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SHILOH

AN
ORATORIO-CANTATA
FOR THE
CHOIR AND SUNDAY SCHOOL.



. . . BY . . .

Chas. H. Gabriel.



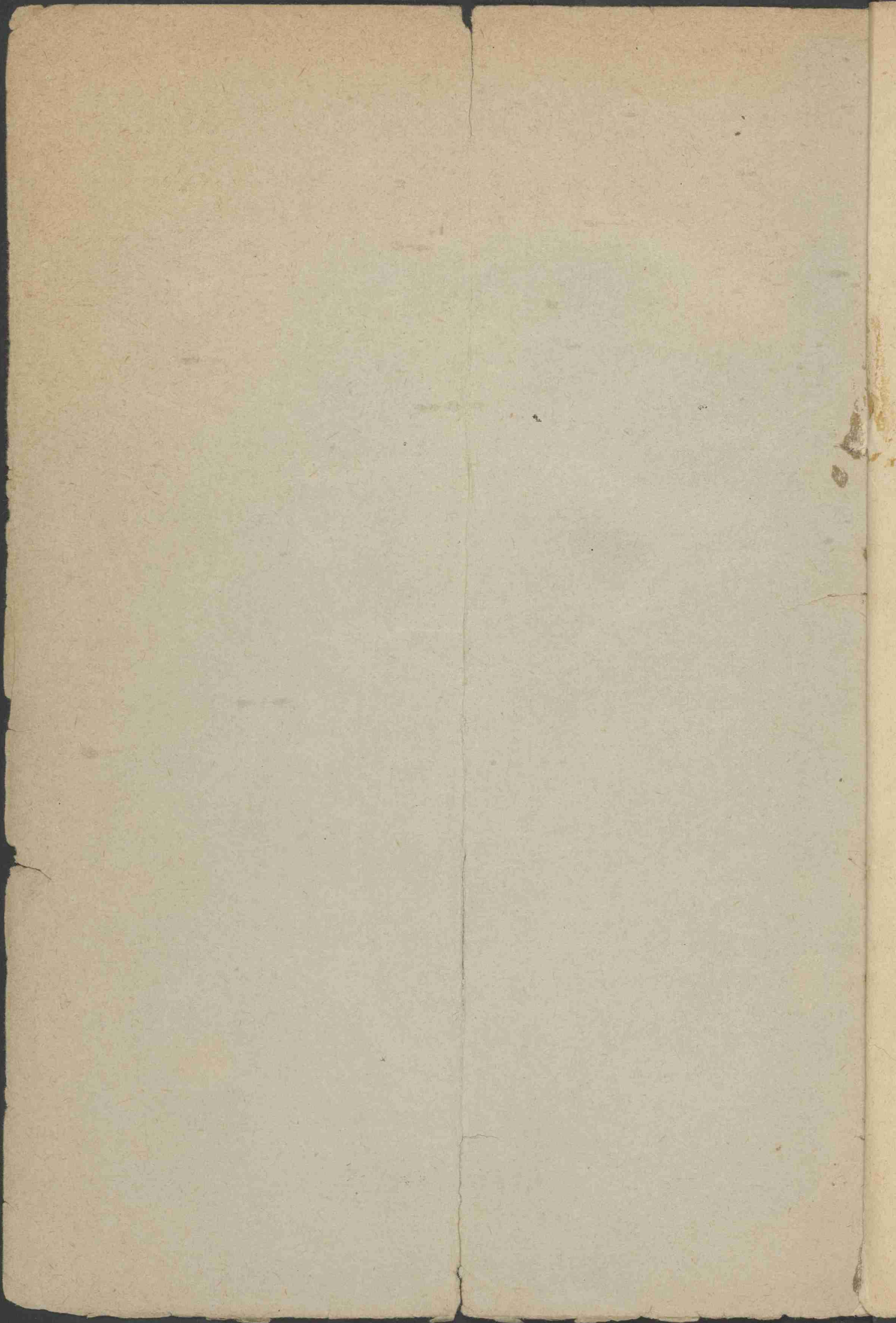
FILLMORE BROS.

141 W. Sixth Street,
CINCINNATI, O.

No. 40 Bible House,
NEW YORK.



Price, 30 cents; \$3.00 per dozen, by express, not prepaid.



Mary S. Henderson

SHILOH

A SACRED
ORATORIO-CANTATA

PREPARED FOR
CHRISTMAS TIME OR ANY OCCASION OF CHURCH
OR SUNDAY SCHOOL ENTERTAINMENT.

FOR THE
CHOIR AND SUNDAY SCHOOL.

BY
CHAS. H. GABRIEL,
AUTHOR OF
"The Prophet of Nazareth."

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REMARKS.



SHILOH has been prepared in the hope of producing a program that may be given jointly by the Choir and Sunday school.

No difficulty will be encountered in its preparation, as the choir may prepare their portion at the regular weekly rehearsal, while the children may be drilled at the usual session of the Sunday school. Prior to the public rendition, however, at least three general rehearsals should be held, that child and adult may become familiar with all the arrangements for and duties expected of them.

Every leader will have original plans and ideas of his own, therefore but few directions are given herewith.

When the music of the church is furnished by a quartette choir, the chorister should select from among the young people as many singers as platform space will allow. These should be seated in an outward semi-circle, with the soloists and other special singers in the rear center, space being reserved at the front for the children employed. There should also be reserved between the platform and the front pews sufficient space for the passage of the Shepherds and Wise Men.

The children should enter at No. 7, marching as they sing, and occupy the position reserved for them on the platform. In all songs intended for them, let their voices exclusively be heard on the melody, and only enough singers on the other voice parts to appropriately balance the effect. This may not apply to the chorus of the several numbers.

At No. 10 the lights should be lowered as the Shepherds enter singing. They should pause at a favorable position until their song is concluded, retiring at No. 11, being succeeded by the ladies for No. 12, who should rise and be in position to sing a tempo. This number should be carefully prepared. The mixed voice accompaniment to the obligato solo must be subdued and slightly staccato.

At No. 13 the ladies' voices should be heard from an adjoining room. At the last "glory, hallélujah," the door may be thrown open that the full force of the voices may be realized. The coda should receive the utmost power and brilliancy.

Between parts first and second local attractions may be introduced at the pleasure of those in charge of the exercises.

The chorus of No. 15 should be rendered by a quartette. All voices sing in No. 16, giving the unison solo with power and taste.

