



LONG SINCE IN EGYPT'S PLENTEOUS LAND

from the Oratorio

Judith or The Regeneration of Manasseh, Act I, Scene ii, "The Children"



by

C. Hubert H. Parry

Composed for the Birmingham Musical Festival - August 29, 1888

FULL SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music Library MS 4209, Vol. 1

Novello Octavo Edition No. 8023

Michael Mullen, Ass’t. Librarian - michael.mullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Act I, Scene II. - The Children

In the Palace of the King. Meshullemeth and the King's Children

Children

O mother, tell us once again
The story of our people:
How God brought Israel forth
From Egypt's bonds of old,
And led them to this land.

Meshullemeth

My children, He is Israel's God no more!
His courts are desolate and still,
His altars are profaned;
His people seek Him not.

Children

Yet are there some that still serve Him,
And trust in His love and mercy,
And, if we entreat Him, will He not pardon
For the sake of our fathers, whom He so loved.

Meshullemeth

Alas! my children, great cause hath He for anger.
His temples have they defiled;
His word have they contemned;
The deeds that He did for them have they forgotten,
And requited His love with scorn.

Yet once again will I tell to you the old familiar story,
So, when I pass away,
Ye too shall tell unto your children
The lovingkindness of our God.

BALLAD

Long since in Egypt's plenteous land
Our fathers were oppressed;
But God, whose chosen folk they were,
Smote those who long enslaved them there,
And all their woes redressed.

The Red Sea stayed them not at all,
Nor depths of liquid green;
On either hand a mighty wall
Of waters clear rose high at His call,
And they passed through between.

In deserts wild they wandered long,
They sinned and went astray;
But yet His arm to help was strong,
He pardoned them, though they did wrong,
And brought them on their way.

At last to this good land they came,
With fruitful plenty blest;
Here glorious men won endless fame,
Here God made holy Zion's name,
And here He gave them rest.

Children

O may we ne'er forget what He hath done,
Nor prove unmidful of His love,
That, like the constant sun,
On Israel hath shone,
And sent down blessings from above.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

Vol. 29, No. 547 (September 1, 1888), pp. 521-522

NEW WORKS AT BIRMINGHAM

The Festival performances at Birmingham on the 28th ult., and three following days, took place too late in the month for notice in our present issue, but it is possible to give some account of the novelties produced.

We turn, first, to Dr. Hubert Parry's Oratorio, "Judith; or, The Regeneration of Manasseh." The libretto of this work is by the composer himself, and consists partly of rhymed verse, partly of passages either taken from the Bible or written in Biblical diction. Its merits are, of course, open to discussion without waiting for a performance of the accompanying music, but we refrain; as we do from expressing any opinion upon Dr. Parry's authority for establishing an intimate connection between the story of Judith, the destroyer of Holofernes, and that of the idolatrous, but finally repentant King, Manasseh.

The book is divided into two "Acts" and an *Intermezzo*: the acts being sub-divided each into three scenes. When the action begins it is laid in the Valley of Hinnom, where *Manasseh* and the people are gathered for the worship, with fiery sacrificial rites, of the god Moloch, whose name is given to the opening scene.

The second scene presents a great contrast. It is laid, presumably, in the Palace of Manasseh, and opens with a dialogue between the *Queen*, *Meshullemeth* (contralto), and her children; the subject being God's mercy to Israel in times past, and the present apostacy of His people. As this proceeds the *Queen* sings a formal air, "Long since, in Egypt's plenteous land," followed by a short trio for the mother and her two boys. The music of all this is studiously simple alike in theme and accompaniment. It may be urged that the melodies, if not absolutely commonplace, lack special distinctiveness, but they have an effect of truth to the situation and circumstances such as is, perhaps, better than originality. Of one thing we may be very sure—the dialogue of the *Queen* and her sons will meet with instant acceptance at the hands of the general public.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

