



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)

FULL SCORE - PART I

COVER IMAGE

“The Burning Fiery Furnace” by George Jones, 1832

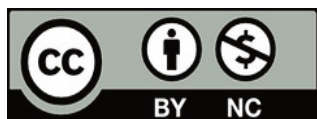
DANIEL 3:23 - 25

23 And these three men, Shadrach, Meshach, and Abednego, fell down bound into the midst of the burning fiery furnace.

24 Then Nebuchadnezzar the king was astonished, and rose up in haste, and spake, and said unto his counsellors, Did not we cast three men bound into the midst of the fire? They answered and said unto the king, True, O king.

25 He answered and said, 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.

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ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

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 (Original)

Royal College of Music Library, London (GB-Lcm): MS 4162

Full Score (Online Scan)

<https://archive.org/details/RCM-MS-4162>

Vocal Score

Stanley Lucas, Weber & Co. S.L.W. 2238 © 1885

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Finale v. 26.3.1.520 *Audio Software:* Garritan Personal Orchestra 5

Graphic Software: Affinity Photo

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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

Soprano solo & Chorus

Instruments Required in Performance

1 Piccolo	Kettle Drum
2 Flutes	Side Drum
2 Oboes	Large Drum
1 Cor Anglais	Cymbals
2 Clarinets	Triangle
2 Bassoons	2 Harps
4 Horns	Organ
2 Trumpets	Strings
3 Trombones	
1 Bass Tuba	

Approximate Performance Time

PART I - 45 minutes | PART II - 65 minutes

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.



PART I.

(BY THE WATERS OF BABYLON)

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.

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 seeketh revenge on Babylon.
(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 I

		PAGE	
1.	INTRODUCTION AND CHORUS	“ By the waters of Babylon ”	7
2.	MARCH AND CHORUS	“ Sing us one of the songs ”	38
3.	SOLO (<i>Soprano</i>) AND CHORUS	“ If I forget thee ”	59
4.	CHORUS	“ Down with them ! ”	85
5.	SOLO (<i>Soprano</i>) AND CHORUS	“ O daughter of Babylon ”	100
6.	CHORUS	“ The heathen shall fear Thy name ”	120

PART I

BY THE WATERS OF BABYLON

No. 1 - Instrumental Introduction and Chorus of Jewish Women

"By the Waters of Babylon"

Adagio ♩ = 69

The musical score is arranged in two systems. The first system includes the following parts: Flute 1/2, Oboe 1/2, English Horn, Clarinet in A 1/2, Bassoon 1/2, Horn in F 1/2, Horn in F 3/4, Trumpet in C 1/2, Trombone 1/2, B Trombone / Tuba, and Timpani. The second system includes: Soprano I, Soprano II, Alto I, Alto II, Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Adagio with a metronome marking of ♩ = 69. The piece begins with a series of rests for most instruments, followed by a dynamic shift to *sfz* in the Bassoon and Horns. The Trumpets and Trombones enter with a *pp* dynamic and a *legato* marking. The Timpani plays a *pp* dynamic. The Viola, Cello, and Contrabass enter with a *p* dynamic and *pizz.* marking. The Viola has a *con sord.* marking. The score is divided into six measures, numbered 1 through 6 at the bottom.

This musical score page covers measures 7 through 11. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Rests throughout.
- Oboes (Ob. 1, 2):** Rests throughout.
- E. Horns (E. Hn.):** Rests throughout.
- Alto Clarinet (A Cl. 1, 2):** Enters in measure 10 with a *pp* dynamic, playing a melodic line.
- Bassoon (Bsn. 1, 2):** Enters in measure 10 with a *pp* dynamic, playing a supporting line.
- Horn in F (Hn in F 1, 2):** Rests until measure 10, then plays a *pp* note.
- Horn in F (Hn in F 3, 4):** Rests throughout.
- Cornet (C Tpt 1, 2):** Plays a melodic line in measures 7-9.
- Trombone (Tbn 1, 2):** Plays a melodic line in measures 7-9.
- Bass Trombone / Tuba (B Tbn / Tuba):** Plays a melodic line in measures 7-9.
- Timpani (Timp.):** Plays a rhythmic pattern in measures 7-9 with a *pp* dynamic.
- Saxophones (S I, S II):** Rests throughout.
- Alto Saxophone (A I):** Rests throughout.
- Alto Saxophone (A II):** Rests throughout.
- Violins (Vln. I, II):** Violin II plays a melodic line starting in measure 9 with a *pp* dynamic and *con sord.* marking.
- Viola (Vla.):** Plays a melodic line in measures 7-9.
- Violoncello (Vc.):** Plays a melodic line in measures 7-9 with a *p* dynamic.
- Double Bass (Cb.):** Plays a melodic line in measures 7-9 with a *p* dynamic.

Measures 7, 8, 9, 10, and 11 are indicated at the bottom of the page.

A

Fl. 1/2

Ob. 1/2

E. Hn.

A Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

S I

S II

A I

A II

A

con sord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

13

14

15

16

Fl. 1/2 *mp* a2

Ob. 1/2

E. Hn. *mp*

A Cl. 1/2 *p*

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

B Tbn / Tuba

Timp. *pp*

S I

S II

AI

AII

I Vln. *pp*

II Vln. *pp*

Vla. *pp*

Vc. *p* arco

Cb. *p* arco

17 18 19 20 21

B

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

S I

S II

A I

A II

I
Vln.

II

Vla.

Vc.

Cb.

poco cresc.

p

poco cresc.

p

div.

tutti

div.

cresc.

pizz.

cresc.

22

23

24

25

26

The Three Holy Children - Part I, No. 1

8^{va}

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

S I

S II

AI

AII

I

Vln. II

Vla.

Vc.

Cb.

cresc.

p

mf

cresc.

cresc.

cresc.

cresc.

cresc.

pizz.

tutti

arco

pizz.

27 28 29 30 31

(8va) $(\text{♩} = \text{♩})$

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

S I

S II

A I

A II

I
Vln.

II

Vla.

Vc.

Cb.

dim.

mf *poco marcato*

p

pp

div.

f

32 33 34 35 36 37

C

8^{va}

Fl. 1/2

Ob. 1/2

E. Hn.

A Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

S I

S II

AI

A II

I

Vln. II

Vla.

Vc.

Cb.

p

pp

sempre pp

tr

pp

(8^{va})-----

(♩ = ♩)

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

S I

S II

A I

A II

I

Vln. II

Vla.

Vc.

Cb.

44 45 46 47 48 49

mp espress.

D

The musical score is arranged in systems. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Horns in F (1st and 3rd/4th), Trumpets in C (1st and 2nd), Trombones 1 & 2, and Bass Trombone/Tuba. The percussion section includes Timpani. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp*, *p*, and *mp espress.*, and includes performance instructions like *arco* and *pizz.*. A section marked **D** begins in measure 54.

50

51

52

53

54

55

Fl. 1/2
Ob. 1/2
E. Hn.
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
mp
pp
arco
pp

56 57 58 59 60 61

The Three Holy Children - Part I, No. 1

E

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

S I

S II

AI

AII

I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

p

By the wa - ters of Ba-by-lon we sat down, we sat down and wept

E

62

63

64

65

66

67

The musical score is arranged in a standard orchestral format with vocal parts. The instruments and voices are listed on the left side of the page:

- Fl. 1/2
- Ob. 1/2
- E. Hn.
- A Cl. 1/2
- Bsn. 1/2
- Hn in F 1/2
- Hn in F 3/4
- C Tpt 1/2
- Tbn 1/2
- B Tbn / Tuba
- Timp.
- S I
- S II
- A I
- A II
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as triplets, dynamics (p, mf, cresc.), and articulation marks. The vocal parts (S I, S II, A I, A II) have lyrics written below their staves. The instrumental parts feature complex rhythmic patterns and melodic lines.

68

69

70

71

72

73

F

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

S I
thee, O Si - on, when we re - mem - bered thee, — thee, — O

S II
thee, O Si - on, when we re - mem - bered thee, — thee, — O

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

A II
thee, O Si - on, when we re - mem - bered thee, — thee, — O

F

I
Vln. *div.*
p

II
p

Vla.

Vc. *arco*
p

Cb. *arco*
p

poco più mosso

Fl. 1/2
 Ob. 1/2
 E. Hn.
 A Cl. 1/2
 Bsn. 1/2
 Hn in F 1/2
 Hn in F 3/4
 C Tpt 1/2
 Tbn 1/2
 B Tbn / Tuba

S I
 S II
 A I
 A II

Si - on, O Si - on! As for our

Si - on, O Si - on! As for our

Si - - - on! As for our

Si - - - on! As for our

poco più mosso

I
 Vln.
 II
 Vla.
 Vc.
 Cb.

pp

pizz.

The musical score is arranged in systems. The first system includes Fl. 1 & 2, Ob. 1 & 2, E. Hn., A Cl. 1 & 2, Bsn. 1 & 2, Hn in F 1 & 2, Hn in F 3 & 4, C Tpt 1 & 2, Tbn 1 & 2, and B Tbn / Tuba. The second system includes Timp., S I, S II, AI, and AII. The third system includes Vln. I & II, Vla., Vc., and Cb. The vocal parts (S I, S II, AI, AII) have lyrics: "harps, we hanged them up up - on the trees that are there -". The woodwinds and strings play in a key with one sharp (F#) and a common time signature. Dynamics include *pp* and *p*. The strings play a triplet pattern in measures 88-90.

G

Fl. 1/2

Ob. 1/2

E. Hn.

A Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

S I

S II

A I

A II

in ; as for our harps, we hanged them

in ; as for our harps, we hanged them

in ; as for our harps we hanged them

in ; as for our harps, we hanged them

G

I

Vln.

II

Vla.

Vc.

Cb.

pp

pp

pp

arco

pizz.

Fl. 1/2: *pp*

Ob. 1/2

E. Hn.

A Cl. 1/2: *pp*

Bsn. 1/2

Hn in F 1/2: *pp*

Hn in F 3/4: *pp*

C Tpt 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

S I: *poco cresc.* *pp*
up up - on the trees that are there - in, Up - on the

S II: *poco cresc.* *pp*
up up - on the trees, up - on the trees that are there - in, Up - on the

AI: *poco cresc.* *pp*
up up - on the trees that are there - in, Up - on the

AII: *poco cresc.* *pp*
up up - on the trees that are there - in, Up - on the

Vln. I: *pp* *ppp*

Vln. II: *pp* *ppp*

Vla.: *pp*

Vc. *arco* *pp*

Cb.: *pp*

98

99

100

101

102

103

Più mosso ed agitato

Fl. 1/2
Ob. 1/2
E. Hn.
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
B Tbn / Tuba

Timp.

S I
S II
A I
A II

trees — that are — there - in. For they that led us a - way cap - tive,

trees — that are — there - in. For they that led us a - way cap - tive,

trees — that are — there - in. For they that led us a - way cap - tive,

trees — that are — there - in. For they that led us a - way cap - tive,

Più mosso ed agitato ♩ = 96

I
Vln.
II
Vla.
Vc.
Cb.

