

THE
Three Holy Children,
 AN ORATORIO

IN TWO PARTS, THE WORDS SELECTED FROM

THE HOLY SCRIPTURES

The Music Composed by

C. Villiers Stanford,

OP. 22.

PIANOFORTE ARRANGEMENT BY
 THE COMPOSER.

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**THE THREE
HOLY CHILDREN**
AN ORATORIO COMPOSED BY
C. VILLIERS STANFORD.
OP. XXII.

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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.

P R E F A C E.



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 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.

The Composer has to acknowledge with much gratitude the kind assistance and valuable suggestions he has received in the compilation of the book from the Very Rev. the Dean of Chester, the Rev. Canon Percy Hudson, and Mr. H. F. Wilson, of Trinity College, Cambridge ; he wishes also to express his thanks to Mr. Speed for his design for the title-page of the score.

Cambridge, February, 1885.

THE THREE HOLY CHILDREN.

Argument.

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

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

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

PART I.

(BY THE WATERS OF BABYLON.)

No. 1.—INTRODUCTION & CHORUS.

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

As for our harps we hanged them up; upon the trees that are therein.

For they that led us away captive required of us then a song, and melody, in our heaviness. (Ps. cxxxvii. 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? (Ps. cxxxvii. 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. (Ps. cxxxvii. 5, 6.)

O God, the heathen have come into Thine inheritance; Thy holy temple have they defiled, and made Jerusalem an heap of stones. (Ps. lxxix. 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. (Ps. lxxiv. 9; Ps. cxxxvii. 7.)

No. 5.—SOLO & CHORUS.

Soprano Solo and Jewish Women.—O daughter of Babylon, wasted with misery: yea, happy shall he be that rewardeth thee as thou hast served us.

Blessed shall he be that taketh thy children; and dasheth them against the stones. (Ps. cxxxvii. 8, 9.)

By the waters of Babylon we sat down and wept; when we remembered thee, O Sion. (Ps. cxxxvii. 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. (Ps. cii. 15, 16.)

O Jerusalem, look about thee towards the east, and behold the joy that cometh unto thee from God.

For lo! thy sons come, whom thou sentest away; they come gathered together from the east to the west by the word of the Holy One, rejoicing in the glory of God. (Baruch iv. 36, 37.)

PART II.

(ON THE PLAIN OF DURA.)

No. 7.—CHORUS OF ASSYRIANS.

Bel! great is thy name, among all gods most honoured thou.
 With fuller hand thou givest back the gifts we bring to thee.
 Kingship be thine over gods and men,
 High thy command, unconquered thy sword,
 Tremble thy foes over all the earth! (From an Assyrian Inscription.)

The Three Children.—As for the images of the heathen, they are but silver and gold : even the work of men's hands.

They have mouths, and speak not ; eyes have they, but they see not.

They have ears, and yet they hear not ; neither is there any breath in their mouths.

They that make them are like unto them ; and so are all they that put their trust in them. (Ps. cxxxv. 15, 16, 17, 18.)

Chorus of Assyrians.—Bel ! great is thy name !

Kingship be thine over gods and men. (*The King and Assyrian Warriors enter.*)

O king, live for ever. Thy greatness is grown, and reacheth unto heaven, and thy dominion to the end of the earth. (Daniel iv. 22.)

No. 8.—THE HERALD AND CHORUS OF ASSYRIANS.

Herald.—To you it is commanded, O people, nations, and languages, that at what time ye hear the sound of musick, ye fall down and worship the golden image that the king hath set up ; and whoso falleth not down and worshippeth, shall be cast into the midst of a burning fiery furnace. (Dan. iii. 4, 5, 6.)

Chorus.—O king, live for ever : thy greatness is grown and reacheth unto heaven, and thy dominion to the ends of the earth. (Dan. iv. 22.)

No. 9.—INSTRUMENTAL INTERLUDE AND CHORUS.

Assyrian Worshipers.—Bel ! great is thy name !

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

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

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

The Three Children.—Our God whom we serve is able to deliver us from the burning fiery furnace, and He will deliver us out of thine hand, O king. But if not, be it known unto thee, O king, we will not serve thy gods, nor worship the golden image which thou hast set up. (Dan. iii. 9, 12, 14, 15, 17, 18.)

No. 11.—CHORUS.

Then was the king full of fury, and the form of his visage was changed against the men; therefore he spake, and commanded that they should heat the furnace seven times more than it was wont to be heated.

And he commanded the most mighty men that were in his army to bind and cast them into the furnace.

Then these three men were bound, and cast into the midst of the burning fiery furnace. (Dan. iii. 19, 20, 21.)

Semi-Chorus of Jewish Women.—O daughter of Babylon, wasted with misery; yea, happy shall he be that rewardeth thee as thou hast served us. (Ps. cxxxvii. 8.)

No. 12.—THE THREE CHILDREN.

Azarias.—Blessed art Thou, O Lord God of our fathers; Thy Name is worthy to be praised and glorified for evermore;

For Thou art righteous in all the things that Thou hast done to us: yea, true are all Thy works, Thy ways are right, and all Thy judgments truth.

For we have sinned and committed iniquity, departing from Thee.

In all things have we trespassed, and not obeyed Thy commandments, nor kept them, neither done as Thou hast commanded us, that it might go well with us.

And now we cannot open our mouths, we are become a shame and reproach to Thy servants, and to them that worship Thee.

Yet deliver us not up wholly, for Thy Name's sake, neither disannul Thou Thy covenant:

And cause not Thy mercy to depart from us,

But in a contrite heart and humble spirit let us be accepted.

And now we follow Thee with all our heart; we fear Thee, and seek Thy face.

Put us not to shame: but deal with us after Thy loving-kindness, and according to the multitude of Thy mercies.

Deliver us also according to Thy marvellous works, and give glory to Thy name, O Lord; and let all them that do Thy servants hurt be ashamed;

And let them be confounded in all their power and might, and let their strength be broken;

The Three Children.—And let them know that Thou art Lord, the only God, and glorious over the whole world. (Song of the Three Children, 3, 4, 6, 7, 10, 11, 16, 18, 19, 20, 21, 22.)

No. 13.—SOPRANO SOLO AND SEMI-CHORUS.

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

I, even I, am the Lord; and beside Me there is no Saviour. (Isaiah xliii. 10.)

No. 14.—INSTRUMENTAL INTERLUDE AND CHORUS.

And the King's servants that cast them in ceased not to make the furnace hot with rosin, and pitch, and tow, and wood;

So that the flame streamed forth high above the furnace;

And it passed through and slew those whom it found about the furnace (Song of the Three Children, 23, 24, 25.)

No. 15.—SOLO.

Soprano.—But the angel of the Lord came down into the furnace, and smote the flame of the fire out of the furnace;

And made the midst of the furnace as it had been a moist whistling wind, so that the fire touched them not at all, neither hurt nor troubled them. (Song of the Three Children, 26, 27.)

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

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

Chorus.—True, O King.

The King.—Lo! I see four men loose, walking in the midst of the fire, and they have no hurt; and the form of the fourth is like the Son of God. (Dan. iii. 24, 25.)

The Three Children.—Blessed art thou O Lord God of our fathers, and to be praised and exalted above all for ever.

And blessed is Thy glorious and holy name, and to be praised and exalted above all for ever.

Blessed art Thou, in the Temple of Thy holy glory, and to be praised and exalted above all for ever. (Song of the Three Children, 29, 30, 31.)

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

Chorus.—There is no other God that can deliver after this sort. (Dan. iii. 28, 29),

No. 17.—DOUBLE CHORUS.

O all ye works of the Lord, bless ye the Lord, praise and exalt Him above all for ever.

O ye heavens, bless ye the Lord, praise and exalt Him above all for ever.

O ye angels of the Lord, bless ye the Lord, praise and exalt Him above all for ever.

O ye waters above the heavens, bless ye the Lord, praise and exalt Him above all for ever.

O ye powers of the Lord, bless ye the Lord, praise and exalt Him above all for ever

O ye sun and moon, bless ye the Lord, praise and exalt Him above all for ever.

O ye stars of heaven, bless ye the Lord, praise and exalt Him above all for ever.

O ye showers and dew, bless ye the Lord, praise and exalt Him above all for ever.

O ye winds of God, bless ye the Lord, praise and exalt Him above all for ever.

Praise the Lord upon earth ; ye dragons and all deeps ;

Fire and hail, snow and vapour ; wind and storm fulfilling His word.

O ye mountains and all hills ; fruitful trees and all cedars ;

O ye fowls of the air, bless ye the Lord, praise and exalt Him above all for ever.

O ye beasts and cattle, bless ye the Lord, praise and exalt Him above all for ever.

O ye children of men, bless ye the Lord, praise and exalt Him above all for ever.

O ye priests of the Lord, bless ye the Lord, praise and exalt Him above all for ever.

All that worship the Lord, bless ye the Lord, praise and exalt Him above all for ever.

For His Name only is excellent, and His praise above heaven and earth.

Hallelujah ! (Song of the Three Children, and Ps. cxlviii.)

THE END.

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THE THREE HOLY CHILDREN.

ORATORIO.

PART I.

BY THE WATERS OF BABYLON.

C. VILLIERS STANFORD. Op. 22.

Nº 1. Instrumental Introduction and Chorus of Jewish Women.

Adagio. (♩ = 69)

PIANO.

The first system of music consists of two staves. The treble staff begins with a half note chord (F#4, A4, C5) followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff starts with a half note chord (F#2, A2, C3) followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. A slur connects the two staves across the first two measures.

The second system continues the piece. The treble staff has a half note chord (F#4, A4, C5) followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a half note chord (F#2, A2, C3) followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. A slur connects the two staves. The instruction "col. Ped." is written at the end of the system.

The third system features more complex rhythmic patterns. The treble staff has a half note chord (F#4, A4, C5) followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a half note chord (F#2, A2, C3) followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. A slur connects the two staves.

The fourth system is marked with a section letter "A" at the beginning. The treble staff has a half note chord (F#4, A4, C5) followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a half note chord (F#2, A2, C3) followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. A slur connects the two staves.

The fifth system continues the piece. The treble staff has a half note chord (F#4, A4, C5) followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a half note chord (F#2, A2, C3) followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. A slur connects the two staves.

The sixth system is marked with "pp espress." at the beginning. The treble staff has a half note chord (F#4, A4, C5) followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a half note chord (F#2, A2, C3) followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. A slur connects the two staves.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. A long slur spans across both staves, encompassing the first two measures.

Second system of musical notation. The treble clef part begins with a piano (*p*) dynamic marking. The bass clef part continues with a steady eighth-note accompaniment. A slur covers the first two measures.

Third system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part continues with the eighth-note accompaniment. A slur covers the first two measures.

Fourth system of musical notation. A section marked with a bold 'B' begins in the treble clef. The bass clef part has a piano (*p*) dynamic marking. A slur covers the first two measures.

Fifth system of musical notation. The treble clef part features a complex, rapid melodic line. The bass clef part has a piano (*p*) dynamic marking. A *cresc.* (crescendo) marking is present in the first measure. A slur covers the first two measures.

Sixth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a piano (*p*) dynamic marking. A *cresc.* (crescendo) marking is present in the first measure. A slur covers the first two measures.

