

*p* <sup>3</sup>  
Do-ing Him die — that nev-er it de-serv - ed,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with a single eighth note. The key signature has three flats, and the time signature is 7/8.

*f* To free His foes, that — from His hest had swerved!

The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment features a right-hand part with a triplet of eighth notes and a left-hand part with a single eighth note. The key signature and time signature remain the same.

*(subito dim.)*

The third system shows the piano accompaniment for the first two systems. It begins with a *(subito dim.)* marking. The right-hand part features a triplet of eighth notes, and the left-hand part has a single eighth note. The key signature and time signature are consistent with the previous systems.

15

15

*p*

The fourth system contains the piano accompaniment for the third system. It starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The key signature and time signature are consistent with the previous systems.

20 *Largo espressivo.*

VERSE VIII. (SOPRANO SOLO AND CHORUS)

(SOLO) *f*

O Flower of

*pp* O bless-ed Well of Love!\_ O Flower of

*pp* O bless-ed Well of Love!\_ O Flower of

*pp* O bless-ed Well of Love!\_ O Flower of

*pp* O bless-ed Well of Love!\_ O Flower of

*Largo espressivo.*

*sempre legatissimo*

*pp*

*pp*

*p* Grace! O Lamp of\_

*cresc.* Grace! O glo - rious Morn-ing Star!\_

*cresc.* Grace! O glo - rious Morn-ing Star!\_ O Lamp

*cresc.* Grace! O glo - rious Morning Star!\_ O Lamp

*cresc.* Grace! O glo - rious Morn-ing Star!\_ O Lamp

16

Light! \_\_\_\_\_ E -

*mp* Most live-ly im - age of Thy Fa -

*mp* of Light! Most live-ly im - age of Thy Fa -

*mp* of Light! Most live-ly im - age of Thy Fa - ther's

*mp* of Light! Most live-ly im - age of Thy Fa - ther's

16

*cresc.*

- ter - nal King of Glo - ry, King of Glo -

- ther's face, \_\_\_\_\_ E - ter - nal King of Glo -

- ther's face, E - ter - nal King of Glo -

face, E - ter - nal King of Glo -

face, E - ter - nal King of Glo -

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

- ry, Lord of Might, Meek Lamb of God, be -

- ry, Lord of Might, Meek Lamb of God, be -

- ry, Lord of Might, Meek Lamb of God, be -

- ry, Lord of Might, Meek Lamb of God, be -

- ry, Lord of Might, Meek Lamb of God, be -

*sva*

*p*

17

- fore all world's be-hight, How can we Thee re-quite

- fore all world's be-hight, How can we Thee re-quite

- fore all world's be-hight, How can we Thee re-quite

- fore all world's be-hight, How can we Thee re-quite

- fore all world's be-hight, How can we Thee re-quite

*pp*

17



O Bless - ed

*dim.* — for all this good? Or what — can prize — that Thy most

*dim.* — for all this good? Or what can prize — that Thy most pre - cious,

*dim.* — for all this good? Or what can prize Thy most pre - cious,

*dim.* — for all this good? Or what can prize that — Thy most

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "O Bless - ed", "— for all this good? Or what — can prize — that Thy most", "— for all this good? Or what can prize — that Thy most pre - cious,", "— for all this good? Or what can prize Thy most pre - cious,", and "— for all this good? Or what can prize that — Thy most". The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. There are dynamic markings such as *dim.* and *p*.

18

Well — of Love!

pre - cious blood?

pre - cious blood?

pre - cious blood?

pre - cious blood?

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "Well — of Love!", "pre - cious blood?", "pre - cious blood?", "pre - cious blood?", and "pre - cious blood?". The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. There are dynamic markings such as *morendo*.

18

Andante.

NARRATIVE (SMALL SEPARATE CHORUS OF MEN AND BOYS.)

*pp*

*Having loved his own which were in the world,— he loved them unto the end. —*

*pp*

*Having loved his own which were in the world,— he loved them unto the end. —*

*pp*

*Having loved his own which were in the world,— he loved them unto the end. —*

*pp*

*Having loved his own which were in the world,— he loved them unto the end. —*

Andante.

