

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 musical score is for a piano piece. It begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The tempo is marked 'Adagio' with a quarter note equal to 69 beats per minute. The first system is marked 'sp' (sforzando) and features a melody in the treble clef and a bass line in the bass clef. The second system is marked 'mp' (mezzo-piano) and features a melody in the treble clef and a bass line in the bass clef. The second system includes a 'col Ped' instruction at the end.

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 melodic line in the treble and a more rhythmic accompaniment in the bass, with various note values and rests.

Second system of musical notation, continuing the piece. It includes a *col. Ped.* instruction at the end of the system, indicating a pedal point.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, marked with a section letter 'A' at the beginning of the treble staff.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, concluding the page with a *pp espress.* instruction in the bass staff.

The image displays six systems of musical notation for a piano piece. Each system consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The notation includes various musical symbols such as dynamics (p, cresc.), articulation (accents), and phrasing (slurs). A section marker 'B' is present in the fourth system. The piece features a complex texture with many notes, often beamed together, and some chords. The dynamics range from piano (p) to crescendo (cresc.).

8

dimi

8

nu - en - do

8

pp

col Ped

8

C

8

Detailed description: This is a musical score for piano with a vocal line. The score is written in G major and 3/4 time. It consists of six systems of music. The first system shows the beginning of the piece with a piano introduction in the left hand and a vocal line in the right hand. The second system contains the lyrics 'nu - en - do' and includes a dynamic marking of *dimi*. The third system features a piano introduction with a dynamic marking of *pp* and a *col Ped* instruction. The fourth system continues the piano introduction. The fifth system includes a section marked with a 'C' time signature change to common time. The sixth system concludes the piece with a final piano introduction. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various textures and dynamics:

- System 1:** Features a melodic line in the right hand with a *dim.* marking and a rhythmic accompaniment in the left hand.
- System 2:** Shows a change in texture with a more active bass line and a melodic line in the right hand.
- System 3:** Contains dense arpeggiated figures in both hands, with a *mf* dynamic marking.
- System 4:** Includes a **D** time signature change and continues with arpeggiated patterns. The dynamic is *mp*.
- System 5:** Features a *dim.* marking and continues the arpeggiated texture.
- System 6:** Concludes with triplet patterns in both hands.

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, when

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

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

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

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

when we re - mem - bered thee,

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

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

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

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

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

in. For they that led us a - way

in. For they that led us a - way

in. For they that led us a - way

mp

cresc.

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

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

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

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

cresc.

f **H**

cap - tive, re - quired of us then a

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

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

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 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

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, 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,

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:

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "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.*

The second system continues the vocal and piano parts. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are: "By the wa - ters of Ba - bylon,". The piano accompaniment includes dynamic markings like *p* and *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

The third system concludes the piece. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are: "by the waters of Ba - - by - lon we sat down and", "by the waters of *f* Ba - - by - lon we sat down and", "Ba - bylon we sat down and", and "Ba - bylon we sat down and". The piano accompaniment includes dynamic markings like *cresc.* and *f*.

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 entries for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "when we remembered thee, O Si - - on!". Each voice part begins with a *pp* dynamic.

Piano accompaniment for the vocal entries, in G major, 4/4 time. 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 entries, in G major, 4/4 time. 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 entries, in G major, 4/4 time. 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 entries, in G major, 4/4 time. 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.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro assai vivace, alla Marcia' with a quarter note equal to 104 beats per minute. The first system begins with a piano dynamic marking (*pp*) and includes a triplet in the bass staff. The second system features a triplet in the treble staff. The third system includes a 'L' (Lento) marking above the treble staff and the instruction 'il basso sempre staccato' below the bass staff. The fourth system contains two triplet markings in the treble staff. The fifth system continues the melodic and harmonic development. The score concludes with a final chord in the bass staff.

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). 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 eighth notes. A crescendo hairpin is visible across the system.

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 right hand and *mf* (mezzo-forte) in the left hand. A crescendo hairpin spans the system, ending with a mezzo-piano (*mp*) dynamic.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand has a steady bass line. The dynamic is mezzo-forte (*mf*).

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line. The dynamic is mezzo-forte (*mf*).

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

Sixth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line. Dynamics include *cresc. sempre* (crescendo sempre) and *col. Ped.* (con Pedale).

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 arpeggiated figures, 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 shows a dense texture of chords and arpeggios, with a crescendo leading to a fortissimo section.

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, continuing the complex textures of the previous systems. The treble clef part features a series of chords and arpeggios, while the bass clef part has a steady accompaniment.

Sixth system of musical notation, concluding the page with a dynamic marking of *f*. The treble clef part features a series of chords and arpeggios, while the bass clef part has a steady accompaniment.

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 chords and a melodic line.

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 triplet markings over eighth notes.

Third system of musical notation, continuing the piece with melodic and harmonic development in both staves.

con forza

Fourth system of musical notation, marked with *con forza* (with force). The bass staff features a series of chords with accents.

Fifth system of musical notation, showing further melodic and harmonic progression.

sf

Sixth system of musical notation, featuring a dynamic marking of *sf* (sforzando) in the bass staff.

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!

CHORUS. JEWISH WOMEN.

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

..... 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 chords and a melodic line in the bass. The second system features a 'poco cresc.' (poco crescendo) marking. The third system continues the melodic development in the treble. The fourth system shows further melodic and harmonic progression. The fifth system concludes with another 'poco cresc.' marking. The score includes various musical notations such as slurs, ties, and triplets.

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

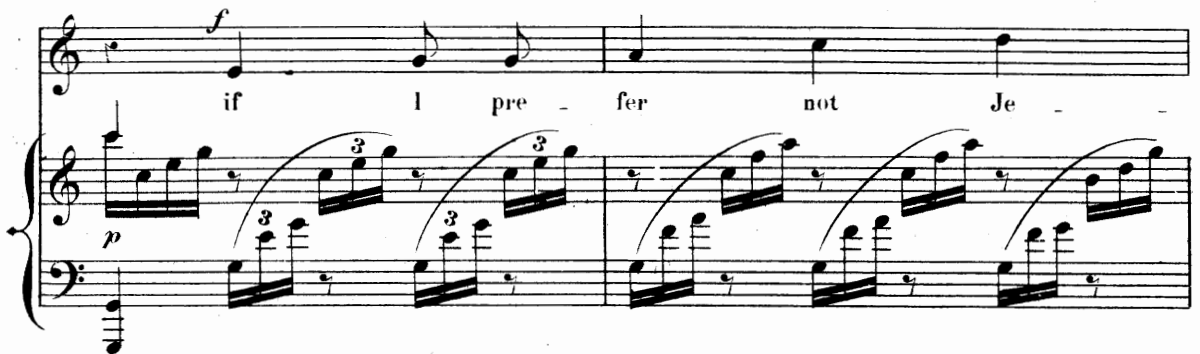
I pre - fer not Je - ru - sa - lem, yea, if



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 -

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

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

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

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

p

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

cresc.
cresc.
cresc.
cresc.

get thee, O Je - ru -
 get thee, O Je - ru -
 thee, O Je - ru -
 thee, O Je - ru -

T_f with increasing energy.

f
f
f
f

If I for -
 - sa - - lem
 - sa - - lem
 - sa - - lem
 - sa - - lem

mf

934 57

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'get thee, O Je - ru - sa - lem, let my right'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

O Je -

O Je -

The second system continues the vocal line with 'hand..... for - get her eun - ning,'. Below the vocal line are four empty staves. The piano accompaniment continues with similar rhythmic patterns. The system concludes with the vocal line starting 'O Je -' and the piano accompaniment starting 'O Je -'.

if I for -

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

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.

