

01. The armed man

Karl Jenkins

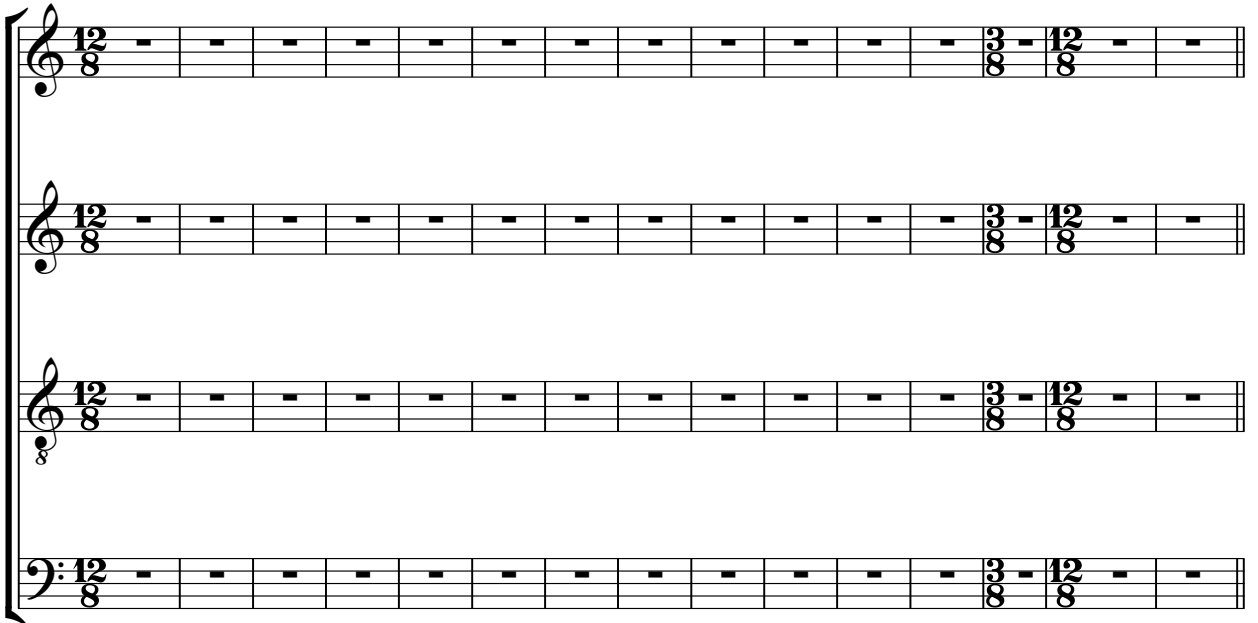
Marziale ♩.=65-70

Soprano

Alto

Tenor

Bass



This block contains the musical notation for the Soprano, Alto, Tenor, and Bass parts. Each part is represented by a staff with a treble clef (Soprano, Alto, Tenor) or a bass clef (Bass). The time signature is 12/8. The music consists of rests for all parts, indicating that the vocalists are silent during this section.

16 **A**

S.

L'hom-me, l'hom-me l'homme ar - mé l'homme ar-mé l'homme ar-mé doit

A.

L'hom-me, l'hom-me l'homme ar - mé l'homme ar-mé l'homme ar-mé doit

T.

B.



This block contains the musical notation for the Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, starting at measure 16. The Soprano and Alto parts have lyrics: "L'hom-me, l'hom-me l'homme ar - mé l'homme ar-mé l'homme ar-mé doit". The Tenor and Bass parts are silent, indicated by rests. The music is in 12/8 time and features a melodic line in the Soprano and Alto parts.

18

S. on dou - ter doit on dou-ter? On a fait par-tout cri-er

A. on dou - ter doit on dou-ter? On a fait par-tout cri-er

T.

B.

20

S. que cha-cun se viegne ar-mer dún hau - bre-gon de fer

A. que cha-cun se viegne ar-mer dún hau - bre-gon de fer

T.

B.

22

S. L'hom me. l'hom me, l'homme ar - mé l'homme ar-mé l'homme ar-mé doit on dou *cresc.*

A. L'hom me. l'hom me, l'homme ar - mé l'homme ar-mé l'homme ar-mé doit on dou *cresc.*

T. L'hom me. l'hom me, l'homme ar - mé l'homme ar-mé l'homme ar-mé doit on dou *cresc.*

B. L'hom me. l'hom me, l'homme ar - mé l'homme ar-mé l'homme ar-mé doit on dou *cresc.*

25 **B** *mp*

S. *mp*
ter

A. *mp*
ter

T. *mp*
ter

B. *mp*
ter

31 **C** *mp*

S. *mp*
L'hom - me. l'hom - me, l'homme ar - mé

A. *mp*
L'hom - me. l'hom - me, l'homme ar - mé

T. *mp*
L'hom - me. l'hom - me, l'homme ar - mé

B. *mp*
L'hom - me. l'hom - me, l'homme ar - mé

34

S. *mp*
l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou-ter

A. *mp*
l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou-ter

T. *mp*
l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou-ter

B. *mp*
l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou-ter

36

S. On a fait par-tout cri - er, que cha-cun se viegne ar - mer d'un

A. On a fait par-tout cri - er, que cha-cun se viegne ar - mer d'un

T. On a fait par-tout cri - er, que cha-cun se viegne ar - mer d'un

B. On a fait par-tout cri - er, que cha-cun se viegne ar - mer d'un

38

S. hau - bre-gon de fer L'hom - me. l'hom - me, l'homme ar - mé

A. hau - bre-gon de fer L'hom - me. l'hom - me, l'homme ar - mé

T. hau - bre-gon de fer L'hom - me. l'hom - me, l'homme ar - mé

B. hau - bre-gon de fer L'hom - me. l'hom - me, l'homme ar - mé

40

S. *cresc.* l'homme ar-mé l'homme ar-mé doit on dou - ter *mf*

A. *cresc.* l'homme ar-mé l'homme ar-mé doit on dou - ter *mf*

T. *cresc.* l'homme ar-mé l'homme ar-mé doit on dou - ter *mf*

B. *cresc.* l'homme ar-mé l'homme ar-mé doit on dou - ter *mf*

D

43

S.

A.

T.

B.

E *mf*

52

S. L'hom me, l'hom-me l'homme ar - mé

A. L'hom me, l'hom-me l'homme ar - mé

T. L'hom me, l'hom-me l'homme ar - mé

B. L'hom me, l'hom-me l'homme ar - mé

56

S. l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou-ter?

A. l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou-ter?

T. l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou-ter?

B. l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou-ter?

58

S. On a fait par-tout cri - er que cha-cun se viegne ar-mer d'un

A. On a fait par-tout cri - er que cha-cun se viegne ar-mer d'un

T. On a fait par-tout cri - er que cha-cun se viegne ar-mer d'un

B. On a fait par-tout cri - er que cha-cun se viegne ar-mer d'un

60

S. hau - bre-gon de fer L'hom - me, l'hom - me l'homme ar - mé

A. hau - bre-gon de fer L'hom - me, l'hom - me l'homme ar - mé

T. hau - bre-gon de fer L'hom - me, l'hom - me l'homme ar - mé

B. hau - bre-gon de fer L'hom - me, l'hom - me l'homme ar - mé

62

S. *cresc.* l'homme ar - mé l'homme ar - mé doit on dou -

A. *cresc.* l'homme ar - mé l'homme ar - mé doit on dou -

T. *cresc.* l'homme ar - mé l'homme ar - mé doit on dou -

B. *cresc.* l'homme ar - mé l'homme ar - mé doit on dou -

64 **F**

S. *f* ter

A. *f* ter

T. *f* ter

B. *f* ter

69 *ff*

S. L'homme, l'hom me l'homme ar - mé

A.