19

★ THREE BASS VOICES CHOSEN FROM AMONG THE SMALL CHORUS.

I. *p*

*Je - sus, knowing that the Father had given all things into his hands, and that he*

II. *p*

*Je - sus, knowing that the Father had given all things into his hands, and that he*

III. *p*

*Je - sus, knowing that the Father had given all things into his hands, and that he*

19

\* These voices should be chosen for their power to blend, and the singers need to utter the words with studied unanimity and quietude.

*pp* *espress.* *pur-*

came forth from God, and go-eth un-to God, ris-eth from supper, and

*- lando*

layeth a-side his garments; and he took a towel, and girded himself.

(THREE VOICES)

Then he poureth wat-er in-to the bason, and be-gan to wash the disciples' feet, and to

20

wipe them with the towel where with he was girded.

20

So he cometh to Simon Pe-ter. Pe-ter saith,  
 So he cometh to Simon Pe-ter. Pe-ter saith, Lord, dost thou wash my feet?  
 So he cometh to Simon Pe-ter. Pe-ter saith,

Je - sus answered, What I do thou knowest not now; but thou shalt understand here-  
 Je - sus answered, What I do thou knowest not now; but thou shalt understand here-  
 Je - sus answered, What I do thou knowest not now; but thou shalt understand here-

21 - af - ter. Pe-ter saith unto him, Je-sus  
 - af - ter. Pe-ter saith unto him, Thou shalt never wash my feet. Je-sus  
 - af - ter. Pe-ter saith unto him, Je-sus

21 (lunga)



*pp (a piacere) cresc.*

answered him, *If I wash thee not, thou hast no part with me. Simon Peter saith, Lord,*

*p cresc.*

answered him, *Simon Peter saith, Lord, not my*

*p cresc.*

answered him, *Simon Peter saith, Lord,*

*(colla voce)*

*pp cresc.*

22

*f*

feet on-ly, but al-so my hands and my head.---

*f*

*pp*

22

*p* *3* *3* *3*

So when he had washed their feet, and taken his garments, and sat

*p* *3* *3* *3*

So when he had washed their feet, and taken his garments, and sat

*p* *3* *3* *3*

So when he had washed their feet, and taken his garments, and sat

*pp*

23

Tranquillo

down a-gain, he said un-to them, Know ye what I have done un-to you? —  
 down a-gain, he said un-to them, Know ye what I have done un-to you? —  
 down a-gain, he said un-to them, Know ye what I have done un-to you? —

23

Tranquillo

— Ye call me, Master, and, Lord: and ye say well; for so I am. If  
 — Ye call me, Master, and, Lord: and ye say well; for so I am. If  
 — Ye call me, Master, and, Lord: and ye say well; for so I am. If

I then, the Lord and the Mas - ter, have wash - ed your  
 I then, the Lord and the Mas - ter, have wash - ed your  
 I then, the Lord and the Mas - ter, have wash - ed your

feet, ye al - so ought to wash one an - o - ther's feet. Ve - ri - ly,

feet, ye al - so ought to wash one an - o - ther's feet. Ve - ri - ly,

feet, ye al - so ought to wash one an - o - ther's feet. Ve - ri - ly,

*ppp*

24

ve - ri - ly, I say un - to you, A ser - vant is not greater than his

ve - ri - ly, I say un - to you,

24 ve - ri - ly, I say un - to you,

*pp* lord; neith - er is one that is sent great - er than he that sent him.

*pp* neith - er is one that is sent great - er than he that sent him.

*pp* neith - er is one that is sent great - er than he that sent him.

*pp* neith - er is one that is sent great - er than he that sent him.

CHORUS.

25

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *ppp*

If ye know these things, bless - ed, bless - ed  
 If ye know these things, bless - ed, bless - ed  
 If ye know these things, bless - ed, bless - ed  
 If ye know these things, bless - ed, bless - ed

Red. \* Red.

are ye if ye do them.  
 are ye if ye do them.  
 are ye if ye do them.  
 are ye if ye do them.

