



Thomas G. Shepard
The Sermon on the Mount

A Sacred Cantata
for
Soli, Chorus
and
Piano (or Organ)

Text selected from the
Gospel according to St. Matthew

Vocal Score
Pr. Net 75c.

New York, E. Schirmer
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THE SERMON ON THE MOUNT

A SACRED CANTATA

BY

THOMAS G. SHEPARD

PROMISE.

Chorus.—Blessed are the poor in spirit : for theirs is the kingdom of heaven.

Blessed are they that mourn : for they shall be comforted.

Blessed are the meek : for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness : for they shall be filled.

Blessed are the merciful : for they shall obtain mercy.

Blessed are the pure in heart : for they shall see God.

Blessed are the peacemakers : for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake : for theirs is the kingdom of heaven. (*Matt.* 5 : 3-10.)

LIGHT AND LOVE.

Recitative and Air (Bass).—Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven.

Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you and persecute you.

That ye may be the children of your Father which is in heaven : for he maketh his sun to rise on the evil and the good, and sendeth rain on the just and on the unjust. (*Matt.* 5 : 16, 44, 45.)

PRAYER.

Air (Tenor).—When thou prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in

secret; and thy Father which seeth in secret shall reward thee openly. After this manner pray ye :

Chorus.—Our Father which art in heaven, hallowed be thy name. Thy kingdom come, Thy will be done, in earth as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, for ever. Amen. (*Matt.* 6:6, 9-13.)

GOOD WORKS.

Air (Contralto).—Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal :

Chorus.—But lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt, and where thieves do not break through nor steal : for where your treasure is, there will your heart be also. (*Matt.* 6:19-21.)

FAITH.

Air (Soprano).—Consider the lilies of the field, how they grow ; they toil not, neither do they spin : and yet I say unto you, that even Solomon in all his glory was not arrayed like one of these.

Wherefore, if God so clothe the grass of the field, which to-day is, and to-morrow is cast into the oven ; shall he not much more clothe you, O ye of little faith ?

Seek ye first the kingdom of God, and his righteousness ; and all these things shall be added unto you. (*Matt.* 6:28, 29, 30, 33, 34.)

REWARD.

Chorus.—Ask, and it shall be given unto you ; seek, and ye shall find ; knock, and it shall be opened unto you. For every one that asketh receiveth ; and he that seeketh findeth ; and to him that knocketh it shall be opened.

Enter ye in at the strait gate : for wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat. Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it.

Be ye therefore perfect, even as your Father which is in heaven is perfect. (*Matt.* 7:7, 8, 13, 14, and 6:48.)

THE SERMON ON THE MOUNT

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Time required for performance, thirty minutes.

for they shall be com-fort-ed.

Contralto Solo. *p poco più mosso*

Bless-ed are the meek, bless-ed are the

meek, for they shall in-her-it the earth.

cresc.

Bless-ed are they which do hun-ger and thirst after righteousness, which do

f *dim.*

hunger and thirst after righteousness, for they shall be fill'd.

rit.

Chorus.

SOPRANO.
a tempo

Bless-ed are the mer-ci-ful, for they shall ob-tain mer-cy.

ALTO.
a tempo

Bless-ed are the mer-ci-ful, for they shall ob-tain mer-cy.

TENOR.
a tempo

Bless-ed are the mer-ci-ful, for they shall ob-tain mer-cy.

BASS.
a tempo

Bless-ed are the mer-ci-ful, for they shall ob-tain mer-cy.

a tempo

p Bless-ed are the pure in heart, for they shall see God.

p Bless-ed are the pure in heart, for they shall see God.

p Bless-ed are the pure in heart, for they shall see God.

p Bless-ed are the pure in heart, for they shall see God.

mf

mf Bless-ed are the peace-mak-ers, the peace-mak-ers,

p
 for they shall be call - ed the chil - dren of God.
 for they shall be call - ed the chil - dren of God.
 for they shall be call - ed the chil - dren of God.
 for they shall be call - ed the chil - dren of God.

