

The Ninety and Nine.

Poem by
Elizabeth G. Clephane.

Music by
Edward Campion.

Lento ma non troppo.

p *dim.*

Recitative. (Isaiah LIII. 5.)

ppp

But he was wounded for our trans-gressions, he was bruised for our i-

ni-qui-ties; the chastisement of our peace was up-on him; and with his stripes we are

Con moto.

dolce

healed. There were nine-ty and nine that safe-ly lay In the shelter of the

fold, But one was out on the hills a-way. Far off from the gates of gold. A -

way on the mountains wild and bare, A - way from the ten - der Shepherd's care, from the

quasi recitativo, ad libitum

ten - der Shep - herd's care. Lord, Thou hast here thy nine-ty and nine, Are they

colla parte

a tempo un poco animato

not e - nough for Thee? But the Shep - herd made answer, 'Tis of mine Has

dolce

wandered a-way from me; And al-though the road be rough and steep, I go to the des-ert to

find my sheep. *pp* But none of the ransomed ev-er knew How

deep were the wa-ters crossed; Nor how dark was the night that the Lord went through, Ere He

found His sheep that was lost. Out in the des-ert He heard its cry; Sick and helpless and

par-

rea-dy to die, sick and helpless and ready to die.

Lord,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The piano part includes the instruction *pp espress.* and has a *Tr.* (Trill) marking over a note in the right hand.

*tranquillo
lento*

whence are these blood-drops all the way, That mark out the mountain's track? They were

The second system continues the vocal line and piano accompaniment. The piano part features a long, flowing melodic line in the bass clef and chords in the treble clef.

shed for one who had gone a-stray, Ere the Shep-herd could bring him back.

The third system continues the vocal line and piano accompaniment. The piano part includes the instruction *dolcissimo* and a *Tr.* marking over a note in the right hand.

Lord, whence are Thy hands so rent and torn? They are

The fourth system continues the vocal line and piano accompaniment. The piano part features a melodic line in the bass clef and chords in the treble clef.

rit. espressivo

pierced to-night by many a thorn.

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a similar rhythmic pattern. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is placed above the piano part, and *poco crescendo* is written below it.

ff
But

The second system continues the vocal and piano parts. The vocal line has a few rests before the word "But". The piano accompaniment features a more active bass line with eighth notes. Dynamic markings include *sempre crescendo* in the piano part, *allargando* above the piano part, *molto cresc.* below the piano part, and *ff* (fortissimo) above the piano part.

all through the moun-tains thun-der-riven, And up from the rock-y

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a dense texture with many triplets of eighth notes in the right hand. Dynamic markings include *ff grandioso* in the piano part.

steep, There came a cry to the

The fourth system continues the vocal and piano parts. The vocal line has a few rests before the word "steep,". The piano accompaniment features a dense texture with many triplets of eighth notes in the right hand. Dynamic markings include *ff* in the piano part.

gate of Heaven, Re-joice! I have found my sheep. And the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "gate of Heaven, Re-joice! I have found my sheep. And the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are some rests and dynamic markings like *mp* and *ff* in the piano part.

cresc. ed accel.
 an - - gels e-choed round the throne, the an - - gels e-choed round the

sempre cresc.
mp accel. e cresc.

The second system continues the musical score. The vocal line has the lyrics "an - - gels e-choed round the throne, the an - - gels e-choed round the". The piano accompaniment features a prominent triplet pattern in the right hand. Performance instructions include *cresc. ed accel.*, *sempre cresc.*, and *mp accel. e cresc.*. A *rit.* marking is present at the end of the system.

poco rit. *con tutta forza*
 throne: Re - joice, re - joice! for the Lord, the

ff pesante

The third system of the score has the lyrics "throne: Re - joice, re - joice! for the Lord, the". The piano accompaniment is marked with *ff* and *pesante*. The music features a strong, heavy accompaniment with some triplet figures in the right hand.

Lord brings back His own!

The fourth system concludes the page with the lyrics "Lord brings back His own!". The piano accompaniment continues with a steady, rhythmic pattern, ending with a final chord. The system concludes with a double bar line and repeat signs.



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