

JESU, PRICELESS TREASURE.

Johann Sebastian Bach.

Nº1. CHORAL.

Soprano. *p* *cresc.*
Je - su, price-less trea - sure, Source of pur - est plea - sure,

Alto. *p* *cresc.*
Je - su, price-less trea - sure, Source of pur - est plea - sure,

Tenor. *p* *cresc.*
Je - su, price-less trea - sure, Source of pur - est plea - sure,

Bass. *p* *cresc.*
Je - su, price - less trea - sure, Source of pur - est plea - sure,

Piano. *p* *cresc.*

f *p* *cresc.*
Tru - est friend to me; Ah, how long I've pant - ed, And my heart hath

f *p* *cresc.*
Tru - est friend to me; Ah, how long I've pant - ed, And my heart hath

f *p* *cresc.*
Tru - est friend to me; Ah, how long I've pant - ed, And my heart hath

f *p* *cresc.*
Tru - est friend to me; Ah, how long I've pant - ed, And my heart hath

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

faint - ed, Thirst-ing, Lord, for Thee! Thine I am, O spot - less Lamb,

faint - ed, Thirst-ing, Lord, for Thee! Thine I am, O spot-less Lamb,

faint - ed, Thirst-ing, Lord, for Thee! Thine I am, O spot-less Lamb,

faint - ed, Thirst-ing, Lord, for Thee! Thine I am, O spot-less Lamb,

I will suf-fer nought to hide Thee, Nought I ask be-side Thee.

I will suf-fer nought to hide Thee, Nought I ask be-side Thee.

I will suf-fer nought to hide Thee, Nought I ask be-side Thee.

I will suf-fer nought to hide Thee, Nought I ask be-side Thee.

Nº2. CHORUS

Poco Adagio.

Soprano I.

So there is now, now, now no con-dem-na-tion

Soprano II.

So there is now, now, now no con-dem-na-tion

Alto.

So there is now, now, now no con-dem-na-tion

Tenor.

So there is now, now, now no con-dem-na-tion

Bass.

So there is now, now, now no con-dem-na-tion

Poco Adagio. $\text{♩} = \text{about } 76.$

Piano.

cresc. un-to them which are in Je - sus Christ, so there is now, *ff* *(p)*

cresc. un - - to them which are in Je - sus Christ, so there is now, *ff* *(p)*

cresc. un - - to them which are in Je - sus Christ, so there is now, *ff* *(p)*

cresc. un-to them_ which_ are in Je-sus Christ, so there is now, *ff* *(p)*

cresc. un - - to them which are in Je - sus Christ, so there is now, *ff* *(p)*

cresc. *ff* *(p)*

(pp) (p) *cresc.* **ff**
 now, now no con-dem-na-tion un-to them which are in Je - sus
 (pp) (p) *cresc.* **ff**
 now, now no con-dem-na-tion un - - to them which are in Je - sus
 (pp) (p) *cresc.* **ff**
 now, now no con-dem-na-tion un - - to them which are in Je - sus
 (pp) (p) *cresc.* **ff**
 now, now no con-dem-na-tion un-to them which are in Je - sus
 (pp) (p) *cresc.* **ff**
 now, now no con-dem-na-tion un - - to them which are in Je - sus

(f)
 Christ, them who walk not by the flesh cor-
 (f)
 Christ, them who walk not by the flesh cor-rupt - ly, walk
 (f)
 Christ, them who walk not, them who walk not by the flesh cor-
 (f)
 Christ, them who walk not by the flesh cor - rupt - -
 (f)
 Christ, them, them who walk not cor - rupt - -

A

- rupt - ly, walk not by the flesh cor - rupt -
 - not by the flesh cor - rupt - ly,
 - rupt - ly,

A

- ly, by the flesh cor-rupt - ly, walk not by the flesh cor-rupt -
 walk not by the flesh cor - rupt - ly, who
 - ly, who walk not by the flesh cor - rupt -
 walk not by the flesh cor-

walk not by the flesh cor - rupt -
- ly, not by the flesh cor - rupt -
- ly, walk not by the flesh cor - rupt -
- rupt -

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "walk not by the flesh corrupt - ly, not by the flesh corrupt - ly, walk not by the flesh corrupt - rupt -".

- ly, but as the Spi - rit leads;
- ly, but as the Spi - rit leads;
- ly, but as the Spi - rit leads;
- ly, but as the Spi - rit leads;
- ly, but as the Spi - rit leads;

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "- ly, but as the Spi - rit leads;". Each vocal line is marked with "ten." (tenuto) and "ff" (fortissimo). The piano accompaniment includes a dynamic marking of "ff".