Allegro moderato.
 Bless - ed are they which are per - se - cut - ed for right - eousness'
 Bless - ed are they — which are per - se -
 are they which are per - se - cut -
 Bless - ed are they — which are per - se - cut -
Allegro moderato. (♩ = 138)

sake, bless - ed are they which are per - se -
 cut - ed, per - se - cut - ed for
 ed for right - eous - ness' sake, bless - ed are they —
 ed,

cut - ed for righteous-ness' sake, bless - - ed are

righteous - ness' sake, bless - - - ed are

which are per - se - cut - ed for right - eousness' sake, are

are they for right - eousness' sake, — are

they which are per - se - cut - ed for right-eousness' sake, for — right - eous-ness'

they which are per - - se - cut - ed for righteousness'

per - se - cut - ed for righteous - ness' sake, bless - - ed,

they which are per - - - se - cut - ed for

sake, which are per-se-cut-ed for right - eousness' sake,

sake, bless - ed for right - eousness' sake,

bless - - ed for right - eousness' sake, for theirs is the

righteous-ness' — sake, — for right - eousness' sake, for

for theirs is the king - dom of heav - en, for theirs is the king - dom of
 theirs is the king - dom of heav - en, for theirs is the king - dom of
 king - dom of heav'n, is the king - dom of heav'n, of
 theirs is the king - dom of heav - en, the king - dom of

heav'n, for theirs is the king - dom,
 heav'n, the king - dom of heav'n, of heav'n, for theirs is the
 heav'n, the king - dom of heav'n, for theirs is the
 heav'n, the king - dom of heav'n,

dim. e rit. p
 the king - dom of heav'n, for theirs is the king - dom of heav'n.
dim. e rit. p
 king - dom of heav'n, for theirs is the king - dom of heav'n.
dim. e rit. p
 king - dom of heav'n, for theirs is the king - dom of heav'n.
dim. e rit. p
 of heav'n, the king - dom of heav'n.
dim. e rit. p

*) Tempo I.

Soprano Solo.

for theirs is the king-dom of heav'n.

pp
Blessed are the poor in spir-it, Bless-ed, blessed are they that

pp
Blessed are the poor in spir-it, Bless-ed, blessed are they that

pp
Blessed are the poor in spir-it, Bless-ed, blessed are they that

pp
Blessed are the poor in spir-it, Bless-ed, blessed are they that

Tempo I.

p

for they, for they shall be comfort-ed. for they shall in-

mf
mourn, Bless-ed, bless-ed are the meek, -

p

15909

*)The passage in five parts, from here to **) on the next page, may be done by a single quartet, the alto taking the chorus soprano part, the tenor the alto part, the bass the tenor part, and the organ the bass part.

mf

her - it the earth. for

Bless - ed, blessed are they which do hunger and thirst af - ter right - eousness, for

Bless - ed, blessed are they which do hunger and thirst af - ter right - eousness, for

Bless - ed, blessed are they which do hunger and thirst af - ter right - eousness, for

Bless - ed, blessed are they which do hunger and thirst af - ter right - eousness, for

they — shall be fill'd. (**)

poco più mosso
mf

they shall be fill'd. Bless - ed are the mer - ci - ful, for

poco più mosso
mf

they shall be fill'd. Bless - ed are the mer - ci - ful, for

poco più mosso
mf

they shall be fill'd. Bless - ed are the mer - ci - ful, for

poco più mosso
mf

they shall be fill'd. Bless - ed are the mer - ci - ful, for

mf poco più mosso

they shall obtain mer - cy. Blessed are the pure in heart, for they shall see

they shall obtain mer - cy. Blessed are the pure in heart, for they shall see

they shall obtain mer - cy. Blessed are the pure in heart, for they shall see

they shall obtain mer - cy. Blessed are the pure in heart, for they shall see

God. Bless-ed are the peacemakers, for they shall be call-ed the children of

God. Bless-ed are the peacemakers, for they shall be call-ed the children of

God. Bless-ed are the peacemakers, for they shall be call-ed the children of

God. Bless-ed are the peacemakers, for they shall be call-ed the children of

God. Bless-ed are they which are per-se - cut - ed for right - eous-ness'

God. Bless-ed are they which are per-se - cut - ed for right - eous-ness'

God. Bless-ed are they which are per-se - cut - ed for right - eous-ness'

