Behold, the Angel of the Lord.

ANTHEM FOR EASTER.

St. Matt. xxviii. 2, 5, 6; 1 Cor. xv. 20;
Rom. vi. 9; 1 Cor. xv. 55; Ps. xlvii. 1; cxlv. 3.

Composed by BERTHOLD TOURS.

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Moderato, ma tranquillo. BARITONE SOLO.

VOICE. Be -

Moderato, ma tranquillo.

ORGAN. f dim. p

f = 100.

- hold, . . . the An - gel of the Lord, de - scend - ed from Heaven,

SOPRANO SOLO. mf

and the An - gel said: . . . He is not here:

p

for He is ris - en, as He said. . . .

mf f cres - cen - do. ff

The musical score is written for four parts: Voice, Organ, Baritone Solo, and Soprano Solo. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo and mood are 'Moderato, ma tranquillo'. The organ part begins with a forte (f) dynamic, followed by a decrescendo (dim.) and then a piano (p) section. The voice parts enter with a Baritone Solo and a Soprano Solo. The lyrics are: 'Be - hold, . . . the An - gel of the Lord, de - scend - ed from Heaven, and the An - gel said: . . . He is not here: for He is ris - en, as He said. . . .'. The organ part features a crescendo (cres - cen - do.) leading to a fortissimo (ff) section.

BEHOLD, THE ANGEL OF THE LORD.

Allegro con spirito.

FULL SOPRANO.

ALTO.

TENOR.

BASS.

Allegro con spirito.

$\text{♩} = 138$

ff

ris - en

from the dead,

and be - come . . the first - fruits of them that slept,

that slept.

Christ be - ing raised,

BEHOLD, THE ANGEL OF THE LORD.

Christ be - ing rais - ed from the . . dead . . di - eth no more,

death hath no more do - min - ion o - ver Him, death hath no . . more do - min - ion o - ver

Him, Christ be - ing rais - ed from the dead

di - eth no more, di - eth no more.

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the vocal melody and piano accompaniment for the first line of the hymn. The second system continues the melody and accompaniment, including dynamic markings like *cres.* and *ff*. The third system shows the vocal melody and piano accompaniment for the second line of the hymn. The fourth system continues the melody and accompaniment. The fifth system shows the vocal melody and piano accompaniment for the third line of the hymn. The sixth system continues the melody and accompaniment, ending with a final chord.

BEHOLD, THE ANGEL OF THE LORD.

First system of the musical score. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "O death, . . . where is thy sting? . . . O". The piano accompaniment starts with a rest, then enters with a melody. Dynamics include *f* (forte) and *ff* (fortissimo).

Second system of the musical score. The vocal line continues with the lyrics "grave, . . . where is thy vic - - - to - ry?". The piano accompaniment continues with a melody. Dynamics include *ff* (fortissimo), *rit.* (ritardando), and *Meno mosso e espressivo.* (Less motion and expressive).

Third system of the musical score. It begins with the heading "SOPRANO SOLO." and the lyrics "O sing un - to God with the voice . . of mel - o - dy, O". The vocal line is a solo, and the piano accompaniment provides harmonic support. Dynamics include *p* (piano).

Fourth system of the musical score. The vocal line continues with the lyrics "sing un - to God with the voice . . of mel - o - dy, O sing un - to God with the". The piano accompaniment continues with a melody. Dynamics include *p* (piano) and *cres* (crescendo).

BEHOLD, THE ANGEL OF THE LORD.

voice . . of mel - o - dy, O sing un - to God with the voice of mel - o -

cen do. f

- dy, with the voice of mel - o - dy, . . . with the

p f

voice of mel - - - o - dy.

dim. mf f

dim. mf

Allegro maestoso. ff

Great is the Lord, and mar - - vel -

ff

rit. Allegro maestoso. = 126. ff

BEHOLD, THE ANGEL OF THE LORD.

lous, wor - thy to . . . be prais - ed.

Più mosso.
SOPRANO.

ALTO.

TENOR.

BASS.

Let the Name of the Lord be bless - ed, . . . be bless - ed,

Let the Name of the Lord be bless - ed,

Let the

Più mosso. $\text{♩} = 92$.

let . . the Name of the Lord . . . be . . . bless - ed, from this

Let the Name of the Lord be bless - ed, . . from this

let the Name of the Lord be bless - ed, be bless - ed, from this

Name of the Lord be bless - ed, be . . bless - ed, . . . from this

BEHOLD, THE ANGEL OF THE LORD.

[illegible]

from this time forth, for ev-er-more, let the Name of the Lord be bless -

let the Name of the Lord be bless -

let the Name of the Lord, let the Name of the

and for ev-er-more, for ev - er - more, let the Name of the Lord, let the Name of the

ed, let the Name of the Lord, of the Lord be bless - ed, let the

ed, let the Name of the Lord, of the Lord be bless - ed, let the

Lord, let the Name of the Lord, let the Name of the Lord be bless - ed, let the

Lord, let the Name of the Lord be bless - ed, let the

BEHOLD, THE ANGEL OF THE LORD.

Name . . of the Lord . . be bless - ed, . . . from

Name . . of the Lord . . be bless - ed, . . . from

Name . . of the Lord . . be bless - ed, . . . from

Name . . of the Lord be bless - ed, from this time,

this . . time forth, . . and for ev - er - more, from this time

this . . time forth, . . and for ev - er - more, . .

this . . time forth, . . and for ev - er - more, . .

. . and for ev - er - more, from this time, and for . . ev - er - more,

forth, . . . and for ev - er - more. A - men.

. . . from this time forth, . . . and for ev - er - more. A - men.

. . . from this time forth, . . . and for ev - er - more. A - men.

. . . from this time forth, and for ev - er - more. A - men.