104

105

106

107

108

109

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

S I
for they that led us a-way cap - tive, re - quired of us then a song _____ and_

S II
for they that led us a-way cap - tive, they that led us a-way re - quired of us then a song _____ and_

AI
for they that led us a-way cap - tive, they that led us a-way re - quired of us then a song _____ and

AII
for they that led us a-way cap - tive, re - quired of us then a song _____ and_

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

111

112

113

114

115

8^{va}

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

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

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

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

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

I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

f

Fl. 1/2
Ob. 1/2
E. Hn.
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

122 123 124 125 126 127

song and me - lo - dy, in our hea - - - vi -
 song and me - lo - dy, in our hea - - - vi -
 song and me - lo - dy, in our hea - - - vi -
 song and me - lo - dy, in our hea - - - vi -

I

poco a poco rall.

Fl. 1/2, Ob. 1/2, E. Hn., A Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn in F 3/4, C Tpt 1/2, Tbn 1/2, B Tbn / Tuba

S I, S II, A I, A II

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

I

poco a poco rall.

Vln. I, Vln. II, Vla., Vc., Cb.

pizz. p pizz. p

pp pp

128

129

130

131

132

133

Tempo I

Fl. 1/2
Ob. 1/2
E. Hn.
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
B Tbn / Tuba

Timp. *pp*

S I
S II
A I
A II

ness .
ness .
ness.
ness.

Tempo I ♩ = 69

I
Vln. II
Vla.
Vc.
Cb.

pp
pp
pp
arco
pp
pizz.
pizz.
pp

134

135

136

137

138

139

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute 1 & 2 (with a second flute part marked *a2*), Oboe 1 & 2, English Horn, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horns in F (1 & 2, 3 & 4), Trumpets in C (1 & 2), Trombones (1 & 2), and Bass Trombone/Tuba. The percussion section includes Timpani. The vocal section consists of Soprano I & II, Alto I & II, Violin I & II, Viola, Violoncello, and Contrabass. The score is in the key of D major and 4/4 time. The vocal parts enter in measure 140 with the lyrics: "By the wa - ters of Ba - by-lon we sat down, we sat down and wept :". The instrumental parts provide accompaniment, with the strings playing a rhythmic pattern and the woodwinds contributing to the texture. Dynamics include *p* (piano) and *arco* (arco) markings.

140

141

142

143

144

145

Fl. 1/2
Ob. 1/2
E. Hn.
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
B Tbn / Tuba

Timp.

S I
S II
A I
A II

Ba - by-lon, by the wa - ters of Ba - by-lon we sat down and wept, we sat
Ba - by-lon, by the wa - ters of Ba - by-lon we sat down and wept, we sat
by the wa - ters of Ba - by-lon we sat down and wept, we sat
by the wa - ters of Ba - by-lon we sat down and wept, we sat

I
Vln. II
Vla.
Vc.
Cb.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, English Horn, Alto Clarinet 1 & 2, Bassoon 1 & 2), horns (Horn in F 1 & 2, Horn in F 3 & 4), trumpets (C Trumpet 1 & 2), trombones (Trombone 1 & 2), and tuba (B Trombone / Tuba). The percussion section includes Timpani. The vocal section features Soprano I & II, Alto I & II, Violin I & II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *pp*, *mp*, and *pizz.* The vocal parts have lyrics: "down, sat down and wept, when we re - mem - bered".

152

153

154

155

156

157

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

S I
thee, O Si - on!

S II
thee, O Si - on!

A I
thee, O Si - on!

A II
thee, O Si - on!

I
Vln.

II

Vla.
pp

Vc.

Cb.

168

169

170

171

172

173

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

B Tbn / Tuba

S I

S II

A I

A II

T I

T II

B I

B II

I
Vln.

II

Vla.

Vc.

Cb.

Muta in E

174

175

176

177

178

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

"Sing Us One of the Songs of Sion"

Allegro assai vivace alla Marcia ♩ = 104

Musical score for woodwinds and percussion, measures 179-185. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in E 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, Timpani, Cymbals/Bass Drum, and Snare Drum. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro assai vivace alla Marcia' with a quarter note equal to 104. The woodwinds and bassoon parts feature a melodic line starting in measure 181, marked with a piano (*pp*) dynamic and containing triplet figures. The percussion parts include a snare drum pattern in measure 179 marked *ppp*.

Allegro assai vivace alla Marcia ♩ = 104

Musical score for strings, measures 179-185. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro assai vivace alla Marcia' with a quarter note equal to 104. The string parts feature a melodic line starting in measure 181, marked with a piano (*pp*) dynamic and containing triplet figures. The Viola and Violoncello parts are marked 'arco' and 'pp'. The Violin parts are marked 'senza sord.'.

179

180

181

182

183

184

185

L

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Alto Clarinet 1 and 2 (A Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horn in F 1 and 2 (Hn in F 1, 2), Horn in F 3 and 4 (Hn in F 3, 4), Trumpet 1 and 2 (E Tpt 1, 2), Trombone 1 and 2 (Tbn 1, 2), Bass Trombone / Tuba (B Tbn / Tuba), Timpani (Timp.), Cymbals / Bells (Cyms / B.D.), and Gong / Snare Drum (Tgl / S.D.). The woodwinds and percussion parts are mostly silent, with some activity in the Bassoon and Timpani/Cymbals/Gong parts. The Bassoon part features a melodic line with triplets and a *pp* dynamic marking. The Timpani and Cymbals/Gong parts have *ppp* markings.

L

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts are silent. The Viola part has a melodic line with a *pp* dynamic marking. The Violoncello part has a melodic line with a *pizz.* marking. The Contrabass part has a rhythmic line.

186

187

188

189

190

191

192

Picc.
 Fl. 1
 2
 Ob. 1
 2
 A Cl. 1
 2
 Bsn. 1
 2
 Hn in F 1
 2
 Hn in F 3
 4
 E Tpt 1
 2
 Tbn 1
 2
 B Tbn / Tuba
 Timp.
 Cyms / B.D.
 Tgl / S.D.
 S I
 S II
 A I
 A II
 T I
 T II
 B I
 B II
 Vln. I
 II
 Vla.
 Vc.
 Cb.

193

194

195

196

197

198

199

This page of the musical score includes the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1/2), Oboe 1 & 2 (Ob. 1/2), Clarinet in A 1 & 2 (A Cl. 1/2), Bassoon 1 & 2 (Bsn. 1/2), Horn in F 1 & 2 (Hn in F 1/2), Horn in F 3 & 4 (Hn in F 3/4), English Horn (E Tpt 1/2), Trombone 1 & 2 (Tbn 1/2), Bass Trombone/Tuba (B Tbn / Tuba).
- Percussion:** Timpani (Timp.), Cymbals/Bass Drum (Cyms / B.D.), Tom-tom/Small Drum (Tgl / S.D.).
- Strings:** Violin I (S I), Violin II (S II), Viola I (A I), Viola II (A II), Violin I (T I), Violin II (T II), Bass I (B I), Bass II (B II).
- Other:** Violin (Vln. I, II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

Key markings and dynamics include *mf* (mezzo-forte) for several woodwinds, *p* (piano) for the strings, and *f* (forte) for the Viola in the later measures. The score features numerous triplets and dynamic markings such as *arco* and *p*.

200

201

202

203

204

205

Picc. *pp*
 Fl. 1
 2
 Ob. 1
 2 *mp*
 A Cl. 1
 2 *mp*
 Bsn. 1
 2
 Hn in F 1
 2 *mp*
 Hn in F 3
 4 *mp*
 E Tpt 1
 2
 Tbn 1
 2
 B Tbn / Tuba
 Timp. *pp*
 Cyms / B.D.
 Tgl / S.D.
 S I
 S II
 A I
 A II
 T I
 T II
 B I
 B II
 Vln. I *pizz.*
 Vln. II *pizz.*
 Vla. *pizz.*
 Vc. *pizz.*
 Cb. *pizz.*

M

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Cyms / B.D.

Tgl / S.D.

S I

S II

A I

A II

T I

T II

B I

B II

M

I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1/2), Oboe 1 & 2 (Ob. 1/2), Clarinet in A 1 & 2 (A Cl. 1/2), Bassoon 1 & 2 (Bsn. 1/2), Horn in F 1 & 2 (Hn in F 1/2), Horn in F 3 & 4 (Hn in F 3/4), Trumpet 1 & 2 (E Tpt 1/2), Trombone 1 & 2 (Tbn 1/2), Bass Trombone / Tuba (B Tbn / Tuba).
- Timpani and Percussion:** Timpani (Timp.), Cymbals / Bass Drum (Cyms / B.D.), Tom-toms / Snare Drum (Tgl / S.D.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).
- Other:** Solo I (S I), Solo II (S II), Alto I (A I), Alto II (A II), Tenor I (T I), Tenor II (T II), Bass I (B I), Bass II (B II).
- Dynamic and Performance Markings:** *mf*, *a2*, *cresc.*, *mp*, *ppp*, *p*, *f*, *cresc. sempre*, *arco*, *mp*.
- Measure Numbers:** 216, 217, 218, 219, 220.

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Cyms / B.D.

Tgl / S.D.

S I

S II

A I

A II

T I

T II

B I

B II

I
Vln.

II

Vla.

Vc.

Cb.

f

mf

mp

f pesante

non legato

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1/2**: Flute 1 and 2, playing a melodic line with grace notes.
- Ob. 1/2**: Oboe 1 and 2, playing a harmonic accompaniment.
- A Cl. 1/2**: Alto Clarinet 1 and 2, playing a rhythmic accompaniment.
- Bsn. 1/2**: Bassoon 1 and 2, playing a rhythmic accompaniment.
- Hn in F 1/2**: Horn in F 1 and 2, playing a harmonic accompaniment.
- Hn in F 3/4**: Horn in F 3, 4, playing a harmonic accompaniment.
- E Tpt 1/2**: E Trumpet 1 and 2, playing a rhythmic accompaniment.
- Tbn 1/2**: Trombone 1 and 2, rests throughout.
- B Tbn / Tuba**: Bass Trombone / Tuba, rests throughout.
- Timp.**: Timpani, playing a rhythmic pattern with triplets and crescendos.
- Cyms / B.D.**: Cymbals / Bells, rests throughout.
- Tgl / S.D.**: Triangle / Snare Drum, playing a rhythmic pattern with crescendos.
- S I / S II**: Soprano I and II, rests throughout.
- A I / A II**: Alto I and II, rests throughout.
- T I / T II**: Tenor I and II, rests throughout.
- B I / B II**: Bass I and II, rests throughout.
- Vln. I / II**: Violin I and II, playing a melodic line with crescendos.
- Vla.**: Viola, playing a melodic line with crescendos.
- Vc.**: Violoncello, playing a harmonic accompaniment with crescendos.
- Cb.**: Contrabasso, playing a harmonic accompaniment with crescendos.

