shall turn the heart of the

turn the heart of the

fa - thers to the chil - dren,

fa - thers, and he shall turn the



fa - thers to the chil - dren, of the fa - thers to the chil - dren, the heart

fa - - thers to the chil - - dren, of the fa - -

and he shall turn the

heart to the chil - - dren, of the fa - -

to the chil - dren, and the

- thers to the chil - dren,

heart of the fa - thers to the chil - dren, and the heart of the children to their

thers to the chil - dren,

heart of the chil - dren to their fa - - thers, shall turn the

and he shall turn the heart of the

fa - thers, to their fa - - thers, shall turn the

and

**B**

heart to their fa - thers.  
fa - thers. And he shall turn the heart of the  
heart to their fa - thers. And he shall turn the  
he shall turn the heart of the fa - thers.

**B**

And he shall turn the heart of the  
fa - thers, of the fa -  
heart of the fa - thers, of the fa -  
And he shall turn the heart of the fa -

fa - thers to the chil -  
thers to the chil dren, of the  
thers to the chil - dren, of the  
thers to the

dren, of the fa - thers to the chil - dren, and the heart of the  
 fa - thers to the chil - dren, of the fa - thers to the chil - dren, of the  
 fa - thers to the chil - dren, of the fa - thers to the chil - dren, of the  
 chil - dren, and the heart of the

chil - dren to their fa - thers.  
 fa - thers.  
 fa - thers.  
 chil - dren to their fa - thers.

*p* Lest I come and smite the  
*p* Lest I come and smite the  
*p* Lest I come and smite the  
*p* Lest I come and smite the

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

earth with a curse. *ff* Be - hold, *pp*  
 earth with a curse. *ff* Be - hold, *pp*  
 earth with a curse. *ff* Be - hold, *pp*  
 earth with a curse. *ff* Be - hold, *pp*

*ff* *pp*

Be - hold.  
 Be - hold.  
 Be - hold.  
 Be - hold.

*cresc*

*ff* Be - hold.  
*ff* Be - hold.  
*ff* Be - hold.  
*ff* Be - hold.  
*ff* Be - hold.

*ff*

# Nº 3. Recitative.

Moderato. M. ♩ = 100.

NARRATOR.

Pianoforte.

The first system shows the beginning of the recitative. The Narrator's part is a single line of music. The Pianoforte accompaniment consists of two staves (treble and bass clef). It begins with a *mf* (mezzo-forte) dynamic and includes several *sf* (sforzando) accents. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

In those days came John the Bap-tist, preach-ing in the

The second system continues the recitative. The vocal line has lyrics: "In those days came John the Bap-tist, preach-ing in the". The piano accompaniment continues with chords and moving lines in both hands.

wil-der-ness of Ju-de-a; and the same John had his rai-ment of

The third system continues the recitative. The vocal line has lyrics: "wil-der-ness of Ju-de-a; and the same John had his rai-ment of". The piano accompaniment features a *f* (forte) dynamic marking.

Camel's hair, and a leath-ern gir-dle a-bout his loins; and his meat was lo-custs and wild

The fourth system continues the recitative. The vocal line has lyrics: "Camel's hair, and a leath-ern gir-dle a-bout his loins; and his meat was lo-custs and wild". The piano accompaniment continues with a *f* dynamic.

honey.

The fifth system concludes the recitative. The vocal line has the final word "honey.". The piano accompaniment features a *f* dynamic and ends with a final chord.

Then went out to him Je - ru - salem, and all Ju - de - a, and all the region round a - bout Jordan, and were bap -

*Tranquillo.* *Allegro.*  
ti - zed of him in Jor - dan, con - fes - sing their sins.

and he saw ma - ny of the Pha - ri - sees and Sad - ducees come to his bap - tism.

### Nº 4. Song.

*Moderato.*  
St. JOHN. Re - pent ye, re -

Pianoforte. *p cresc.*

pent ye, re - pent ye, for the king - dom of heav - en is at

hand, — for the king - dom of heav-en is at hand.

*cresc.*

Re - pent — ye, re - pent

*p*

— ye, for the king - dom of heav-en is at hand, — re -

*mf* *sf* *p*

pent ye, re - pent ye, repent,

*cresc.*

repent, re - pent — ye, re - pent — ye, for the kingdom of

*allargando* *fp a tempo*

heav - en is at hand, for the king - dom of

heav - en is at hand, for the king - dom is at hand, for the king - dom is at

hand, the king - dom of heav en, the king - dom of heav.en is at

hand. Re - pent ye, re - pent

**Allegro agitato.**

ye. 0 generation of



vi - pers, of vi - pers, of vi pers,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of one flat (B-flat). The lyrics are "vi - pers, of vi - pers, of vi pers,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include a forte (f) marking.

who hath warn - ed you to flee from the wrath to come?

The second system continues the musical score. The vocal line has the lyrics "who hath warn - ed you to flee from the wrath to come?". The piano accompaniment includes dynamic markings such as piano (p), crescendo (cresc.), and forte (f). There are also triplets indicated by a '3' over the notes.

Who hath warn - ed you to flee from the wrath to come?

The third system repeats the lyrics "Who hath warn - ed you to flee from the wrath to come?". The piano accompaniment continues with similar dynamics and triplet markings.

Who? Who? Who?

The fourth system features the lyrics "Who? Who? Who?". The piano accompaniment is characterized by a series of chords and triplets, with dynamics ranging from piano (p) to forte (f).

Bring forth therefore fruits meet for re - pen - tance, and think not to say

The fifth system contains the lyrics "Bring forth therefore fruits meet for re - pen - tance, and think not to say". The piano accompaniment features a more complex rhythmic structure with many beamed notes and slurs.

with-in yourselves, think not, think not to say with-in your-selves: "We have

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands, with a forte (f) dynamic marking.

A - - bra-ham to our fa - ther:"

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest before the lyrics. The piano accompaniment features a more active bass line with eighth notes and sixteenth notes, and a treble line with chords and moving lines.

for I say un-to you, I say unto you, that God is

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest before the lyrics. The piano accompaniment continues with similar textures, including chords and moving lines in both hands.

a - ble of these stones to raise up chil - - dren unto A-braham.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest before the lyrics. The piano accompaniment features a more active bass line with eighth notes and sixteenth notes, and a treble line with chords and moving lines. A 'C' time signature change is indicated above the staff.

The fifth system shows the piano accompaniment for the final part of the piece. It features a more active bass line with eighth notes and sixteenth notes, and a treble line with chords and moving lines. A 'C' time signature change is indicated below the staff.

And now the axe is laid to the root of the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole note 'b.' (basso) and continues with a melodic phrase. The piano accompaniment consists of a right-hand part with a tremolo-like texture and a left-hand part with chords. Dynamics include a piano (*p*) marking.

trees, now the axe is laid to the root of the trees:

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some grace notes. The piano accompaniment maintains its rhythmic pattern. Dynamics include piano (*p*) and forte (*f*) markings.

there-fore ev - e - ry tree which bringeth not forth good fruit is hewn down, is

The third system shows the vocal line with a melodic phrase and the piano accompaniment. The piano part features a dynamic shift from piano (*p*) to forte (*f*).

hewn down, and cast in - to the fire, and cast

The fourth system features a vocal line with a long note and the piano accompaniment. The piano part includes a forte (*f*) dynamic and a *cresc.* (crescendo) marking. There are also triplets in the piano accompaniment.

in - to the fire. Now the axe is laid to the

The fifth system concludes the page with a vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic and then moves to piano (*p*).

root of the trees, now the axe is laid to the

root of the trees: there - fore ev - e - ry tree which bringeth

not forth good fruit is hewn down, is hewn down, and cast

in - to the fire, and cast, and cast,

and cast in - to the fire.

## Nº 5. Dialogue.

Moderato. M. ♩ = 108.

St. JOHN.

Soprani.

Contralti.

Tenori.

Bassi.

