



THE
THREE HOLY CHILDREN
AN ORATORIO

In Two Parts, The Words Selected From
THE HOLY SCRIPTURES

The Music Composed by
Charles Villiers Stanford
(Op. 22 - 1885)

PIANO/VOCAL SCORE



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Cover Image
“The Burning Fiery Furnace” by George Jones, 1832



ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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.

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Source Information

Full Score Manuscript
Vocal Score
Manuscript Transcription & Score Preparation

Royal College of Music Library, MS 4162
Stanley Lucas, Weber & Co. S.L.W. 2238 © 1885
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 27.2 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

*To Her Most Gracious Majesty
Queen Victoria
this Oratorio is (by special permission)
dedicated
by Her Majesty's
loyal and devoted servant*

Charles Villiers Stanford

Dramatis Personæ

<i>Azarias</i>	Tenor
<i>Ananias</i>	Baritone
<i>Misael</i>	Bass or Bass-Baritone
<i>The Herald</i>	Baritone or Bass-Baritone
<i>The King</i>	Baritone or Bass-Baritone
<i>Soprano solo and Chorus</i>	

PREFATORY NOTE

The words of this Oratorio have been selected in the main from those portions of the Old Testament and of the Apocrypha which relate to the period of the Captivity of the Jews under Nebuchadnezzar ; the most important exception being the version of a hymn to Merodach (Bel) from an Assyrian inscription.

It has been thought better to leave the words of Scripture without alteration, even where that course involved an alternation of direct speech and narrative, as in the case of the opening chorus and of the choruses which describe the king's anger and the kindling of the furnace.

For the sake of compression, a combination of the Prayer of Azarias (Song of the Three Children) and of the 148th Psalm (its probable prototype) has been employed for the final chorus.

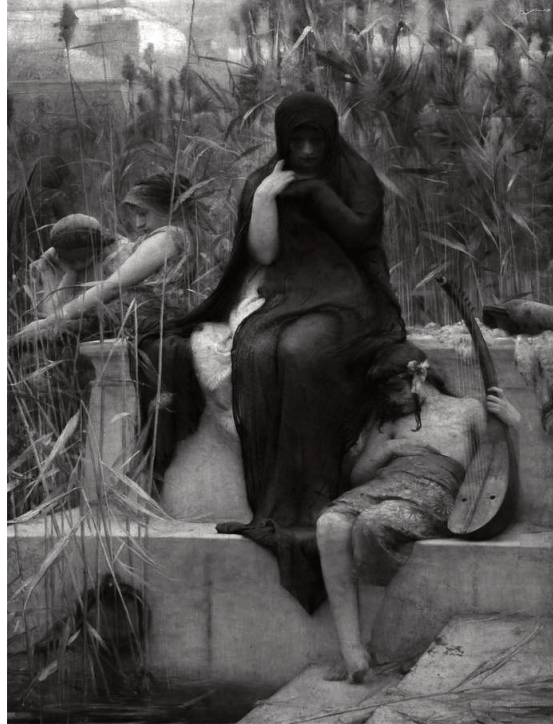
The metronome marks are to be considered only as an approximate indication of the *tempi* : they are not intended unduly to hamper the discretion and feeling of the Conductor.

Cambridge, February, 1885

THE THREE HOLY CHILDREN

Nebuchadnezzar, King of Babylon, has erected on the plain of Dura a great image of Bel, and has summoned his subjects to worship it, under penalty of death by fire.

Some Assyrian soldiers on their way to obey his summons, come upon a company of Jewish women, seated by the river Euphrates, who are mourning over the captivity of their race. Taunted by their captors, the women reply by songs of praise for their lost country, and imprecations on their enemies. They are comforted by a prophecy of their return from captivity.



BY THE WATERS OF BABYLON
Arthur Hacker, 1888

Among the crowds assembled on the plain are three Jews of influence - Ananias, Azarias, and Misael, who denounce all idolatrous worship. Refusing to obey the orders of the King, they are dragged before him, and, at his command, are cast into a furnace ; but to the King's amazement, they remain unharmed by the flames. He calls them forth, and joins the assembled multitude in praising the true God, who alone can work such miracles.



THE BURNING FIERY FURNACE
George Jones, 1832

PART I.

(BY THE WATERS OF BABYLON)

No. 1 — INTRODUCTION & CHORUS

Jewish Women

By the waters of Babylon we sat down and wept ; when we remembered thee, O Sion.
As for our harps we hanged them up ; upon the trees that are therein.
For they that led us away captive required of us then a song, and melody, in our heaviness,

(Psalm 137: 1, 2, 3)

No. 2 — MARCH & CHORUS

Assyrian Warriors

Sing us one of the songs of Sion.

Jewish Women

How shall we sing the Lord's song in a strange land ?

(Psalm 137: 3, 4)

No. 3 — SOLO & CHORUS

Soprano Solo and Jewish Women

If I forget thee, O Jerusalem, let my right hand forget her cunning.
If I do not remember thee, let my tongue cleave to the roof of my mouth ;
Yea, if I prefer not Jerusalem in the day of my mirth.

(Psalm 137: 5, 6)

O God, the heathen have come into Thine inheritance ; Thy holy temple
have they defiled, and made Jerusalem an heap of stones.

(Psalm 79: 1)

No. 4 — CHORUS

Assyrian Warriors

Down with them ! Come, let us make havock of them altogether.
Let us burn up the houses of God in the land.
Down with them, down with them, even unto the ground.

(Psalm 74: 9 ; Psalm 137: 7)

No. 5 — SOLO & CHORUS

Soprano Solo and Jewish Women

O daughter of Babylon, wasted with misery : yea, happy shall he be that
rewardeth thee as thou hast served us.
Blessed shall he be that taketh thy children ; and dasheth them against
the stones.

(Psalm 137: 8, 9)

By the waters of Babylon we sat down and wept ; when we remembered
thee, O Sion.

(Psalm 137: 1)

No. 6 — CHORUS

The heathen shall fear Thy name, O Lord, and all the kings of the earth Thy Majesty ; when the Lord shall build up
Sion, and when His glory shall appear.,

(Psalm 102: 15, 16)

O Jerusalem, look about thee towards the east, and behold the joy that cometh unto thee from God.
For lo ! Thy sons come, whom thou sentest away ; they come gathered together from the east to the west by the
word of the Holy One, rejoicing in the glory of God.

(Baruch iv: 36, 37)

PART II.

(ON THE PLAIN OF DURA)

No. 7 — CHORUS OF ASSYRIANS

Chorus of Assyrians Bel ! Great is thy name, among all gods most honoured thou.
With fuller hand thou givest back the gifts we bring to thee.
Kingship be thine over gods and men,
High thy commands, unconquered thy sword,
Tremble thy foes over all the earth !

(From an Assyrian Inscription)

The Three Children As for the images of the heathen, they are but silver and gold : even the work of men's hands.
They have mouths, and speak not ; eyes have they, but they see not.
They have ears, and yet they hear not ; neither is there any breath in their mouths.
They that make them are life unto them ; and so are all they that put their trust in them.

(Psalm 135: 15, 16, 17, 18)

Chorus of Assyrians Bel ! Great is thy name !
Kingship be thine over gods and men. (*The King and Assyrian Warriors enter*)
O king, live forever. Thy greatness is grown, and reacheth unto heaven, and thy dominion
to the end of the earth.

(Daniel iv: 22)

No. 8 — THE HERALD AND CHORUS OF ASSYRIANS

Herald To you it is commanded, O people, nations, and languages, that at what time ye hear the sound of
musick, ye fall down and worship the golden image that the king hath set up ; and whoso falleth
not down and worshippeth, shall be cast into the midst of a burning fiery furnace.

(Daniel iii: 4,5,6)

Chorus O king, live for ever : thy greatness is grown and reacheth unto heaven, and thy dominion to the
ends of the earth.

(Daniel iv: 22)

No. 9 — INSTRUMENTAL INTERLUDE AND CHORUS

Assyrian Worshippers Bel ! Great is thy name !

(Daniel iv: 22)

No. 10 — THE KING, THE THREE CHILDREN & SEMI-CHORUS OF ASSYRIANS

Semi-Chorus O king, live for ever. There are certain Jews whom thou set over Babylon, Ananias, Azarias and
Misael ; these men, O king, have not regarded thee ; they serve not thy gods, nor worship the
golden image which thou hast set up.

The King Is it true ? Do ye not serve my gods, nor worship the golden image which I have set up ? Now if
ye fall down and worship well ; but if ye worship not, ye shall be cast the same hour into the
midst of a burning fiery furnace ; and who is that God that shall deliver you out of my hand.

The Three Children Our God whom we serve is able to deliver us from the burning fiery furnace, and He will
deliver us out of thine hand, O king. But if not, be it known unto thee, O king, we will not
serve thy gods, nor worship the golden image which thou hast set up.

(Daniel iii: 9, 12, 14, 15, 17, 18)

PART II cont'd.
(ON THE PLAIN OF DURA)

No. 11 — CHORUS

Then was the king full of fury, and the form of his visage was changed against the men ; therefore he spake,
and commanded that they should heat the furnace seven times more than it was wont to be heated.
And he commanded the most mighty men that were in his army to bind and cast them into the furnace.
Then these three men were bound, and cast into the midst of the burning fiery furnace.

(Daniel iii: 19, 20, 21)

Semi-Chorus of Jewish Women

O daughter of Babylon, wasted with misery ; yea, happy shall he be that
rewardeth thee as thou hast served us.

(Psalm 137: 8)

No. 12 — THE THREE CHILDREN

Azarias

Blessed art Thou, O Lord God of our fathers ; Thy Name is worthy to be praised and glorified for
evermore ;
For Thou art righteous in all the things that Thou hast done to us : yea, true are all Thy works, Thy
ways are right, and all Thy judgments truth.
For we have sinned and committed iniquity, departing from Thee.
in all things have we trespassed, and not obeyed Thy commandments, nor kept them, neither
done as Thou hast commanded us, that it might go well with us.
And now we cannot open our mouths, we are become a shame and reproach to Thy servants, and
to them that worship Thee.
Yet deliver us not up wholly, for Thy Name's sake, neither disannul Thou Thy covenant :
and cause not Thy mercy to depart from us,
But in a contrite heart and humble spirit let us be accepted.
And now we follow Thee with all our heart ; we fear Thee, and seek Thy face.
Put us not to shame : but deal with us after Thy loving-kindness, and according to the multitude
of Thy mercies.
Deliver us also according to Thy marvelous works, and give glory to Thy servants hurt be ashamed ;
And let them be confounded in all their power and might, and let their strength be broken ;

The Three Children

And let them know that Thou art Lord, the only God, and glorious over the whole world.

(Prayer of Azariah: 3, 4, 6, 7, 10, 11, 16, 18, 20, 21, 22)

No. 13—SOPRANO SOLO AND SEMI-CHORUS

Ye are My witnesses and My servants whom I have chosen ; that ye may know and believe Me, and understand that
I am He ; before Me there was no God formed, neither shall be after Me.
I, even I, am the Lord ; and beside Me there is no Saviour.

(Isaiah xliii: 10)

No. 14—INSTRUMENTAL INTERLUDE & CHORUS

And the King's servants that cast them in ceased not to make the furnace hot with rosin, and pitch, tow and wood ;
So that the flame streamed forth high above the furnace ;
And it passed through and slew those whom it found about the furnace.

(Prayer of Azariah: 23, 24, 25)

No. 15 — SOLO

Soprano But the angel of the Lord came down into the furnace, and smote the flame of the fire out of the furnace ; And made the midst of the furnace as it had been a moist whistling wind, so that the fire touched them not at all, neither hurt nor troubled them.

(Prayer of Azariah: 26, 27)

No. 16 — THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS

The King Did we not cast three men bound into the midst of the fire ?

Chorus True, O King.

The King Lo ! I see four men loose, walking in the midst of the fire, and they have no hurt ; and the form of the fourth is like the Son of God.

(Daniel iii: 24, 25)

The Three Children Blessed art thou O Lord God of our fathers, and to be praised and exalted above all for ever. And blessed is Thy glorious and holy name, and to be praised and exalted above all for ever. Blessed art Thou, in the Temple of Thy holy glory, and to be praised and exalted above all for ever.

(Prayer of Azariah: 29, 30, 31)

The King Ye servants of the Most High God, come forth and come hither. Blessed be your God, who hath sent His Angel, and delivered His servants that trusted in Him ; there is no other God that can deliver after this sort.

Chorus There is no other God that can deliver after this sort.

(Daniel iii: 28, 29)



No. 17—DOUBLE CHORUS

O all ye works of the Lord, bless ye the Lord, praise and exalt Him above all for ever.
O ye heavens, bless ye the Lord, praise and exalt Him above all for ever.
O ye angels of the Lord, bless ye the Lord, praise and exalt Him above all for ever.
O ye waters above the heavens, bless ye the Lord, praise and exalt Him above all for ever.
O ye powers of the Lord, bless ye the Lord, praise and exalt Him above all for ever.
O ye sun and moon, bless ye the Lord, praise and exalt Him above all for ever.
O ye stars of heaven, bless ye the Lord, praise and exalt Him above all for ever.
O ye showers and dew, bless ye the Lord, praise and exalt Him above all for ever.
O ye winds of God, bless ye the Lord, praise and exalt Him above all for ever.
Praise the Lord upon earth ; ye dragons and all deeps ;
Fire and hail, snow and vapour ; wind and storm fulfilling His word.
O ye mountains and all hills ; fruitful trees and all cedars ;
O ye fowls of the air, bless ye the Lord, praise and exalt Him above all for ever.
O ye beasts and cattle, bless ye the Lord, praise and exalt Him above all for ever.
O ye children of men, bless ye the Lord, praise and exalt Him above all for ever.
O ye priests of the Lord, bless ye the Lord praise and exalt Him above all for ever.
All that worship the Lord, bless ye the Lord, praise and exalt Him above all for ever.
For His Name only is excellent, and His praise above heaven and earth.
Hallelujah !

(Prayer of Azariah and Psalm 148)

INDEX

PART I

		PAGE	
1.	INTRODUCTION AND CHORUS	“ By the waters of Babylon ”	1
2.	MARCH AND CHORUS	“ Sing us one of the songs ”	16
3.	SOLO (<i>Soprano</i>) AND CHORUS	“ If I forget thee ”	22
4.	CHORUS	“ Down with them ! ”	38
5.	SOLO (<i>Soprano</i>) AND CHORUS	“ O daughter of Babylon ”	46
6.	CHORUS	“ The heathen shall fear Thy name ”	59

PART II

		PAGE	
7.	CHORUS OF ASSYRIANS	“ Bel ! Great is thy name ”	84
	TRIO (<i>Three Children</i>)	“ As for the images ”	97
8.	SOLO (<i>The Herald</i>) AND CHORUS	“ To you it is commanded ”	107
9.	INSTRUMENTAL INTERLUDE & CHORUS	“ Bel ! Great is thy name ”	110
10.	SEMI-CHORUS	“ O King, live for ever ”	118
	SOLO (<i>The King</i>)	“ Is it true ? ”	121
	TRIO (<i>Three Children</i>)	“ Our God whom we serve ”	122
11.	CHORUS	“ Then was the king full of fury ”	128
12.	SOLO (<i>Azarias</i>) AND TRIO (<i>Three Children</i>)	“ Blessed art Thou ”	135
13.	SOLO (<i>Soprano</i>) AND SEMI-CHORUS	“ Ye are my witnesses ”	147
14.	INSTRUMENTAL INTERLUDE AND CHORUS	“ And the King’s servants ”	157
15.	SOLO (<i>Soprano</i>)	“ But the angel of the Lord ”	166
16.	SOLO (<i>The King</i>) TRIO AND CHORUS	“ Did we not cast three men ”	173
17.	DOUBLE CHORUS	“ O all ye works of the Lord ”	181

THE THREE HOLY CHILDREN



"By the Waters of Babylon They Sat Down and Wept", Kate Gardiner Hastings, 1853

PART I - BY THE WATERS OF BABYLON

Nº 1. Instrumental Introduction and Chorus of Jewish Women.

Adagio. (♩ = 69)

PIANO. *fp*

5 *mp*

col Ped

7

Musical notation for measures 7 and 8. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A slur covers both staves across the two measures.

9

Musical notation for measures 9 and 10. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment. A slur covers both staves across the two measures. The instruction *col. Ped.* is written at the end of the system.

11

Musical notation for measures 11 and 12. The right hand has a melodic line with some chromaticism, and the left hand continues with eighth notes. A slur covers both staves across the two measures.

13

A

Musical notation for measures 13 and 14. Measure 13 is marked with a section letter 'A'. The right hand has a melodic line with some chromaticism, and the left hand continues with eighth notes. A slur covers both staves across the two measures.

