

CHRIST LAY IN DEATH'S DARK PRISON.

CANTATA for EASTER.

INTRODUCTION.

Johann Sebastian Bach.

Lento. ♩ = 66.

The piano introduction consists of three systems of music. The first system is in 4/4 time, marked *mp* and *cresc.*. The second system is also in 4/4 time, marked *mf*, *dim.*, and *cresc.*. The third system is in 4/4 time, marked *dim. e rall.*, and ends with a *Caldo* marking. The music is written for piano with treble and bass staves.

VERSE I.

Allegro moderato.

Soprano.

The vocal parts for Verse I are written for Soprano, Alto, Tenor, and Bass. The music is in 4/4 time, marked *mp*. The lyrics are: "Christ lay, Christ lay in Death's dark prison, Christ lay in Death's dark prison." The Soprano part begins with "Christ" and has a long note. The Alto, Tenor, and Bass parts enter with "Christ lay, Christ lay in Death's dark prison, Christ lay in Death's dark prison." The music is written on four staves.

Allegro moderato. ♩ = 72.

The piano accompaniment for Verse I is written for piano with treble and bass staves. It is in 4/4 time, marked *mp*. The music is written in a style characteristic of Bach's cantatas, with a steady accompaniment.

lay in Death's dark
 pri - - son, in Death's dark pri - son, in Death's dark
 lay in Death's dark pri -
 Christ lay in Death's dark pri - - son, Christ lay in

pri - - - son,
 pri - - -
 - - - son, in Death's dark pri -
 Death's dark pri - - - son, in Death's dark

It
 - son, Christ lay in Death's dark pri - son, It was our
 - - son, in Death's dark pri - son
 pri - - son, in Death's dark pri - son,

was our sin that
 sin that bound Him, it was our
 It was our sin that bound
 It was our sin that bound Him, it was our sin that

bound Him,
 sin that bound
 Him, that bound
 bound

This system contains four staves. The top staff is a vocal line with lyrics "bound" and "Him,". The second staff is another vocal line with lyrics "sin that bound". The third staff is a vocal line with lyrics "Him, that bound". The fourth staff is a bass line with lyrics "bound". Below these are two staves of piano accompaniment.

mf
 Him, This day hath He a - ri - - sen, hath He a - ri - -
mf
 Him, This day hath He a - ri - - sen, this day hath
mf
 Him, This day hat

This system contains four staves. The top staff is a vocal line with lyrics "Him, This day hath He a - ri - - sen, hath He a - ri - -". The second staff is another vocal line with lyrics "Him, This day hath He a - ri - - sen, this day hath". The third staff is a bass line with lyrics "Him, This day hat". The fourth staff is a piano accompaniment line with a dynamic marking of *mf*.

- sen, this day hath He a - ri - - sen, this day hath
 He a - ri - - - sen, hath He a - ri - -
 He a - ri - - - sen, this day hath

mf
 This
 He a - ri - - - sen, this day hath He a - ri - -
 - sen, this day hath He a - ri - sen,
 He a - ri - - - sen, this day hath He a -

day hath He a - - -

- sen, this day hath He a - ri - - -

this day hath He a - ri - - - sen, now hath He a - ri -

- ri - - - sen, a - ri - - - sen.

The first system consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment. The lyrics are: "day hath He a - - -", "- sen, this day hath He a - ri - - -", "this day hath He a - ri - - - sen, now hath He a - ri -", and "- ri - - - sen, a - ri - - - sen."

- ri - - - - - sen.

- sen, this day hath He a - ri - - - sen, a - ri - - -

- sen, this day hath He a - ri - sen, And

this day hath He a - ri - - sen, a - ri - - -

The second system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: "- ri - - - - - sen.", "- sen, this day hath He a - ri - - - sen, a - ri - - -", "- sen, this day hath He a - ri - sen, And", and "this day hath He a - ri - - sen, a - ri - - -".

- sen, And sheds new life a - - round _____
 sheds new life a - - round _____ Him, a -
 - sen.