8

dimi

8

nu - en - do

2/4

8

pp

col Ped

3/4

8

8

C

8

The musical score is written for piano in G major and 3/4 time. It consists of six systems of staves. The first system shows a melodic line in the right hand with a *dim.* marking and a bass line with arpeggiated chords. The second system features a right hand with rests and a bass line with a sixteenth-note pattern. The third system has a right hand with a sixteenth-note arpeggiated texture and a bass line with chords. The fourth system is marked 'D' and features a right hand with a sixteenth-note arpeggiated texture and a bass line with chords; the dynamic is *mp*. The fifth system has a right hand with chords and a bass line with a sixteenth-note pattern; the dynamic is *dim.*. The sixth system features a right hand with a sixteenth-note arpeggiated texture and a bass line with triplet patterns.

E SOPRANO I.

CHORUS.

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

SOPRANO II.

ALTO I.

ALTO II.

wept

p
By the wa - ters of Ba-by-lon

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

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

p
and wept,..... when

p
and wept,..... when

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

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

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

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

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

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

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

cresc. when we re - mem - bered thee,

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

when we re - mem - bered thee,

thee, O Si - on, O Si -

thee, O Si - on, O Si -

thee, O Si -

thee, O Si -

on! As for our

on! As for our

on! As for our

on! As for our

on! As for our

p

p

p

p

p

p

harp, we hanged them up up - on the

harp, we hanged them up up - on the

harp, we hanged them up up - on the

harp, we hanged them up up -

mp

mp

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

trees that are there - in;

trees that are there - in;

on the trees that are there - in;

mp

G *p*

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

poco *cresc.*

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

pp

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

Più mosso ed agitato. (♩ - 96.)

mf

in. For they that led us a - way

mf

in. For they that led us a - way

mf

in. For they that led us a - way

mf

in. For they that led us a - way

mp

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

f **H**

cap - tive, re - quired of us then a

f

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

f

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

f

cap - tive, re - quired of us then a

mf *cresc.* *f* *Ped.*

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

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

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

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

8

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are: "song..... and me - lo - dy, re - quired of us then a". A measure rest with the number "8" is present in the fourth vocal staff.

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

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

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

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

Detailed description: This system contains the second four vocal staves and the piano accompaniment. The lyrics are: "song..... and me - - lo - dy, re - quired of us then a". The piano part includes dynamic markings such as *f* and *ff*.

song, a song and me - lo - dy,

song, a song and me - lo - dy,

song, a song and me - lo - dy,

song, a song and me - lo - dy,

mp

Detailed description: This system contains the third four vocal staves and the piano accompaniment. The lyrics are: "song, a song and me - lo - dy,". The piano part includes dynamic markings such as *ff* and *mp*.

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

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

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

Tempo I. (♩ - 69.) *pp*

SOPRANO I.

By the wa - ters of

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

By the wa - ters of Ba - bylon,
 By the wa - ters of Ba - bylon, *cresc.*
 By the wa - ters of Ba - bylon, by the wa - ters of *cresc.*
 By the wa - ters of Ba - bylon, by the wa - ters of *cresc.*

cresc. by the waters of Ba - - by - lon we sat down and
cresc. by the waters of *f* Ba - - by - lon we sat down and
 Ba - bylon we sat down and
 Ba - bylon we sat down and

K

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

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

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

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

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

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

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

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

mem - bered thee, O Si - on!

mem - bered thee, O Si - on!

mem - bered thee, O Si - on!

mem - bered thee, O Si - on!

Piano introduction in G major, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. Dynamics include *mf* and *dim.*

Vocal staves for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "when we remembered thee, O Si - - on!". The music is in G major and 4/4 time. Dynamics include *pp*.

Piano accompaniment for the vocal entry. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *pp*.

Piano accompaniment for the vocal entry. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *pp*.

Piano accompaniment for the vocal entry. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *pp*.

Piano accompaniment for the vocal entry. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *morendo*.

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

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

PIANO. *mp*

il basso sempre staccato

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes, and the left hand has a triplet of sixteenth notes. A crescendo hairpin is visible over the first two measures.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line. Dynamics include *f* (forte) in the first measure and *mf* (mezzo-forte) in the second measure. A crescendo hairpin spans the first two measures, and a decrescendo hairpin is present in the final measure.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand provides a steady accompaniment. The key signature remains two sharps.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The left hand continues with a bass line. The key signature remains two sharps.

Fifth system of musical notation. A section marker **M** is placed above the first measure. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *mf* (mezzo-forte) in the first measure and *cresc.* (crescendo) in the final measure.

Sixth system of musical notation. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *cresc. sempre* (crescendo sempre) in the final measure. A *col. Ped.* (coda pedal) instruction is located at the bottom right of the system.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, starting with the dynamic marking *f pesante*. The treble clef part features a series of chords and a melodic line, while the bass clef part provides a steady accompaniment.

Third system of musical notation, including the dynamic marking *cresc.* and *sfz*. The treble clef part has a more active melodic line, and the bass clef part continues the accompaniment.

Fourth system of musical notation, featuring a dynamic marking of *ff* and a section marked *N*. The treble clef part includes a triplet of chords, and the bass clef part has a triplet of eighth notes.

Fifth system of musical notation, showing a continuation of the melodic and accompanimental lines in both staves.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble and a sustained chord in the bass.

8

sf

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The treble staff contains a continuous eighth-note pattern. The bass staff features a dynamic marking of *sf* (sforzando) and includes a dotted line above the first measure.

8

ff

Second system of musical notation. The treble staff includes a triplet of eighth notes. The bass staff features a dynamic marking of *ff* (fortissimo) and includes a triplet of eighth notes.

Third system of musical notation, continuing the piece with eighth-note patterns in both staves.

con forza

Fourth system of musical notation. The bass staff features a dynamic marking of *con forza* (with force) and includes a fermata over a chord.

Fifth system of musical notation, showing a change in the bass line with a fermata and a triplet.

sf

Sixth system of musical notation. The bass staff features a dynamic marking of *sf* (sforzando) and includes a triplet.

CHORUS. ASSYRIANS.

TENOR I. *f*

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

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

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

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

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

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

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

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

P SOPRANO I. *ppp*

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

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

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

How shall we sing the Lord's song

CHORUS. JEWISH WOMEN.

..... in a strange land?

..... in a strange land?

..... in a strange land?

..... in a strange land?

ff *3* *3* *8*

CHORUS ASSYRIANS.

TENOR I.

TENOR II.

BASS I.

BASS I.

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

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

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

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

ff *8*

on! sing! sing! sing! sing!

on! sing! sing! sing! sing!

on! sing! sing! sing! sing!

on! sing! sing! sing! sing!

ff *8*

Nº 3. Soprano Solo and Chorus of Jewish Women.

Andante cantabile. (♩ = 76.)

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante cantabile' with a quarter note equal to 76 beats per minute. The score begins with a piano (*pp*) dynamic and includes the instruction 'col Ped.' (with pedal). The first system shows the initial accompaniment with a triplet in the bass line. The second system features a 'poco cresc.' (poco crescendo) marking. The third system continues the accompaniment with a triplet in the bass line. The fourth system shows a melodic line in the treble clef with a triplet in the bass line. The fifth system concludes with another 'poco cresc.' marking. The score is characterized by its slow, expressive tempo and the use of triplets and sustained chords.

SOPRANO SOLO

mf
If I for - get thee, O Je - ru - sa - lem,.....

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

cun - ning, if I for -

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

hand..... for - get..... her. cun - ning;

cresc.

if I do not re

mem - ber thee, if I do not re

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

cleave to the roof of my mouth!

R

Yea, if

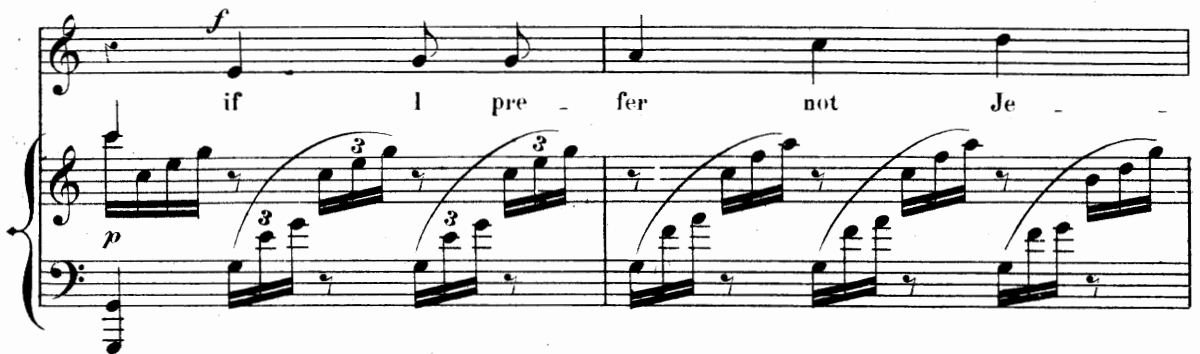
I pre - fer not Je - ru - sa - lem, yea, if



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



f if I pre - fer not Je -



ru - sa - lem, in the



day, in the day of my



mirth,

SOPRANO I.

SOPRANO II.

ALTO I.

ALTO II.

CHORUS.

0 Je - ru - sa -

0 Je - ru - sa -

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

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

if I pre - - fer not Je - -

lem!

lem!

lem!

lem!

lem!

cresc.

ru - sa - lem in the day, in the

mf

day of my mirth!

The day of my mirth!

The day of my mirth!

ppp The day of my

ppp The day of my

ppp di mi - nu - en do

Animato. (♩ = 96.)

SOPRANO SOLO.

ALTI.

mirth!

mf

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

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

filed,..... and made Je -

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

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

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

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

p

sf ru - sa - lem an heap of stones. **S**

col Ped

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

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

filed, and made Je -

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

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

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

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

p *cresc.*

f

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

heap of stones!
 heap of stones!
 heap of stones!
 heap of stones!
 hea of stones!

If I for -
 If I for -
 If I for - get
 If I for - get

mf
mf
mf
mf

p
6
6
6
6

cresc.

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

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "get thee, O Je - ru -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

T_f *with increasing energy.*
If I for -
sa - lem
sa - lem
sa - lem
sa - lem
sa - lem

The second system continues with five vocal staves and a piano accompaniment. The lyrics are: "If I for - sa - lem sa - lem sa - lem sa - lem sa - lem". The piano accompaniment includes triplets and a dynamic marking of *mf*. The tempo and energy are indicated as increasing.

934 57

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

hand..... for - get her eun - ning,

mf O Je -
mf O Je -

f if I for -

mf O Je - ru - sa - lem, if I for - get thee, for -

mf O Je - ru - sa - lem, if I for - get thee, for -

ru - sa - lem, Je - ru - sa - lem, if I for - get thee, for -

ru - sa - lem, Je - ru - sa - lem, if I for - get thee, for -

cresc.

let thee, let my

let thee,

let thee,

let thee,

let thee,

let thee,

f

right hand for get her eun - ning,

if I

if I

if I

if I

if I

if I do not re -

do not re - mem - ber thee,

do not re - mem - ber thee,

do not re - mem - ber thee,

do not re - mem - ber thee,

mem - ber thee, let my

let my tongue cleave to the roof of my

let my tongue cleave to the roof of my

let my tongue cleave to the roof of my

let my tongue cleave to the roof of my

tongue cleave to the roof of my mouth, *accel.*

mouth,

mouth, if I do not re - *accel. cresc.*

mouth, if I *accel. cresc.*

mouth, *accel.* e

accel. cresc.

if I do not re -

mem - ber Je - ru - sa - lem, if I

do not re - mem - ber Je - ru - sa

accel. cresc.