15

Musical notation for measures 15 and 16. The right hand has a melodic line with some chromaticism, and the left hand continues with eighth notes. A slur covers both staves across the two measures.

17

pp espress.

Musical notation for measures 17 and 18. The right hand has a melodic line with some chromaticism, and the left hand continues with eighth notes. A slur covers both staves across the two measures. The instruction *pp espress.* is written at the beginning of the system.

19

Musical notation for measures 19 and 20. The piece is in G major (one sharp) and 2/4 time. Measure 19 features a treble clef with a half note chord (G4, B4) and a bass clef with a half note chord (G2, B2). Measure 20 continues with a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). A large slur encompasses both measures.

21

Musical notation for measures 21 and 22. Measure 21 starts with a piano (*p*) dynamic. The treble clef has a half note chord (G4, B4) and the bass clef has a half note chord (G2, B2). Measure 22 continues with a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). A large slur encompasses both measures.

23

Musical notation for measures 23 and 24. Measure 23 has a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). Measure 24 has a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). A large slur encompasses both measures.

25

Musical notation for measures 25 and 26. Measure 25 has a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). Measure 26 has a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). A large slur encompasses both measures. A section marker 'B' is placed above the treble staff in measure 26. A piano (*p*) dynamic is marked in the bass staff of measure 26.

27

Musical notation for measures 27 and 28. Measure 27 has a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). Measure 28 has a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). A large slur encompasses both measures. A *cresc.* (crescendo) marking is placed below the treble staff in measure 27.

29

Musical notation for measures 29 and 30. Measure 29 has a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). Measure 30 has a treble clef half note chord (G4, B4) and a bass clef half note chord (G2, B2). A large slur encompasses both measures. A piano (*p*) dynamic is marked in the bass staff of measure 29. A *cresc.* (crescendo) marking is placed below the treble staff in measure 30.

31

8

dimi

This system contains measures 31 and 32. The right hand features a melodic line with eighth-note patterns and slurs. The left hand has a rhythmic accompaniment with eighth-note chords. A dotted line above the staff indicates an 8-measure phrase. The word "dimi" is written above the right hand in measure 32.

33

8

nu - en - do

This system contains measures 33 and 34. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth-note chords. A dotted line above the staff indicates an 8-measure phrase. The lyrics "nu - en - do" are written below the right hand in measure 33. The time signature changes from 3/4 to 2/4 in measure 34.

35

8

pp

col Ped

This system contains measures 35 and 36. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth-note chords. A dotted line above the staff indicates an 8-measure phrase. The dynamic marking "pp" is written below the left hand in measure 35. The instruction "col Ped" is written below the left hand in measure 35.

37

8

This system contains measures 37, 38, and 39. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth-note chords. A dotted line above the staff indicates an 8-measure phrase.

40

8

C

This system contains measures 40, 41, and 42. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth-note chords. A dotted line above the staff indicates an 8-measure phrase. The letter "C" is written above the right hand in measure 40.

43

8

This system contains measures 43, 44, and 45. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth-note chords. A dotted line above the staff indicates an 8-measure phrase.

46

Musical score for measures 46-48. The piece is in G major and 3/4 time. Measure 46 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. A *dim.* (diminuendo) marking is present in measure 47. Measure 48 ends with a C-clef time signature change.

49

Musical score for measures 49-51. Measure 49 includes a tempo marking of $\text{♩} = \text{♩}$. The treble clef has a melodic line with some rests, while the bass clef continues with eighth-note accompaniment. Measure 51 features a *mp* (mezzo-piano) dynamic marking.

52

Musical score for measures 52-54. Measures 52 and 53 contain dense, rapid sixteenth-note passages in both hands, with a *mp* dynamic marking. Measure 54 shows a continuation of the accompaniment.

55

Musical score for measures 55-57. Measure 55 begins with a **D** section marker and a *mp* dynamic marking. The treble clef features a melodic line with eighth-note patterns, while the bass clef has a steady eighth-note accompaniment.

58

Musical score for measures 58-60. Measure 58 includes a *dim.* (diminuendo) marking. The treble clef has a melodic line with some rests, and the bass clef continues with eighth-note accompaniment.

61

Musical score for measures 61-63. Measure 61 features a treble clef with a melodic line containing triplets and a bass clef with a rhythmic accompaniment of eighth notes. Measure 62 continues the melodic and accompanimental patterns.

64 **E** SOPRANO I.

CHORUS.

By the wa - ters of Ba_by_ion we sat down, we sat down and

SOPRANO II.

ALTO I.

ALTO II.

67

wept

By the wa - ters of Ba_by_ion

By the wa - ters of Ba_by_ion we sat

By the wa - ters of Ba_by_ion we sat

70

p

and wept,..... when

and wept,..... when

down, we sat down and wept,..... and wept,..... when

down, we sat down and wept,..... and wept,..... when

73

we re - mem - bered thee, O Si - on, when

we re - mem - bered thee, O Si - on,

we re - mem - bered thee, O Si - on,

we re - mem - bered thee, O Si - on,

76

when we re - mem - bered thee, *cresc.* **F**

when we re - mem - bered thee, *cresc.*

cresc. when we re - mem - bered thee,

we re - mem - bered thee, *cresc.*

when we re - mem - bered thee,

79

thee, O Si - on, O Si - on, O Si - on,

thee, O Si - on, O Si - on, O Si - on,

thee, O Si - on, O Si - on, O Si - on,

thee, O Si - on, O Si - on, O Si - on,

82

on! As for our

on! As for our

on! As for our

on! As for our

p

86

harps, we hanged them up up - on the

harps, we hanged them up up - on the

harps, we hanged them up up - on the

harps, we hanged them up up -

mp

90

trees..... that are there - in;

trees that are there - in;

trees that are there - in;

on the trees that are there - in;

mp

94

G

p

as for our harps, we hanged them up
 as for our harps, we hanged them up up - on the
 as for our harps, we hanged them up up - on the
 as for our harps, we hanged them up

99

poco

cresc.

up - on the trees..... that are..... there -
 trees, up - on the trees..... that are..... there -
 trees..... that are there -
 up - on the trees..... that are..... there -

102

pp

in,..... Up - on the trees that are..... there -
 in,..... Up - on the trees that are..... there -
 in, Up - on the trees that are..... there -
 in,..... Up - on the trees that are..... there -

106 Più mosso ed agitato. (♩ - 96.)

mf

in. For they that led us a - way

mf

in. For they that led us a - way

mf

in. For they that led us a - way

mf

in. For they that led us a - way

mp

109

cresc.

cap - tive, for they that led us a - way

cresc.

cap - tive, for they that led us a - way

cresc.

cap - tive, for they that led us a - way

cresc.

cap - tive, for they that led us a - way

cresc.

112

f

cap - tive, re - quired of us then a

f

cap - tive, they that led us a - way re - quired of us then a

f

cap - tive, they that led us a - way re - quired of us then a

f

cap - tive, re - quired of us then a

mf

cresc.

f

Red.

115

song..... and me - lo - dy, re - quired of us then a

song..... and me - lo - dy, re - quired of us then a

song..... and me - lo - dy, re - quired of us then a

song..... and me - lo - dy, re - quired of us then a

118

song..... and me - - lo - dy, re - quired of us then a

song..... and me - - lo - dy, re - quired of us then a

song..... and me - - lo - dy re - quired of us then a

song..... and me - - lo - dy, re - quired of us then a

121

song, a song and me - lo - dy,

song, a song and me - lo - dy,

song, a song and me - lo - dy,

song, a song and me - lo - dy,

125

p **I** *poco a poco rall.* *p*

in our hea - vi - ness, in our hea - vi -
 in our hea - vi - ness, in our hea - vi -
 in our hea - vi - ness, in our hea - vi -
 in our hea - vi - ness, in our hea - vi -
 in our hea - vi - ness, in our hea - vi -
 in our hea - vi - ness, in our hea - vi -
 in our hea - vi - ness, in our hea - vi -
 in our hea - vi - ness, in our hea - vi -

131

ness, in our hea - vi - ness.
 ness, in our hea - vi - ness.
 ness, in our hea - vi - ness.
 ness, in our hea - vi - ness.
 ness, in our hea - vi - ness.

137

Tempo I. (♩ - 69.) *pp*

139

SOPRANO I.

p By the wa - ters of

141

Ba - bylon we sat down, we sat down and wept:

144

By the wa - ters of Ba - bylon, by the wa - ters of Ba - bylon, by the wa - ters of Ba - bylon, by the wa - ters of

147

by the waters of Ba - - by - lon we sat down and by the waters of Ba - - by - lon we sat down and Ba - bylon we sat down and Ba - bylon we sat down and

150

K

wept,..... we sat down,..... sat

wept,..... we sat down,..... sat

wept,..... we sat down,..... sat

wept,..... we sat down,..... sat

153

down..... and wept,..... when we re -

down..... and wept,..... when we re -

down and wept,..... when we re -

down..... and wept, when we re -

157

mem - bered thee, O Si - on!

mem - bered thee, O Si - on!

mem - bered thee, O Si - on!

mem - bered thee, O Si - on!

162

Piano accompaniment for measures 162-165. The music is in G major and 4/4 time. It features a flowing melody in the right hand and a steady bass line in the left hand. Dynamics include *mf* (measures 162-164) and *dim.* (measure 165).

166

Vocal and piano accompaniment for measures 166-170. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "when we remembered thee, O Si - - on!". The piano accompaniment is in G major and 4/4 time, with dynamics of *pp* (pianissimo) throughout.

171

Piano accompaniment for measures 171-172. The music continues in G major and 4/4 time, featuring a melodic line in the right hand and a supporting bass line in the left hand.

173

Piano accompaniment for measures 173-174. The music continues in G major and 4/4 time, with a melodic line in the right hand and a supporting bass line in the left hand.

175

Piano accompaniment for measures 175-176. The music continues in G major and 4/4 time, featuring a melodic line in the right hand and a supporting bass line in the left hand. The dynamic is *morendo* (diminuendo).

Nº 2. March. Chorus of Assyrians and Jewish Women.

179 *Allegro assai vivace, alla Marcia.* (♩ = 104.)

PIANO. *pp*

183

187 *L*

il basso sempre staccato

192

196

Detailed description of the musical score: The score is for piano and consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The tempo is 'Allegro assai vivace, alla Marcia' with a quarter note equal to 104 beats per minute. The first system (measures 179-182) starts with a piano dynamic of 'pp'. The second system (measures 183-186) continues the piano accompaniment. The third system (measures 187-191) includes a 'L' (lento) marking and the instruction 'il basso sempre staccato'. The fourth system (measures 192-195) features more complex rhythmic patterns, including triplets. The fifth system (measures 196-199) concludes the page with a final cadence.

200

Musical score for measures 200-202. The piece is in G major (one sharp) and 3/4 time. Measure 200 features a piano (*p*) dynamic with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 201 continues the triplet pattern. Measure 202 concludes with a fermata over the final chord.

203

Musical score for measures 203-206. Measure 203 begins with a forte (*f*) dynamic and a triplet of eighth notes. Measure 204 continues the triplet pattern. Measure 205 features a mezzo-forte (*mf*) dynamic. Measure 206 ends with a mezzo-piano (*mp*) dynamic and a fermata.

207

Musical score for measures 207-210. Measures 207-210 consist of a continuous triplet of eighth notes in the right hand, with the left hand providing a steady accompaniment of eighth notes.

210

Musical score for measures 210-212. Measures 210-212 continue the triplet eighth-note pattern in the right hand, with the left hand accompaniment.

213

Musical score for measures 213-215. Measure 213 is marked with a **M** (Molto) dynamic and a mezzo-forte (*mf*) dynamic. Measure 214 continues the triplet pattern. Measure 215 features a crescendo (*cresc.*) dynamic.

216

Musical score for measures 216-219. Measures 216-219 continue the triplet eighth-note pattern in the right hand. Measure 218 is marked with a *cresc. sempre* instruction. Measure 219 ends with a *col. Ped.* instruction.

220

223

f pesante

228

cresc.

sf

233

ff

N

237

240

f

243

Musical score for measures 243-246. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a continuous eighth-note pattern. The left hand provides harmonic support with chords and occasional eighth-note accompaniment.

247

Musical score for measures 247-250. Measure 247 begins with an 8-measure rest in the right hand. The left hand features a triplet of eighth notes. The dynamic marking *ff* (fortissimo) is present. The right hand resumes with eighth notes in measure 249.

250

Musical score for measures 251-253. The right hand continues with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

253

Musical score for measures 254-257. The right hand features a melodic line with slurs and accents. The left hand has a more complex accompaniment with slurs and accents. The dynamic marking *con forza* (with force) is present.

258

Musical score for measures 258-262. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents.

263

Musical score for measures 263-266. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. The dynamic marking *f* (forte) is present.

266

CHORUS. ASSYRIANS.

TENOR I. *f*

TENOR II. *f* Sing us one of the songs of Si - - - on!

BASS I. *f* Sing us one of the songs of Si - - - on!

BASS II. *f* Sing us one of the songs of Si - - - on!

Sing us one of the songs of Si - - - on!

270

Sing us one of the songs of Si - - - on!

Sing us one of the songs of Si - - - on!

Sing us one of the songs of Si - - - on!

Sing us one of the songs of Si - - - on!

275

CHORUS. JEWISH WOMEN.

P SOPRANO I. *pp*

SOPRANO II. *ppp* How shall we sing the Lord's song

ALTO I. *ppp* How shall we sing the Lord's song

ALTO I. *ppp* How shall we sing the Lord's song

How shall we sing the Lord's song

..... in a strange land?

..... in a strange land?

..... in a strange land?

..... in a strange land?

..... in a strange land?

CHORUS ASSYRIANS.

TENOR I.

TENOR II. Sing us one..... of the songs of Si

BASS I. Sing us one..... of the songs of Si

BASS I. Sing us one..... of the songs of Si

Sing us one..... of the songs of Si

on! sing! sing! sing! sing!

on! sing! sing! sing! sing!

on! sing! sing! sing! sing!

on! sing! sing! sing! sing!

on! sing! sing! sing! sing!

No 3. Soprano Solo and Chorus of Jewish Women.

299 Andante cantabile. (♩ = 76.)

PIANO.

pp
col Ped.

304

poco cresc.

310

315

321

325

SOPRANO SOLO

If I forget thee, O Je - ru - sa - lem;.....

328

..... let my right hand..... for - get..... her

331

cun - ning, if I for -

334

get thee, O Je - ru - sa - lem;..... let my right

337

hand for - get her cun - ning;

340

cresc.

if I do not re

343

mem - ber thee, if I do not re -

346

mem - ber thee,..... let my tongue

f

349

cleave to the roof of my mouth!

352

R

Yea, if

355

I pre - fer not Je - ru - sa - lem, yea, if

358

I pre - fer not Je - ru - sa - lem,

360

f
if I pre - fer not Je

362

ru - sa - lem, in the

364

day, in the day of my

366

mirth,

SOPRANO I.

SOPRANO II.

CHORUS.

ALTO I.

ALTO II.

0 Je - ru - sa -

0 Je - ru - sa -

0 Je - ru - sa - lem, Je - ru - sa -

0 Je - ru - sa - lem, Je - ru - sa -

368

if I pre - fer not Je -

lem!

lem!

lem!

lem!

lem!

cresc.

370

ru - sa - lem in the day, in the

mf

373

day of my mirth!

pp The day of my mirth!

pp The day of my mirth!

ppp The day of my

ppp The day of my

ppp di mi - nu - en do

376

Animato. (♩ = 96.)

SOPRANO SOLO.

f
0

ALTI.
mirth!

378

God, the hea - - then are come in - to thine in

381

he - - ritance, thy ho - ly tem - ple have they de -

384

filed, and made Je -

mf
Thy ho - ly tem - ple have they de - filed,
Thy ho - ly tem - ple have they de - filed,
Thy ho - ly tem - ple have they de - filed,
Thy ho - ly tem - ple have they de - filed,

p

387

sf

S

ru - sa - lem an heap of stones.

390 *col* Ped

O God, the hea - then are come in - to thine in -

393

he - ritance, thy ho - ly tem - ple have they de -

396

filed, and made Je -

thy ho - ly tem - ple have they de - filed, de -

thy ho - ly tem - ple have they de - filed, de -

thy ho - ly tem - ple have they de - filed, de -

thy ho - ly tem - ple have they de - filed, de -

thy ho - ly tem - ple have they de - filed, de -

399 *f*

ru - sa - lem an

filed, and made Je - ru - sa - lem an

filed, and made Je - ru - sa - lem an

filed, and made Je - ru - sa - lem an

filed, and made Je - ru - sa - lem an

f

8

402

heap of stones!

heap of stones! *mf* If I for -

heap of stones! *mf* If I for -

heap of stones! *mf* If I for - get

hea of stones! *mf* If I for - get

p

cresc.