So there is now, now, now no con - dem-na-tion

So there is now, now, now no_ con - dem-na-tion

So there is now, now, now no_ con - dem-na-tion

So there is now, now, now no_ con - dem-na-tion

So there is now, now, now no_ con - dem-na-tion

So there is now, now, now no_ con - dem-na-tion

un - to them which are in Je - sus Christ, so there is now,

un - - to them which are in Je - sus Christ, so there is now,

un - to them which are in Je - sus Christ, so there is now,

un - - to them which are in Je - sus Christ, so there is now,

un - - to them which are in Je - sus Christ, so there is now,

(pp) *cresc.*
 now, now no con-dem-na-tion un - - to them which
(pp) *cresc.*
 now, now no con-dem-na-tion un - to them which are
(pp) *cresc.*
 now, now no con-dem-na-tion un - to them which are in
(pp) *cresc.*
 now, now no con-dem-na-tion un - - to them which
(pp) *cresc.*
 now, now no con-dem-na-tion un - - to them which

ff *B (f)*
 are in Je - sus Christ, so there is now no
ff *(f)*
 in Je - sus Christ, so there is now no con-dem-na - tion,
ff *(f)*
 Je - sus Christ, so there is now no
ff
 are in Je - sus Christ,
ff
 are in Je - sus Christ, *B*

con - - - - dem-na-tion un-to them which are in
 there is now no con-dem-na - tion un - to them which are in
 con - - - - dem - na - tion to them which
 (f) so there is now no con - - - - dem-na-tion un - to them which
 (f) so there is now no con - - - - dem-na-tion un - to them which

Je-sus Christ, so there is now no con - - - - dem-na-tion un - -
 - Je - sus Christ, so there is now no con-dem-na - tion un - - to
 are in Je - sus Christ, now no con - dem-na-tion un - to them
 are in Je - sus Christ, no con-dem-na-tion un-to them which
 are in Je - sus Christ, now no con-dem-na - tion un - to them which

C

- - to them which are _____ in Je - sus Christ,
 them which are in Je - - sus Christ,
 _____ which are in Je - sus Christ, them who walk not by the flesh _____ cor -
 are in Je - sus Christ, _____ in Je - sus Christ, them who walk not by the
 are _____ in _____ Je - sus Christ,

C

them who walk not by the flesh _____ cor - rupt - - - -
 them who walk not by the flesh, who walk not by the
 - rupt - - - - ly, who walk not by the flesh cor -
 flesh, who walk not by the flesh _____ cor - rupt - - - -

flesh — cor - rupt - - - ly, walk not by the flesh, walk not by the

- rupt - - - - - ly, who

- - - - - ly, *f* walk not by the flesh cor - rupt - - -

The first system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "flesh — cor - rupt - - - ly, walk not by the flesh, walk not by the - rupt - - - - - ly, who - - - - - ly, *f* walk not by the flesh cor - rupt - - -".

- - - ly, walk -

flesh, walk not by the flesh cor - rupt - - - - - ly, walk

walk not, walk not cor - rupt - - - - - - - - - ly, them who

- - - - - *f* walk not by the flesh cor - rupt - - -

The second system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "- - - ly, walk - flesh, walk not by the flesh cor - rupt - - - - - ly, walk walk not, walk not cor - rupt - - - - - - - - - ly, them who - - - - - *f* walk not by the flesh cor - rupt - - -".

not by the flesh cor - rupt - - - - -
not by the flesh cor - rupt - - - - -
walk not by the flesh cor - rupt - - - - -

The first system of the musical score consists of six staves. The top three staves are vocal parts, and the bottom three are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "not by the flesh corrupt - - - - -", "not by the flesh corrupt - - - - -", and "walk not by the flesh corrupt - - - - -".

ly, but as the Spi - rit leads. *ff*
ly, but as the Spi - rit leads. *ff*
-ly, the flesh cor - rupt - ly, but as the Spi - rit leads. *ff*
ly, but as the Spi - rit leads. *ff*
ly, but as the Spi - rit leads. *ff*

The second system of the musical score consists of six staves. The top three staves are vocal parts, and the bottom three are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "ly, but as the Spi - rit leads. *ff*", "ly, but as the Spi - rit leads. *ff*", "-ly, the flesh cor - rupt - ly, but as the Spi - rit leads. *ff*", "ly, but as the Spi - rit leads. *ff*", and "ly, but as the Spi - rit leads. *ff*".

Nº3. CHORAL.

Soprano I. *p* *cresc.*
 In Thine arm I rest me, Foes who would mo - lest me

Soprano II. *p* *cresc.*
 In Thine arm I rest me, Foes who would mo - lest me

Alto. *p* *cresc.*
 In Thine arm I rest me, Foes who would mo - lest me

Tenor. *p* *cresc.*
 In Thine arm I rest me, Foes who would mo - lest me

Bass. *p* *cresc.*
 In Thine arm I rest me, Foes who would mo - lest me

Piano. *p* *cresc.*

f *mf* *cresc.*
 Can-not reach me here; Though the earth be sha - king, Ev - ery heart be

f *mf* *cresc.*
 Can-not reach me here; Though the earth be sha - king, Ev - ery heart be

f *mf* *cresc.*
 Can-not reach me here; Though the earth be sha - king, Ev - ery heart be

f *mf* *cresc.*
 Can-not reach me here; Though the earth be sha - king, Ev - ery heart be