T.

B.

74

S. l'homme ar - mé l'homme ar - mé doit

A. *ff* L'hom - me, l'hom - me l'homme ar - mé

T.

B.

75

S. on dou - ter doit on dou - ter?

A. l'homme ar - mé l'homme ar - mé doit

T. *ff* L'hom - me, l'hom - me l'homme ar - mé,

B.

76

S. L'hom - me, l'hom - me l'homme ar - mé

A. on dou - ter doit on dou - ter

T. l'homme ar - mé l'homme ar - mé doit

B. *ff* L'hom - me, l'hom - me l'homme ar - mé

77

S. l'homme ar - mé doit on dou - ter

A. L'hom - me, l'hom - me l'homme ar - mé on dou - ter

T. on dou - ter doit on dou - ter on dou - ter

B. l'homme ar - mé, l'homme ar - mé doit on dou - ter

83 *f*

S. L'hom me. l'hom-me, l'homme ar - mé l'homme ar-mé l'homme ar mé doit

A. L'hom me. l'hom-me, l'homme ar - mé l'homme ar-mé l'homme ar mé doit

T. L'hom me. l'hom-me, l'homme ar - mé l'homme ar-mé l'homme ar mé doit

B. L'hom me. l'hom-me, l'homme ar - mé l'homme ar-mé l'homme ar mé doit

85

S. on dou - ter doit on dou-ter? On a fait par-tout cri - er

A. on dou - ter doit on dou-ter? On a fait par-tout cri - er

T. on dou - ter doit on dou-ter? On a fait par-tout cri - er

B. on dou - ter doit on dou-ter? On a fait par-tout cri - er

87

S. que cha-cun se viegne ar-mer d'un hau - bre-gon de fer

A. que cha-cun se viegne ar-mer d'un hau - bre-gon de fer

T. que cha-cun se viegne ar-mer d'un hau - bre-gon de fer

B. que cha-cun se viegne ar-mer d'un hau - bre-gon de fer

89

S. L'hom - me. l'hom - me, l'homme ar - mé

A. L'hom - me. l'hom - me, l'homme ar - mé

T. L'hom - me. l'hom - me, l'homme ar - mé

B. L'hom - me. l'hom - me, l'homme ar - mé

90

S. l'homme ar - mé l'homme ar - mé doit on dou - ter

A. l'homme ar - mé l'homme ar - mé doit on dou - ter

T. l'homme ar - mé l'homme ar - mé doit on dou - ter

B. l'homme ar - mé l'homme ar - mé doit on dou - ter

92

cresc.

S. l'homme ar - mé, l'homme ar - mé doit l'homme ar - mé l'homme ar - mé doit

cresc.

A. l'homme ar - mé, l'homme ar - mé doit l'homme ar - mé l'homme ar - mé doit

cresc.

T. l'homme ar - mé, l'homme ar - mé doit l'homme ar - mé l'homme ar - mé doit

cresc.

B. l'homme ar - mé, l'homme ar - mé doit l'homme ar - mé l'homme ar - mé doit

94

S. *fff*
l'homme ar - mé, l'homme ar - mé doit on dou - ter.

A. *fff*
l'homme ar - mé, l'homme ar - mé doit on dou - ter.

T. *fff*
l'homme ar - mé, l'homme ar - mé doit on dou - ter.

B. *fff*

03. Kyrie

Karl Jenkins

Pietoso ♩=60

Soprano

Alto

Tenor

Bass

26 **A** (solo optioneel)
mp

S. Ky - ri - e e - lei - son, Ky - ri e e - lei - son. Ky - ri -

A.

T.

B.

35

S. e e - lei - - son, Ky - ri - e e - lei -

A.

T.

B.

41

B (Tutti) *mf*

S. son Ky - ri - e, Ky - ri - e e - - lei - son, Ky - ri - e

A. *mf*
Ky - ri - e, Ky - ri - e e - - lei - son, Ky - ri - e

T.

B.

47

C (Solo optioneel) *mp*

S. e - lei - son. Ky - ri - e e - lei - - son,

A. *mp*
e - lei - son.

T.

B.

D (Tutti)
mf

53

S. Ky - ri e e - lei - son. Ky - ri - e, Ky - ri - e

A. Ky - ri - e, Ky - ri - e

T. Ky - ri - e, Ky - ri - e

B. Ky - ri - e, Ky - ri - e

59

S. e - - - lei - son, Ky - ri - e e - lei - son. *mp*

A. e - - - lei - son, Ky - ri - e e - lei - son. *mp*

T. e - - - lei - son, Ky - ri - e e - lei - son. *mp*

B. e - - - lei - son, Ky - ri - e e - lei - son. *mp*

64 **E**

S. Ky - ri - e e - lei - - - son,

A. E - lei - - - son

T. Ky-

B. Ky - ri - e e - lei - - - son,

68

S. Ky - ri e e - lei - son,

A. Ky - ri e e - lei - son.

T. - - ri - e e - lei - son,

B.

72

F Più mosso ♩=90

S. Ky - ri - e, e - lei - son.

A. Ky - ri - e, e - lei - son.

T. Ky - ri - e, e - lei - son.

B. Ky - ri - e, e - lei - son. *mf* Chri - ste,

77

S.

A.

T. *mf* Chri - ste e - lei - - - -

B.

81 *mf*

S. Chri - ste e - lei - -

A. *mf*
Chri - ste e - lei - - - - -

T. - - - - -

B. - - - - -

85

S. - - - - - son.

A. - - son Chri - ste e - - lei -

T. son. Chri - ste e - lei - - - - -

B. - - - - -

89

S. Chri - ste e - - - - lei - son, Chri -

A. - son. Chri - ste e -

T. son.

B. - - - - -

93

S. *ste e - lei - son, Chri - ste e - lei - -*

A. *- - lei - son. Chri - ste e - lei - -*

T. *Chri - ste e - lei - - -*

B. *Chri - ste e - lei - - - son,*

97

S. *- son, Chri - - - - ste - -*

A. *son Chri - ste e - lei - - - son, Chri -*

T. *- - - son. Chri - ste e - lei -*

B. *Chri - ste e - lei - - - - - -*

100

S. *- e - lei - - - - - son.*

A. *- ste - - - e - lei - son.*

T. *son, Chri - - ste - - e - lei - son.*

B. *- - - - - son.*

104 **G** $\text{♩} = 60$
mp

S. Ky - ri - e e - lei - - son,

A. *mp*
 E - lei - - - *mp*

T. 8 Ky

B.