The coda of No. 17 must have special attention. The accompaniment, "Nettleton," should be hummed carefully, slowly and punctually with the solo, which, if too high for the contralto, may be given by a clear soprano voice selected.

At No. 18 the Wise Men, properly costumed, should enter promptly, singing as they enter. They should pause (facing platform, with back to the audience) until their song is concluded and "The Sign" (No. 19, the singer standing) given. After this they immediately and in a lively manner sing No. 20, making an exit at the repeat of the song, concluding in the distance.

No. 21 is left to the taste of the leader. The alto voice should be distinctly powerful. No. 22 is for the children, as before directed. All voices join at the chorus. During this number the children may march from the stage, after the fashion of their coming in, if desired. At No. 23 all stand. This number should be the crowning victory. Let it be carefully rehearsed, and rendered with all the animation, taste and exhilaration possible, that a grand closing effect may be produced.

Option is given the director in all matters of taste as to additions hereto. Let the decorations be appropriate, plentiful and tasty, that the eye as well as the ear may be attracted and pleased.

Hoping that SHILOH will tell the "old, old story" in a new manner, it is submitted.

CHAS. H. GABRIEL.

CHICAGO, 1894.

SHILOH.

No. 1. INTRODUCTION.

Musical score for "No. 1. INTRODUCTION." featuring four staves of music. The score is in common time, with a key signature of one flat. The music consists of eighth and sixteenth note patterns. Various dynamics are indicated, including *m*, *ff*, *p*, and *pp*. Articulation marks like \times and \circ are also present. The score includes performance instructions such as *sforzando* (*sforz.*), *Rit-e-dim.*, and *Rit.*. The page number (3) is located at the bottom center of the page.

INTRODUCTION. Concluded.

Tempo. mf

8va

m

f

Loco.

Cres.

1st time.

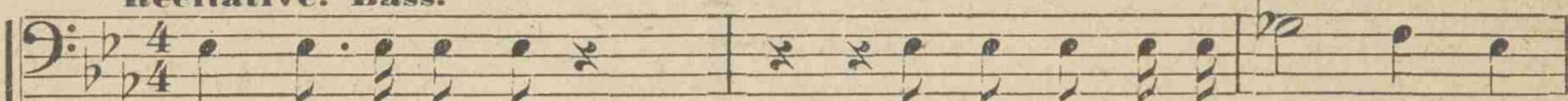
ff

8va

Sing A tempo.

No. 2. THE BEGINNING.

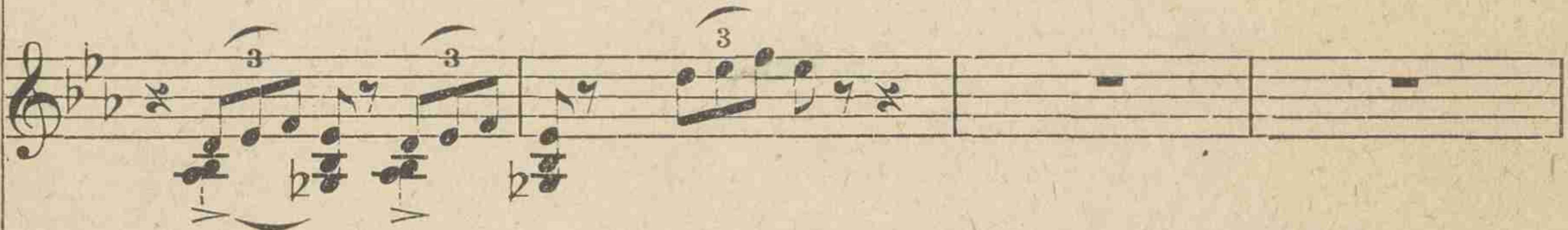
GEN.—1: 1.

Recitative. Bass.

In the be-gin-ning God cre - a - ted the heav'n and the



earth. And the earth was without form and



void; And darkness was up - on the face of the deep.



THE BEGINNING. Concluded.

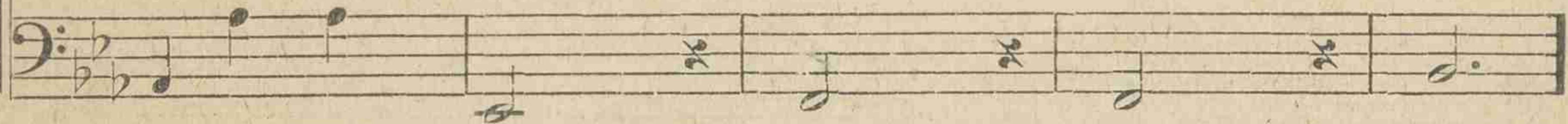
DUET. Tenor and Alto.



And the Lord God formed man of the dust of the ground, and



breathed in - to his nos - trils the breath of life.

CHORUS.
Vivace.

And man became a liv - ing soul, And man be -
a liv - ing soul,



came a liv - ing soul, and man be - came a liv - ing soul.



No. 3. THE LORD IS GOOD.

PSA.—145.

Vivace.

Inst.

A tempo. Tutti. *f*

I will ex-tol thee,

I will ex-tol thee, my God, I will ex-

I will ex-tol thee, ex-tol thee my God, O King, I will ex-

I will ex-tol thee, ex-tol thee,

I will ex-tol thee, I will ex-tol thee, I will ex-tol thee, I will ex-tol thee,

tol thee, I will ex-tol thee, I will ex-tol thee, I will ex-tol thee,

And I will bless thy name for-ev-er and ev-er.

THE LORD IS GOOD. Continued.

A tempo.

Ev-'ry day will I bless thee, Ev-'ry day will I bless thee,
Ev-'ry day will I bless thee, Ev-'ry day will I

1st time.**2d time.**

Ev'ry day will I bless thee, and I will praise thy name forever, praise thy name forever.
bless thee, bless thee, and I will (Omit 2d time. . . .)

Majestic.**pp**

Great is the Lord, and greatly to be praised, Great is the Lord,
and greatly to be praised,

Cres.**ff**

Great is the Lord, . . . Great is the Lord, and greatly to be praised.
And greatly to be praised,

Sop. Solo Ob.**mf**

The Lord is good to all, . . . And his ten - der
The Lord is good to all, the Lord is good to all, And his ten-der

THE LORD IS GOOD. Concluded.

mercies are o - ver all . . . his works, The Lord is good to
mer - cies are o - ver all his works, The Lord is good to all, the
all, . . . And his ten - der mercies are o - ver all . . . his works.
Lord is good to all, And his ten-der mer - cies are o-verall his works.