f *mf* *cresc.*
 Can-not reach me here; Though the earth be sha - king, Ev - - ery heart be

f *mf* *cresc.*

qua - king, Je - sus calms my fear; Fires may flash, and thun - ders crash,

qua - king, Je - sus calms my fear; Fires may flash, may flash, and thunders crash,

qua - king, Je - sus calms my fear; Fires may flash, and thunders crash, thunders crash,

qua - king, Je - sus calms my fear; Fires may flash, and thunders crash, thunders crash,

qua - king, Je - sus calms my fear; Fires _____ may flash, and thun - ders crash,

cresc. Yea, and sin and hell as - sail me; Je - sus will not fail me. *p rall.* *pp*

cresc. Yea, and sin and hell as - sail me; Je - sus will not fail me. *pp rall.* *pp*

cresc. Yea, and sin and hell as - sail me; Je - sus will not fail me. *p rall.* *pp*

cresc. Yea, and sin and hell as - sail me; Je - sus will not fail me. *p rall.* *mf* *pp*

cresc. Yea, and sin and hell as - sail me; Je - sus will not fail me. *p rall.* *pp*

Yea, _____ and sin and hell as - sail me; Je - - sus will not fail me. *pp*

Nº 4. TRIO.

Andante.

Soprano I. *mf*
Thus then, the law of the Spi - rit of life in Christ a -

Soprano II. *mf*
Thus then, the law of the Spi - rit of life in Christ a -

Alto. *mf*
Thus, thus then, the law of the Spi -

Piano. *mf*
Andante.

- bi - ding, in Christ a - bi - - - - ding, in Christ a -

- bi - ding, in Christ a - bi - - - - ding, in Christ a -

- - rit of life in Christ a - bi - ding, in Christ a -

D f
- bi - ding, now hath made me free, now hath made me free, hath

- bi - ding, now hath made me free, now hath made me free,

- bi - ding, now hath made me free, now hath made me free,

D

dim.
made me free, — hath made me free — from the law,
dim.
now hath made me free, hath made me free — from the law, — the law of
dim.
now hath made — me free, hath made me free, now hath made me free from the

E
— the law of — sin — and death, — hath made me free
p
sin — and death,
p
law of sin and death, — now hath made me free from the

cresc.
from the law, — hath made me free — from the law of sin and death.
cresc.
hath made me free from the law of sin — and death.
cresc.
law, — the — law of sin and death.

attacca

Nº 5. VERSE 3.
Andante.

Soprano I.
Soprano II.
Alto.
Tenor.
Bass.

Death, Death, I do not fear thee, Though thou standest
 Death, Death, I do not fear thee, Though thou standest
 Death, Death, I do not fear thee, Though thou standest
 Death, Death, I do not fear thee, Though thou standest
 Death, Death, I do not fear thee, Though thou standest

Andante. ♩ = about 80.

Piano.

near me; Grave, Grave, I calm - ly spurn thee, Though to dust thou
 near me; Grave, Grave, I calm - ly spurn thee, Though to dust thou
 near me; Grave, Grave, I calm - ly spurn thee, Though to dust thou
 near me; Grave, Grave, I calm - ly spurn thee, Though to dust thou
 near me; Grave, Grave, I calm - ly spurn thee, Though to dust thou

turn me! Strong in hope_ and faith, strong in hope, strong in hope, strong in
turn me! Strong in hope and faith, strong in hope, strong in hope, strong in
turn me! Strong in hope_ and faith, strong, strong, strong,
turn me! Strong in hope and faith, strong, strong, strong,
turn me! Strong in hope and faith, _____

This system contains five vocal staves and a piano accompaniment. The lyrics are: 'turn me! Strong in hope_ and faith, strong in hope, strong in hope, strong in'. The piano part features a rhythmic accompaniment with dynamic markings (p) and (f).

hope, strong in hope_ and faith, Ri- sing, ri- sing,
hope, strong in hope_ and faith, Ri- sing, ri- sing,
strong in hope_ and faith, Ri- sing, ri- sing,
strong in hope, strong in hope and faith, Ri- sing, ri- sing,
strong in hope, strong in hope and faith, Ri -

This system contains five vocal staves and a piano accompaniment. The lyrics continue: 'hope, strong in hope_ and faith, Ri- sing, ri- sing,'. A large 'F' dynamic marking is present at the beginning of the first vocal staff. The piano part continues with a rhythmic accompaniment.

ff
 ri-sing up, and sing - ing, I shall, heavenward wing-ing, Soar,
ff
 ri-sing up, and sing - ing, I shall, heavenward wing-ing, Soar,
ff
 ri-sing up, and sing - ing, I shall, heavenward wing-ing, Soar,
ff
 ri-sing up, and sing-ing, — I shall, heavenward wing-ing, Soar,
ff
 - sing up, and sing - - ing, I shall, heavenward wing-ing, Soar,

