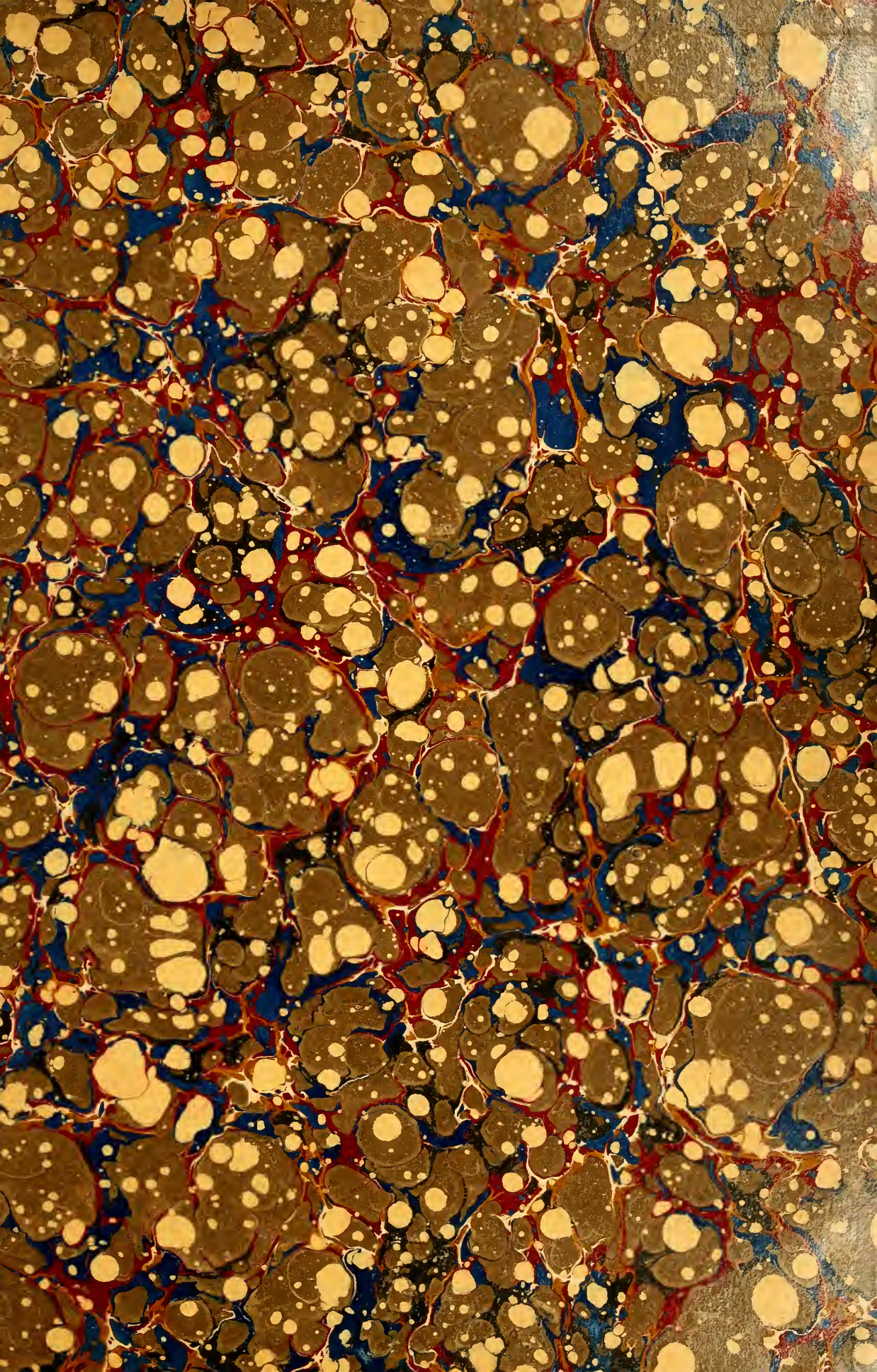






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Ena THE LEEDS MUSICAL FESTIVAL. *Oct 20 1885*