109

S. Ky - ri - e e - lei - son. Ky - ri -

A. Ky - ri - e - - e - lei - son.

T. 8 - ri - e e - lei - son.

B. Ky - ri -

114

S. e e - lei - - - son, Ky - ri -

A. E - lei - - - son, Ky - ri -

T. 8 Ky - - ri -

B. e e - lei - - - son Ky - ri -

H

118

S. *mf*
e - - - e - lei - son. Ky - ri - e, Ky - ri - e

A. *mf*
- e - - - e - lei - son. Ky - ri - e, Ky - ri - e

T. *mf*
e - - - e - lei - son. Ky - ri - e, Ky - ri - e

B. *mf*
e - - - e - lei - - - son. Ky - ri - e, Ky - ri - e

123

S. *p*
e - - - lei - son, Ky - ri - e e - lei - son.

A. *p*
e - - - lei - son, Ky - ri - e e - lei - son.

T. *p*
e - - - lei - son, Ky - ri - e e - lei - son.

B. *p*
e - - - lei - son, Ky - ri - e e - lei - son.

I

128

S. *mp*
Ky - ri - e e - lei - - - son,

A. *mp*
E - lei - - - son, *mp*

T. *mp*
Ky-

B. *mp*
Ky - ri - e e - lei - - - son.

132 *mf* **J**

S. Ky - ri - e e - lei - son. Ky - ri - e,

A. Ky - ri - e,

T. - ri - e e - lei - son Ky - ri - e,

B. Ky - ri - e - - - e - lei - - - son. Ky - ri - e,

137

S. Ky - ri - e e - - - lei - son, Ky - ri - e e - lei -

A. Ky - ri - e e - - - lei - son, Ky - ri - e e - lei -

T. Ky - ri - e e - - - lei - son, Ky - ri - e e - lei -

B. Ky - ri - e e - - - lei - son, Ky - ri - e e - lei -

142 *mp* **K**

S. son. Ky - ri - e e - lei - - - son,

A. son. E - lei - - - son

T. son. Ky

B. son. Ky - ri - e e - lei - - - son.

147

S. Ky - ri - e e - lei - son.

A. Ky - ri - e e - lei - son.

T. - - ri - e e - lei - son.

B. Ky - ri - e e - lei - - son.

151 **rit.**

S. Ky - - ri - e e - lei - son.

A. Ky - - ri - e e - lei - son.

T. Ky - - ri - e e - lei - son.

B. Ky - - ri - e e - lei - son.

The Armed Man - No 04: Save me from bloody men

♩ = 35

Tenor

Bass

Measures 1-3: Tenor and Bass staves. Tenor part starts with a quarter rest, followed by eighth notes. Bass part has a similar rhythmic pattern. Measure 3 ends with a 5/4 time signature change.

T.

B.

Measures 4-6: Tenor and Bass staves. Tenor part has a continuous eighth-note line. Bass part has a similar eighth-note line. Measure 6 ends with a 3/4 time signature change.

T.

B.

Measures 7-9: Tenor and Bass staves. Tenor part has a continuous eighth-note line. Bass part has a similar eighth-note line. Measure 9 ends with a 3/4 time signature change.

T.

B.

Measures 10-13: Tenor and Bass staves. Tenor part has a continuous eighth-note line. Bass part has a similar eighth-note line. Measure 13 ends with a 4/4 time signature change.

T.

B.

Measures 14-16: Tenor and Bass staves. Tenor part has a continuous eighth-note line. Bass part has a similar eighth-note line. Measure 16 ends with a 5/4 time signature change.

♩ = 100 ♩ = 35

T.

B.

Measures 17-18: Tenor and Bass staves. Tenor part has a quarter rest followed by a half note. Bass part has a quarter rest followed by a half note. Measure 18 ends with a 4/4 time signature change.

05.Sanctus

Affretando ♩=65

Karl Jenkins

A

Soprano

Alto

Tenor

Bass

The first system of the musical score is for the vocal parts. It consists of four staves: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for Bass which has a bass clef) and a 4/4 time signature. The key signature has one flat (B-flat). The music starts with a repeat sign followed by a first ending. The lyrics for each part are: Soprano: Sanc - tus, Sanc - tus, Sanc - tus; Alto: Sanc - tus, Sanc - tus, Sanc - tus; Tenor: Sanc - tus, Sanc - tus, Sanc - tus; Bass: Sanc - tus, Sanc - tus, Sanc - tus. The dynamic marking *p* is placed above the first note of each part.

Sanc - tus, Sanc - tus Sanc - tus

Sanc - tus, Sanc - tus Sanc - tus

Sanc - tus, Sanc - tus Sanc - tus

Sanc - tus, Sanc - tus Sanc - tus

8

S.

A.

T.

B.

The second system of the musical score continues the vocal parts. It consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a treble clef (except for Bass which has a bass clef) and a 4/4 time signature. The key signature has one flat (B-flat). The music starts with a repeat sign followed by a first ending. The lyrics for each part are: S.: Do - mi-nus De - us Sa - ba-oth De-us; A.: Do - mi-nus De - us Sa - ba-oth De-us; T.: Do - mi-nus De - us Sa - ba-oth De-us; B.: Do - mi-nus De - us Sa - ba-oth De-us. The dynamic marking *p* is placed above the first note of each part.