G
 ri - sing, and sing - ing, I shall, heavenward wing-ing, Soar, _____ and
 ri - sing, and sing - ing, I shall, heavenward wing-ing, Soar, and van-quist
 ri - sing, and sing - ing, I shall, heavenward wing-ing, shall van - quish
 ri - sing, and sing - ing, I shall, heavenward wing-ing, Soar, and
 ri - sing, and sing - ing, I shall, heavenward wing-ing,

G

van - quish Death, soar, and van-quist Death, ——— soar, And
 Death, van - quish, van - quish Death,soar, and van-quist Death, ——— soar, And
 Death, van-quist, van - quish Death,soar, and van - quish Death, soar, And
 van - quish, van-quist Death,soar, and van - quish Death, soar, And
 Soar, and van-quist Death, ———

with the blest shall for ev - er rest! with the blest shall for ev - er rest!
 with the blest shall for ev - er rest, shall for ev - er
 with the blest shall for ev - er rest, shall for ev - er
 and for ev - er rest, shall for ev - er

mf *cresc.* *ff*
 He that reigns will rend my chains, He that

mf *cresc.* *ff*
 He that reigns will rend my chains, He that

pp *mf* *cresc.* *ff*
 rest! He that reigns will rend my chains, He that

pp *mf* *cresc.* *ff*
 rest! He that reigns will rend my chains, He that

pp *mf* *cresc.* *ff*
 rest! He that reigns will rend my chains, He that

f *mf* *ff*

reigns will rend my chains: Earth may van - ish,

reigns will rend my chains: Earth may van - ish,

reigns will rend my chains: Earth may van - ish,

reigns will rend my chains: Earth may van - ish,

reigns will rend my chains: Earth may van - ish, may

f

f earth may van - ish, *f* earth may van - ish, *(p)* may

f earth may van - ish, *f* earth may van - ish, *(p)* may

f earth may van - ish, *f* earth may van - ish, *(p)* may

f earth may van - ish, *f* earth may van - ish, *(p)* may

f van-ish, earth may van-ish, earth may van - - ish,

J *f* van - ish, Heaven may sev - er, *(p)* may sev - er,

f van - ish, Heaven may sev - er, *(p)* may sev - er,

f van - ish, Heaven may sev - er, *(p)* may sev - er,

f van - ish, Heaven may sev - er, *(p)* may sev - er,

f Heaven may sev - er, Heaven may sev - - er,

(f) God is God for ev - - -

(f) God is God for ev - - -

(f) God is God for ev - - -

(f) God is God for ev - - -

(f) God is God for ev - - -

(f) God is God for ev - - -

ff *rall.* er, God is God for ev - - er.

rall. *ff* er, God is God for ev - - er.

rall. *ff* er, God is God for ev - - er.

rall. *ff* er, God is God for ev - - er.

rall. *ff* er, God is God for ev - - er.

Nº 6. CHORUS.

Allegro.

Soprano I.

Soprano II.

Alto.

Tenor.

Bass.

Piano.

Ye are not of the flesh, —

Ye are not of the flesh, but of the Spi - - -

Allegro.

f

legato

Ye are not of the flesh, —

— but of the Spi - - - rit, of the Spi -

- rit, of the Spi - - rit, not of the flesh, but ye are of the Spi -

legato

f

legato

K

— but of the Spi - - - - - rit, of the Spi - -

- rit, ye are not of the flesh, but of the Spi-rit, of the Spi - -

- rit, of the Spi - - rit, ye are not of the flesh, ye are not of the *legato*

Ye are not of the flesh, — but of the Spi - -

f

- rit, ye are not of the flesh, ye are not of the flesh, but ye are

cresc.

Ye are not

- rit, ye are — not of — the flesh, — but of — the Spi - -

cresc.

flesh, ye are not of the flesh, ye are not of the flesh, but ye are of the

cresc.

- - - - - rit, of —

ff of the Spi - rit, not of *mf* the flesh, but ye are of the Spi -

mf of the flesh, but of the Spi -

- rit,

ff Spi - rit, *mf* if

- the Spi - rit, if in your

- rit, *mf* *cresc.* if in your hearts the Spi - rit a - bi -

- rit, *mf* *cresc.* if in your hearts the Spi - rit a -

cresc. in your hearts the Spi - rit a - bi *cresc.*

hearts the Spi - rit a - bi *cresc.*

mf *cresc.* if in your hearts the Spi - rit a - bi

L

- bi - - - - deth, *f*
 - bi - - - - deth, if in your hearts the Spi-rit a - bi - - -
 - deth, if in your hearts the Spi-rit a-bi - - - - deth, a - bi - -
 - deth, if in your hearts the Spi-rit a-bi - - - -
 - deth, if in your hearts the Spi-rit a-bi - - - -
 - deth, if in your hearts the Spi-rit a-bi - - - -

f
 Ye are not of the flesh, ——— but of the Spi - - -
 - deth, if in your hearts the Spi - rit a -
 -deth, if in your hearts the Spi-rit a-bi - - -
 -deth, if in your hearts the Spi-rit a-bi - - -
 -deth,

cresc.
- bi - - - - - deth, if in your hearts the —
- deth, *f* if in your hearts the —
più f *cresc.*
- deth, if in your hearts the Spi-rit a - bi - - - - deth.
f
Ye are not of the flesh, —

dim.
- rit, of the Spi - - - - - rit, ye are not of the flesh, —
dim.
Spi-rit a - bi - - - - - deth, ye are not of the flesh, —
dim.
Spi-rit a - bi - - - - -
dim.
— but of the Spi - - - - - rit, of the Spi - - - - -