*molto tranquillo* *p* *pp* *pp*



Andante.

VERSE IX. (SOPRANO and BARITONE SOLI and MAIN CHORUS)

*meno piano*

Thus He our life hath left unto us free, \_\_\_\_\_ Free that was

BARITONE SOLO  
Free! \_\_\_\_\_

CHORUS *p*  
S. \_\_\_\_\_  
A. \_\_\_\_\_  
Free!

T. *p*  
B. \_\_\_\_\_

Andante.

*p*

thrall, and bless - ed, bless - ed that was bann'd;—

*p*  
Bless - ed that was bann'd;—

*pp*  
Bless - ed that was bann'd;

*pp*  
Bless - ed that was bann'd;

*pp*

## Andante sereno.

SOLO. *molto espress.*

Thus He our life hath left un-to us — free,

Andante sereno.

*pp*

Free that was thrall, and bless - ed that was bann'd,

26

— Nor aught de - mands but that we lov - ing be,

26

As He Him - self hath lov - ed us a - fore - hand.

CHORUS.

*cresc.*

*p*

Thus He our life hath left un-to us free, Free that was

*p*

Thus He our life hath left un-to us free, Free that was

*pp*

27

thrall, and bless-ed that was bann'd; Nor aught de-mands but that we

thrall, and bless-ed that was bann'd; Nor aught de-mands but that we

27

*molto dim.*

lov - ing be, As He Him - self hath loved us a-fore - hand,

lov - ing, lov - ing be.

SOLO *espress.*

*p*

And bound there - to with an e - ter - nal band;

bound

SOLO *espress.*

Bound there -

*p*

27<sup>a</sup>

there - to

bound

there -

- to with an e - ter - nal band,

CHORUS

*pp*

bound there - to,

bound

*pp*

bound there - to,

*pp*

bound there - to,

*pp*

bound there - to,

27<sup>a</sup>

*p*



- to \_\_\_\_\_ with an e - ter - nal band, e - ter - nal!

bound — with an e - ternal band, \_\_\_\_\_ e - ter -

there - to with an e - ter - nal band

bound \_\_\_\_\_ there - to with an e - ter - nal band, bound,

bound \_\_\_\_\_ there - to, bound,

bound there - to with an e - ter - nal

23

- nal!

Bound there-to, \_\_\_\_\_ bound \_\_\_\_\_ with an e - ter - nal

Bound there-to \_\_\_\_\_ with an e - ter - nal band,

Bound there-to, \_\_\_\_\_ bound \_\_\_\_\_ with an e - ter - nal

band, Bound there-to \_\_\_\_\_ with an e - ter - nal band,

28

29

bound, — — — — — Him first to

band, — — — — — bound, — — — — — bound, — — — — — Him first to

bound, — — — — — bound, — — — — — bound, — — — — — Him first to

— — — — — bound, — — — — — with an e - ter - nal band, — — — — — Him first — — — — —

29

love that us so dear - ly bought,

love that us — — — — — so dear - ly bought,

love — — — — — that us so — — — — — dear - ly bought,

love — — — — — that us so dear - ly bought,

— to love — — — — — that us so dear - ly bought, — — — — — And

*p*  
 And next our breth-ren — to His Im-age wrought. — (lunga)  
 — And next our breth-ren — to His Im-age wrought. — (lunga)  
 next our breth - ren — to His Im-age wrought. — (lunga)  
 And next — our — breth-ren — to His Im - age wrought. — (lunga)  
 [30] next — our — breth - ren — to His Im - age wrought. —

Tempo perduto.

Adagio. *p*

Learn Him to love that loved thee so dear, And in thy heart His blessed Im-age — bear.  
*pp sotto voce*  
 His Im - age bear.

*pp sotto voce*  
 His Im - age bear.  
*pp sotto voce*  
 His Im - age bear.

Tempo perduto. (lunga)

Adagio.

*ppp*  
 End.