Do - mi-nus De - us Sa - ba-oth De-us

Do - mi-nus De - us Sa - ba-oth De-us

Do - mi-nus De - us Sa - ba-oth De-us

Do - mi-nus De - us Sa - ba-oth De-us

2 ¹²

S. Sa - ba - oth

A. Sa - ba - oth

T. Sa - ba - oth

B. Sa - ba - oth

B ¹⁵

p S. Ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

p A. Ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

p T. Ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

p B. Sanc - tus, Sanc - tus,

¹⁷

S. ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

A. ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

T. ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

B. Sanc - tus, Sanc - tus,

19

S. Ple - nisunt cae - li et ter - ra, et ter - ra glo - ri - a,

A. Ple - nisunt cae - li et ter - ra, et ter - ra glo - ri - a,

T. Ple - nisunt cae - li et ter - ra, et ter - ra glo - ri - a,

B. Sanc - tus, Sanc - tus,

21

S. ple - ni sunt cae-li et ter-ra glo-ri-a tu - a.

A. ple - ni sunt cae-li et ter-ra glo-ri-a tu - a.

T. ple - ni sunt cae-li et ter-ra glo-ri-a tu - a.

B. Sanc - tus, glo-ri-a tu - a.

25

S. Ple - ni sunt cae - li et ter - ra,

A. Ple - ni sunt cae - li et ter - ra,

T. Ple - ni sunt cae - li et ter - ra,

B. Ple - ni sunt cae - li et ter - ra,

27

S. et ter - ra glo - ri - a, ple - nisunt cae - li et ter - ra

A. et ter - ra glo - ri - a, ple - nisunt cae - li et ter - ra

T. et ter - ra glo - ri - a, ple - nisunt cae - li et ter - ra

B. et ter - ra glo - ri - a, ple - nisunt cae - li et ter - ra

29

S. et ter - ra glo - ri - a, ple - nisunt cae - li et ter - ra,

A. et ter - ra glo - ri - a, ple - nisunt cae - li et ter - ra,

T. et ter - ra glo - ri - a, ple - nisunt cae - li et ter - ra,

B. et ter - ra glo - ri - a, ple - nisunt cae - li et ter - ra,

30

31

S. ple - nisunt cae - li et ter - ra, glo - ri - a tu - a. Glo - ri -

A. ple - nisunt cae - li et ter - ra, glo - ri - a tu - a. Glo - ri -

T. ple - nisunt cae - li et ter - ra, glo - ri - a tu - a. Glo - ri -

B. ple - nisunt cae - li et ter - ra, glo - ri - a tu - a. Glo - ri -

33

S. a glo - ri - a glo - ri -

A. a glo - ri - a glo - ri -

T. a glo - ri - a glo - ri -

B. a glo - ri - a glo - ri -

35

S. a glo - ri - a glo - ri -

A. a glo - ri - a glo - ri -

T. a glo - ri - a glo - ri -

B. a glo - ri - a glo - ri -

37

S. -a tu - a

A. -a tu - a

T. -a tu - a

B. -a tu - a

6 39 **D** *f* *cresc.* *ff*

S. Hosan-na in ex - cel - - cis,

A. Hosan-na in ex - cel - - cis,

T. Hosan-na in ex - cel - - cis,

B. Hosan-na in ex - cel - - cis,

43 *f* *cresc.*

S. Hosan - na in ex -

A. Hosan - na in ex -

T. Hosan - na in ex -

B. Hosan - na in ex -


45 *ff* **E**


S. cel - - cis


A. cel - - cis

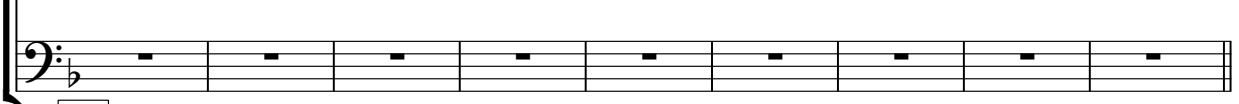
T. cel - - cis

B. cel - - cis

S. 


A. 


T. 

B. 

F

61 *mp*

S.  Ple - nisunt cae - li et ter - ra, et ter - ra glo - ri - a,

A. *mp*  Ple - nisunt cae - li et ter - ra, et ter - ra glo - ri - a,

T. *mp*  Ple - nisunt cae - li et ter - ra, et ter - ra glo - ri - a,

B. *mp*  Ple - nisunt cae - li et ter - ra, et ter - ra glo - ri - a,

63

S.  ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

A.  ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

T.  ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

B.  ple - nisunt cae - li et ter - ra et ter - ra glo - ri - a,

8 ⁶⁵

S. ple - nisunt cae - li et ter - ra, ple - nisunt cae - li et ter - ra,

A. ple - nisunt cae - li et ter - ra, ple - nisunt cae - li et ter - ra,

T. ple - nisunt cae - li et ter - ra, ple - nisunt cae - li et ter - ra,

B. ple - nisunt cae - li et ter - ra, ple - nisunt cae - li et ter - ra,

⁶⁷

S. glo - ri - a tu - a. Glo - ri a, _____ glo - ri -

A. glo - ri - a tu - a. Glo - ri a, _____ glo - ri -

T. glo - ri - a tu - a. Glo - ri a, _____ glo - ri -

B. glo - ri - a tu - a. Glo - ri a, _____ glo - ri -

⁶⁹

S. a, glo - ri - a _____ glo - ri -

A. a, glo - ri - a _____ glo - ri -

T. a, glo - ri - a _____ glo - ri -

B. a, glo - ri - a _____ glo - ri -

71 9

S. a, glo ri - a tu - a.

A. a, glo ri - a tu - a.

T. a, glo ri - a tu - a.

B. a, glo ri - a tu - a.

75 **G** *f cresc.* *ff*

S. Ho san-na in ex - cel - - cis,

A. Ho san-na in ex - cel - - cis,

T. Ho san-na in ex - cel - - cis,

B. Ho san-na in ex - cel - - cis,

79 *f cresc.* *ff*

S. Ho san na in ex - cel - - cis

A. Ho san na in ex - cel - - cis

T. Ho san na in ex - cel - - cis

B. Ho san na in ex - cel - - cis

10 ⁸³ **H**

S.

Sanc tus Sanc tus Sanc tus

A.

Sanc tus Sanc tus Sanc tus

T.

Sanc tus Sanc tus Sanc tus

B.

Sanc - tus Sanc - tus Sanc - tus

⁸⁸

S.

Do - mi - nus Sanc - tus Sanc - tus Sanc - tus

A.

Do - mi - nus Sanc - tus Sanc - tus Sanc - tus

T.

Do - mi - nus Sanc - tus Sanc - tus Sanc - tus

B.

Dominus Sanc - tus Sanc - tus Sanc - tus

06.Hymn before action

Karl Jenkins

Eroico ♩-54 A *f*

Soprano
Alto
Tenor
Bass

The earth is full of an - ger, The
The earth is full of an - ger, The
The earth is full of an - ger, The
The earth is full of an - ger, The

7

S.
A.
T.
B.

seas___ are dark with wrath, The na-tions in their har - ness Go
seas___ are dark with wrath, The na-tions in their har - ness Go
seas___ are dark with wrath, The na-tions in their har - ness Go
seas___ are dark with wrath, The na-tions in their har - ness Go