405

405

cresc.
get thee, O Je - ru - - -

cresc.
get thee, O Je - ru - - -

cresc.
thee, O Je - ru - - -

cresc.
thee, O Je - ru - - -

Piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

407

Tf with increasing energy.

407

f If I for - - -

sa - - - lem.

sa - - - lem

sa - - - lem

sa - - - lem

sa - - - lem

mf Piano accompaniment featuring a melodic line with triplets in the right hand and a bass line in the left hand.

418

get thee, let my
get thee,
get thee,
get thee,
get thee,
get thee,

f

Detailed description: This block contains the musical score for measures 418 to 420. It features five vocal staves and a grand staff for piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: 'get thee, let my' (top staff), 'get thee,' (second staff), 'get thee,' (third staff), 'get thee,' (fourth staff), and 'get thee,' (fifth staff). The piano accompaniment is in the left hand, marked with a forte (*f*) dynamic, and consists of a continuous eighth-note pattern with a descending melodic line. The key signature has two flats, and the time signature is 2/4.

420

right hand for get her ^Ucun - ning,
if I
if I
if I
if I

Detailed description: This block contains the musical score for measures 420 to 422. It features five vocal staves and a grand staff for piano accompaniment. The lyrics are: 'right hand for get her ^Ucun - ning,' (top staff), 'if I' (second staff), 'if I' (third staff), 'if I' (fourth staff), and 'if I' (fifth staff). The piano accompaniment is in the left hand and consists of a continuous eighth-note pattern with a descending melodic line, similar to the previous page. The key signature has two flats, and the time signature is 2/4.

423

if I do not re -
do not re - mem - ber thee,
do not re - mem - ber thee,
do not re - mem - ber thee,
do not re - mem - ber thee,

426

mem - ber thee, let my
let my tongue cleave to the roof of my
let my tongue cleave to the roof of my
let my tongue cleave to the roof of my
let my tongue cleave to the roof of my

429

accel.
 tongue cleave to the roof of my mouth,
 mouth,
 mouth, *accel. cresc.* if I do not re -
 mouth, *accel. cresc.* if I
 mouth,
accel. e

432

accel. cresc.
 if I do not re -
 mem - ber Je - ru - sa - lem, if I
 do not re - mem - ber Je - ru - sa
accel. cresc.
 if I do not re - mem - ber Je - ru - sa
poco a poco cresc.

if I
 mem - ber Je - ru - sa - lem,
 do not re - mem - ber Je - ru - sa - lem,
 lem re - mem - ber Je - ru - sa - lem,
 lem re - mem - ber Je - ru - sa - lem,

mp
col Ped.

do not re - mem - ber, re -

cresc.

cresc.

mem - ber Je ru - sa -

W

f Je -
f Je -
f Je -
f Je -
 Je -

lem,..... in the day of my mirth,..... *f* *rall.*

ru - sa - lem, in the day of my *rall.*

ru - sa - lem, in the day of my *rall.*

ru - sa - lem, in the day of my *rall.*

ru - sa - lem, in the day of my *rall.*

ff *rall.*

..... the day of my *ff* *rall. molto*

mirth,..... the day of my *ff* *rall. molto*

mirth,..... the day of my *ff* *rall. molto*

mirth,..... the day of my *ff* *rall. molto*

mirth,..... the day of my *ff* *rall. molto*

rall. molto

Nº 4.- Chorus of Assyrians.

452 *Allegro con fuoco.* (♩ = 132.)

SOPRANO SOLO.

mirth!

1st SOPRANO.

mirth!

2nd SOPRANO.

mirth!

1st ALTO.

mirth!

2nd ALTO.

mirth!

1st TENOR.

ff Down with them! Down with them!

2nd TENOR.

ff Down with them! Down with them!

1st BASS.

ff Down with them! Down with them!

2nd BASS.

ff Down with them! Down with them!

PIANO.

Allegro con fuoco.

f *sf* *sf*

The musical score is arranged in a vertical format. It includes a Soprano Solo part with the word 'mirth!' and four vocal parts (1st Soprano, 2nd Soprano, 1st Alto, 2nd Alto) also with 'mirth!'. Below these are four parts for the 'CHORUS OF ASSYRIANS' (1st Tenor, 2nd Tenor, 1st Bass, 2nd Bass), each with the phrase 'Down with them!' repeated twice. The piano accompaniment is at the bottom, marked 'Allegro con fuoco' and featuring dynamic markings *f*, *sf*, and *sf*. The piano part includes triplets and a fermata.

Down! down! down!..... with them!

Down! down! down!..... with them!

Down! down! down!..... with them!

Down! down! down!..... with them!

458

Come let us make havock of them al - to -

Come let us make havock of them al - to -

461

ge - ther, make havock of them al - to - ge - - ther!

ge - ther, make havock of them al - to - ge - - ther!

Let us make havock of them al - to - ge - - ther!

Let us make havock of them al - to - ge - - ther!

464

Let us burn up the hous - es of God in the
 Let us burn up the hous - es of God in the
 Let us burn up the hous - es of God in the
 Let us burn up the hous - es of God in the

467

land! Let us burn up the
 land! Let us burn up the
 land! Let us burn up the
 land! Let us burn up the

470

hous - es of God in the land! Let us
 hous - es of God in the land! Let us burn.....
 hous - es of God in the land! Let us burn up
 hous - es of God in the land! Let us burn..... up,

mf *cresc.*

burn up the houses of God in the
 up the houses of God in the
 the houses of God in the
 let us burn the houses of God in the

land!.....
 land!.....
 land!.....
 land!.....

ff Down! down! down with them! ev-en un-to the
ff Down! down! down with them! ev-er un-to the
ff Down! down! down with them! ev-en un-to the ground, un-to the
ff Down! down! down with them! ev-en un-to the ground, un-to the

Down! down! down with them! ev-en un-to the ground, un-to the

483

ground, Down! down! down..... with them!

ground, Down! down! down..... with them!

ground, Down! down! down..... with them!

ground, Down! down! down..... with them!

486

ev - en un - to the ground.

ev - en un - to the ground.

ev - en un - to the ground, un - to the ground.

ev - en un - to the ground, un - to the ground.

489

Come let us make

Come let us make

Come let us make

Come let us make

491

ha - vock of them al - to - ge - ther! Let us
 ha - vock of them al - to - ge - ther! Let us
 ha - vock of them al - to - ge - ther! Let us
 ha - vock of them al - to - ge - ther! Let us

494

burn up the hous - es, the hous - es of
 burn up the hous - es, the hous - es of
 burn up the hous - es, the hous - es of
 burn up the hous - es, the hous - es of

497

God in the land!
 God in the land!
 God in the land!
 God in the land!

Maestoso. (♩ = 116.)

500

Musical score for measures 500-503. The piece is in G major (one sharp) and 3/4 time. Measure 500 features a large slur over the first two measures of the right hand, which play a series of chords. The left hand plays a steady eighth-note accompaniment. Measures 501-503 continue with similar textures, with the right hand playing chords and the left hand providing a rhythmic base.

504

Musical score for measures 504-507. The right hand begins with a melodic line marked with an '8' (octave) and a dotted line, indicating an octave shift. The left hand continues with eighth-note accompaniment. The texture is dense with many chords in the right hand.

508

Musical score for measures 508-510. Measure 508 starts with an '8' (octave) and a dotted line. Measure 509 has a 'Z' above it, possibly indicating a trill or a specific articulation. Both hands feature triplet markings (3) over groups of notes.

511

Musical score for measures 511-513. Measure 511 has an '8' (octave) and a dotted line. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. Dynamic markings include *sf* (sforzando) in the left hand and *dim.* (diminuendo) in the right hand.

514

Musical score for measures 514-516. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. Dynamic markings include *poco a poco* (gradually) and *staccato.* (staccato).

517

Musical score for measures 517-520. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. A *dim.* (diminuendo) marking is present in the right hand.

520

Musical score for measures 520-522. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a complex, rhythmic melody with many beamed notes and rests. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in measure 522.

523

Musical score for measures 523-525. The right hand has a melodic line with some slurs and accents. A dynamic marking of *Aa* (fortissimo) is placed above the staff in measure 524. The left hand continues with a rhythmic accompaniment.

526

Musical score for measures 526-527. The right hand features long, sweeping slurs over several measures, indicating a melodic phrase. The left hand maintains a consistent rhythmic pattern.

528

Musical score for measures 528-530. The right hand has a melodic line with some slurs. The left hand continues with a rhythmic accompaniment.

531

Musical score for measures 531-535. The right hand has a melodic line with some slurs. The left hand features a triplet of eighth notes in measure 532. A dynamic marking of *ppp* (pianissimo) is present in measure 531.

536

Musical score for measures 536-539. The right hand has a melodic line with some slurs. The left hand continues with a rhythmic accompaniment. The piece concludes with the instruction *attacca.* at the bottom right.

No 5. Soprano Solo and Chorus of Jewish Women .

542 *Adagio molto.* (♩ = 60.)

SOPRANO SOLO.

SOPRANO I.
O daugh - ter of Ba

SOPRANO II.
O daugh - ter of Ba

ALTO I.
O daugh - ter of Ba

ALTO II.
O daugh - ter of Ba

PIANO. *Adagio molto.*

544 *f con passione*

O daugh - ter of Ba - by - lon, wast - ed,

- by - lon,

- by - lon,

- by - lon,

- by - lon,

- by - lon,

PIANO.

547

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

550

O daugh - ter of Ba - by - lon, wast - ed, wast - ed with

wast - ed with

wast - ed with

wast - ed with

wast - ed with

554

mi - se - ry, yea, hap - py,
 mi - se - ry,
 mi - se - ry,
 mi - se - ry,
 mi - se - ry,
 mi - se - ry,

557

hap - py shall he be, that re - ward - eth thee as thou hast

560

Bb

ser - ved us;
 yea, hap - py,
 yea, hap - py,
 yea, hap - py,
 yea, hap - py,

563

hap - - py shall he be, that re - ward - eth thee as

hap - - py shall he be, that re - ward - eth thee as thou hast

hap - py shall he be, that re - ward - eth thee as thou hast

hap - - py shall he be, that re - ward - eth thee as thou hast

hap - - py shall he be, that re - ward - eth thee as thou hast

566

Più mosso. (♩ = 72.)

thou hast ser - - ved us!

ser - - ved us!

ser - - ved us!

ser - - ved us!

ser - - ved us!

569

Yea, bles - sed, bles - sed shall he

572

be, that tak - eth thy
 yea, bles - sed bles - sed shall he be,
 yea, bles - sed bles - sed shall he be,
 yea, bles - sed bles - sed shall he be,
 yea, bles - sed bles - sed shall he be,
 yea, bles - sed bles - sed shall he be,

575

chil - dren and dash - eth them a - gainst the

578

stones, ye, bles - sed, bles - sed shall he
 and dash - eth them against the stones,
 and dash - eth them against the stones,
 and dash - eth them against the stones,
 and dash - eth them against the stones,

582

be, that taketh thy
 bles - - sed, bles - - sed shall he be,
 bles - - sed, bles - - sed shall he be,
 bles - - sed, bles - - sed shall he be,
 bles - - sed, bles - - sed shall he be,

585

Cc

chil - dren and dash - eth them

and dash - eth them

and dash - eth them

and dash - eth them

and dash - eth them

and dash - eth them

588

a - gainst the stones, dash - eth them

a - gainst the stones,

a - gainst the stones,

a - gainst the stones,

a - gainst the stones,

a - gainst the stones,

591

dash - eth them, dash - eth

dash - eth them, dash - eth them,

dash - eth them, dash - eth them,

dash - eth them, dash - eth them,

dash - eth them, dash - eth them,

dash - eth them, dash - eth them,

595

Adagio. (♩ = 69.)
Come al primo

them a - gainst the stones.

dash - eth them a - gainst the stones.

dash - eth them a - gainst the stones.

dash - eth them a - gainst the stones.

dash - eth them a - gainst the stones.

dash - eth them a - gainst the stones.

599

Musical score for measures 599-603. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A *dim.* (diminuendo) marking is present in measure 603.

604

Musical score for measures 604-609. The right hand has a melodic line with a *p* (piano) dynamic marking in measure 605. The left hand continues with eighth-note accompaniment. A slur covers measures 607-609.

610

Musical score for measures 610-613. The right hand features a melodic line with a *mp* (mezzo-piano) dynamic marking in measure 611. The left hand has a bass line with a *dim.* marking in measure 611. A slur covers measures 611-613.

614

Musical score for measures 614-615. The right hand has a melodic line with a slur over measures 614-615. The left hand has a bass line with a slur over measures 614-615.

616

Dd

Musical score for measures 616-617. The right hand has a melodic line with a slur over measures 616-617. The left hand has a bass line with a slur over measures 616-617.

618

Musical score for measures 618-619. The right hand has a melodic line with a slur over measures 618-619. The left hand has a bass line with a slur over measures 618-619.

620

Piano accompaniment for measures 620-621. The right hand features a melodic line with eighth-note patterns and some accidentals. The left hand provides a steady accompaniment with eighth-note chords.

622

Piano accompaniment for measures 622-623. The right hand continues the melodic line with eighth-note patterns. The left hand maintains the accompaniment with eighth-note chords.

624

mp

By the wa - ters of Ba - by - lon we sat

CHORUS.

Musical score for measures 624-625. It includes a vocal line with lyrics, three empty staves for other voices, and a piano accompaniment. The piano part starts with a *pp* dynamic marking.

626

down, we sat down and wept.

Musical score for measures 626-627. It includes a vocal line with lyrics, three empty staves for other voices, and a piano accompaniment.

635

we sat down, sat

we sat down, sat

we sat down, sat

we sat down, sat

637

down..... and wept,..... when

down..... and wept,..... when

down..... and wept,..... when

down..... and wept,..... when

640

we re - mem - bered thee, re - mem - bered

we re - mem - bered thee, re - mem - bered

we re - mem - bered thee, re - mem - bered

we re - mem - bered thee, re - mem - bered

644

Un poco più mosso (♩ = 84.)

thee, O Si - - on!

thee, O Si - - on!

thee, O Si - - on!

thee, O Si - - on!

648

651

morendo

655

mp

Nº 6.—Chorus.

660 Andante molto maestoso. (♩ = 80)

PIANO. *mf*

664

669

cresc.
Ped. 8

674

f *cresc.*

679

SOPRANO. ***Ff***
ALTO. The hea - then shall fear thy name,..... shall
TENOR. The hea - then shall fear thy name,..... shall
BASS. The hea - then shall fear thy name,..... shall
The hea - then shall fear thy name,..... shall

f *col 8va.*

685

ff

fear thy name,..... 0 Lord!.....

fear thy name,..... 0 Lord!.....

fear thy name,..... 0 Lord!.....

fear thy name,..... 0 Lord!.....

col gra.....

691

The hea - then shall fear thy

The hea - then shall fear thy

The hea - then shall fear thy

The hea - then shall fear thy

696

name,..... shall fear thy name,..... 0

name,..... shall fear thy name,..... 0

name,..... shall fear thy name,..... 0

name,..... shall fear thy name,..... 0

col gra.....

col gra.....

702

Lord!..... and
 Lord!.....
 Lord!.....
 Lord!.....

8.....

707

all the kings of the earth,..... and
 and all the kings of the earth,..... shall
 and all the kings of the earth,.....
 and all the kings of the

711

all the kings of the earth shall fear thy
 fear, and all the kings shall fear thy
 and all the kings shall fear thy
 earth, and all the kings shall fear thy

727

name, O Lord! shall fear..... thy name, shall
 name, O Lord! shall fear thy name, shall
 name, O Lord! shall fear..... thy
 name, O Lord! shall fear..... thy

732

fear..... thy name, all the kings of..... the
 fear..... thy name, all the kings..... of the
 name, shall fear..... thy name, all..... the kings of the
 name, shall fear..... thy name, all..... the kings of the

736

earth..... thy Ma - jes -
 earth..... thy Ma - jes -
 earth..... thy Ma - jes -
 earth..... thy Ma - jes -

740

Allegro ma non troppo. (♩ = 108)

ty! When the Lord shall build up Si - on,

ty!

ty!

ty!

f *staccato* *dim.* *mp*

745

and when his glo - - ry shall ap - pear,

f

750

Hh

when the Lord shall build up Si - on,

When the Lord shall build up Si - on, and when his glo -

mf

mp

his glo - ry! When the Lord..... shall
 when the Lord shall build up Si - on, and when his
 build up Si - on, and when his glo - ry

771

and when his glo -
 build up Si - on, and when his glo - ry shall ap - pear,
 glo - ry shall ap - pear, and when his glo - ry shall ap - pear,
 shall..... ap - pear, and when his glo -

775

- ry shall ap - pear, and when his glo - ry, his glo - ry shall ap -
 his glo - ry shall ap - pear,
 when the Lord shall build up Si - on,
 - ry shall ap - pear, when..... his glo - ry shall ap -

780

pear.....
 when the Lord shall build up Si-on and when his glo-ry
 and when his glo-ry shall ap-pear,
 and when his glo-ry shall.....

