

"Neither Do I Condemn Thee"

John 8:11

E♭

1. By the proud wor - ship - ers Scorned for her sin, Was the poor
2. Told of her wan - der - ings, Mark - ing each flaw, Spoke they of
3. Still cried the Phar - i - sees, "Pray, Mas - ter, pray, What shall we
4. Cheeks flush - ing red with shame, Turned each a - bout, And from His
5. Spoke He most ten - der - ly, "Pray, wom - an, pray, Hast thou ac -

wan - der - er Rude - ly brought, in. Scribes came and Phar - i - sees,
pun - ish - ment, Quot - ing the law. Sat He un - heed - ing - ly,
do with her, What dost Thou say?" Spoke He re - buk - ing - ly,
pres - ence went Si - lent - ly out. Then saw He stand - ing there,
cus - ers none?" "Nay, Mas - ter, nay." "Nei - ther do I con - demn,

Ea - ger to see What the meek Naz - a - rene's Ver - dict would be.
Head bow - ing low, Writ - ing the ground up - on, Sad - ly and slow.
"Let the first stone Come from a sin - less hand, And thence a - lone."
Head bend - ing low, Her whom the world de - spised, Saw her tears flow.
Soul sick and sore; Go, for I par - don thee, Go, sin no more."

Chorus

pp

p

"Nei - ther do I con - demn thee," Pre - cious words di - vine! Fall - ing from lips of

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mer - cy, Like the sweet - est chime; Won - der - ful words of Je - sus! Sing them

o'er and o'er; "Nei - ther do I con - demn thee, Go, and sin no more."

f *Cres...*

ff *Rit...*

The musical score is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system begins with a vocal line starting on a G4 note, followed by a piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *f* (forte), *Cres...* (crescendo), *ff* (fortissimo), and *Rit...* (ritardando). The score concludes with a double bar line.