Moderato.

The Lord is good, the Lord is good, the Lord is
And

good . . . and great-ly to be prais - ed, A - - - -
great-ly to be prais - - - ed,

men, A - men, and A - - - - men, A - men.

No. 4. GOD REPENTETH.

Mary
Recitative, Tenor.

{ And God saw that the } { And that every imagination }
 { wickedness of man was } great in the earth, } of the thoughts of his heart was }

e - vil con - tin - u - al - ly, And it re-pent-ed the Lord that he had

made man on the earth, And it grieved him at his heart, and it

GOD REPENTETH. Concluded.

griev'd him at his heart, *He said* I will des - troy man whom I have cre -

a - ted from the face of the earth, for it re -

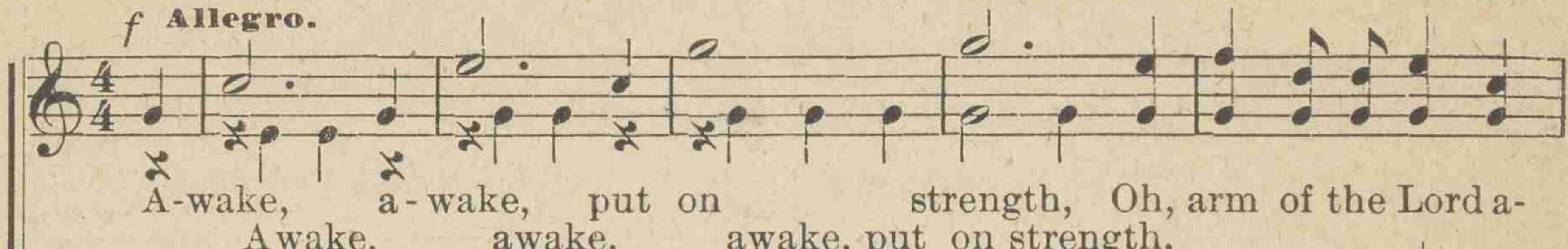
pent - eth me, it re - pent - eth me that I have made him.

No. 5. DEATH AND LIFE.

Slowly.

But since by man, by man came death, but since by man,
But since . . . by man, . . . by man . . . came
by man came death, by man came al - so the res - ur - rec-tion,
death, . . . by man . . . came al - so the
the res - ur - rec-tion from the dead, from the dead, For since by man,
res - ur - rec-tion from the dead. For since . . . by
by man came death, For since by man, by man came death, by
man, . . . by man . . . came death, . . .
man came al - so the res - ur - rec-tion from the dead.
by man, by man came al - so the res - ur - rec-tion from the dead.

No. 6. AWAKE! AWAKE!

f Allegro.

A-wake, a-wake, put on strength, Oh, arm of the Lord a-
Awake, awake, awake, put on strength,

Slower. mp

Zi - on, he will comfort her waste plac-es, and he will make her wil-der-



ness like E - den, and her des - ert like the gar - den of the Lord.

f Sop. Solo. Ob.

Joy and glad-ness, joy and glad - ness shall be found there-

Joy and glad-ness shall be found therein, Joy and gladness



AWAKE! AWAKE! Continued.

in, . . . Joy and glad - ness, joy and gladness,
shall be found therein, Thanks - giv-ing and the voice of mel - o - dy, Thanks-

ff 1st time. Joy and gladness shall be found therein. shall be found there-in. . .
giving and the voice of mel - o - dy. giving and the voice of mel-o-dy.

Allegro vivace.

Joy and gladness, joy and gladness, joy and gladness, joy and gladness,
joy and gladness, joy and gladness, shall be found there-in. Joy and gladness,

AWAKE! AWAKE! Concluded.

Poco accell.

joy and gladness, joy and glad-ness, joy and glad-ness, joy and glad-ness

shall be found, shall be found there-in, shall be found there-

shall be found there-

Rit e dim. Largo. ff

in, shall be found there-in. A - men. A - men.

in, shall be found there - in.

No. 7. HOLY LORD ALMIGHTY.

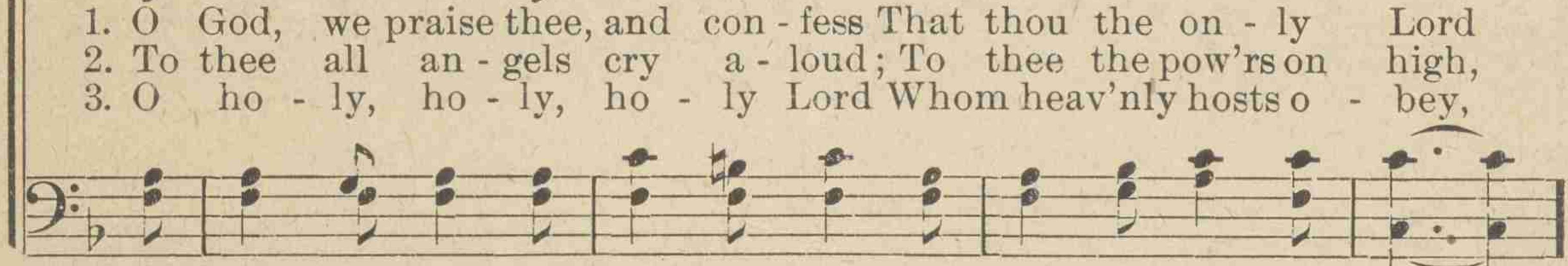
Introduction.

Mareh tempo.

(Until children appear.)

HOLY LORD ALMIGHTY.