Measure 232 features a **sfp** (sforzando piano) dynamic marking and a triplet of sixteenth notes in the Violin I and II, Viola, and Violoncello parts.

227

228

229

230

231

232

This page contains the musical score for measures 233 through 237. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 and 2 (Fl. 1/2), Oboe 1 and 2 (Ob. 1/2), Clarinet in A 1 and 2 (A Cl. 1/2), Bassoon 1 and 2 (Bsn. 1/2), Horn in F 1 and 2 (Hn in F 1/2), Horn in F 3 and 4 (Hn in F 3/4), English Horn (E Tpt), Trumpet 1 and 2 (Tbn), and Trombone/Tuba (B Tbn / Tuba).
- Percussion:** Timpani (Timp.), Cymbals/Bass Drum (Cyms / B.D.), and Tom-toms/Snare Drum (Tgl / S.D.).
- Strings:** Violin I and II (S I, S II), Viola (A I, A II), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as dynamics (*f*, *ff*, *cresc.*), articulation (accents, slurs), and performance instructions (triplets, breath marks). A rehearsal mark 'N' is placed above the staff for the Piccolo part at the beginning of measure 236. The page number '47' is located in the top right corner.

This musical score page contains the following parts and instruments:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1/2), Oboe 1 & 2 (Ob. 1/2), Alto Clarinet 1 & 2 (A Cl. 1/2), Bassoon 1 & 2 (Bsn. 1/2), Horn in F 1 & 2 (Hn in F 1/2), Horn in F 3 & 4 (Hn in F 3/4), Trumpet 1 & 2 (E Tpt 1/2), Trombone 1 & 2 (Tbn 1/2), Bass Trombone / Tuba (B Tbn / Tuba), and Timpani (Timp.).
- Struck Instruments:** Cymbals / Bass Drum (Cyms / B.D.) and Triangle / Snare Drum (Tgl / S.D.).
- Vocalists:** Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor I (T I), Tenor II (T II), Bass I (B I), and Bass II (B II).
- String Ensemble:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as dynamics (e.g., *sf*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *8va*, *a2*). Measure numbers 238, 239, 240, 241, and 242 are clearly marked at the bottom of the page.

238

239

240

241

242

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns in F 1 & 2, Horns in F 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Tuba/Bass Trombone) and percussion (Tympani, Cymbals/Bass Drum, and Triangle/Snare Drum). The vocal section consists of Soprano I & II, Alto I & II, Tenor I & II, and Bass I & II. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score features a key signature of three sharps (F#, C#, G#) and a common time signature. Dynamics such as *sf* (sforzando) and *ff* (fortissimo) are used throughout. The woodwinds and strings play sustained chords and textures, while the trumpets and trombones have more active parts. The vocalists have rests throughout this section. The string section, particularly the violins, features a prominent triplet pattern in the lower register.

This musical score page contains the following parts and instruments:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- A Cl. 1, 2
- Bsn. 1, 2
- Hn in F 1, 2
- Hn in F 3, 4
- E Tpt 1, 2
- Tbn 1, 2
- B Tbn / Tuba
- Timp.
- Cyms / B.D.
- Tgl / S.D.
- S I
- S II
- AI
- A II
- TI
- T II
- BI
- B II
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes dynamic markings such as *ff* and *f*, and features numerous triplets and slurs across the various parts.

248

249

250

251

252

253

O

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass instruments, while the bottom section includes strings. The score is divided into measures 254 through 259. A circled 'O' is placed above the Piccolo staff at the beginning of measure 254 and above the Violin I staff at the beginning of measure 255. The Piccolo part features a melodic line with triplets and a dynamic marking of *ff*. The Flute, Oboe, and Clarinet parts have similar melodic lines with triplets and *ff* dynamics. The Bassoon part has a more rhythmic accompaniment. The Horns, Trumpets, and Trombones provide harmonic support with sustained chords and some melodic fragments. The Tuba part is primarily rhythmic. The Timpani part has a steady pulse. The Cymbals and Triangle parts have specific rhythmic patterns. The string section consists of Violin I and II, Viola, Violoncello, and Contrabasso, with the Violin I part featuring a melodic line with triplets.

254

255

256

257

258

259

This page of the musical score covers measures 260 through 265. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns in F 1 and 2, Horn in F 3 and 4, Trumpets 1 and 2, Trombones 1 and 2, Bass Trombone/Tuba, Timpani, Cymbals/Bass Drum, and Tom-toms/Snare Drum. The vocal parts consist of Soprano I and II, Alto I and II, Tenor I and II, Bass I and II, Violin I and II, Viola, Violoncello, and Contrabass. The score features a complex rhythmic pattern with frequent triplets and sixteenth-note runs. A dynamic marking of *ff* (fortissimo) is present in measures 262-265. A *8va* marking is shown above the Piccolo and Flute 1 staves in measures 260-261. The key signature is three sharps (F#, C#, G#).

260

261

262

263

264

265

The score includes the following parts and instruments:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1/2), Oboe 1 & 2 (Ob. 1/2), Clarinet in A 1 & 2 (A Cl. 1/2), Bassoon 1 & 2 (Bsn. 1/2), Horn in F 1 & 2 (Hn in F 1/2), Horn in F 3 & 4 (Hn in F 3/4), English Horn (E Tpt 1/2), Trombone 1 & 2 (Tbn 1/2), Bass Trombone/Tuba (B Tbn / Tuba).
- Drum and Percussion:** Timpani (Timp.), Cymbals/Bass Drum (Cyms / B.D.), Triangle/Sandpaper Block (Tgl / S.D.).
- Vocalists:** Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor I (T I), Tenor II (T II), Bass I (B I), Bass II (B II).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

The vocal parts (Tenors and Basses) have the following lyrics:

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

P

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Cyms / B.D.

Tgl / S.D

S I

S II

A I

A II

T I
— of the songs of Si - - - on!

T II
— of the songs of Si - - - on!

B I
— of the songs of Si - - - on!

B II
— of the songs of Si - - - on!

I

Vln. II

Vla.

Vc.
pizz.
p pizz.

Cb.
p

The score is arranged in systems. The first system includes Picc., Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn in F 3/4, E Tpt 1/2, Tbn 1/2, B Tbn / Tuba, Timp., Cyms / B.D., and Tgl / S.D. The second system features vocal parts: S I, S II, A I, A II, T I, T II, B I, and B II. The third system includes Vln. I, Vln. II, Vla., Vc., and Cb. The vocal parts (S I, S II, A I, A II, T I) have lyrics: "How shall we sing the Lord's song". The score includes dynamic markings such as *pp*, *mp*, and *p*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

278

279

280

281

282

283

The score is arranged in systems. The top system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, Timpani, Cymbals/Bass Drum, and Tom-tom/Small Drum. The vocal system includes Soprano I, II, Alto I, II, Tenor I, II, Bass I, II, Violin I, II, Viola, Violoncello, and Contrabass. The vocal parts have lyrics: "in a strange land?". The orchestral parts feature various dynamics such as *pp*, *ff*, and *f*, and include triplets and a *tr* (trill) marking.

284

285

286

287

288

The score is arranged in systems. The top system includes Piccolo, Flutes 1 and 2 (with *8va* markings), Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns in F 1 and 2, Horn in F 3/4, Trumpets in E 1 and 2, Trombones 1 and 2, Bass Trombone/Tuba, Timpani, Cymbals/Bass Drum, and Gong/Snare Drum. The vocal section includes Soprano I and II, Alto I and II, Tenor I and II, and Bass I and II. The bottom system includes Violins I and II, Viola, Violoncello, and Contrabass. The vocal parts have lyrics: "Sing us one of the songs of Si - - -".

289

290

291

292

293

Picc.
 Fl. 1
 2
 Ob. 1
 2
 E. Hn.
 A Cl. 1
 2
 Bsn. 1
 2
 Hn in F 1
 2
 Hn in F 3
 4
 E Tpt 1
 2
 Tbn 1
 2
 B Tbn / Tuba
 Timp.
 Cyms / B.D.
 Tgl / S.D.
 S I
 S II
 A I
 A II
 T I
 T II
 B I
 B II
 Vln. I
 II
 Vla.
 Vc.
 Cb.

Musical score for measures 294-298. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (A 1 and 2), Bassoons (1 and 2), Horns in F (1, 2, 3, 4), Trumpets (E 1 and 2), Trombones (1 and 2), Bass Trombone/Tuba, Timpani, Cymbals/Bell Drums, Triangle/Sandpaper Blocks, Soprano I and II, Alto I and II, Tenors I and II, Basses I and II, Violins (I and II), Viola, Violoncello, and Contrabass. The vocal parts (T I, T II, B I, B II) include lyrics: "on! sing! sing! sing! sing!".

No. 3 - Soprano Solo and Chorus of Jewish Women

"If I Forget Thee O Jerusalem"

Andante cantabile ♩ = 76

pp

Musical score for woodwinds, strings, and vocal soloist. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante cantabile (♩ = 76) and the dynamic is *pp*. The instruments listed are Fl. 1/2, Ob. 1/2, E. Hn., B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn in F 3/4, C Tpt 1/2, Tbn 1/2, Hp. I, Hp. II, S Solo, S I, S II, A I, and A II. The woodwind and string parts are mostly silent, with some rests. The Harp I part features a melodic line with triplets and a *pp* dynamic. The vocal soloist part is also silent.

Andante cantabile ♩ = 76

due soli

pp

Musical score for strings. The instruments listed are Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante cantabile (♩ = 76). The Violin I and II parts are silent. The Viola part has a *pp* dynamic and a *due soli* marking, with a long, sustained note. The Violoncello and Contrabass parts are silent.

299

300

301

302

303

304

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

Hp. I

Hp. II

S Solo

S I

S II

AI

AII

I
Vln.

II

Vla.

Vc.

Cb.

Solo espress.

p

poco cresc.

div.

305

306

307

308

309

310

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into measures, with measure numbers 311 through 316 indicated at the bottom. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamics. The Flute 1 part has a *pp* dynamic marking. The Harp I part features a triplet of eighth notes. The Viola part has a long, sustained note with a slur. The strings (Violins, Viola, Cello) are mostly silent, with some accompaniment in the Viola and Cello parts.

311

312

313

314

315

316

Fl. 1/2

Ob. 1/2

E. Hn.

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I

Hp. II

S Solo

S I

S II

A I

A II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

tutti pizz.

p

pizz.

p

317

318

319

320

321

322

Q

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I

Hp. II

S Solo

S I

S II

A I

A II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

poco cresc.

mf

If I for - get thee, O Je - ru - sa - lem, let my right

pp

arco

div.

arco

p pizz.

p

323 324 325 326 327 328

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
Hp. I
Hp. II
S Solo
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

hand for - get her cun - ning, if I for - get thee, O Je -

mp
p
p

329

330

331

332

333

334

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

C Tpt 1
2

Tbn 1
2

Hp. I

Hp. II

S Solo

S I

S II

A I

A II

I Vln.