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

poco a poco cresc.

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

mp
col Ped.

do not re - mem - ber, re -

cresc.
cresc.

mem - ber Je ru - sa -

W

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

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

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

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

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

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

ff rall.

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

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

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

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

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

rall. molto

Nº 4.- Chorus of Assyrians.

Allegro con fuoco. (♩ = 132.)

SOPRANO SOLO.

1st SOPRANO.

2nd SOPRANO.

1st ALTO.

2nd ALTO.

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

CHORUS OF ASSYRIANS.

mirth!

mirth!

mirth!

mirth!

mirth!

ff Down with them! Down with them!

ff Down with them! Down with them!

ff Down with them! Down with them!

ff Down with them! Down with them!

ff Down with them! Down with them!

Allegro con fuoco.

PIANO.

The musical score is arranged in ten staves. The first five staves are for vocal soloists: Soprano Solo, 1st Soprano, 2nd Soprano, 1st Alto, and 2nd Alto. Each of these staves begins with a whole rest followed by the word 'mirth!'. The next four staves are for the Chorus of Assyrians: 1st Tenor, 2nd Tenor, 1st Bass, and 2nd Bass. These staves begin with a whole rest followed by the lyrics 'Down with them! Down with them!'. The 1st Tenor and 2nd Tenor parts are marked with a forte dynamic (*ff*). The piano part is at the bottom, consisting of two staves. It begins with a forte dynamic (*f*) and features a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes in the left hand. The tempo is marked 'Allegro con fuoco'.

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

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

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

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

f Come let us make havock of them al - to -

f Come let us make havock of them al - to -

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

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

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

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

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

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

X

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

mf *cresc.*

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

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

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

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

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

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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ground. Down! down! down..... with them!". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

ev - en un - to the ground.

ev - en un - to the ground.

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

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

The second system continues the vocal and piano parts. The lyrics are: "ev - en un - to the ground." and "ev - en un - to the ground, un - to the ground." The piano accompaniment includes a section marked with an '8' and a dotted line, indicating a specific rhythmic pattern.

Y
Come let us make

Come let us make

Come let us make

Come let us make

The third system begins with a section marked 'Y'. The lyrics are: "Come let us make". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a section marked 'ff' (fortissimo).

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

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

Maestoso. (♩ = 116.)
God in the land!
God in the land!
God in the land!
God in the land!

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and rhythmic patterns.

Second system of musical notation, continuing the piece with similar complex textures and a fermata over the final measure.

Third system of musical notation, featuring a fermata at the beginning, a 'Z' marking above a measure, and a '3' marking below a triplet in the bass line.

Fourth system of musical notation, including a fermata, a 'sf' (sforzando) marking, and a 'dim.' (diminuendo) marking.

Fifth system of musical notation, marked with 'poco a poco' and 'staccato'.

Sixth system of musical notation, concluding the page with a 'dim.' marking.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first system includes a piano (*p*) dynamic marking. The second system features an *Aa* marking above the treble staff. The third system contains several long, sweeping lines in the treble staff, indicating sustained chords or glissandi. The fourth system shows a melodic line in the treble staff with a slur. The fifth system includes a *mp* dynamic marking and a triplet of eighth notes in the bass staff. The sixth system concludes with an *attacca.* instruction at the end of the piece.

Nº 5. Soprano Solo and Chorus of Jewish Women .

Adagio molto. (♩ = 60.)

SOPRANO SOLO.

SOPRANO I.
O daugh-ter of Ba - - - - -

SOPRANO II.
O daugh-ter of Ba - - - - -

ALTO I.
O daugh-ter of Ba - - - - -

ALTO II.
O daugh-ter of Ba - - - - -

PIANO. *f* *ff*

f con passione

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

PIANO. *sf* *sf* *sf*

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

wast - ed with mi - se - ry,

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

wast - ed with

wast - ed with

wast - ed with

wast - ed with

wast - ed with

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

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

Bb

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

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

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

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

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

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

Più mosso. (♩ = 72.)

thou hast ser - - ved us!

ser - - ved us!

ser - - ved us!

ser - - ved us!

ser - - ved us!

Yea, bles - sed, bles - sed shall he

f

p

be, that tak - eth thy

yea, bles - sed bles - sed shall he be,

yea, bles - sed bles - sed shall he be,

yea, bles - sed bles - sed shall he be,

yea, bles - sed bles - sed shall he be,

f

sf

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

f

stones, ye a - bles - sed, bles - sed shall he
 and dash - eth them against the stones,
 and dash - eth them against the stones,
 and dash - eth them against the stones,
 and dash - eth them against the stones,
 and dash - eth them against the stones,
 be, that taketh thy
 bles - sed, bles - sed shall he be,
 bles - sed, bles - sed shall he be,
 bles - sed, bles - sed shall he be,
 bles - sed, bles - sed shall he be,
 bles - sed, bles - sed shall he be,

Cc

chil - - - dren and dash_eth them

and dash_eth them

and dash_eth them

and dash_eth them

and dash_eth them

and dash_eth them

a - gainst the stones, dash - eth them

a - gainst the stones,

a - gainst the stones,

a - gainst the stones,

a - gainst the stones,

a - gainst the stones,

sf
dash - eth them, dash - eth

sf
dash - eth them, dash - eth them,

sf
dash - eth them, dash - eth them,

sf
dash - eth them, dash - eth them,

sf
dash - eth them, dash - eth them,

sf
dash - eth them, dash - eth them,

Adagio. (♩ = 69.) *Come al primo*

them a - gainst the stones.

dash - eth them a - gainst the stones.

dash - eth them a - gainst the stones.

dash - eth them a - gainst the stones.

dash - eth them a - gainst the stones.

dash - eth them a - gainst the stones.

ff

dim.

p

mp

mp

Dd

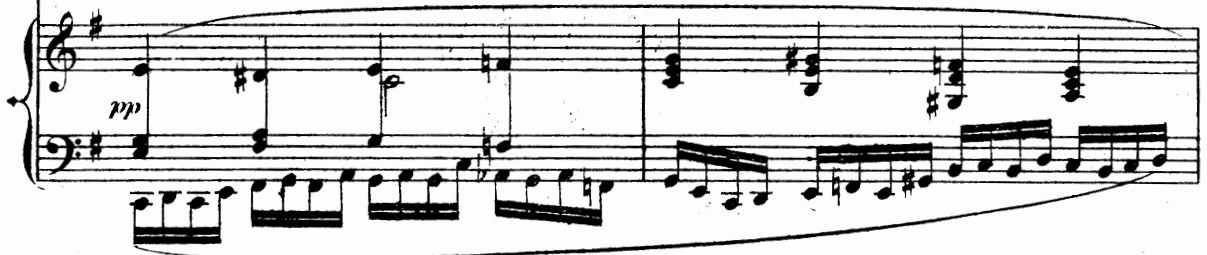


mp
By the wa - ters of Ba - by - lon we sat

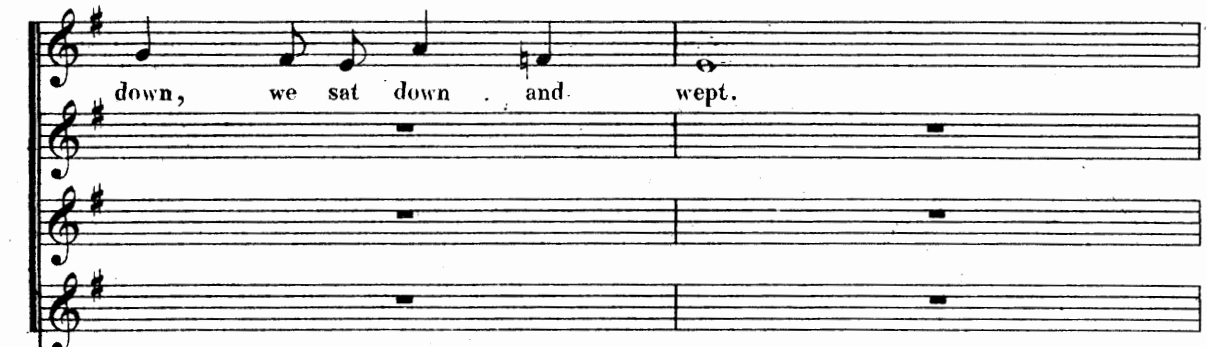
CHORUS.



mp



down, we sat down and wept.



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

Ba - by - lon, by the wa - ters of
 Ba - by - lon, by the wa - ters of
 by the wa - ters of Ba - by - lon,
 by the wa - ters of Ba - by - lon,

poco cresc.

Ba - by - lon we sat down and wept,.....
 Ba - by - lon we sat down and wept,.....
 we sat down and wept,.....
 we sat down and wept,.....

we sat down, sat

we sat down, sat

we sat down, sat

we sat down, sat

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

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

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

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

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

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

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

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

Un poco più mosso (♩ = 84.)

thee, O Si - - on!

thee, O Si - - on!

thee, O Si - - on!

thee, O Si - - on!

morendo

ppp

No 6.—Chorus.

Andante molto maestoso. (♩ = 80)

PIANO.

SOPRANO.

Ff

ALTO.

TENOR.

BASS.

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

ff

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

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

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

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

col *gra*.....

The hea - then shall fear thy

The hea - then shall fear thy

The hea - then shall fear thy

The hea - then shall fear thy

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

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

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

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

col *gra*.....

col *gra*.....

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

8.....

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

8.....

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

3

Ma - - - jes - ty.....

Ma - - - jes - ty.....

Ma - - - jes - ty..... The

Ma - - - jes - ty..... The

col gva

The kings of the earth, the kings of the

The kings of the earth, the kings of the

kings of the earth, the kings of the earth, the

kings of the earth, the kings of the earth, the

earth shall fear, shall fear,..... shall fear, shall fear thy

earth shall fear,..... shall fear, shall fear,..... shall fear thy

kings shall fear,..... shall fear, shall fear,..... shall fear thy

kings shall fear,..... shall fear, shall fear,..... shall fear thy

cresc.

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

name, O Lord! shall fear thy name, shall

name, O Lord! shall fear... thy

name, O Lord! shall fear... thy

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

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

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

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

earth... thy Ma - jes -

earth... thy Ma - jes -

earth... thy Ma - jes -

earth... thy Ma - jes -

Allegro ma non troppo. (♩ = 108)

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

ty!

ty!

ty!

f *staccato* *dim.* *mp*

and when his glo - ry shall ap - pear,

Hh *mf* when the Lord shall build up Si - on,

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

mp

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

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

Jj
 Lord shall build up Si-on, and when his glory shall ap-pear,
 on, and when his glory shall ap-pear, shall ap-pear,.....
 ry shall..... ap-pear,

When the Lord shall

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

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

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

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

Kk *mf*

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

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

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

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

his glo - - - ry,

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

his glo - - - ry,

This system contains the first four staves of music. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

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

his glo - - - ry, his glo - -

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

This system contains the next four staves of music. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom staff is a piano accompaniment. Dynamics markings include *ff* and *ffo*.

- ry shall ap - pear,..... shall..... ap -

- ry..... shall ap - pear,..... shall..... ap -

- - - ry shall..... ap - pear shall..... ap -

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

This system contains the final four staves of music. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom staff is a piano accompaniment.

L1

pear.....

pear.....

pear.....

pear.....

f O Je - ru - salem,

ff *mf*

O Je - ru - salem, *look a -

O Je - ru - salem, look a -

O Je - ru - salem, look a -

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

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

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

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

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

cresc. *f*

p legato.