M

ff

if in your hearts the Spi - rit a -
 your hearts the Spi-rit a-bi -
 Spi - rit, if in your hearts the
 in your hearts the Spi-rit a-bi -
 if in your hearts the Spi - rit a-bi -

M

molto moderato

- bi - deth, a - bi - deth. If
 - deth, a - bi - deth. If
 Spi-rit a - bi - deth, a - bi - deth. If
 - deth, if in your hearts the Spi - rit a - bi - deth. If
 - deth, a - bi - deth. If

molto moderato

Je-su's Spi-rit be not yours, ye are not His, ye are not

Je-su's Spi-rit be not yours, ye are not His, ye are not

Je-su's Spi-rit be not yours, ye are not His, ye are not

Je-su's Spi-rit be not yours, ye are not His, ye are not

Je-su's Spi-rit be not yours, ye are not His, ye are not

His, if Je - su's Spi-rit be not yours, ye are not His, ye are *cresc.*

His, if Je-su's Spi-rit be not yours, ye are not His, ye *cresc.*

His, if Je-su's Spi-rit be not yours, ye are not His, ye *cresc.*

His, if Je-su's Spi-rit be not yours, ye are not His, ye *cresc.*

His, if Je-su's Spi-rit be not yours, ye are not His, ye *cresc.*

f **N** *dim.* (*tr*)

not His, if Je-su's Spi - rit be not yours, ye are not

f *dim.*

are not His, if Je-su's Spi-rit be not yours, ye are not

f *dim.*

are not His, if Je-su's Spi-rit be not yours, ye are not

f *dim.*

are not His, if Je-su's Spi-rit be not yours, ye are not

ff *dim.*

are not His, if Je - su's Spi-rit be not yours, ye are not

N

p *pp*

His, ye are not His, not His, ye are not His.

p *pp*

His, ye are not His, not His, ye are not His.

p *pp*

His, ye are not His, not His, ye are not His.

p *pp*

His, ye are not His, not His, ye are not His.

p *pp*

His, ye are not His, ye are not His, not His, ye are not His.

Nº 7. CHORAL.

Soprano. *f*
Hence with earth - ly treas - ure,

Alto. *mf*
Hence, hence with earth - ly treas - ure, hence with earth-ly

Tenor. *mf*
Hence, hence, hence, hence with earth-ly treas - ure, hence with earth-ly

Bass. *mf*
Hence, hence, hence, hence with earth-ly treas-ure,

Piano. *mf*

cresc.
Thou art all my pleas - - ure,

mf *cresc.* *(tr)* *f*
treas-ure, Thou, Thou art all my pleas - ure, Je -

mf *cresc.*
treas - ure, Thou, Thou art all my pleas - ure,

cresc.
Thou, Thou art all my pleas - - - ure, Je - su,

Je - su, all my choice. Hence, thou emp - ty

- - su, all my choice, all my choice. Hence, hence, thou emp - ty

Je - su, all my choice. Hence, hence, hence, hence, thou emp - ty

Je - su, all my choice, all my choice. Hence, hence, hence, hence, thou

glo - - ry, Nought to me thy

glo - ry, hence, thou emp - ty glo - ry, hence, Nought to

glo - ry, hence, thou emp - ty glo - ry, hence, Nought to

emp - ty glo - ry, Nought, nought to me thy sto - -

sto - - ry, Told with tempt - ing voice;

me thy sto - ry, Told with tempt - ing voice, tempt - ing voice;

me thy sto - ry, Told with tempt - - ing voice;

- - - ry, Told with tempt - ing, tempt - ing voice, tempt - ing voice;

p Pain, or loss, or shame, or cross,

pp Pain, or loss, or shame, or cross, shame, or

pp Pain, or loss, or shame, or cross, shame, or

pp Pain, or loss, or shame, or cross,

un poco cresc. *mf*

Shall not from my Sa - viour move

cresc. *mf*

cross, Shall not, shall not from my Sa-viour move

cresc.

cross, Shall not from my Sa - viour move

cresc. *mf*

Shall not from my Sa - viour move

dim. *p*

me, Since He deigns to love me.

p *pp*

me, Since He deigns to love me.

p *pp*

me, shall not, shall not, Since He deigns to love me.

dim. *pp*

me, shall not, shall not, not, Since He deigns to love me.

Nº 8.

(Andante.)

Alto.



If there-fore Christ a - bide in you, if Christ a - bide — in

Tenor.



If there-fore Christ a - bide in you, — if Christ a - bide in

Bass.