II Vln.

Vla.

Vc.

Cb.

espress.
mp

p

ru - sa - lem, let my right hand for - get her cun - ning;

335

336

337

338

339

340

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
Hp. I
Hp. II
S Solo
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc.
if I do not re - mem - ber thee, if I do not re - mem - ber thee, —

p

341

342

343

344

345

346

The musical score consists of the following parts:

- Fl. 1/2
- Ob. 1/2
- B♭ Cl. 1/2
- Bsn. 1/2
- Hn in F 1/2
- Hn in F 3/4
- C Tpt. 1/2
- Tbn. 1/2
- Hp. I
- Hp. II
- S Solo
- S I
- S II
- A I
- A II
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The vocal soloist part includes the lyrics: "let my tongue cleave to the roof of my mouth!"

347

348

349

350

351

352

R

Fl. 1/2 *mp*

Ob. 1/2

B♭ Cl. 1/2 *p*

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I *p*

Hp. II

S Solo

S I

S II

AI

AII

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

R

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
Hp. I
Hp. II
S Solo
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
f
arco
p

ru - sa-lem, if I pre - fer not Je - ru - sa - lem, in the day, in the

359

360

361

362

363

364

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt. 1/2

Tbn 1/2

Hp. I

Hp. II

S Solo

S I

S II

A I

A II

Vln. I

Vln. II

Vla.

Vc.

Cb.

day of my mirth, if I pre - fer not Je - ru - sa - lem

O Je - ru - sa - lem!

O Je - ru - sa - lem!

O Je - ru - sa - lem, Je - ru - sa - lem!

O Je - ru - sa - lem, Je - ru - sa - lem!

p

mf

p

p

p

p

p

p

p

p

365

366

367

368

369

370

Animato

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt. 1/2
Tbn 1/2
Hp. I
Hp. II
S Solo
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
pp
dim.
dim.
dim.
f
p
p
pp
pp
Animato ♩ = 96

— in the day, in the day of my mirth!
The day of my mirth!
The day of my mirth!
The day of my mirth!
The day of my mirth!

Fl. 1/2

Ob. 1/2 *mf*

B♭ Cl. 1/2

Bsn. 1/2 *mf*

Hn in F 1/2 *mf*

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I *f*

Hp. II *mf*

S Solo *f*
 O God, _____ the hea - then are come in - to thine in - her - ri - tance, Thy ho - ly

S I

S II

AI

AII

Vln. I *sfp*

Vln. II *sfp*

Vla. *sfp*

Vc. *p*

Cb. *p*

377

378

379

380

p

381

382

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Bass Clarinet, Bassoon), brass (Horn in F, Trumpet, Trombone), and strings (Violin, Viola, Violoncello, Contrabass). The bottom section features vocal parts: a Soloist (S Solo), Soprano I (S I), Soprano II (S II), Alto I (A I), and Alto II (A II). The score includes dynamic markings such as *mf*, *sf*, *cresc.*, and *p*. The vocal parts have lyrics in English. The page is numbered 73 and contains measures 383 through 388.

383 384 385 386 387 388

S

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I

Hp. II

S Solo

S I

S II

A I

A II

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

stones . O God, the hea - then are come in - to thine in - he - ri - tance, thy ho - ly

sf

mf

sfp

389

390

391

392

393

394

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I

Hp. II

S Solo

S I

S II

A I

A II

Vln. I

Vln. II

Vla.

Vc.

Cb.

tem - ple have they de - filed, and made Je - ru - sa - lem

thy ho - ly tem - ple have they de - filed, de - filed, and made Je - ru - sa - lem

thy ho - ly tem - ple have they de - filed, de - filed, and made Je - ru - sa - lem

thy ho - ly tem - ple have they de - filed, de - filed, and made Je - ru - sa - lem

thy ho - ly tem - ple have they de - filed, de - filed, and made Je - ru - sa - lem

395

396

397

398

399

400

mf **T** *with increasing energy*

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I

Hp. II

S Solo

S I

S II

A I

A II

f If I for - get thee, O Je - ru - sa - lem, let my right hand for -

sa - lem

sa - lem

sa - lem

sa - lem

T *with increasing energy*

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

f

f

f

407

408

409

410

411

412

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
Hp. I
Hp. II
S Solo
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

get her cun-ning, if I for - get thee,
O Je - ru - sa - lem, if I for - get thee, for - get
O Je - ru - sa - lem, if I for - get thee, for - get
O Je - ru - sa - lem, Je - ru - sa - lem, if I for - get thee, for - get

p < > < > *f*
p *f*
mf < > *mf* < > *mf* < > < > *f*
mf < > < > < > *f*
f
mf *arco* *mf* *arco* *f*
mf

413

414

415

416

417

418

U

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
C Tpt 1/2
Tbn 1/2
Hp. I
Hp. II
S Solo
S I
S II
A I
A II
I
Vln. II
Vla.
Vc.
Cb.

let my right hand for - get her cun - ning, if I
thee, If I do not re - mem - ber thee,
thee, If I do not re - mem - ber thee,
thee, If I do not re - mem - ber thee,
thee, If I do not re - mem - ber thee,

U

419

420

421

422

423

424

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns in F (3/4 and 1/2), Trumpets (1/2 and 3/4), and Trombones (1/2). The keyboard section consists of Harp I and Harp II. The vocal section includes a Soloist (S Solo) and four vocalists (S I, S II, A I, A II). The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (mp), articulation (accents), and phrasing slurs. The vocal parts have lyrics in English.

425

426

427

428

429

430

accel.

Fl. 1/2 *poco a poco cresc.*

Ob. 1/2 *poco a poco cresc.*

B♭ Cl. 1/2 *mf cresc.*

Bsn. 1/2 *mf poco a poco cresc.*

Hn in F 1/2 *mf cresc.*

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I *poco a poco cresc.*

Hp. II *poco a poco cresc.*

S Solo

S I *cresc.*

S II *cresc.*

A I *cresc.*

A II *cresc.*

accel.

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

8va

mouth,

if I do not re - mem - ber Je -

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

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

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

(8^{va})

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

C Tpt 1/2

Tbn 1/2

Hp. I

Hp. II

S Solo

S I

S II

A I

A II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

cresc.

mp

cresc.

mp

f

pizz.

cresc.

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

437

438

439

440

441

W

Fl. 1/2 *mf*

Ob. 1/2 *mf*

B♭ Cl. 1/2 *mf*

Bsn. 1/2 *mf*

Hn in F 1/2

Hn in F 3/4 *mf*

C Tpt 1/2

Tbn 1/2

Hp. I *f*

Hp. II *ff*

S Solo

S I *f*

S II *f*

A I *f*

A II *f*

W

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *p*

rall.

ff *pizz.* *rall.*

ff *pizz.*

ff *pizz.*

ff *pizz.*

ff *pizz.*

rall. molto

Allegro con fuoco. ♩ = 132

Picc. *ff* *8^{va}* loco

Fl. 1 2

Ob. 1 2 *ff*

B♭ Cl. 1 2 *ff*

Bsn. 1 2 *ff*

Hn in F 1 2 *ff*

Hn in F 3 4 *ff* *Muta in E*

C Tpt 1 2 *mf*

Alt. Tbn. *mf*

Ten. Tbn. *mf*

B Tbn / Tuba *mf*

Timp.

Cyms / B.D.

Tgl / S.D. *mf*

Hp. I

Hp. II

S Solo *ff*

S I *ff* the day of my mirth!

S II *ff* mirth, the day of my mirth!

A I *ff* mirth, the day of my mirth!

A II *ff* mirth, the day of my mirth!

rall. molto **Allegro con fuoco.** ♩ = 132

I Vln.

II Vln.

Vla.

Vc.

Cb.

447

448

449

450

451

452

No. 4 - Chorus of Assyrians

"Down with Them!"

Picc. *f* *8va* *loco*
 Fl. 1/2 *f* *8va* *loco*
 Ob. 1/2 *f*
 A Cl. 1/2 *Muta in A*
 Bsn. 1/2 *mf*
 Hn in F 1/2 *f*
 Hn in F 3/4 *f*
 E Tpt. 1/2 *f*
 Alt. Tbn. *f*
 Ten. Tbn. *f*
 B Tbn / Tuba *f*
 Timp. *f*
 Cyms / B.D. *f*
 Tgl / S.D. *f*
 T I *ff*
 T II *ff*
 B I *ff*
 B II *ff*
 Vln. I *f* *arco*
 Vln. II *f* *arco*
 Vla. *f* *arco*
 Vc. *f* *arco*
 Cb. *f* *arco*

Down with them! Down with them! Down! down! down! _____ with them!
 Down with them! Down with them! Down! down! down! _____ with them!
 Down with them! Down with them! Down! down! down! _____ with them!
 Down with them! Down with them! Down! down! down! _____ with them!

453 454 455 456 457 458

Picc. *f* δ^{ma}
 Fl. 1/2 *f* δ^{ma}
 Ob. 1/2 *f*
 A Cl. 1/2 *mf*
 Bsn. 1/2 *mf* a2
 Hn in F 1/2 *f*
 Hn in F 3/4 *f*
 E Tpt. 1/2 *mf*
 Alt. Tbn.
 Ten. Tbn.
 B Tbn / Tuba
 Timp. *f*
 Cyms / B.D.
 Tgl / S.D.
 T I *f*
 T II *f*
 B I *f*
 B II *f*
 Vln. I δ^{ma}
 Vln. II δ^{ma}
 Vla. δ^{ma}
 Vc. δ^{ma}
 Cb. δ^{ma}

Come let us make hav-ock of them al - to - ge - ther, make hav-ock of them al - to - ge - ther!
 Come let us make hav-ock of them al - to - ge - ther, make hav-ock of them al - to - ge - ther!
 Let us make hav-ock of them al - to - e - ther!
 Let us make hav-ock of them al - to - ge - ther!

459

460

461

462

463

464

X

(8^{va})

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt. 1
2

Alt. Tbn. *ten.*

Ten. Tbn. *ten.*

B Tbn / Tuba *ten.*

Timp.

Cyms / B.D.

Tgl / S.D.

T I
Let us burn up the hous - es of God in the land! Let us burn up the hous - es of God in the

T II
Let us burn up the hous - es of God in the land! Let us burn up the hous - es of God in the

B I
Let us burn up the hous - es of God in the land! Let us burn up the hous - es of God in the

B II
Let us burn up the hous - es of God in the land! Let us burn up the hous - es of God in the

I
3 3 3 3 3 3 3 3 3 3

Vln. II

Vla. *r.3*

Vc. 3 3 3 3

Cb. 3 3 3 3

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt. 1
2

Alt. Tbn.