The third system features a vocal line with five staves and a piano accompaniment on two staves. The vocal line lyrics are: 'if I for -', 'O Je - ru - sa - lem, if I for - get thee, for -', 'O Je - ru - sa - lem, if I for - get thee, for -', 'ru - sa - lem, Je - ru - sa - lem, if I for - get thee, for -', and 'ru - sa - lem, Je - ru - sa - lem, if I for - get thee, for -'. The piano accompaniment includes a 'cresc.' (crescendo) marking. The system ends with a final vocal line and piano accompaniment.

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

The first system of the musical score 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: "tongue cleave to the roof of my mouth, mouth, mouth, if I do not re - mouth, if I mouth,". The piano accompaniment features a rhythmic pattern of eighth notes with a crescendo and acceleration. The key signature has one flat (Bb), and the time signature is 4/4. The piano part includes a fermata over the final chord.

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 -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "if I do not re - mem - ber Je - ru - sa - lem, if I do not re - mem - ber Je - ru - sa". The piano accompaniment features a triplet pattern in the right hand and a steady bass line in the left hand, with a "poco a poco cresc." marking. The key signature remains one flat (Bb), and the time signature is 4/4.

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.

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 -

Come let us make havock of them al - to -

f

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!

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!.....

col. Ped.

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

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

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 and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics: "ground. Down! down! down..... with them!". The piano accompaniment is in G major and 4/4 time, featuring a melodic line in the right hand and a bass line 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 vocal parts have lyrics: "ev - en un - to the ground." and "ev - en un - to the ground, un - to the ground.". The piano accompaniment continues with a similar melodic and bass line.

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 vocal parts have lyrics: "Come let us make". The piano accompaniment features a more active melodic line in the right hand, starting with a forte (*ff*) dynamic.

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

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

Maestoso. (♩ = 116.)

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 key signature has three sharps (F#, C#, G#). The music features a complex texture with many chords and some melodic lines.

Second system of musical notation, continuing the piece. It includes a first ending bracket in the treble staff marked with a dotted line and the number 8.

Third system of musical notation, featuring a second ending bracket in the treble staff marked with a dotted line and the number 8. There are also markings for a triplet in the bass staff and a 'Z' marking above a note in the treble staff.

Fourth system of musical notation, including a first ending bracket in the treble staff marked with a dotted line and the number 8. Dynamic markings include *sf* (sforzando) and *dim.* (diminuendo).

Fifth system of musical notation, featuring the instruction *poco a poco* in the treble staff and *staccato.* in the bass staff.

Sixth system of musical notation, concluding the page with a *dim.* (diminuendo) marking in the treble staff.

The musical score consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p', 'ppp', and 'Aa'. The piece concludes with a double bar line and the instruction 'attacca.'

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 - - - - -

Adagio molto.

PIANO.

f con passione

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

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,

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

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,

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

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,

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

sf

f

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,

p

sf

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

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and a *dim.* (diminuendo) marking.

Second system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and a *p* (piano) marking.

Third system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and a *mp* (mezzo-piano) marking.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns.

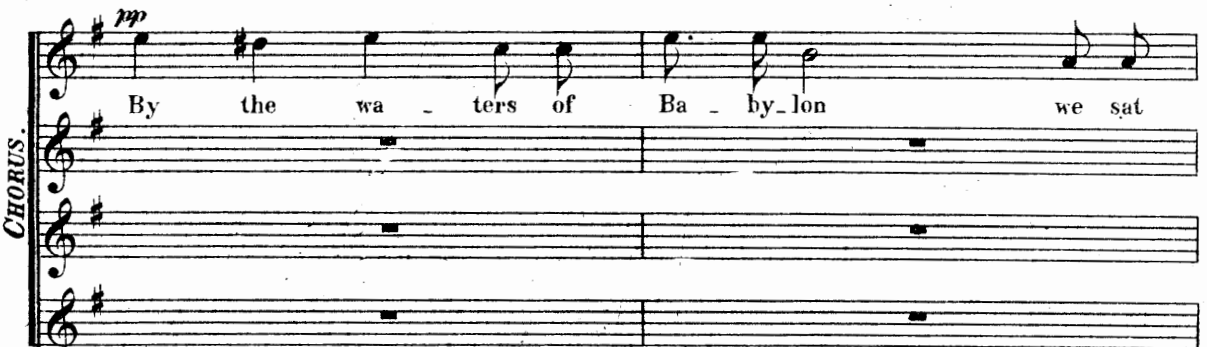
Fifth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and a **Dd** marking.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns.

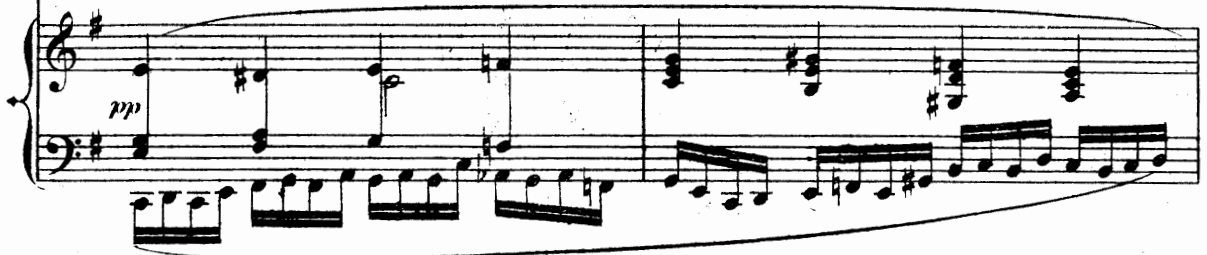


mp
By the wa - ters of Ba - by - lon we sat

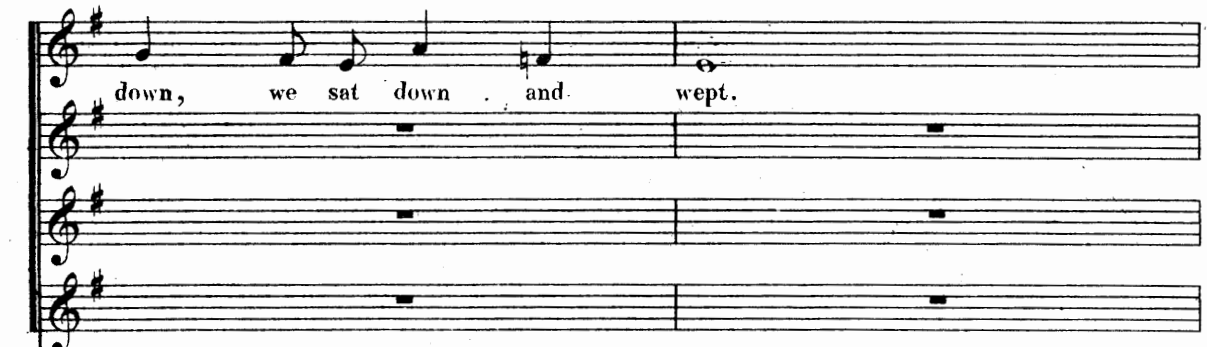
CHORUS.