God. Bless-ed are they which are per-se - cut - ed for right - eous-ness'

sake, for theirs is the kingdom of heav'n, — for theirs is the kingdom of
 sake, for theirs is the kingdom of heav'n, for theirs is the kingdom of
 sake, for theirs is the kingdom of heav'n, — for theirs is the kingdom of
 sake, for theirs is the kingdom of heav'n, for theirs is the kingdom of

heav'n, — for theirs is the kingdom of heav - en, the king - dom of
 heav'n, — for theirs is the kingdom of heav - en, the king - dom of
 heav'n, — for theirs is the kingdom of heav - en, the king - dom of
 heav'n, for theirs is the kingdom of heav - en, the king - dom of

f *dim.* *p*

Tempo I.
 heav'n. Bless-ed! bless - ed!
 heav'n. Bless-ed! bless - ed!
 heav'n. Bless-ed! bless - ed!
 heav'n. Bless-ed! bless - ed!

pp *pp*

Tempo I.
p *pp* *pp*

Light and Love.

No 2. { "Let your light so shine before men?"
"Love your enemies."

Recitative and Air for Bass.

Maestoso. Recit.



Let your light so shine before men, let your light so
shine before men, that they may see your good works, and
glo - ri - fy your Fa - ther which is in heav'n.

Andante grazioso. (♩ = 100)

Air. *p*



Love your

en - emies, love_ your en - emies, bless them that curse you,

do good to them_ that hate you, do good to

them that hate you, and pray_ for

them_ which de - spite - ful - ly, de - spite - ful - ly use you,

and per - se - cute_ you, and

per - se - cute you. That ye

mf

may be the chil - - dren of your Fa-ther which is in

mf

heav'n. That ye may be the children of your

p

Father which is in heav'n;

p

for He mak-eth His sun to rise - on the e - vil

and the good, and sendeth

rain on the just and on the un-just, on the just and

on the un-just; For He mak-eth His

sun to rise on the e-vil and the good, and sendeth rain on the

cresc. just and on the un-just. *f.*

p a tempo Love your en-emies, love your *a tempo*

en - e - mies, bless them that curse you,

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic and includes a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking at the start.

do good to them that hate you, do good to

The second system continues the vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic and a fermata over the final measure. The piano accompaniment features a piano (*p*) dynamic and includes a fermata over the final measure.

them that hate you. Love your en - e - mies,

The third system shows a change in dynamics and tempo. The vocal line starts with a forte (*f*) dynamic and a fermata, then transitions to a piano (*p*) dynamic with a *marcato* tempo marking. The piano accompaniment also transitions from *f* to *p* and includes a *marcato* marking.

bless them that curse you, do good to

The fourth system continues the vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic and a fermata over the final measure. The piano accompaniment features a piano (*p*) dynamic and includes a fermata over the final measure.

them that hate you, that hate you.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic and a piano (*p*) dynamic marking. The piano accompaniment features a forte (*f*) dynamic and a piano (*p*) dynamic marking.

The sixth system shows the piano accompaniment with dynamics ranging from piano (*p*) to pianissimo (*pp*). It includes a *dim.* (diminuendo) marking and a fermata over the final measure.

Prayer.

No 3. "When thou prayest."

Air for Tenor.

Larghetto e sostenuto. (♩ = 84)

The piano introduction for the first system consists of three measures. The right hand features a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with a steady eighth-note bass line.

Tenor Solo.

p
When thou pray - est,

The piano accompaniment for the first system of the Tenor Solo continues from the introduction. It features a melodic line in the right hand with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with a steady eighth-note bass line.

en - ter in - to thy clos - et, and when thou hast shut thy

The piano accompaniment for the second system of the Tenor Solo continues. It features a melodic line in the right hand with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with a steady eighth-note bass line.

door, pray to thy Fa - ther which is in se - cret,

The piano accompaniment for the third system of the Tenor Solo continues. It features a melodic line in the right hand with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with a steady eighth-note bass line.

cresc.

pray to thy Fa - ther which is in

mf

se - cret, pray to thy Fa - ther which is in

se - - - cret;

mf

and thy Fa - ther which see - eth in se - cret, in

mf

se - - - cret, shall re - ward thee, re - ward thee

o - pen - ly, and thy Fa-ther which see-eth in se - cret shall re -

ward — thee o - pen - ly, shall re - ward thee, re - ward thee —

o - pen - ly, shall re - ward thee —

o - pen - ly.

Af - ter this man - ner pray ye:

No 4. The Lord's Prayer.

Chorus.