The Leeds Festival commenced on Wednesday, October 10th, and was honoured with the presence of the Duke and Duchess of Albany, who came early in the day in order to be in time for the oratorio of *Elijah*. The Mayor addressed them in a congratulatory speech, to which his Royal Highness responded, regretting that the Duke of Edinburgh was not also present. The Lady Mayoress presented a beautiful bouquet to the Duchess, the Mayor remarking that she had the honour of presenting a bouquet to her Majesty thirty years before. The oratorio *Elijah* proved a great success, perhaps all the more so as *The Messiah* was not given during the festival, an omission somewhat rare in a provincial festival; but it was found impossible to include Handel's great work in the programme. The first of the special novelties of the festival was Mr Alfred Cresson's cantata founded upon Gray's "Elegy." The composer has increased the admiration already felt for his abilities, the only regret being that he had not chosen a more dramatic subject than the "Elegy." The chief work on the second day was Joachim Raff's oratorio entitled *The End of the World*, which was favourably received owing to the reputation the composer has before won in this country. But the author attempted too much in striving to realise pictures of war, pestilence, famine, hell, and death in music, and the result was a comparative failure. There were but two solo vocal parts, and they had little to do. Miss Damian and Mr Santley sang finely under very difficult circumstances, and if the next performance is postponed to the "end of the world" some of the hearers at Leeds will not greatly regret it. Whatever interest it has is purely instrumental. Unqualified praise was due to Sir Arthur Sullivan for his valuable services as conductor. A selection from Handel followed, and Miss Hilda Wilson, Miss Marriott, and Mr Maas were extremely successful. At the evening concert of Thursday the Ninety-seventh Psalm, set by Mr Barnby, was the chief attraction. Mr Barnby went to the very opposite of Raff in giving to the vocalists the principal work. His psalm is a melodious and graceful effort, and its success was decided. Miss Marriott, Miss Damian, and Mr King sang the solos exceedingly well, and the chorus gained great credit. Mr Barnby conducted, and may be congratulated upon the very cordial reception of his work, which, without being particularly ambitious, yet displays a knowledge of musical resources in the highest degree creditable to a native composer. The production of Sir George Macfarren's oratorio *King David* was justly regarded as the great event of the festival. The libretto of the work introduces the chief events in the career of David in a concise and effective manner, and the composer has set them to music of a masterly kind, full of learning and knowledge of his art. That he has succeeded in imparting the picturesque and poetical effects with which Mendelssohn alone amongst modern composers made sacred music so interesting we cannot declare. Sir George Macfarren, who is seventy years of age and blind, could hardly be expected to rival such a masterpiece as *Elijah*, but he has produced a work which will do honour to musical art, and win respect for English music. Some of the solo passages are very successful, as for example the air "When Uriah was dead," which was sung by Madame Patey in her customary exquisite style. The duet "Like as a father," for soprano and contralto, will also be remembered as one of the vocal gems of the oratorio. As a specimen of the skill with which the composer can treat that most difficult musical form the fugue, we may refer to the chorus "He shall reign," which few composers of any period could have written with greater clearness and power. Probably there is but one composer, Brahms, who is so deeply versed in the more abstruse qualities of music as Sir George Macfarren. His gifts do not lie upon the surface. There is, perhaps, not as much dramatic feeling in the oratorio as might have been expected; but the chorus "Give ear, all ye tribes of Israel," is one striking example. It is splendidly effective. Very melodious and flowing are some of the vocal combinations for the principal voices, the part writing being singularly fresh and graceful. Madame Valleria was the chief soprano, and Mr Santley represented King David. Madame Patey's beautiful singing we have already referred to, and Mr Lloyd was also in fine voice. The choral work done by the Yorkshire choir must have delighted the composer, who at the close of the oratorio was led forward by Sir Arthur Sullivan, and most enthusiastically applauded. The Duke of Albany, who had been present, expressed the pleasure he had derived from the performance. On Saturday last Beethoven's Mass in D, one of the noblest compositions ever created by genius, was given in a style that has rarely been equalled. This mass has too frequently been a stumbling block to choral societies, owing to its immense vocal difficulties; but the choir at Leeds had evidently determined to ignore all difficulties, and it came out of the ordeal, not merely with credit, but with positive triumph. It is needless to dwell at any great length upon the performance, but some special points must be recalled. The "Credo," for example, one of the most remarkable items of sacred music imaginable, was given very finely. The voices and the orchestra blended perfectly, and the effect was sublime. Here in music we have the most perfect combination of dramatic art and sacred feeling. It is with deep regret that we have to express our conviction that such a performance cannot be more frequently heard. Sir Arthur Sullivan conducted to perfection, and the soloists, Madame Patey, Miss Anna Williams, and Messrs Lloyd and Santley, were all that could be desired. It was one of the greatest performances any musical festival of modern times can boast of. Mendelssohn's *Hymn of Praise* and an extra concert brought to a close an extremely successful festival.

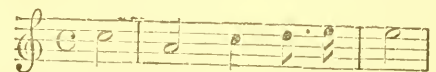
The next morning was occupied with the most prominent, and the new works produced, Sir G. A. Macfarren's oratorio "King David." The work contains no features of striking originality or remarkable originality, though there are many passages of good writing and moved through with considerable power. The overture is a favourite of what is called "programme music;" it is intended to sum up the life of David before his coronation. The principal



of his shepherd life, and the subsidiary subject,

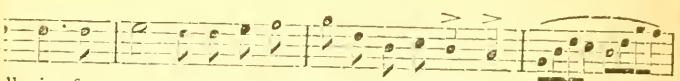


find from an allusion in the body of the work, to be representing Saul, though at first we might suppose it justice to typify the lion and the bear. The first vocal number is a chorus at the bringing in of the ark, the very Semitic theme—