Vol. 29, No. 548 (October 1, 1888), pp. 600-601

BIRMINGHAM MUSICAL FESTIVAL

The programme of Wednesday morning opened with Dr. Hubert Parry's new Oratorio "Judith, or the Regeneration of Manasseh," concerning which, by the way, the Birmingham public seemed to feel no more than a mild curiosity. They know the composer better now, and on the next occasion, probably, will experience a quickened interest. Dr. Parry was present, but preferred to leave his work in the hands of Dr. Richter, who loyally did his best to secure an adequate representation, and most certainly succeeded. Let it promptly be stated that the excellencies largely outnumber and outweigh the blemishes, which, indeed, can be dismissed in little space. The set airs, perhaps, are open to the general criticism of lacking in some measure a striking distinctiveness of melody, and there is a question, with regard to a few of them, whether abbreviation would not be an improvement.

With regard to the first part, embracing the "Moloch" worship and the touching scene in the palace for the *Queen* and her children, justice demands an almost unqualified verdict of approval, and the critical eye sees evidence of rare descriptive and dramatic power, capable, it may be, of eminent service in another place. Noticeable, too, is it that Dr. Parry obtains his effects in the orderly and elevated manner proper to oratorio, the resemblance, so far, between "Judith" and "Elijah" being quite marked. I regard this as important in connection with the fact that throughout the part of the Oratorio more immediately under review, the music, structurally, pictorially, and emotionally is equal to the demand of each and every scene. It is broad and highly coloured where necessary, strongly and truthfully suggestive always, and at times instinct with a touching tenderness. On the one hand, the music of the priests and worshippers of Moloch; on the other, that of the *Queen* and her boys are examples that fix themselves in the memory. The last-names, coming in the midst of the grim Moloch worship, is made doubly welcome by its gentleness and *naïveté*.

Notwithstanding the points to which attention has been directed with a view to revision, I hail "Judith" as a distinct success, won in the grand old fashion, and as a promise of further good from the same source.

LONG SINCE IN EGYPT'S PLENTEOUS LAND

from the Oratorio *Judith or The Regeneration of Manasseh*, Act I, Scene ii, "The Children"

C. Hubert H. Parry

Andante sostenuto

Flute 1/2

Oboe 1/2

Clarinet in B \flat 1/2

Bassoon 1/2

Horn in C 1/2

Horn in E 3/4

Trombone 1/2

Tuba

Timpani

Andante sostenuto

Violin

Violin

Viola

Child 1

Child 2

Meshullemeth

Cello

Contrabass

1 2 3 4 5 6

This musical score page covers measures 7 through 12. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horn in C 1 & 2, Horn in E 3 & 4, Trumpet 1 & 2, Trumpet 3, Tuba, Timpani, Violin 1 & 2, Viola, Child 1 & 2, Mesh, Violoncello, and Contrabass. The score is written in G major (one sharp) and 4/4 time. Key performance instructions include *p* (piano) and *poco cresc.* (poco crescendo). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The children's parts are silent throughout the page.

7

8

9

10

11

12

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn in E♭ 3/4

Trb. 1/2

Trb. 3

Tuba

Timp.

Vln. 1

Vln. 2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

mf

f

mf

f

mf

f

f

f

dim.

dim.

dim.

1^{mo}

p

p

cresc.

cresc.

cresc.

divisi

a2

cresc.

cresc.

Begin to Horn in E♭

13

14

15

16

17

18

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in C 1
2

Hn. in E \flat

1
2

Trb.

3

Tuba

Timp.

Vln. 1
2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

mf *dim.*

mf *dim.*

pp

f *dim.*

cresc. *f* *sempre dim.*

f *dim.*

f *dim.*

dim.

dim. *divisi*

19

20

21

22

23

24

A

Musical score for measures 25-30. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horns in C and E-flat, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Violins 1 & 2, Viola, Child 1 & 2, Mesh, Violoncello, and Contrabass. The key signature is one sharp (F#). The score features various dynamics such as *pp* and *dim.*, and includes performance markings like hairpins and accents. A section marker 'A' is placed above measure 27.