Ten. Tbn.

B Tbn / Tuba

Timp.

Cyms / B.D.

Tgl / S.D.

T I
land! Let us burn up the houses of God in the land!

T II
land! Let us burn up the houses of God in the land!

B I
land! Let us burn up the houses of God in the land!

B II
land! Let us burn up, let us burn the houses of God in the land!

Vln. I
mf cresc.

Vln. II
mf cresc.

Vla.
mf cresc.

Vc.
mf cresc.

Cb.
mf cresc.

471

472

473

474

475

476

The score includes the following parts:

- Picc.
- Fl. 1/2
- Ob. 1/2
- A Cl. 1/2
- Bsn. 1/2
- Hn in F 1/2
- Hn in F 3/4
- E Tpt. 1/2
- Alt. Tbn.
- Ten. Tbn.
- B Tbn / Tuba
- Timp.
- Cyms / B.D.
- Tgl / S.D.
- T I
- T II
- B I
- B II
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The vocal parts (T I, T II, B I, B II) have the following lyrics:

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

477

478

479

480

481

482

The score includes the following parts:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- A Cl. 1, 2 (Alto Clarinets)
- Bsn. 1, 2 (Bassoons)
- Hn in F 1, 2 (Horns in F)
- Hn in F 3, 4 (Horns in F)
- E Tpt. 1, 2 (Euphoniums)
- Alt. Tbn. (Alto Trombone)
- Ten. Tbn. (Tenor Trombone)
- B Tbn / Tuba (Bass Trombone/Tuba)
- Timp. (Timpani)
- Cyms / B.D. (Cymbals/Big Drum)
- Tgl / S.D. (Tongue Drum/Snare Drum)
- T I (Tenor I)
- T II (Tenor II)
- B I (Bass I)
- B II (Bass II)
- Vln. I, II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Vocal parts (T I, T II, B I, B II) include the following lyrics:

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

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

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

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

483

484

485

486

487

488

Y loco

Picc. *ff* 3 3 3 3 *8va*

Fl. 1/2 *ff* 3 3 3 3 *8va* 3 3 3 3 3 3 3 3

Ob. 1/2 *ff*

A Cl. 1/2 *ff* 3 3 3 3 3 3 3 3

Bsn. 1/2 *ff* 3 3 3 3 3 3 3 3 3 3 3 3

Hn in F 1/2 *ff*

Hn in F 3/4 *ff*

E Tpt. 1/2 *mf*

Alt. Tbn.

Ten. Tbn.

B Tbn / Tuba

Timp.

Cyms / B.D. *f*

Tgl / S.D.

T I
Come let us make hav - ock of them al - to - ge - ther! Let us burn up the

T II
Come let us make hav - ock of them al - to - ge - ther! Let us burn up the

B I
Come let us make hav - ock of them al - to - ge - ther! Let us burn up the

B II
Come let us make hav - ock of them al - to - ge - ther! Let us burn up the

Y

I *f* 3 3 3 3 3 3 3 3 3 3 3 3 *sf*

II *f* 3 3 3 3 3 3 3 3 3 3 3 3 *sf*

Vla. *f* 3 3 3 3 3 3 3 3 3 3 3 3 *sf*

Vc. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Cb. *f* 3 3 3 3 3 3 3 3 3 3 3 3

489

490

491

492

493

494

Picc. *(8^{va})*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt. 1
2

Alt. Tbn.

Ten. Tbn.

B Tbn / Tuba

Timp.

Cyms / B.D.

Tgl / S.D.

T I

T II

B I

B II

hous - es, the hous - es of God in the land!

hous - es, the hous - es of God in the land!

hous - es, the hous - es of God in the land!

hous - es, the hous - es of God in the land!

I

Vln. II

Vla.

Vc.

Cb.

8^{va}

ff non legato

ff non legato

ff non legato

ff non legato

ff non legato

495

496

497

498

499

500

Picc. *non legato* *accel.*
 Fl. 1/2 *non legato* *loco*
 Ob. 1/2 *non legato*
 A Cl. 1/2 *non legato*
 Bsn. 1/2 *non legato*
 Hn in F 1/2 *non legato*
 Hn in F 3/4 *non legato*
 E Tpt. 1/2 *non legato*
 Alt. Tbn. *non legato*
 Ten. Tbn. *non legato*
 B Tbn / Tuba *non legato*
 Timp. *non legato*
 Cyms / B.D.
 Tgl / S.D.
 T I
 T II
 B I
 B II
 I *accel.*
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for 'The Three Holy Children - Part I, No. 4'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various performance markings such as 'non legato', 'accel.', 'loco', and 'a2'. The woodwind section includes Piccolo, Flutes (1/2), Oboes (1/2), Clarinets (1/2), Bassoons (1/2), Horns in F (1/2 and 3/4), Trumpets (1/2), and Trombones (Alto, Tenor, Bass/Tuba). The percussion section includes Timpani, Cymbals/Bass Drum, and Snare Drum. The string section includes Violins (I and II), Viola, Violoncello, and Contrabass. The score is divided into measures numbered 501 through 506.

The Three Holy Children - Part I, No. 4

Più mosso Allegro

Z

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt. 1
2

Alt. Tbn.

Ten. Tbn.

B Tbn / Tuba

Timp.

Cyms / B.D.

Tgl / S.D.

T I

T II

B I

B II

8va----- loco

f

mf

mf

mf

Z

Più mosso Allegro

I

Vln. II

Vla.

Vc.

Cb.

3

507

508

509

510

511

512

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt. 1
2

Alt. Tbn.

Ten. Tbn.

B Tbn / Tuba

Timp.

Cyms / B.D.

Tgl / S.D.

T I

T II

B I

B II

I
Vln.

II

Vla.

Vc.

Cb.

mf

a2

mf

mf

p

mf

mf

p

dim.

dim.

dim.

dim.

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim.

dim.

dim. poco a poco

dim.

513

514

515

516

517

Picc.
 Fl. 1
 2
 Ob. 1
 2
 A Cl. 1
 2
 Bsn. 1
 2
 Hn in F 1
 2
 Hn in F 3
 4
 E Tpt. 1
 2
 Alt. Tbn.
 Ten. Tbn.
 B Tbn / Tuba
 Timp.
 Cyms / B.D.
 Tgl / S.D.
 T I
 T II
 B I
 B II
 Vln. I
 II
 Vla.
 Vc.
 Cb.

518

519

520

521

522

Aa

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt. 1
2

Alt. Tbn.

Ten. Tbn.

B Tbn / Tuba

Timp.

Cyms / B.D.

Tgl / S.D.

T I

T II

B I

B II

Aa

I

Vln. II

Vla.

Vc.

Cb.

523

524

525

526

527

528

Picc.
 Fl. 1
 2
 Ob. 1
 2
 A Cl. 1
 2
 Bsn. 1
 2
 Hn in F 1
 2
 Hn in F 3
 4
 E Tpt. 1
 2
 Alt. Tbn.
 Ten. Tbn.
 B Tbn / Tuba
 Timp.
 Cyms / B.D.
 Tgl / S.D.
 S I
 S II
 A I
 A II
 I
 Vln. II
 Vla.
 Vc.
 Cb.

529

530

531

532

533

534

attacca.

Muta in E

attacca.

Picc.
 Fl. 1
 2
 Ob. 1
 2
 A Cl. 1
 2
 Bsn. 1
 2
 Hn in F 1
 2
 Hn in F 3
 4
 E Tpt. 1
 2
 Alt. Tbn.
 Ten. Tbn.
 B Tbn / Tuba
 Timp.
 Cyms / B.D.
 Tgl / S.D.
 S I
 S II
 A I
 A II
 I
 Vln.
 II
 Vla.
 Vc.
 Cb.

535

536

537

538

539

540

541

No. 5 - Soprano Solo and Chorus of Jewish Women

"O Daughter of Babylon"

Adagio molto. ♩ = 60

Fl. 1/2
Ob. 1/2
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
Hp. I & II

S Solo
S I
S II
A I
A II

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

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

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

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

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

Adagio molto. ♩ = 60

I
Vln.
II
Vla.
Vc.
Cb.

542 543 544 545 546 547

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

E Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Hp. I & II

S Solo

S I

S II

A I

A II

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

sf

arco

mi - se-ry, O daugh-ter of Ba - by-lon, wast - ed, 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

548 549 550 551 552 553

Bb

Fl. 1/2 *mf* *f*

Ob. 1/2 *mf* *f*

A Cl. 1/2 *mf* *f*

Bsn. 1/2

Hn in F 1/2 *mf*

Hn in F 3/4 *mf*

E Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Hp. I & II *ff*

S Solo
ser - ved us ; hap - py shall he be, taht re-ward - eth thee as

S I *f*
yea, hap - py, hap - py shall he be, that re-ward - eth thee as thou hast

S II *f*
yea, hap - py, hap - py shall he be, that re-ward - eth thee as thou hast

A I *f*
yea, hap - py, hap - py shall he be, that re-ward - eth thee as thou hast

A II *f*
yea, hap - py, hap - py shall he be, that re-ward - eth thee as thou hast

Bb

Vln. I *sf* *p* *sf*

Vln. II *sf* *p* *sf*

Vla. *sf* *p tutti* *sf*

Vc. *f* *sf* *sf*

Cb. *f* *sf* *sf*

560

561

562

563

564

565

Più mosso. ♩ = 72

The musical score consists of the following parts:

- Woodwinds:** Flutes (1/2), Oboes (1/2), Clarinet in A (1/2), Bassoon (1/2), Horns in F (1/2, 3/4), Trumpets in E (1/2), Trombones (1/2), and Tuba/Bass Trombone.
- Strings:** Violins I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Timpani (Timp.) and Harp (Hp. I & II).
- Vocalists:** Soloist (S Solo) and three vocalists (S I, S II, A I, A II).

Key musical features include:

- Tempo:** Più mosso. ♩ = 72
- Dynamics:** *ff* (fortissimo), *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *tutti*.
- Measures:** The score is divided into measures 566 through 571.

Vocal lyrics for the Soloist (S Solo):

thou hast ser - - - ved us! Yea bles - sed, bles - sed shall he

Vocal lyrics for the other vocalists:

- S I: ser - - - ved us!
- S II: ser - - - ved us!
- A I: ser - - - ved us!
- A II: ser - - ved us!

566

567

568

569

570

571

Fl. 1/2
Ob. 1/2
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
Hp. I & II
S Solo
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

be, that seek - eth re - venge, re - venge on Ba - by - lon, on Ba - by -
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,

f *ff* *f* *fp* *sf* *f* *f*

572

573

574

575

576

577

The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn in F, Trumpet, Trombone, Tuba), percussion (Tympani), and strings (Violin, Viola, Violoncello, Contrabass). The second system features vocal soloists and a choir.

Woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2. All play triplets of eighth notes in measures 578-579. Flute 1 has a *ppp* marking. Clarinet 2 has a *f* marking in measure 582.