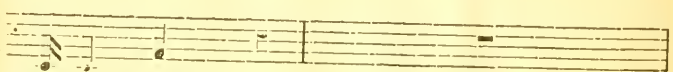


Give thanks un - to the Lord

well and effectively worked out. In the solo for David, which precedes this number, we are utterly at a loss why the "Saul" should have been introduced. The connection is not clear. This section, which may be called introductory, is an elaborate and ingenious fugue upon the somewhat vulgar



which now follows, treating of David's crime, is one of the most valuable pieces of unintentional humour that have come even from the pen of a composer of "Joseph." The orchestral reiterations of the theme, the contralto solo—of which the following may be given



passed in ludicrous effect by the bathos of the passage which describes the death of Uriah. The second part is occupied with Absalom's revolt, and it contains two representations which are unique in the history of music. Whether the "sob song" of the widow of Tekoa, or David's lament over the effect is the same, though the means used are different. Here is no majesty of sorrow such as is indicated in the words of Scripture, but only the blubbered cheeks, the swollen eyes of the weak victim of hysteria. The concert on Friday evening and Saturday morning we have not space to discuss in detail: suffice it to say, that the performers acquitted themselves admirably, and that the arrangements of the festival altogether all praise. *Leeds Festival* *Pall Mall Budget Oct 19 1885*

THE WEEK.

ST. JAMES'S HALL.—Sacred Harmonic Society: 'King David.'

CRYSTAL PALACE.—Saturday Concerts.

As the Sacred Harmonic Society aspires to take a leading position among the choral societies of London, it was bound to take the earliest opportunity of presenting Sir George Macfarren's new oratorio 'King David' to the notice of its subscribers and the public. The event naturally aroused considerable interest and, we may add, curiosity, owing to the divergent opinions about the merits of the oratorio pronounced after its production at the recent Leeds Festival. While some writers characterized it as the work of an exceedingly clever, but, in this instance, uninspired musician, others unhesitatingly averred that it would take its place among the masterpieces of art. It will be remembered that we took the less favourable view, and a second hearing does not suggest any necessity for modifying the opinions then expressed. This is said with considerable reluctance, as the advent of a new work of genius is always welcome, and especially so when the composer is an English musician. A great deal has been said concerning the exceptionally difficult circumstances under which 'King David' was penned, and it is impossible to withhold admiration for its composer as a zealous and untiring labourer in his art. But the abstract value of a musical work is not increased because it was written under conditions that would have deterred the majority of musicians from attempting the task, and we are convinced that Prof. Macfarren would be the first to deprecate the appeals *ad misericordiam* made in his behalf. The main question whether 'King David' is entitled to rank with what the Germans term "epoch-making" works is one which only needs a little consideration to answer definitely. The acknowledged masterpieces of music are works on which their composers have stamped their individuality in clear and unmistakable characters. To take a few modern instances at random, Mendelssohn's 'Elijah,' Gounod's 'Faust,' Wagner's 'Lohengrin,' and Dvořák's 'Stabat Mater' are absolutely fresh in conception and detail; and though it is open to admire or disapprove of the plan and method of their respective composers, it is impossible to deny that each and all of them have said something which had not been said before by any worker in the same field. No one would venture to assert that this freshness of utterance is to be found in 'King David.' Indeed, the strongest argument in its favour appears to be that it indicates no new departure, but is written throughout in accordance with accepted models and traditions, and satisfies the intellect of the musician because of its strict adherence to orthodox modes of expression. The history of music affords no instance of the permanent vitality of a work possessing no higher claim to admiration than this.

It will be advisable, however, before quitting the subject to offer a few remarks on individual numbers of the oratorio, as it must not be imagined that the score is wholly destitute of every quality save

learned and dry musicianship. Occasionally even this characteristic is productive of impressive effects, as in the chorus "The seed of David is great," where a capital fugue subject is treated in masterly fashion. Here the breadth and dignity of the writing appeal forcibly to the listener, and the chorus was loudly redemanded by the St. James's Hall audience. Instances may also be quoted where the composer has adopted a felicitous mode of expression, as in the duet between David and the woman of Tekoah, where the detached notes in the soprano part admirably suggest the suppliant's simulated grief and agitation. A still more striking example occurs in the chorus "Give ear, O ye tribes of Israel." The rustling of the muted strings and the whispered utterances of the people convey a vivid idea of the growing, but as yet secret conspiracy of Absalom and his followers. Lastly, nothing could be more appropriate than the treatment of the scene where David and the women receive the reports of the messengers from the field of battle. Unfortunately, against these numbers where the composer has risen to the height of his argument must be set others where he has been singularly unhappy in his method of working. We referred in our former notice to the ludicrous effect produced by the repetitions of such words as "Fifty men" and "Who am I?" but these do not exhaust the list of places where the choice and the setting of the words are singularly inapt. For example, such sentences as "Thou, O king, shalt not go forth to the battle, for if we flee away in the fight the enemy shall not care for us; neither if half of us die will they care for us," could only be appropriately arranged as a choral recitative; but Prof. Macfarren has made them serve as the foundation of a melodious and flowing chorus, in which their import is absolutely disregarded. In the vigorous concluding chorus of the first part, "Vengeance belongeth to the Lord," the opening and the close are entirely consistent with the subject-matter; but for the sake of contrast a middle section in a major key, suave and peaceful, is introduced to the words, "The Lord shall destroy them in His displeasure, and the fire shall consume them." It would be unreasonable to expect a musician of conservative tendencies to agree with the Wagnerian dictum that the word shall dictate the tone; but that the tone shall be entirely independent of the word is surely proceeding too far in the other direction. Whilst we are fault-finding it is necessary to mention the curious fondness of the composer for repeating in the orchestra a phrase just sung by the voice. This occurs so often in 'King David' as to become a prominent mannerism, and its effect at times is positively irritating. But the main and, as we think, fatal defect in the oratorio is its hardness of style and the want of spontaneity which betrays itself from first to last. If every other good quality be present and this one lacking the music can make no appeal to the heart; while if it possess this virtue, faults of method, eccentricity, nay, even extravagance, may be pardoned by all save dry-as-dust theorists.