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

p

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

p legato.

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

p

Mm

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

mf
 O Je - ru - sa - lem,

mf

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

p

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

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

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

p sempre

p

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

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

gathered to - ge - ther, they come gathered to - gether,
 gathered to - ge - ther, they come..... gathered to - gether,
 gathered to - ge - ther, they come gathered to - gether from the
 ga - thered to - gether, they come,..... gathered to - gether from the

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

cresc.

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

f

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,

f

re - joicing in the glo - ry of God, re - joicing in the
 re - joicing in the glo - ry of God, re joi - cing in the
 re - joicing in the glo - ry of God, re - joicing in the
 re - joi - cing re - joi - cing in the glo - ry of God,

col Ped.
Pp *p* *cresc.*
 glo - ry of God, they come..... gathered to - ge - ther, they
 glo - ry of God, they come gathered to - ge - ther, they
 glo - ry of God, they come gathered to - ge - ther, they
 they come ga - thered to - ge - ther, they
mp *cresc.*

come..... gathered to - gether, re - joi - cing, re - joi -
 come gathered to - gether, re - joi - cing, re - joi -
 come gathered to - gether, re - joi - cing, re - joi -
 come..... gathered to - gether, re - joi - cing re - joi -

- cing in the glo - ry of God.

- cing in the glo - ry of God.

- cing in the glo - ry of God.

- cing in the glo - ry of God.

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

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

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

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

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

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

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

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

col gva. *rall.* *Un poco più lento.*

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

col 8^{va}..... *col 8^{va}*.....

..... 0 Lord!.....
 0 Lord!.....
 0 Lord!.....
 0 Lord!.....

8..... *8*.....

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

8..... *8*.....

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

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

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

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

col gra.....

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

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

all the kings of the

and

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

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

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

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

Allegro.

a tempo

ff

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

ty! Allegro.

a tempo

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

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

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

and when his glo - - - ry

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

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

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

cresc. molto. *sostenuto.*

Lento maestoso..

ff

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

ff

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

ff

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

ff

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

ff staccato.

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

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

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

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

rall.

rall.

rall.

rall.

rall.

PART II.

ON THE PLAIN OF DURA.

N^o 7. Chorus of Assyrians.

Allegretto. (♩ = 100.)

PIANO.

pp *staccato sempre.*

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo marking 'Allegretto. (♩ = 100.)' and the dynamic marking 'pp' with the instruction 'staccato sempre.' The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The key signature has one sharp (F#), and the piece concludes with a final cadence in the fifth system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex, rhythmic melody in the treble and a more active bass line.

Second system of musical notation, marked with a large 'A' above the treble staff. The treble staff contains a melodic line with a 'poco cresc.' (poco crescendo) instruction. The bass staff continues with rhythmic accompaniment.

Third system of musical notation, starting with a 'pp' (pianissimo) dynamic marking. The treble staff features a melodic line with some notes tied across measures, while the bass staff provides a steady accompaniment.

Fourth system of musical notation, characterized by a more static texture. The treble staff has several long, sustained chords, and the bass staff has a few notes with longer durations, creating a harmonic accompaniment.

Fifth system of musical notation, featuring a 'mf' (mezzo-forte) dynamic marking. The bass staff has a prominent, rhythmic accompaniment. A 'R.H.' (Right Hand) instruction is placed above the treble staff, which contains a melodic line. The system concludes with a 'pp' (pianissimo) dynamic marking.

Sixth system of musical notation, continuing the piece with a melodic line in the treble and a rhythmic accompaniment in the bass. The notation includes various note values and rests.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with sixteenth and thirty-second notes, and rests.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both hands.

Third system of musical notation, marked with a **B** above the staff. It includes the instruction *poco cresc.* in the bass line.

Fourth system of musical notation, featuring a series of chords and rhythmic patterns in both staves.

Fifth system of musical notation, marked with *cresc.* in the bass line. It shows a progression of chords and rhythmic figures.

Sixth system of musical notation, starting with *mf* in the bass line and including *cresc.* and a *tr* (trill) marking. It concludes with triplet markings in the bass line.

C
SOPRANO.

ALTO.

TENOR. *mf*

BASS. *mf*

CHORES.

mf

Bel!

mf

Bel!

Bel!

Bel!

Bel!

great is thy name! Bel!

Bel!

Bel!

Bel!

great is thy name! Bel!

8.....

mf

Bel!

Bel!

great is thy name!.....

Bel!

Bel!

great is thy name!.....

Bel!

Bel!

great is thy name!.....

Bel!

Bel!

gre is thy name!.....

8.....

mf

mf

mf

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

mf

A

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

sf

sf

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

cresc.
cresc.
mf
cresc.

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

f
f
f
f

cresc.

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

f
f
f
f

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

f
f
f
f

D

hon - oured thou!

hon - oured thou!

hon - oured thou!

hon - oured thou!

8^{va} *bassa*

With ful - ler hand thou giv - est back the

With ful - ler hand thou giv - est back the

gifts we bring to thee, with

gifts we bring to thee, with

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

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

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

E

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

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

name, a -

name, a -

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

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

cresc.

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

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

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

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

cresc. *sfp*

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

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

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

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

sfp *mf*

F *f*

Bel!

f

Bel!

f

Bel!

f

Bel!

cresc. *mf*

mp

great..... is thy name,..... a -

mp

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

mp

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

mp

great..... is thy name,..... a -

sf *sf*

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

cresc.

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

..... King - - -

ship be thine o - ver gods

ship be thine o - ver gods

ship be thine o - ver gods

ship be thine o - ver gods

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "ship be thine o - ver gods". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

..... and men, high

..... and men, high

..... and men, high

..... and men, high

The second system continues the vocal parts and piano accompaniment. The vocal parts sing the lyrics "..... and men, high". The piano accompaniment continues with the same rhythmic pattern as the first system.

thy com - mand, un - con -

thy com - mand, un - con -

thy com - mand, un - con -

thy com - mand, un - con -

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

G ff
quered thy sword, trem - ble thy

quered thy sword, *ff* trem - ble thy

quered thy sword, *ff* trem - ble thy

quered thy sword, *ff* trem - ble thy

The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A fermata is placed over the piano part in the second measure of the system. A dynamic marking of *f* is present in the piano part at the end of the system.

G

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

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

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

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

8 8

earth,..... trem - - ble thy foes over all the

earth,..... trem - - ble thy foes over all the

earth,..... trem - - ble thy foes over all the

earth,..... over all the

8: mf

Largo pesante (♩ = 76.)

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

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

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

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

8

THE THREE CHILDREN.

AZARIAS. *f* As for the im - ages of the hea -

ANANIAS. *f* As for the im - ages of the heathen, the

MISAEEL. *f* As for the im - ages of the hea -

mp ma sempre pesante

then, they are but

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

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

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

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

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

pp

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

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

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

work, the work of men's hands.

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

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

R.H.

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

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

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

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

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

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

Allegro con brio. (♩ = 120.)

THE THREE CHILDREN.

them.....

them.....

them.....

CHORUS.

mf Bel! Bel! Bel! great is thy

mf Bel! Bel! Bel! great is thy

Allegro con brio.

sp

name... great is thy name! King -

name... great is thy name! King -

Bel! great is thy name! King -

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

..... and men!

..... and men!

..... and men!

..... and men!

pp

sempre staccato.

A piano introduction consisting of two staves. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. A dotted line with a circled '8' is placed below the first few notes of the left hand.

CHORUS.

L

Four vocal staves for the chorus. The top three staves are treble clef, and the bottom one is bass clef. They contain rests for the first two measures. The bottom staff has a dynamic marking of *mf* and a note in the third measure.

Piano accompaniment for the first chorus. The right hand has a rhythmic pattern of eighth notes, while the left hand has a more active bass line with eighth and sixteenth notes.

Four vocal staves for the chorus. The top three staves are treble clef, and the bottom one is bass clef. The lyrics "O King!" are written below the bottom staff. The first two staves have rests. The bottom staff has a dynamic marking of *mf* and a note in the third measure. The lyrics "O King!....." are written below the bottom staff in the final measure.Piano accompaniment for the second chorus. The right hand has a rhythmic pattern of eighth notes, while the left hand has a more active bass line with eighth and sixteenth notes. A dynamic marking of *cresc.* is placed at the end of the piece.

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

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

..... live for e - ver!

..... live for e - ver!

f O King, live for e - - -

f O King, live for e - - -

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

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

cresc. sempre.

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

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

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

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

col Ped.

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

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

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

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

Moderato assai maestoso. (♩ = 86)

Nº 8. The Herald. Chorus of Assyrians.

Listesso tempo.

THE HERALD. *ad lib.*

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

PIANO. *colla voce.*

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

p *mf* *ppp*

a tempo

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

p

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

up: and who -

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

midst of a burn_ing fi - e - ry fur -

Allegro molto. (♩ = 132)

nace.

0 King, live for e - ver, 0 King,..... live for e - ver, thy greatness is

0 King, live for e - ver, 0 King, live for e - ver, thy greatness is

0 King,..... live for e - ver 0 King, live for e - ver, thy greatness is

0 King, live for e - ver, thy greatness is

CHORUS.

N

grown and reach - eth un - to heaven, and thy do -

grown and reach - eth un - to heaven, and thy do -

grown and reach - eth un - to heaven, and thy do -

grown and reach - eth un - to heaven, and thy do -

mi - nion to the end..... of the earth; 0 King, live for

mi - nion to the end..... of the earth; 0 King, live for

mi - nion to the end..... of the earth; 0 King, live for

mi - nion to the end..... of the earth; 0 King, live for

e - ver!

e - ver!

e - ver!

e - ver!

No 9. Instrumental Interlude & Chorus of Assyrian Worshippers.

Adagio. (♩ = 69.)

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The upper staff contains a simple melodic line with a dotted quarter note followed by an eighth note. The lower staff features a more complex accompaniment, starting with a whole note chord and then moving into a series of sixteenth-note patterns, some of which are marked with a '6' indicating a sextuplet. A 'Ped.' (pedal) marking is placed below the lower staff.

The second system continues the piece. The upper staff has a melodic line with a sixteenth-note triplet and a sixteenth-note sextuplet. The lower staff features a steady sixteenth-note accompaniment with a triplet of eighth notes. The music is marked with a '6' for a sextuplet in the lower staff.

The third system shows the continuation of the melodic and accompanimental lines. The upper staff has a melodic line with a sixteenth-note sextuplet. The lower staff has a sixteenth-note accompaniment with a triplet of eighth notes. The music is marked with a '6' for a sextuplet in the lower staff. The text 'L. H.' is written at the end of the system.

The fourth system continues the piece. The upper staff has a melodic line with a sixteenth-note sextuplet. The lower staff has a sixteenth-note accompaniment with a triplet of eighth notes. The music is marked with a '6' for a sextuplet in the lower staff.

The fifth system concludes the piece. The upper staff has a melodic line with a sixteenth-note sextuplet. The lower staff has a sixteenth-note accompaniment with a triplet of eighth notes. The music is marked with a 'pp' (pianissimo) dynamic marking. The text 'L. H.' is written at the end of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures of music with triplets and dynamic markings such as *p* and *pp*.