Brass: Horn in F 1 & 2, Horn in F 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, B Tbn / Tuba. Horns 1 & 2 and 3 & 4 play sustained notes in measure 582 with a *f* marking.

Percussion: Timp. (Tympani) is present but has no notation.

Strings: Violin I & II, Viola, Violoncello (Vc.), Contrabass (Cb.). Violoncello and Contrabass play a rhythmic pattern in measures 582-583 with a *f* marking.

Vocal Soloists: S Solo, S I, S II, A I, A II. Lyrics include: "lon yea, bles - sed, bles - sed shall he be, re - venge on Ba - by-lon bles - sed, bles - sed shall he".

Other: Harp (Hp. I & II) provides harmonic support with chords in measures 578-583.

578

579

580

581

582

583

Score for "The Three Holy Children - Part I, No. 5" featuring vocal soloists and a full orchestra.

Instrumentation: Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in E 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, Timpani, Harp I & II, Soloist (S Solo), Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key Signatures: The score features a change in key signature from G major to B major (indicated by a natural sign under the sharp sign) between measures 585 and 586.

Vocal Parts: The vocal soloist (S Solo) and four vocalists (S I, S II, A I, A II) perform the lyrics: "that seek - eth re - venge on Ba - by-lon on Ba - by - lon". The vocalists enter in measure 585 with the lyrics "be, on Ba - by-lon on Ba - by - lon".

Orchestration: The orchestra provides a dramatic accompaniment. The strings (Violins I & II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) contribute to the texture with various melodic and harmonic lines. The brass (Trombones and Tuba) provide a strong harmonic foundation. The harp and timpani are also present.

Measure Numbers: The score is numbered 584 through 589 at the bottom.

8va loco

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Hp. I & II

S Solo

S I

S II

AI

AII

Vln. I

Vln. II

Vla.

Vc.

Cb.

ven - geance ven - geance ven - geance, ven -
 ven - geance ven - geance ven - geance
 ven - geance ven - geance ven - geance
 ven - geance ven - geance ven - geance
 ven - geance ven - geance ven - geance

590

591

592

593

594

595

Adagio (come al primo) ♩ = 69

Fl. 1/2
Ob. 1/2
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.

Hp. I & II

S Solo
S I
S II
A I
A II

- geance on Ba - by - lon.
on Ba - by - lon.
on Ba - by - lon.
on Ba - by - lon.
on Ba - by - lon.

Adagio (come al primo) ♩ = 69

I
Vln.
II
Vla.
Vc.
Cb.

Musical score for The Three Holy Children - Part I, No. 5, measures 602-607. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Euphonium 1 & 2, Trombone 1 & 2, Bass Trombone / Tuba, Timpani, Harp I & II, Solo Saxophone, Saxophone I, Saxophone II, Alto Saxophone I, Alto Saxophone II, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *dim.*, *mf*, *mp*, *p*, and *pp*. The key signature is one sharp (F#) and the time signature is 4/4. The measures are numbered 602 through 607 at the bottom of the page.

602

603

604

605

606

607

Fl. 1/2
Ob. 1/2
E. Hn.
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
Hp. I & II
S Solo
S I
S II
A I
A II
Vln. I
Vln. II
Vla.
Vc.
Cb.

608

609

610

611

612

613

Dd

Musical score for woodwinds and brass instruments. The instruments listed are Fl. 1/2, Ob. 1/2, E. Hn., A Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn in F 3/4, E Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, Timp., Hp. I & II, S Solo, S I, S II, AI, and AII. The score includes various musical notations such as rests, notes, and dynamic markings like *pp*.

Dd

Musical score for string instruments: I Vln., II Vln., Vla., Vc., and Cb. The score features complex rhythmic patterns, including sixteenth-note runs, and dynamic markings such as *pp* and *pizz.*

614

615

616

617

618

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl. 1/2), Oboe (Ob. 1/2), English Horn (E. Hn.), Alto Clarinet (A Cl. 1/2), Bassoon (Bsn. 1/2), Horn in F (Hn in F 1/2), Horn in F (Hn in F 3/4), E Trumpet (E Tpt. 1/2), Trombone (Tbn 1/2), and Bass Trombone/Tuba (B Tbn / Tuba). The middle section includes Percussion (Timp.) and Harp (Hp. I & II). The bottom section includes Soloist (S Solo), Singers (S I, S II), Alto (A I, A II), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as rests, notes, beams, and dynamic markings like *pp*. The woodwinds and strings have significant parts, while the brass and soloist parts are mostly rests.

619

620

621

622

623

Fl. 1/2 *a2 espress. pp*

Ob. 1/2

E. Hn. *pp*

A Cl. 1/2 *pp*

Bsn. 1/2 *pp*

Hn in F 1/2

Hn in F 3/4

E Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Hp. I & II

S Solo

S I *pp*
By the wa - ters of Ba - by-lon we sat down, we sat down and wept. *pp* By the wa-ters of

S II *pp*
By the wa-ters of

AI *pp*
By the wa-ters of Ba - by-lon,

AII *pp*
By the wa-ters of Ba - by-lon,

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *arco p*

Cb. *arco p*

624

625

626

627

628

629

Fl. 1/2, Ob. 1/2, E. Hn., A Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn in F 3/4, E Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, Timp., Hp. I & II, S Solo, S I, S II, A I, A II, Vln. I, Vln. II, Vla., Vc., Cb.

pp, *p*, *mp*, *poco cresc.*, **Ee**

630

631

632

633

634

635

The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in E 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, Timpani, Harp I & II, Soloist, Soprano I & II, Alto I & II, Violin I & II, Viola, Violoncello, and Contrabass. The vocal parts (S I, S II, A I, A II) have lyrics: "down, sat down and wept, when we re-mem-bered". Dynamic markings include *pp*, *pizz.*, and *arco*.

636

637

638

639

640

641

Più mosso ♩ = 84

Fl. 1/2
Ob. 1/2
E. Hn.
A Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
Hp. I & II
S Solo
S I
S II
A I
A II
I
Vln. II
Vla.
Vc.
Cb.

solo *p* *espress.*

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

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

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

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

Più mosso ♩ = 84

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Hp. I & II

S Solo

S I

S II

AI

AII

I
Vln.

II

Vla.

Vc.

Cb.

p solo

espress.

pp

Tacet

648 649 650 651 652 653

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into measures, with measure numbers 654 through 659 indicated at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as rests, notes, and dynamic markings. A *ppp* marking is present in the Bassoon part at measure 657. A *pizz.* marking is present in the Violoncello and Contrabass parts at measure 658. The Violoncello and Contrabass parts also feature a *pizz.* marking at measure 659. The Violoncello part has a circled section of notes in measure 657. The Violoncello and Contrabass parts have a circled section of notes in measure 658. The Violoncello and Contrabass parts have a circled section of notes in measure 659.

654

655

656

657

658

659

No. 6 - Chorus

"The Heathen Shall Fear Thy Name"

Andante molto maestoso ♩ = 80

Musical score for woodwinds and strings, measures 660-665. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, E-flat Trumpet 1 & 2, Trombone 1 & 2, Bass Trombone / Tuba, Timpani, Organ, Soprano, Alto, Tenor, and Bass. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The tempo is Andante molto maestoso with a metronome marking of ♩ = 80. The organ part features a series of sustained notes in the bass register, marked *mf*. The bassoon part has a melodic line starting in measure 660, marked *mf*. The horn in F 3 & 4 part has a melodic line starting in measure 661, marked *mf*.

Andante molto maestoso ♩ = 80

Musical score for strings, measures 660-665. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The tempo is Andante molto maestoso with a metronome marking of ♩ = 80. The instruction "senza sord." (without mutes) is written above the Violin I and II parts. The Viola part has a melodic line starting in measure 661, marked *mf*. The Violoncello part has a melodic line starting in measure 660, marked *mf*. The Contrabasso part has a melodic line starting in measure 660, marked *mf*. The instruction "arco" (arco) is written above the Violoncello and Contrabasso parts.

660

661

662

663

664

665

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E♭ Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
a2
mf
p
mf
mf

666

667

668

669

670

671

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

I Vln.

II Vln.

Vla.

Vc.

Cb.

cresc.

mf

f

f

f

672

673

674

675

676

677

Ff

8^{va}-----

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E♭ Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.

f, *cresc.*, *mf*, *f*

Org.

f

S
A
T
B

The hea - then shall fear thy name,

Ff

I
II
Vla.
Vc.
Cb.

cresc., *f*, *div.*, *f*

Musical score for woodwinds and percussion. The instruments listed are Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, E♭ Trumpet 1 & 2, Trombone 1 & 2, Bass Trombone / Tuba, and Timpani. The score shows various musical notations including notes, rests, and dynamic markings.

Musical score for Organ, consisting of two staves (treble and bass clef) with a grand staff bracket. The organ part is currently silent, indicated by whole rests on both staves.

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for all parts are: "The hea - then shall fear thy". The vocal lines include notes, rests, and breath marks.

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows various musical notations including notes, rests, and dynamic markings.

8va

Fl. 1/2 *f*

Ob. 1/2 *f*

B♭ Cl. 1/2 *f*

Bsn. 1/2 *f* a2

Hn in F 1/2 *f*

Hn in F 3/4 *f*

E♭ Tpt. 1/2

Tbn 1/2 *f*

B Tbn / Tuba *f*

Timp.

Org.

S
name, _____ shall _____ fear _____ thy _____ name, _____ O

A
name, _____ shall _____ fear _____ thy _____ name, _____ O

T
name, _____ shall _____ fear _____ thy _____ name, _____ O

B
name, _____ shall _____ fear _____ thy _____ name, _____ O

I
Vln.

II

Vla. *div.*

Vc. *f*

Cb. *f*

696

697

698

699

700

701

Fl. 1/2 *ff* *mf* a2

Ob. 1/2 *ff* *mf* a2

B♭ Cl. 1/2 *ff* *mf* a2

Bsn. 1/2 *ff* *mf*

Hn in F 1/2 *ff* *mf*

Hn in F 3/4 *ff* *mf*

E♭ Tpt. 1/2 *f* *mf*

Tbn 1/2 *f* *mf*

B Tbn / Tuba *f* *mf*

Timp. *ff*

Org. *f* *f*

S
Lord! _____ and all the kings of the

A
Lord! _____ and

T
Lord! _____

B
Lord! _____

I Vln. *ff* *mf*

II Vln. *ff* *mf*

Vla. *ff* *mf* tutti

Vc. *ff*

Cb. *ff*

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E♭ Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

708

709

710

711

712

713

Gg

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn in F 3/4, E♭ Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, Timp., Org., S, A, T, B

thy Ma - - - jes-ty The
 thy Ma - - - jes-ty The
 thy Ma - - - jes-ty The kings of the
 thy Ma - - - jes-ty The kings of the

Gg

I, II, Vla., Vc., Cb.

div.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S
kings of the earth, the kings of the earth shall fear, shall fear, shall fear, shall

A
kings of the earth the kings of the earth shall fear, shall fear, shall fear,

T
earth, the kings of the earth, the kings shall fear, shall fear, shall fear,

B
earth, the kings of the earth, the kings shall fear, shall fear, shall fear,

I
Vln.