Sir George Macfarren had ample reason to feel satisfaction with the Sacred Harmonic Society's performance of his work. The choruses had been well if not perfectly

prepared, and some of them were excellently rendered, notably the unaccompanied number "Remember not, Lord, our offences," in which the choir sang with much delicacy, and maintained the pitch to the end. With one exception the soloists were the same as at Leeds. Miss Anna Williams was an efficient substitute for Madame Valleria, and Madame Patey, Mr. Lloyd, and Mr. Santley gave the fullest effect to their share of the music. The last-named artist again created a profound impression by his touching delivery of David's lament over his son Absalom. The work was received with cordial manifestations of favour; but Sir Arthur Sullivan, who conducted carefully throughout, had the good taste to resist all demands for encores save in the one instance noted above. At the conclusion of the performance Sir George Macfarren was greeted with demonstrative applause, which may be taken as a tribute to those qualities which have placed him in the front rank of contemporary musicians.

The programme of last Saturday's Crystal Palace concert was of fairly average interest, but contained nothing on which it is needful to dwell at length. The first piece was the refined and fanciful overture 'Mountain, Lake, and Moorland,' by Mr. Harold Thomas, which had not previously been heard at the Crystal Palace. Another novelty was a selection of two ballet airs from Gluck's 'Orphée et Eurydice,' namely, the dances of the Furies and the Blest in the second act of the opera. Apart from the scenic accessories the music loses much of its effect, especially as the mode of expression is that of a past age. M. de Pachmann again demonstrated his unique qualities as an interpreter of Chopin's music by his superb rendering of that composer's Concerto in F minor. Nothing more beautiful in the way of pianoforte playing could be desired than his delivery of the middle movement, *larghetto* in A flat. Mr. Manns still declines to adopt the Klindworth edition of this concerto; but this cannot be from any desire to please the purists, considering that pieces of chamber music played by the full orchestra are by no means a rare feature in the programmes of these concerts. The symphony on this occasion was Schumann's No. 1, in B flat. Some interest attached to the *début* of Miss Griswold, a young American vocalist, who, in addition to winning honours at the Paris Conservatoire, has appeared with success in the Grand Opéra of the French capital. Miss Griswold's voice is a powerful soprano, and her style is essentially dramatic. She has some of the mannerisms of the French method of vocalization, but at present they are not developed to a disagreeable extent; and if we may judge by her rendering of Ophelia's *scena* from the 'Hamlet' of M. Thomas, a high position on the lyric boards is within her reach.

The production of *King David*, a new oratorio by Sir George Macfarren, was reserved for Friday morning. No new work of like pretensions has ever within the present generation—that is to say, within the last thirty years—created so genuine and so instant a success. The scoring is most beautiful; the choral writing, not only full of scholarship, but full of expressive music. The solos are among the most expressive and melodious which have emanated from the pen of any writer since the death of Balfe. In none other of his oratorios—*Sz. John the Baptist*, *The Resurrection*, or *Joseph*—has the veteran composer exhibited so much vigour, freshness of fancy, or poetical power. The triumph he has won is a proof of the vitality of English art. The performance was all that could be wished: Madame Valleria was at her best; Madame Patey electrified her hearers with her grand declamation, and above all by the fine quality of the lower E flat which she introduced in one of the songs; Mr. Lloyd sang the tenor music in a way which heightened its beauty: the powerful, natural, and eloquent singing of Mr. Santley in the "Lament for Absalom" was the perfection of expressive vocalisation, the pathos he infused into his utterances found an echo in every heart. When, at the conclusion, Sir Arthur Sullivan led the composer to the platform to receive the congratulations of the audience, a ringing cheer broke forth from the lusty throats of the chorus, which told of their appreciation of their share of the work and of the labours of the composer. The details of this most interesting composition are worthy of more special treatment than could be given now. There is no reason why *King David* should not become a standard and popular work. The story is good, the treatment of the book excellent, and the music is such as to make Englishmen proud of the hard-working musician who, at seventy years of age, finds his mental powers strengthened by continued use and invigorated by long experience.