This musical score page covers measures 31 through 36. The instrumentation includes:

- Flute 1 & 2 (Fl. 1/2): Rests in measures 31-35, then a melodic phrase in measure 36 starting with a *p* dynamic.
- Oboe 1 & 2 (Ob. 1/2): Rests throughout.
- Bassoon 1 & 2 (Bsn. 1/2): Rests in measures 31-35, then a melodic phrase in measure 36 starting with a *pp* dynamic.
- Horn in C 1 & 2 (Hn in C 1/2): Rests throughout.
- Horn in E-flat (Hn. in Eb): Rests throughout.
- Trumpet 1 & 2 (Trb. 1/2): Rests throughout.
- Trumpet 3 (Trb. 3): Rests throughout.
- Tuba: Rests throughout.
- Timpani (Timp.): A rhythmic pattern of eighth notes in measure 31, then rests.
- Violin 1 & 2 (Vln. 1/2): Melodic lines with *dim.* markings in measures 31-32 and *pp* markings in measures 33-34.
- Viola (Vla.): Melodic line with *dim.* markings in measures 31-32 and *pp* markings in measures 33-34.
- Child 1 & 2 (Child 1/2): Rests throughout.
- Musical Staff (Mesh.): Rests throughout.
- Violoncello (Vc.): Melodic line with *pp* markings in measures 33-34.
- Contrabass (Cb.): Melodic line with *pp* markings in measures 33-34.

31

32

33

34

35

36

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in C 1
2

Hn. in E♭

1
2
Trb.

3

Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

1^{mo} p

p

1^{mo} p

1^{mo} mf

p

O mo - ther, tell us once a - gain, The sto - ry of our peo - ple, How

37

38

39

40

41

42

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in C 1/2, Hn. in E♭, Trb. 1/2/3, Tuba, Timp., Vln., Vln., Vla., Child 1, Child 2, Mesh., Vc., Cb.

f, *p*, *poco rit.*, **B** *a tempo*

God brought Is - rael forth from E - gypt's bonds of old, And led them to this land!

43

44

45

46

47

48

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in C 1
2

Hn. in E \flat

1
2
Trb.

3

Tuba

Timp.

Vln. *p*

Vln. *p*

Vla. *p*

Child 1

Child 2

Mesh. *p*

Vc. *sf* *p*

Cb. *p*

My chil - dren, He is Is - rael's God no more; His courts are des - o - late, and

49

50

51

52

53

54

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn. in E♭

1/2 Trb.

3

Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

p

mf

cresc.

1^{mo}

mf

cresc.

mf

mf

a2

mf

divisi

divisi

cresc.

still His al - tars are pro-faned; His peo - ple seek Him not.

55

56

57

58

59

60

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn. in E♭

1/2 Trb.

3

Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

1^{mo} espressivo

p

p

p

p

p

p

p

Yet are there some that still serve Him, And trust in His love and mer - cy, And

poco animando

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn. in E♭

Trb. 1/2

3

Tuba

Timp.

Vln. *poco animando*

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

67

68

69

70

71

72

C

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn. in E♭

Trb. 1/2

3

Tuba

Timp.

C

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

whom He so loved.

A - las! my chil - dren, great cause hath He for an - ger.

ad lib.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn. in E♭

Trb. 1/2

Trb. 3

Tuba

Timp.

Vln. 1

Vln. 2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

His tem - ples have they de - fil - ed,

3

79

80

81

82

83

84

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in C 1
2

Hn. in E♭

1
2

Trb. 3

Tuba

Timp.

Vln. 1
2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

f >

mf *cresc.*

mf >

mf *cresc.*

p

mf *cresc.*

mf *cresc.*

p

f

f

His word ___ have they con - tem - ned, The deeds that He

85 86 87 88 89 90

rit.

D

agitato

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn. in E♭

Trb. 1/2

Trb. 3

Tuba

Timp.

Vln. 1

Vln. 2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

mf

f^{1^{mo}}

f

f

f

p

p

p

f

f

f

f

f

f

did for them have they for - got - ten, And re - qui - ted His love with scorn.

divisi

91

92

93

94

95

96

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in C 1
2

Hn. in E♭

1
2

Trb. 3

Tuba

Timp.