II
cetc.

Vla.

Vc.

Cb.

p

tutti

p

720

721

722

723

724

725

Fl. 1/2: *f*, *a2*

Ob. 1/2: *f*, *a2*

B♭ Cl. 1/2: *cresc.*, *f*

Bsn. 1/2: *cresc.*, *f*

Hn in F 1/2: *mf*, *cresc.*

Hn in F 3/4: *mf*, *cresc.*

E♭ Tpt. 1/2: *f*

Tbn 1/2: *mf*

B Tbn / Tuba: *mf*

Timp.: *f*

Org.

S: *cresc.*, *mf*
 fear thy name, O Lord! shall fear thy name, shall

A: *cresc.*, *mf*
 shall fear thy name, O Lord! shall fear thy name, shall

T: *cresc.*, *mf*
 shall fear thy name, O Lord! shall fear thy

B: *cresc.*, *mf*
 shall fear thy name, O Lord! shall fear thy

Vln. I: *cresc.*, *f*

Vln. II: *cresc.*, *f*

Vla.: *cresc.*, *f*

Vc.: *cresc.*, *f*

Cb.: *cresc.*, *f*

726

727

728

729

730

731

8^{va}

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

I
Vln.

II

Vla.

Vc.

Cb.

cresc.

ff

f

fear thy name, all the kings of the earth

fear thy name, all the kings of the earth

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

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

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Allegro ma non troppo ♩ = 108

rall.

Fl. 1/2 (8va) *f*

Ob. 1/2

B♭ Cl. 1/2 *f*

Bsn. 1/2 *f*

Hn in F 1/2

Hn in F 3/4

E♭ Tpt. 1/2 *f* *a2* *mf*

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S *mf*
thy — Ma — jes — ty! When the Lord shall build — up

A
thy — Ma — jes — ty!

T
thy — Ma — jes — ty!

B
thy — Ma — jes — ty!

Allegro ma non troppo ♩ = 108

rall.

I *f* *staccato*

Vln. II *f* *staccato* *dim.*

Vla. *f* *staccato* *dim.*

Vc. *f* *staccato* *dim.* *mp*

Cb. *f* *staccato* *dim.* *mp*

738

739

740

741

742

743

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S
Si - on, and when his glo - - - ry shall _____ ap-pear,

A

T

B

I
Vln. f

II f

Vla. f

Vc.

Cb.

744

745

746

747

748

749

Hh

Fl. 1/2

Ob. 1/2 *mf*

B♭ Cl. 1/2 *a2* *mf*

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4 *mf*

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S *mf*
when the Lord shall build up Si - on, and when his glo - ry shall ap -

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

T

B

Hh

I

Vln. II

Vla.

Vc.

Cb.

750

751

752

753

754

755

Fl. 1/2 *p* *mp*

Ob. 1/2 *p*

B♭ Cl. 1/2 *p*

Bsn. 1/2 *p*

Hn in F 1/2

Hn in F 3/4 *a2* *mf*

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S *mf*
 pear, when his glo - ry shall ap-pear, his glo - ry. When the

A *mf*
 pear, when his glo - ry shall ap - pear. When the Lord shall build up Si - - -

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

B

I Vln.

II Vln.

Vla. *staccato* *mf*

Vc.

Cb.

756

757

758

759

760

761

Jj

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in F 3/4
E♭ Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.

Org.

S
A
T
B

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

Jj

I
Vln. II
Vla.
Vc.
Cb.

staccato
mf staccato
mf
f
f

762

763

764

765

766

767

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S

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

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

B
Si - on, and when his glo - ry shall ap - pear,

I
Vln.

II

Vla.

Vc.

Cb.

768

769

770

771

772

773

Fl. 1/2 *mf*

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2 *mf*

Hn in F 1/2

Hn in F 3/4 *f* a2

E♭ Tpt. 1/2 *p* *mf*

Tbn 1/2

B Tbn / Tuba

Timp. *mf*

Org.

S *mf*
and when his glo - ry shall ap - pear, and when his glo - ry, his glo - ry shall ap -

A
pear, his glo - - - ry shall ap - pear,

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

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

I

Vln. II

Vla. *f*

Vc.

Cb.

774

775

776

777

778

779

Fl. 1/2

Ob. 1/2 *a2*

B♭ Cl. 1/2

Bsn. 1/2 *mf*

Hn in F 1/2 *f*

Hn in F 3/4 *f*

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S

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

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

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

I

Vln. II

Vla. *div.* *tutti*

Vc.

Cb.

780

781

782

783

784

785

Fl. 1/2 *mf*

Ob. 1/2

B♭ Cl. 1/2 *a2* *mf*

Bsn. 1/2 *mf*

Hn in F 1/2 *mf* *cresc.*

Hn in F 3/4

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S
and when his glo - - ry, *f* and when his

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

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

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

I
Vln.

II

Vla.

Vc.

Cb.

786

787

788

789

790

791

Fl. 1/2 **Kk**

Ob. 1/2 *mf* *f*

B♭ Cl. 1/2 *mf* *f*

Bsn. 1/2 *f*

Hn in F 1/2 *f*

Hn in F 3/4 *f*

E♭ Tpt. 1/2 *mp* *mp*

Tbn 1/2

B Tbn / Tuba

Timp. *mf*

Org.

S *mf*
glo - - - ry shall ap - pear, when the Lord shall build up -

A *mf*
- - - ry shall ap - pear, when the Lord shall build up -

T *mf*
glo - - ry shall ap - pear, when the Lord shall build up

B *mf*
glo - - - ry shall ap - pear, when the Lord shall

Kk

I *mf*

Vln. II *mf*

Vla. *mf* *tutti*

Vc. *mf*

Cb. *mf*

792

793

794

795

796

797

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in F 3/4

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

p *cresc.*

f

cresc.

f

f

cresc.

cresc.

p *cresc.*

p *cresc.*

p *cresc.*

798

799

800

801

802

803

The Three Holy Children - Part I, No. 6

The score is arranged in systems. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn in F (Hn in F), Horn in F (Hn in F), Trumpet (E♭ Tpt.), Trombone (Tbn), and Tuba (B Tbn / Tuba). The third system includes Timpani (Timp.) and Organ (Org.). The fourth system includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 804-809 are indicated at the bottom of the page. The score features various dynamics including *f* (forte), *ff* (fortissimo), and *sf* (sforzando), along with accents and slurs. The vocal parts have lyrics: when his glo - - - - - ry, his; and when his glo - - - - - ry, his; his glo - ry his glo - - - - - ry, when his glo - ry shall ap - pear, when his glo - - - - - ry, his.

804

805

806

807

808

809

The score consists of the following parts:

- Woodwinds:** Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn in F 3/4, Eb Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, Timp.
- Percussion:** Timp.
- String Ensemble:** Vln. I/II, Vla., Vc., Cb.
- Organ:** Org.
- Vocalists:** S (Soprano), A (Alto), T (Tenor), B (Bass).

Lyrics:
 S: glo - - - - - ry, when his glo - ry shall ap - pear
 A: glo - - - - - ry,
 T: pear,
 B: glo - - - - - ry,
 Gt.: his
 his
 his

Performance Indications: *ff*, *rit.*, *8va*, *ff div.*

810

811

812

813

814

815

a tempo

(8^{va})

Musical score for woodwinds and percussion. The instruments listed are Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn. in E♭ 3/4, E♭ Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, and Timp. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *tr*.

Musical score for Organ, consisting of two staves with various musical notations including notes, rests, and dynamic markings.

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are:

S: shall appear, his glory shall ap -

A: glo - ry shall ap - pear, his glo - ry shall ap -

T: glo - ry, his glo - ry

B: glo - ry shall ap - pear, his glo - ry

a tempo

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as notes, rests, and dynamic markings.

(8^{va})

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn. in E♭ 3/4, E♭ Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, Timp.

Org.

S, A, T, B

pear, shall ap - pear
 pear, shall ap - pear
 shall ap - pear, shall ap - pear
 shall ap - pear, shall ap - pear

I, II, Vla., Vc., Cb.

(8^{ma})

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

I
Vln.

II

Vla.
mf

Vc.
mf

Cb.

p O Je -

p O Je -

p O Je -

f O Je - ru - sa - lem, look a - bout thee to - ward the East

828

829

830

831

832

833

Musical score for 'The Three Holy Children - Part I, No. 6'. The score includes parts for Flute 1 and 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Horn in E♭ 3 and 4, E♭ Trumpet 1 and 2, Trombone 1 and 2, Bass Trombone/Tuba, Timpani, Organ (Manual), Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is three flats (E-flat major/D minor) and the time signature is 4/4. The score spans measures 834 to 839. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'ru - sa - lem, look a - bout thee to - ward the East, to - ward the East, to - ward the East, to - ward the East'. The organ part is marked 'mf Manual'. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

834

835

836

837

838

839

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

f

f

mp

mp

p

p legato

p

p

p

p

840

841

842

843

844

845

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in E♭ 3/4

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

p legato

pp

pizz.

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

and be -

and be - hold the joy

and be - hold the joy

846

847

848

849

850

851

The Three Holy Children - Part I, No. 6

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in E♭ 3/4

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

8va

f

p

p

dim.

dim.

dim.

and be - hold the joy that com - eth un - to

hold the joy that com - eth un - to thee, un - to

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

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

852

853

854

855

856

857

Mm

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn. in E♭ 3/4
E♭ Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.

Org.

S
A
T
B

thee from God.
thee from God.
un - to thee from God. O Je -
thee from God.

Mm

I
Vln. II
Vla.
Vc.
Cb.

858

859

860

861

862

863

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p Manual

p

p

p

p

mf

ru - sa - lem, look a - bout thee to - ward the East,

O Je - ru - sa - lem, look a -

O Je - ru - sa - lem, look a -

O Je - ru - sa - lem, look a -

O Je - ru - sa - lem, look a -

864

865

866

867

868

869

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn. in E♭ 3/4
D Tpt. 1/2
Tbn 1/2
B Tbn / Tuba
Timp.
Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

Muta in D

f *dim.*

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

bout thee to - ward the East,

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

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

mf *f* *dim.*

f *dim.*

f *dim.*

f

Nn

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn. in E♭ 3/4, D Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, Timp.

Org.

S, A, T, B

Nn

Vln. I, Vln. II, Vla., Vc., Cb.

876

877

878

879

880

881

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in D 3
4

D Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

Muta in D

p

p

p

p

Lo, thy sons

whom thou sent - est a - way

whom thou

For lo, thy sons come,

For lo, thy sons come,

882

883

884

885

886

887

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in D 3
4

D Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S
— whom thou sent - est, thou sent - est a - way,

A
sent - - - est, thou sent - est a - way, they

T
whom thou sent - est, thou sent - est a - way,

B
whom thou sent - est, thou sent - est a - way, they come

Vln. I
II

Vla.