JUDGING from the crowded state of St. James's Hall the first Concert, for the present season, of this resuscitated Society, on the 16th ult., it may be fairly anticipated a new and prosperous career has been entered upon, and is likely not only to bring honour upon the Institution itself, but to be in the highest degree beneficial to the progress of sacred art in this country by the performance of works of modern composers, as well as of those masterpieces which have been bequeathed to us by the works of the past. True to the mission which, happily, the Society has now resolved unflinchingly to pursue, the opening Concert was devoted to the production in Leeds of Sir George Macfarren's successful Oratorio, "King David"; and that its triumphant reception at the Leeds Festival, for which it was expressly written, was decisively ratified by a metropolitan audience is a proof that the sterling worth of the music will assert itself with power when removed from the surroundings of a Leeds Concert-room and presented as one of the works selected in the season's programme of a London society. It is not here necessary to repeat our opinion either of the magnificent contrapuntal writing displayed in the choical portions of the work, or of the tender and sympathetic treatment of much of the solo music; but we may say every number was listened to with the keenest interest, and that the applause was so frequent and so enthusiastic that had Sir Arthur Sullivan—who conducted the Oratorio—yielded, the performance might have been prolonged to an indefinite extent by repetitions. The chorus, however, "The seed of David," was so vociferously re-demanded that the Conductor was compelled to infringe the wholesome rule of resisting encores of sacred work; and there were few, if any, of the audience who objected to hearing the fine fugue in this number a second time. The chorus, which concludes the first part, "Vengeance belongeth unto the Lord," may be ranked amongst the great successes of the evening, in which all the choral numbers were thoroughly appreciated. The scholarly treatment of the well-marked themes, when not made prominent by being thrown into the foreground, creating a deep impression upon the audience. The only alteration in the cast of the work, as performed in Leeds, was the substitution of Miss Anna William for Madame Valleria. All the songs which fell to her share, especially "The path of the just"—were given with excellent effect, and her portion of the duets "He King" (with Mr. Santley) and "Like as a father" (with Madame Patey) evidenced the care she had taken in the preparation of the music. The singing of Mr. Santley throughout the evening was of the highest order, the rendering of the deeply pathetic song of lament over the death of Absalom being, indeed, a lesson to every student in the room. Madame Patey and Mr. E.

David are accompanied on the harp, combined at times with other instruments. In the first song for David, in which he avows his intention of building a house to the Lord, the scoring is most beautiful. The Psalm at the bringing of the ark has an opening phrase for the trumpet echoed by a like passage outside. The thought of making the tenor "precent" the themes taken up in chorus is original and most effective. In the choice of tonal harmonies in this and in other choruses, Professor Macfarren has shown how keenly he recognizes their power as a medium of religious expression, and for securing breadth of effect unattainable without them. The aria, "The path of the just," is accompanied by strings alone, and the charm of contrast admirably suggested. As a piece of vocal writing the melody is perfect. The scene called "Prophecy," a duet with Nathan and David (tenor and baritone), tells of the promise of the future of the family of David, now firmly seated upon the throne. This is followed by a splendid chorus with organ accompaniment only, "The seed of the House of David." The part-writing in this number is most delightfully vocal. The well-known device of inverted fugal subjects has, perhaps, been never more cleverly and interestingly employed by any modern writer. The narration of David's sin, resulting in the death of Uriah, is told with good taste in the words and in a most idyllic series of thoughts in music. The chorus, which forms part of the scene, is set to words taken from the Litany of the English Church. The ancient melody sung to the words "Spare us, good Lord," has been retained with the most devotional effect. Nathan's accusation of David and the acknowledgment of his fault forms the subject of a clever dramatic duet full of expressive music. To the contralto voice is given the reflection arising out of this scene, "What is a man profited?" The chorus, "Vengeance belongeth unto the Lord," is a fine piece of pictorial writing. It was admirably sung by the choir, with more attention to the lights and shades of expression than they had hitherto exhibited on any previous day of the Festival. This chorus, which forms the fourteenth number, concludes the first part.