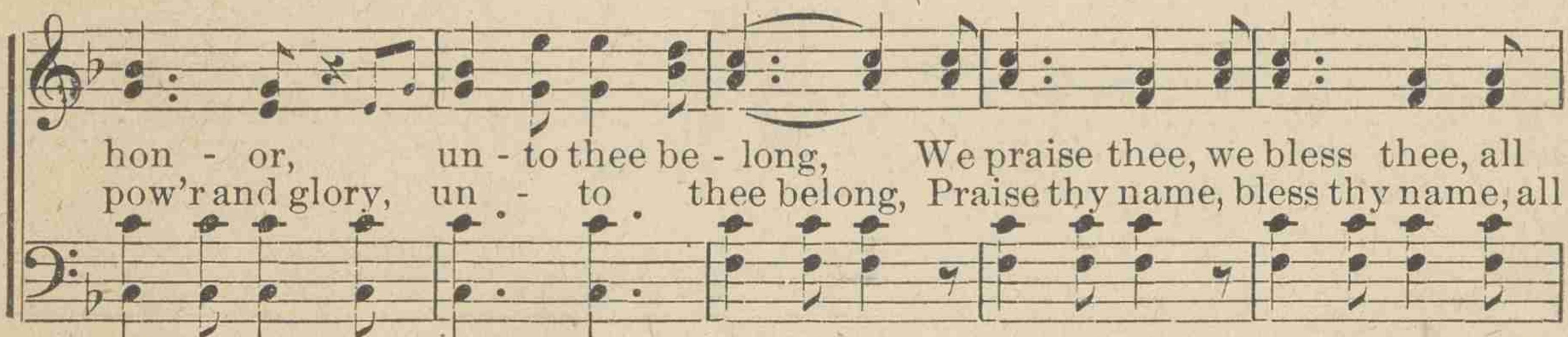
(Children enter, singing as they march. See directions.)
N. TATE.



And ev - er - last - ing Fa - ther art, By all the earth a - dored.
 Both cher - u - bim and ser - aph-im Con - tin - u - ly do cry.
 The world is with the glo - ry filled Of thy ma - jes - tic sway.



CHORUS.



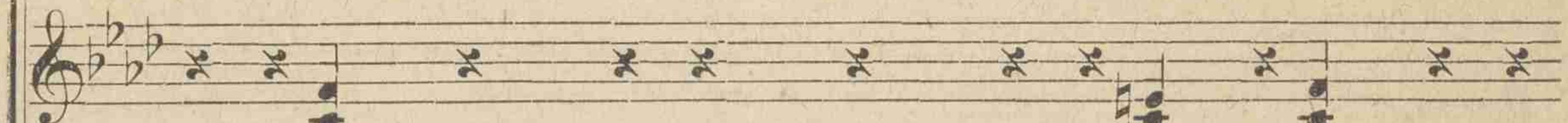
Rosa

No. 8. THE PROPHECIES.

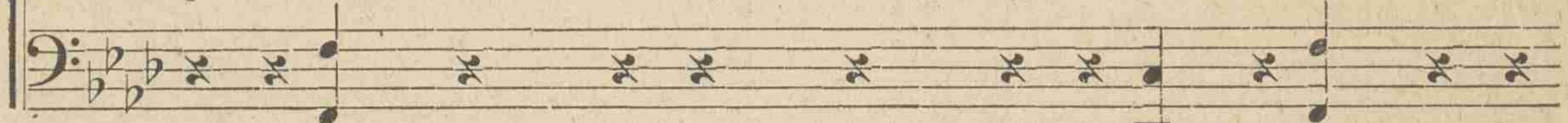
CONTRALTO. (Give only relative value to tone lengths.)



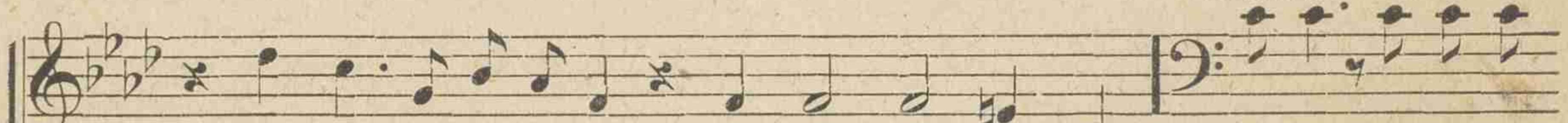
Be-hold I lay in Zi - on for a foun-da-tion a stone, a tried stone,



(Accomp. chords should be struck exactly and ONLY where printed.)



BASSES.



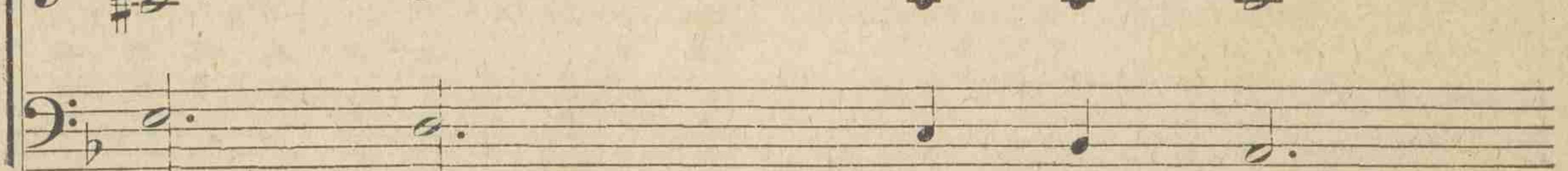
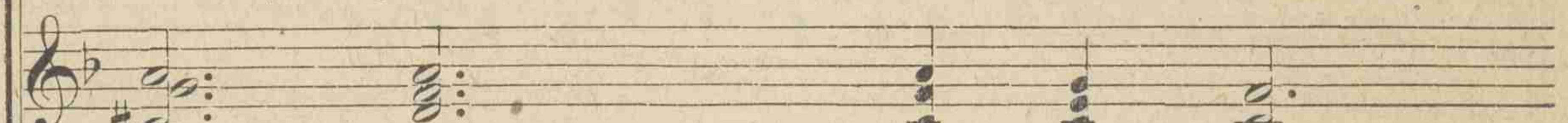
a precious corner stone, a sure foun - da-tion. Behold, a king shall



reign in righteousness, and princes shall rule in judgment. But thou, Bethlehem Eph-



ra - tah, though thou be little among the thousands of Ju - de - a, Yet



THE PROPHECIES. Concluded.

A musical score for a single voice. The top staff is in treble clef, common time, with a key signature of one sharp. The lyrics are: "out of thee shall he come forth un-to me, that shall be rul - er of Is - ra - el." The bottom staff is in bass clef, common time, with a key signature of one sharp.

No. 9. HO! EVERY ONE THAT THIRSTETH.

A musical score for a single voice. The top staff is in treble clef, 6/8 time, with a key signature of two sharps. The bottom staff is in bass clef, 6/8 time, with a key signature of two sharps.

SCHOOL AND CHOIR.