Vln. 1
2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

sf *dim.* *p* *espress.* *p* *dim.* *dim.*

1^{mo}

97

98

99

100

101

102

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in C 1
2

Hn. in E \flat

1
2
Trb.

3

Tuba

Timp.

Vln. 1
2

Vln. 3

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

dim.

p

p

p

Yet

103

104

105

106

107

108

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2
2nd

Hn in C 1/2

Hn. in E♭

1/2

Trb. 3

Tuba

Timp.

Vln. 1

Vln. 2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

once a - gain will I tell to you The old fa - mi - liar

p

p

109

110

111

112

113

114

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in C 1/2
Hn. in E♭
Trb. 1/2
3
Tuba
Timp.
Vln.
Vln.
Vla.
Child 1
Child 2
Mesh.
Vc.
Cb.

1^{mo}
p
p
poco cresc.
p

sto - ry, So, when I pass a - way, Ye

divisi

115

116

117

118

119

120

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn. in E♭

Trb. 1/2

3

Tuba

Timp.

Vln. 1

Vln. 2

Vla. a2

Child 1

Child 2

Mesh.

Vc.

Cb.

— too shall tell un - to your chil - dren — The lov - ing

p

2nd
p

1^{mo}
p

cresc.

cresc.

121

122

123

124

125

126

Fl. 1
2

Ob. 1
2
1^{mo}
p

B \flat Cl. 1
2
dim.
p
mf

Bsn. 1
2
p

Hn in C 1
2

Hn. in E \flat

1
2
Trb.

3

Tuba

Timp.

Vln. *dim.*

Vln. *dim.*

Vla. *dim.*

Child 1

Child 2

Mesh.
kind - ness of our God.

Vc. *divisi*

Cb.

127

128

129

130

131

132

E

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in C 1
2

Hn. in E♭

1
2

Trb.

3

Tuba

Timp.

Vln. 1

Vln. 2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

f, *mf*, *p*, *1^{mo}*

133

134

135

136

137

138

Allegretto semplice

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in C 1/2

Hn. in E♭

1/2 Trb.

3

Tuba

Timp.

pp

pp

Begin Horn in E♭

Allegretto semplice

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

p

p

p

p

p

p

p

divisi

divisi

a2

Long since in E - gypt's plen - teous land, Our fa - thers were op - pressed; But

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. in E \flat

Hn. in E \flat

1
2

Trb.

3

Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

mf

2nd

p

a2

poco cresc.

dim.

God, whose cho - sen folk they were, Smote those who long en - slaved them there, And all their woes re - dressed, and

145

146

147

148

149

150

poco rit. **G** *a tempo*

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. in E♭

Hn. in E♭

1
2

Trb.

3

Tuba

Timp.

poco rit. **G** *a tempo*

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

all their woes re - dressed. The Red Sea

151

152

153

154

155

156

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. in E♭

Hn. in E♭

1/2 Trb.

3 Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

p

2nd *p*

poco cresc.

poco cresc.

poco cresc.

cresc.

poco cresc.

poco cresc.

stayed them not at all, Nor depths of li - quid green; On ei - ther hand a migh - ty wall Of

157

158

159

160

161

162

rit.

H *a tempo*

The musical score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, and Bassoon 1 & 2. The second system includes Horns in E-flat (1 & 2), Trumpets (1 & 2), Trombones (3), and Tuba. The third system includes Timpani. The fourth system includes Violins (1 & 2), Viola, and two Child parts. The fifth system includes Mesh. The sixth system includes Violoncello and Contrabass. The score includes dynamic markings such as *mf*, *p*, *dim.*, and *rit.*. A rehearsal mark **H** is placed at the beginning of measure 168, with the tempo marking *a tempo*. The lyrics for the vocal parts are: "wa - ters clear rose high at His call, And they passed through be - tween, and they passed through be - tween;".