PEOPLE. *p*

What shall we do— then,

Moderato.

Pianoforte. *ff* *p*

*cresc.* *mf*

what shall we do— then to in-her - it the king - dom of hea-ven, or to

*cresc.* *mf*

What shall we do then,  
 What shall we do then,  
 flee from the wrath to come? What shall we  
 What shall we do then,

what shall we do then, to in-her - it the king - dom of heav-en, or to  
 what shall we do then, to in-her - it the king - dom of heav-en, or to  
 do then, what shall we do then, to in-her - it the king - dom of  
 what shall we do then, to in-her - it the king - dom of heav-en, or to

flee from the wrath to come?  
 flee from the wrath to come?  
 heav - en?  
 flee from the wrath to come?

He that hath two coats, let him impart to him that hath none; and

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note 'He' followed by a series of quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

he that hath meat, let him do like-wise.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'he' followed by quarter notes. The piano accompaniment includes a dynamic marking 'p' at the beginning and 'f' later in the system.

**PUBLICANS. Tenori.** **B** *p*

Mas - - ter, what shall we do?

This system is for the Publicans, marked 'Tenori' and 'B' (B-flat). The vocal line starts with a half rest followed by a half note 'Mas' and quarter notes. The piano accompaniment is marked 'sf dim.' and features a complex, rhythmic accompaniment with many sixteenth notes.

**St. JOHN.**

Exact no more than that, which is ap-point-ed you.

The system for St. John's response begins with a vocal line in bass clef and piano accompaniment. The vocal line has a half note 'Exact' followed by quarter notes. The piano accompaniment includes a dynamic marking 'f'.

**SOLDIERS. Bassi.** **St. JOHN.**

And what shall we do? Do vi - o-lence to no man, nei-ther ac-cuse an - y

This system contains the entry for the Soldiers, marked 'Bassi', and St. John's response. The vocal line starts with a half rest followed by a half note 'And' and quarter notes. The piano accompaniment includes dynamic markings 'f' and 'sp'.

JOHN.

**D** Poco più mosso.

false-ly; and be con - tent with your wa - - ges.

Tenori.

Who art thou?

PHARISEES.  
Bassi.

Who, art

**D** Poco più mosso.

Who art thou?

Who art thou?

thou?

Who art thou? Who art thou? Who art thou?

Art thou the Christ, or not?

Art thou the Christ, or not?





**G**

No!

*f* Who art thou? Who art thou? that

*f* Who art thou? Who art thou? that

we may give an an-swer to them, that sent us.

we may give an an-swer to them, that sent us. What sayest thou of thy-

**H**

I am the voice of One

What sayest thou of thy-self? What say-est thou?

self? What say-est thou of thy-self?

**H**

cry - ing in the wil - derness: make straight the way \_\_\_\_\_ of the Lord,

as saith the prophet E - sai - as.

*p cresc.*

**I**  
*f*  
Why then bap - ti - zest thou? why then bap - ti - zest thou? Why?

Why then bap - ti - zest thou? why then bap - ti - zest thou? Why bap -

**I**  
*f*

Why? Why then hap - ti zest thou? if thou be not that Christ, if thou be

ti - zest thou? Why bap - ti - zest thou? if thou be not that Christ, if thou be not that

not that Christ? nor E - li - as? neither that prophet?

Christ? nor E - li - as? neither that prophet?

*f* *ff*

N<sup>o</sup>. 6. Song.

Andante con moto. M. ♩ = 84.

ST. JOHN.

Pianoforte.

I, indeed bap-tize you with

wa-ter un-to re-pen-tance; but He that com-eth af-ter me, is migh-ti-er than

I, whose shoes I am not wor-thy to bear:

He shall bap-tize you with the Ho-ly Ghost,

with the Ho-ly Ghost, and with fire, and with

fire. He shall bap - tize you with the Ho - - ly

Ghost, and with fire, and with fire. Whose

*trem.* *f* *p* *p*

fan is in His hand, whose fan is in his hand, and

He will thoroughly purge, will thoroughly purge His floor, and

gath - er His wheat in-to His gar - - - ner; but He will

*pp*

burn up the chaff with un-quench-a-ble fire, will burn up the chaff with un-

quench-a-ble fire, He will burn up, He will burn up with unquench-a-ble fire,

*cresc.* *accel.*

fire, un-quench-a-ble. *ri-tar-*

*f* *p*

## Tempo I.

*- dan - do*

I indeed bap-tize you with wa-ter un-to-re-

*p*

-pen-tance; I indeed bap-tize you with

wa - ter un - to re - pen - tance; but He that com - eth

af - ter me, is might - ti - er than I, whose

shoes I am not wor - thy, not

wor - thy to bear, I am not wor -

- thy to bear.

*dolce*

*Attaca subito.*

# No 7. Recitative.

Andante. M. ♩ = 96.

Recit.

NARRATOR.

Then com-eth Je - sus from Ga - li - lee to

Jor - dan un - to John, to be bap - ti - zed of him; but John for - bade Him,

say - ing: "I have need to be bap - ti - zed of Thee, and com - est Thou to

me?" And Je - sus an - swer - ing said un - to him: "Suf - fer it to

Tempo.

he so now, for thus it be - com - eth us to ful - fill all righ - teous - ness."



Then he

Recit. *pp*

suf-fer-ed Him. And Jesus, when He was bap-tized, went up straightway out of the

Tempo.

wa-ter: and, lo, the heav-ens were o-pen-ed un-to

Him; and he saw the Spi-rit of God de-

*cresc.* - *pp* *p*

scend-ing like a dove, and light-ing up-on Him:

*pp* *p*

# Nº 8. Chorus.

M. ♩ = 100.

Sopran I. II.

Contralto.  
(Ladies only.)

C O R O

Pianoforte.

The score is written in 3/4 time with a tempo of quarter note = 100. It features three vocal parts (Soprano I & II, Contralto) and a piano accompaniment. The piano part includes dynamic markings such as *pp*, *red.*, *cresc.*, *sp*, *sf*, *red. p*, *dim.*, *p*, and *f*. The vocal parts have lyrics: "This, This, This, This, This, This".

*p* *cresc.* *f* *pp*

This is My be - lov - ed Son, in Whom I am well pleas -

*p* *cresc.* *f* *pp*

This is My be - lov - ed Son, in Whom I am well pleas - -

*trem.*  
*f*  
*Red.*

ed.

ed.

*p cresc.* *f* *p* *pp*

*mf*

*p* *Red.* *cresc.*

*mf*

*rit.*

# No. 9. Song.

Andante semplice. M. ♩ = 100.

NARRATOR.

In the be -

Pianoforte.

gin-ning was the Word, and the Word was with God, and the Word was God.

In the be - gin-ning was the Word, and the Word was with

God, and the Word — was God. He

came un - to His own, and His own re - ceiv - ed Him not; He

came. He came. and His own, His own re - ceiv - ed Him

not: but as ma - ny as re - ceiv - ed Him, to them — gave He

*cresc.*

pow - er to be - come the sons of God. e - ven to them that be - lieve on His

*f* *p*

name. The Word was God, the Word was God. In the be -

*ff*

gin - ning was the Word, and the Word was with God, and the Word was God.

*pp cresc.* *f* *p* *ritard.*



Allegro. ♩ = ♩

soul, praise the Lord, speak good of his name,

My soul, praise the Lord, speak

Allegro. ♩ = ♩

his name, his name,

good of his name,

My soul, praise the Lord, speak good of his name,

My

my soul, praise the

his name.

his name,

soul, praise the Lord, speak good of his name.