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.

mf

cresc.

Ped. 8

f

cresc.

SOPRANO.

f

ALTO.

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

TENOR.

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

BASS.

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

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

f

3

col 8va

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

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

col gva

cresc.

cresc.

cresc.

cresc.

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

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

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

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,

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,

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

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

Mm

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

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

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,

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

col Ped.
Pp *p* *cresc.*
cresc.
cresc.
cresc.
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.

8
f
R. H.

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

f

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

rall. *Un poco più lento.*
rall.
rall.
rall.
f
8 *Un poco più lento.*
cresc. *rall.*

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

col g^{va}..... *col g^{va}*.....

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

ff *ff* *ff*

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,.....

col g^{va}.....

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.

Nº 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 staves. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The first system includes dynamic markings *pp* and *staccato sempre.* The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a key signature change to one sharp (F#) in the final system.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature has one sharp (F#).

Second system of musical notation, including the instruction *poco cresc.* and a section marker **A**. The music continues with eighth and sixteenth notes.

Third system of musical notation, including the instruction *pp* and a fermata over the final notes of the system.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature has one sharp (F#).

Fifth system of musical notation, including the instructions *mf*, *R.H.*, and *pp*. The music consists of eighth and sixteenth notes.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature has one sharp (F#).

C
SOPRANO.

ALTO.

TENOR. *mf*

BASS. *mf*

CHOIRS.

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

mf

mf

mf

mf

mf

mf

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

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

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

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

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

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

D

hon - oured thou!

hon - oured thou!

hon - oured thou!

f

8^{va} bassa

mf

With ful - ler hand thou giv - est back the

mf

With ful - ler hand thou giv - est back the

p

gifts we bring to thee, with

gifts we bring to thee, with

mf

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

mf

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 lyrics are "ship be thine o - ver gods". The piano part features a rhythmic accompaniment of eighth notes in the right hand and a 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 lyrics are "..... and men, high". The piano part continues with the same rhythmic accompaniment.

thy com - mand, un - con -

thy com - mand, un - con -

thy com - mand, un - con -

thy com - mand, un - con -

thy com - mand, un - con -

G ff
quired thy sword, trem - ble thy

quired thy sword, *ff* trem - ble thy

quired thy sword, *ff* trem - ble thy

quired thy sword, *ff* trem - ble thy

quired thy sword, *ff* trem - ble thy

11

f

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

pp

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.

f

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.

p

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.....

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics "gods,..... o - ver gods.....". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

..... and men!
..... and men!
..... and men!
..... and men!

The second system continues the vocal and piano parts. The vocal parts now have the lyrics "..... and men!". The piano accompaniment becomes more rhythmic and driving, with a clear march-like character. It includes dynamic markings such as *tr* (trill), *ff* (fortissimo), and *mf* (mezzo-forte).

pp
sempre staccato.

The third system shows the piano accompaniment continuing with a series of chords and triplets. The dynamic marking is *pp* (pianissimo) and the instruction is *sempre staccato.* (always staccato). The piano part features a consistent triplet rhythm in the right hand.

A piano introduction consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has three sharps (F#, C#, G#).

CHORUS.

L

The chorus section begins with four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, with the bass line starting on a whole note. The piano accompaniment continues with a similar rhythmic pattern. The tempo marking **L** (Lento) is placed above the first vocal staff. The dynamic marking *mf* is placed above the bass line.The piano accompaniment for the first vocal entry. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes. The dynamic marking *mf* is present.The second vocal entry. The vocal parts enter with the lyrics "O King!". The piano accompaniment continues. The dynamic marking *mf* is present. The word *cresc.* is written above the vocal lines.The piano accompaniment for the second vocal entry. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes. The dynamic marking *cresc.* is present.

mf King,..... *cresc.* live for e - ver!
mf King,..... *cresc.* live for e - ver!
 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
 Thy great-ness is grown and reacheth un - to heaven, and
 Thy great-ness is grown and reacheth un - to heaven, and

ff

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

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 -

First system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "and who -". The piano accompaniment includes dynamic markings such as *f* and *tr*.

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

Second system of musical notation. The vocal line continues with the lyrics "so fall_eth not down and worshippeth, shall be cast in_to the". The piano accompaniment features a triplet of eighth notes in the vocal line.

midst of a burn_ing fi - e - ry fur -

Third system of musical notation. The vocal line continues with the lyrics "midst of a burn_ing fi - e - ry fur -". The piano accompaniment includes dynamic markings such as *p* and *f*.

Allegro molto. (♩ = 132)

CHORUS.

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 section of musical notation. It features four vocal lines and a piano accompaniment. The lyrics are: "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". The piano accompaniment includes dynamic markings such as *p* and *cresc.*

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

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

rall.
mf

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. The upper staff contains a simple melodic line. The lower staff features a more complex accompaniment with sixteenth-note patterns and slurs. A *ped.* (pedal) marking is present below the bass staff.

The second system continues the piece. The upper staff has a melodic line with slurs and a triplet of eighth notes. The lower staff continues with sixteenth-note accompaniment and includes a triplet of eighth notes. The dynamics remain piano.

The third system shows the continuation of the melodic and accompanimental lines. The upper staff has a long slur over several notes. The lower staff features a prominent sixteenth-note accompaniment. The dynamic is still piano.

The fourth system continues the musical development. The upper staff has a melodic line with a slur. The lower staff has a sixteenth-note accompaniment. The dynamic remains piano.

The fifth system concludes the piece. The upper staff has a melodic line with a slur. The lower staff has a sixteenth-note accompaniment. The dynamic is marked *pp* (pianissimo). The system ends with a double bar line.

First system of musical notation, featuring treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of two staves with various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *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.* The music continues with flowing lines in both hands.

Third system of musical notation, featuring a *pp* dynamic marking. The music continues with intricate patterns in both the treble and bass staves.

Fourth system of musical notation, continuing the piece with complex rhythmic textures in both hands.

Fifth system of musical notation, showing further development of the musical themes with detailed articulation and dynamics.

Sixth system of musical notation, concluding the page with a final cadence and a *pp* dynamic marking.

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*

ALTO. *pp*

TENOR. *pp*

BASS. *pp*

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

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

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

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

A piano accompaniment for the vocal entry, consisting of two staves. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar pattern. The music is marked *pp* and includes a *8va basso* instruction.

arpeggi sempre pianissimo

A piano accompaniment featuring arpeggiated chords in both hands. The right hand has a more active melodic line, while the left hand provides harmonic support. The music is marked *pp*.

A piano accompaniment with arpeggiated chords in both hands, continuing the texture from the previous system.

A piano accompaniment with arpeggiated chords in both hands, concluding the section.

First system of piano accompaniment. Treble clef, key signature of two sharps (F# and C#). The music features a flowing melody in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *pp* is present. A *cresc.* marking is written above the right hand in the second measure.

Second system of piano accompaniment. Continues the melody and bass line from the first system. The dynamic marking *pp* is maintained.

Third system of piano accompaniment. The right hand has a more active melodic line, while the left hand continues with a steady bass line.

Fourth system of piano accompaniment. The right hand features a series of chords and moving lines, while the left hand has a rhythmic accompaniment.

Five vocal staves with lyrics. The lyrics are: "Bel! great is thy name!.....". Each staff begins with a dynamic marking of *pp*. The notes are aligned with the lyrics, showing a melodic line for each voice part.