The second part opens with a short orchestral prelude intended to portray the hate of Absalom for his brother Amnon; the murder of the latter; the flight of Absalom; and the King's sorrow. The scene of the Widow of Tekoah and David is set forth in a duet marked by great originality and dramatic purpose. This is followed by a chorus, "Absalom prepareth chariots and horses," well conceived, though somewhat barbaric in character. The tenor recitative and aria, is intended to represent the fascinations of Absalom over the people. The chorus, "Absalom prepareth," is resumed this time in C, the dominant of the original key, the melody heretofore in the treble appearing now in the alto. Absalom's conspiracy is most effectively depicted in a choral recitative with a most characteristic accompaniment, and after this the first and only weak portion of the oratorio appears. This is in the reflective sentences, cast in the form of a contralto song, most elegantly written, but, as it checks the interest, might have been omitted. The appearance of the King on the field of battle against his son is also told in a manner almost too long to keep alive the interest, though, at the same time, it must be said that the ability shown in its construction is everywhere conspicuous. David's recitative and song, "What seemeth you best I will do," in which he yields to the persuasion of Absalom from the field, expressing by his words his indignation at the rebellious son he loves so dearly, is set off with advantage. The charming duet for tenor and soprano, with its delicious viola obligato, also retards the action, and reanimates in the dialogue, "Arise, O Lord," the issue of the battle, and spending his time in idleness. The manner in which the messengers tell the King of the issue of the battle, and spending his time in idleness, is as complete a piece of dramatic music as we have seen. David's lament for his son is beautifully contrasted with the reflective song, "Despise not thou the chaste virgin," an eloquent idea, and comes in a place where it is most needed. A short dramatic chorus, in which themes are introduced, figures employed which have by this time become familiar, precedes another aria for David, "Have mercy upon me, O Lord," of which is one of the most sadly beautiful, not only in the oratorio, but in the whole realm of dramatic music. A chorus with passages for solo voices, "Joy is in the Lord," is a highly interesting and masterly work. The oratorio, by Macfarren, led to the platform, was received with a cheer that made the heart leap. The success of the oratorio is a tribute of honor to English art that every student in the room is proud to see recorded.—London Morning

Dec 1883

King David.

THE oratorio, King David, written by Sir George Macfarren for the Leeds festival, formed the whole of Friday morning's programme, and is the fourth work of the same kind which the composer has produced. When it is considered that Professor Macfarren is an exceedingly busy man, that the above works represent the employment of spare time and that, moreover, every note has to be dictated to an amanuensis, the mental power as well as industry implied is extraordinary. The silence of five years since the appearance of John the Baptist, which has now culminated in King David, has been a golden one. It is not often that the records of musical history tell of so great a vigor of intellect necessary for the composition of an oratorio in musicians who have passed the grand climacteric as Professor Macfarren has done. He has already attained his 70th year, and in King David may be found ideas fresh, healthy, and full of life, associated with scholarship that might be expected only from one in "the green strength of manhood." There is a masterful grip of the subject that could have emanated from none but a perfect musician, wholly influenced by the poetry and dramatic character of his theme. The text is compiled from Holy Writ. It treats of that period of David's life after he had been set upon the throne. There are two parts, the first of which opens with an overture intended to describe in music the pastoral life of David—the summons to battle—David singing before the King—Saul's envy—finally his death. The oratorio opens with the expressions of the loyalty of the people to the King newly anointed. These utterances are in recitative form, with a bold accompaniment for the orchestra in canonic imitation. The fact that this form of writing forms a leading feature of the work is the more astonishing because of its complications even to a seeing musician. It should be distinctly understood that the conquest of these difficulties has never been made at the expense of beauty of theme or of pertinent expression. All that is said is well said, and the hearer is rarely troubled with the memory of a strange chord or progression that has not a purpose. Thus, in the third number, which is descriptive of David's recognition of the claims and privileges of the Levites, the bass is the melody of the Old Hundredth Psalm, with a fanciful and clever, as well as original counterpoint, a quaint yet unmistakable reference to ecclesiastical life. Here it should be noted that after the manner of J. S. Bach, who accompanies the words of Jesus with a stringed

KING DAVID,

An Oratorio,

WRITTEN FOR THE LEEDS MUSICAL FESTIVAL OF 1883,

THE TEXT SELECTED FROM

Holy Writ,

The Music Composed by

G. A. MACFARREN.

THE PIANOFORTE ARRANGEMENT BY

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King David.

PART I.

No. 1.—OVERTURE.

(Shepherd life—Summons to battle—David singing to the King—Saul's envy—Finally his death.)

No. 2.—CHORUS.

All the Twelve Tribes.—Behold, David, we are thy bone and thy flesh. Also, in time past, when Saul was king over us, thou wast he that leddest out, and broughtest in, Israel; and the Lord said unto thee, "Thou shalt feed my people Israel, and thou shalt be a captain over Israel;" wherefore, O David, we anoint thee king.—2 Samuel v. 1, 2, 3.

Behold how good and joyful a thing it is, brethren, to dwell together in unity! It is like the dew of Hermon which fell upon the hill of Sion. For there the Lord promised His blessing, and life for evermore.—Psalm cxxxiii. 1, 3, 4.

No. 3.—RECITATIVE AND SONG.

David.—None ought to carry the ark of God but the Levites; for them hath the Lord chosen to carry the ark of God, and to minister unto Him for ever. Hear, O ye chief of the fathers of the Levites, sanctify yourselves, both ye and your brethren, that ye may bring up the ark of the Lord God of Israel unto the place that I have prepared for it.—1 Chronicles xv. 2, 12, &c.

I will not suffer mine eyes to sleep nor mine eyelids to slumber until I find out a place for the temple of the Lord, an habitation for the mighty God of Jacob. We will go into His tabernacle, and fall low on our knees before His footstool.—Psalm cxxxii. 4, 7.