11

2

S. up — a-gainst our path: Ere yet we loose the le - gions Ere

A. up — a-gainst our path: Ere yet we loose the le - gions Ere

T. up — a-gainst our path: Ere yet we loose the le - gions Ere

B. up — a-gainst our path: Ere yet we loose the le - gions Ere

15

S. yet — we draw the blade, Je - ho - va of the Thun - ders, Lord

A. yet — we draw the blade, Je - ho - va of the Thun - ders, Lord

T. yet — we draw the blade, Je - ho - va of the Thun - ders, Lord

B. yet — we draw the blade, Je - ho - va of the Thun - ders, Lord

19

B

S. God — of Bat - tles, aid!

A. God — of Bat - tles, aid!

T. God — of Bat - tles, aid!

B. God — of Bat - tles, aid!

C

27

S. High lust and fro-ward bea - rig, proud heart__ re-bell-ious

A. High lust and fro-ward bea - rig, proud heart__ re-bell-ious

T. High lust and fro-ward bea - rig, proud heart__ re-bell-ious

B. High lust and fro-ward bea - rig, proud heart__ re-bell-ious

32

S. brow, Deaf ear and soul un - ca - ring, We seek Thy mer-cy

A. brow, Deaf ear and soul un - ca - ring, We seek Thy mer-cy

T. brow, Deaf ear and soul un - ca - ring, We seek Thy mer-cy

B. brow, Deaf ear and soul un - ca - ring, We seek Thy mer-cy

36

S. now! The sin-ner that for swore_ Thee, The fool that passed Thee

A. now! The sin-ner that for swore_ Thee, The fool that passed Thee

T. now! The sin-ner that for swore_ Thee, The fool that passed Thee

B. now! The sin-ner that for swore_ Thee, The fool that passed Thee

40

S. by, Our times are known be - fore _____ Thee, Lord

A. by, Our times are known be - fore _____ Thee, Lord

T. by, Our times are known be - fore _____ Thee, Lord

B. by, Our times are known be - fore _____ Thee, Lord

43

S. **D**
grant us strength to die, Lord. grant us strength to die, Lord

A. grant us strength to die, Lord. grant us strength to die, Lord

T. grant us strength to die, Lord. grant us strength to die, Lord

B. grant us strength to die, Lord. grant us strength to die, Lord

47

$\text{♩} = 30$ $\text{♩} = 30$

S. grant us strength to die!

A. grant us strength to die!

T. grant us strength to die!

B. grant us strength to die!

07. Charge!

Karl Jenkins

Bravura ♩.=130

A

Soprano

Alto

Tenor

Bass

33

B

mf

S. The trum-pets loud Clang-or Ex - cites us to Arms, Ex

mf

A. The trum-pets loud Clang-or Ex - cites us to Arms, Ex

mf

T. The trum-pets loud Clang-or Ex - cites us to Arms, Ex

mf

B. The trum-pets loud Clang-or Ex - cites us to Arms, Ex

2 ³⁶

S. cites us to Arms, — Ex - cites us to Arms, — The

A. cites us to Arms, — Ex - cites us to Arms, — The

T. ₈ cites us to Arms, — Ex - cites us to Arms, — The

B. cites us to Arms, — Ex - cites us to Arms, — The

³⁸

S. trum - pets loud Clang - or Ex - cites us to Arms, Ex -

A. trum - pets loud Clang - or Ex - cites us to Arms, Ex -

T. ₈ trum - pets loud Clang - or Ex - cites us to Arms, Ex -

B. trum - pets loud Clang - or Ex - cites us to Arms, Ex -

⁴⁰

S. cites us to Arms, — Ex - cites us to Arms, With

A. cites us to Arms, — Ex - cites us to Arms, With

T. ₈ cites us to Arms, — Ex - cites us to Arms, With

B. cites us to Arms, — Ex - cites us to Arms, With

42 3

S. shrill notes of an - ger and mor - tal a - larms, of an - ger and mor-tal a -

A. shrill notes of an - ger and mor - tal a - larms, of an - ger and mor-tal a -

T. shrill notes of an - ger and mor - tal a - larms, of an - ger and mor-tal a -

B. shrill notes of an - ger and mor - tal a - larms, of an - ger and mor-tal a -

45

S. larms With shrill notes of an-ger and mor-tal a - alarms of

A. larms With shrill notes of an-ger and mor-tal a - alarms of

T. larms With shrill notes of an-ger and mor-tal a - alarms of

B. larms With shrill notes of an-ger and mor-tal a - alarms of

48

S. an - ger and mor-tal a - larms

A. an - ger and mor-tal a - larms

T. an - ger and mor-tal a - larms

B. an - ger and mor-tal a - larms

C

4 58 *mp*

S. How blest is he who for his con - try dies, who for his con try dies.

A. *mp* How blest is he who for his con - try dies, who for his con try dies.

T. *mp* How blest is he who for his con - try dies, who for his con try dies.

B.

62 *mp*

S. How blest is he who for his con - try dies, con_ try dies, con - try dies, for

A. *mp* How blest is he who for his con - try dies, con_ try dies, con - try dies, for

T. *mp* How blest is he who for his con - try dies, con_ try dies, con - try dies, for

B.

66 **D**

S. his con - try dies.

A. his con - try dies.

T. his con - try dies.

B.

85 **E** *mf* 5

S. The dou-ble dou-ble beat of the thun - de - ring drum, the

A. The dou-ble dou-ble beat of the thun - de - ring drum, the

T. The dou-ble dou-ble beat of the thun - de - ring drum, the

B. The dou-ble dou-ble beat of the thun - de - ring drum, the

88

S. thun-de - ring drum, The thun - de - ring drum, The

A. thun-de - ring drum, The thun - de - ring drum, The

T. thun-de - ring drum, The thun - de - ring drum, The

B. thun-de - ring drum, The thun - de - ring drum, The

90

S. dou - ble dou - ble beat of the thun - de - ring drum, the

A. dou - ble dou - ble beat of the thun - de - ring drum, the

T. dou - ble dou - ble beat of the thun - de - ring drum, the

B. dou - ble dou - ble beat of the thun - de - ring drum, the

6 ⁹²

S. thun - de - ring drum, the thun - de - ring drum, cries Hark! the foes come,

A. thun - de - ring drum, the thun - de - ring drum, cries Hark! the foes come,

T. thun - de - ring drum, the thun - de - ring drum, cries Hark! the foes come,

B. thun - de - ring drum, the thun - de - ring drum, cries Hark! the foes come,

⁹⁵

S. Hark! the foes come, cries Hark! the foes _____ come _____

A. Hark! the foes come, cries Hark! the foes _____ come _____

T. Hark! the foes come, cries Hark! the foes _____ come _____

B. Hark! the foes come, cries Hark! the foes _____ come _____

⁹⁸

S. Charge 'tis too late, too late to re - treat, Charge, 'tis too late to re -

A. Charge 'tis too late, too late to re - treat, Charge, 'tis too late to re -

T. Charge 'tis too late, too late to re - treat, Charge, 'tis too late to re -

B. Charge 'tis too late, too late to re - treat, Charge, 'tis too late to re -

101 **F** *mp* 7

S. *treat* How blest is he who for his con - try dies,

A. *treat* *mp* How blest is he who for his con - try dies,

T. *treat* How blest is he who for his con - try dies,

B. *treat*

104 *mp*

S. who for his con - try dies. How blest is he who for his

A. who for his con - try dies. *mp* How blest is he who for his

T. who for his con - try dies. How blest is he who for his

B.

107 *cresc.*

S. coun - try dies, con - try dies con - try dies, for his *cresc.*

A. coun - try dies, con - try dies con - try dies, for his *cresc.*

T. coun - try dies, con - try dies con - try dies, for his

B.

111 *ff*

S. con - try dies

A. con - try dies

T. con - try dies

B.