Andante moderato.

a cappella

Our Fa-ther which art in heav'n, hallow-ed be Thy

Our Fa - ther which art in heav'n, hal - low'd be Thy

Our Father which art in heav'n, hal-lowéd be Thy

Our Fa - ther which art in heav'n, hal - low'd

Andante moderato. (♩ = 100)

(Acct. for rehearsal only.)

name. Thy king - dom come, Thy will be done on

name. Thy kingdom come, Thy will be done on

name. Thy king - dom come, Thy will be done on

be Thy name. Thy king - dom come, Thy will be done on

earth, as it is in heav'n. Our Fa - - - ther which
 earth, as it is in heav'n. which
 earth, as it is in heav'n. Our Fa - ther which art in
 earth, as it is in heav - - en. which

cresc.
 art in heav'n, hal - low - éd be Thy name. Thy
 art in heav'n, be Thy name.
 heav'n, hal - low - éd be Thy name. Thy
 art in heav'n, Thy king - dom, king - dom

king - dom come, Thy will be done on earth, as it is in
 Thy king - dom come, Thy will be done as it is in
 king - dom come, Thy will be done on earth, as it is in
 come, Thy will be done on earth, as in

heav'n. *cresc.* Give us this day_ our dai - ly bread, give
 heav'n, as in heav'n. *cresc.* Give us this day_ our dai - ly
 heav'n, as in heav'n. *cresc.* Give us this day_ our dai - ly bread,
 heav'n. Give us our dai - ly

us_ our dai - ly bread, and for - give us our debts, for -
 bread, our dai - ly bread, and for - -
 give this day our dai - ly bread, and_ for - give, for -
 bread, dai - ly bread, _____ for - -

give us our debts, as we for - give_ our debt - - ors, as
 give_ us_ our_ debts, as we for - give,
 give us our debts, as we for - give our_ debt - ors,
 give our debts, as we for - - give, for - give,

p

we for-give our debt - - ors. And lead us not in - to temp -

for-give our debt - - ors. not in - -

we for - give_ our debt - - ors. *p* temp -

we for-give our debt - - ors. And lead us_ not in - to temp -

cresc.

ta - - tion, but de - liv - er us from e - - vil, for

- - to temp-ta - tion, but de - liv - er from e - - vil, for

ta - - tion, but de - liv - er_ us from e - - vil, for

ta - - tion, de - liv - - er us, for

cresc.

f

Thine is_ the kingdom and the pow'r and the glo-ry for ev - er. A - -

Thine is the kingdom and the pow'r and the glo-ry for ev - er. A - -

Thine is the kingdom and the pow'r and the glo-ry for ev - er. A - -

Thine is the kingdom and the pow'r and the glo-ry for ev - er. A - -

men. _____ the

men, A - men. _____ and the pow'r and the glo-ry, the

men, A - men. _____ the king - - dom, the

men. _____ *mf* For Thine is the king-dom, the king - - dom, the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "men. _____ the", "men, A - men. _____ and the pow'r and the glo-ry, the", "men, A - men. _____ the king - - dom, the", and "men. _____ *mf* For Thine is the king-dom, the king - - dom, the". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

cresc. _____ *dim.* _____ *p*

pow'r and the glo-ry for ev - er. A - men, _____ A - men. _____

cresc. _____ *dim.* _____ *p*

pow'r and the glo-ry for ev - er. A - men, A - men, A - men. _____

cresc. _____ *dim.* _____ *p*

pow'r and the glo-ry for ev - er. A - men, A - men, A - men. _____

cresc. _____ *dim.* _____ *p*

pow'r and the glo-ry for ev - er. A - men, A - men. _____

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "*cresc.* _____ *dim.* _____ *p* pow'r and the glo-ry for ev - er. A - men, _____ A - men. _____", "*cresc.* _____ *dim.* _____ *p* pow'r and the glo-ry for ev - er. A - men, A - men, A - men. _____", "*cresc.* _____ *dim.* _____ *p* pow'r and the glo-ry for ev - er. A - men, A - men, A - men. _____", and "*cresc.* _____ *dim.* _____ *p* pow'r and the glo-ry for ev - er. A - men, A - men. _____". The piano accompaniment continues with harmonic support, including dynamic markings like *cresc.* and *dim.*.

Good Works.

Nº 5. "Lay not up for yourselves."

Nº 6. "But lay up for yourselves."

Air for Contralto - Chorus.