Lord,  
of his name, my soul, praise the Lord, speak  
my soul, praise the Lord, speak good of his name,  
speak good

*ff*

my soul, praise the Lord, speak good of his ..  
good of his name, speak good  
my soul, praise the Lord,  
of his name, speak good of his

name, speak good  
of his name,  
speak good of his name, speak good  
name, speak,



of his name,  
my soul praise the Lord, speak good of his  
of his name,  
speak good of his

*ff*

good of his  
name, of his  
good of his  
name, my soul, praise the Lord, speak

name, speak good of his name, speak good of his name, speak good  
name, speak good of his name, speak good of his name, speak good  
name, speak good of his name, speak good of his name,  
good of his name, my

of his name,  
of his name;  
of his name, *f* my soul, praise the Lord, speak  
soul, praise the Lord, speak good of his name, praise the Lord.

*f* my  
my soul, praise the Lord, speak good of his name,  
good of his name, praise the Lord,  
praise the Lord, praise the Lord,  
*ff*

soul, praise the Lord, speak good of his name, **A**  
of his name,  
my soul, praise the Lord, speak good,  
my soul, praise the Lord, speak good.  
**A** *ff*

my soul, praise the Lord,

my

my

*ff*

speak good of his name.

soul, praise the Lord, speak good of his name, of his name,

soul, praise the Lord, speak good, speak good of his name,

my soul, praise the Lord, speak good of his name, my

*ff*

my soul, praise the Lord,

my soul, praise the

of his name, of his name,

soul, praise the Lord, my soul, praise the Lord, speak good

my soul, praise the Lord, praise the  
 Lord, speak good of his name,  
 of his name,  
 of his name, praise the Lord,

Lord, praise the Lord, speak good of his name, my soul, praise the  
 speak good of his name, my soul, praise the  
 speak good of his name, my soul, praise the  
 praise the Lord, speak good of his name, my soul, praise the

Lord, speak good of his name.  
 Lord, speak good of his name.  
 Lord, speak good, speak good of his name.  
 Lord, speak good of his name.

# Part II. Machaerus. Nº 11. Duet.

Andante con moto. M. ♩ = 132.

Pianoforte.

pp *cresc.*

*f p cresc.*

*p* *Ad.* \*

HEROD.

What-so-ever mine

*p*

eyes de-sire, I keep not from them;

I withhold not my heart from a - ny joy; my

heart re - joi - ceth, my heart re - joi - ceth in all,

re - joi - ceth in all; whatso - ev - er mine eyes de - sire, mine

eyes de - sire, I keep not from them. Lord,

ST. JOHN.

**Allegro.**  
how long shall the un - god - ly, how long shall the un - god - ly tri -

umph ?

how long— shall all wick-ed - do - ers speak so dis - dain - ful - ly, and

*fp* *f*

make such prond boast -

*p* *sf*

HEROD.

ing? Is it fit to say— to a King: „Thou art

*f* *sf* *sf*

wicked“? and to princes: „Ye are un-

*sf* *sf*

ST. JOHN.

god - ly? It is not law -

HEROD.

ST. JOHN.

Ha!  
- ful for thee to have thy brother's wife.

Prophet, thou speak-est pre - sumptuously,  
Lord, how

prophet, thou speakest presumptuously. If I command to smite, they smite; if I com-  
long, Lord, how long?



HEROD.

mand to kill, they kill. they kill: if I com - mand to

kill. if I com - mand to kill, they kill.

Andante mosso.  
ST. JOHN.

The Lord is far from the wick - ed, His.

wrath is a - gainst him that caus - eth shame. Where - fore, O King, let my

coun - sel be ac - cept - a - ble un - to thee, and break - off thy

sins — by righteousness, and thine i - ni - quities by

shew - - ing mer - cy. **HEROD.** I fear thee, I fear thee,

knowing that thou art a just man, and an ho - - - ly.

**HEROD.** I will ob - serve thee; yea, I will do ma - ny things, and I will  
**ST. JOHN.** Break off thy sins, break — off thy sins,

hear thee glad - ly, and will break off my sins, and I will  
and thine i - ni - qui - ties by shewing mer - cy; break off thy

hear thee glad - ly, and will break off my sins, I will  
sins, and thine i - ni - qui - ties by shewing mer - cy; break off thy

break off my sins, I will break off my sins, I will  
sins, break off. break off, break off,

break off my sins, I will  
break off thy sins, oh, break off thy sins, break

hear thee glad-ly, will hear thee glad-ly, break  
 off thy sins, break off thine i - ni-qui-ties, break off

off, break off, break off my  
 thy sins, break. off O King! break off thy

*cresc.*

sins, break off my sins, and mine i - ni-qui-ties by shewing mer -  
 sins, break off thy sins, and thine i - ni-qui-ties by shewing mer -

*colle parte*

cy.  
 cy.

# No 12. Recitative.

Energico.  $\text{M. } \text{♩} = 100.$

NARRATOR.

Ne - er - the - less, He - rod sent forth and laid hold up - on

John, and bound him in pri - son for He - ro - di - as' sake, his bro - ther Phi - lip's wife;

for he had mar - ried her.

And He - ro - di - as had a quar - rel a - gainst

John, and would have kil - led him; but she could not.

Now He - rod, on his

birthday, made a sup - per to his lords, high captains, and chief es - tates of Ga - li - lee.

# No. 13. Chorus.

Allegro con fuoco. M. ♩ = 126.

Tenor.

0 King, 0 King, 0

Bass.

NOBLES.

0 King, 0 King,

Pianoforte.

*ff*

King, 0 King, 0 King, live for ev\_er: 0

0 King, 0 King, 0 King, live for ev\_er: 0

King, live for ev\_er: 0 King, live for ev\_er: live for

King. live for ev\_er: 0 King, live for ev\_er: live for

*f*

ev - er, live for ev - er, O King,

ev - er, live for ev - er, O King,

*f* *ff*

O King,

O King, let not thy thoughts trou - ble thee,

*p* *A*

let not thy thoughts trou - ble thee,

*p* *f* *p* *f* *p*

nor let thy coun - tenance be chan - ged.

*p* *f*



nor let thy coun - tanee be chan - ged.

*p* *f*

*f* *ff*  
O King, O King, O King,  
O King, O King,

*ff*

**B**  
King, O King, O King, live for ev - er :  
O King, O King, O King, live for ev - er : Thine e - nemies shall be

**B**

*f*  
Thine e - ne - mies shall be cloth - ed with  
cloth - ed with shame :

shame: with shame, shame,  
with shame, with shame,

with shame, shame; thine e - nemies  
shame, shame; thine e - nemies, thine

shall be cloth - ed with shame: *p*  
e - nemies shall be cloth ed with shame: But up on thy -

self shall thy crown flour - ish,  
But up on thy -

self shall thy crown flourish. *p* but up on thy -

but up on thy - self, but up on thy -

self, but up on thy - self,

self, thy - self shall thy crown flourish. **D**

but up on thy - self shall thy crown flourish. *ff* **D**

*ff* O King, O King,

O King,

King, O King, O King, O King, live for  
 O King, O King, O King, live for ev-er, for

ev-er live for ev-er, live for ev-er .  
 ev-er live for ev-er, live for ev-er .

*ff*  
*ff*

King, thy foot shall be  
 King, thy foot shall be

*ff*

dip-ped in the blood, the blood, the blood of thine e-nemies, and the  
 dip-ped in the blood, the blood, the blood of thine e-nemies, and the

*ff*

tongue of thy dogs shall be red through the same:

tongue of thy dogs shall be red through the same:

but up-on thy-self shall thy crown flourish,

but up-on thy-self shall thy crown flourish,

but up-on thy-self shall thy crown flourish, flourish, on thy-

but up-on thy-self shall thy crown flourish, flourish, on thy-

self. Thy foot shall be dip-ped in the blood of thine

self. Thy foot shall be dip-ped in the blood of thine

e - ne - mies, and the tongue of thy

e - ne - mies, and the tongue of thy dogs,

dogs, and the tongue of thy dogs shall be

and the tongue of thy dogs shall be red,

red, shall be red through the same, shall be

shall be red, shall be red through the same, shall be

red, red through the same. 0

red, red through the same. 0

King, O King, O King, O

King, O King, O King,

King, O King, live for ev-er, for ev-er, and ev-er-

O King, O King, live for ev-er, for ev-er, and ev-er-

more. O King, O King, O

more. O King, O King, O

King, O King, live for ev-er!