115 *mf* **G**

S. The dou - ble dou - ble beat of the

A. The dou - ble dou - ble beat of the

T. The dou - ble dou - ble beat of the

B. The dou - ble dou - ble beat of the

117

S. thun - de - ring drum, the thun - de - ring drum, the

A. thun - de - ring drum, the thun - de - ring drum, the

T. thun - de - ring drum, the thun - de - ring drum, the

B. thun - de - ring drum, the thun - de - ring drum, the

119

S. thun - de - ring drum. The dou - ble dou - ble beat of the

A. thun - de - ring drum. The dou - ble dou - ble beat of the

T. thun - de - ring drum. The dou - ble dou - ble beat of the

B. thun - de - ring drum. The dou - ble dou - ble beat of the

121

S. thun - de - ring drum, the thun - de - ring drum, the

A. thun - de - ring drum, the thun - de - ring drum, the

T. thun - de - ring drum, the thun - de - ring drum, the

B. thun - de - ring drum, the thun - de - ring drum, the

123

S. thun - de - ring drum, cries Hark! the foes come,

A. thun - de - ring drum, cries Hark! the foes come,

T. thun - de - ring drum, cries Hark! the foes come,

B. thun - de - ring drum, cries Hark! the foes come,

10 125

S. Hark! the foes come, cries Hark! the foes — come.

A. Hark! the foes come, cries Hark! the foes — come.

T. Hark! the foes come, cries Hark! the foes — come.

B. Hark! the foes come, cries Hark! the foes — come.

128

S. Charge!'tis too late, too late to re-treat, Charge!'tis too late to re-

A. Charge!'tis too late, too late to re-treat, Charge!'tis too late to re-

T. Charge!'tis too late, too late to re-treat, Charge!'tis too late to re-

B. Charge!'tis too late, too late to re-treat, Charge!'tis too late to re-

131

S. **H** *cresc.* treat — Charge, Charge Charge

A. *cresc.* treat — Charge, Charge Charge

T. *cresc.* treat — Charge, Charge Charge

B. *cresc.* treat — Charge, Charge Charge

135 11

S.
Charge Charge Charge Charge

A.
Charge Charge Charge Charge

T.
Charge Charge Charge Charge

B.
Charge Charge Charge Charge

139

S.
Charge Charge Charge Charge

A.
Charge Charge Charge Charge

T.
Charge Charge Charge Charge

B.
Charge Charge Charge Charge

143

S.
Charge Charge

A.
Charge Charge

T.
Charge Charge

B.
Charge Charge

09. Torches

Karl Jenkins

Angoscioso ♩=45

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-6. The score is in 4/4 time and consists of six measures of whole rests for all parts.

Musical score for Soprano, Alto, Tenor, and Bass, measures 7-9. The score is in 4/4 time. Measure 7 is marked with a box containing the letter 'A' and the number '7'. The Alto part has a melodic line starting with a fermata, followed by eighth notes, and ending with a quarter note on a sharp. The lyrics are: "The a-ni-mals scat-tered in all di-rec-tions, scram-ing ter-ri-ble screams." The Soprano, Tenor, and Bass parts have whole rests.

A
7

S. - - - - -

A. *bene pronunziato*
mp
The a-ni-mals scat-tered in all di-rec-tions, scram-ing ter-ri-ble screams.

T. - - - - -


B. - - - - -


2


10


bene pronunziato

mp

S.  Ma - ny were burn - ing oth - ers were burnt.

A.  All were shat - tered and scat - tered mind - less

T. 

B. 

13

enfatico

mp

S.  their eyes bul - ging.

A.  ly


T.  their eyes bul - ging.


B.  their eyes bul - ging.


B

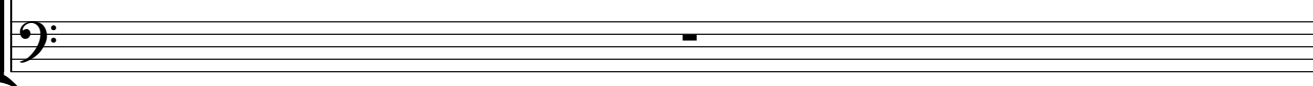
15

mp

S.  Some hugged their sons, o - thers their fa - thers and

A.  Some hugged their sons, o - thers their fa - thers and

T. 

B. 

16

S. mo-thers, un-a-ble to let them go, and so they died.

A. mo-thers, un-a-ble to let them and so they died.

T. and so they died.

B. and so they died.

19

S. O-thers leapt up in their thou - sands fa - ces dis - fi - gured and were con

A. thou - sands and were con

T. thou - sands

B. thou - sands

21

S. sumed by the fire.

A. sumed by the fire.

T.

B.

23

S. *Eve-ry - where were bo-dies squirm-ing on the ground,*

A. *Eve-ry - where were bo-dies squirm-ing on the ground,*

T.

B.

25

S. *wings eye-sand paws all burn-ing They breathed their last as li-ving Tor - ches* **C** *ff*

A. *wings eye-sand paws all burn-ing They breathed their last as li-ving Tor - ches* *ff*

T. *Tor - ches* *ff*

B. *Tor - ches* *ff*

Tor - ches

28

S. *tor - ches tor - ches*

A. *tor - ches tor - ches*

T. *tor - ches tor - ches*

B. *tor - ches tor - ches*

10. Agnus Dei

Karl Jenkins

Larghetto ♩=60

Soprano

Alto

Tenor

Bass

p

A - - gnus De - i

This system of the musical score is for the first five measures. It features four vocal staves: Soprano, Alto, Tenor, and Bass. The Soprano staff begins with a rest for two measures, followed by a melodic line starting on a quarter rest, marked with a piano (*p*) dynamic. The lyrics 'A - - gnus De - i' are written below the notes. The Alto, Tenor, and Bass staves contain rests for all five measures. The time signature is 4/4.

6

S.

A.

T.

B.

A - gnus De - i, qui tol - lis

qui to -

qui

p

This system of the musical score covers measures 6 through 10. The Soprano staff continues the melodic line from the previous system, with lyrics 'A - gnus De - i, qui tol - lis'. The Alto staff has rests for measures 6-9, then enters in measure 10 with a melodic line marked with a piano (*p*) dynamic, with lyrics 'qui to -'. The Tenor staff has rests for measures 6-9, then enters in measure 10 with a melodic line marked with a piano (*p*) dynamic, with lyrics 'qui'. The Bass staff contains rests for all five measures. The time signature is 4/4.

11

S. *cresc.*
 pec-ca-ta mun - di mi-se - re - re

A. *cresc.*
 -lis pec-ca-ta mun-di mi-se - re - re,

T. *cresc.*
 8 tol - lis pec - ca - ta mun - di mi-se

B.

15

S. *mp* **A** *mp*
 no - - - bis A-gnus De -

A. *mp*
 mi - se - re - re no - - bis

T. *mp* *mp*
 re-re no - - bis A-gnus De -

B. *p* *mp*
 no - - bis

20

S. *mp*
 - i, A-gnus De - - i, A-gnus De -

A. *mp*
 A - gnus De - i A - gnus De - i

T. *mp*
 8 - i, A-gnus De - - i, A-gnus De -

B. *mp*
 De - i De - i

B

24

S. *p* A -

A. A - nus De - - - i A -

T. *p* A -

B. A - gnus De - - - i A -

29

S. *p* - gnus De - i A - - gnus

A. *p* - gnus De - i A - - gnus

T. *p* - gnus De - i A - - gnus

B. *p* - gnus De - i A - - gnus

34

S. De - i qui tol - lis pec-ca-ta-mun-

A. *p* De - i qui tol - - lis

T. *p* De - i qui tol - lis pec

B. De - i

38

S. *cresc.*
-di do - na no - bis pa - -

A.
pec-ca-ta mun-di do na no-bis do-na no-bis

T.
ca - ta mun - di do-na no-bis

B.