If there - fore Christ a - bide in you, if Christ a - bide in

Piano.



(Andante.)

you, if there-fore Christ a - bide in you, then is the bo - - dy

you, if there-fore Christ a - bide in you, then is the bo - -

you, if Christ — a-bide in you, then is the bo - dy

dead, the bo - dy dead, then is the bo - - dy
 - - dy dead, the bo - - dy dead, then is the bo - -
 dead, the bo - dy dead, then is the bo - dy

dead be - cause of trans - gres - sion, then is the bo - dy
 - - dy dead be - cause of trans - gres - sion, then is the bo - dy
 dead be - cause of trans - gres - sion, then is the bo - dy dead

cresc.

dead be - cause of trans - gres - sion; *mf*
 dead be - cause of trans - gres - sion; but the Spi - - rit, the Spi - rit
 be - cause of trans - gres - sion; but the Spi - -

mf

f
 but the Spi - rit, the Spi - rit liv -
cresc.
 liv -
 - rit, the Spi - rit liv - eth be-cause of right-eous-ness, liv-eth be -

eth be-cause of right-eous-ness, liv-eth, the
 eth, it liv - eth, the Spi -
 - cause of right - eous-ness, liv - eth be-cause of

Spi - rit, the Spi - rit liv -
 - rit, the Spi - rit liv - eth, it
mp
 right-eous-ness, liv - eth, the Spi -

- eth be-cause of right - - eousness, liv-eth be-cause of right - eousness,
cresc.

liv - - - eth be - cause of right - - -

cresc.

- rit, the Spi - rit liv - - - - eth, the Spi - -

dim.

liv-eth, the Spi - - rit, the Spi - rit liv-eth be-cause of righteousness, liv -
dim. *(tr)*

- eousness, liv-eth; the Spi-rit, the Spi - rit liv-eth be-cause of righteousness, liv -
dim.

- rit, the Spi - - - - - rit liv -

mf *f*

-eth be-cause of right - - - eousness, liv - eth.

mf *f* *(tr)*

-eth be-cause of right - - - eousness, liv - eth.

mf *f* *(tr)*

-eth be-cause of right - - - eousness, liv - eth.

Allegretto.

molto legato

Soprano I.

mf

(p)

Fare thee well, fare thee well,

Soprano II.

mf molto legato

(p)

Fare thee well, fare thee well,

Alto.

Tenor.

mf molto legato

(p)

Fare thee well that err - est, fare thee well that err - est,

Piano.

Allegretto.

mf

(p)

(f) fare thee well, *dim.* fare thee well that err -

(f) fare thee well, *dim.* fare thee well, *mf marcato.* Fare thee

(f) fare thee well that err - est, *dim.* fare thee well that err - est,

est, fare thee well, fare thee well, fare thee well

fare thee well, fare thee well, fare thee well, fare thee

well that err - est,

fare thee well that err - - - - - est, fare thee

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2) with a Bass line. The piano accompaniment is written for the right and left hands. The lyrics are: "est, fare thee well, fare thee well, fare thee well", "fare thee well, fare thee well, fare thee well, fare thee", "well that err - est,", and "fare thee well that err - - - - - est, fare thee".

that err - - - est, Thou that earth pre - fer - -

well that err - est, Thou

mf marcato

Thou that earth pre - fer - -

well that err - - est, Thou that earth pre - fer - -

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "that err - - - est, Thou that earth pre - fer - -", "well that err - est, Thou", "*mf marcato*", "Thou that earth pre - fer - -", and "well that err - - est, Thou that earth pre - fer - -". The piano part includes dynamic markings such as *p*, *p>*, and *mf marcato*.

- - est, fare thee well, fare thee well, _____ that err - -
 - - that earth pre - fer-est, thou that earth _____ pre - fer - -
 - est,
 - est, thou _____ that earth pre - fer - -

- - - - est, Thou wilt tempt in vain, thou _____ wilt _____
 - - - - est, Thou wilt tempt in vain, thou wilt tempt in vain, in _____
 Thou wilt tempt in vain; _____
 - - - - - - - - est, Thou wilt tempt _____ in vain, wilt

— tempt — in vain; Fare thee well, — fare thee
— vain, tempt in vain; Fare thee well, — fare thee
tempt in — vain, wilt tempt in vain; Fare thee well, trans-gres-sion, fare thee well, trans-

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

well, — fare thee well, trans-gres - - - sion, fare thee,
well, — fare thee well, — fare thee well,
Fare thee well, trans - gres - -
-gres-sion, fare thee well, trans - gres - - - sion, fare thee well, trans-

dim. *mf marcato* *Q* *dim.* *Q*

fare thee well, fare thee well, fare thee well, trans-gres -

fare thee well, fare thee well, fare thee well, trans-gres -

-sion,

-gres - sion, fare thee well, trans-gres - sion, fare thee well, trans-gres -

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a single line with the lyric '-sion,'. The fourth and fifth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

-sion, Hence, ab-horred pos - ses - sion, fare thee -

-sion, Hence, ab-horred pos - ses-sion, hence, ab -

mf cresc.