Fifth system of piano accompaniment. The right hand has a more active melodic line, while the left hand continues with a steady bass line. A dynamic marking of *p* is present.

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 part continues in the bass clef.

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

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

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

The first system of music consists of two staves. The treble staff begins with a half note chord (F#4, A4) and a half note chord (B4, D5), followed by a half note chord (C5, E5) and a half note chord (D5, F#5). The bass staff features a continuous eighth-note pattern: F#3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, 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F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B36

First system of musical notation. Treble clef with a dotted line above it. Bass clef. Dynamics include *p* and *f*. An 8-measure repeat sign is present above the treble staff.

Second system of musical notation. Treble clef with an 8-measure repeat sign above it. Bass clef. Dynamics include *f*.

Third system of musical notation. Treble clef with an 8-measure repeat sign above it. Bass clef. Dynamics include *cresc.*

Fourth system of musical notation. Treble clef with an 8-measure repeat sign above it. Bass clef. Dynamics include *f* and *rall.*

Tempo I. Adagio.

Fifth system of musical notation. Treble clef with an 8-measure repeat sign above it. Bass clef. Dynamics include *ff* and *f*.

Sixth system of musical notation. Treble clef. Bass clef. Dynamics include *mf*, *cresc.*, and *ff*.

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.

mf O King, live for e - - - ver.

mf O King, live for e - - - ver.

mf O King, live for e - - - ver.

mf O King, live for e - - - ver.

*) A few voices only.

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

sfp

pp

true? Do ye not serve my gods,

f

sf L.H.

sfp

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 of the musical score 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 sixteenth notes 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 musical score with three vocal staves and piano accompaniment. The vocal lines have lyrics "a - - ble to de - li - - ver us from the". The piano accompaniment maintains the complex rhythmic pattern from the first system.

burn - ing fi - - ery fur - -

burn - ing fi - - ery fur - -

burn - ing fi - - ery fur - -

The third system concludes the musical score with three vocal staves and piano accompaniment. The vocal lines have lyrics "burn - ing fi - - ery fur - -". The piano accompaniment continues with the same complex rhythmic pattern. A triplet of eighth notes is marked above the vocal lines in the second and third staves.

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

dim.

Allegato.

not,
not,
not,

be it
be it known un - to thee, O
be it known un - to thee, O
known un - to thee, O 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.

Musical staff for Azarias, treble clef, 6/8 time signature. The staff contains a few notes and rests.

ANANIAS.

Musical staff for Ananias, bass clef, 6/8 time signature. The staff contains a few notes and rests.

MISAEL.

Musical staff for Misael, bass clef, 6/8 time signature. The staff contains a few notes and rests.

SOPRANO.

Musical staff for Soprano, treble clef, 6/8 time signature. The staff contains a few notes and rests.

ALTO.

Musical staff for Alto, treble clef, 6/8 time signature. The staff contains a few notes and rests.

TENOR.

CHORUS.

Musical staff for Tenor, treble clef, 6/8 time signature. The staff contains a few notes and rests.

BASS.

Musical staff for Bass, bass clef, 6/8 time signature. The staff contains a few notes and rests.

mf
Then was the

Allegro assai e con fuoco .

PIANO.

Piano accompaniment, grand staff, 6/8 time signature. Dynamics include *f*, *dim.*, and *p*.

Vocal lines for Soprano, Alto, Tenor, and Bass. Lyrics include: "Then was the king full of fu - ry, then was the king full of", "king full of fu - ry, then was the king full of", "Then was the king full of". Dynamics include *mf* and *cresc.*

Piano accompaniment for the second system, grand staff, 6/8 time signature. Dynamics include *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

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

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 -

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

nace; then these three

men were bound and cast

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

0

0

0

0

0

0

0

0

0

0

0

0

0

0

daugh - ter of Ba - - by -

daugh - ter of Ba - - by -

daugh - ter of Ba - - by -

daugh - ter of Ba - - by -

lon,

lon,

lon

lon,

lon,

lon,

ed

ed

ed

ed

ed

ed

ed

- - ed, wast -

wast - - ed, wast -

wast - - ed, wast -

wast - - ed, wast -

wast - - ed, wast -

wast - - ed, wast -

with mi - - se - ry,

with mi - - se - ry,

with mi - - se - ry,

with mi - - se - ry,

with mi - - se - ry,

with mi - - se - ry,

with mi - - se - ry,

Z

*) 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 begins with a *p* *espressivo* marking. The key signature has one flat (B-flat), and the time signature is 3/4.

The second system continues the piano accompaniment. It features a *pp* marking in the right hand. The melody in the right hand is more active, with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines.

The third system continues the piano accompaniment. The right hand features a melodic line with a wide interval, and the left hand continues with harmonic accompaniment. The key signature remains one flat.

The fourth system continues the piano accompaniment. The right hand has a melodic line with a *pp* marking. The left hand continues with harmonic accompaniment. The key signature remains one flat.

The fifth system introduces the Tenor Solo part with the lyrics "Bless - ed art thou, O Lord God..... of our". The piano accompaniment continues with a *pp* marking. The key signature changes to two flats (B-flat and E-flat), and the time signature remains 3/4.

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

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 is B-flat major (two flats). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and moving lines.

works, thy ways are right, and all thy judgments

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains its texture, with some chordal changes in the bass line.

truth.

f

il basso staccato.

The third system shows the vocal line ending with a fermata. The piano accompaniment features a dynamic marking of *f* (forte) and a performance instruction *il basso staccato.* with a fermata over the bass line.

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

fp

The fourth system begins with the vocal line. The piano accompaniment has a dynamic marking of *fp* (fortissimo) and features a more rhythmic, driving bass line.

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

cresc. *f*

p *f*

The fifth system concludes the vocal phrase. The piano accompaniment includes dynamic markings of *cresc.* (crescendo), *f* (forte), and *p* (piano) in different sections.

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.*

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

f

col 8.....

all our heart, we

f

col 8.....

Ee

fear thee and seek thy face. Put us not to

mf

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

mf

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;

cresc.

f

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

ff

col 8.....

and let their strength be

ff

f

f

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 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 three-part setting, with the lyrics 'the on-ly God,..... and glo - rious o - ver the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

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

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

whole world, and glo - rious

The second system continues the vocal parts with the lyrics 'whole world,..... and glo - rious'. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

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

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

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

ff

pp

col. Ped.

The third system concludes the vocal parts with the lyrics 'o - ver the whole..... world.'. The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo), and a 'col. Ped.' (crescendo pedal) instruction. The piano part features a mix of chords and moving lines.

The final system shows the piano accompaniment continuing with a complex texture of chords and moving lines, leading to the end of the piece.

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

Adagio religioso. ($\text{♩} = 72.$)

SOPRANO SOLO.

PIANO.

pp *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
cho - sen
cho - sen

Un poco più mosso.

sen.
sen.

The first system of music features a piano accompaniment. The right hand plays a series of eighth-note chords, while the left hand plays a similar eighth-note accompaniment. The music is in a major key and common time.

The second system of music continues the piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand provides harmonic support with eighth-note chords.

The third system of music concludes the piano accompaniment section. It features a final cadence with a double bar line and repeat dots.

Tempo I.
SOPRANO SOLO.

The Soprano Solo section begins with the vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Be-fore me was no God". The piano accompaniment includes a *pp* marking and a *molto legato* instruction. The music is in common time.