785

and when his glo-ry,
 shall ap-pear, and when his glo-ry
 and when his glo-ry shall ap-pear, his
 ap-pear, and when his glo-ry

789

and when his glo-ry shall ap-pear,
 shall ap-pear, and when his glo-ry shall ap-pear,
 glo-ry shall appear, when his glo-ry shall ap-pear,
 when his glo-ry shall ap-pear, when his glo-ry shall ap-pear

794

Kk *mf*

pear, when the Lord... shall build up Si-on,
 pear, when the Lord shall build up Si-on, the
 pear, when the Lord shall build up Si-on,
 pear, when the Lord... shall build up

799

shall build... up Si-on,
 Lord... shall build up Si-on, *cresc.*
 on, shall build up Si-on, and when... *cresc.*
 Si-on, and when his glo-ry shall... ap-

804

cresc. when his glo-ry,
 and when... his glo-ry,
 his glo-ry his glo-ry when his
 pear, when his glo-ry

826

L1

pear.....

pear.....

pear.....

pear.....

ff

f

O Je - ru - salem,

831

O Je - ru - salem, look a -

O Je - ru - salem, look a -

O Je - ru - salem, look a -

O Je - ru - salem, look a -

p

mf

look a - bout thee toward the East.....

836

bout thee to - ward the East,.....

bout thee to - ward the East,.....

bout thee to - ward the East, to - ward the East,

..... to - ward the East, to - ward the East,

f

cresc.

f

p legato.

to - ward the East, and be - hold the
 to - ward the East,
 to - ward the East,
 to - ward the East,

p

846

joy..... that cometh un - to thee from God,
 and be - hold the
 and be hold the

p legato.

851

p legato. and be - hold the joy..... that
 and be - hold..... the joy that com - eth un - to
 joy..... that cometh un - to thee from God,.....
 joy that com - eth un - to thee from God, that

Mm

com - eth un - to thee..... from God.
 thee,..... un - to thee from..... God.
 that..... com - eth..... un - to thee from God.
 com - eth un - to thee..... from..... God.

861

O Je - ru - sa - lem,

865

O Je - ru - sa - lem,
 O Je - ru - sa - lem,
 look a - bout thee toward the East,.....
 O Je - ru - sa - lem,

869

look a - bout thee to - ward the East, to -
 look a - bout thee to - ward the East,.....
 to - ward the East, to -

look a - bout thee to - ward the East, to -

873

ward the East,
 ward the East, to - ward the East, to - ward the
 ward the East, to - ward the East, to - ward the

ward the East, to - ward the East, to - ward the

878

Nn
 For lo, thy sons come, whom thou
 East.....
 East.....

East.....

Lo, thy sons... whom thou sentest a way... whom thou sentest a way... For lo, thy sons come, whom thou sentest a way... For lo, thy sons come, whom thou sentest a way...

sentest, thou sentest a way, they come... est, thou sentest a way, they come... sentest, thou sentest a way, they come... sentest, thou sentest a way, they come...

gathered together, they come gathered together, gathered together, they come... gathered together, they come gathered together from the gathered together, they come... gathered together from the

they come gathered to - ge - ther,
 they come ga - - thered to - ge - ther,
 East to the West, they come gathered to - ge - ther from the
 East to the West, they come gathered to - ge - ther from the

cresc.

906

cresc.
cresc.
cresc.
cresc.
f

they come gathered to - ge - ther by the word
 they come gathered to - ge - ther by the word
 East they come gathered to - ge - ther by the word
 East they come gathered to - ge - ther by the word

8.....
 8.....

912

of the Ho - ly One, the word of the Ho - ly One,
 of the Ho - ly One, the word of the Ho - ly One,
 of the Ho - ly One, the word of the Ho - ly One,
 of the Ho - ly One, the word of the Ho - ly One,
 of the Ho - ly One, the word of the Ho - ly One,

8.....

- cing in the glo - ry of God.

- cing in the glo - ry of God.

- cing in the glo - ry of God.

- cing in the glo - ry of God.

ff R.H.

943

They come re - joi - cing, they come re - joicing,

They come re - joi - cing, they come re - joicing,

They come re - joi - cing, they come re - joicing, re -

They come re - joi - cing, they come re - joicing, re -

f

950

re - joicing, re - joi - cing. The hea - then shall fear Thy

re - joicing, re - joi - cing. The hea - then shall fear Thy

joicing, re - joi - cing. The hea - then shall fear Thy

joicing, re - joi - cing. The hea - then shall fear Thy

col 8va Un poco più lento. rall. f

cresc. rall. 3

name,..... shall fear Thy name,.....

name,..... shall fear Thy name,.....

name,..... shall fear Thy name,.....

name,..... shall fear Thy name,.....

col 8^{va}.....

..... O Lord!.....

..... O Lord!.....

..... O Lord!.....

..... O Lord!.....

8

ff

col 8^{va}.....

The hea - then shall fear Thy name,.....

The hea - then shall fear Thy name,.....

The hea - then shall fear Thy name,.....

The hea - then shall fear Thy name,.....

8

Qq

col 8^{va}.....

shall fear Thy name,..... 0 Lord!.....

shall fear Thy name,..... 0 Lord!.....

shall fear Thy name,..... 0 Lord!.....

shall fear Thy name,..... 0 Lord!.....

8.....
col *gru*.....

980

and all the kings of the earth.....

and all the kings of the earth,.....

all the kings of the

and

984

..... and all the kings of the earth Thy Ma

..... and all the kings of the earth Thy Ma

earth, and all the kings of the earth Thy Ma - jes - ty!

all the kings of the earth shall fear..... Thy Ma jes

Allegro.

a tempo

ff

jes-ty! When the Lord shall
 jes-ty! When the Lord shall build up Si -
 When the Lord shall build..... up Si - on..... build up

ty! Allegro.

a tempo

build..... up Si - on,..... build up Si - on,
 on, build up Si - on, and when his glo -
 Si - on, and when his glo

When the Lord shall build up Si - on,.....

and when his glo - ry
 ry shall ap - pear,.....
 ry shall ap - pear,.....

and when his glo - ry

1012

cresc.
 glo - ry shall ap - pear, his glo - ry shall
cresc.
 glo - ry shall ap - pear, his glo - ry shall
cresc.
 glo - ry shall ap - pear, his glo - ry shall
cresc.
 glo - ry shall ap - pear, his glo - ry shall

cresc. *f*

1017

sostenuto.
 ap - pear.....
 ap - pear.....
 ap - pear.....
 ap - pear.....

cresc. molto. *sostenuto.*

1022

Lento maestoso..

ff

When the Lord shall build up Si - on, and when his glo - - ry

ff

When the Lord shall build up Si - on, and when his glo - ry shall ap -

ff

When the Lord shall build up Si - on, and when his glo - ry shall ap -

ff

When the Lord shall build up Si - on, and when his glo - - ry

ff staccato.

1028

shall ap - pear, and when his glo - - ry shall..... ap - pear!

pear, and when his glo - - - - ry shall..... ap - pear!

pear, and when his glo - - - - ry his glory shall ap - pear!

shall ap - pear, his glo - - ry shall..... ap - pear!

rall.

rall.

rall.

rall.

rall.

PART II.
ON THE PLAIN OF DURA.

Nº 7. Chorus of Assyrians.

Allegretto. (♩ = 100.)

PIANO.

pp *staccato sempre.*

4

7

11

15

19

Musical notation for measures 19-22. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The right hand plays a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment.

23

Musical notation for measures 23-26. The system consists of a grand staff. Measure 23 includes the instruction *poco cresc.*. Measure 24 is marked with a large 'A' above the staff. The right hand continues with eighth-note patterns, and the left hand provides accompaniment.

27

Musical notation for measures 27-30. The system consists of a grand staff. Measure 27 includes the instruction *pp*. The right hand features a melodic line with a long note in measure 28, which is held over into measure 29. The left hand continues with accompaniment.

31

Musical notation for measures 31-34. The system consists of a grand staff. The right hand plays chords, some of which are held over from one measure to the next. The left hand plays a simple accompaniment.

35

Musical notation for measures 35-38. The system consists of a grand staff. Measure 35 includes the instruction *mf*. Measure 36 includes the instruction *R. H.* above the staff. Measure 37 includes the instruction *pp*. The right hand plays chords, and the left hand plays a rhythmic accompaniment.

39

Musical notation for measures 39-42. The system consists of a grand staff. The right hand plays chords, and the left hand plays a rhythmic accompaniment.

43

47

51

B

poco cresc.

55

59

cresc.

63

mf

cresc.

tr

82

mong all gods most hea - oured thou, most hon - oured
 mong all gods most hon - oured thou, most hon - oured
 A - mong all gods most
 A - mong all gods most

cresc.
cresc.
mf
cresc.
cresc.

87

hon - oured thou,..... Bel! Bel!..... great is thy
 hon - oured thou, Bel! Bel!..... great is thy
 hon - oured thou, Bel! Bel! Bel!..... great is.....
 hon - oured thou, Bel! Bel! Bel!..... great is.....

f
f
f
f

92

name, Bel,..... great is thy name, a - mong all gods most
 name, Bel,..... great is thy name, a - mong all gods most
 thy name,.... great is..... thy name, O Bel, most
: thy name, O Bel, great..... is thy name, O Bel, most

97

D

hon - oured thou!

hon - oured thou!

hon - oured thou!

hon - oured thou!

102 *8^{va} bassa*

With ful - ler hand thou giv - est back the

With ful - ler hand thou giv - est back the

108 *p*

108

gifts we bring to thee, with

gifts we bring to thee, with

with ful - ler hand thou giv - est back the gifts we

with ful - ler hand thou giv - est back the gifts we

mf

ful - ler hand thou giv - est back the gifts we bring,.....
 ful - ler hand thou giv - est back the gifts we bring to
 bring to thee, with ful - ler hand thou giv - est back the
 bring to thee, with ful - ler hand thou giv - est back the

118

E

..... we bring to thee.
 thee, we bring to thee.
 gifts we bring to thee. *mf* Bel! Bel! Bel!
 gifts we bring to thee. *mf* Bel! Bel! Bel!

123

mf Bel! Bel! Bel! great is thy
mf Bel! Bel! Bel! great is thy
 great is thy name,
 great is thy name,

name, a -
 name, a -
 a - mong all gods most hon - oured thou, a -
 a - mong all gods most hon - oured thou, a -

cresc.
 mong all *cresc.* gods most hon - oured thou, a - mong all
 mong all *cresc.* gods most hon - oured thou, a - mong all
 mong all *cresc.* gods most hon - oured thou, a - mong all
 mong all *cresc.* gods most hon - oured thou, a - mong all

f
 gods most hon - oured thou!.....
 gods most hon - oured thou!.....
 gods most hon - oured thou!.....
 gods most hon - oured thou!.....

142

F *f*
Bel!
f
Bel!
f
Bel!
f
Bel!

cresc. *mf*

145

mp
great..... is thy name,..... a -
mp
great is thy name, Bel! great is thy name, a -
mp
great is thy name, Bel! great is thy name, a -
mp
great..... is thy name,..... a -

sf *sf*

149

cresc.
 mong all gods most hon - oured thou!.....
cresc.
 mong all gods most hon - oured thou!.....
cresc.
 mong all gods most hon - oured thou!.....
cresc.
 mong all gods most hon - oured thou!.....

153

..... *ff* King - - -
 *ff* King - - -
 *ff* King - - -
 *ff* King - - -
 King - - -

157

ship be thine o - ver gods

ship be thine o - ver gods

ship be thine o - ver gods

ship be thine o - ver gods

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a simple bass line.

161

..... and men, high

..... and men, high

..... and men, high

..... and men, high

The piano accompaniment features a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line.

165

thy com - mand, un - con -

thy com - mand, un - con -

thy com - mand, un - con -

thy com - mand, un - con -

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment of eighth notes.

169

- - quered thy sword, trem - - ble thy

quered thy sword, trem - - ble thy

quered thy sword, trem - - ble thy

quered thy sword, trem - - ble thy

The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the piano part.

174

G

foes... o - ver all... the...

foes... o - ver all... the

foes... o - ver all... the...

foes... o - ver all... the

180

earth, trem - ble thy foes over all the

earth, trem - ble thy foes over all the

earth, trem - ble thy foes over all the

earth, trem - ble thy foes over all the

186

Largo pesante
(♩ = 76.)

earth, o - ver all, all... the earth!

earth, o - ver all, all... the earth!

earth, o - ver all, all... the earth!

earth, o - ver all, all... the earth!

193

Piano accompaniment for measures 193-195. The music is in a minor key with a 3/4 time signature. It features a steady bass line and a more active treble line with some grace notes.

196

Piano accompaniment for measures 196-200. The texture continues with similar rhythmic patterns and harmonic support for the vocal lines.

201

THE THREE CHILDREN.

AZARIAS. *f*

ANANIAS. As for the im - ages of the hea -

MISAEEL. As for the im - ages of the heathen, the

As for the im - ages of the hea - -

mp ma sempre pesante

Vocal and piano accompaniment for measures 201-204. The vocal parts enter with lyrics. The piano accompaniment provides harmonic support, with a dynamic marking of *mp ma sempre pesante* appearing in the final measure of this section.

205

then, they are but

hea - then, they are but sil - ver, but

- then, they are but sil - ver and gold, but

Vocal and piano accompaniment for measures 205-208. The vocal parts continue with their respective lines. The piano accompaniment remains consistent in style and tempo.

209

sil - ver and gold, but sil - ver and gold,.....

sil - ver and gold, but sil - ver and gold,..... e -

sil - ver and gold, but sil - ver and gold,.....

H

pp

214

e - - ven the work of men's hands, e - ven the

- ven the work of men's hands, e - ven the

e - ven the work of men's hands, e - ven the

p

219

work, the work of men's hands.

work,.... the work of men's hands.

work,.. the work of men's hands. They have mouths and speak not,

p

f

R.H.

225

They have ears and yet they hear not,
Eyes have they, but they see not,

229

cresc.
nei_ther is there a - ny breath, a - ny breath in their mouths;
cresc.
nei_ther is there a - ny breath, a - ny breath in their mouths;
cresc.
nei_ther is there a - ny breath, a - ny breath in their mouths;

233

f they that make..... them are like un - to them.,
f they that make..... them are like un - to them.,
f they that make..... them are like un - to them.,

... and so are all they that put their trust..... in

... and so are all they that put their trust..... in

... and so are all they that put their trust..... in

241

242 Allegro con brio. (♩ = 120.)

THE THREE CHILDREN.

them.....

them.....

them.....

CHORUS.

mf Bel! Bel! Bel! great is thy

mf Bel! Bel! Bell great is thy

Allegro con brio.

sp

246

name... great is thy name! King -
 name... great is thy name! King -
 Bel! Bel! Bel! great is thy name! King -
 Bel! Bel! Bel! great is thy name! King -

251

- ship be thine o - ver gods and men, king - ship be
 - ship be thine o - ver gods and men, king - ship be
 - ship be thine o - ver gods and men, king - ship be
 - ship be thine o - ver gods and men, king - ship be

256

thine o - ver gods and men, over gods and men, o - ver
 thine o - ver gods and men, over gods and men, o - ver
 thine o - ver gods and men, over gods and men, o - ver
 thine o - ver gods and men, over gods and men, o - ver

261

gods,..... o - ver gods.....

gods,..... o - ver gods.....

gods,..... o - ver gods.....

gods,..... o - ver gods.....

266

Allegro assai vivace, alla marcia. (♩ = 104)

and men!

and men!

and men!

and men!

273

pp

sempre staccato.

277

Musical score for measures 277-280. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

281

Musical score for measures 281-284. Measure 281 is marked with a **K** (Coda) sign and a *p* (piano) dynamic. The right hand has a melodic line with triplets in measures 283 and 284. The left hand has a steady eighth-note accompaniment. A dotted line below the bass staff indicates an octave shift: *col 8^{va}.....*

285

Musical score for measures 285-287. The right hand continues the melodic development with slurs and triplets. The left hand accompaniment remains consistent with eighth notes.