Hence, ab - horred pos - ses - sion,

cresc.

- sion, Hence, ab - horred pos - ses - sion, hence, ab-horred pos -

The second system consists of six staves. The top two staves are vocal lines with lyrics. The third staff has the lyric '-sion, Hence, ab-horred pos - ses-sion, hence, ab -' and a dynamic marking '*mf cresc.*'. The fourth staff has the lyric 'Hence, ab - horred pos - ses - sion,' and a dynamic marking '*cresc.*'. The fifth and sixth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

well, hence, ab - horred _____ pos-ses-sion, hence, _____ ab -
 - horred _____ pos-ses-sion, hence, _____ ab - horred _____
 - ses-sion, hence, ab - horred _____

- horred _____ pos - ses-sion, Come _____ not forth, not forth a - gain.
 - pos - ses - sion, Come not forth, not forth, not forth a - gain.
 Come not forth a - gain. _____
 _____ pos - ses - sion, Come not forth a - gain.

mf
Past your hour, past your hour, — O pride and

mf
Past your hour, past your hour, O pride and power, O pride and

mf
Past your hour, O pride and power, past your hour, O pride and power, past your

The first system of the musical score consists of four staves. The top two staves are vocal lines, both starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "Past your hour, past your hour, — O pride and" on the first staff, and "Past your hour, past your hour, O pride and power, O pride and" on the second staff. The third staff is a vocal line with lyrics: "Past your hour, O pride and power, past your hour, O pride and power, past your". The bottom two staves are piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

R *dim.*
power, past your hour, past _____ your hour, O pride and

dim.
power, past your hour, _____ O pride and power, past your

f
Past your hour, O pride and power;

P
hour, past your hour, O pride and power, O pride and power, past your

R

The second system of the musical score consists of five staves. The top two staves are vocal lines. The first staff starts with a **R** (ritardando) marking and ends with a *dim.* (diminuendo) marking. The lyrics are: "power, past your hour, past _____ your hour, O pride and". The second staff continues with "power, past your hour, _____ O pride and power, past your". The third staff is a vocal line with lyrics: "Past your hour, O pride and power;". The fourth staff is a vocal line with lyrics: "hour, past your hour, O pride and power, O pride and power, past your". The bottom two staves are piano accompaniment, featuring a treble and bass clef. The third staff of this system has a **f** (forte) dynamic marking, and the fourth staff has a **P** (piano) dynamic marking. The system concludes with a **R** marking.

pp
power, O pride and power, past your hour;

pp hour, O pride and power, past your hour; *mf* World - ly

hour, *p* O pride and power, past your *cresc.*

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a piano (*pp*) dynamic, containing the lyrics "power, O pride and power, past your hour;". The second staff is another vocal line, also starting with *pp*, containing "hour, O pride and power, past your hour;". The third staff is a vocal line with a long note and a slur, containing "hour," followed by "O pride and power, past your" with a *p* dynamic and a *cresc.* marking. The fourth and fifth staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

mf
World - ly life, thy bonds I sev - - - er, world - ly

life, thy bonds I sev - - - - - er, Fare thee

f World - ly life, thy

mf hour, O pride and power, past_ your hour, past_ your hour;

The second system of the musical score consists of five staves. The top staff is a vocal line with a *mf* dynamic, containing the lyrics "World - ly life, thy bonds I sev - - - er, world - ly". The second staff is another vocal line with a *mf* dynamic, containing "life, thy bonds I sev - - - - - er, Fare thee". The third staff is a vocal line with a *f* dynamic, containing "World - ly life, thy". The fourth staff is a vocal line with a *mf* dynamic, containing "hour, O pride and power, past_ your hour, past_ your hour;". The fifth and sixth staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

life, thy bonds I sev - er, Fare thee well, world - ly life, thy bonds I
cresc.

well, world - ly life, thy bonds I sev - er, fare thee well,
più cresc.

bonds I sev - er,
f

World - ly life, thy bonds I sev -

sev -

f *cresc.*

world - ly life, thy bonds I sev

- er, fare thee well for ev - er, world - ly life, thy bonds I

dim. - poco - a

er, Fare thee well, fare thee well,

dim. - poco - a

er, Fare thee well for ev - er, - fare thee well,

ff

Fare thee well for ev - er.

dim. - poco - a

sev - er, fare thee well for ev - er, thy bonds I sev -

- poco - - - - - al - - fine

fare thee well, fare thee well for ev - er.

- poco - - - - - al - - fine

fare thee well, fare thee well for ev - er.

- poco - - - - - al - - fine

- er, world-ly life, thy bonds I sev-er, fare thee well for ev - er.

Nº 10. CHORUS.

Poco Adagio.