Him, a - round _____ Him, and sheds new life a -
 - round _____ Him, and sheds new life a - round _____
 And sheds new life a - round _____ Him, a -

And

- round Him, a - round Him,

- round Him, a - round Him,

sheds new life a - - -

- round Him, and sheds new life a - round

a - round Him, and sheds new

Him, and

round _____ Him. _____

Him, and sheds new life a - round _____

life a - round _____ Him, and sheds new

sheds new life a - round _____ Him, and sheds new life a -

Him.

life a - round Him.

- round _____ Him.

There - fore let us joy - -

There - fore let us

There - fore

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics 'There - fore let us joy - -'. The second line is another vocal line with lyrics 'There - fore let us'. The third line is a piano accompaniment line with lyrics 'There - fore'. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

- ful, there - fore let us joy - - ful, joy - - ful, joy -

joy - - - ful, there - fore let us joy - - ful, joy -

let us joy - - - - - ful, joy - - ful,

Detailed description: This system contains the next three lines of music. The first line is a vocal line with lyrics '- ful, there - fore let us joy - - ful, joy - - ful, joy -'. The second line is another vocal line with lyrics 'joy - - - ful, there - fore let us joy - - ful, joy -'. The third line is a piano accompaniment line with lyrics 'let us joy - - - - - ful, joy - - ful,'. The piano part continues with similar rhythmic patterns as the first system.

f
There - - fore
- ful, joy-ful be, joy - - - ful, joy - - ful,
- ful, joy-ful be, there-fore let us joy - - ful, joy -
joy-ful, joy-ful be, there-fore let us joy - - -

Detailed description: This system contains the first four staves of a musical score. The top staff is a vocal line starting with a fermata, then the word 'There' followed by a long dash and 'fore'. The second and third staves are vocal lines with lyrics: '- ful, joy-ful be, joy - - - ful, joy - - ful,' and '- ful, joy-ful be, there-fore let us joy - - ful, joy -'. The fourth staff is a bass line with lyrics: 'joy-ful, joy-ful be, there-fore let us joy - - -'. The piano accompaniment is shown in the bottom two staves, starting with a treble clef and a key signature of one sharp (F#).

let us joy - - - ful
joy - - ful, there-fore let us joy - - ful, joy-ful, joy - ful
- - ful be, joy - - ful, joy - - ful, joy-ful
- ful, joy - - - - - - - - - - ful

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics: 'let us joy - - - ful'. The second and third staves are vocal lines with lyrics: 'joy - - ful, there-fore let us joy - - ful, joy-ful, joy - ful' and '- - ful be, joy - - ful, joy - - ful, joy-ful'. The fourth staff is a bass line with lyrics: '- ful, joy - - - - - - - - - - ful'. The piano accompaniment is shown in the bottom two staves, continuing the piece with complex rhythmic patterns.

be. *f* And praise

be. *f* And praise our

be.

The first system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines begin with the syllable 'be.' and continue with 'And praise' and 'And praise our'. A dynamic marking of *f* (forte) is present in the second and third vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

our God with so - lemn glee, and praise our God with so - lem

God with so - lemn glee, and praise our God with so - lem

The second system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines continue with the lyrics 'our God with so - lemn glee, and praise our God with so - lem' and 'God with so - lemn glee, and praise our God with so - lem'. The piano accompaniment continues with the same rhythmic pattern as the first system.

The piano accompaniment for the second system consists of two staves. It continues the rhythmic pattern of eighth and sixteenth notes established in the first system, providing harmonic support for the vocal lines.

glee, with so - lemnglee, and praise our God with so - - lemn
 glee, with so - lemnglee, and praise _____ our God with so - lemn
f
 And praise our God with so - lemn

f
 And praise our
 glee, and praise our God with so - - lemn, so-lemn glee, and praise____
 glee, and praise our God with so - - lemn, so-lemn glee,
 glee, and praise____ our God with so - - lemn glee, and

God with so - - - lem

our God with so-lemn, so-lemn glee, and praise our God with so-lem

and praise our God with so-lemn glee, and praise-

praise Him, and praise our God with so - lem

glee,

glee, and praise our God with so - lem glee. Ha

our God with so - lem, so - lem glee. So sing we

glee, with so - - lem glee. Hal - le -

le - lu-jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-, hal-le-lu -
 hal - - le - lu - jah, hal-le - lu-jah, hal-le-lu-jah, hal-le-lu -
 - lu-jah, hal-le-, hal-le-lu - jah, so sing we hal - le - lu -

So sing we
 . jah, so sing we hal - le - lu - jah, hal-le - lu -
 jah, hal-le - lu - jah, hal-le-, hal-le-lu - jah, hal-le - lu -
 jah, hal-le - lu-jah, hal-le-lu-jah, hal-le-lu - jah, hal-le - lu-jah,

cresc.

hal - - le - lu - jah, hal-le - lu - jah, hal-le-,hal-le-lu

cresc.