Second system of musical notation, starting with the tempo marking *molto cantabile.* and the dynamic marking *p*. It includes a first ending bracket labeled *R. II.* and a second ending bracket labeled *Ad.*

Third system of musical notation, continuing the piece with various melodic and harmonic lines. A dynamic marking of *pp* is present.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, continuing the musical progression.

Sixth system of musical notation, concluding the page with final chords and melodic fragments.

A piano introduction consisting of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The music is in a key with two sharps (D major) and a 3/4 time signature.

SOPRANO. *pp* Bel! great is thy name!.....

ALTO. *pp* Bel! great is thy name!.....

TENOR. *pp* Bel! great is thy name!.....

BASS. *pp* Bel! great is thy name!.....

Piano accompaniment for the vocal entry. It features a series of chords and arpeggiated figures. The right hand has a melodic line, and the left hand has a bass line. The music is in a key with two sharps (D major) and a 3/4 time signature. The dynamic is *pp*.

arpeggi sempre pianissimo

Piano accompaniment for the arpeggi section. It features a series of arpeggiated chords. The right hand has a melodic line, and the left hand has a bass line. The music is in a key with two sharps (D major) and a 3/4 time signature. The dynamic is *pp*.Piano accompaniment for the arpeggi section. It features a series of arpeggiated chords. The right hand has a melodic line, and the left hand has a bass line. The music is in a key with two sharps (D major) and a 3/4 time signature. The dynamic is *pp*.Piano accompaniment for the arpeggi section. It features a series of arpeggiated chords. The right hand has a melodic line, and the left hand has a bass line. The music is in a key with two sharps (D major) and a 3/4 time signature. The dynamic is *pp*.

First system of piano accompaniment. Treble and bass staves. Includes dynamic marking *pp* and the instruction *crusc.* (crescendo).

Second system of piano accompaniment. Treble and bass staves. Includes dynamic marking *P* (piano).

Third system of piano accompaniment. Treble and bass staves.

Fourth system of piano accompaniment. Treble and bass staves. Includes dynamic marking *pp*.

First vocal line. Treble clef. Includes dynamic marking *pp*.

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

Second vocal line. Treble clef. Includes dynamic marking *pp*.

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

Third vocal line. Treble clef. Includes dynamic marking *pp*.

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

Fourth vocal line. Bass clef. Includes dynamic marking *pp*.

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

Fifth vocal line. Treble clef. Includes dynamic marking *p*.

Fifth system of piano accompaniment. Treble and bass staves.

Un poco più mosso (♩ = 88.)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes a piano (*p*) dynamic marking. The melody is primarily in the bass clef, with some treble clef accompaniment.

Second system of musical notation, featuring a grand staff with treble and bass clefs. An Oboe (*Ob.*) part is introduced in the treble clef. The piano accompaniment continues in the bass clef.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The piano accompaniment continues in the bass clef, with some treble clef accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The piano accompaniment continues in the bass clef, with some treble clef accompaniment. A piano (*p*) dynamic marking is present.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The piano accompaniment continues in the bass clef, with some treble clef accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff with a long slur over several measures, and a more rhythmic, eighth-note pattern in the lower staff.

The second system continues the two-staff arrangement. The upper staff has a few chords and rests, while the lower staff continues with a steady eighth-note accompaniment. A slur is present over the lower staff in the second measure.

The third system shows the continuation of the piece. The upper staff has some chordal textures, and the lower staff maintains the eighth-note accompaniment. A slur is visible over the lower staff in the first measure.

The fourth system includes the instruction *poco a poco cresc.* written in the middle of the system. The upper staff features a melodic line with some slurs, and the lower staff has a more complex accompaniment with some chords and rests.

The fifth system continues the musical development. The upper staff has a melodic line with slurs, and the lower staff has a complex accompaniment with some chords and rests.

First system of musical notation. Treble clef with a dotted line above it labeled '8'. Bass clef. Dynamics include *p* and *f*.

Second system of musical notation. Treble clef with a dotted line above it labeled '8'. Bass clef. Dynamics include *f*.

Third system of musical notation. Treble clef with a dotted line above it labeled '8'. Bass clef. Dynamics include *cresc.*

Fourth system of musical notation. Treble clef with a dotted line above it labeled '8'. Bass clef. Dynamics include *f* and *rall.*

Tempo I. Adagio.

Fifth system of musical notation. Treble clef with a dotted line above it labeled '8'. Bass clef. Dynamics include *ff* and *f*.

Sixth system of musical notation. Treble clef with a dotted line above it labeled '8'. Bass clef. Dynamics include *mf*, *cresc.*, and *ff*.

R

sf *sf*/₈ *sf*/₈ *sf*/₈ *sf*/₈

sempre col Ped.

sf/₈ *sf*/₈ *sf*/₈ *sf*/₈ *sf*/₈

sf/₈ *sf*/₈ *sf*/₈ *dim.* *p*

pp *8va bassa.*

ppp *ppp* *ppp* *ppp*

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

pp *8va bassa.*

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

Allegro assai vivace. (♩ = 112.)

SEMI-CH: ASSYRIAN NOBLES. *

TENOR I.

TENOR II.

BASS I.

BASS II.

PIANO.

Allegro assai vivace.

mp

staccato sempre

p

simile

mf

O King, live for e - - - ver.

O King, live for e - - - ver.

O King, live for e - - - ver.

O King, live for e - - - ver.

O King, live for e - - - ver.

*) A few voices only.

mp

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

mp

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

mp

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

mp

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

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

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

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

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

S

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

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

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

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

mp stacc.

gods, they serve not thy gods, nor
gods, they serve not thy gods, nor
gods, they serve not thy gods, nor
gods, they serve not thy gods, nor

cresc.

wor - ship the gold - en i - mage that thou hast....
wor - ship the gold - en i - mage that thou hast....
wor - ship the gold - en i - mage that thou hast....
wor - ship the gold - en i - mage that thou hast....

..... set up.
..... set up.
..... set up.
..... set up.

f *sf*

Maestoso. (♩ = 96.)

THE KING.

Is it

f

sf L.H.

f

sf

pp

true? Do ye not serve my gods,

f

sf L.H.

sf

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

f

T 8... Now if ye fall down and worship,

sf

p

well; but if ye worship

f

122 Adagio. (♩ = 72.)

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

col. Ped.

burn - ing fi - er - y fur - nace; and who is that God

that shall de - li - ver you out of my

Allegretto moderato. (♩ = 92.)

THE THREE CHILDREN.

hands?

AZARIAS.

mf

ANANIAS.

Our God

mf

MISAEEL.

Our God

mf

Our God

pp

col. Ped.

..... whom we serve is

..... whom we serve is

..... whom we serve is

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a high register, with lyrics "..... whom we serve is". The piano accompaniment features a complex, rhythmic pattern of chords and arpeggios in the right hand, and a more melodic line in the left hand.

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

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

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

The second system continues the vocal and piano parts. The vocal lines have lyrics "a - - ble to de - li - - ver us from the". The piano accompaniment maintains its complex rhythmic texture.

burn - ing fi - - ery fur - - -

burn - ing fi - - ery fur - - -

burn - ing fi - - ery fur - - -

The third system concludes the vocal and piano parts. The vocal lines have lyrics "burn - ing fi - - ery fur - - -". The piano accompaniment continues with its characteristic rhythmic pattern.

U

nace, and
nace, and
nace, and

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics "nace, and" repeated. The piano accompaniment features a rhythmic pattern of chords in the right hand and a melodic line in the left hand.

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

The second system continues the vocal and piano parts. The lyrics are "He will de - li - ver us out..... of". The piano accompaniment maintains the same rhythmic pattern. There are triplets indicated by a '3' above the notes in the vocal parts.

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

The third system concludes the vocal and piano parts. The lyrics are "thine hand, O King.". The piano accompaniment continues with the same rhythmic pattern.

But if
But if
But if

f
f
f

dim.

Allegato.

not,
not,
not,

be it
be it known un - to thee, 0

f

be it known un - to thee, 0
known un - to thee, 0 King,
King, we will

f

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

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

gods, nor wor - ship the gold - en
nor wor - ship the gold - en
gods, nor wor - ship the gold - en

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

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

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

p

i - - mage, the gold - - en

i - - mage, the gold - - en

i - - mage, the gold - - en

mp

i - - mage which thou hast set

i - - mage which thou hast set

i - - mage which thou hast set

No 11. Chorus.

Allegro assai e con fuoco., (♩ = 84.)

AZARIAS.

up.

ANANIAS.

up.

MISAEL.

up.

SOPRANO.

ALTO.

TENOR.

CHORUS.

mf
Then was the

BASS.

Allegro assai e con fuoco.

PIANO.

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

Then was the king full of
cresc.

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "fu - ry, and the form of his vi - sage was". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *dim.* (diminuendo).

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

The second system of the musical score continues the vocal and piano parts. It features a large **W** marking above the first vocal staff. The lyrics are: "changed a - gainst the", "changed a - gainst the", "sage was changed a - gainst the", and "..... of his vi - sage was changed a - gainst the". The piano accompaniment includes a *pp* (pianissimo) marking. Dynamic markings include *dim.* (diminuendo).

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

The third system of the musical score features four vocal staves and a piano accompaniment. The lyrics are: "men: there fore he spake, and com -", "men: there fore he spake, and com -", "men: there fore he spake, and com -", and "men: there fore he spake, and com -". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte).

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

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

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

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

8

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

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

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

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

8^{va} *hassa*.....

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

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

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

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

8

to bind and cast them in to the fur
 to bind and cast them in to the fur
 to bind and cast them in to the fur

to bind and cast them in to the fur

cresc. nace; then these three
cresc. nace; then these three
cresc. nace; then these three

cresc. nace; then these three

men were bound and cast
 men were bound and cast
 men were bound and cast

men were bound and cast

..... in to the midst of..... the burn - ing

in to the midst of..... the burn - ing

in to the midst of..... the burn - ing

in to the midst of..... the burn - ing

fi - er - y fur - nace .

fi - er - y fur - nace .

fi - er - y fur - nace .

fi - er - y fur - nace .

dim.

p

SEMI-CHŪ JEWISH HOMEN.*

SOPRANO I.

SOPRANO II.

ALTO I.

ALTO II.

pp

pp

pp

pp

0

daugh - ter of Ba - - by -

lon,

- - ed,

wast -

lon,

wast - - ed,

wast -

lon

wast - - ed,

wast -

lon,

wast - - ed,

wast -

Z

ed with mi - - se - ry,

ed with mi - - se - ry,

ed with mi - - se - ry,

ed with mi - - se - ry,

*) A few voices only.

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

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

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

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

thee as thou hast ser - - - ved us.

thee as thou hast ser - - - ved us.

thee as thou hast ser - - - ved us.

thee as thou hast ser - - - ved us.

.....

.....

.....

.....

No 12. Solo. Azarias.

Lento. (♩ = 84.)

TENOR
SOLO.

PIANO.

The first system of music shows the Tenor Solo part on a single staff and the Piano accompaniment on a grand staff (treble and bass clefs). The piano part is marked *p espressivo*. The tempo is Lento, with a quarter note equal to 84 beats per minute.

The second system continues the piano accompaniment, marked *pp*. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment.

The third system continues the piano accompaniment, showing a change in the harmonic structure with more complex chordal textures in both hands.

The fourth system continues the piano accompaniment, marked *pp*. The right hand features a melodic line with a long slur, while the left hand provides a steady accompaniment.

The fifth system introduces the Tenor Solo part, marked *Aa* and *mp*. The lyrics are: "Bless - ed art thou, O Lord God..... of our". The piano accompaniment continues, marked *pp*.