The second system of the Soprano Solo section continues the vocal line and piano accompaniment. The vocal line has the lyrics "formed, nei-ther shall be af-ter". The piano accompaniment continues with a *molto legato* instruction.

..... 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

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

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

Un poco più mosso.

He.

He.

He.

He.

pp

morendo.

Tempo primo.

SOPRANO SOLO.

ppp

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

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

ppp I, e - ven I, e -

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

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

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

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

ppp I,.....

ppp e - ven I,.....

ppp I,.....

ppp col Ped.

am..... the Lord!.....

I..... am..... the Lord!.....

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

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

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

I..... am the Lord!.....

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

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 currently silent, indicated by horizontal lines. 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 part features a complex rhythmic pattern with many beamed notes and rests.

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 textures.

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

Fourth system of musical notation, marked with a tempo change to **Mm** (Moderato). It features a prominent triplet of eighth notes in the treble staff, indicated by a dotted line and the number '3' below the notes.

Fifth system of musical notation, continuing the piece with a triplet of eighth notes in the treble staff, marked with a dotted line and the number '3' below the notes.

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,

Oo

slew
slew
slew

mf
cres

those..... a - bout..... the
those..... a - bout..... the
those..... a - bout..... the
those..... a - bout..... the

cres
do

fur - nace.
fur - nace.
fur - nace.
fur - nace.

ff

8

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a supporting line with a slur. A dotted line with the number 8 is positioned above the treble staff.

8

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a supporting line with a slur. A dotted line with the number 8 is positioned above the treble staff.

8

dim.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a supporting line with a slur. A dotted line with the number 8 is positioned above the treble staff. The dynamic marking *dim.* is present in the bass staff.

p

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur. The bass clef contains a supporting line with a slur. The dynamic marking *p* is present in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur. The bass clef contains a supporting line with a slur.

Nº 15. Soprano Solo.

Listesso tempo.

The musical score is written for piano accompaniment. It consists of four systems of music, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system includes a dynamic marking 'p' and an '8' above a dotted line. The second system continues the piece with similar textures. The third system shows a change in the right-hand texture to a more chordal accompaniment. The fourth system concludes with a final melodic flourish 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 in the right hand and the bass line in the left hand.

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 in the right hand and the bass line in the left hand.

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 vocal line is mostly quarter and eighth notes, with some rests. The score is arranged in two columns of three systems each.

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 piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The lyrics are positioned below the vocal line.

as it had been a moist whist - - - ling

stt.

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 rhythmic pattern. The lyrics are positioned below the vocal line.

wind.....

mp

This system contains the third two lines of music. The vocal line begins with the word "wind.....". The piano accompaniment continues. The lyrics are positioned below the vocal line.

so that the fire

This system contains the final two lines of music. The vocal line continues with the lyrics "so that the fire". The piano accompaniment concludes the piece. The lyrics are positioned below the vocal line.

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 and a 3/4 time signature. 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 rich harmonic support for the vocal melody.

whist - - - ling wind,

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 "whist - - - ling wind," are written below the notes. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes a series of chords and melodic lines, with some notes marked with a fermata. The system concludes with a double bar line.

so that the fire.....

The second system continues the vocal line with the lyrics "so that the fire.....". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the two-flat key signature. The system ends with a double bar line.

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

The third system features the lyrics "touched them not at all,..... nei - ther". The vocal line and piano accompaniment continue their respective parts, with the piano part providing a steady accompaniment. The system concludes with a double bar line.

hart nor trou - - - bled

The fourth system contains the lyrics "hart nor trou - - - bled". The vocal line and piano accompaniment continue, with the piano part featuring more complex chordal textures. The system ends with a double bar line.

them, nei - ther hurt nor

pp

8

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, with lyrics 'them, nei - ther hurt nor'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *pp* is present. A fermata is placed over the eighth measure of the piano part.

trou - bled them.

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'trou - bled them.'. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the eighth measure of the piano part.

Detailed description: This system contains the next two measures. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the eighth measure of the piano part.

Detailed description: This system contains the final two measures of the piece. The piano accompaniment concludes with a series of chords and a final cadence. A fermata is placed over the eighth measure of the piano part.

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

Allegro vivace. (♩ = 116.)

THE KING.

PIANO.

f

Musical notation for The King and Piano accompaniment. The King's part is in bass clef, and the piano accompaniment is in grand staff. The key signature has two flats, and the time signature is common time. The piano part features a forte (*f*) dynamic and includes triplet markings.

mf

Did we not

Rr

Musical notation for the first part of the Chorus. It includes vocal lines and piano accompaniment. The dynamic is mezzo-forte (*mf*). The lyrics "Did we not" are written above the vocal lines. A rehearsal mark *Rr* is placed below the piano part.

cast threemen bound in to the midst of the fire?

SOPRANO.

Musical notation for the Soprano part of the Chorus. The lyrics "cast threemen bound in to the midst of the fire?" are written below the staff. The dynamic is forte (*f*).

ALTO.

True... O King!

Musical notation for the Alto part of the Chorus. The lyrics "True... O King!" are written below the staff. The dynamic is forte (*f*).

TENOR.

True... O King!

Musical notation for the Tenor part of the Chorus. The lyrics "True... O King!" are written below the staff. The dynamic is forte (*f*).

BASS.

True... O King!

Musical notation for the Bass part of the Chorus. The lyrics "True... O King!" are written below the staff. The dynamic is forte (*f*).

sf

Musical notation for the final part of the Chorus. It includes vocal lines and piano accompaniment. The dynamic is sforzando (*sf*). The piano part features a forte (*f*) dynamic and includes triplet markings.

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

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are 'praised and ex - alt - ed a - bove'. The piano part features a rhythmic accompaniment with chords in the right hand and a bass line in the left hand.

Ss
all for e - - - ver, and

all for e - - - ver, and

all for e - - - ver, and

The second system continues with three vocal staves and piano accompaniment. A section marker 'Ss' is placed above the first vocal staff. The lyrics are 'all for e - - - ver, and'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

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

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

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

The third system continues with three vocal staves and piano accompaniment. The lyrics are 'bless - - - ed is thy glo - rious and ho - ly'. The piano accompaniment features a rhythmic accompaniment with chords in the right hand and a bass line in the left hand.

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 (treble, bass, and alto) and a piano accompaniment. The lyrics are: "name, and to be praised and ex -". The piano part consists of a rhythmic accompaniment with chords in the right hand and a melodic line in the left hand.

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

The second system of music features three vocal staves (treble, bass, and alto) and a piano accompaniment. The lyrics are: "alt - ed a - bove all for e -". The piano part continues with a similar rhythmic accompaniment.

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

cresc.

The third system of music features three vocal staves (treble, bass, and alto) and a piano accompaniment. The lyrics are: "ver. Bless - ed art". The piano part continues with a similar rhythmic accompaniment. The word "cresc." is written above the vocal staves.

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 of the musical score continues the lyrics with "glo - ry, and to be praised and ex -". The piano accompaniment continues with the same eighth-note 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 of the musical score continues the lyrics with "alt - - ed a - bove all for e -". The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes 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

a tempo

Tt

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.....