No. 4.—PSALM FOR THE BRINGING IN OF THE ARK.

The Twelve Tribes.—Give thanks unto the Lord, call upon His Name, make known His deeds among the people. Sing unto Him, sing psalms unto Him. Let the sea roar, and the fulness thereof; let the fields rejoice, and all that is therein. Then shall the trees of the wood sing out at the presence of the Lord, because He

cometh to judge the earth. O give thanks unto the Lord, for He is good ; for His mercy endureth for ever. Blessed be the Lord God of Israel for ever and ever. Amen. Praise the Lord.—1 Chronicles xvi. 8, 9, 32, 33, 34.

No. 5.—SONG.

Soprano.—The faith of the just is as the shining light, that shineth more and more unto the perfect day.—Proverbs iv. 18.

Let *our* light so shine before men that they may see our good works, and glorify our Father which is in heaven.—Matthew v. 14, 16.

No. 6.—PROPHECY.

Nathan.—Thus saith the Lord unto His servant David, "I took thee from the sheepecote, even from following the sheep, that thou shouldest be ruler over My people Israel, and I have been with thee whithersoever thou hast walked. And it shall come to pass that I will raise up thy Seed after thee, and I will establish His kingdom. I will be His Father, and He shall be My Son, and I will not take My mercy away from Him as I took it from Saul that was before thee, but His throne shall be for everlasting."

People.—His throne shall be for everlasting.—1 Chronicles xvii. 7, 8, 11, 13, 14.

No. 7.—SONG.

David.—Who am I, O Lord God, that Thou has brought me hitherto? What can David speak more unto Thee, for Thou knowest Thy servant? O Lord, for Thy servant's sake, and according to Thine own heart, hast Thou done all this greatness!—1 Chronicles xvii. 16, 18, 19.

No. 8.—CHORUS.

The Seed of David is great, and is called the Son of the Highest ; and the Lord hath given to Him the throne of His Father David : and He shall reign for ever, and of His kingdom there shall be no end.—Luke i. 32, 33.

No. 9.—NARRATION.

Narrator.—It came to pass in an evening tide, that David walked upon the roof of the king's house, and he saw from the roof a woman that was very beautiful to look upon. And David sent and inquired after the woman. And one said, "Is not this the wife of Uriah the Hittite?" And David wrote a letter to Joab the captain of the host saying, "Get ye Uriah in the fore-front of the hottest battle, and retire ye from him, that he may be smitten and die." And when Uriah was dead, David sent for the woman, and she became his wife. But the thing which David had done displeased the Lord.—2 Samuel xi. 2, 3, 14, 15, 27.

No. 10.—CHORUS.

Remember not, Lord, *our* offences, nor the offences of our forefathers ; neither take Thou vengeance of our sins ; spare us, good Lord, spare Thy people, whom Thou hast

redeemed with Thy most precious blood, and be not angry with us for ever. Spare us, good Lord. From all blindness of heart, from all deadly sin, and from all the deceits of the world, the flesh, and the devil, good Lord deliver us.—Litany.

No. 11.—PARABLE.

Nathan.—There were two men in one city; the one rich, and the other poor. The rich man had exceeding many flocks and herds: but the poor man had nothing save one little ewe lamb, which he had bought and nourished up: and it grew up together with him, and with his children: it did eat of his own meat, and drank of his own cup, and lay in his bosom, and was unto him as a daughter. And there came a traveller unto the rich man, and he spared to take of his own flock and of his own herd, to dress for the wayfaring man that was come unto him, but took the poor man's lamb and dressed it for the man that was come unto him.—2 Samuel xii. 1, 2, 3, 4.

No. 12.—DUET.

David.—As the Lord liveth, the man that hath done this thing shall surely die.

Nathan.—Thou art the man.

David.—I am the man?

Nathan.—Thus saith the Lord God of Israel: "I anointed thee king over Israel, and I delivered thee out of the hand of Saul; wherefore hast thou despised the commandment of the Lord, to do evil in His sight?"

David.—To do evil in His sight?

Nathan.—Thou hast killed Uriah with the sword, and hast taken his wife to be thy wife; now therefore the sword shall never depart from thy house.

David.—I have sinned against the Lord.

Nathan.—Thus saith the Lord: "Behold I will raise up evil against thee out of thine own house."—2 Samuel xii. 5, 7, 9, 10, 11, 13.

David.—I acknowledge my fault, and my sin will be ever before me. Against Thee, O Lord, have I sinned and done this evil in Thy sight.

Nathan.—He acknowledgeth his fault, and his sin will be ever before him; and against Thee, O Lord, hath he sinned and done this evil in Thy sight.—Psalm li. 3, 4.

No. 13.—SONG.

Contralto.—What is a man profited if he shall gain the whole world and lose his own soul? or what shall a man give in exchange for his soul? For the Son of Man shall come in the glory of His Father with His angels, and then shall He reward every man according to his works.—Matthew xvi. 26, 27.