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

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

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

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

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

Bb

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

works, thy ways are right, and all thy judgments

truth.

f

il basso staccato.

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

fp

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

cresc. *f*

p *f*

mf
Yea, in all things have we

sfp

tres - passed, and not o - bey -

pp

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

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

Cc
that it might go well..... with

pp *rall.*

a tempo

us.

p

p **Dd**

Yet de - li -

pp

ver us up not whol - ly, for thy

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

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

p

cresc.

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

us,

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

Tempo I.

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

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

cept - - ed.

Allegro. (♩ = 136.)

mf

And now we fol_low thee with

col 8.....

all our heart,

we

col 8.....

Ee

fear thee and seek thy face.

Put us not to

shame,

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

mp

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

p

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

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

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

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

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

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

Ff

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

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

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

cord - ing to the mul - ti - tude.... of thy mercies. De -

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

Gg
f
 and let all them that do thy ser - vants hurt

fp *f*
 col 8.....

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

fp *f* *f*
 col 8.....

all their power and might,

ff
 col 8.....

and let their strength be

ff
 col 8.....

bro - ken,

f *dim.*
col Ped.

molto maestoso

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

f *ppp*

God and glorious o - ver the whole world

ppp Hh

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

ANANIAS. *mf cresc.*

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

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

mf *cresc.*

..... the on-ly God,..... and glo - rious o - ver the

..... the on-ly God,..... and glo - rious o - ver the

..... the on-ly God,..... and glo - rious o - ver the

..... the on-ly God,..... and glo - rious o - ver the

..... the on-ly God,..... and glo - rious o - ver the

..... the on-ly God,..... and glo - rious o - ver the

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

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

whole world, and glo - rious

whole world, and glo - rious

whole world, and glo - rious

whole world, and glo - rious

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

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

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

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

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

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

col. Ped.

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

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

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

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

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

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

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

Adagio religioso. ($\text{♩} = 72.$)

SOPRANO SOLO.

PIANO.

mp *molto legato*

p

Ye are my wit - ness - es and my

ser - vants, whom I have cho - sen:

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

I am He, and un - der - stand that

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

Jj

am He.

SOPRANO I. *pp molto legato*

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

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

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

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

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

Ye are my wit - ness -

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

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

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

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

es and my ser - vants, whom I have

es and my ser - vants, whom I have

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

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

Un poco più mosso.

sen.
sen.

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with similar eighth-note figures. The system concludes with a double bar line.

Second system of piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

Third system of piano accompaniment, ending with a double bar line and a common time signature 'C'.

Tempo I.
SOPRANO SOLO.

First system of the soprano solo. The vocal line begins with the lyrics "Be-fore me was no God". The piano accompaniment is marked *pp* and *molto legato*. The system ends with a double bar line.

Second system of the soprano solo. The vocal line continues with the lyrics "formed, nei-ther shall be af-ter". The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line.

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

SOPRANO I.

SOPRANO II.

ALTO I.

ALTO II.

TENOR I.

TENOR II.

CHORUS.

side me there is no Sa - - - viour.

Kk

mp

mp that

mp that..... ye may

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

mp that..... ye

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

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

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

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

..... am He,..... that..... I..... am *dim.*

..... that I..... am He, *dim.*

..... am He..... that I..... am He, *dim.*

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

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

cresc. un - der - stand that I..... am *dim.*

He..... *dim sempre.*

- der - stand..... that I..... am *dim sempre.*

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

..... that I,..... that I..... am *dim sempre.*

He. *dim sempre.*

He, that I, that I am.....

Un poco più mosso.

He.

He.

He.

He.

pp

morendo.

Tempo primo.

SOPRANO SOLO.

ppp

The first system consists of seven staves. The top six are vocal staves for Soprano Solo, each with lyrics: "I, e - ven I,.....". The seventh staff is the piano accompaniment, marked *ppp* and *col Ped.* The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some arpeggiated chords.

The second system consists of eight staves. The top seven are vocal staves with lyrics: "am..... the Lord!.....", "I..... am..... the Lord!.....", "- ven I..... am..... the Lord!.....", "e - ven I..... am..... the Lord!.....", "e - ven I..... am the Lord!.....", "I..... am the Lord!.....", and "e - ven I am the Lord!.....". The eighth staff is the piano accompaniment, which continues the melodic and harmonic support for the vocal lines.

Nº 14. Chorus.

Andante sostenuto e maestoso. (♩ = 69.)

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

The musical score is arranged in four systems. The first system contains the vocal staves (Soprano, Alto, Tenor, Bass) and the beginning of the piano accompaniment. The vocal parts are marked with rests. The piano accompaniment starts with a treble clef, a 3/4 time signature, and a dynamic marking of *mf*. The second system continues the piano accompaniment, showing a *cresc.* marking and a trill in the right hand. The third system shows the piano accompaniment with a *f* dynamic marking. The fourth system continues the piano accompaniment with a *mf* dynamic marking. The piano accompaniment consists of a rhythmic pattern in the left hand and a more melodic line in the right hand.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal structures.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring a tempo marking **Mm** above the staff. It includes a triplet of eighth notes in the treble clef and a dotted line above it. The bass clef continues with a steady eighth-note accompaniment.

Fifth system of musical notation, concluding the page with a final melodic phrase in the treble clef and a concluding bass line.

SOPRANO.

ALTO.

TENOR. *mf*

BASS. *mf*

CHORUS.

And the

And the

mf

And the king's

mf

And the king's

king's ser - vants that

king's ser - vants that

ser - vants that cast them

ser - vants that cast them

cast them in

cast them in

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

cresc.
cresc.
cresc.
cresc.

8...
cresc.

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

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

ff
ff
ff
ff

cresc.

Nn

flame streamed forth, streamed

flame streamed forth, streamed

flame streamed forth, streamed

flame streamed forth, streamed

col 8ca

forth..... high a - bove the

forth..... high a - bove the

forth..... high a - bove the

forth high a - bove the

fur - - - nace, the

fur - - - nace, the

fur - - - nace, the

fur - - - nace, the

flame streamed, flame streamed, flame streamed, flame streamed,

8

streamed forth streamed forth streamed forth streamed forth

8

ff high a - bove the fur - nace. high a - bove the fur - nace. high a - bove the fur - nace. high a - bove the fur - nace.

8 *ff* *col Ped.*

And it passed

through and slew

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

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

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

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

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8

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes and slurs. The bass clef contains a simpler accompaniment with chords and single notes.

8

Second system of musical notation, continuing the piece. The treble clef part has a similar complex melodic structure with slurs and beamed notes. The bass clef part continues with a steady accompaniment.

8

dim.

Third system of musical notation. The treble clef part features a melodic line with a dynamic marking of *dim.* (diminuendo). The bass clef part continues with its accompaniment.

p

Fourth system of musical notation. The treble clef part has a melodic line with a dynamic marking of *p* (piano). The bass clef part continues with its accompaniment.

Fifth system of musical notation, the final system on the page. The treble clef part has a melodic line with a dynamic marking of *p*. The bass clef part continues with its accompaniment.

Nº 15. Soprano Solo.

Listesso tempo.

The musical score is written for piano accompaniment. It consists of four systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system includes a dynamic marking 'p' and an 8-measure repeat sign. The music features arpeggiated chords in the right hand and sustained chords in the left hand.

But the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

an - - - gel of the

The second system continues the vocal line with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

Lord came

The third system shows the vocal line with a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system features a vocal line with a half note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with the eighth-note pattern.

down in - - to the fur - - -

The fifth system shows the vocal line with a half note E6, a quarter note F6, and a quarter note G6. The piano accompaniment continues with the eighth-note pattern.

Pp

nace and

smote the flame of the

fire.....

out of the fur

nace and

Detailed description: This is a musical score for piano, consisting of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and dynamics are marked 'Pp' (Pianissimo). The lyrics are: 'nace and', 'smote the flame of the', 'fire.....', 'out of the fur', 'nace and'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The first system has a vocal line with a dotted quarter note followed by an eighth note, then a quarter note, and another quarter note. The piano accompaniment starts with a half note in the bass and a quarter note in the treble. The second system has a vocal line with a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the same pattern. The third system has a vocal line with a dotted quarter note followed by a dotted quarter note, then a quarter note, and another quarter note. The piano accompaniment continues with the same pattern. The fourth system has a vocal line with a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the same pattern. The fifth system has a vocal line with a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the same pattern. The sixth system has a vocal line with a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the same pattern.

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

pp

This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "made..... the midst of the fur - - rare". The piano accompaniment consists of a right-hand part with a continuous eighth-note pattern and a left-hand part with block chords. A piano dynamic marking *pp* is present at the beginning of the piano part.

as it had been a moist whist - - - ling

This system contains the second two lines of music. The vocal line continues with the lyrics "as it had been a moist whist - - - ling". The piano accompaniment continues with the same eighth-note pattern in the right hand and block chords in the left hand. There are some slurs and accents in the piano part.

wind.....

mp

This system contains the third two lines of music. The vocal line has the lyrics "wind.....". The piano accompaniment continues. A mezzo-forte dynamic marking *mp* is present at the beginning of the piano part. An 8-measure rest is indicated in the piano part.

so that the fire

This system contains the final two lines of music. The vocal line has the lyrics "so that the fire". The piano accompaniment continues with the eighth-note pattern and block chords.

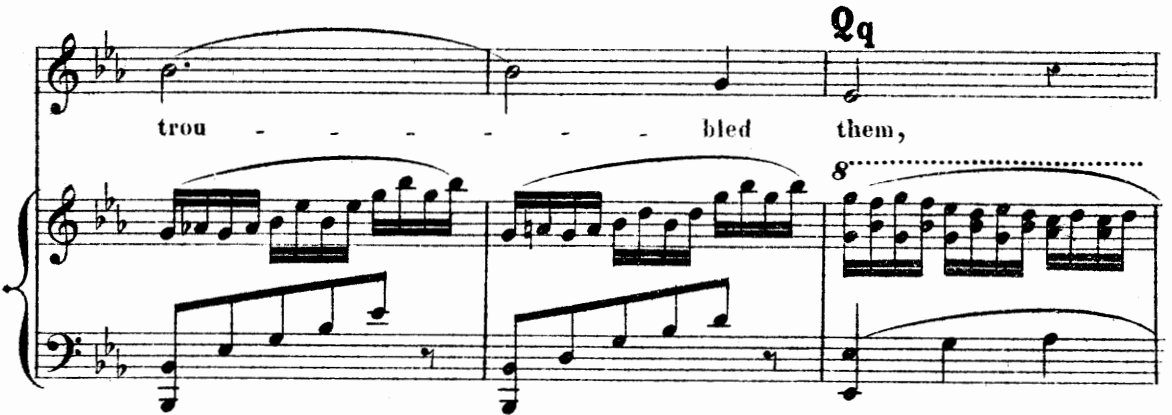
touched them not at all, neither hurt nor



The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "touched them not at all, neither hurt nor". The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady eighth-note accompaniment.

trou - - - - - bled them,

Qq



The second system continues the vocal line with the lyrics "trou - - - - - bled them,". A dynamic marking of *Qq* is placed above the vocal staff. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the final note of the vocal line.

and made the midst of the



The third system shows the vocal line with the lyrics "and made the midst of the". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

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



The fourth system concludes the vocal line with the lyrics "fur - nace as it had been a moist.....". The piano accompaniment provides a harmonic and rhythmic foundation for the final phrase.

whist - - - ling wind,

so that the fire.....

