

## THE NINETY AND NINE.

**Words by ELIZABETH G. CLEPHANE.**

Music by EDWARD CAMPION.

**Lento ma non troppo.**

The image shows a page from a musical score for piano. The key signature is C minor (one flat). The tempo is marked as *Lento ma non troppo*. The music consists of two staves. The top staff starts with a forte dynamic (f) and continues with eighth-note patterns. The bottom staff begins with a piano dynamic (p), followed by sustained notes and eighth-note patterns. Measure 12 concludes with a dynamic marking *dim.* (diminuendo).

### **Recit.(Isaiah liii. 51.)**

**Key Ab.** Lah is F. { :m :m :m | l, :t, .d | r :-t, | m :m | :m .m | l :-l, .l, :t, .d {  
But He was wounded for our trans-gressions, He was bruised for our in -

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Musical score for piano showing measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a dynamic marking of *ppp* over a sustained note. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a fermata over the treble note, followed by a whole rest. The score concludes with a final fermata over the bass note.

{ d ,t<sub>1</sub> t<sub>1</sub> | : x | r x x m .f | f m ,t<sub>1</sub> | r :d | l<sub>1</sub> t<sub>1</sub> d | d :-t<sub>1</sub> l<sub>1</sub>  
i - quities; the chastisement of our peace was up - on Him; and with His stripes we are

i - quities; the chastisement of our peace was up - on Him; and with His stripes we are

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves. Measure 11 starts with a forte dynamic in the strings. Measure 12 begins with a piano dynamic in the woodwinds, followed by a forte dynamic in the brass.

**Con moto.**

F.t.m.l.

healed.

There were

nine-ty and nine that safely lay In the shelter of the

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

四  
*dolce*

C.t.

m : - l : s | d' : d' t m' : d' d' r' : m' | d' d' t : r' r' d' t l : - l : l  
 fold, But one was out on the hills a - way, Far off from the gates of gold. A -

f.F.

t : d' r' d' t d' t l : d's s s s l : s | d' l f : d d  
 way on the mountains wild and bare, A - way from the ten - der Shepherd's care, from the

*quasi recitativo, ad lib.*

r : m l r : - d d : l : m : m , m l . l : l : s e l t : - l : m . m  
 ten - der Shep - herd's care. Lord, Thou hast here Thy nine-ty and nine, Are they

*colla parte*

*a tempo poco animato*

f : l s : - f m : l : m . m m : m . r l d . m : t , l : s : - l : t  
 not e-nough for Thee? But the Shep - herd made an-swer,"This of mine Has

*dolce*

d : r . m l t : - l : s : - s : f m : m l : l : d : d l f : f m : m , m l d : r . m  
 wandered a-way from me: And al-though the road be rough and steep, I go to the de-sert to

*pp*

find my sheep?" But none of the ransomed e-ver knew How

*C.t.*

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

*f.F.*

found His sheep that was lost. Out in the de-sert He heard its cry, Sick and helpless and

*par-*

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

*pp express.*

*tranquillo  
largo*

*s.d.f. A♭.*

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

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

se back." Lord, whence are Thy hands so

*dolcissimo*

*rit.* *espressivo*

rent and torn? "They are pierced to night by many a thorn."

*p* *poco cres.*

*allargando*

*sempre cres.* *molto cres.* *ff*

F.t.m.l.

*ff*

But all thro' the mountains thun-der-riven, And up from the roc-ky

*ff grandioso*

C.t.

steep, There came a cry to the gate of Heaven, Re -

*f.F.*

joice! I have found my sheep. And the an - gels e-choed round the

*cres. e accel.*

*mp* *accel. e cres.*

poco rit.

throne, the an - gels e-choed round the throne: Re -

*con tutta forza*

joyce, re - joice! for the Lord, the Lord brings back His own!

*ff* *pesante*