King, O King, live for ev-er!

# No 14. Chorus.

Andante grazioso.  $\text{m. } \downarrow = 80.$

Tenor .

NOBLES.

Lo,

Bass .

Lo,

Pianoforte .

*stacc.*

*p* 3

*p*  
the daughter of He - ro - di - as cometh in.

*p*  
the daughter of He - ro - di - as cometh in.

*f*

*p*

She

*a tempo*

She danceth,

*rit.*

danceth .

*f*  
She pleaseth

she danceth .

*f*



Herod and us that  
 She pleaseth Herod and us,

sit with him. *A* *p* Let  
*p* Let

not this fair dam\_sel fear to come, not fear to come to my  
 not this fair dam\_sel fear to come, not fear to come to my

lord, let not this fair damsel fear, not fear to be  
 lord, let not this fair damsel fear, not fear to be

honoured in his pre - - sence, nor fear to drink wine, and be  
 honoured in his pre - - sence, nor fear to drink wine, and be

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

mer - ry, and be mer - ry, mer - ry with us.  
 mer - ry, and be mer - ry, mer - ry with us.

*f* **B** *f* **B**

She pleaseth Herod, and us,  
 She pleaseth Herod, and

*p* *p*

and us that sit with him.  
 us, and us that sit with him.

*f*

**C** *poco più*

Piano accompaniment for section C, measures 1-12. The music is in 3/4 time with a key signature of two flats. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

**D**

Vocal line for section D, measures 1-3. The vocal line is mostly silent, with a final measure containing a piano (*p*) dynamic marking and the word "The".

The

Piano accompaniment for section D, measures 4-12. The music continues with the same accompaniment style as section C, ending with a *tr* (trill) marking in the right hand.

**D**

Vocal line and piano accompaniment for section D, measures 13-24. The vocal line contains the lyrics: "maid is fair, she is fair and beautiful, the maid is". The piano accompaniment continues with eighth-note patterns and includes *tr* markings in the right hand.



beautiful, the maid is beau-ti-ful, *f* *dim.*  
*cresc.*  
 the maid is fair, the maid is fair, and

*p* she is beau-ti-ful, she is beau-ti-ful.  
*p* beau-ti-ful, she is beau-ti-ful. *stringendo*

*ff* Tempo I.  
 She pleas-eth  
*ff* She pleas-eth

He-rod and us that sit with him, and  
 He-rod and us that sit with him,

48.

and us.

He - rod and us that sit with him,

He - rod and us that sit with him,

she pleas - eth He - ro's

she pleas - eth He - rod,

she pleaseth He - rod.

she pleaseth

# Nº 15. Recitative.

**Maestoso.**

HEROD.

Ask of me whatso-ev-er thou wilt, and I will

Tenor.

Bass.

CORO.

us.

Pianoforte.

Musical score for the first system, featuring vocal lines for Herod, Tenor, and Bass, and a piano accompaniment. The piano part includes dynamic markings like 'ff' and 'f'.

HEROD.

**Andante.**

give it thee,

Musical score for the second system, featuring a vocal line for Herod and a piano accompaniment. The piano part includes dynamic markings like 'p'.

**Maestoso.**

Yea,

I swear un-to thee,

whatso - ev-erthou shalt

Musical score for the third system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings like 'f'.

ask of me, I will give it thee, un-to the half of my king - dom.

Musical score for the fourth system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings like 'ff'.

# Nº 16. Song.

Allegro animato. M. ♩ = 144.

SALOME.

Pianoforte.

*f*

*p*

*sf*

*p*

I re -  
 joice in my youth, I re - joice  
 in my youth, my heart cheereth me in the days of my  
 youth, I will walk in the ways of mine heart, and in the sight of mine  
 eyes, I will walk in the ways of mine heart,



— and in the sight of mine eyes, I re - joice

— in my youth. I re - joice in my youth, my

heart cheereth me in the days of my

youth, I re - joice in the days

**A**  
of my youth.

The King's wrath is as the roaring of a

li - on, his wrath is as the roaring of a li - - on, but his

fa - - - vour, his fa - - - vour is as dew up - on the

grass, his fa - vour is as dew, as dew up-on the

**B**  
grass. In the

light of the king's coun - tenance is life, \_\_\_\_\_ and his

fa - vour, his fa - vour is as a cloud \_\_\_\_\_ of the lat - ter rain, of the lat - - ter

rain. \_\_\_\_\_ I re - joice, \_\_\_\_\_

I re - joice \_\_\_\_\_ in my youth, I rejoice,

I rejoice in my youth, \_\_\_\_\_ I re - joice \_\_\_\_\_

in my youth, I re - joice in my youth, my

heart cheereth me in the days of my youth, I re -

joice, I re - - joice, I re -

joice, I re - joice,

I re - joice, I re - joice, re -

*cresc.*

joice

The first system of music features a vocal line starting with a melodic phrase and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

in my youth. I will walk in the ways of mine heart, I will

The second system continues the vocal line with the lyrics "in my youth. I will walk in the ways of mine heart, I will". The piano accompaniment features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic marking.

walk in the sight of mine eyes, I rejoice,

The third system continues the vocal line with the lyrics "walk in the sight of mine eyes, I rejoice,". The piano accompaniment includes a forte (*f*) dynamic and a piano (*p*) dynamic marking.

I re-joice, I re-joice, I re-joice.

The fourth system features a vocal line with the lyrics "I re-joice, I re-joice, I re-joice." and a piano accompaniment. The piano part includes a piano (*p*) dynamic, a crescendo (*cresc.*) marking, a forte (*f*) dynamic, and a fortissimo (*ff*) dynamic marking.

The fifth system consists of piano accompaniment for the final section of the piece, leading to a double bar line.

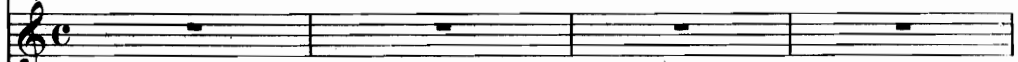
# Nº 17. Dialogue.

Andante mosso.  $m. \text{♩} = 84.$

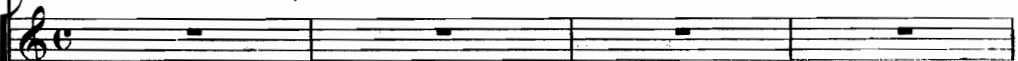
SALOME.



HEROD.



Tenor.



Bass.

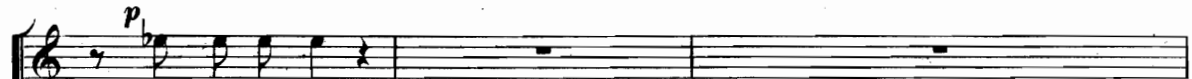
CORO.



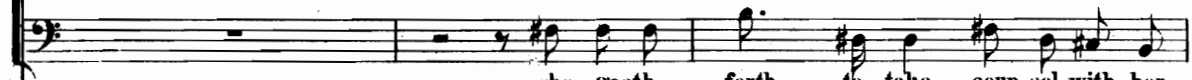
She goeth forth,

Andante mosso.

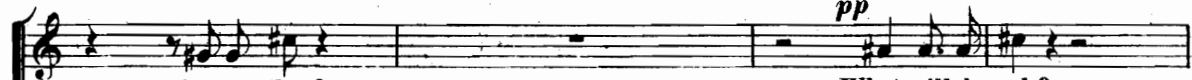
Pianoforte.



She goeth forth,



she goeth forth to take coun-sel with her



her mo-ther?



mother,

to take counsel with her mother.

pp

What will she ask?

pp

What will she



**A**

ask? What will she ask?

*p*

*pp*

*p*

What will she ask?