Cantabile. (♩ = 52)

p

The piano introduction is in 12/8 time, marked Cantabile with a tempo of ♩ = 52. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand, primarily using eighth and sixteenth notes.

Contralto Solo.

Lay not up for yourselves_ treasures_ up-on earth,—

The Contralto Solo section begins with the vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are: "Lay not up for yourselves_ treasures_ up-on earth,—"

lay not — up for yourselves treasures_ upon earth,— lay not up for your-selves,

This section continues the vocal line and piano accompaniment. The lyrics are: "lay not — up for yourselves treasures_ upon earth,— lay not up for your-selves,"

lay not up for yourselves,— lay not up for yourselves treasures upon — earth:

f *marcato*

colla voce

p.

The final section of the vocal line and piano accompaniment. The lyrics are: "lay not up for yourselves,— lay not up for yourselves treasures upon — earth:". The piano accompaniment includes dynamic markings *f* and *marcato*, and the vocal line includes the marking *colla voce*. The section ends with a piano (*p.*) dynamic marking.

mf

where moth and rust doth cor-rupt, — where

cresc. *f*

moth and rust doth cor-rupt, — and where thieves break through and steal, — where

cresc. *f*

dim. *pp*

thieves break through and steal. Lay not up for yourselves

dim. *p* *pp*

mf *p*

treas-ures up - on earth, lay not up for your - selves -

p

treas-ures up - on earth: — where moth and rust doth cor-rupt, — where

moth and rust doth cor - rupt, and where thieves break through, break through and steal, break

through and steal. Lay not up for yourselves treasures up-on earth.

No 6. Chorus.

Più mosso. Maestoso.

SOPRANO.

But lay up for your-selves treas - ures in heav'n,

ALTO.

But lay up for yourselves treas - ures in heav'n,

TENOR.

But lay up for yourselves treas - ures in heav'n,

BASS.

But lay up for yourselves treas - ures in heav'n,

Più mosso. Maestoso. (♩ = 76)

lay up for your-selves treasures in heav'n, where

lay up for yourselves treasures in heav'n, where

lay up for your-selves treasures in heav'n, where

lay up for your-selves treasures in heav'n, where

nei-ther moth nor rust, nei-ther moth nor rust doth corrupt,

nei-ther moth nor rust, nei-ther moth nor rust doth corrupt,

nei-ther moth nor rust, nei-ther moth nor rust doth corrupt,

nei-ther moth nor rust, nei-ther moth nor rust doth corrupt, where

sf nei-ther moth nor rust, and where

sf nor rust corrupt, and where

sf where nei-ther moth nor rust doth corrupt, and where

nei-ther moth nor rust doth corrupt, where nei-ther moth nor rust doth corrupt, and where

thieves do not break through nor steal, break through nor steal.

thieves do not break through nor steal, break through nor steal.

thieves do not break through nor steal, break through nor steal.

thieves do not break through nor steal, break through nor steal.

ben marcato For

For where your treasure is, — there will your heart be al - so, for

For where your treasure is, —

where your treasure is, — there will your heart be al - so, for where your treasure is,

where your treasure is, there will your heart be al - so, there will your heart be —

For where your treas - ure is, —
 there will your heart be al - so, for where — your — treas - ure is,
 there will your heart be al - so, — there will, there will your heart
 al - - so, al - so, there will, there will your

there will your heart be al - so, for where your treasure is, for where your treasure is, —
 there will your heart be al - so, for where your treasure is, for where your treas - ure is,
 be _____ al - so, for where your treasure is, for where your treas - ure is,
 heart _____ be al - so, for where your treasure is, for where your treas - ure is, —

there will your heart be al - so, there will your heart be al - so, for
 there will your heart be al - so, there will your heart be al - so, for
 there will your heart be al - so, there will your heart be al - so, for
 there will your heart be al - so, there will your heart be al - so, for

ff

where your treas - ure is, — there will your heart be al - so, —

ff

where your treas - ure is, — there will your heart be al - so,

ff

where your treas - ure is, — there will your heart be al - so,

where your treas - ure is, — there will your heart be al - so,

there will your heart be al - so, there will your heart be al - so,

there will your heart be al - so, there will your heart be al - so,

there will your heart be al - so, there will your heart be al - so,

there will your heart be al - so, there will your heart be al - so,

where your treas - ure is, — there will your heart be al - - -

where your treas - ure is, — there will your heart be al - - -

where your treas - ure is, — there will your heart be al - - -

where your treas - ure is, — there will your heart be al - - -

so, there will your heart be al - so,

so, there will your heart be al - so,

so, there will your heart be al - so,

so, there will your heart be al - so,

rit.
there will your heart be al - - so.

rit.
there will your heart be al - - so.

rit.
there will your heart be al - - so.

rit.
there will your heart be al - - so.

rit.