163

164

165

166

167

168

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. in E♭

Hn. in E♭

Trb. 1/2

Trb. 3

Tuba

Timp.

Vln. 1

Vln. 2

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

dim.

p

1^{mo}

dim.

dim.

dim.

p

p

dim.

dim.

a2

In de - serts wild they wan - dered long, They

169

170

171

172

173

174

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. in E \flat

Hn. in E \flat

1
2

Trb.

3

Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

sinned, and went a - stray; But yet His arm to - help was strong, He par - doned them tho' they did wrong, And

175 176 177 178 179 180

K

Fl. 1 2

Ob. 1 2

B \flat Cl. 1 2

Bsn. 1 2

Hn. in E \flat

Hn. in E \flat

1 2

Trb.

3

Tuba

Timp.

K

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

brought them on their way, and brought them on their way.

divisi

mf

mf

181

182

183

184

185

186

This musical score page contains the following parts and markings:

- Fl. 1, 2:** Flute parts, mostly rests.
- Ob. 1, 2:** Oboe parts, mostly rests.
- B♭ Cl. 1, 2:** Bass Clarinet parts. Markings include *mf* and *1^{mo}*.
- Bsn. 1, 2:** Bassoon parts. Markings include *mf* and *2nd*. A *cresc.* marking is present at the end of the section.
- Hn. in E♭:** Horn parts. Markings include *p* and *1^{mo}*.
- Trb. 1, 2, 3:** Trumpet parts, mostly rests.
- Tuba:** Tuba part, mostly rests.
- Timp.:** Tympani part, mostly rests.
- Vln.:** Violin parts. Markings include *mf*.
- Vla.:** Viola part. Markings include *mf* and *divisi*.
- Child 1, 2:** Children's voices, mostly rests.
- Mesh.:** Meshing voice part. The lyrics are: "At last to this good land they came, With fruit - ful plen - ty blest; Here". Marking: *mf*.
- Vc.:** Violoncello part. Markings include *mf* and *a2*. A *cresc.* marking is present at the end.
- Cb.:** Contrabass part. Markings include *mf*. A *cresc.* marking is present at the end.

187

188

189

190

191

192

L

rit.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. in E♭

Hn. in E♭

Trb. 1/2

Trb. 3

Tuba

Timp.

L

rit.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

glo - rious men won end - less fame, Here God made ho - ly Zi - on's name, And here He gave them rest, and

193

194

195

196

197

198

poco rit.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. in E♭

Hn. in E♭

1/2 Trb.

3 Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

poco rit.

p

p

p

Oh, may we ne'er for-get what He hath done, Nor prove un -

Oh, may we ne'er for - get what He hath done, Nor prove un -

here He gave them rest. Oh, may we ne'er for-get what He hath done, Nor be un -

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. in E♭

Hn. in E♭

1
2
Trb.

3

Tuba

Timp.

Vln.

Vln.

Vla.

Child 1
mind - ful of his love, That, like _____ the con - stant sun, On Is - ra - el hath shone, And sent down

Child 2
mind - ful of his love, That, like the con - stant sun, On Is - ra - el hath shone, And sent down

Mesh.
mind-ful of his love, That, like the con - stant sun, On Is - ra - el hath shone, With

Vc.

Cb.

205

206

207

208

209

210

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. in E♭

Hn. in E♭

1/2 Trb.

3

Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

1^{mo}

p

1^{mo}

p

p

p

dim. e rit.

dim. e rit.

dim. e rit.

p

p

p

ble - ss - ings from a - bove.

ble - ss - ings from a - bove.

ble - ss - ings from a - bove.

211

212

213

214

215

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. in E \flat

Hn. in E \flat

1
2

Trb.

3

Tuba

Timp.

Vln.

Vln.

Vla.

Child 1

Child 2

Mesh.

Vc.

Cb.

p

pp

2nd

pp

pp

pp

pp

pp

pp

pp

pp

pp

216

217

218

219

220



ENGLISH HERITAGE
MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number
1.21/01