*p*

*3*

**B**

*f* Behold!

*f* Behold, *mf* she cometh straightway with

*cresc.*

*fp poco a poco string.*

*mf*

with haste un-to the king. What will she ask?

haste. What will she

*cresc.*

What will she ask?

ask ?

**C** *ff*

What will she ask?

*ff*

What will she ask?

**C** *ff* **Tempo I.** *p*

SALOME.

O King, O King, I will that thou give me,

that thou give me, by and by, by and by, in a char-ger

*cresc.*



the head of John the

*Colla voce.*

Baptist. The

HEROD. *f >*

I am exceeding sor-ry.

SALOME. *Lento.*

king hath said, hath said, hath said to his ser- vant: „Ask of me

CORO. what-so-ev-er thou wilt, and I will give it thee;

Ask of me, what-so-ev-er thou wilt, and I will

Ask of me, what-so-ev-er thou wilt, and I will

HEROD. *p* I am exceed - ing sor - ry.

*f* Yea, he hath sworn un - to

give it thee: Yea, he hath sworn.

give it thee: Yea, he hath sworn.

*ff*

me, "What - so - ev - er thou shalt ask of me, I will give it thee, unto the

*p*

*pp*

half of my king - dom."

*p* I am exceed - ing

"What - so - ev - er thou shalt ask of me, *p*

*agitato e sempre stringendo*

*fp*

"What - so -

sor - ry, sor - ry, sor - ry,  
 ev - er thou shalt ask of me, what - so - ev - er thou shalt what - so -

*fp*

sor - ry, sor - ry. *cresc.*  
 ask, what - so - ev - er thou shalt ask, what - so -  
 ev - er thou shalt ask, *cresc.* what - so - ev - er thou shalt

*cre* *scen*

ev - er thou shalt ask, what - so - ev - er thou shalt ask, I will  
 ask, what - so - ev - er thou shalt ask,

*f*  
*do*

give it thee, I will give it thee, I will  
I will give it thee, I will give it thee,

*f*

give it thee, un - to the half of my  
un - to the half of my

*ff*

half, yea the half of my king-dom."

king dom."

king - dom."

*ff* *p*

*attaca*

# Nº 18. Song.

Andante espressivo.  $\text{M. } \text{♩} = 76.$

HEROD.

Pianoforte.

A-las, my  
 daugh - ter! thou hast brought me ve - ry low; and thou art one of them; that  
 trouble me. A-las, a-las, for I have o - pen - ed my  
 mouth to the Lord, and I can - not, can - not, I  
 can - not go back, and I can - not, I can - not. I cannot go

*pp* *p* *pp* *dim.* *f*

**A**

back.

E-ven in laughter the heart is sorrow-ful, e-ven in laughter the heart is

**B**

sorrowful, and the end of that mirth. the end of that

mirth, the end of that mirth is

heavi-ness, heavi-ness, hea-vi-ness, e-ven in

laugh-ter, e-ven in laugh-ter, the end.

the end, the end is hea-vi-ness.

A-las, my daugh-ter,

a-las, my daugh-ter, for I have o-pen-ed my

mouth to the Lord, and I

can - not, can - not, I can - not go

*cresc.*

back, and I can - not, I can - not, I can not, go

*f* *p*

back, I can-not go back, I can-not go back, and I

*cresc.* *f* *p*

can - not. A - las, my daugh - ter! I have

*p*

o-pen-ed my mouth to the Lord and I can not go back.

*cresc.* *f*



# No 19. Recitative.

Allegro agitato.

NARRATOR.

Pianoforte.

*ff* *Red.*

Yet for his oath's sake and for their sake's which

sat with him, He-rod would not re-ject her; and im-

me-diate-ly he sent an ex-e-cu-tion-er in-to the

pri-son and com-mand-ed the head of John the Bap-tist to be

*f* *ff* *s*

# No 20. Chorus.

Allegro energico. M. ♩ = 100.

NARRATOR.

brought.

Tenor.

NOBLES, Lo! lo! the wrath of the king is as messengers of

Bass.

Lo! lo! the wrath of the king is as messengers of

Pianoforte.

*ff*

death. If he command to smite, they smite,  
 death. If he com-

if he command to  
 mand to kill, they kill, they kill, if he command to kill, to

kill, to kill, they kill, they kill, they kill. The

kill, to kill, they kill, they kill, they kill.

**A**

pro - phet hath spo - ken pre - sumptuously the pro - phet hath spo - ken pre -

The pro - phet hath spo - ken pre - sumptuously the

**A**

sump - tuous - ly, let him be slain, let him be

pro - phet pre - sumptuously, let him be slain,

slain, let him be slain, a - wake, O

let him be slain, let him be slain, a - wake, O'

S.L.W. 339

sword, a - wake, let him be slain, let him be  
 sword, a - wake, let him be slain,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "sword, a - wake, let him be slain, let him be" on the top vocal staff and "sword, a - wake, let him be slain," on the bottom vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

slain, let him be slain, a wake, 0  
 let him be slain, let him be slain, a wake, 0

The second system of the musical score continues the vocal and piano parts. The lyrics are: "slain, let him be slain, a wake, 0" on the top vocal staff and "let him be slain, let him be slain, a wake, 0" on the bottom vocal staff. The piano accompaniment continues with similar rhythmic patterns and includes some dynamic markings like *sf* and *tr*.

sword, a - wake, let him be  
 sword, a - wake,

The third system of the musical score continues the vocal and piano parts. The lyrics are: "sword, a - wake, let him be" on the top vocal staff and "sword, a - wake," on the bottom vocal staff. The piano accompaniment continues with similar rhythmic patterns and includes some dynamic markings like *sf* and *tr*.

slain let him be slain, let him be  
 let him be slain, let him be slain,

The fourth system of the musical score continues the vocal and piano parts. The lyrics are: "slain let him be slain, let him be" on the top vocal staff and "let him be slain, let him be slain," on the bottom vocal staff. The piano accompaniment continues with similar rhythmic patterns and includes some dynamic markings like *sf* and *tr*.

slain, a\_wake, O sword, a -  
let him be slain, a\_wake, O sword, a -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "slain, a\_wake, O sword, a -" on the first line and "let him be slain, a\_wake, O sword, a -" on the second line. The piano accompaniment is written in a bass clef with the same key signature and time signature. It includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *sf* (sforzando) and *f* (forte) throughout the system.

wake. The sword is drawn for the  
wake. The sword is drawn for the

The second system continues the musical score. The vocal line has the lyrics "wake. The sword is drawn for the" on the first line and "wake. The sword is drawn for the" on the second line. The piano accompaniment continues with similar rhythmic patterns and includes a *f* (forte) dynamic marking.

slaugh - ter, let him be slain,  
slaugh - ter, let him be slain, let him be

The third system of the musical score features the lyrics "slaugh - ter, let him be slain," on the first line and "slaugh - ter, let him be slain, let him be" on the second line. The piano accompaniment includes a *s* (triple) marking over a group of notes.

let him be slain, the sword is drawn for the  
slain, let him be slain, the sword is drawn for the

The fourth system concludes the musical score on this page. The vocal line has the lyrics "let him be slain, the sword is drawn for the" on the first line and "slain, let him be slain, the sword is drawn for the" on the second line. The piano accompaniment includes a *s* (triple) marking and ends with a final chord.

slaugh - ter, let him be slain, let him be slain, let him be slain,

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics: "slaugh - ter, let him be slain, let him be slain, let him be slain,". The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. There are triplets of eighth notes in the vocal lines.

slain, let him be slain, let him be slain, let him be slain,

The second system continues the vocal and piano parts. The lyrics are: "slain, let him be slain, let him be slain, let him be slain,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

slain, a\_wake, a\_wake, O sword, a\_wake. Lo! Lo!

let him be slain, a\_wake, a\_wake, O sword, a\_wake. Lo!