A musical score for a single voice. The top staff is in treble clef, 6/8 time, with a key signature of two sharps. The bottom staff is in bass clef, 6/8 time, with a key signature of two sharps. The lyrics begin with: "1. Ho! ev -'ry one that thirsteth, come ye to the wa-ters, Come ye to the
2. Ho! ev -'ry one that thirsteth, hear the in - vi - ta-tion:—“Whosoev - er

A musical score for a single voice. The top staff is in treble clef, 6/8 time, with a key signature of two sharps. The bottom staff is in bass clef, 6/8 time, with a key signature of two sharps. The lyrics continue: "wa - ters, that flow unto all mankind; Come ye without money—free the stream is
will,”—Praise the Lord, it is un-to me! Here is life e - ter-nal, full and free-ly

HO! EVERY ONE THAT THIRSTETH. Concluded.

flow - ing To the poor and need - y, the lame and the halt and blind.
of - fered: Come, then, fainting trav'ler, the bid-ding is un - to thee.

CHORUS.

Come, come to - day, Oh, come ye to the wa - ters, Pure is its tide, . . .
Come ye to the wa-ters, come, come, come to-day, Pure and deep is its crystal tide,

Exhaust - less and wide, . . . Come, come to - day, Oh, come ye to the
Exhaustless, beautiful, clear and wide, Come ye to the wa - ters, Come, come,
. . .

wa - ters, Bound-less and free, . . . 'tis flowing for you and for me.
come to-day, Never fail-ing, boundless and free, 'tis flowing for you and for me.

Play last four measures for Interlude.

No. 10. SHEPHERDS' EVENING SONG.

SHEPHERDS' EVENING SONG. Continued.

THE SHEPHERDS.

A musical score for two voices. The top staff is in G major (G clef) and the bottom staff is in C major (F clef). The music consists of two measures. The first measure contains a single note on the top staff and a whole rest on the bottom staff. The second measure contains six eighth notes on the top staff and six eighth notes on the bottom staff.

{ To the fold re - turning at the close of day,
{ Tho' the starless sky a - bove fore - bo - ding be.

A single staff of musical notation in G major, indicated by a treble clef and a key signature of one sharp. The time signature is common time. The staff begins with a fermata over the first note. It consists of a series of eighth notes, grouped into pairs by vertical bar lines. The notes alternate between the top and bottom positions of the staff. A dynamic marking 'f.' (fortissimo) is placed below the staff near the beginning. The notes are black ink on aged paper.

A handwritten musical score for a single bass clef part. The score consists of two measures. The first measure contains six eighth notes followed by a vertical bar line. The second measure contains seven eighth notes. The music is written on five horizontal lines.

Gent-ly call-ing all a - long the way; . . .
Shepherds of Ju - de - a, true are we; . . .

Shepherds of the sheep,
And up - on the ground,

A single-line musical staff in G major with a key signature of one sharp. The staff consists of five horizontal lines. It features a treble clef at the beginning, followed by a sharp sign indicating the key signature. The music consists of a series of eighth-note pairs, each pair connected by a vertical bar line. The notes alternate between two different pitch levels, creating a rhythmic pattern of eighth-note pairs.

faith-ful watch we keep, Lest a fool-ish lamb should go a - stray; }
keeping watch a - round, (Omit.)

A page of musical notation for two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

SHEPHERDS' EVENING SONG. Continued.

2d time. Go to CODA after D. S.

We obtain our flock's secu-ri - ty. { To the fold returning now we
flock's in safety ev - er we are

shep - herds : Make our beds up - on the ground, . . . Our }
guard - ing, From the foes that hov - (Omit. - - - -)

er 'round. . . . Peace be un-to all, good-night, . . .

SHEPHERDS' EVENING SONG. Concluded.

1st time. 2d time.

Peace be un-to all, good-night, . . . good-night. . .

Rit.

No. 11. REVERIE.

Dolce.

(See directions.)

REVERIE. Concluded.

Repeat ad lib.

No. 12. NIGHT'S LULLABY.

LADIES QUARTETTE.
1st Soprano.

2d Soprano.

Softly fell the shades of ev - 'ning, Darkness fa - ded from the
 Bus-y cares of day were end - ed, Earth was sink - ing to re -

1st Alto.

2d Alto.

skies, . . . Ev'ry where the voice of na - ture Chant-ed
 pose,

1st time.

dream - y lul - la - bies; While the worn and weary

2d time.

NIGHT'S LULLABY. Continued.

shep - herds, Now their eye - - - lids gent - ly close.
lul - la - by.

Rosa
1ST CONTRALTO, SOLO.

O'er the verdant hills of Bethle - hem, Shadows gently fall - ing,

Wrap'd the flocks in slumber, — while was heard But the night-bird, softly calling;

Rosa Mary
1ST AND 2D CONTRALTO, DUET.
Tempo. Staccato.

Faint-ly comes the tinkling of a bell Of some restless sleep - er,

NIGHT'S LULLABY. Continued.

Go to Coda after D. S.

While the darkness on Ju-dea's hills Old - er grew, and deep-er.

Sleep and dream . . . for to the world . . . Dawns a Sleep and dream, for to the world

bet-ter, bright - er day; . . . Near-er comes . . . the Dawns a bet-ter, brighter day, a brighter day; Near-er comes

prom-ised hour, . . . That shall own Mes - si - ah's the promised hour, That shall own, that shall own Mes-si - ah's sway. Lul - la - by, lul - la, lul - la - by. sway. Lul - la - by, lul - la - by, lul - la - by.

NIGHT'S LULLABY. Concluded.

SOP. OB. with mixed voice accomp.

Sleep and dream, ye low-ly shep - herds, Ye the tid - ings shalt re-

MIXED VOICES.
Sleep and dream, ye low-ly shepherds, ye the tid - ings

ceive, . . . From an an - gel bright and shin - ing; Ye shall
shalt re-ceive, From an an - gel bright and shin-ing;

Rit. **D. S.**

hear, . . . be - hold, be - lieve.

CODA.
Ye shall hear, be-hold, be - lieve. Lul-la - by, . . . Lul-la -
Lul - la - by, sleep,

by, . . . Lul - la - by, . . . Oh, lul - la - by. lul - la -
lul - la - by, sleep, lul - la - by.

Lul - la - by,

No. 13. CHRIST IS BORN.

POSTLUDE.

Organ.

ff

Rit.

LADIES' VOICES. (*Invisible Quartet.*)

Glo - ry, glo - ry in the highest, glo - ry, Glo - ry be to God most high!

SCHOOL.

Hark! hark! an - gels sing! Hark! hark! glad harps ring!

LADIES' QUARTET.

Glo - ry, glo - ry in the high-est, glo - ry, Glo - ry be to God most

CHRIST IS BORN. Continued.