Faith.

No. 7. { "Is not the life."
"Consider the lilies."

Recitative and Air (Soprano).

Recit. *p*

Is not the life more than meat, and the bod - y than raiment? Be -

hold the fowls of the air: - for they sow not, neither do they reap, nor gath - er

in - to - barns: yet your heav'nly Fa - ther feed - eth them. -

Grazioso. (♩ = 60)

Air. *p*

Con -

sid - er the lil - ies of the field, how they grow; they toil - not, - neither do they

spin; con - sid - er the lil - ies of the field, how they grow; they

toil - not, - neith - er do they spin. And yet I say, - I -

say un - to you, - That e - ven Sol - o - mon, in all his glo - ry,

was not ar - rayed like one of these, was not ar - rayed like one of these.

mf

Where-fore, if God so clothe the

grass of the field, which to - day is, and to - mor - row is

cast in - to the ov'n, — shall He not much more,

shall He not much more clothe you, O ye of lit - tle faith, clothe

you, — O ye of lit - tle faith?

accel.

Risoluto. (♩=100)

Seek ye first the king-dom of God, and his

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Risoluto. (♩=100)'. The vocal line begins with a rest, followed by the lyrics 'Seek ye first the king-dom of God, and his'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf* at the end of the system.

right-eousness and his right-eousness, seek ye first the king - dom of

The second system continues the vocal line with the lyrics 'right-eousness and his right-eousness, seek ye first the king - dom of'. The piano accompaniment continues with similar harmonic support. The system concludes with a dynamic marking of *mf*.

God, — and his right - -eous - ness, and

The third system features the vocal line with the lyrics 'God, — and his right - -eous - ness, and'. The piano accompaniment includes a long melodic line in the right hand. The system ends with a dynamic marking of *mf*.

all these things shall be add - ed un - to you and all these things shall be

The fourth system contains the vocal line with the lyrics 'all these things shall be add - ed un - to you and all these things shall be'. The piano accompaniment features a more active right hand with sixteenth-note patterns. The system concludes with a dynamic marking of *mf*.

add - ed un - to you, shall be added un - to you. Con -

rit.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'add' followed by eighth notes 'ed un - to you, shall be added un - to you.' The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. A 'rit.' (ritardando) marking is placed above the piano staff.

sid - er the lil - ies of the field, how they grow, they toil not, nei - ther do they

The second system continues the vocal line with 'sid - er the lil - ies of the field, how they grow, they toil not, nei - ther do they'. The piano accompaniment maintains the eighth-note pattern in the left hand and provides harmonic support with chords in the right hand.

spin. And yet I say, I say un - to you, That

cresc.

The third system features the vocal line: 'spin. And yet I say, I say un - to you, That'. The piano accompaniment continues with the eighth-note pattern. A 'cresc.' (crescendo) marking is placed above the piano staff.

e - ven Sol - o - mon in all his glo - ry was not ar - rayed like -

f

The fourth system has the vocal line: 'e - ven Sol - o - mon in all his glo - ry was not ar - rayed like -'. The piano accompaniment continues with the eighth-note pattern. A 'f' (forte) dynamic marking is placed above the piano staff.

one of these, was not ar - rayed like one of these.

ff

The fifth system concludes the vocal line: 'one of these, was not ar - rayed like one of these.' The piano accompaniment continues with the eighth-note pattern. A 'ff' (fortissimo) dynamic marking is placed above the piano staff.

Reward.

No 8. "Ask, and it shall be given."

Chorus.