- jah, hal-le-,hal-le-lu - jah, hal-le - lu - jah, hal-le-,hal-le-lu

cresc.

- jah, hal-le-,hal-le-lu - jah, so sing we hal - - le - lu

cresc.

hal-le-lu-jah,hal-le-lu - jah, hal-le - lu - jah, hal-le-,hal-le-lu

Alla breve, (Più mosso.)

- jah! Hal -

- jah! Hal - le - lu -

- jah! Hal - le - lu - jah, hal - le - lu - jah, hal-le-lu-jah, hal-le-lu

- jah! Hal - le - lu - jah, hal - le - lu - jah, hal-le-lu

Alla breve, (Più mosso.) $\text{♩} = 116.$

R.H.

le - lu - jah, hal-le-lu - jah, hal-le-lu-jah, hal - le-, hal-le-lu-jah, hal-le-lu -
jah, hal - le - lu - jah, hal - le - lu - jah, hal-le-lu-jah, hal-le-lu -
- jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu - jah, hal -
jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal - le - lu -

jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu -
jah, hal-le-lu-jah, hal-le-lu - jah, hal - le - lu - jah, hal-le-lu -
le - lu - jah, hal - le - lu - jah, hal-le-lu - jah, hal - le - lu -
jah, hal - le - lu - jah, hal - le - lu - jah, hal-le-lu-jah, hal -

- jah, hal-le-lu-jah, hal - - le - lu - jah, hal - - le - lu - jah, hal -

- jah, hal - le - lu - jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-

- jah, hal-le-lu-jah, hal-le-lu - jah, hal - le-, hal-le-lu - jah, hal-le-lu-jah, hal-le-:

- le - lu - jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu - jah, hal - le - lu

- le - lu - jah, hal - - le - lu - jah, hal - - le - lu - jah, hal -

- jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-, hal-le-lu - jah, hal - le - lu

- jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu

- jah, hal - le - lu - jah, hal - le - lu - jah, hal-le-lu

le - lu - jah, hal - le - lu-jah, hal-le-lu - jah, hal-le-lu -
 - jah, hal-le-lu-jah, hal - le - lu-jah, hal-le-lu - jah, hal-le-lu -
 - jah, hal-le-lu-jah, hal-le - - lu-jah, hal - - le - lu - jah, hal -
 - jah, hal - le - - lu - jah, hal-le-, hal-le-lu - jah, hal - le - lu -

- jah, hal-le-lu-jah, hal - le - lu - jah, hal-le - lu - *ff*
 - jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu - jah, hal-le - lu - *ff*
 - le - lu - jah, hal - - le-, hal-le-lu-jah, hal-le-lu - jah, hal-le - lu-jah, *ff*
 - jah, hal - le - lu - jah, hal-le-lu-jah, hal - - le - - lu-jah, hal- *ff*

- jah, hal - le - lu - jah, hal-le-lu-jah, hal-le-lu - jah, hal - le - -
 - jah, hal-le-lu-jah, hal - le - lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal -
 hal-le-lu-jah, hal-le-lu - jah, hal - le - lu - jah, hal-le-lu-jah, hal-le-l
 - le-, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal - le - lu-jah, hal-le-l

rall.
 - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le-, hal - le - lu - jah!
rall.
 - le - - lu - jah, hal - le - lu - jah, hal - le - lu - jah!
rall.
 - jah, hal - - le - - lu - jah, hal - le - lu - jah!
rall.
 - jah, hal - le - lu - jah, hal - - le-, hal - le - lu - jah!
rall.

VERSE II.

Andante.

Soprano.

mp

O'er Death,

Alto.

mp

O'er

Andante. ♩ = 56.

mp

cresc.

dim. (tr)

o'er Death,

o'er Death no

man

could pre -

cresc.

dim.

