

4. DREAM.

CHRISTIAN REACHES THE CROSS.

FULL CHORUS (OR PICKED VOICES)

Parlando. (♩ = about 60)

S. *pp*
A. *pp* I saw in my dream that just as Christian came up with the Cross, his
T. *pp*
B. *pp* FULL STRINGS (*sotto voce*)

Burden loosed, and fell, and continued to tumble till it came to the sepulchre, where it

ppp
fell in, *ppp* and I saw it no more.
ppp
in Gnes...

13 Largo. (♩ = about 56)

13 *pp*
pp

TENOR SOLO.

Thus far did I

come loaden with my sin; Nor could aught ease the grief that I was

in Till it came hith-er; What a place is this!

14 Più lento.
molto espress.

Must here— be the be-gin-ning of my bliss?

Must here the bur - den fall from off my back?

largamente

Must here the strings that bound it to me crack?

largamente

p Blest Cross! *rit.* Blest Sepulchre! *cresc.* Blest

pp *rit.* *cresc.*

15 *Adagio. f* *dim.* *aniente*

15 *Adagio.* ra - ther be The man that there was put to shame for me!

f *dim.* *lunga* *aniente*

5. A DIALOGUE - ANTHEM. CHRISTIAN AND DEATH.

(TENOR SOLO and CHORUS)

Allegro feroce.

The musical score is arranged in four systems, each with three staves. The top staff of each system is for the Tenor Solo and Chorus, the middle for the Trumpets, and the bottom for the Piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as dynamics (*f*, *sempref*, *sva*), articulation (>), and phrasing slurs. A triplet of eighth notes is marked with a '3' in a circle. A rehearsal mark '16' is placed in a box above the staff in the third system. The piano part features complex chordal textures and rhythmic patterns.

loco

TENOR SOLO. (CHRISTIAN)

ff

A - las poor Death, where — is — thy glo - ry?

Where is thy fa-mous force, thy an - cient —

18

sting.

CHORUS. 18 (DEATH) *sotto voce*

pp A-las, poor mor-tal, void of sto-ry, Go—

pp A-las, poor mor-tal, void of sto-ry, Go—

p — *ppp*

spell and read how I have killed thy King!

spell and read how I have killed thy King!

8 loco

19

19

ff

8

f

Poor Death! and who was hurt there-by?

f

Thy curse being laid on him, makes thee accurst.

(mf)

20

20 *p*

Let lo - sers talk: Yet thoushalt die;

Let lo - sers talk: Yet thoushalt die;

p

These arms shall crush thee, these arms shall

These arms shall crush thee, these arms shall

3

21 *ff animandosi*

Spare not, do thy worst,

crush thee.

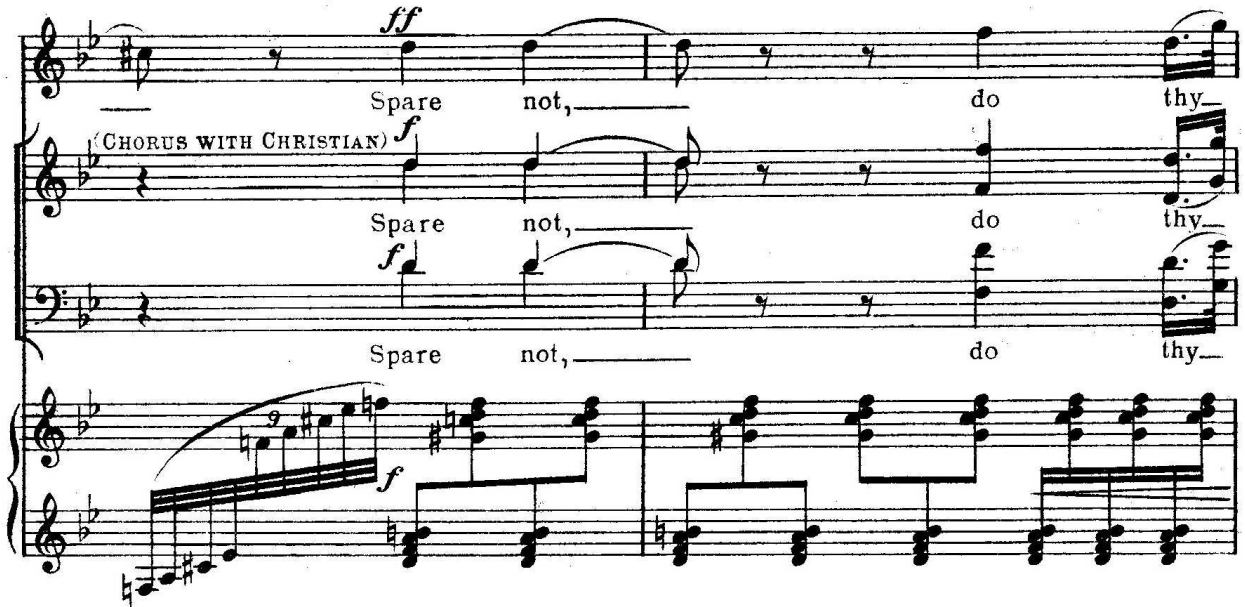
crush thee.