288

Musical score for measures 288-290. The right hand features more complex rhythmic patterns and slurs. The left hand accompaniment includes some chords and eighth notes.

291

Musical score for measures 291-293. The right hand has a melodic line with slurs and a triplet in measure 293. The left hand accompaniment includes chords and eighth notes.

294

Musical score for measures 294-297. The right hand features a melodic line with slurs and triplets. The left hand accompaniment includes chords and eighth notes. A dotted line below the bass staff indicates an octave shift: *col 8^{va}.....*

297

Piano accompaniment for measures 297-300. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex texture with many chords and moving lines in both the treble and bass staves. A first ending bracket is present at the end of measure 299.

300

CHORUS.

L

Vocal and piano accompaniment for measures 300-302. The vocal part consists of three staves (Soprano, Alto, Tenor) and a Bass staff. The piano accompaniment is on the bottom two staves. The lyrics are "O King!". Dynamics include *mf*. A piano accompaniment for measures 300-302 is shown below the vocal staves.

303

Vocal and piano accompaniment for measures 303-306. The vocal part consists of three staves (Soprano, Alto, Tenor) and a Bass staff. The piano accompaniment is on the bottom two staves. The lyrics are "O King!". Dynamics include *mf* and *cresc.*. A piano accompaniment for measures 303-306 is shown below the vocal staves.

306

mf King,..... *cresc.* live for e - ver!

mf King,..... *cresc.* live for e - ver!

..... live for e - ver!

..... live for e - ver!

309

f King, live for e - - -

f King, live for e - - -

f King,..... live for e - - - ver!

f King,..... live for e - - - ver!

cresc. sempre.

312

ff ver! Thy great-ness is grown.... and reacheth un - to heaven, and

ff ver! Thy great-ness is grown.... and reacheth un - to heaven, and

ff Thy great-ness is grown and reacheth un - to heaven, and

ff Thy great-ness is grown and reacheth un - to heaven, and

col Ped.

317

reacheth un - to heaven, and thy do - mi - nion to the
 reacheth un - to heaven, and thy do - mi - nion to the
 reacheth un - to heaven, and thy do - mi - nion to the

321

reacheth un - to heaven, and thy do - mi - nion to the

end,..... the end..... of the earth: 0
 end, the end..... of the earth; 0
 end,..... the end..... of the earth; 0
 end,..... the end..... of the earth; 0

325

Moderato assai maestoso. (♩ = 86)

King, live for e - ver!
 King, live for e - ver!
 King, live for e - ver!
 King, live for e - ver!

No. 8. The Herald. Chorus of Assyrians.

L'istesso tempo.

THE HERALD.

330 *ad lib.*

To you it is com - mand - ed, O people,

PIANO. *colla voce.*

334

na - tions and lan - guages, that at what time ye hear the

p *mf*

339

a tempo

sound of ma - sick, ye fall down and wor - ship the

p

343

gol - den i - mage that the King..... hath set

348 **M**

up: and who -

353

so fall_eth not down and worshipping, shall be cast in_to the

358

midst of a burn_ing fi_e_ry far_

362 **Allegro molto.** (♩ = 132)

nace.
 O King, live for e - ver, O King,..... live for e - ver, thy greatness is
 O King, live for e - ver, O King, live for e - ver, thy greatness is
 O King,..... live for e - ver O King, live for e - ver, thy greatness is
 O King, live for e - ver, thy greatness is

CHORUS.

367

N

grown and reach - eth un_to heaven, and thy do -
 grown and reach - eth un_to heaven, and thy do -
 grown and reach - eth un_to heaven, and thy do -

grown and reach - eth un_to heaven, and thy do -

372

sf

mi - nion to the end..... of the earth; O King, live for
 mi - nion to the end..... of the earth; O King, live for
 mi - nion to the end..... of the earth; O King, live for

mi - nion to the end..... of the earth; O King, live for

377

e - - - - - ver!
 e - - - - - ver!
 e - - - - - ver!
 e - - - - - ver!

rall. *lyric* *f*

No 9. Instrumental Interlude & Chorus of Assyrian Worshippers.

382 Adagio. (♩ = 69.)

Musical score for measures 382-384. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Adagio, with a quarter note equal to 69 beats per minute. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and sixteenth-note patterns, while the left hand provides a bass line with sixteenth-note accompaniment. A *ped.* (pedal) marking is present in the left hand.

Musical score for measures 385-388. The right hand continues with a melodic line, incorporating a triplet of sixteenth notes in measure 386. The left hand maintains a steady sixteenth-note accompaniment.

Musical score for measures 389-391. The right hand features a melodic line with slurs. The left hand has a bass line with a *L. H.* (Left Hand) marking in measure 391.

Musical score for measures 392-395. The right hand has a melodic line with slurs. The left hand features a bass line with a sixteenth-note accompaniment.

Musical score for measures 396-400. The right hand has a melodic line with slurs. The left hand features a bass line with a *pp* (pianissimo) dynamic marking in measure 397.

399

Musical score for measures 399-403. The piece is in G major and 3/4 time. Measures 399-401 feature a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Measure 402 has a piano (*p*) dynamic marking. Measure 403 has a pianissimo (*pp*) dynamic marking. The right hand ends with a triplet of eighth notes.

404

molto cantabile.

R. H.

Musical score for measures 404-406. Measure 404 begins with a *molto cantabile* instruction. The right hand (R. H.) has a piano (*p*) dynamic marking. Measure 405 has a *And.* (Andante) marking. Measure 406 has a pianissimo (*pp*) dynamic marking. The right hand features a long, sweeping melodic line with a fermata over the final note.

407

Musical score for measures 407-409. Measure 407 has a pianissimo (*pp*) dynamic marking. The right hand has a melodic line with a fermata over the final note. The left hand has a steady eighth-note accompaniment.

410

Musical score for measures 410-412. Measure 410 has a pianissimo (*pp*) dynamic marking. The right hand has a melodic line with a fermata over the final note. The left hand has a steady eighth-note accompaniment.

413

Musical score for measures 413-415. Measure 413 has a pianissimo (*pp*) dynamic marking. The right hand has a melodic line with a fermata over the final note. The left hand has a steady eighth-note accompaniment.

416

Musical score for measures 416-418. Measure 416 has a pianissimo (*pp*) dynamic marking. The right hand has a melodic line with a fermata over the final note. The left hand has a steady eighth-note accompaniment.

420

Piano accompaniment for measures 420-424. The music is in G major and 4/4 time. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

425

SOPRANO.

pp

Bel! great is thy name!.....

ALTO.

pp

Bel! great is thy name!.....

TENOR.

pp

Bel! great is thy name!.....

BASS.

pp

Bel! great is thy name!.....

Piano accompaniment for measures 425-430. It continues the musical theme from the previous system. The left hand has a prominent bass line with some octaves. The right hand has a melodic line with some grace notes. The dynamic marking *pp* is present.

431

arpeggi sempre pianissimo

8^{va} basso.....

Piano accompaniment for measures 431-433. The music features arpeggiated chords in both hands, creating a shimmering texture. The dynamic marking *p* is used. The left hand has an octave extension marked *8^{va} basso*.

434

Piano accompaniment for measures 434-435. The music continues with arpeggiated figures. The right hand has a more active melodic line, while the left hand provides harmonic support with arpeggios.

436

Piano accompaniment for measures 436-440. The music concludes with a final arpeggiated figure. The right hand has a melodic line that ends with a grace note. The left hand has a rhythmic accompaniment.

438

cresc.

441 **P**

pp

444

447

451

pp

Bel! great is thy name!.....

pp

Bel! great is thy name!.....

pp

Bel! great is thy name!.....

pp

Bel! great is thy name!.....

p

455

Un poco più mosso (♩ = 88.)

Measures 455-456. Piano accompaniment. Treble clef, bass clef. Key signature: two sharps (F# and C#). Time signature: 2/4. The music features a flowing eighth-note pattern in both hands, with a dynamic marking of *p* (piano) in the first measure.

457

Ob.

Measures 457-458. Piano accompaniment. Treble clef, bass clef. Key signature: two sharps (F# and C#). Time signature: 2/4. The music continues with the eighth-note pattern. An *Ob.* (Oboe) part is indicated in the first measure. A dynamic marking of *p* is present in the second measure.

459

Measures 459-460. Piano accompaniment. Treble clef, bass clef. Key signature: two sharps (F# and C#). Time signature: 2/4. The music continues with the eighth-note pattern.

461

Measures 461-463. Piano accompaniment. Treble clef, bass clef. Key signature: two sharps (F# and C#). Time signature: 2/4. The music continues with the eighth-note pattern. A dynamic marking of *p* is present in the second measure.

464

Measures 464-465. Piano accompaniment. Treble clef, bass clef. Key signature: two sharps (F# and C#). Time signature: 2/4. The music continues with the eighth-note pattern.

466

Musical score for measures 466-467. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with multiple voices in both hands, including a prominent melodic line in the treble and a dense, rhythmic accompaniment in the bass. A large slur spans across both staves, indicating a single musical phrase.

468

Musical score for measures 468-469. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with a complex texture, featuring a melodic line in the treble and a dense, rhythmic accompaniment in the bass. A large slur spans across both staves.

470

Musical score for measures 470-471. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with a complex texture, featuring a melodic line in the treble and a dense, rhythmic accompaniment in the bass. A large slur spans across both staves. A dynamic marking **Q** (Quasi) is present in the treble staff at the beginning of measure 471.

472

Musical score for measures 472-475. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with a complex texture, featuring a melodic line in the treble and a dense, rhythmic accompaniment in the bass. A large slur spans across both staves. The instruction *poco a poco cresc.* is written in the treble staff between measures 473 and 474.

476

Musical score for measures 476-479. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with a complex texture, featuring a melodic line in the treble and a dense, rhythmic accompaniment in the bass. A large slur spans across both staves.

480

p *f*

8

482

8

484

cresc.

8

486

f *rall.*

8

489

Tempo I. Adagio.

ff *f*

8

494

mf *cresc.* *ff*

8

499 **R**

sf *sf* *sf* *sf* *sf*

sempre col Ped.

503

sf *sf* *sf* *sf* *sf*

508

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

512

pp *pp*

gra bassa.

516

ppp *ppp* *ppp* *ppp* *ppp*

Bel! great..... is thy name!.....

Bel! great..... is thy name!.....

Bel! great..... is thy name!.....

Bel! great..... is thy name!.....

Bel! great..... is thy name!.....

ff *pp*

gra bassa.

No 10. The King, the three Children and Semi-Chorus of Assyrian Nobles.

524 Allegro assai vivace. (♩ = 112.)

TENOR I.

TENOR II.

BASS I.

BASS II.

SEMI-CHOR ASSYRIAN NOBLES.*

PIANO.

Allegro assai vivace.

mp

staccato sempre

528

p

simile

533

mf

O King, live for e - - - ver.

mf

O King, live for e - - - ver.

mf

O King, live for e - - - ver.

mf

O King, live for e - - - ver.

mf

O King, live for e - - - ver.

*) A few voices only.

537

mp

There are certain Jews whom thou hast set o - ver Ba - bylon,

There are certain Jews whom thou hast set o - ver Ba - bylon,

There are certain Jews whom thou hast set o - ver Ba - bylon,

There are certain Jews whom thou hast set o - ver Ba - bylon,

541

A - na - ni - as, A - za - ri - as and Mi - sael,

A - na - ni - as, A - za - ri - as and Mi - sael,

A - na - ni - as, A - za - ri - as and Mi - sael,

A - na - ni - as, A - za - ri - as and Mi - sael,

546

S

these men, O King, have not re - gard - ed thee, they serve not thy

these men, O King, have not re - gard - ed thee, they serve not thy

these men, O King, have not re - gard - ed thee, they serve not thy

these men O King, have not re - gard - ed thee, they serve not thy

mp stacc.

Maestoso. (♩ = 96.)

563

THE KING.

Is it

568

true? Do ye not serve my gods,

574

nor wor-ship the gold-en i-mage which I have set up?

580

Now if ye fall down and worship,

586

well; but if ye worship

Adagio. (♩ = 72.)

591

not, ye shall be cast the same hour in to the midst of a

col. Ped.

595

burning fiery furnace; and who is that God

f

598

that shall deliver you out of my

f sf

Allegretto moderato. (♩ = 92.)

601

hands?

AZARIAS. *mf* Our God

ANANIAS. *mf* Our God

MISAEEL. *mf* Our God

pp

col. Ped.

THE THREE CHILDREN.

604

..... whom we serve is

..... whom we serve is

..... whom we serve is

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics: "..... whom we serve is". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

607

a - ble to de - li - ver us from the

a - ble to de - li - ver us from the

a - ble to de - li - ver us from the

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics: "a - ble to de - li - ver us from the". The piano accompaniment continues with a similar complex texture of beamed sixteenth notes.

610

barn - ing fi - ery fur -

barn - ing fi - ery fur -

barn - ing fi - ery fur -

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics: "barn - ing fi - ery fur -". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

613

U
nace, and
nace, and
nace, and

This musical system covers measures 613 and 614. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have lyrics: 'nace, and' for the Soprano, 'nace, and' for the Alto, and 'nace, and' for the Bass. The piano accompaniment consists of a steady eighth-note chordal texture in the right hand and a more active bass line in the left hand.

615

He will de - li - ver us out..... of
He will de - li - ver us out of
He will de - li - ver us out..... of

This musical system covers measures 615 and 616. It features three vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have lyrics: 'He will de - li - ver us out..... of' for the Soprano, 'He will de - li - ver us out of' for the Alto, and 'He will de - li - ver us out..... of' for the Bass. The piano accompaniment features a steady eighth-note chordal texture in the right hand and a bass line with eighth notes in the left hand.

617

thine hand, O King.
thine hand, O King.
thine hand, O King.

This musical system covers measures 617 and 618. It features three vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have lyrics: 'thine hand, O King.' for the Soprano, 'thine hand, O King.' for the Alto, and 'thine hand, O King.' for the Bass. The piano accompaniment features a steady eighth-note chordal texture in the right hand and a bass line with eighth notes in the left hand.

619

But if
But if
But if

dim..

621 *Animato.*

not,
not, be it
not, be it known un - to thee, O

f

623

be it known un - to thee, O
known un - to thee, O King,
King, we will

625

King, we will not serve thy gods,
not serve thy gods,
we will not serve thy gods,

627

gods, we will not serve thy gods,
not serve thy gods,
we will not serve thy gods,

629

gods, nor worship the gold - en gods,
nor worship the gold - en

631

i - - mage, nor wor - ship the gold - en

i - - mage, nor wor - ship the gold - en

i - - mage, nor wor - ship the gold - en

633

i - - mage, the gold - en

i - - mage, the gold - en

i - - mage, the gold - en

635

i - - mage which thou hast set

i - - mage which thou hast set

i - - mage which thou hast set

Nº 11. Chorus .

639 Allegro assai e con fuoco ., (♩. = 84.)

AZARIAS. *up.*

ANANIAS. *up.*

MISAEL. *up.*

SOPRANO.

ALTO.

TENOR. *mf*

BASS. *mf*

CHORUS.

Then was the

Allegro assai e con fuoco .

PIANO. *f* *dim.* *p*

643

mf *cresc.*

Then was the king full of fu - ry then was the king full of

mf *cresc.*

Then was the king full of

king full of fu - ry, then was the king full of

mf *cresc.*

Then was the king full of

cresc.

647

f
 fu - ry, and the form of his vi - sage was
 fu - ry, and the form of his vi - sage was
 fu - ry, and the form of his vi - sage was
 fu - ry, and the form

f *dim.*

651

W *dim.*
 changed a - gainst the
 changed a - gainst the
 sage was changed a - gainst the
 of his vi - sage was changed a - gainst the

dim. *dim.* *dim.* *dim.* *p*

655

men : there fore he spake, and com -
 men : there fore he spake, and com -
 men : there fore he spake, and com -
 men : there fore he spake, and com -

f

659

mand - ed that they should heat the fur - - nace se - ven times

mand - ed that they should heat the fur - - nace se - ven times

mand - ed that they should heat the fur - - nace se - ven times

mand - ed that they should heat the fur - - nace se - ven times

8

663

more than it was wont..... to be heat - ed, and he com -

more than it was wont..... to be heat - ed, and he com -

more than it was wont..... to be heat - ed, and he com -

more than it was wont..... to be heat - ed, and he com -

8

667

mand - ed the most might - y men that were in his ar - my

mand - ed the most might - y men that were in his ar - my

mand - ed the most might - y men that were in his ar - my

mand - ed the most might - y men that were in his ar - my

8

8^{va} bass

671

to bind and cast them in to the far

to bind and cast them in to the far

to bind and cast them in to the far

to bind and cast them in to the far

8

675

cresc. nace; then these three

cresc. nace; then these three

cresc. nace; then these three

cresc. nace; then these three

cresc. nace; then these three

ff X

8

680

men were bound and cast

men were bound and cast

men were bound and cast

men were bound and cast

8

685

in to the midst of the burn - ing

in to the midst of the burn - ing

in to the midst of the burn - ing

in to the midst of the burn - ing

689

fi - er - y fur - nace .

fi - er - y fur - nace .

fi - er - y fur - nace .

fi - er - y fur - nace .

fi - er - y fur - nace .