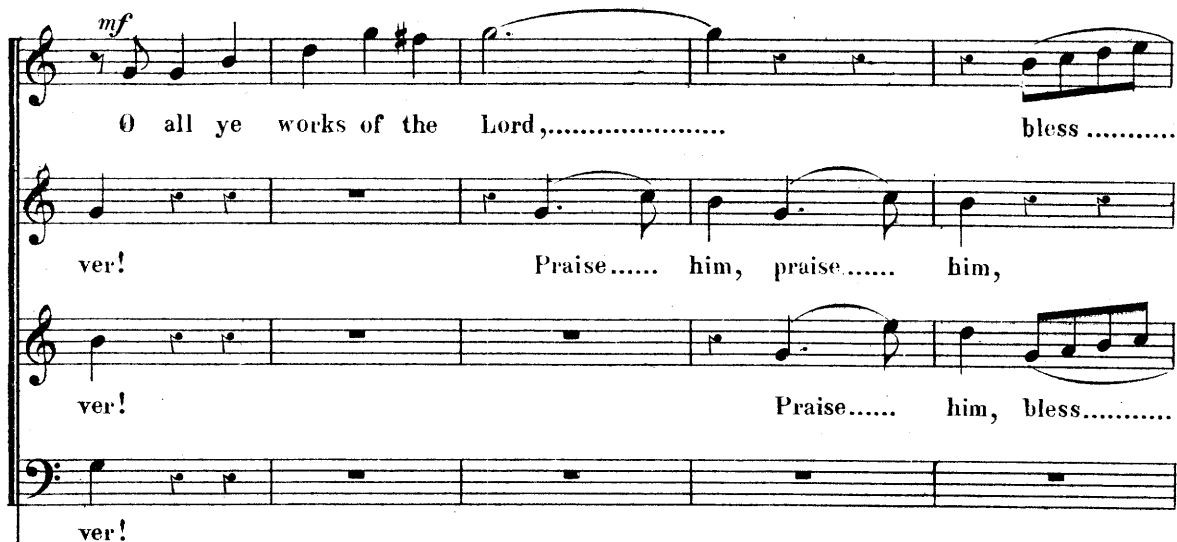
Xx

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 -

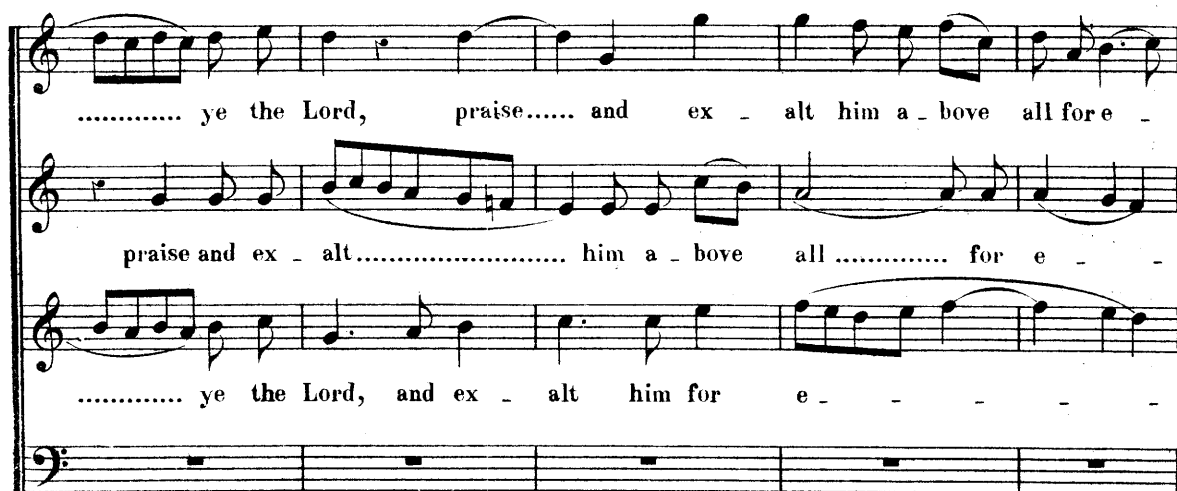
mf
O all ye works of the Lord,..... bless
ver! Praise..... him, praise..... him,
ver! Praise..... him, bless.....
ver!



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 - - - -



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 and twelfth staves are piano accompaniment, starting with a forte (*f*) dynamic and 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.....

S. L. W. 2238.

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*

Praise the Lord up_on earth:.....

f

Praise the Lord up_on earth:.....

f

Praise the Lord up_on earth:.....

f

Praise the Lord up_on earth:..... *f*

f

Praise the Lord up_on earth:.....

f

Praise the Lord up_on earth:.....

f

Praise the Lord up_on earth:..... *f*

Praise the Lord up_on earth:..... *f*

f *dim.*

The musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are arranged in four systems of two staves each. The first system includes a common time signature 'C' and a dynamic marking 'f'. The lyrics 'Praise the Lord up_on earth:.....' are written below each vocal staff. The piano accompaniment is located at the bottom of the page, featuring a grand staff with treble and bass clefs. It includes dynamic markings 'f' and 'dim.' and concludes with a fermata over a whole note.

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

f *mp* *f* *mp* *f* *mp* *f* *mp* *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 a 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 "snow..... and va - - - pour,". The seventh system shows the vocal line with lyrics "hail, wind....." and a piano accompaniment. The eighth system repeats the vocal line with lyrics "hail, wind.....". The final system is a grand staff for piano, showing a complex arpeggiated accompaniment in both hands.

D

f *ff*
wind and storm,.....

f *ff*
wind and storm,.....

..... and storm,.....

..... and storm,.....

f *ff*
wind and storm,.....

f *ff*
wind and storm,.....

..... and storm,.....

..... and storm,.....

f *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,

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,

Detailed description: This block contains the first four vocal staves. Each staff has a treble clef and a key signature of one flat. The lyrics are: 'va - pour, fire and hail, wind and storm.....'. The first three staves end with a fermata over the final note. The fourth staff ends with a fermata over the final note.

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,

Detailed description: This block contains the next four vocal staves. Each staff has a treble clef and a key signature of one flat. The lyrics are: 'fire and hail, snow and va - pour, wind and'. The first three staves end with a fermata over the final note. The fourth staff ends with a fermata over the final note.

8.....

ff

Detailed description: This block contains the piano accompaniment. It starts with a measure rest of 8 measures. The music is in a key signature of one flat and a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides harmonic support with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the final measure.

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,

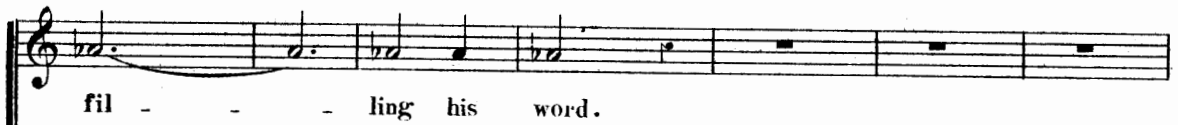
storm..... ful - fil - - - ling his word, ful -

storm..... ful - fil - - - ling his word, ful -

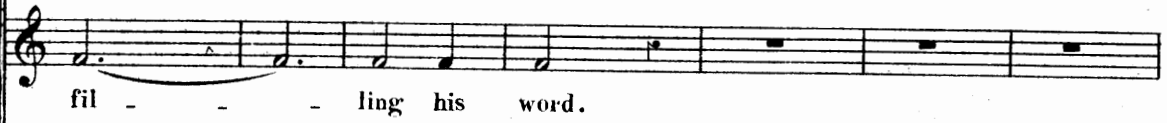
storm..... ful - fil - - - ling his word, ful -