21 *animandosi.*

stringendo *mf*

3 3

ff
Spare not, do thy
(CHORUS WITH CHRISTIAN) *f*
Spare not, do thy
Spare not, do thy



worst. I shall be one day
worst. I shall be one day
worst. I shall be one day

(silence) *ff*
(silence) *ff*
(silence) *ff*

ff (silence)



bet-ter than be-fore:
bet-ter than be-fore:
bet-ter than be-fore:

ff



ff
 Thou so much worse, that
sotto voce ma forte
 Thou so much worse, that
 Thou so much worse, that
sotto voce ma forte
mf
 strings in unison

loco 22 *molto dim.*
 thou shalt be no more.
molto dim.
 thou shalt be no more.
molto dim.
 thou shalt be no 22 more.
p
 3 3 6

pp a niente

6. SONG. TRUE VALOUR.

Allegro energico.

Allegro energico.

va (sempre con pedale)

23 CHORUS.

Who would true va-lour

see Let him come hith-er; One here will

con-stant be, Come wind, come weather

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are "con-stant be, Come wind, come weather". The piano part features a prominent triplet in the right hand.

24 *mf* There's no dis-cour-age-ment Shall make him once re -

24 *mp*

This system contains the next two staves. The vocal line begins with a measure rest followed by the lyrics "There's no dis-cour-age-ment Shall make him once re -". The piano accompaniment starts with a measure rest and includes a dynamic marking of *mp*. A box with the number "24" is placed above the first measure of the piano part.

-len: His first a-vowed in - tent To be a pil - grim.

This system contains the final two staves. The vocal line continues with the lyrics "-len: His first a-vowed in - tent To be a pil - grim.". The piano accompaniment continues with a similar rhythmic pattern.

25 *mf*
Who so be-set him

25 *ff* *mp*
(*ad.*)

round with dis-mal sto - ries Do but them -

- selves con - found; His strength the more is;

No li - on can him

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics "No li - on can him". The piano accompaniment is in two staves, featuring a treble clef and a bass clef. The music is in a minor key and includes various rhythmic patterns and dynamics.

The second system shows the piano accompaniment for the second system. It features a treble clef and a bass clef. The music includes a triplet of eighth notes in the right hand and a corresponding bass line. The dynamics range from *f* to *fff*.

fright He'll with a giant fight

The third system consists of a vocal line and a piano accompaniment. The vocal line has lyrics "fright He'll with a giant fight". The piano accompaniment is in two staves. Dynamics are marked as *f*, *ff*, and *fff* across the system.

The fourth system shows the piano accompaniment for the third system. It features a treble clef and a bass clef. The music includes a fifth-note figure in the right hand and a corresponding bass line. Dynamics are marked as *f*, *ff*, and *fff*.

[fight!] But he will have the right To

The fifth system consists of a vocal line and a piano accompaniment. The vocal line has lyrics "[fight!] But he will have the right To". The piano accompaniment is in two staves. Dynamics are marked as *ff* and *ff*.

The sixth system shows the piano accompaniment for the fifth system. It features a treble clef and a bass clef. The music includes a six-note figure in the right hand and a corresponding bass line. Dynamics are marked as *ff*.

26 (a piacere) TENOR SOLO.

A pil - grim! —

be a pil - grim. —

[A pil - grim!]

TENORS *p*

26 (a piacere)

p

FULL CHORUS.

ff a tempo

Hob-gob-lin nor — foul fiend Can daunt his spi - rit, —

ff a tempo

Hob-gob-lin nor — foul fiend Can daunt his spi - rit, —

ff a tempo

Hob-gob-lin nor — foul fiend Can daunt his spi - rit, —

ff a tempo

Hob-gob-lin nor — foul fiend Can daunt his spi - rit, —

ff

rit.

Più lento.