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

hart nor trou - - - bled

them, nei - ther hurt nor

pp

pp

8

trou - bled them.

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

Allegro vivace. (♩ = 116.)

THE KING.

PIANO.

Did we not

Rr

cast threemen bound in to the midst of the fire?

SOPRANO.

ALTO.

True... O King!

TENOR.

True... O King!

BASS.

True... O King!

sf

THE KING.

mezza voce

Lo! I see four men,

col Ped.

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

of the fire, and they have no

Più lento.

hurt: and the form of the fourth

cresc. *f*

is like the Son..... of

THE THREE CHILDREN.

God!

mp AZARIAS.

Bless - - ed art thou,

mp ANANIAS.

Bless - - ed art thou,

mp MISAEL.

Bless - - ed art thou,

0 Lord God of our

0 Lord God of our

0 Lord God of our

fa - - - thers, and to be

fa - - - thers, and to be

fa - - - thers, and to be

praised and ex - alt - ed a - bove

praised and ex - alt - ed a - bove

praised and ex - alt - ed a - bove

Ss

all for e - - - ver, and

all for e - - - ver, and

all for e - - - ver, and

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

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

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

name, and to be praised and ex -
name, and to be praised and ex -
name, and to be praised and ex -

The first system of music features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics: "name, and to be praised and ex -". The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a more active melodic line.

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

The second system continues the vocal and piano parts. The vocal lines are in a single melodic line with lyrics: "alt - ed a - bove all for e -". The piano accompaniment continues with the same texture as the first system.

ver. Bless - ed art
ver. Bless - ed art
ver. Bless - ed art

cresc.

The third system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics: "ver. Bless - ed art". The piano accompaniment continues with the same texture as the previous systems. A *cresc.* (crescendo) marking is present above the piano part.

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

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

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

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are "thou in the temple of thy holy". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

glo - ry, and to be praised and ex -

glo - ry, and to be praised and ex -

glo - ry, and to be praised and ex -

The second system continues the vocal lines and piano accompaniment. The lyrics are "glo - ry, and to be praised and ex -". The piano accompaniment continues with the same rhythmic pattern, and there are some dynamic markings like *f* and *sf* in the vocal parts.

alt - - ed a - bove all for e -

alt - - ed a - bove all for e -

alt - - ed a - bove all for e -

The third system concludes the vocal lines and piano accompaniment. The lyrics are "alt - - ed a - bove all for e -". The piano accompaniment features a triplet of eighth notes in the right hand. The system ends with a fermata over the final notes.

Allegro maestoso. (♩ = 120.)

ver.

ver.

ver.

THE KING.

f ad lib.

Ye ser - vants of the

colla voce

Tt *a tempo*

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

f *p* *pp*

Bless - ed be your God

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

Lento, molto maestoso.

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

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

CHORUS.

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

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

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

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

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

Nº 17. Double Chorus.

Allegro moderato. (♩ = 108.)

SOPRANO. *sort.*

ALTO. *sort.*

TENOR. *sort.*

BASS. *sort.*

PIANO. *mf*

*) CHORUS I.

O all ye works of the

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

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

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

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

Xx

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

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

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

mf

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

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

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

ver!

f

Detailed description: This system contains four vocal staves and a piano accompaniment. The first vocal staff begins with a dynamic marking of *mf*. The lyrics are: "0 all ye works of the Lord,..... bless". The second vocal staff has the lyrics: "ver! Praise..... him, praise..... him,". The third vocal staff has the lyrics: "ver! Praise..... him, bless.....". The fourth vocal staff has the lyrics: "ver!". The piano accompaniment starts with a dynamic marking of *f*.

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

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

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

Detailed description: This system contains four vocal staves and a piano accompaniment. The lyrics are: "..... ye the Lord, praise..... and ex - alt him a - bove all for e -", "praise and ex - alt..... him a - bove all for e - -", and "..... ye the Lord, and ex - alt him for e - - - -".

Detailed description: This system contains a piano accompaniment with two staves (treble and bass clef). It continues the musical accompaniment from the previous systems.

CHORUS I.

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

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

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

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

CHORUS II.

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

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

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

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

mf *f*

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

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

bless ye the Lord, *f*bless..... ye the Lord,.....

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

wa - ters above the heaven, *f*bless..... ye the Lord,..... *mp*praise.... and ex -

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

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

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

8.....

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

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

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

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

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

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

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

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

p

Zz

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

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

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

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

..... and ex - alt him for e - ver, ye stars of heaven, praise

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

- alt him a - bove all for e - ver, praise

ex - alt him, praise

Zz

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

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

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

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

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

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

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

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

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

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

A

The musical score consists of ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "e-ver! Bless..... ye the Lord, bless.....". The fifth staff is a vocal part with lyrics: "ver! Bless..... ye the Lord, bless.....". The sixth staff is a vocal part with lyrics: "ver! Bless..... ye the Lord, bless.....". The seventh staff is a vocal part with lyrics: "ver! 0 ye winds of God,..... bless.....". The eighth staff is a vocal part with lyrics: "Bless..... ye the Lord, bless.....". The ninth staff is a vocal part with lyrics: "0 ye winds,..... bless.....". The tenth staff is a vocal part with lyrics: "ver! Bless..... ye the Lord, bless.....". The eleventh staff is a piano accompaniment with lyrics: "0 ye winds of God,..... bless.....". The piano part features a forte (*f*) dynamic and includes an 8-measure repeat sign.

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

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

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

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

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

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

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

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

8.....

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B *mf* *cresc.*

praise and ex - alt him, ex - alt him, ex - alt him, ex -

praise and ex - alt him, ex - alt him, ex - alt him, ex -

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

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

him, ex - alt him, ex - alt him, ex -

him, ex - alt.....

him, ex - alt him, ex - alt him, ex -

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

mf *cresc.*

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

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

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

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

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

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

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

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

8.....

8.....

C *f*

The score consists of seven vocal parts and a piano accompaniment. The vocal parts are arranged in four systems of two staves each. Each system has a treble and bass staff. The lyrics for each system are: "Praise the Lord up_on earth:.....". The first system includes a common time signature 'C' and a dynamic marking 'f'. The piano accompaniment is located at the bottom of the page, spanning across the vocal systems. It features a treble and bass staff with various musical notations, including a dynamic marking 'f' and a 'dim.' (diminuendo) instruction. The piano part includes chords and melodic lines that support the vocal parts.

Praise the Lord up_on earth:.....

Praise the Lord up_on earth:.....

Praise the Lord up_on earth:.....

Praise the Lord up_on earth:..... *f* *f*

Praise the Lord up_on earth:.....

Praise the Lord up_on earth:.....

Praise the Lord up_on earth:.....

Praise the Lord up_on earth:..... *f* *f*

f *dim.*

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

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

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

f *mp*

dra - gons and all deeps,..... all deeps,.....

f *mp*

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

f *mp*

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

f *mp*

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

f *mp*

dra - gons and all deeps,..... all deeps,.....

f *mp*

p

.....

.....

..... *f.* fire and hail, fire and

..... *f.* fire and hail, fire and

.....

.....

..... *f.* fire and

..... *f.* fire and

cresc. molto



The musical score consists of several systems. The first system features a vocal line in treble clef with lyrics "snow and va - - - pour," and a piano accompaniment in bass clef. The second system repeats the vocal line with the same lyrics. The third system shows the vocal line with lyrics "hail, wind....." and the piano accompaniment. The fourth system repeats the vocal line with lyrics "hail, wind.....". The fifth system features a vocal line with lyrics "snow..... and va - - - pour," and a piano accompaniment. The sixth system repeats the vocal line with lyrics "hail, wind.....". The seventh system repeats the vocal line with lyrics "hail, wind.....". The final system is a piano solo in grand staff, showing a complex rhythmic pattern with many sixteenth notes.

D

First vocal staff with lyrics: wind and storm,.....

wind and storm,.....

Second vocal staff with lyrics: wind and storm,.....

wind and storm,.....

Third vocal staff with lyrics: and storm,.....

and storm,.....

Fourth vocal staff with lyrics: and storm,.....

and storm,.....

Fifth vocal staff with lyrics: wind and storm,.....

wind and storm,.....

Sixth vocal staff with lyrics: wind and storm,.....

wind and storm,.....

Seventh vocal staff with lyrics: and storm,.....

and storm,.....

Eighth vocal staff with lyrics: and storm,.....

and storm,.....

Piano accompaniment with dynamic markings *f* and *ff*.

wind..... and storm, wind and

wind..... and storm, wind and

wind..... and storm, wind and

wind..... and storm, wind and

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

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

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

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

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

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

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

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

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

word, wind..... and storm,

word, wind..... and storm,

word, wind..... and storm,

word, wind..... and storm,

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

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

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

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

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

fire and hail, snow and va - pour,

fire and hail, snow and va - pour,

fire and hail, snow and va - pour,

fire and hail, snow and va - pour,

staccato

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

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

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

va - pour, fire and hail,

fire and hail, snow and va - pour, wind and

fire and hail, snow and va - pour, wind and

fire and hail, snow and va - pour, wind and

fire and hail, snow and va - pour,

8.....

ff

E

ful - fil - ling his word, ful -

ful - fil - ling his word, ful -

ful - fil - ling his word, ful -

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

storm..... ful - fil - ling his word, ful -

storm..... ful - fil - ling his word, ful -

storm..... ful - fil - ling his word, ful -

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

fil - - - ling his word.

fil - - - ling his word.

fil - - - ling his word.

ful - fil - ling his word.

fil - - - ling his word.

fil - - - ling his word.

fil - - - ling his word.

ful - fil - ling his word.

Piano accompaniment for the musical score, featuring a grand staff with treble and bass clefs. The music includes various chords, including triads and dyads, and is marked with dynamics such as *br* (bristling) and *mf* (mezzo-forte). The piece concludes with a final chord in the bass clef.

Più animato. (♩ = 126.)

p legato

O ye moun - tains and all hills,

p legato

O ye moun - tains and all hills,

p legato

O ye moun - tains and all hills,

p legato

O ye moun - tains..... and all hills,

p legato

fruit - ful

p legato

fruit - ful

p legato

fruit - ful trees.....

p legato

fruit - ful

Più animato.

p legato

col. Ped.

F



O ye fowls of the air,.....



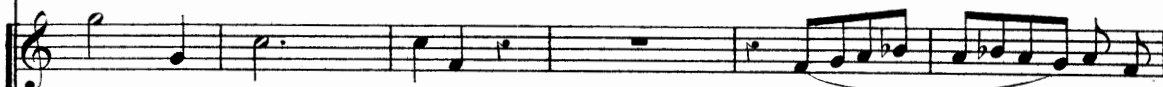
O ye fowls of the air,



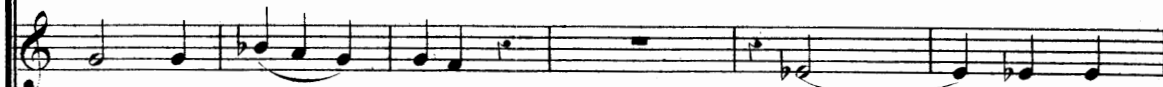
O ye fowls of the air,



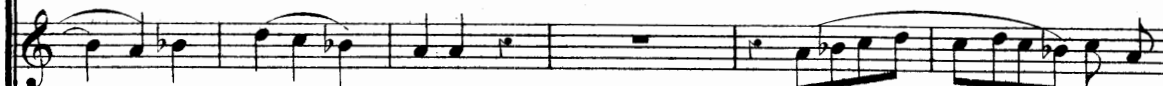
O ye fowls of the air,



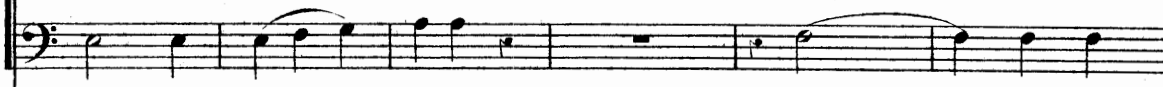
trees and all cedars, bless..... ye the



trees and all..... cedars, bless..... ye the



..... and all..... cedars, bless..... ye the



trees and all..... cedars, bless..... ye the



O ye beasts and cat-tle, O ye chil-dren of

O ye beasts and cat-tle, O ye chil-dren of

O ye beasts and cat-tle, O ye chil-dren of

O ye beasts and cat-tle, O ye chil-dren of

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

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

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

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

8.....