The third system introduces new lyrics: "slain, a\_wake, a\_wake, O sword, a\_wake. Lo! Lo!". The piano accompaniment becomes more dramatic, with a **B<sup>sf</sup>** dynamic marking. The key signature changes to two sharps (F#, C#) and the time signature is 3/4. There are triplets of eighth notes in the vocal lines.

lo! the wrath of the king is as

lo! the wrath of the king is as

The fourth system continues with the lyrics: "lo! the wrath of the king is as". The piano accompaniment features a **B** dynamic marking and a **sf** dynamic marking. The key signature is two sharps (F#, C#) and the time signature is 3/4.

mes - sengers of death, of

mes - sengers of death, of

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics 'mes - sengers of death, of'. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

death. If he com\_mand to smite, they smite, if he com\_mand to

death. If he com\_mand to smite, they smite, if he com\_mand to

The second system continues the musical score with four staves. The vocal lines have lyrics 'death. If he com\_mand to smite, they smite, if he com\_mand to'. The piano accompaniment continues with similar rhythmic and melodic patterns.

kill, if he com\_mand to kill, they

kill, if he com\_mand to kill, they

The third system consists of four staves. The vocal lines have lyrics 'kill, if he com\_mand to kill, they'. The piano accompaniment continues with similar rhythmic and melodic patterns.

kill, if he com\_mand to smite, they smite, if he com\_mand to

kill, if he com\_mand to smite, they smite, if he com\_mand to

The fourth system consists of four staves. The vocal lines have lyrics 'kill, if he com\_mand to smite, they smite, if he com\_mand to'. The piano accompaniment continues with similar rhythmic and melodic patterns.

kill, if he command to kill, they kill, they kill,

kill, if he command to kill, they kill, if

if he com-mand to kill, they kill, they kill,

he command to kill, they kill, they kill, if

if he command to kill, they kill, they kill, if he command to kill, they

he command to kill, they kill, they kill, they kill, if he command to kill, they

kill.

kill.



# No. 21. Song.

Moderato :  $m. \text{♩} = 100.$

St. JOHN.

Pianoforte.

*pp*

RECIT.

A man can re-ceive nothing except it be giv-en him from

*mf* *pp*

heaven.

*a tempo*

I am not the Christ, but I am

*mf* **RECIT.** *mf*

*Allegro non tanto. m. ♩ = 96.*

sent, I am sent be - fore - him.

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

He - that hath the bride is the bridegroom,

*mf* *dim.* *p*

he — that hath the bride is the bridegroom, but the friend of the

bridegroom, which standeth and heareth him, re-joy - ceth great-ly, be-

cause of the bridegroom's voice, re-joy - ceth, re - joy\_ceth great - ly, be -

cause of the bridegroom's voice.

**A**  
This my joy — therefore is ful - fill - ed, this my

joy — therefore is ful - fill - ed, this my —

joy, — this my — joy, — this my

joy — there fore is ful fill ed, ful fill ed, ful fill ed.

**B**

He — that hath the bride is the bridegroom, he — that hath the

bride is the bridegroom, but the friend of the bridegroom, which

stand - eth and hear - eth him, re - joi - ceth, re -

joi - ceth, be - cause of the bride - groom's voice.

This my joy, this

my joy, this my joy there - fore

now is ful - fill - ed.

Allegro maestoso.

He must in - crease,  
 RECIT. *a Tempo*

*ff*

RECIT. *a Tempo*

he must in - crease,

but I must de - crease;

*p*

RECIT. *a Tempo* RECIT.

he that cometh from a - bove, is a - bove all; he that is of the

*pp* *sp*

earth, is earth - ly, and speaketh of the earth; he that cometh from heaven, is a -

*p*

Andante con moto. M. ♩ = 92.

bove all.

*P legato*

The Father loveth the Son, and hath given all things in to his

*P*

hands; the Father loveth the Son, and hath given all things in to

his hands. He that be-

*mf sf p*

- liev - eth on the Son, hath ev - er - last - ing

life; he that be-liev-eth not the

*mf* *sf* *p*

Son, shall not see life, shall not see life, but the wrath of God a-bideth on

*cresc.* *sf* *f*

him, but the wrath of God a-bideth on him.

*marcato* *f* *p* **C**

The Father loveth the Son, and hath given all things in to his

*p*

hands, yea he hath given all, and hath given all things in to his hands.

# Nº 22. Recitative.

Allegro energico.  $m. \text{♩} = 100.$

NARRATOR.

The exe-cutioner went and be-

Pianoforte.

head-ed John the Baptist in the pri-son, and brought his head in a charger and gave it to the damsel;

and the damsel gave it to her mo-ther.

And when his disciples heard of it, they

came and took up his corpse and laid it in a tomb.

Allegro non tanto.



# Nº 23. Quartet.

Andante. M. ♩ = 72.

Soprano.

*p* Bless-ed, bless-ed, bless-ed are they, which are per-se-cu-ted, *cresc.*

Contralto.

*p* Bless-ed, bless-ed, bless-ed are they, which are per-se-cu-ted, *cresc.*

Tenor.

*p* Bless-ed, bless-ed, bless-ed are they, which are per-se-cu-ted, *cresc.*

Bass.

*p* Bless-ed, bless-ed, bless-ed are they, which are per-se-cu-ted, *cresc.*

Andante.

Pianoforte.

*p* *cresc.*

*f* per-se-cu-ted for righ-teous-ness' sake, *p* bless-ed, *pp* bless-ed are

*f* per-se-cu-ted for righ-teous-ness' sake, *p* bless-ed, *pp* bless-ed are

*f* per-se-cu-ted for righ-teous-ness' sake, *p* bless-ed, *pp* bless-ed, bless-ed, bless-ed are

*f* per-se-cu-ted for righ-teous-ness' sake, *p* bless-ed, *pp* bless-ed are

*f* *p* *pp*

*cresc.* they, for theirs, *cresc.* theirs is the king-dom of heaven. *f* *p*

they, for theirs, *cresc.* theirs is the king-dom of heaven. *f* *p*

they, for theirs, *cresc.* is the king-dom of heaven. *f* *p* *mf* Blessed are they, when

they, for theirs, *cresc.* theirs is the king-dom of heaven *f* *p*

*mf* Bless-ed are they, when men shall re-vile them, and

*mf* Bless-ed are they, when men shall re-vile them, *cresc.* and

men shall re-vile them, and per-se-cute them,

*mf* Bless-ed are they, when men shall re-vile them, and

per-se-cute them *f* false-ly.

per-se-cute them *cresc.* *f* false-ly, *f*

and say all man-ner of e-vil a-gainst them false-ly, false-

per-se-cute them false-ly.

false - ly for the Lord's sake; let them re-  
 false - ly for the Lord's sake; let them re-  
 - ly for the Lord's sake;  
 false - ly for the Lord's sake;

joice great - ly and be ex - ceed - - ing glad, for  
 joice great - ly and be ex - ceed - - ing glad, pp  
 let them re-joice great - ly and be ex - ceed - - ing glad, ex-ceeding glad,  
 let them re-joice great - ly and be ex - ceed - - ing glad,

great is their re - ward, for great is their re - ward in  
 pp for great is their re - ward in  
 for great is their re ward, cresc. is their re - ward in  
 for great is their re - ward in

*mf*

heav - en. Oh

heav - en. Oh

heav - en. Oh

heav - en. Oh

*pp* *cresc.*

*pp* bless - ed, bless - ed, bless - ed are they, which are *cresc.*

bless - ed, bless - ed, bless - ed are they, which are *cresc.*

*pp* bless - ed, bless - ed, bless - ed are they, which are *cresc.*

bless - ed, bless - ed, bless - ed are they, which are

*f* *p*

per - se - cu - ted, per - se - cu - ted for righ - teous - ness' sake,

per - se - cu - ted, per - se - cu - ted for righ - teous - ness' sake,

per - se - cu - ted, per - se - cu - ted for righ - teous - ness' sake,

per - se - cu - ted, per - se - cu - ted for righ - teous - ness' sake, for

for \_\_\_\_\_ theirs, for \_\_\_\_\_ theirs  
 for \_\_\_\_\_ theirs, for \_\_\_\_\_ theirs  
 for \_\_\_\_\_ theirs, for \_\_\_\_\_ theirs  
 theirs, \_\_\_\_\_ for \_\_\_\_\_ theirs, \_\_\_\_\_ for \_\_\_\_\_

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

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

is the king - dom of heav - en, of heav - en,  
 is the king - dom of heav - en, of heav - en,  
 is the king - dom of heav - en, of heav - en,  
 theirs is the king - dom of heav - en, of heav - en,

*f* *pp* *f* *pp* *f* *pp* *f* *pp*

- do - - - - - *f* *pp*

- do - - - - - *f* *pp*

theirs \_\_\_\_\_ is the king - dom of heav - - - - - en.  
 is the king - dom of heav - - - - - en.  
 theirs is the king - dom of heav - - - - - en.  
 is the king - dom of heav - - - - - en.