Moderato. (♩ = 80)

SOPRANO.

mf Ask, and it shall be giv'n un-to you; seek and ye shall find;
ALTO.

mf Ask, and it shall be giv'n un-to you; seek and ye shall find;—

TENOR.

mf Ask, and it shall be giv'n un-to you; seek and ye shall find;—

BASS.

mf Ask, and it shall be giv'n un-to you; seek and ye shall find;—

f knock, and it shall be o - pen'd un - to you: For

f knock, — and it shall be o - pen'd un - to you: For

f knock, and it shall be o - pen'd un - to you: For

f knock, — and it shall be o - pen'd un - to you: For

ev-'ry one that ask-eth, re - ceiv - eth; and he that seek-eth,
 ev-'ry one that ask-eth, re - ceiv - eth; and he that seek-eth,
 ev-'ry one that ask-eth, re - ceiv - eth; and he that seek-eth,
 ev-'ry one that ask-eth, re - ceiv - eth; and he that seek-eth,
 find-eth, and to him that knock-eth, it shall be o- -pen'd.
 find-eth, and to him that knock-eth, it shall be o- -pen'd.
 find-eth, and to him that knock-eth, it shall be o- -pen'd.
 find-eth, and to him that knock-eth, it shall be o- -pen'd.
 En - ter ye in at the strait gate, for wide is the gate, and
 En - ter ye in at the strait gate, for wide is the gate, and
 En - ter ye in at the strait gate, for wide is the gate, and
 En - ter ye in at the strait gate, for wide is the gate, and

mf broad is the way, that lead - eth to de - struc - tion, and *p*
mf broad is the way, that lead - eth to de - struc - tion, and *p*
mf broad is the way, that lead - eth to de - struc - tion, and *p*
mf broad is the way, that lead - eth to de - struc - tion, and *p*

man - y there be which go in there - at. Be - cause strait is the
 man - y there be which go in there - at. Be - cause strait is the
 man - y there be which go in there - at. Be - cause strait is the
 man - y there be which go in there - at. Be - cause strait is the

p gate, and nar - row is the way, which lead - eth un - to life, which *cresc. molto* *ff*
p gate, and nar - row is the way, which lead - eth un - to life, which *cresc. molto* *ff*
p gate, and nar - row is the way, which lead - eth un - to life, which *cresc. molto* *ff*
p gate, the way, which lead - eth un - to life, which *cresc. molto* *ff*

lead-eth un - to life, and few there be that find it.

lead-eth un - to life, and few there be that find it.

lead-eth un - to life, and few there be that find it.

lead-eth un - to life, and few there be that find it.

Più mosso. (♩=96)
Contralto Solo.

En - ter ye in at the strait gate which lead - eth un - to life.

Tenor Solo.

En - ter ye in at the strait gate which lead - eth un - to life.

Bass Solo.

En - ter ye in at the strait gate which lead - eth un - to life.

Soprano Solo.

En-ter ye in at the strait gate which lead - eth un - to life.

Chorus.

En-ter ye in at the strait gate which lead - eth un - to life, —

En-ter ye in at the strait gate which lead - eth un - to life, —

En-ter ye in at the strait gate which lead - eth un - to life, —

En-ter ye in at the strait gate which lead - eth un - to life, —

en-ter ye in at the strait gate which lead - eth un - to life,

en-ter ye in at the strait gate which lead - eth un - to life, —

en-ter ye in at the strait gate which lead - eth un - to life,

en-ter ye in at the strait gate which lead - eth un - to life, —

en - ter ye in, en - ter ye in!

en - ter ye in, en - ter ye in!

en - ter ye in, en - ter ye in!

en - ter ye in, en - ter ye in!

En - ter ye in at the strait gate which lead - eth un - to life, which

En - ter ye in at the strait gate which lead - eth un - to life, which

En - ter ye in at the strait gate which lead - eth un - to life, which

En - ter ye in at the strait gate which lead - eth un - to life, which

lead - eth, which lead - eth, which lead - eth un - to life.

lead - eth, which lead - eth, which lead - eth un - to life.

lead - eth, which lead - eth, which lead - eth un - to life.

lead - eth, which lead - eth, which lead - eth un - to life.

Tempo I. (♩=80)

Larghetto tranquillo. (♩=88)

p

Chorus in unison.

p

Be ye there-fore, be ye there-fore per-fect,

p

cresc. - *mf*

ev'n as your Fa- - - - -ther which is in heav'n is per-fect.

mf

p
Be ye there fore, be ye therefore perfect,



ev'n as your Fa - ther which is in heav'n is perfect.



pp
A - men, a - -men.
pp
A - men, a - -men.
pp
A - men, a - -men.
pp
A - men, a - -men.



p *dim.* *pp* *pp*



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