Vc.

Cb.

sempre p

sempre p

888

889

890

891

892

893

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in D 3
4

D Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S
A
T
B

I
Vln.
II

Vla.

Vc.

Cb.

p

mp

they come gath - ered to ge ther, they come gath - ered to -
 come gath - ered to - ge - ther, they come gath - ered to -
 they come gath - ered to - ge - ther, they come gath - ered to -
 — gath - ered to - ge - ther, they come, gath - ered to -

894

895

896

897

898

899

Oo

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn in D 3/4, D Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, Timp., Org.

Soprano (S), Alto (A), Tenor (T), Bass (B)

ge - ther, they come gath - ered to - ge - ther,
 ge - ther, they come gath - ered to - ge - ther,
 ge - ther from the East to the West, they come gath - ered to - ge - ther from the
 get - ther from the East to the West, they come gath - ered to - ge - ther from the

Oo

Vln. I, Vln. II, Vla., Vc., Cb.

900 901 902 903 904 905

The score is divided into two systems. The upper system includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in D 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, B Tbn / Tuba, and Timpani). The lower system includes vocal soloists (Soprano, Alto, Tenor, Bass), Violin I & II, Viola, Violoncello, and Contrabass. The vocal parts have lyrics: "they come gath - ered to - ge - ther by the word". The instrumental parts feature various dynamics such as *mf*, *cresc.*, *f*, and *ff*. There are also performance markings like *8va* and *Muta in Eb*.

Fl. 1
 2
 Ob. 1
 2
 B♭ Cl. 1
 2
 Bsn. 1
 2
 Hn in F 1
 2
 Hn. in E♭ 3
 4
 D Tpt. 1
 2
 Tbn 1
 2
 B Tbn / Tuba
 Timp.
 Org.
 S
 A
 T
 B
 Vln. I
 II
 Vla.
 Vc.
 Cb.

8^{va}
8^{va}
a2
mf
mf
f
 Ped.
 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,
 of the Ho - ly One, the word of the Ho - ly One,

912

913

914

915

916

917

The score includes the following parts:

- Fl. 1/2
- Ob. 1/2
- B♭ Cl. 1/2
- Bsn. 1/2
- Hn in F 1/2
- Hn. in E♭ 3/4
- D Tpt. 1/2
- Tbn 1/2
- B Tbn / Tuba
- Timp.
- Org.
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measures 918-923 contain the following lyrics:

S: re - joic - ing in the glo - ry of God, re - joic - ing in the
 A: re - joic - ing in the glo - ry of God, re - joic - - - ing in the
 T: re - joic - ing in the glo - ry of God, re - joic - ing in the
 B: re - joic - - - ing, re - joic - - - ing in the glor - ry of God,

918

919

920

921

922

923

Fl. 1 2 (8va)

Ob. 1 2 *p*

B♭ Cl. 1 2 *p*

Bsn. 1 2 *p*

Hn in F 1 2 *p*

Hn. in E♭ 3 4

D Tpt. 1 2 *p*

Tbn 1 2 *p*

B Tbn / Tuba *p*

Timp.

Muta in E♭

Org. Sw. *mp* *cresc.*

S *p* *cresc.*
glo - ry of God, they come gath - ered to - ge - - - ther, they

A *p* *cresc.*
glo - ry of God, they come gath - ered to - ge - - - ther, they

T *p* *cresc.*
glo - ry of God, they come gath - ered to - ge - - - ther, they

B *p* *cresc.*
they come gath - - - - ered to - ge - - - - ther, they

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S
A
T
B

I
Vln.
II

Vla.

Vc.

Cb.

8va

mf

f

cresc.

mf

f

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

come gathered together, rejoicing, rejoicing

come gathered together, rejoicing, rejoicing

come gathered together, rejoicing, rejoicing

come gathered together, rejoicing, rejoicing

930 931 932 933 934 935

The musical score is arranged in systems. The top system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bass Clarinet (B♭ Cl. 1, 2), and Bassoon (Bsn. 1, 2). The second system includes Horn in F (Hn in F 1, 2), Horn in E♭ (Hn. in E♭ 3, 4), E♭ Trumpet (E♭ Tpt. 1, 2), Trombone (Tbn 1, 2), and Bass Trombone/Tuba (B Tbn / Tuba). The third system includes Timpani (Timp.) and Organ (Org.). The vocal system includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 942-947 contain the following lyrics for the vocal parts:

S
They come re - joic - ing, they

A
They come re - joic - ing, they

T
They come re - joic - ing, they

B
They come re - joic - ing, they

942

943

944

945

946

947

The musical score is arranged in systems. The first system includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in E-flat 3 & 4, E-flat Trumpet 1 & 2, Trombone 1 & 2, and B Trombone/Tuba) and percussion (Timp.). The second system includes Organ (Org.). The third system features vocal soloists (Soprano, Alto, Tenor, Bass) with lyrics: "come re-joic-ing, re-joic-ing, re-joic-ing." The fourth system includes strings (Violin I & II, Viola, Violoncello, and Contrabass). Dynamics include *f*, *cresc.*, and *mf*. The tempo marking *rall.* is present at the beginning and end of the section.

948

949

950

951

952

953

Un poco più lento

8^{va}-----

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

The hea - then shall fear Thy name, _____ shall

The hea - then shall fear Thy name, _____ shall

The hea - then shall fear Thy name, _____ shall

The hea - then shall fear Thy name, _____ shall

Un poco più lento

8^{va}-----

I

Vln. II

Vla.

Vc.

Cb.

This musical score page includes the following parts:

- Fl.** 1, 2
- Ob.** 1, 2
- B♭ Cl.** 1, 2
- Bsn.** 1, 2
- Hn in F** 1, 2
- Hn. in E♭** 3, 4
- E♭ Tpt.** 1, 2
- Tbn** 1, 2
- B Tbn / Tuba**
- Timp.**
- Org.**
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenor)
- B.** (Bass)
- Vln.** I, II
- Vla.**
- Vc.**
- Cb.**

The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and includes a *tutti* instruction for the strings. The vocal parts have lyrics: "fear Thy name, O Lord!".

960

961

962

963

964

965

Qq

8va-----

8va-----

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in E♭ 3/4

E♭ Tpt. 1/2

Tbn 1/2

B Tbn / Tuba

Timp.

Org.

S

A

T

B

The hea - then shall fear Thy name,

Qq

I

Vln. II

Vla.

Vc.

Cb.

div.

966

967

968

969

970

971

(8^{va})-----

The musical score is arranged in systems. The top system includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba) and percussion (Timpani, Organ). The middle system contains vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom system includes strings (Violins I & II, Viola, Violoncello, Contrabass). Dynamics such as *ff*, *f*, and *sf* are indicated throughout. The vocal parts have lyrics: "shall fear Thy name, O Lord!".

972

973

974

975

976

977

The score is for a symphonic work in G major, 3/4 time. It features a full orchestra and a vocal quartet. The woodwind section includes Flutes (1 & 2), Oboes (1 & 2), Bass Clarinet (1 & 2), Bassoon (1 & 2), Horns in F (1 & 2), Horns in E-flat (3 & 4), E-flat Trumpets (1 & 2), Trombones (1 & 2), and a Bass Trombone/Tuba. The brass section includes Timpani. The string section consists of Violins I & II, Viola, Violoncello, and Contrabass. The vocal quartet includes Soprano, Alto, Tenor, and Bass. The score includes dynamic markings such as *mf* and *a2*, and performance instructions like *8va* and *a2*. The vocal parts have lyrics: "and all the kings of the earth" (Soprano), "and all the kings of the earth," (Alto), "all the kings of the" (Tenor), and "and" (Bass).

978

979

980

981

982

983

(8^{va})

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

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

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

T
8 earth, and all the kings of the earth Thy Ma - jes - ty! When the Lord shall

B
all the kings of the earth shall fear Thy Ma - jes - ty!

etc.

I
Vln.

II
etc. div.

Vla.
etc.

Vc.

Cb.

mf *mf* *f* *ff* *f* *ff*

a2

f *3* *3* *3*

a tempo (Allegro)

984

985

986

987

988

989

Fl. 1/2
 Ob. 1/2
 B♭ Cl. 1/2
 Bsn. 1/2
 Hn in F 1/2
 Hn. in E♭ 3/4
 E♭ Tpt. 1/2
 Tbn 1/2
 B Tbn / Tuba
 Timp.
 Org.
 S
 A
 T
 B
 I
 Vln. II
 Vla.
 Vc.
 Cb.

8^{va}-----
 a2
 ff
 a2
 ff
 a2
 ff
 ff
 f
 f
 f
 ff
 ff
 ff
 ff

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

990

991

992

993

994

995

(8^{va})

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

S
A
T
B

I
Vln.
II

Vla.

Vc.

Cb.

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

996

997

998

999

1000

1001

(8^{va})

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

mf

mf

mf

mf

mf

mf

mf

mf

Org.

mf

S
when his glo - - ry, and when his glo - ry, and when his glo - ry

A
- - - - ry, and when his glo - ry, and when his glo - ry

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

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

mf

mf

mf

mf

I
Vln.

II
Vln.

Vla.

Vc.

Cb.

mf

mf

mf

mf

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn. in E♭ 3/4, E♭ Tpt. 1/2, Tbn 1/2, B Tbn / Tuba, Timp., Org., S, A, T, B, Vln. I, Vln. II, Vla., Vc., Cb.

8va (Flute part)

cresc. (Tuba, Timpani, Organ, Soprano, Alto, Tenor, Bass, Violins, Viola, Violoncello)

mf (Organ, Soprano, Alto, Tenor, Bass, Cello)

f (Horn in F, Trombone, Viola, Cello)

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

1008 1009 1010 1011 1012 1013

sostenuto.

rit.

Fl. 1/2 *f*

Ob. 1/2 *f*

B♭ Cl. 1/2 *f*

Bsn. 1/2 *f*

Hn in F 1/2 *f*

Hn. in E♭ 3/4 *f*

E♭ Tpt. 1/2 *f*

Tbn 1/2 *f*

B Tbn / Tuba *f*

Timp. *f*

Org. *f*

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

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

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

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

1014

1015

1016

1017

1018

1019

1020

sostenuto.

rit.

Lento maestoso

(8^{va})

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

ff

f

ff

ff

ff

ff

ff

ff

ff

Org.

ff

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

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

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

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

ff

ff

ff

ff

Lento maestoso

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

rall.

(8^{va})

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in E♭ 3
4

E♭ Tpt. 1
2

Tbn 1
2

B Tbn / Tuba

Timp.

Org.

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

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

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

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

I
Vln.

II

Vla.

Vc.

Cb.

1028

1029

1030

1031

1032

1033

1034



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