# Nº 24. Chorus.

Allegro moderato.  $\text{M. } \text{♩} = 92.$

Pianoforte.

pp

cresc.  $f$

SOPRANO.  
What went ye out in-to the wil-der-ness for to see?

CONTRALTO.

TENOR.

BASS.

what went ye out into the wil-der-ness for to

What

What went ye out in-to the wil-der-ness for to see?

$p$

see? what went ye out for to see?

went ye out for to see? what went ye

what went ye out for to see?

What went ye out for to see, what for to see?

**A**

out for to see? A reed shaken with the wind?

A reed shaken with the wind?

A reed shaken with the wind?

A reed shaken with the wind?

A reed shaken with the wind?

But what went ye

But what went ye, out

out for to see, what went ye  
 What went ye out for to see?  
 for to see, what went ye out for to  
 What went ye out, went ye out for to

**B**

out for to see? A man clothed in soft  
 A man clothed in soft  
 see? A man clothed in soft  
 see? A man clothed in soft

**B<sup>b</sup>**

*cresc.* *f*

raiment? Behold!  
 raiment? Behold!  
 raiment? Behold!  
 raiment? Behold!

*f* *cresc.* *trium* *trium* *ff* *mf*



**C** *p*

They which are gorgeous - ly ap -  
*p* They which are gorgeous - ly ap -  
*p* They which are gorgeous - ly ap -  
*p* They which are gorgeous - ly ap -

*p* *f* *dolce* **C**

par - rel - led and live de - li - cate - ly, are in king's  
 par - rel - led and live de - li - cate - ly, are in king's,  
 par - rel - led and live de - li - cate - ly, are in  
 par - rel - led and live de - li - cate - ly, are in

I.H.

**D** *p* *f*

courts, are in king's courts. But what  
*p* king's courts, are in king's courts.  
 king's courts, are in king's courts. But  
 king's courts, are in king's courts. **D** *f*

went ye out for to see, but what  
 But what went ye out, what, what for to  
 what went ye out for to see, but what for to  
 But what went ye out to see,

went ye out for to see, for to see, what went ye  
 see, but what, but what, but what, what went ye  
 see, but what, but what, but what, what went ye  
 what went ye out for to see, for to see, what went ye

**E**

out for to see? A prophet? a prophet? Yea, yea!  
 out for to see? A prophet? a prophet? Yea, yea!  
 out for to see? A prophet? a prophet? Yea, yea!  
 out for to see? A prophet? a prophet? Yea, yea!

And much more than a pro-phet.

And much more than a pro-phet.

And much more than a pro-phet, much

And much more than a pro-phet.

**Maestoso assai.**

more than a pro-phet.

This is he,

This is he,

This is he,

**Maestoso assai.**

Red. \* Red. \* Red. \*

this is he, of whom it is writ-ten;

this is he, of whom it is writ-ten;

this is he, of whom it is writ-ten;

this is he, of whom it is writ-ten;

Be - hold! I will send My

Be - hold! I will send My

Be - hold! I will send My

Be - hold! I will send My

*f*

mes - senger, and he shall pre -

mes - senger, messenger, and he shall pre -

mes - senger, and he

mes - senger, and he shall pre -

pare the way, shall pre - pare, he shall pre -

pare, pre - pare, and he shall pre - pare the way, he

shall pre - pare the way be - fore me, shall pre -

pare, pre - pare, and he shall pre - pare, shall pre -

pare the way be - fore Me.  
 shall prepare the way be - fore Me.  
 pare the way, shall prepare the way be - fore Me.  
 pare the way be - fore Me.

Andante quasi Allegretto. *m.* ♩ = 104.

A-mong those, which are born of wo-men, *p*  
 A-mong *p*  
 A-mong those, which are born of wo-men, *p*  
 A-mong

Andante quasi Allegretto.

*cresc.*  
 there is not a great-er pro - phet, there is  
 those, which are born of wo - men,  
 there is not a great-er *cresc.*  
 those, which are born of wo - men,

not a greater pro-phet, there is not, than John the

pro-phet, there is not a greater pro-phet, than John the

*p* Bap - tist, *p* there is not a great-er : pro-phet, *cresc.* there is not a great-er

Bap - tist, *cresc.* there is not a great-er pro-phet, there is

pro-phet, there is not, than John the Bap - tist,

not a greater pro - phet, than John the Bap - tist,

John the Bap - tist, than John the  
 than John the Bap - tist, than John the Bap - tist, than John the  
 than John the Bap - tist, than John the Bap - tist, than John the

*cresc.*

*cresc.*

*cresc.*

Bap - tist, but he, but he, but he that is  
 Bap - tist, but he, but he, but he that is  
 Bap - tist, but he, but he, but he that is  
 Bap - tist, but he that is

*f* **F** *dim.* *p* *pp*

*f* *dim.* *p* *pp*

*f* *pp*

*f* **F** *dim.* *p*

least in the king - dom of God, but he that is least  
 least in the king - dom of God, but he, he that is least in the king -  
 least in the king - dom of God, but he that is least in the  
 least in the king - dom of God, but he, he that is least in the

in the king- dom of God, is great - er, is great - er, is  
 - - - dom of God, is great - er, is great - er, is great - er,  
 king - - - dom of God, is great - er, is great - er, is  
 king - - - dom of God, is great - er, is great - er, is great - er,

great - er than he;  
 is great - er than he; a - mong those, which are born of  
 great - er than he;  
 is great - er than he; a - mong those, which are born of

there is not a great - er pro - phet, there is not a great - er  
 wo - men, there is not, there is not, there  
 there is not a great - er pro - phet, there is  
 wo - men, there is not, there is not, there



pro-phet, there is not, than John the Bap - tist;  
 is not, there is not, than John the Bap - tist;  
 not a greater, not, than John the Bap - tist;  
 is not, there is not, than John the Bap - tist;

*f dim.* *p*

but he, that is least in the king - dom of God, is great - er, is  
 but he, that is least in the king - dom of God, is great - er, is great - er,  
 but he, that is least in the king - dom of God, is great - er, is  
 but he, that is least in the king - dom of God, is great - er, is great - er,

*pp* *pp* *pp* *pp* *crsc.* *crsc.* *crsc.* *crsc.*

great - er, is great - er, than he;  
 is great - er, is great - er, than he;  
 great - er, is great - er, than he;  
 is great - er, is great - er, than he;

*f* *f* *f* *f* *I* *I* *I* *I*

- seen - do

*p* but he, that is least in the king - dom of God, is *cresc.*

*p* but he, that is least in the king - dom of God, is *cresc.*

*p* but he, that is least in the king - dom of God, is *cresc.*

*p* but he, that is least in the king - dom of God, is *cresc.*

*f dim.* great - er, than he, *p* is great - *cresc.*

*f dim.* great - er, than he, *p* is great - *cresc.*

*f dim.* great - er, is great - er, *p* is great - *cresc.*

*f dim.* great - er than he, *p* is great - *cresc.*

*dim.* - er, than he. *p*

*dim.* - er, than he. *p*

*dim.* - er, than he. *p*

*dim.* - er, than he. *p*

Allegro. M. ♩ = 126.