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

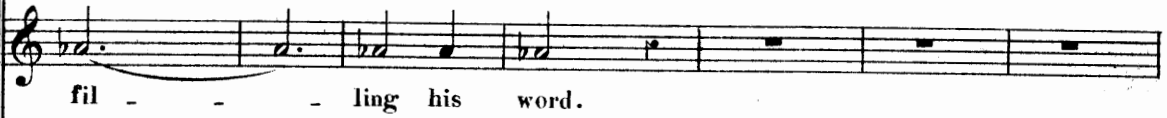
8



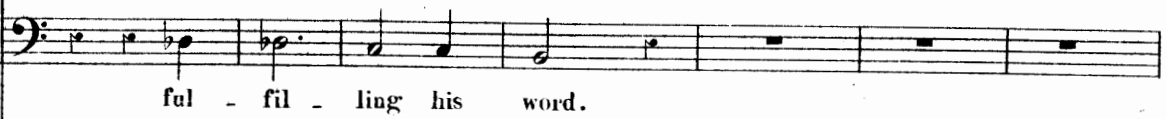
fil - - - ling his word.



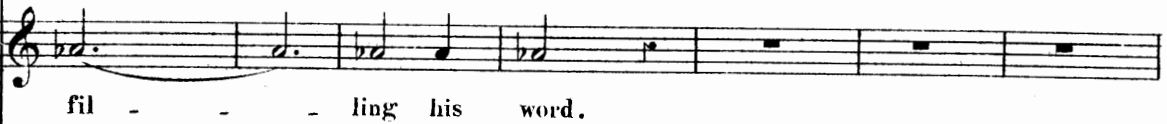
fil - - - ling his word.



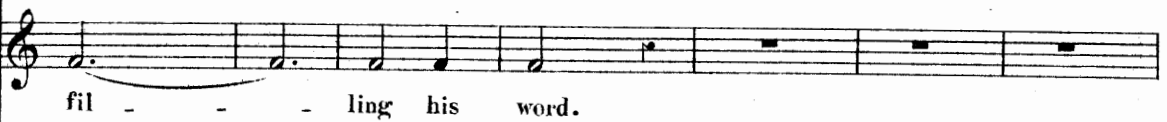
fil - - - ling his word.



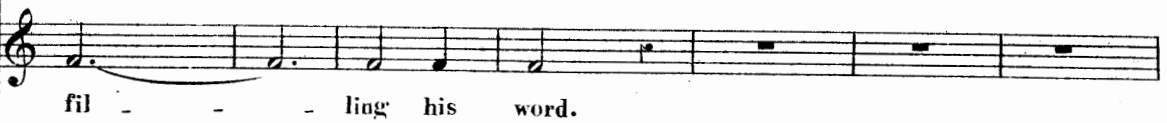
ful - fil - ling his word.



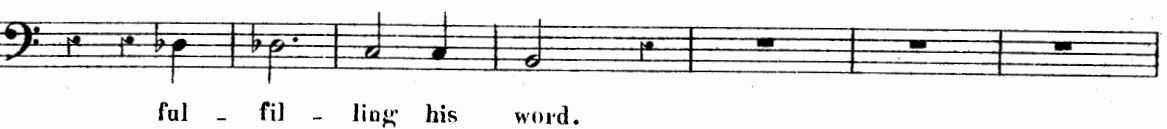
fil - - - ling his word.



fil - - - ling his word.



fil - - - ling his word.



ful - fil - ling his word.



Più animato. (♩ = 126.)

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!

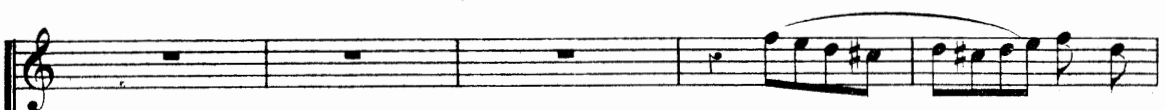
mf

..... him!

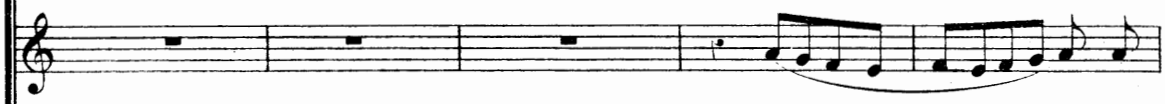
All that

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).



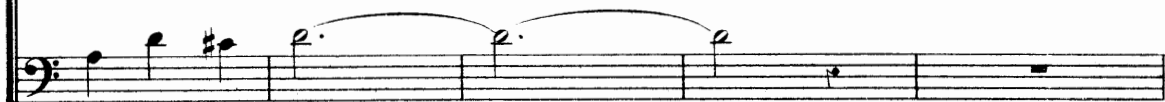
bless..... ye the



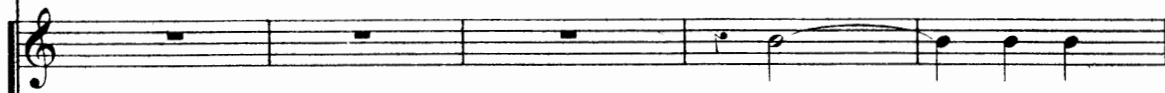
bless ye the



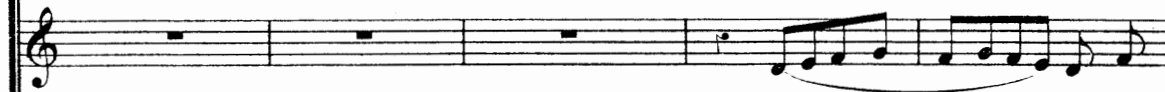
All that wor-ship the Lord,



wor-ship the Lord,



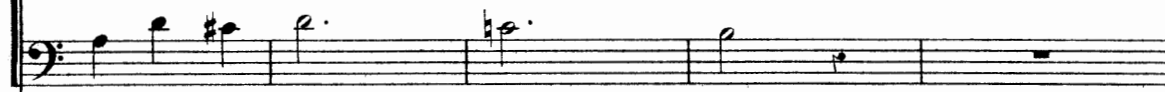
bless ye the



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

musical score for voice and piano. The score consists of eight systems of staves. The first seven systems are for voice, and the eighth is for piano. Each system includes a vocal line and a piano accompaniment line. The lyrics are: "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 - - -". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The word "cresc." is written above the vocal lines and below the piano accompaniment lines in several places.

0 praise

0 praise

- - - - ship the Lord, 0 praise

ship the Lord, 0 praise

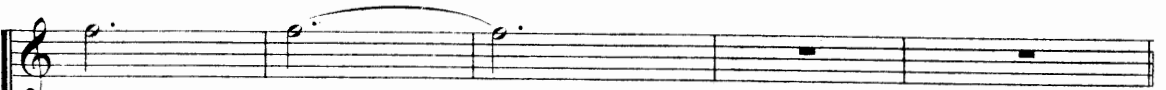
that wor - - ship the Lord, 0 praise.....

that wor - - ship the Lord, 0 praise.....