Go to Coda after D. C. SCHOOL.

high! glo-ry hal-le-lu-jah! Hark! hark! angels sing! Hark! hark! glad harps ring!

SOP. OBLIGATO SOLO. (*With flute or cornet ad lib.*)

Glo - ry be to God in the high - est,
SCHOOL.

Glo-ry be to God in the highest, hear them singing! Glo-ry be to God

hear them sing - - ing! Hear the might-y
in the high-est! hear them sing! Hear the might - y cho - rus of

cho - rus of an - - - gels sing! . . .
an - gels sing - ing, Hear the might - y cho - rus of an - gels sing!

(unison) CHRIST IS BORN. Concluded.



Lo! the Star of Beth-le-hem is lead-ing to his bed, Guiding from the



east a - far, bless-ed, bless-ed guid-ing star; Pil-lowed in a low-ly



manger, see the roy - al head, Prince of Peace, Redeem-er, Sav-iour of the world.



Christ is born! in a manger see him sleeping, Tears of joy the saints are weeping,



Watch a-bove him an - gel-ic hosts are keeping, Glo-ry be to God most high.



PART SECOND.

No. 14. HAPPY TIME.

CHILDREN'S CHORUS.

1. 'Tis the merry Christmas time, Set the bells a ring - ing; Let their mer - ry
 2. By the shepherds he was found In a manger, sleep-ing; Yet a - bove, and

tune-ful chime Mingle with our sing - ing; 'Tis our Sav-iour's na - tal day,—
 all around An-gels watch were keeping; Ev - 'ry heart should happy be,

Tell the world the sto - ry, How for us he came to earth From his home in glo-ry.
 And in ad - o - ra - tion, Sing aloud in ju - bi-lee, For his great salva-tion.

REFRAIN.
 Hap-py time! joy-ful time! Set the merry bells a ring-ing; Heart and voice in

song re-joice, Fill . the world with singing. **INTERLUDE AND PRELUDE.**

HAPPY TIME. Concluded.



No. 15. THE OLD STORY.

Moderato.

PRELUDE. Cres.

SOLO, BY A YOUNG MISS.

Gillie

1. 'Tis a wonderful, wonderful sto-ry,—This
2. 'Tis a wonderful, wonderful sto-ry,—The

Rit.

beau-ti - ful sto - ry of old; . . . Tho' so oft - en we hear it re -
bells, e - ven, ech - o the strain . . . Of rejoic-ing, thanksgiving, and

THE OLD STORY. Continued.



peat - ed, 'Tis sweeter each time it is told; . . . He left his bright
glad - ness, That rang o - ver Beth-lehem's plain; . . . The shepherds a -



Violin.



home for a low - ly stall, And slept with the beasts on the hay; . . . In
woke from their troubled dreams, And hastened the ti-dings to prove, . . . When



heaven no other one could be found, The price of sal-va - tion to pay.
lo! in the manger they found the child— The Saviour of in - fin - ite love.



THE OLD STORY. Concluded.

QUARTETTE.
CHORUS.

Beau - - ti - ful, won - - derful, bless - - ed old sto - - ry,
 Beau-ti-ful sto - ry, wonderful sto - ry, magic-al sto - ry, blessed old story,

Sweet - - - est old sto - - - ry that ev - - - er was
 Sweetest old sto - ry, radiant with glo - ry, dear-est old sto - ry that

told; . . . See! he sleeps in a low - ly stall, Great Redeemer and
 ev - er was told; Je - sus, Je - sus, Great Re - -

Lord of all, At his feet shall the nations fall, And praise him forever, and ev-er.
 deem - er, Praise, oh, praise his name for - ev - er.

No. 16. JOY! JOY! JOY!

pp Cres.

PRELUDE.

m

f

JOY! JOY! JOY! Continued.

CHORUS. Spirited.

Rit.

Joy! joy! joy! All

glo - ry to God in the high - est! Christ is born, our won - der - ful

Saviour and King! Praise him! praise him! Worship him, laud and a -

dore him, Tell the bless - ed news, and let the joy - bells ring.

End. *

UNISON SOLO.

1 2

1 2

1. Earth, now receive him; Hail him, believe him; Glori-fy him
2. Day dawns e - ter - nal, Peace, joy su - per-nal, Now above a

*Play last eight measures for Interlude between 1st and 2d stanzas.

JOY! JOY! JOY! Concluded.

with u - nit - ed voic - es! He comes in glo - ry!
 wea - ry world is break - ing! Skies bright en o'er us,

Sing, shout the sto - ry, While the shining host of heaven re - joices.
 Hope beams before us, And the sons of men to life are wak-ing.

He comes a strang - er; Lo! in a man - ger He is sleep - ing
 Sing, then, in glad - ness; Fare - well to sad - ness, For the bonds of

with the beasts of bur - den; From throne to hov - el
 dark - ness he will sev - er.; He comes in glo - ry,

He came to grov - el In a world of sin,—and death his guerdon.
 Sing, shout the sto - ry, Comes to reign for-ev - er, and for-ev - er.

D. C.

Rosa

No. 17. LULLABY.

CONTRALTO SOLO.

1. Soft - ly from their
2. Thro' the din and

Legato.

dreamy height, Silent stars were twinkling bright, While the wand'ring breezes swept
tumult wild, Lo ! in peace the love-ly child Slept, the heir to heaven's throne ;

O'er the stall where Je - sus slept; Down-y pil - low none had he On
Poor, de-spised, un - sung, unknown. By the prophets long foretold, 'Tis

ULLABY. Continued.