There is not a  
There is not a great - er pro - phet, than John the Bap - tist,

Allegro.

*mf* *sp*

than John,  
than John the Bap - tist, than John,  
great - er pro - phet, than John the Bap - tist, than

*mf* *cresc.* *sp*

John the Bap - tist. **K**  
than John the Bap - tist.  
John, than John the Bap - tist. He was a  
than John the Bap - tist.

*ff* **K**

burn-ing and a shi-ning light, a light shining in a dark

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *mf* and *f*.

place un-til the day should dawn, and the day star should a-rise;

He was a

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *f*.

burn-ing and a shi-ning light, a light shining in a dark

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *f*.

light, un-til the day should dawn, and the day star should a -  
 place un-til the day should dawn, and the day star should a -

He was a burn-ing and a shi-ning light,  
 rise. He was a burn-ing and a shi-ning  
 rise. He was a burn-ing and a shi-ning

a light, shi-ning in a dark place un-til the day should dawn,  
 light, a light, a light, un-til the day should  
 light, a light, a light, un-til the day should

and the day star should a - rise,  
He was a burn-ing and a shi - ning  
dawn, and the day star should a - rise,  
dawn, and the day star should a - rise,

light, a light, a  
light, a light, shi ning in a dark  
he was a burn - ing and a shi - ning light, a light, a  
he was a burn - ing and a shi - ning light, a light, a

light,  
place un-til the day should dawn, un-til the day should dawn,  
light, un-til the day should dawn,  
light, un-til the day should

**L** *f*

he was a  
 un-til the day should dawn,  
 un-til the day should dawn,  
 dawn,  
 he was a burn-ing and a

**L**

burn-ing and a shi-ning light, a light  
 he was a burn-ing and a shi-ning light,  
 shi-ning light, was a burn-ing and a shi-ning light,

shining in a dark place,  
 a light shining in a dark  
 a light shi-ning in a dark place,  
 a light

place, a light shi-ning in a dark

a light shi-ning in a dark

shi-ning in a dark place, a light shi-ning in a dark

shi-ning in a dark place, a light shi-ning in a dark

place, a light,

place, a light shi-ning in a dark place, a light

place, a light,

place, a light shi-ning in a dark place,

light, a light shi-ning in a dark place,

shi-ning in a dark place,

light, a light shi-ning in a dark place,



he was a burn-ing and a shi - ning light,  
 he was a shi - ning light,  
 he was a burn-ing and a shi-ning light, he was a  
 he was a burn-ing and a shi-ning light,

a shi-ning light, he was a burn-ing and a shi-ning  
 a shi-ning light, he was a shi-ning  
 burn - - ing, shi-ning, he was a burn-ing and a shi - - ning  
 he was a burn-ing, shi-ning, he was a burn-ing and a shi - - ning

**M**  
 light, he was a burn-ing and a shi - ning  
 light,  
 light,  
 light, he was a burn-ing and a shi-ning light,  
**M**

light, he was a burn-ing and a shi-ning  
 he was a burn-ing and a shi-ning light,  
 he was a burn-ing and a shi-ning

light,  
 light, he was a burn-ing and a shi-ning  
 he was a burn-ing and a shi-ning light,

he was a light, he was a light,  
 he was a light. he was a light, he was a  
 light,

he was a burn-ing and a shi - ning light, a  
 burn-ing and a shi - ning light, a  
 he was a burn-ing and a shi - ning  
 a shi - ning

shi - ning light, a shi - ning light, a burn - ing, shi - ning light,  
 shi - ning light, a shi - ning light, a burn - ing, shi - ning light,  
 light, a shi - ning light, a burn - ing, burn - ing, shi - ning light,  
 light, a shi - ning light, a burn - ing, burn - ing, shi - ning light,

a burn - ing light, a shi - ning light, a light  
 a burn - ing light, a shi - ning light, a light  
 a burn - ing light, a shi - ning light, a light  
 a burn - ing light, a shi - ning light, a light

shi-ning in a dark place,

shi-ning in a dark place,

shi-ning in a dark place,

shi-ning in a dark place,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are 'shi-ning in a dark place,' repeated on each vocal line. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

un-til the day should dawn, and the day star

un-til the day should dawn, and the day star

un-til the day should dawn, and the day star

un-til the day should dawn, and the day star

The second system continues the vocal and piano parts. The lyrics are 'un-til the day should dawn, and the day star' repeated on each vocal line. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) at the beginning of the system. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

should a - - rise!

should a - - rise!

should a - - rise!

should a - - rise!

The third system concludes the vocal and piano parts. The lyrics are 'should a - - rise!' repeated on each vocal line. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The system ends with a double bar line and a key signature change to one sharp (F#).

# N<sup>o</sup> 16 bis Song.

Vivace.

SALOME.

Pianoforte.

The first system of music features a vocal line for Salome and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "I re-". The piano accompaniment starts with a treble clef and a 3/4 time signature, marked with a forte dynamic (*f*) and an accent (>). The bass line includes a triplet of eighth notes. The system concludes with a piano dynamic (*p*) marking.

The second system continues the vocal line with the lyrics "joice in my youth, my heart". The piano accompaniment features a treble clef with a series of chords and a bass line with eighth notes. A piano dynamic (*p*) is indicated at the start of the system.

The third system continues the vocal line with the lyrics "cheereth me in the days of my youth. I re-joice. re-joice, re-". The piano accompaniment features a treble clef with chords and a bass line with eighth notes. A piano dynamic (*p*) is indicated at the start of the system.

The fourth system continues the vocal line with the lyrics "joice in my youth, I will walk in the". The piano accompaniment features a treble clef with chords and a bass line with eighth notes. A piano dynamic (*p*) is indicated at the start of the system.

The fifth system continues the vocal line with the lyrics "ways of my heart, I will walk in the". The piano accompaniment features a treble clef with chords and a bass line with eighth notes. A piano dynamic (*p*) is indicated at the start of the system.

**A**

sight of mine eyes. I re - joice, in my

youth, re - joice, re - joice in my

**B**

youth. The king's

wrath is as the roar - ing of a li - on, but his fa - vour is as

dew on the grass, the king's wrath is as the

roar- ing of a li- on, but his favour\_ is as dew up\_ on the

*colla parte*

grass. In the

*f tempo*

**C**

light of the kings\_ coun-tenance is life, but his favour\_ is as a

cloud\_ of the lat- ter rain, in the light of the king's

coun- tenance is\_ life, is life.

I re-joice,

*cre - scen - do*

I re-joice in my

youth my heart cheereth me in the days of my

youth, I re-joice, re-joice, re-joice in my youth, I will

*p*

walk in the ways of mine eyes,

*p* *f*



and in the sight of mine

*p* *p* *cresc.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'and in the sight of mine'. The bottom staff is a piano accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

eyes, re-joice,

*f* *p* *cresc.*

Detailed description: This system contains the next two staves. The vocal line continues with 'eyes, re-joice,'. The piano accompaniment features a forte (*f*) dynamic followed by piano (*p*) and then a crescendo (*cresc.*).

*cresc.* *f*

Detailed description: This system contains two staves of piano accompaniment. It features a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

re-joice,

*f* *p*

Detailed description: This system contains two staves. The vocal line has 're-joice,'. The piano accompaniment starts with a forte (*f*) dynamic and then moves to piano (*p*).

*cresc.* *cresc.*

Detailed description: This system contains two staves of piano accompaniment. It features two separate crescendo (*cresc.*) markings.

re - joice,

re - joice, re - joice,

*p*

*cresc.*

in my youth. Ah

*f*

*3*

*3*

Ah Ah

*cresc.*

*f*

I re - joice.

*f*

*3*