Soprano I. *f* If by His Spi-rit, *ten.* God, God, that up-rais-ed

Soprano II. *f* If by His Spi-rit, *ten.* God, God, that up-rais-ed

Alto. *f* If by His Spi-rit, *ten.* God, God, that up-rais-ed

Tenor. *f* If by His Spi-rit, *ten.* God, God, that up-rais-ed

Bass. *f* If by His Spi-rit, *ten.* God, God, that up-rais-ed

Piano. *f* Poco Adagio. $\text{♩} = \text{about } 76.$

Je - sus from the dead, dwell in you, in you,

Je - sus from the dead, dwell in you, in you,

Je - sus from the dead, dwell in you, in you,

Je - sus from the dead, dwell in you, dwell in you,

Je - sus from the dead, dwell in you, in you,

S

ff
He that rais - ed Christ, that rais-ed Christ up from the dead, shall al - so

ff
He that rais-ed Christ, that rais-ed Christ up from the dead, shall al - so

ff
He thatrais-ed Christ, that rais-ed Christ up from the_ dead, shall al - so

ff
He thatrais-ed Christ, that rais-ed Christ_ up from the dead, shall al - so

ff
He thatrais-ed Christ, that rais - ed_ Christ up from the_ dead, shall al - so

S

ff

cresc. *ff*
quick - en, shall al - so quick - en, shall quick - en your mor - tal bo - -

cresc. *ff*
quick - en, shall al - so quick - en, shall quick - en your mor - tal bo - -

cresc. *ff*
quick - en, shall al - so quick - en, shall quick - en your mor - tal bo - -

cresc. *ff*
quick - en, shall al - so quicken, shall quick - en your mor - tal bo - -

cresc. *ff*
quick - en, shall al - so quick - en, shall quick - en your mor - tal bo - -

cresc. *ff*

f

- dies, by His Spi - rit that dwell - eth with -

- dies, by His Spi - rit that dwell - eth, dwell -

- dies, by His Spi - rit, His that dwell-eth, His that

- dies, by His Spi-rit, by His Spi - rit with - in that dwell-eth, His that

- dies, by His Spi - rit, by His Spi - rit with -

T f

- in you, His that dwelleth, His that dwell - eth with - in

- eth with - in you,

dwell - eth with - in

dwell - eth with - in

- in you,

T

cresc.
 you, by His Spi - rit, His that dwelleth within
f by His Spi-rit, His that dwell - eth with - in *cresc.* you, that
cresc. - - molto
 you, that dwell - eth with - in *cresc. - - molto*
ff
 His that dwell-eth, His that

cres - -
 you, His that dwell-eth
cres - -
 dwell - - eth with - in you, His that dwell-eth
cres - -
 you, by His Spi - rit that dwell - - eth, His that dwell-eth
f *cres - -*
 you, His that dwell-eth, His that dwell - - eth, His that dwell-eth
cres - -
 dwell - eth with - in

- cen - - - do

in - - - do

in - - - do

in - - - do

in - - - do

in - - - do

you,

you,

you,

you,

you,

you,

you,

ff *meno mosso* *fff*

by His Spi - rit, by His Spi - rit with - in you.

ff *meno mosso* *fff*

by His Spi - rit with - in you.

ff *meno mosso* *fff*

by His Spi - rit in you, in you.

ff *meno mosso* *fff*

by His Spi - rit in you, in you.

ff *meno mosso* *fff*

by His Spi - rit in you, in you.

Nº 11. CHORAL.

Soprano. *f* Hence, all fears and sad - ness, For the Lord of glad - ness, *cresc.*

Alto. *f* Hence, all fears and sad - ness, For the Lord of glad - ness, *cresc.*

Tenor. *f* Hence, all fears and sad - ness, For the Lord of glad - ness, *cresc.*

Bass. *f* Hence, all fears and sad - ness, For the Lord of glad - ness, *cresc.*

Piano. *f* *cresc.*

ff Je - sus, en - ters in; They who love the Fa - ther, Though the storms may *p* *cresc.*

ff Je - sus, en - ters in; They who love the Fa - ther, Though the storms may *p* *cresc.*

ff Je - sus, en - ters in; They who love the Fa - ther, Though the storms may *p* *cresc.*

ff Je - sus, en - ters in; They who love the Fa - ther, Though the storms may *p* *cresc.*

ff *p* *cresc.*

ga - ther, Still have peace with - in; Yea, what-e'er I here must bear,

ga - ther, Still have peace with - in; Yea, what-e'er I here must bear,

ga - ther, Still have peace with - in; Yea, what-e'er I here must bear,

ga - ther, Still have peace with - in; Yea, what-e'er I here must bear,

poco cresc. *pp molto rall.*
Still in Thee lies pur - est pleas - ure, Je - su, price-less treas - ure.

poco cresc. *pp molto rall.*
Still in Thee lies pur - est pleas - ure, Je - su, price-less treas - ure.

poco cresc. *pp molto rall.*
Still in Thee lies pur - est pleas - ure, Je - su, price-less treas - ure.

poco cresc. *pp molto rall.*
Still in Thee lies pur - est pleas - ure, Je - su, price-less treas - ure.

poco cresc. *pp* *molto rall.*