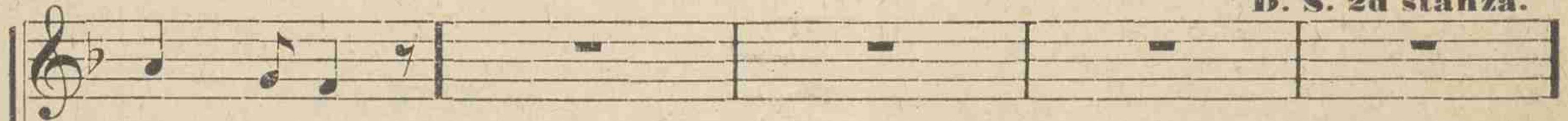
which to lay his head, Yet in all his pov-er - ty Unseen guards were
he—the in-fant Thrall! Earth, your King in him be-hold, Sleeping in a



round his bed; An - gels hear his in - fant cry, An-gels chant his
low - ly stall! An - gels hear his in - fant cry, An-gels chant his



D. S. 2d stanza.



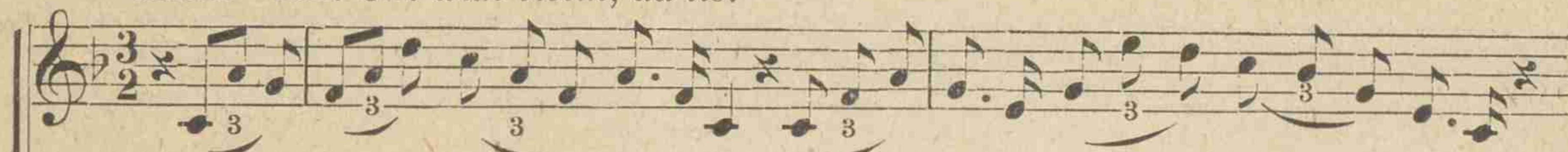
lul - la-by.
lul - la-by.



skip coda

ULLABY. Concluded.

CODA. SOP. OB. with violin, ad lib.



Lul-la - by, oh, lullaby, lul-laby, Lullaby, while the angels are watching above thee,

SCHOOL AND CHOIR.

pp Slowly.

Lullaby, lullaby, lullaby, lul-la-by, Lullaby, lullaby, lullaby, lullaby, sleep.

Lul-la-by.

No. 18. THE WISE MEN.

TRIO.

1. From lands a-far, thro' deserts bleak, We cost-ly of - f'rings bring;
2. He comes with mes-sa - ges of peace, To turn our night . . . to day;
We cost-ly off'rings bring;

The great Je - ho-vah new-ly born we seek, The might-y, ev - er - last-ing
His kingdom shall up - on the earth increase, To him the world shall homage

THE WISE MEN. Concluded.

King, the ev - er - last - ing King; The one of whom prophetic pages speak!
pay, shall grateful hom - age pay; His reign begins and nevermore shall cease!
the ev-er-lasting King;

Rit.

Je - ru - sa - lem, Je - ru - sa - lem, Where is thy Prince of Peace?
Je - ru - sa - lem, Je - ru - sa - lem,

No. 19. THE SIGN GIVEN.

BASE.

And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes lying in a manger.

No. 20. THE GUIDING STAR.

WISE MEN.

The star! the star! in beau - ty ris - es o'er us! The
The star! the star!

star! the star! it leads the way be - fore us.
The star! the star!

THE GUIDING STAR. Concluded.

Repeat pp, in exit.

Beth - le-hem, Beth - le-hem, bles-sed art thou.
Bethlehem, Bethlehem, Bethlehem, Bethle - hem, bles-sed art thou.

No. 21. FOR YOU, FOR ME.

BASS SOLO.

1. For you, for me, he
2. For you, for me, he

left his throne, And in a low - ly man-ger slept; For you, for me, his
meekly bore The sting of mock-er - y and scorn; For you, for me, a

TENOR AND ALTO DUET.

loved, his own, He in the lone-ly gar - den wept. He came, in
crown he wore Composed of many a cru - el thorn. For you, for

FOR YOU, FOR ME. Continued.

love, he came to save us all, Our souls in mer - cy to re-store! Let
me! oh, what a blessed thought! Was ev - er known such wondrous love? All

earth with joy her King ex-tol, And praise his name for ev - er - more. . . .
else henceforth shall count as naught That I may reign with him a - bove. . . .

QUINTET CHORUS.
Alto.

For you, for me, with-in a stall he

1st and 2d Tenor.

For you, for me, . . . with-in a stall . . . he
For you, for me, with-in a stall

1st and 2d Bass.

slept, the King and Lord of all!

He broke our chains

slept, the King and Lord of all! He broke our chains . . . and set us
He broke our chains

1st and 2d Bass.

FOR YOU, FOR ME. Concluded.

Rit.

and set us free, He came to die for you, for me.
 free, . . . He came to die . . . for you, for me.
 and set us free, He came to die

Rit.

No. 22. THE SONG OF JOY.

Marcia.

CHILDREN'S CHORUS.

1. Now a song of gladness to the infant King!
 2. Blessed song of a-ges, sweetest ev-er sung!

With u-nit-ed voic-es glad-ly we will sing; Christ the world's Redeemer,
 Grandest words that ever fell from mortal tongue, "Christ is born!" repeat it

born for us to-day, Shall for-ev-er rule with u-ni-ver-sal sway.
 o'er and o'er a-gain, Un-till earth re-ech-oes with the glad re-frain.

THE SONG OF JOY. Concluded.

CHORUS.

Glo - ry, glo-ry, how the an - gels sing, Glo-ry, Glo - ry,
 Glo-ry, glo-ry, glo - ry, how the angels sing, Glo-ry, glo-ry,

to the new-born King, . . . oh, hear them! "Glo - ry, glory," hear the
 glo - ry to the new-born King, "Glory, glory, glo - ry,"

cho - rus ring, For unto us a Saviour, Christ, is born.
 hear the chorus ring, Un-to us a Sav - iour, a Saviour, Christ is born.

No. 23. SONG OF VICTORY.

Cres.

ALL MALE VOICES.

The peo-ple that walked in darkness have seen a great light;

SONG OF VICTORY. Continued.



They that dwell in the land of the shadow of death, up - on them hath the light shined.



CHORUS.
Allegretto.

Musical notation for the chorus of the song, featuring a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes.

For un - to us a child is born, un-to us a Son is giv-en, For un-to

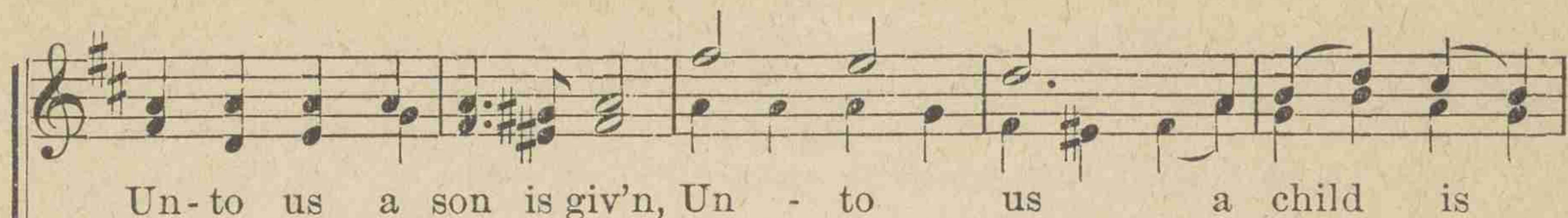
Musical notation for the third line of the song, featuring a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes.

us a child is born, un-to us a Son is giv-en, and the government, the

Musical notation for the fourth line of the song, featuring a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes.

government shall be up - on his shoulders, For un - to us a child is born.