- - - - ship the Lord, 0 praise

ship the Lord, 0 praise

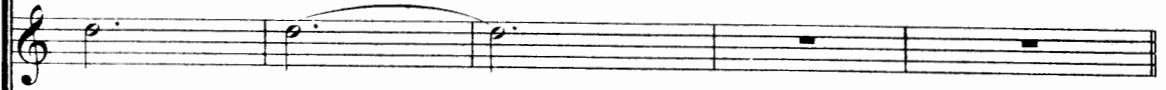
sf sf sf



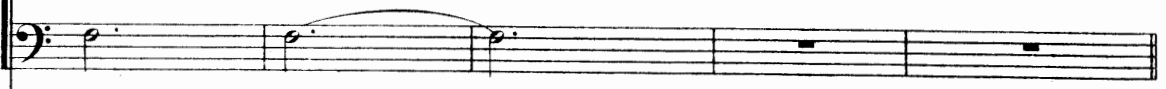
the Lord!.....



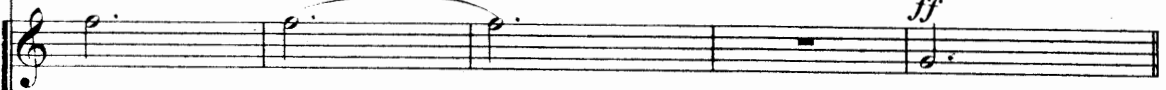
the Lord!



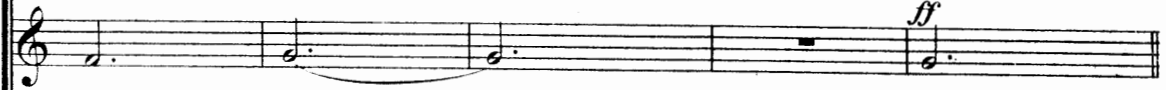
the Lord!



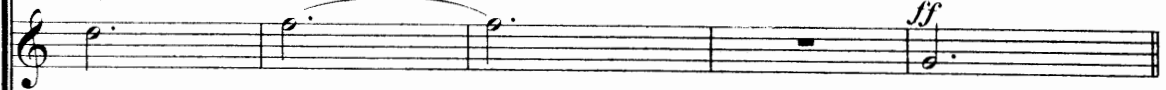
the Lord!.....




the Lord! For



the Lord! For



the Lord! For



the Lord! For



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.)

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. (♩ = ♩.)

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.

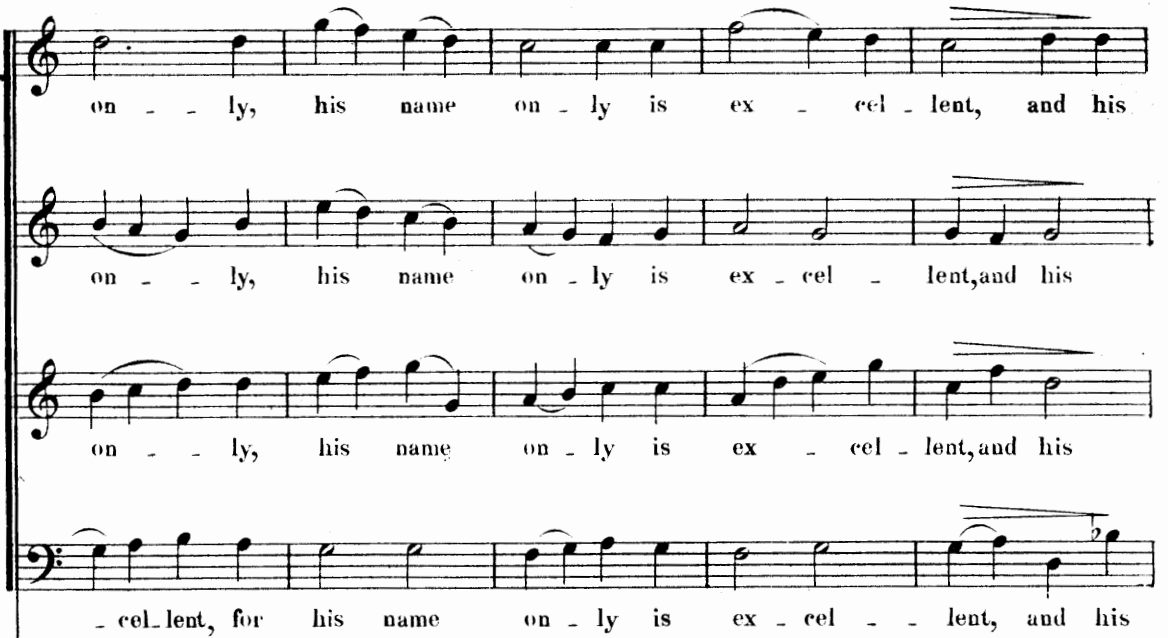
f For his name on-ly is ex - cel-lent,

f For his name on - - - ly

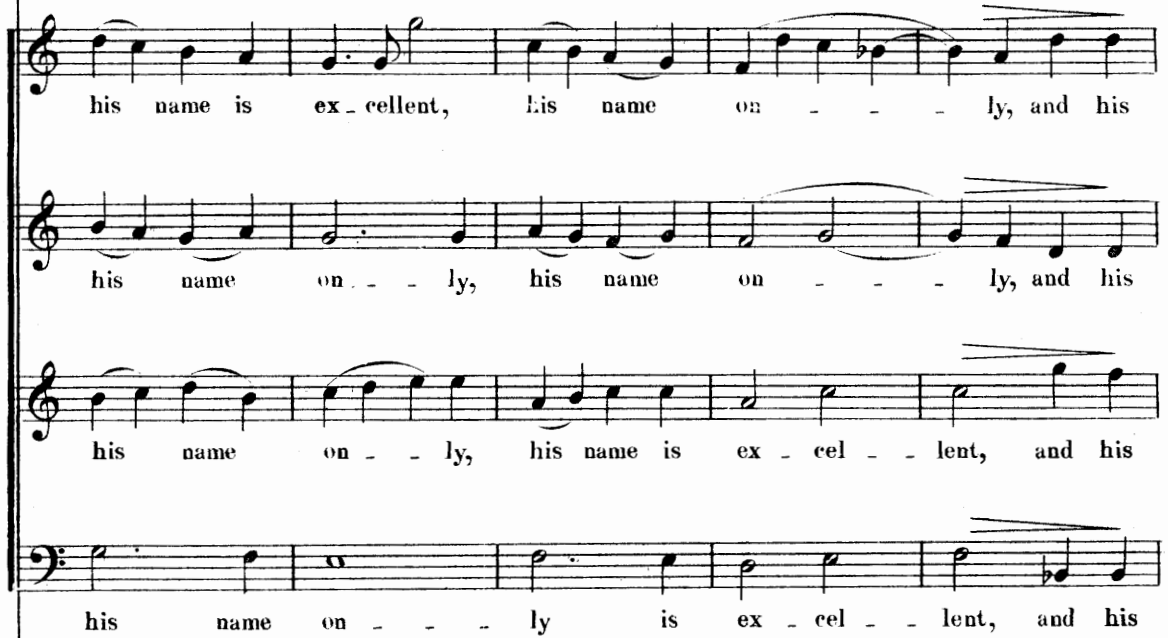
f For his name on-ly is ex - cel-lent,

f For his name on - - - ly,

Maestoso. (♩ = ♩.)



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 a rest, and then the lyrics 'Hal - le - lu - - - - jah!'. The piano accompaniment features a steady bass line and chords in the right hand, with dynamic markings *sempre ff* and *f*.