42

S. *mp* **C** *p*
- - - - - cem A -

A. *mp* *p*
pa - - - - - cem A -

T. *mp* *p*
pa - - - - - cem A -

B. *p* *mp* *p*
pa - - - - - cem A -

47

S. *3*
- gnus De - i do - na

A. *3*
- gnus De - i do - na

T. *3*
- gnus De - i do - na

B. *3*
- gnus De - i

51

S. no - - bis_ pa - - cem

A. no - - bis_ pa - - cem

T. no - - bis_ pa - - cem

B. no - - bis_ pa - - cem

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is for measure 51. The lyrics are "no - - bis_ pa - - cem". The Soprano, Alto, and Tenor parts are written in treble clef, and the Bass part is in bass clef. The melody for all parts is identical. The notes are: a dotted quarter note (no), a quarter note (bis), a quarter note (pa), and a triplet of eighth notes (cem). The triplet consists of three eighth notes beamed together. The piece ends with a double bar line.

12. Benedictus

Karl Jenkins

Molto Largo ♩=54

A

B

Musical score for Soprano, Alto, Tenor, and Bass staves, measures 1-38. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Molto Largo with a metronome marking of ♩=54. The staves are empty, indicating a rest for all parts during this section.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) staves, measures 39-42. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Molto Largo with a metronome marking of ♩=54. The Soprano part begins at measure 39 with the lyrics "Be-ne di - ctus". The Alto part begins at measure 41 with the lyrics "qui ve-nit in no-mi-ne". The Tenor part begins at measure 40 with the lyrics "Bene di - ctus". The Bass part is silent throughout this section. Dynamics include *p* (piano) for the Soprano and Tenor parts.

44

S. Do - mi - ni Be - ne di - ctus,

A. Do - mi - ni

T. Be - ne di -

B. Be - - ne - di - -

50

S. Do - mi - ni

A. qui ve - nit in no - mi - ne Do - mi - ni

T. ctus qui ve - nit in no - mi - ne Do - mi - ni

B. ctus qui ve - nit in no - mi - ne Do - mi - ni

55 **D** *ff*

S. Ho - san - na in ex - cel - sis Ho san - na in ex -

A. *ff* Ho - san - na in ex - cel - sis Ho san - na in ex -

T. *ff* Ho - san - na in ex - cel - sis Ho san - na in ex -

B. *ff* Ho - san - na in ex - cel - sis Ho san - na in ex -

58

S. cel - cis Ho san - na in ex - cel - cis

A. cel - cis Ho san - na in ex - cel - cis

T. cel - cis Ho san - na in ex - cel - cis

B. cel - cis Ho san - na in ex - cel - cis

61

E

S. Ho san - na in ex - cel cis Be - ne di - ctus

A. Ho san - na in ex - cel cis

T. Ho san - na in ex - cel cis Be - ne di -

B. Ho san - na in ex - cel cis

67

S.

A. qui ve - nit in no - mi - ne

T. ctus

B.

73

rall.

S.
Do - - mi - ni

A.
Do - - mi - ni

T.
Do - - mi - ni

B.
Do - - mi - ni

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is set in the key of D major (two sharps) and begins at measure 73. A 'rall.' (ritardando) marking is placed above the first measure. The lyrics for all parts are 'Do - - mi - ni'. The Soprano part features a melodic line with a long note on 'Do' and a descending line on 'mi - ni'. The Alto part has a similar but lower melodic line. The Tenor part starts with an octave sign (8) below the first note. The Bass part has the lowest melodic line. Each part concludes with a fermata over the final note. The score is written on four staves, each with a treble clef for Soprano, Alto, and Tenor, and a bass clef for Bass.

13. Better is peace

Karl Jenkins

Giocoso ♩=127

Prano

Alto

Tenor

Bass

16 **A**

S.

A.

T.

B.

Bet - ter is peace than al - ways war, al - ways war, bet - ter is peace than

Bet - ter is peace than al - ways war, al - ways war, bet - ter is peace than

18

S.

A.

T.

B.

mf And bet - ter is peace than ev - er - more war,

mf And bet - ter is peace than ev - er - more war,

al - ways war, al - ways war

al - ways war, al - ways war

20

S. bet - ter is peace than ev - er - more war, and bet - ter and bet - ter is peace

A. bet - ter is peace than ev - er - more war, and bet - ter and bet - ter is peace

T.

B.

22

S.

A.

T. Bet - ter is peace than al - ways war, al - ways war, bet - ter is peace than

B. Bet - ter is peace than al - ways war, al - ways war, bet - ter is peace than

24

B

S. *mf* L'hom - me, l'hom - me, l'homme ar - mé

A.

T. al - ways war.

B. war.

35

S. l'homme ar - mé l'homme ar - mé doit on dou - ter doit on dou ter?

A. *mf* L'hom - me, l'hom-me, l'homme ar - mé. l'homme ar - mé l'homme ar - mé doit

T. *mf* L'hom - me l'hom-me l'homme ar - mé

B.