SONG OF VICTORY. Continued.



p slower

born, And the gov-ernment shall be up - on his shoul-ders;
son is giv'n, And *p* the gov-ernment shall be up - on his shoulders;

Un - to us a child is born, And the govern-
Un-to us a child is born, Un-to us a son is giv'n, And the

Rit.

ment shall be up - on his shoul - ders. And his name shall be called.
gov - ernment shall be up - on his shoul - ders.

*Tempo ad lib.
Organ.*

Tenor.

Won-der - ful; Coun - sel - ler; The Might - y God; The ev - er - last - ing

10,6-8 Strength
M. 100

SONG OF VICTORY. Continued.

Bass.

Fa - ther, the Prince of Peace, the Prince of Peace. Be-hold God is my sal-

va - tion; I will trust and not be a - fraid, I will trust and not be a -

fraid, I will trust and not be a - fraid; For the Lord Je - ho-vah is my
For the Lord Je -

strength and my song, my strength . . . and my song, . . . For the
ho - vah is my strength . . .

my strength and my song, my strength and my song,

Lord Je-ho-vah is my strength and my song, he al - so is become my sal - va - tion;
For he is my strength and song, he al - so is become my sal - va - tion;

SONG OF VICTORY. Continued.

Poco. Cres.

There-fore with joy, there-fore with joy, there-fore with joy shall we draw wa - ter
There - fore, there - fore,

There-fore, there-fore, there-fore, there-fore,

Ritard.

out of the wells of sal - va - tion, out of the wells of sal - va - tion.

Organ.

Cres.

Allegro.

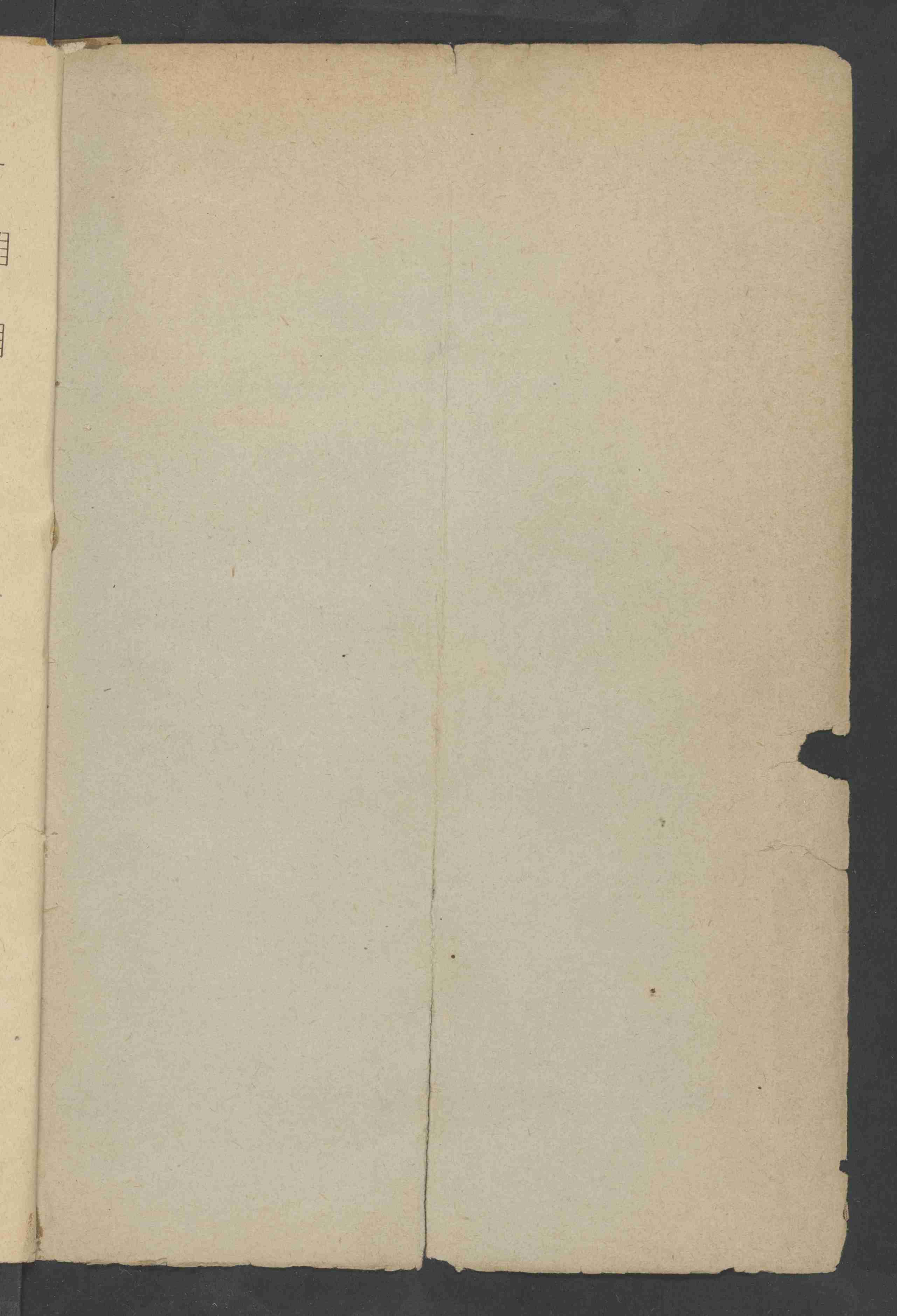
Sing un-to the Lord, for

he hath done ex - cel-lent things; Sing un-to the Lord, for he hath done ex - cel-lent

things; Cry out and shout, shout, shout, thou in - hab - i-tant of
Cry out, shout, shout, shout,

SONG OF VICTORY. Concluded.

Zi - on: for great is the Ho - ly One of Is - ra - el in the
midst of thee, . . . Cry out and shout,
in the midst of thee,
Cry out and shout, . . . Cry
out and shout, for great is the Ho - ly One, . . .
A - - - - men, . . . A - - - - men. . .



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