Death,

o'er Death,

o'er Death no

man could

pre -

cresc.

dim.

mp

- vail,

If mor - tal

mp

- vail,

If mor - tal

mp

p

e'er _____ came near him,

e'er _____ came near _____ him,

mp

mp

Thro' guilt, thro' guilt,

mp

Thro' guilt, thro'

p

cresc. thro' guilt all _____ our _____ strength would fail, *dim. (tr)*

cresc. *dim.*

guilt, thro' guilt all our strength would fail,

cresc. *dim.* *mp*

Our sin - ful hearts

Our sin - ful hearts did fear

p

— did fear him.

him.

mp

mf *poco cresc.*

Therefore Death — did gain, did gain, did gain the

mf *poco cresc.*

Therefore Death did gain, did gain the

poco cresc.

mf *poco cresc.*

day, And lead in

mf *poco cresc.*

day, And lead

mf *dim.* *mp* *poco cresc.*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in G major with lyrics 'day, And lead in'. The middle staff is another vocal line with lyrics 'day, And lead'. The bottom two staves are piano accompaniment. The piano part begins with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *dim.*, and *mp*, with a *poco cresc.* marking.

tri - - umph us a - way,

in tri - - - umph us a - way,

mf

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'tri - - umph us a - way,'. The middle staff is another vocal line with lyrics 'in tri - - - umph us a - way,'. The bottom two staves are piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand. A *mf* dynamic marking is present in the piano part.

mf *poco cresc.*

Hence-forth to dwell with

mf *poco cresc.*

Hence-forth to dwell with him em

dim. *mp* *poco cresc.*

Detailed description: This system contains the final three staves of music. The top staff is a vocal line with lyrics 'Hence-forth to dwell with'. The middle staff is another vocal line with lyrics 'Hence-forth to dwell with him em'. The bottom two staves are piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *poco cresc.*, *dim.*, and *mp*.

dim. *f*

him em - pri - - son'd, em - pri - - son'd. Hal - -

dim. *f*

pri - - son'd, em - pri - - son'd. Hal -

dim. *cresc.* *mf*

- - le - - lu - - jah, hal - -

- - le - - lu - jah, hal - - le - -

- - le - - lu - jah, hal - - le - -

- - lu - - jah, hal - - le - -

poco dim. *poco cresc.*

rall. *a tempo*

- - lu - jah, hal - le - lu - jah!

rall. *a tempo*

- - lu - jah, hal - le - lu - jah!

a tempo

rall. *mf* *dim. e rall.*

VERSE III.

Allegro. ♩ = 72.

mf *cresc.*

dim.

Tenor. *mf*

Now Je - sus - Christ, the Son of

mp

God, For

dim.

our de - fence hath ri - - sen,

mp *mf*

f

our

mf

glori - ous - - guilt He a - - toned -

And Death hath

dim. *mp*

bound in pri - son.

mf

Death must fore - go,

cresc

Adagio

f

For now he's nought but

mf

Allegro

i - - - - die show,

mp

f

f

His

dim.

mf

sting is lost for e - - - ver.

cresc.

f
Hal - le - lu - jah, hal - le -

- jah, hal - le - lu - jah, hal - le

dim.

- jah, hal - le - lu - jah!

rall.

a tempo

mf *rall.* *mf*

rall.

VERSE IV.

Allegro moderato.

Soprano.

When Life with Death con - tend -

Alto.

Tenor.

How fierce and dread-ful was the strife, how dread - - ful was the

Bass.

ed; How fierce and dread-ful was the strife When Life with Death con - tend -

strife When Life with Death con - tend - ed, when Life with Death con - tend -

How fierce and dread - ful was the strife, how dread - - ful was the

sva ad lib......

ed; How dread-ful was the strife, how fierce and dread-ful was the

f
How fierce and dread-ful was the

ed; How fierce and dread-ful was the strife, how fierce and dread-ful was the

strife When Life with Death con-tend - ed; How fierce and dread-ful was the

strife When Life with Death con - tend - ed, when both con -

strife

strife When Life with Death con - tend - ed, when both con -

strife When Life with Death con - tend - ed, when Life with Death con -

grva ad lib

- tend - ed, Life with Death con - tend - ed, When both con - tend - ed,
 When Life with Death con - -
 - tend - ed, Life with Death con - ten - ed, When Life with Death con - tend -
 - tend - ed, Life and Death, When both con - tend - ed, Life with