694

dim.

p

SEMI-CHU JEHISH II'OMEN.*

699

SOPRANO I.

SOPRANO II.

ALTO I.

ALTO II.

pp

pp

pp

pp

0

daugh - ter of Ba - - by -

Piano accompaniment for measures 699-702, featuring a right-hand melody and a left-hand accompaniment.

703

lon,

lon,

lon

lon,

ed, wast -

wast - - - ed, wast -

wast - - - ed, wast -

wast - - - ed, wast -

Piano accompaniment for measures 703-706, featuring a right-hand melody and a left-hand accompaniment.

707

Z

ed with mi - se - ry,

ed with mi - se - ry,

ed with mi - se - ry,

ed with mi - se - ry,

Piano accompaniment for measures 707-710, featuring a right-hand melody and a left-hand accompaniment.

*) A few voices only.

711

yea, hap - - - py shall he be that re - ward - eth
yea, hap - - - py shall he be that re - ward - eth
yea, hap - - - py shall he be that re - ward - eth
yea, hap - - - py shall he be that re - ward - eth

The musical score for measures 711-715 features four vocal staves and a grand staff. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) singing the same text. The lyrics are: "yea, hap - - - py shall he be that re - ward - eth". The grand staff provides a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

716

thee as thou hast ser - - - ved us.
thee as thou hast ser - - - ved us.
thee as thou hast ser - - - ved us.
thee as thou hast ser - - - ved us.

The musical score for measures 716-720 features four vocal staves and a grand staff. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) singing the same text. The lyrics are: "thee as thou hast ser - - - ved us.". The grand staff provides a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

721

.....
.....
.....
.....

The musical score for measures 721-725 features four vocal staves and a grand staff. The vocal parts are mostly silent, indicated by dotted lines. The grand staff provides a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Nº 12. Solo. Azarias.

727 Lento. (♩ = 84.)

TENOR SOLO.

PIANO.

731

736

740

744

Aa

mp Bless - ed art thou, O Lord God..... of our

748

fa - thers; thy name is worth - y to be praised and glo - rified.....

753

..... for e - ver - more;

757

for thou art righteous in all the things that thou hast done to

762

us, for thou art right - eous in all the things that thou hast

767

done to us; yea, true are all thy works, 8.....

772

Bb

thy ways, thy ways..... are right, yea, true are all thy

776

works, thy ways are right, and all thy judgments

779

truth.

il basso staccato.

781

For we have sinned and com - mit - - ted in -

fp

784

- i - quity de - part - ing from thee.

cresc. *f*

p *f*

787

mf
Yea, in all things have we

789

tres - passed, and not o - bey -

791

- ed thy..... com - mandments, nor kept them, nei ther

794

cresc.
done as thou hast com - man - ded us,

796 **Cc**

that it might go well..... with

798

a tempo

us.

p

801

p **Dd**

Yet de - li

pp

803

ver us up not whol - ly, for thy

805

name's sake, neither dis - an - nul thou thy

809

co - venant, thy.... co - venant:

p

813

and..... cause not thy mer - cy to de - part... from

cresc.

817

us,

accel. e cresc. *fp* *rall.*

821

Tempo I.

but in a con - trite heart, and hum - ble spi - rit, a

825

con - trite heart, and hum - ble spi - rit, let us be ac -

828

cept - ed.

833

Allegro .(♩ = 136.)

mf

And now we fol_low thee with

f

p

col 8.....

838

all our heart, we

f

col 8.....

843

Ee

fear thee and seek thy face. Put us not to

sf

847

shame, put us not to shame,..... but

mp

sf

851

deal with us af - ter thy lov - ing - kind - ness,

p

855

and ac - cord - ing to the mul - ti - tude

859

..... of thy mer - cies, De -

863

li - ver us al - so ac - cord - ing to thy mar - vel - lous,

867

mar - vel - lous works, and give glo - ry

871

to thy name, to thy name..... 0

876

Lord! For now we follow thee with all our heart, we 8.....

882

fear..... thee and seek thy face; put us not to

886

shame, put us not to shame,..... but

890

deal with us af - ter thy lov - ing - kind - ness, and ac -

896

cording to the mul - ti - tude.... of thy mercies. De -

902

cresc.

li - ver us al - so, ac - cording to thy mar - vellous, mar - vellous works;

cresc.

f

908

Gg

and let all them that do thy ser - vants hurt

fp

f

col 8.....

914

be a - shamed.... and con - founded in

fp

f

sf

col 8.....

920

all their power and might,

ff

ff

col 8.....

925

and let their strength be

ff

f

f

931 Andante maestoso. (♩ = 88.)

bro - ken,

f

col Ped.

dim.

936 *molto maestoso*

and let them know that thou art Lord, the on - ly

p

f

942

God..... and glorious o - ver the whole world.....

Hh

ppp

948

..... *mf cresc.* let them know that thou art Lord,.....

ANANIAS. *mf cresc.*

MISAEEL. *mf cresc.* And let them know..... that thou art Lord,.....

And let them know..... that thou art Lord,.....

953

..... the on_ly God, and glo - rious o - ver the

..... the on_ly God,..... and glo - rious o - ver the

..... the on_ly God,..... and glo - rious o - ver the

958

whole world,..... and glo - rious

whole..... world, and glo - rious

whole world, and glo - rious

963

o - ver the whole..... world.

o - ver the whole..... world.

o - ver the whole..... world.

8.....

col. Ped.

969

Nº 13. Soprano Solo and Semi Chorus. SS.AA.TT.*

976 Adagio religioso. (♩ = 72.)

SOPRANO SOLO.

PIANO.

pp *p* *molto legato*

Ye are my wit - ness - es and my

981

ser - vants, whom I have cho - sen:

986

that ye may know and be - lieve me, and un - der - stand.... that

991

I am He, and un - der - stand that

* NB. A few selected voices only to each part.

996

Jj

am He.

SOPRANO I. *pp molto legato*

SOPRANO II. *pp molto legato* Ye are my wit - ness -

ALTO I. Ye are my wit - ness - es and..... my.....

ALTO II. *pp molto legato* Ye are my..... wit - ness -

TENOR I. Ye are my wit - ness - es my wit - ness -

TENOR II. *mp molto legato* Ye are my wit - ness -

Ye are my wit - ness -

1003

es and my ser - vants, whom I.....

ser - vants, whom I have cho - sen,..... my

es and my ser - vants, whom I..... have cho - sen, have

es and my ser - vants, whom I have cho - sen,

es and my ser - vants, whom I have

es and my ser - vants, whom I have

NB. It is important that in this Chorus the individual singers should take breath at different times, in order to ensure a continuous and even flow of sound.

1010

have cho - sen have cho - sen.
ser - vants whom I have cho - sen
cho - sen, whom I have cho - sen
whom I have cho - sen have cho - sen
cho - sen
cho - sen

The system consists of eight staves. The top seven staves are vocal parts, and the bottom two are piano accompaniment. The music is in 3/4 time. The vocal lines feature various melodic phrases and rests, with lyrics in Italian. The piano accompaniment provides harmonic support with chords and some melodic lines.

1015

Un poco più mosso.

.....
sen.
sen.

The system consists of ten staves. The top nine staves are vocal parts, and the bottom two are piano accompaniment. The music is in 3/4 time. The vocal lines are mostly rests, with some lyrics. The piano accompaniment features a prominent triplet pattern in the right hand and a corresponding bass line.

1017

1019

1021

1023 **Tempo I.**
SOPRANO SOLO.

mp *p* Be fore me was no God
molto legato

1028

formed, nei - ther shall be af - - - ter

1033

me. I, e_ven I..... am the Lord, and be -

SOPRANO I.

SOPRANO II.

ALTO I.

ALTO II.

TENOR I.

TENOR II.

CHORUS.

1039

Kk

pp
Ped.

side me there is no Sa - - - viour.

that

that..... ye may

that..... ye..... may know.....

that..... ye

1045

..... ye..... may know and..... be - lieve me, that
 know..... and be - lieve..... me, that.....
 and..... be - lieve..... me,..... that
 may..... know..... and be - lieve me, that
 that ye may
 that ye may

1051

ye..... may know and..... be -
 ye..... may know and..... be -
 ye may know and be - lieve.....
 ye may be - lieve.....
 know and be - lieve me,
 know and be - lieve me,

1056

lieve..... me, and..... un - der -

lieve me, be - lieve..... me,..... and.....

me, be - lieve me, and un - der - stand that I am

me, be - lieve me, and un - der - stand....

and un - der - stand..... that

and un - der - stand..... that

1062

stand..... that I..... **LI** *poco cresc.*

..... un - der - stand, un - der - stand..... *poco cresc.*

He, un - der - stand..... that..... I..... *poco cresc.*

that I am He,..... that *poco cresc.*

I am He,..... and

I am He,.....

1067

..... am He..... that..... I..... am *dim.*
 that I..... am He, *dim.*
 am He..... that I..... am He, *dim.*
 I am He, and un-der - stand..... *dim.*
 un - der - stand..... that I,.... that I am *dim.*
cresc.
 un-der - stand that I..... am

1072

He..... *dim sempre.*
 - der - - stand..... that I..... am *dim sempre.*
 un - - der - stand that I am *dim sempre.*
 that I,..... that I..... am *dim sempre.*
 He. *dim sempre.*
 He, that I, that I am.....

1077 Un poco più mosso.

Musical score for measures 1077-1078. It features five vocal staves and a grand staff. The vocal parts are in 3/4 time and each begins with the syllable "He.". The grand staff (piano accompaniment) is in 3/4 time and starts with a piano (*pp*) dynamic. The right hand contains a triplet of eighth notes, and the left hand has a similar triplet. The music is characterized by flowing, arpeggiated patterns.

1079

Musical score for measure 1079. This is a grand staff (piano accompaniment) in 3/4 time, continuing the arpeggiated texture from the previous measure.

1081

Musical score for measure 1081. This is a grand staff (piano accompaniment) in 3/4 time, continuing the arpeggiated texture.

1083

Musical score for measure 1083. This is a grand staff (piano accompaniment) in 3/4 time, continuing the arpeggiated texture.

1085

Musical score for measure 1085. This is a grand staff (piano accompaniment) in 3/4 time. The right hand features a melodic line with a *morendo* (diminuendo) marking. The left hand provides harmonic support with sustained chords.

1087 *Tempo primo.*

SOPRANO SOLO.

ppp

I, e - ven I,.....
 I, e - ven I,.....
 I, e - ven I, e -
 I, e - ven I,.....
 I, e - ven I,.....
 I, e - ven I,.....
 I,.....

col Ped.

1092

col Ped.

am..... the Lord!.....
 I..... am..... the Lord!.....
 - ven I..... am..... the Lord!.....
 e - ven I..... am..... the Lord!.....
 e - ven I..... am the Lord!.....
 I..... am the Lord!.....
 e - ven I am the Lord!.....

attacca senza pausa.

Nº 14. Chorus.

1098 Andante sostenuto e maestoso. (♩ = 69.)

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

mfpp *mfpp* *mfpp* *cresc.* *tr*

1103

1107

1111

mf

1115

Musical score for measures 1115-1118. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#).

1119

Musical score for measures 1119-1122. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#).

1123

Musical score for measures 1123-1126. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#).

Mm

1127

Musical score for measures 1127-1130. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#). The tempo marking **Mm** is present above the staff. An 8-measure rest is indicated in the right hand at the beginning of the system.

1130

Musical score for measures 1130-1133. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#). An 8-measure rest is indicated in the right hand at the beginning of the system.

1133 SOPRANO.

CHORUS.

ALTO.

TENOR.

BASS.

mf And the

mf And the

1136

mf And the king's

mf And the king's

king's ser - vants that

king's ser - vants that

1138

ser - vants that cast them

ser - vants that cast them

cast them in

cast them in

1140

cresc.

in made the fur-nace hot with
 in made the fur-nace hot with
 ceased not to make the fur-nace hot with
 ceased not to make the fur-nace hot with

cresc.

1142

ro-sin and pitch and tow and
 ro-sin and pitch and tow and
 ro-sin and pitch and tow and
 ro-sin and pitch and tow and

cresc.

1144

wood, so that the
 wood, so that the
 wood, so that the
 wood, so that the

ff

cresc.

1147

Nn

flame streamed forth, streamed

flame streamed forth, streamed

flame streamed forth, streamed

flame streamed forth, streamed

8

1149

col 8^{va}

forth... high a - bove the

forth... high a - bove the

forth... high a - bove the

forth high a - bove the

8

1151

fur - nace, the

fur - nace, the

fur - nace, the

fur - nace, the

8

1160

And it passed
 And it passed
 And it passed

And - it passed

1162

through and slew
 through and slew
 through and slew

through and slew

1164

those, whom it found..... a - bout the fur - nace,
 those, whom it found..... a - bout the fur - nace,
 those, whom it found..... a - bout the fur - nace,
 those, whom it found a - bout the fur - nace,

1167 **Oo**

slew
slew
slew
slew

mf
cres

1169

those... about... the
those... about... the
those... about... the
those... about... the

cres
do

1171

fur... nace.
fur... nace.
fur... nace.
fur... nace.

ff

1173

Musical score for measures 1173-1174. The piece is in 8/8 time, indicated by a dotted line with the number 8 above the staff. The music is written for piano in a grand staff with treble and bass clefs. The right hand features a complex, multi-measure rest followed by a series of sixteenth-note runs with slurs and ties. The left hand provides a steady accompaniment of eighth notes.

1175

Musical score for measures 1175-1176. The piece is in 8/8 time, indicated by a dotted line with the number 8 above the staff. The right hand continues with intricate sixteenth-note patterns, while the left hand maintains a consistent eighth-note accompaniment.

1177

Musical score for measures 1177-1178. The piece is in 8/8 time, indicated by a dotted line with the number 8 above the staff. The right hand features a multi-measure rest followed by sixteenth-note runs. A dynamic marking of *dim.* (diminuendo) is placed below the first measure of the right hand. The left hand continues with eighth-note accompaniment.

1179

Musical score for measures 1179-1180. The piece is in 8/8 time, indicated by a dotted line with the number 8 above the staff. The right hand has a multi-measure rest followed by sixteenth-note runs. A dynamic marking of *pp* (pianissimo) is placed below the first measure of the right hand. The left hand continues with eighth-note accompaniment.

1181

Musical score for measures 1181-1182. The piece is in 8/8 time, indicated by a dotted line with the number 8 above the staff. The right hand features sixteenth-note runs with slurs and ties. The left hand continues with eighth-note accompaniment.

Nº 15. Soprano Solo.

Listesso tempo.

1183

8^o

p

This system contains measures 1183 and 1184. The treble clef staff features a complex rhythmic pattern of eighth and sixteenth notes, with a dotted line above the staff indicating an eighth rest. The bass clef staff has a simple accompaniment of quarter notes. A piano (*p*) dynamic marking is present in the first measure.

1185

8^o

This system contains measures 1185 and 1186. The treble clef staff continues the rhythmic pattern from the previous system. The bass clef staff has a simple accompaniment of quarter notes.

1187

8^o

This system contains measures 1187 and 1188. The treble clef staff continues the rhythmic pattern. The bass clef staff has a simple accompaniment of quarter notes.

1189

This system contains measures 1189 and 1190. The treble clef staff continues the rhythmic pattern. The bass clef staff has a simple accompaniment of quarter notes.

1192

But the

This system contains measures 1192, 1193, and 1194. The vocal line begins with a whole rest in measure 1192, followed by the lyrics "But the" in measure 1194. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

1195

an - - - gel of the

This system contains measures 1195 and 1196. The vocal line has the lyrics "an - - - gel of the" spread across these two measures. The piano accompaniment continues with the eighth-note accompaniment.

1197

Lord came

This system contains measures 1197 and 1198. The vocal line has the lyrics "Lord" in measure 1197 and "came" in measure 1198. The piano accompaniment features a rising bass line.

1199

down,..... came.....

This system contains measures 1199 and 1200. The vocal line has the lyrics "down,....." in measure 1199 and "came....." in measure 1200. The piano accompaniment continues with the eighth-note accompaniment.