— He knows he at the end ———— Shall Life, —

— He knows he at the end ———— Shall Life, —

— He knows he at the end ———— Shall Life, —

— He knows ———— he at the end ———— Shall Life, — shall

Più lento.

molto espressione

f Life in - her - it. ————

f Life — in - her - it. ————

f Life in - her - it. ————

f Life — in - her - it. ————

dim.

27

Tempo I.

mf Then fan - cies fly a - way, — He'll

mf Then fan-cies fly a-way, He'll fear not what men

mf Then fan - cies fly a - way, — He'll

mf Then fan-cies fly a-way, He'll fear not what men

27

Tempo I.

(p)

cresc. poco a poco fear not what men say, — He'll la-bour night —

cresc. poco a poco say, — He'll fear not — what men

cresc. poco a poco fear not what men say, — He'll la-bour, la -

cresc. poco a poco say, — He'll la - bour night

cresc. poco a poco

— and day, ——— la - bour, ——— he'll la - bour night and
 say, He'll la - bour, la - bour, he'll la - bour night and day,
 - bour night and day, He'll la - bour, la - bour night and
 and day, He'll la - bour night and day, he'll la - bour night and

day, la - bour, la - bour night and day, ——— night ——— and day,
 He'll ——— la - bour night and day, night and day, night ——— and
 day, He'll fear not what men say, ——— He'll la - bour night and
 day, He'll fear not what men say, He'll la - - - bour, la - bour night and

28 *Sempre animandosi.*

He'll fear not what men say, He'll la-bour night and
 day, He'll la-bour night and
 day, he'll la - bour, He'll fear not what men say, he'll la - bour,
 day, night and day,

28 *Sempre animandosi.*

day, He'll la-bour night and day, he'll la - bour
 day, night and day, He'll la-bour night and day.
 He'll la-bour night and day, He'll la - - bour
 night and day, he'll la-bour night and day, la - bour

night and day, he'll la - bour, he'll

night and day, he'll la - bour night and

night and day, he'll la - bour night and day,
(1st BASSES ONLY.)

night and day, la -

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines in a minor key.

la - bour, he'll la - bour, he'll la - bour night

day, night and day, night and

— night and day, night and day, night

(ALL BASSES.)

- - - - - bour night and day, night

The piano accompaniment continues with complex chordal textures, including triplets and arpeggiated figures.

and day, He'll fear not what men say, He'll

day, night and day, He'll

and day, He'll fear not what men say, He'll

and day, He'll

ff

29

Largamente.

la - bour night and day To be a

la - bour night and day To be a

la - bour night and day To be a

la - bour night and day To be a

dim.

29

Largamente.

ff

dim.

8va

46 **30** Piu lento.

Distant tenor and treble voices in unison join with the soloist at this point.

f
 look how the ho - ly Pil - grims ride!
pp
 look how the ho - ly Pil - grims ride!
pp
 how the ho - ly Pil - grims ride!
 look how the ho - ly Pil - grims ride!
 how the ho - ly Pil - grims ride!

30 Piu lento.

pp
 3 3 3

ff
 Clouds are their Char - iots,
mf
 Clouds are their Char - iots,
mf
 Clouds are their Char - iots,
mf
 Clouds are their Char - iots,
 Clouds are their Char - iots,

f
 3 3 3 3 3 3 3

TENOR SOLOIST ONLY.
p *espressive*

An - - gels are their guide! —

p An - - gels are their guide! —

p An - - gels are their guide! —

p An - - gels, An - gels,

An - - gels, An - gels,

p *loco*

p

f An - - gels are their

An - gels are their guide! — An - gels are their

An - - gels, An - - gels,

An - - gels, —

An - - gels are

(p) *loco* *sempre dim.*

DISTANT TENORS.

mf

guide, Prais -

guide, An - - gels

An - - gels are their

An - - gels are their

their guide,

SOLO TENOR.

DISTANT TREBLES.

An - - gels are their guide!

Prais - ed!

ed! Prais -

An - - gels are their

guide, An - - gels are their

guide, An - - gels are their

An - - gels are their

pp

Tempo ordinario. (♩ = 72)

p
Prais - ed be the God a - lone Who hath made of
p
- ed be the God a - lone Who hath made of -
guide!
guide!
guide!
guide!

Tempo ordinario. (♩ = 72)

pp

pp sotto voce
An - gels are their guide!
two folds one!
two folds one!
p
Prais - ed.
p
Prais - ed.
pp
Prais ed.
pp
Prais ed.
pp