8

cresc.
 Life with Death con - tend - ed;
cresc.
 - tend - ed;
cresc.
 - ed, When Life with Death con - tend - ed; For Death was
cresc.
 Death con - tend - ed;
cresc.
f

f

And all his pow'r was end - ed. For Death was

swal-low'd up by Life, for Death _____ was swal-low'd up, And all his

f

For Death was

sva ad lib......

swal - low'd up by Life, And all his pow'r was end - ed. For Death was

f

For

pow'r was end - ed, and all his pow'r was end - ed. For Death was

swal - low'd up by Life, for Death was swal-low'd up by Life, And all his

8.....

swal-low'd up, for Death was swal-low'd up by Life,
 Death was swal - low'd up by Life,
 swal-low'd up by Life, was swal - low'd, was swal-low'd up, And
 pow'r was end - ed. For Death was swal-low'd up by Life, And all his

Sua ad lib.....

And all his pow'r was end - ed, and all his pow'r was end -
 all his pow'r was end - ed, and all his pow'r was end -
 pow'r was end - ed, and all his pow'r was end -

ed, was end - ed, and all his pow'r, and all his pow'r wa
f And all his pow'r was end - -
 - ed, was end - ed, and all his pow'r was end - - ed, was end
 - ed, was end - ed, and all his pow'r, his pow'r, his pow'r was end -

cresc.
cresc.
cresc.
cresc.
cresc.

8

end - - - ed. God of old, the Scrip -
 - ed.
 - - - ed. God of old, the
 - - - ed. God of old, the Scrip - tures do

f
f
f
f

- tures show, the Scrip - tures do show, God of old, the

God of old, the

Scrip - - - tures do show, God of

show, the Scrip - - tures do show, God of old, the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "- tures show, the Scrip - tures do show, God of old, the". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

Scrip - - - tures show, the Scrip - tures do show, Did pro-mise -

Scrip - tures show,

old, the Scrip - - - tures do show, Did

Scrip - - - - tures do show,

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "Scrip - - - tures show, the Scrip - tures do show, Did pro-mise -". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal lines.

cresc. *ff*

— it should be so, did pro - mise — it should be so, it_ should_

ff

cresc. *ff* Did

pro - mise_ it should be so, did pro - mise_ it should be so, it_

cresc. *ff*

Did pro - mise_ it should be so, did pro - mise_ it should be

cresc. *ff*

be

pro - mise_ it_ should be so.

should_

so, did pro - mise_ it should be so, did pro - mise_ it should be

so, it should be so. *f* O Death, O Death, O Death, O Death,

O Death, where is thy vic - to -

— be so, it should be so. *f* O Death, O Death, O Death, O

so, that it should, it should be so. *f* O Death, O Death, O Death, where

R.H. *f*

cresc. O Death, where — is now thy vic - try? where is now thy vic - to -

- ry?

cresc. Death, where is now thy vic - try? where is now thy vic - - to -

cresc. is thy vic - to - ry? O Death, where — is now thy vic - to - -

cresc.

ff

- ry? Hal-le - lu - jah, hal - le - lu - jah, hal - le - lu -

ff

Hal - - - le - - - lu - - - jah!

ff

- ry? Hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu -

ff

- ry? Hal-le - lu - jah, hal-le - lu - jah, hal-le - lu -

rall.

- jah, hal - le - lu - jah, hal - le - lu - - jah!

rall.

- jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah!

rall.

- jah, hal - le - lu - jah, hal - le - lu - - jah!

rall.

VERSE V.

Andante con moto. ♩ = 88.