1201

down in - - - to the fur

This system contains measures 1201 and 1202. The vocal line has the lyrics "down in - - - to the fur" spread across these two measures. The piano accompaniment continues with the eighth-note accompaniment.

1203

Pp

nace and

1205

smote the flame of the

1207

fire.....

1209

out of the fur

1211

nace and

1213

made..... the midst of the fur - - rare

pp

1216

as it had been a moist whist - - - ling

1219

wind.....

mp

1221

so that the fire

1224

touched them not at all, neither hurt nor

1227

trou - - - - - bled them,

Qq

1230

and made the midst of the

1233

fur - nace as it had been a moist.....

1236

whist - - - ling wind,

1238

so that the fire.....

1240

touched them not at all,..... nei - ther

1242

hurt nor trou - - - - - bled

1245

them, nei - ther hart nor

pp

1248

trou - - bled them.

1251

1254

No 16. The King, the three Children, Chorus.

1259 Allegro vivace. (♩ = 116.)

THE KING.

PIANO.

1263

Did we not

mf

1267

Rr

cast threemen bound in to the midst of the fire?

SOPRANO.

ALTO.

TENOR.

BASS.

CHORUS.

True... O King!

True... O King!

True... O King!

True... O King!

sfp

1272

THE KING.

mezza voce

Lo! I see four men,

p *mp*

col Ped.

1277

loose, walk ing in the midst.....

1282

of the fire, and they have no

1287

*Più lento.**cresc.**f*

hurt: and the form of the fourth

mp

1292

is like the Son..... of

Allegretto moderato. (♩ = 96.)

1297

THE THREE CHILDREN.

God!

pp AZARIAS.

Bless - ed art thou,

mp ANANIAS.

Bless - ed art thou,

mp MISAEI.

Bless - ed art thou,

1299

O Lord God of our

O Lord God of our

O Lord God of our

1301

fa - - - thers, and to be

fa - - - thers, and to be

fa - - - thers, and to be

1303

praised and ex - alt - - - ed a - bove

praised and ex - alt - - - ed a - bove

praised and ex - alt - - - ed a - bove

1305

Ss
all for e - - - ver, and

all for e - - - ver, and

all for e - - - ver, and

1308

bles - - - ed is thy glo - rious and ho - ly

bles - - - ed is thy glo - rious and ho - ly

bles - - - ed is thy glo - rious and ho - ly

1310

name, and to be praised and ex -

name, and to be praised and ex -

name, and to be praised and ex -

1313

alt - ed a - bove all for e -

alt - ed a - bove all for e -

alt - ed a - bove all for e -

1315

ver. Bless - ed art

ver. Bless - ed art

ver. Bless - ed art

cresc.

cresc.

1317

thou in the tem - - ple of thy ho - ly
 thou in the tem - - ple of thy ho - ly
 thou in the tem - - ple of thy ho - ly

8.

1319

glo - ry, and to be praised and ex -
 glo - ry, and to be praised and ex -
 glo - ry, and to be praised and ex -

8.

1321

alt - - ed a - bove all for e -
 alt - - ed a - bove all for e -
 alt - - ed a - bove all for e -

8.

1324 Allegro maestoso. (♩ = 120.)

ver.
ver.
ver.

f

1328 THE KING.

f ad lib.

Ye ser - vants of the

colla voce

1332

Tt a tempo

most high God, come forth and come hi - ther!

f
p
pp

1337

Bless - ed be your God

p

1342

who hath sent his an - gel and de - li - vered his servants that

1348

Lento, molto maestoso.

trust - ed in him. There is no o - ther

1354

God..... that can de - li - ver af - ter this sort.

1359

SOPRANO.

Uu/

There is no o - ther God..... that can de - li - ver af - ter this

ALTO.

TENOR.

BASS.

There is no o - ther God..... that can de - li - ver af - ter this

Nº 17. Double Chorus.

1365 Allegro moderato. (♩ = 108.)

SOPRANO. *sort.*

ALTO. *sort.*

TENOR. *sort.*

BASS. *sort.*

PIANO. *mf*

1370

**) CHORUS I.*

f O all ye works of the

1375

Lord, bless ye the Lord, praise

*) In smaller choirs this Chorus should be sung by all the voices up to letter Yy. It is not essential that the two choirs should be divided.

1380

O all ye works of the
and ex - alt him a - bove all for e - - ver,

1385

Lord,..... bless..... ye the Lord, praise...
praise him, praise..... him, praise and ex - alt.....

1390

Xx
..... and ex - alt him a - bove all for e - ver,
..... him a - bove all..... for e - - ver,

1395

Lord, bless..... ye the
 praise him, praise..... him, praise and ex -
 praise him, bless..... ye the

1399

Lord, praise and ex - alt him a - bove all for e -
 alt him a - bove all for e -
 Lord, ex - alt him a - bove all for e -

1403

mf

Ø all ye works of the Lord,..... bless

ver! Praise..... him, praise..... him,

ver! Praise..... him, bless.....

ver!

1408

..... ye the Lord, praise..... and ex - alt him a - bove all for e -

praise and ex - alt..... him a - bove all for e -

..... ye the Lord, and ex - alt him for e -

1413

Yy *mf*

ver! Bless..... ye the Lord, O ye an - gels of the Lord, O ye

CHORUS I.

ver! *mf* Bless ye the Lord, O ye *f* an - gels of the Lord, bless.....

mf ver! Bless..... ye the Lord, O ye an - gels of the Lord,

f O ye heavens,..... bless.....

mf O ye heavens,..... bless..... ye the Lord, O ye

CHORUS II.

mf O ye heavens,..... O ye an - gels of the Lord, O ye

mf O ye heavens,..... bless..... ye the Lord, O ye

f O ye heavens,..... *mf* bless ye the Lord,

8.....

mf *f*

waters above the heaven, bless..... ye the Lord,.....

..... ye the Lord, O ye powers..... of the Lord,

bless ye the Lord, bless..... ye the Lord,.....

..... ye the Lord, O ye powers of the Lord,.....

wa_ters above the heaven, bless..... ye the Lord,....., praise..... and ex -

wa - ters, bless..... ye the Lord,praise,... and ex -

wa - ters, O ye powers of the Lord,..... praise.... and ex -

O ye powers of the Lord,..... praise.... and ex -

8.....

1424

mp praise..... and ex - alt him for e - ver, *p* ex - alt him, praise

mp praise..... and ex - alt him for e - ver, *p* praise

mp praise..... and ex - alt him for e - ver, ex - alt him,

mp praise..... and ex - alt him for e - ver, *p* praise

- alt him, *p legato* ex - alt him for e - ver! O ye sun.....

- alt him, *p legato* ex - alt him for e - ver! O ye sun.....

- alt him, *f* ex - alt him! O ye sun and moon,.....

- alt him, ex - alt him for e - ver!

p

him, praise... him, bless..... ye the

him, praise him, bless..... ye the

praise... him,

him, praise him,

..... and moon, bless..... ye the Lord, praise.....

..... and moon, bless..... ye the Lord, praise.....

..... bless..... ye the Lord, praise..... and ex -

bless..... ye the Lord,

1435

Zz

Lord, *mf* praise..... and ex - alt him, *f* ye

Lord, *cresc.* ex - alt..... him, *mf* praise..... and ex - alt him,

mf praise..... and ex - alt him,

mf praise..... and ex - alt him,

cresc. and ex - alt him for e + ver, ye stars of heaven, *f* praise *mf*

cresc. and ex - alt him for e - ver, *mf* praise

cresc. - alt him a_bove all for e - ver, *mf* praise

f ex - alt him, *mf* praise

cresc. *mf* ex - alt him, *mf* praise

Zz

mf
stars of heaven, praise... and ex - alt him,
praise... and ex - alt him,
f
praise... and ex - alt him, ye showers and
praise... and ex - alt him,

mf
..... and ex - alt him, praise... and ex -
mf
..... and ex - alt him, praise... and ex -
f *mf*
..... and ex - alt him, ye showers and dew, praise... and ex -
mf
..... and ex - alt him, praise... and ex

1445

praise..... and ex - alt..... him for e - ver, for

praise..... and ex - alt..... him for e - ver, for e - -

dew, praise..... and ex - alt..... him for e - ver, for e - -

praise..... and ex - alt him for e - ver for e - -

alt him, praise... and ex - alt him for e - ver!

alt him, praise... and ex - alt..... him!

alt him, praise..... and ex - alt him for e - -

alt him, praise..... and ex - alt him!

1451

A

The musical score consists of ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "e-ver! Bless..... ye the Lord, bless.....". The fifth and sixth staves are vocal parts with lyrics: "Bless..... ye the Lord, bless....." and "O ye winds,..... bless.....". The seventh and eighth staves are vocal parts with lyrics: "ver! Bless..... ye the Lord, bless....." and "O ye winds of God,..... bless.....". The final two staves are piano accompaniment, starting with a forte (*f*) dynamic and a first ending bracket labeled "8".

1456



..... ye the Lord, praise..... and ex - alt him,



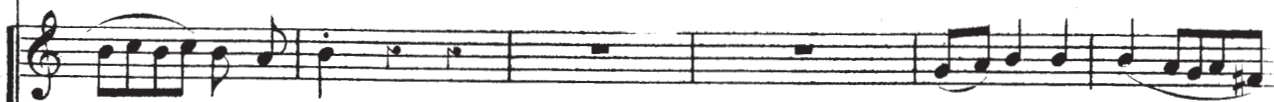
..... ye the Lord, praise..... and ex - alt him,



..... ye the Lord, praise..... and ex - alt him,



..... ye the Lord, praise..... and ex - alt him a - bove all for e - -



..... ye the Lord, praise and ex - alt.....



..... ye the Lord, praise and ex - alt.....



..... ye the Lord, praise and ex - alt.....



..... ye the Lord, praise.... and ex - alt him a - bove all for e - -



1468

alt..... him for e - - - ver!

alt..... him for e - - - ver!

alt..... him for e - - - ver!

alt..... him for e - - - ver!

..... ex - alt..... him for e - - - ver!

alt, ex - alt..... him for e - - - ver!

alt, ex - alt..... him for e - - - ver!

1464 8...

1480

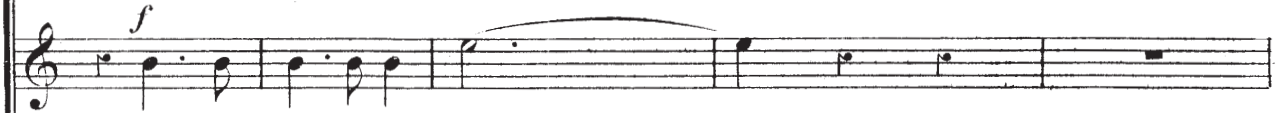
C *f*



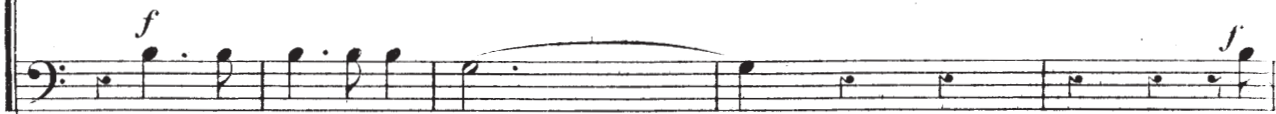
Praise the Lord up_on earth:.....



Praise the Lord up_on earth:.....

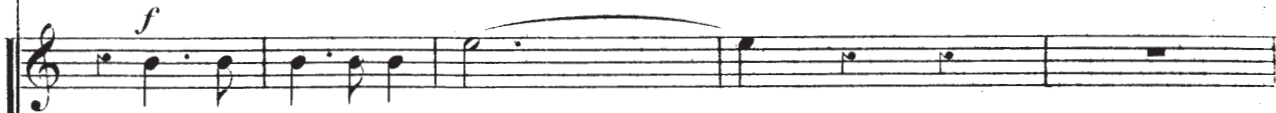


Praise the Lord up_on earth:.....



Praise the Lord up_on earth:.....

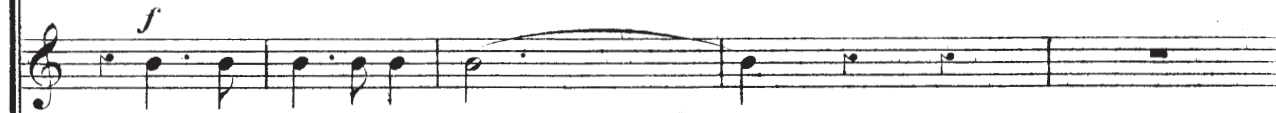
ye



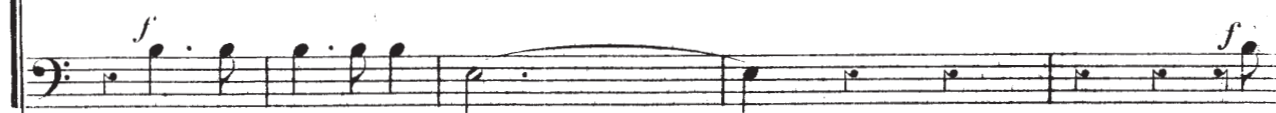
Praise the Lord up_on earth:.....



Praise the Lord up_on earth:.....

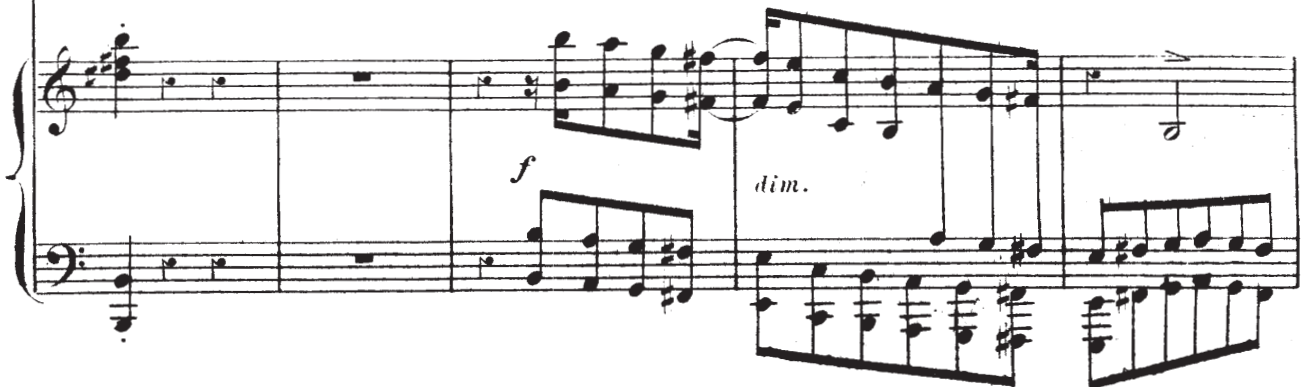


Praise the Lord up_on earth:.....



Praise the Lord up_on earth:.....

ye



1485

ye dra - gons and all deeps,
ye dra - gons and all deeps,
ye dra - gons and all deeps,

dra - gons and all deeps, all deeps,

ye dra - gons and all deeps,

ye dra - gons and all deeps,

ye dra - gons and all deeps,

dra - gons and all deeps, all deeps,

p

1489

.....

.....

.....

f. fire and hail, fire and

.....

f. fire and hail, fire and

.....

.....

.....

f. fire and

.....

f. fire and

p.

cresc. molto

1494

mf
snow and va - - - - - pour,

mf
snow and va - - - - - pour,

hail, wind.....

hail, wind.....

mf
snow..... and va - - - - - pour,

mf
snow..... and va - - - - - pour,

hail, wind.....

hail, wind.....

1502

wind..... and storm, wind and

wind..... and storm, wind and

wind..... and storm, wind and

wind..... and storm, wind and

wind..... and storm ful - - fil - ling his

wind..... and storm ful - - fil - ling his

wind..... and storm ful - - fil - ling his

wind..... and storm ful - - fil - ling his

Piano accompaniment for the second system, showing the left and right hand parts.

1506

storm,..... wind..... and storm ful -

storm,..... wind..... and storm ful -

storm,..... wind..... and storm ful -

storm,..... wind..... and storm ful -

word, wind..... and storm,

word, wind..... and storm,

word, wind..... and storm,

word, wind..... and storm,

Piano accompaniment for the second system, showing the left and right hand parts.