S. L. W. 2238

men, praise..... him, praise..... him, *cresc.*

men, praise..... him, praise..... him, *cresc.*

men, praise..... him, praise..... him, *cresc.*

men, praise..... him, praise..... him! *cresc.*

O ye priests of the Lord, praise..... him, praise..... *cresc.*

O ye priests of the Lord, praise..... him, praise..... *cresc.*

O ye priests of the Lord, praise..... him, praise..... *cresc.*

O ye priests of the Lord, praise..... him, praise..... *cresc.*

cresc.

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

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

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

mf

All that

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

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

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

mf

..... him!

All that

mf

The musical score consists of eight staves. The first seven staves are vocal parts, and the eighth is a piano accompaniment. The vocal parts are arranged in four systems of two staves each. The lyrics are: "bless..... ye the Lord," "All that wor-ship the Lord," "wor-ship the Lord,..... All that", "bless..... ye the Lord," "bless..... ye the Lord," "All that wor-ship the Lord," "wor-ship the Lord, the Lord, All that". The piano part features a steady accompaniment of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte).

bless..... ye the

bless ye the

All that wor-ship the Lord,

wor-ship the Lord,

bless ye the

bless..... ye the

All that wor-ship the Lord,

wor-ship the Lord, the Lord,

Lord, ye that wor - ship the Lord, ye that
 Lord, ye that wor - ship the Lord,
 ye that wor - ship the Lord,
 ye that wor - ship the Lord,
 Lord, ye that wor - ship the Lord,
 Lord, ye that wor - ship the Lord,
 ye that wor - ship the Lord,
 ye that wor - ship the Lord,
 ye that wor - ship the Lord,

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are distributed across the vocal staves. The piano part features a steady accompaniment with chords and moving lines in both hands.

H

wor - - - ship the Lord,

ye that wor - - - ship the Lord,

ye that wor - - - ship that wor - -

ye that wor - - - ship the Lord,

ye that wor - - - ship the Lord,

ye that wor - - - ship, that wor - -

ye that wor - - -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

O praise
O praise
- - - - ship the Lord, O praise
ship the Lord, O praise
that wor - - ship the Lord, O praise.....
that wor - - ship the Lord, O praise.....
- - - - ship the Lord, O praise.....
ship the Lord, O praise.....

sf *sf* *sf*

the Lord!
the Lord!
the Lord!
the Lord!
the Lord! *ff* For
the Lord! *ff* For
the Lord! *ff* For
the Lord! *ff* For

sf
cresc.

I

Più mosso. (♩ = 60.)

CHORUS II.

his name on - - ly is ex - cel - lent,.....

his name on - - ly is ex - cel - lent,.....

his name on - - ly is ex - cel - lent,.....

his name on - - ly is ex - cel - lent,.....

Più mosso. (♩ = 60.)

f

and his praise a - bove..... heaven and earth.....

and his praise a - bove..... heaven and earth.....

and his praise a - bove..... heaven and earth.....

and his praise a - bove..... heaven and earth.....

and his praise a - bove..... heaven and earth.....

Maestoso. ($\text{♩} = \text{♩}.$)

CHORUS I.

f For his name on-ly is ex-cel-lent, for his..... name

f For his name on - ly, for his..... name

f For his name on-ly is ex-cel-lent, for his..... name.

f For his name on - ly is ex - - - -

CHORUS II.

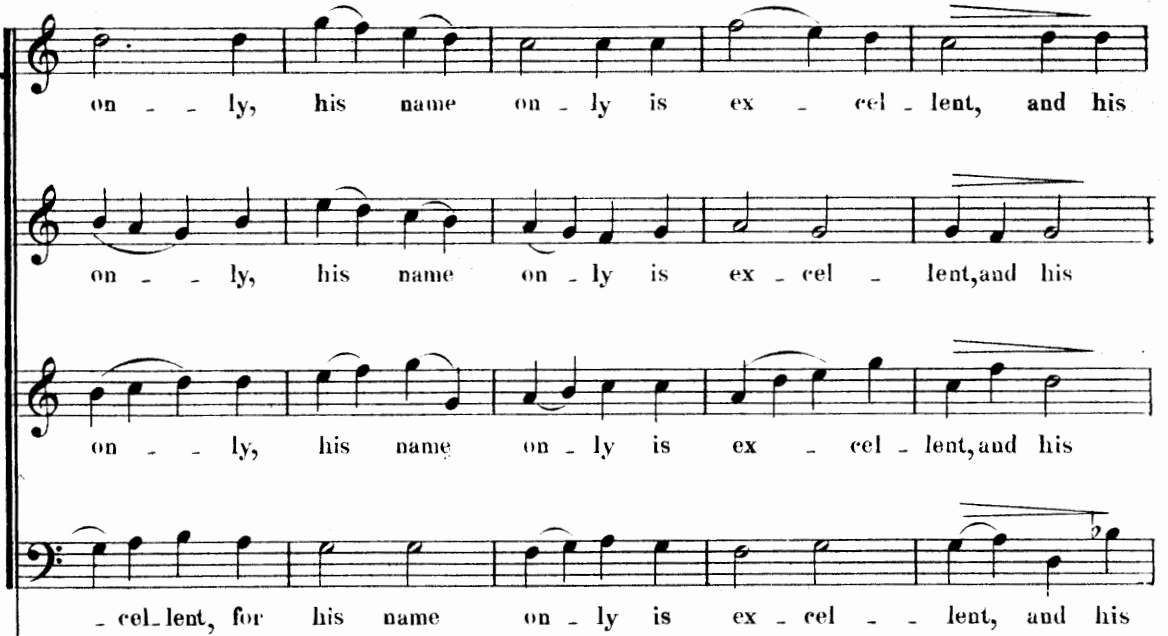
f For his name on-ly is ex - cel-lent,

f For his name on - - - ly

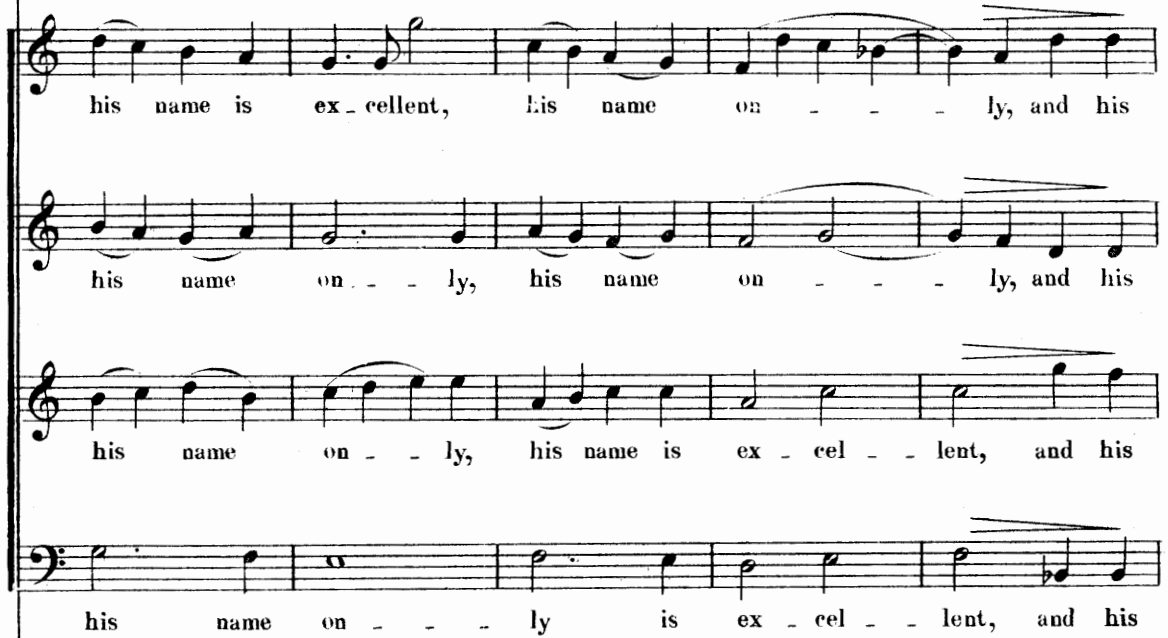
f For his name on-ly is ex - cel-lent,

f For his name on - - - ly,

Maestoso. ($\text{♩} = \text{♩}.$)



on - - ly, his name on - ly is ex - cel - lent, and his
 on - - ly, his name on - ly is ex - cel - lent, and his
 on - - ly, his name on - ly is ex - cel - lent, and his
 - cel - lent, for his name on - ly is ex - cel - - lent, and his



his name is ex - cellent, his name on - - - ly, and his
 his name on - - - ly, his name on - - - ly, and his
 his name on - - - ly, his name is ex - cel - - lent, and his
 his name on - - - ly is ex - cel - - lent, and his



K

mp *cresc.* *ff*
 praise..... a - bove heaven,..... a - bove heaven

mp *cresc.* *ff*
 praise a - bove heaven,..... a - bove heaven.....

mp *cresc.* *ff*
 praise a - bove heaven,..... a - bove heaven

mp *cresc.* *ff*
 praise,..... his praise a - - bove..... heaven.....

mp *cresc.* *ff*
 praise..... a - bove heaven,..... a - bove heaven

mp *cresc.* *ff*
 praise a - bove heaven..... and earth, a - - bove..... heaven

mp *cresc.* *ff*
 praise a - bove heaven and earth, a - - bove..... heaven

mp *cresc.* *ff*
 praise,..... his praise a - bove heaven

mp *cresc.* *ff*
 col Ped.

il tempo
Sostenuto.

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

and earth, a_bove heaven and earth, a_bove heaven and

il tempo
Sostenuto.

f pesante

earth. Hal - le - lu - - - - jah!

earth. Hal - le - lu - - - - jah!

earth. Hal - le - lu - - - - jah!

earth. Hal - le - lu - - - - jah!

earth. Hal - le - lu - - - - jah!

earth. Hal - le - lu - - - - jah!

earth. Hal - le - lu - - - - jah!

earth. Hal - le - lu - - - - jah!

sempre ff

f

The musical score consists of eight vocal staves and a piano accompaniment. Each vocal staff begins with the word 'earth.' followed by the lyrics 'Hal - le - lu - - - - jah!'. The piano accompaniment is written in a grand staff with a 'sempre ff' (sempre fortissimo) marking and a 'f' (forte) marking.