Bass.

mp

The Pas - chal Vic - tim here we

mp *poco dim.*

poco cresc.

see, the Pas - chal Vic - tim here we see, Where -

poco cresc.

poco dim.

of God's word hath spo - ken, where - of God's

poco dim.

mp

word hath spo - ken. He

mf *dim.*

hangs up - on the cru - el tree, up - on

poco

the cru - el, the cru - el tree, (

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'the' followed by a melodic phrase for 'cru - el, the cru - el tree, ('. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. A *poco* dynamic marking is present above the vocal line.

poco di

sav - ing love the to - ken, of sav - i

The second system continues the vocal line with 'sav - ing love the to - ken, of sav - i'. The piano accompaniment continues with similar rhythmic patterns. A *poco di* dynamic marking is placed above the vocal line.

mf

love the to - ken. His blood ran - sor

The third system features the vocal line 'love the to - ken. His blood ran - sor'. The piano accompaniment includes dynamic markings of *cresc.*, *mp*, and *mf*. A *mf* dynamic marking is also placed above the vocal line.

poco cresc.

His blood ran - soms, ran - soms us from sin.

The fourth system contains the vocal line 'His blood ran - soms, ran - soms us from sin.'. The piano accompaniment features a *poco cresc.* dynamic marking and a *f* dynamic marking. A *poco cresc.* dynamic marking is also placed above the vocal line.

dim.

mp

The fifth system shows the piano accompaniment concluding the piece. It features a *dim.* dynamic marking and a *mp* dynamic marking.

mf *poco cresc.* *f*

His blood ran - - - - - soms us from sin, And Death

no more can en - - - - - ter

in, and Death no more can en - - - - -

Ped.

ter in. Now

mp

Sa - - - - -

f

- - tan can - not harm, no, no,

can - - not harm - - us. Hal - le - lu - jah

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - - lu - jah, hal - l

- lu - jah, hal - le - - lu - jah, hal - le - - lu - jah, hal - le - , hal - le -

- jah, hal - le - lu - jah, hal - le - lu - jah!

rall. *a tempo* *tr.* *a tempo*

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

maestoso.

Soprano. *mf*

So keep we all this ho - ly feast, this

Tenor. *mf*

So

Andante maestoso. ♩ = 76.

f *dim.* *mf*

ho - - ly, this ho - ly feast, Where ev'ry joy in - vites —

keep we all this ho - ly feast, Where ev' - ry joy in -

us;

vites — us; Our Sun is ri - sing

poco cresc. *dim.* *mf*

mf
Our Sun is ri-sing in the East, It is our Lord
in the East, the glow - - - ing East, It is our Lord

lights us.
us.
poco cresc. *f* *dim.*

mf
Through the glo - ry of His grace
Through the glo - ry of His grace Our
poco cresc.

Our dark - - - ness will to - - - day
dark - - - ness will to - - - day
mf *mp*

give place,
give place,

mf *f* *poco cresc.* *dim.*

mf
The night of sin is
mf
The night of sin now

mp

is o

f
ver. Hal - - le-lu-jah, hal - - le-lu-jah, hal -
ver Hal - - le-lu-jah, hal - - le-lu-jah,

mf

le-lu-jah, hal - le-lu-jah, hal -
hal - le-lu-jah, hal - le-lu-jah, hal -

le-lu-jah!
le, hal-le - lu-jah!
le, hal-le - lu-jah!

rall. *a tempo* *f* *rall.*

VERSE VII. (CHORALE.)

Soprano.
With grate-ful hearts we all are met To eat the bread of glad-ness
The an-cient lea-ven now for-get, And ev'-ry thought of sad-ness

Alto.
With grate-ful hearts we all are met To eat the bread of glad-ness
The an-cient lea-ven now for-get, And ev'-ry thought of sad-ness

Tenor.
With grate-ful hearts we all are met To eat the bread of glad-ness
The an-cient lea-ven now for-get, And ev'-ry thought of sad-ness

Bass.
With grate-ful hearts we all are met To eat the bread of glad-ness
The an-cient lea-ven now for-get, And ev'-ry thought of sad-ness

$\text{♩} = 50.$
f

Christ Himself the feast hath spread, By Him the hun - gry soul is fed, And

Christ Himself the feast hath spread, By Him the hun - gry soul is fed, And

Christ Himself the feast hath spread, By Him the hun - gry soul is fed, And

Christ Himself the feast hath spread, By Him the hun - gry soul is fed, And

He a - lone can feed — us. Hal - le - lu - jah!

He - lone can feed — us. Hal - le - lu - jah!

He - lone can feed — us. Hal - le - lu - jah!

He - lone can feed — us. Hal - le - lu - jah!