1511

fil - ling his word, fire and hail, snow and

fil - ling his word, fire and hail, snow and

fil - ling his word, fire and hail,..... snow and

fil - ling his word, fire and hail, snow and

fire and hail, snow and va - pour,

fire and hail, snow and va - pour,

fire and hail, snow and va - pour,

fire and hail, snow and va - pour,

staccato

1516

va - pour, fire and hail, wind and storm.....

va - pour, fire and hail, wind and storm.....

va - pour, fire and hail,..... wind and storm.....

va - pour, fire and hail,

fire and hail, snow and va - pour, wind and

fire and hail, snow and va - pour, wind and

fire and hail, snow and va - pour, wind and

fire and hail, snow and va - pour,

8.....

ff

1521

E

..... ful - fil - ling his word, ful -

..... ful - fil - ling his word, ful -

..... ful - fil - ling his word, ful -

wind and storm..... ful - fil - ling his word,

storm..... ful - fil - ling his word, ful -

storm..... ful - fil - ling his word, ful -

storm..... ful - fil - ling his word, ful -

wind and storm..... ful - fil - ling his word,

1527

fil - - - ling his word.

fil - - - ling his word.

fil - - - ling his word.

ful - fil - ling his word.

fil - - - ling his word.

fil - - - ling his word.

fil - - - ling his word.

ful - fil - ling his word.

Più animato. (♩ = 126.)

1534

p legato

O ye moun - tains and all hills,

p legato

O ye moun - tains and all hills,

p legato

O ye moun - tains and all hills,

p legato

O ye moun - tains..... and all hills,

p legato

fruit - ful

p legato

fruit - ful

p legato

fruit - ful trees.....

p legato

fruit - ful

Più animato.

p legato

col. Ped.

1540

F



O ye fowls of the air,.....



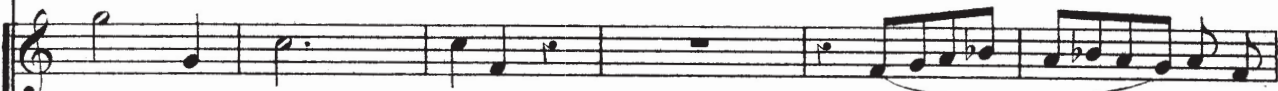
O ye fowls of the air,



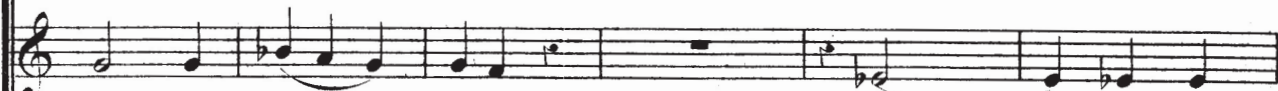
O ye fowls of the air,



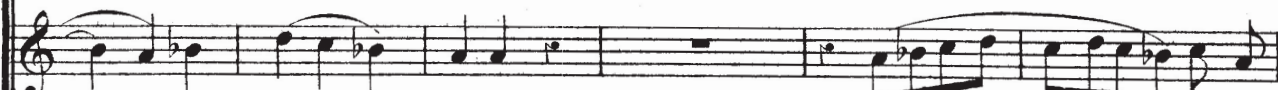
O ye fowls of the air,



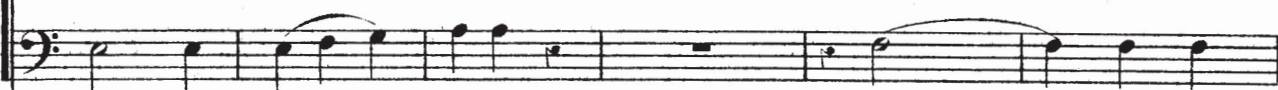
trees and all cedars, bless..... ye the



trees and all..... cedars, bless..... ye the



..... and all..... cedars, bless..... ye the



trees and all..... cedars, bless..... ye the



1546

O ye beasts and cat_tle, O ye chil_dren of

O ye beasts and cat_tle, O ye chil_dren of

O ye beasts and cat_tle, O ye chil_dren of

O ye beasts and cat_tle, O ye chil_dren of

Lord, bless..... ye the Lord,

Lord, bless..... ye the Lord,

Lord, bless..... ye the Lord,

Lord, bless..... ye the Lord,

8.....

1552

men, praise..... him, *cresc.* praise..... him,



men, praise..... him, *cresc.* praise..... him,



men, praise..... him, *cresc.* praise..... him,



men, praise..... him, *cresc.* praise..... him!



O ye priests of the Lord, praise..... him, *cresc.* praise.....



O ye priests of the Lord, praise..... him, *cresc.* praise.....



O ye priests of the Lord, praise..... him, *cresc.* praise.....



O ye priests of the Lord, praise..... him, *cresc.* praise.....



cresc.



1558

and ex - alt..... him for e - ver!

and ex - alt..... him for e - ver!

and ex - alt..... him for e - ver!

mf

All that

..... him, and ex - alt him, him for e - ver!

..... him, and ex - alt him, him for e - ver!

..... him, and ex - alt him, him for e - ver!

mf

..... him!

All that

mf

mf
bless..... ye the Lord,

mf
bless..... ye the Lord,

mf
All that wor-ship the Lord,

wor-ship the Lord,..... All that

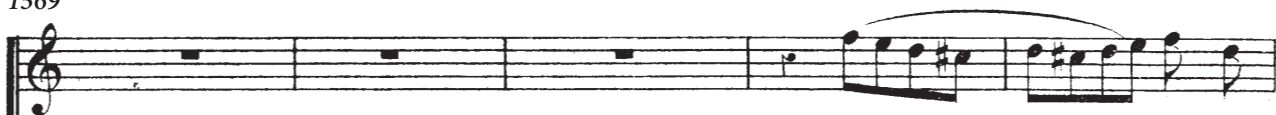
mf
bless..... ye the Lord,

mf
bless..... ye the Lord,

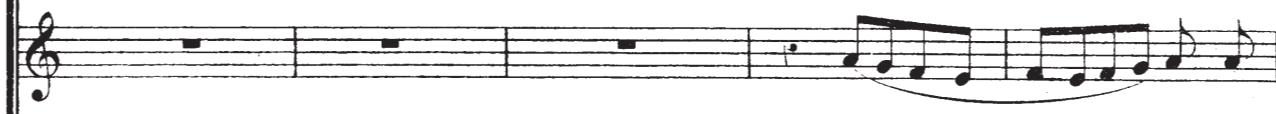
mf
All that wor-ship the Lord,

wor-ship the Lord, the Lord, All that

1569



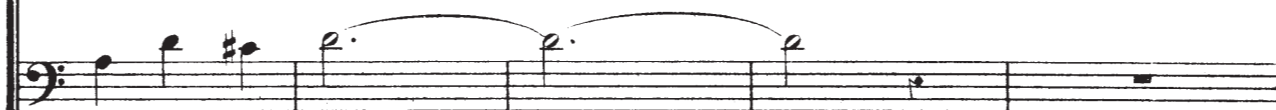
bless..... ye the



bless..... ye the



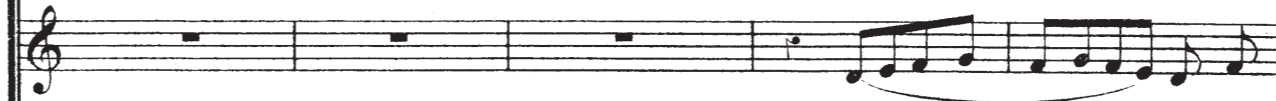
All that wor-ship the Lord,



wor-ship the Lord,



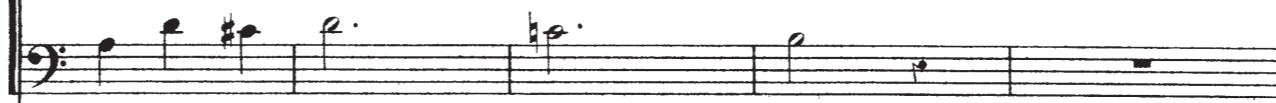
bless ye the



bless..... ye the



All that wor-ship the Lord,



wor-ship the Lord, the Lord,





Lord, ye that wor - ship the Lord, ye that



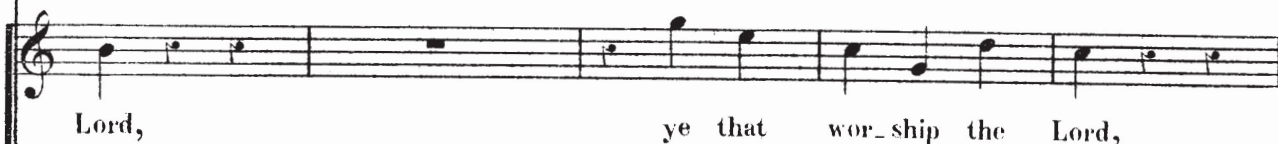
Lord, ye that wor - ship the Lord,



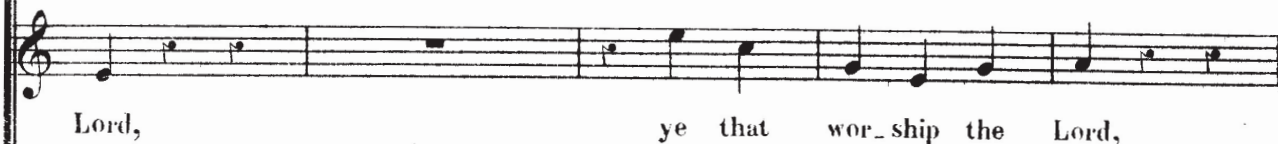
ye that wor - ship the Lord,



ye that wor - ship the Lord,



Lord, ye that wor - ship the Lord,



Lord, ye that wor - ship the Lord,



ye that wor - ship the Lord,



ye that wor - ship the Lord,



1579 **H**

wor - - - ship the Lord,

ye that wor - - - ship the Lord,

ye that wor - - - ship that wor - -

ye that wor - - -

ye that wor - - - ship the Lord,

ye that wor - - - ship the Lord,

ye that wor - - - ship, that wor - -

ye that wor - - -

cresc.

O praise

O praise

ship the Lord, O praise

ship the Lord, O praise

that wor - ship the Lord, O praise.....

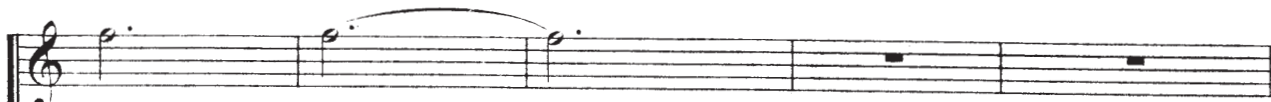
that wor - ship the Lord, O praise.....

ship the Lord, O praise.....

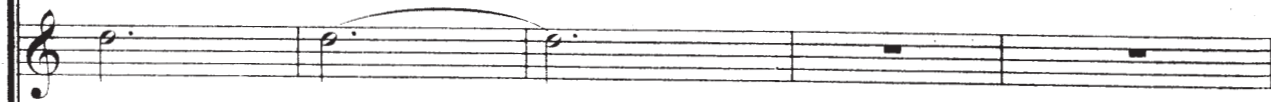
ship the Lord, O praise.....

sf sf sf

1591



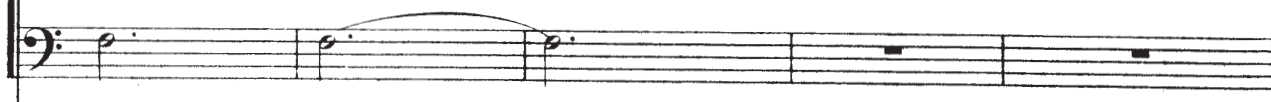
the Lord!.....



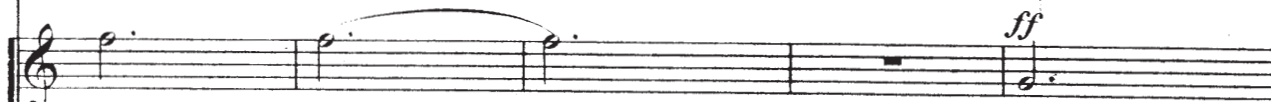
the Lord!.....



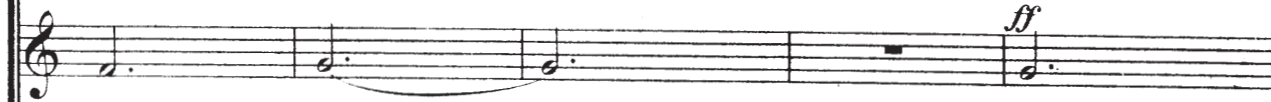
the Lord!.....



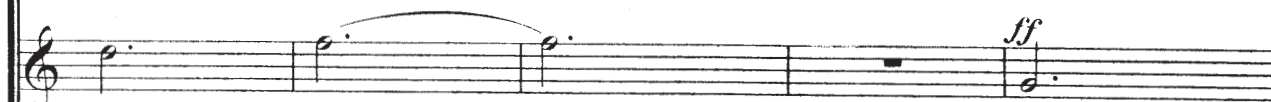
the Lord!.....



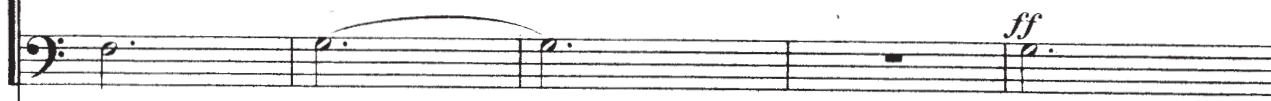
the Lord!..... For



the Lord!..... For



the Lord!..... For



the Lord!..... For



J

1596

Più mosso. ($\text{♩} = 60.$)

CHORUS II.

his name on - - ly is ex - cel - lent,.....

his name on - - ly is ex - cel - lent,.....

his name on - - ly is ex - cel - lent,.....

his name on - - ly is ex - cel - lent,.....

Più mosso. ($\text{♩} = 60.$)

1603

and his praise a - bove.... heaven and earth.....

and his praise a - bove.... heaven and earth.....

and his praise a - bove.... heaven and earth.....

and his praise a - bove.... heaven and earth.....

1610

Maestoso. (♩ = ♩.)

CHORUS I.

f
For his name on-ly is ex-cel-lent, for his..... name

f
For his name on - ly, for his..... name

f
For his name on-ly is ex-cel-lent, for his..... name

f
For his name on - ly is ex - - - -

CHORUS II.

f
For his name on-ly is ex - cel-lent,

f
For his name on - - - ly

f
For his name on-ly is ex - cel-lent,

f
For his name on - - - ly,

Maestoso. (♩ = ♩.)

The piano accompaniment consists of two staves, treble and bass clef. It features a series of chords and melodic lines in the right hand, and a bass line with chords and single notes in the left hand. The tempo is marked 'Maestoso' and the time signature is common time (C).

on - - ly, his name on - ly is ex - cel - lent, and his

on - - ly, his name on - ly is ex - cel - lent, and his

on - - ly, his name on - ly is ex - cel - lent, and his

- cel - lent, for his name on - ly is ex - cel - - lent, and his

his name is ex - cellent, his name on - - - ly, and his

his name on - - ly, his name on - - - ly, and his

his name on - - ly, his name is ex - cel - - lent, and his

his name on - - - ly is ex - cel - - lent, and his

1620

K

mp *cresc.* *ff*

praise..... a - bove heaven,..... a - bove heaven

mp *cresc.* *ff*

praise a - bove Leaven,..... a - bove heaven.....

mp *cresc.* *ff*

praise a - bove heaven,..... a - bove heaven

mp *cresc.* *ff*

praise,..... his praise a - - bove..... heaven.....

mp *cresc.* *ff*

praise..... a - bove heaven,..... a - bove heaven

mp *cresc.* *ff*

praise a - bove heaven..... and earth, a - - bove..... heaven

mp *cresc.* *ff*

praise a - bove heaven and earth, a - - bove..... heaven

mp *cresc.* *ff*

praise,..... his praise a - bove heaven

mp *cresc.* *ff*

col Ped.

1625

il tempo
Sostenuto.

and earth, a_bove heaven and earth, a_bove heaven and
and earth, a_bove heaven and earth, a_bove heaven and
and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and
and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and
and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and
and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and
and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

il tempo
Sostenuto.

sf *pesante*

1631

earth. Hal - le - lu - jah!

earth. Hal - le - lu - jah!

earth. Hal - le - lu - jah!

earth. Hal - le - lu - jah!

earth. Hal - le - lu - jah!

earth. Hal - le - lu - jah!

earth. Hal - le - lu - jah!

earth. Hal - le - lu - jah!

sempre ff

f

The musical score consists of eight vocal staves and a piano accompaniment. The vocal parts are arranged in four systems of two staves each. Each staff begins with the word 'earth.' followed by the lyrics 'Hal - le - lu - jah!'. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes dynamic markings such as *sempre ff* and *f*.



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