37

S. L'hom - me l'hom - me l'homme ar - - mé

A. on dou - ter doit on dou - ter?

T. l'homme ar - mé l'homme ar - mé doit

B. L'hom - me, l'hom - me, l'homme ar - - mé

38

S. l'homme ar - mé doit on dou - ter?

A. L'hom - me, l'hom - me, l'homme ar - - mé, on dou - ter?

T. on dou - ter doit on dou-ter? doit on-dou - ter?

B. l'homme ar - mé l'homme ar - mé doit on dou - ter?



mf

41

S. *mf* Bet - ter is peace than al - ways war,

A. *mf* Bet - ter is peace than al - ways war,

T. *mf* Bet - ter is peace than al - ways war,

B. *mf* Bet - ter is peace than al - ways war,

43

S. al - ways war, bet - ter is peace than al - ways war, al - ways war, And

A. al - ways war, bet - ter is peace than al - ways war, al - ways war, And

T. al - ways war, bet - ter is peace than al - ways war, al - ways war, And

B. al - ways war, bet - ter is peace than al - ways war, al - ways war, And

45

S. bet - ter is peace than ev - er - more war, bet - ter is peace than ev - er - more war, and

A. bet - ter is peace than ev - er - more war, bet - ter is peace than ev - er - more war, and

T. bet - ter is peace than ev - er - more war, bet - ter is peace than ev - er - more war, and

B. bet - ter is peace than ev - er - more war, bet - ter is peace than ev - er - more war, and

47

S. bet - ter and bet - ter is peace, Bet - ter is peace than al - ways war,

A. bet - ter and bet - ter is peace, Bet - ter is peace than al - ways war,

T. bet - ter and bet - ter is peace, Bet - ter is peace than al - ways war,

B. bet - ter and bet - ter is peace, Bet - ter is peace than al - ways war,

49

S. al - ways war, bet - ter is peace than al - ways war

A. al - ways war, bet - ter is peace than al - ways war

T. al - ways war, bet - ter is peace than al - ways war

B. al - ways war, bet - ter is peace than al - ways war

52

D

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

6 **E**

63 *f*

S. Ring, ring, ring, ring, ring, ring,

A. *f*
Ring, ring, ring, ring, ring, ring,

T. *f*
Ring, ring, ring, ring, ring, ring,

B. *f*
Ring, ring, ring, ring, ring, ring,

66

S. ring, ring, ring, ring, ring,

A. ring, ring, ring,

T. ring, ring, ring, ring, ring,

B. ring, ring, ring,

68

S. ring, ring, ring, ring, ring, ring, ring, ring, ring,

A. ring, ring, ring, ring,

T. ring, ring, ring, ring, ring, ring, ring, ring, ring,

B. ring, ring, ring,

70

S. ring, ring, ring, ring, ring, ring,

A. ring, ring, ring, ring, ring, ring,

T. ring, ring, ring, ring, ring, ring,

B. ring, ring, ring, ring, ring, ring,

73

S. ring, ring, ring, Ring out the thousand wars of

A. ring, ring, ring, ring, Ring out the thousand wars of

T. ring, ring, ring, ring, Ring out the thousand wars of

B. ring, ring, ring, ring, Ring out the thousand wars of

77

F

S. old. Ring out the thou - sand years of peace.

A. old. Ring out the thou - sand years of peace.

T. old.

B. old. Ring out the thou - sand years of peace.

80

S. Ring out the old, ring in the new, ring hap - py bells, ac-cross the

A. Ring out the old, ring in the new, ring hap - py bells, ac-cross the

T. Ring out the old, ring in the new, ring hap - py bells, ac-cross the

B. Ring out the old, ring in the new, ring hap - py bells, ac-cross the

83

S. snow. The year is go - ing, let im go, —

A. snow. The year is go - ing, let im go, —

T. snow. The year is go - ing, let im go, —

B. snow. The year is go - ing, let im go, —

85

S. The year is go-ing, let im go, — Ring out the false, ring in the true.

A. The year is go-ing, let im go, — Ring out the false, ring in the true.

T. The year is go-ing, let im go, — Ring out the false, ring in the true.

B. The year is go-ing, let im go, — Ring out the false, ring in the true.

G

88

S. Ring out old shapes of foul di-sease.

A. Ring out old shapes of foul di-sease.

T. Ring out old shapes of foul di-sease.

B. Ring out old shapes of foul di-sease.

93

S. Ring out the nar-row-ing lust of golg; Ring out the thou - sand

A. Ring out the nar-row-ing lust of golg; Ring out the thou - sand

T. Ring out the nar-row-ing lust of golg; Ring out the thou - sand

B. Ring out the nar-row-ing lust of golg; Ring out the thou - sand

96

S. wars___ of old, Ring in the thou - sand years of peace.

A. wars___ of old, Ring in the thou - sand years of peace.

T. wars___ of old, Ring in the thou - sand years of peace.

B. wars___ of old, Ring in the thou - sand years of peace.

10

99

S. Ring, ring, ring,

A. Ring, ring, ring,

T. Ring, ring, ring,

B. Ring, ring, ring,

102

S. ring, ring in the thou - sand years of peace.

A. ring, ring in the thou - sand years of peace.

T. ring, ring in the thou - sand years of peace.

B. ring, ring in the thou - sand years of peace.

105

H

S.

A.

T.

B.

114 **I**

S. Ring in the va-liant man and free, The larg - er heart, the kind - lier

A. Ring in the va-liant man and free, The larg - er heart, the kind - lier

T. Ring in the va-liant man and free, The larg - er heart, the kind - lier

B. Ring in the va-liant man and free, The larg - er heart, the kind - lier

117

S. hand. Ring out the dark - ness of _____ the land

A. hand. Ring out the dark - ness of _____ the land

T. hand. Ring out the dark - ness of _____ the land

B. hand. Ring out the dark - ness of _____ the land

120

S. Ring in the Christ that is to be.

A. Ring in the Christ that is to be.

T. Ring in the Christ that is to be.

B. Ring in the Christ that is to be.

122

S. The year is go - ing, let im go,

A. The year is go - ing, let im go,

T. The year is go - ing, let im go,

B. The year is go - ing, let im go,

123

S. The year is go - ing, let im go,

A. The year is go - ing, let im go,

T. The year is go - ing, let im go,

B. The year is go - ing, let im go,

124

S. Ring, — Ring, — ring out the false, ring in the

A. Ring, — Ring, — ring out the false, ring in the

T. Ring, — Ring, — ring out the false, ring in the

B. Ring, — Ring, — ring out the false, ring in the

127 **J** *f*

S. true. Ring, ring ring, ring,

A. true. *f* Ring, ring ring, ring,

T. true. *f* Ring, ring ring, ring,

B. true. *f* Ring, ring ring, ring,

131

S. ring, ring, ring, ring, ring,

A. ring, ring, ring, ring, ring,

T. ring, ring, ring, ring, ring,

B. ring, ring, ring, ring, ring,

134

S. ring, ring, ring, ring, ring, ring, ring,

A. ring, ring, ring, ring,

T. ring, ring, ring, ring, ring, ring, ring,

B. ring, ring, ring, ring,

136

S. ring, ring, ring, ring, ring, ring, ring,

A. ring, ring, ring, ring, ring, ring,

T. ring, ring, ring, ring, ring, ring,

B. ring, ring, ring, ring, ring, ring,

139

S. ring, ring, ring, ring,

A. ring, ring, ring, ring,

T. ring, ring, ring, ring,

B. ring, ring, ring, ring,

K Largo a capella ♩=40

142

mp

S. ring, God shall wipe a - way al tears

mp

A. ring, God shall wipe a - way al tears

mp

T. ring, God shall wipe a - way al tears

mp

B. ring, God shall wipe a - way al tears

145

S. And there shall be no more death, Nei - ther sor - row

A. And there shall be no more death, Nei - ther sor - row

T. And there shall be no more death, Nei - ther sor - row

B. And there shall be no more death, Nei - ther sor - row

S. nor cry - ing, Nei - ther shall there be

A. nor cry - ing, Nei - ther shall there be

T. nor cry - ing, Nei - ther shall there be

B. nor cry - ing, Nei - ther shall there be

150

S. an - y more pain. Praise the Lord, *mf*

A. an - y more pain. Praise the Lord, *mf*

T. an - y more pain. Praise the Lord, *mf*

B. an - y more pain. Praise the Lord, *mf*

152

S. Praise the Lord, Praise the Lord,

A. Praise the Lord, Praise the Lord.

T. Praise the Lord, Praise the Lord,

B. Praise the Lord, Praise the Lord,

S. Praise the Lord,

A. Praise the Lord,

T. Praise the Lord,

B. Praise the Lord,

156

S. Praise the Lord, Praise the Lord,

A. Praise the Lord, Praise the Lord,

T. Praise the Lord, Praise the Lord,

B. Praise the Lord, Praise the Lord,

158

S. Praise the Lord, Praise the Lord,

A. Praise the Lord, Praise the Lord,

T. Praise the Lord, Praise the Lord,

B. Praise the Lord, Praise the Lord,

160

S. [Musical notation]

A. [Musical notation]

T. [Musical notation]

B. [Musical notation]