No. 14.—CHORUS.

Vengeance belongeth unto the Lord, and He will recompense, and the Lord shall judge His people.—Hebrews x. 30.

He shall recompense them their own wickedness, and destroy them in their own malice: yea, the Lord our God shall destroy them.—Psalm xciv. 23.

The Lord shall destroy them in His displeasure, and the fire shall consume them.—Psalm xxi. 9.

O how suddenly do they consume, perish, and come to a fearful end!—Psalm lxxiii. 18.

PART II.

No. 15.—NARRATION.

Narrator.—It came to pass that Absalom, the son of David, hated his brother Amnon; and Absalom commanded his servants to smite Amnon and kill him. The tidings came to David that Amnon was dead, and he mourned for his son many days. So Absalom fled, and went to Geshur, and was there three years, and the soul of king David longed to go forth unto Absalom. Now when it was perceived that the king's heart was toward Absalom, a wise woman which was of Tekoah put on mourning apparel, and came to the king, and feigned herself to be a mourner, and fell on her face to the ground, and did obeisance.—2 Samuel xiii. 22, 28, 37; xiv. 1, 2.

No. 16.—DUET.

Widow of Tekoah.—Help, O King!

David.—Woman, what aileth thee?

Widow.—I am indeed a widow, and thy handmaid had two sons, and they two strove together, and the one smote the other and slew him; and behold, the whole family is risen, saying: "Deliver him that smote his brother, that we may kill him for the life of his brother whom he slew;" and so they shall not leave to my husband neither name nor remainder upon the earth.

David.—Whosoever saith aught unto thee, bring him to me and he shall not touch thee.

Widow.—I pray thee let the king remember the Lord thy God, that thou wouldest not suffer the revengers of blood to destroy my son.

David.—As the Lord liveth, there shall not one hair of thy son fall to the earth.

Widow.—Let thy handmaid, I pray thee, speak one word unto my lord the king.

David.—Say on.

Widow.—Wherefore then hast thou thought such a thing against the people of God? For the king doth speak this thing as one that is faulty, in that the king doth not fetch home again his banished.

David.—My banished?

Widow.—We must needs die, neither doth God respect any person: yet doth He devise means that His banished be not expelled from Him.

David.—Verily, as doth God, so even will I devise means that my banished be not expelled from me.

Widow.—As an angel of God so is my lord the king, to discern good and bad: therefore the Lord thy God will be with thee.

David.—As an angel of God doth it behove a king to discern good and bad : so may the Lord my God now be with me. Behold now I have done this thing, therefore shall the young man Absalom be brought again.

Widow.—To-day thy servant knoweth that I have found grace in thy sight, my lord O king.

David.—To-day my heart believeth that I may find grace in Thy sight, O Lord my God.—2 Samuel xiv. 4, 5, 6, 7, 10, 11, 12, 13, 14, 17, 19, 20, 21, 22.

No. 17.—CHORUS.

People of Jerusalem.—Absalom prepareth chariots and horses, and fifty men run before him. In all Israel there is none to be so praised for his beauty as he. From the sole of his foot to the crown of his head, there is no blemish in him.—2 Samuel xv. 1 ; xiv. 25.

No. 18.—RECITATIVE AND SONG.

Absalom.—O, that I were judge in the land, that every man which hath any suit or cause might come unto me, and I would do him justice ! Come nigh unto me ; I put forth my hand ; I take ye, I kiss ye.—2 Samuel xv. 4, 5, 6.

My judgment shall be as a robe and a diadem ; I will be eyes to the blind, and feet will I be to the lame ; I will be a father to the poor, and the cause which I know not I will search out. I will break the jaws of the wicked, and pluck out the spoil from his teeth. I will choose out your way, and be as one that comforteth the mourners.—Job xxix. 14, 15, 16, 17, 25.

No. 19.—CHORUS.

People of Jerusalem.—Absalom prepareth chariots and horses, and fifty men run before him.—2 Samuel xv. 1.

No. 20.—CHORUS.

Spies of Absalom.—Give ear, all ye tribes of Israel ; as soon as ye hear the sound of the trumpet, then shall ye say, “Absalom reigneth in Hebron.” With Absalom are gone two hundred men out of Jerusalem. The hearts of the men of Israel are after him. The conspiracy is strong, for the people increase continually with Absalom.—2 Samuel xv. 10, 11, 12, 13.

No. 21.—SONG.

Contralto.—Woe unto them that call evil good, and good evil ; that put darkness for light, and light for darkness ; that put bitter for sweet, and sweet for bitter. Woe unto them that are wise in their own eyes, and prudent in their own sight ; which justify the wicked for reward, and take away the righteousness of the righteous from him !—Isaiah v. 20, 21, 23.

No. 22.—CHORUS.

The faithful to David.—Arise and let us flee, for we shall not else escape from Absalom : make speed to depart, lest he overtake us suddenly, and bring evil upon us, and smite us with the edge of the sword.—2 Samuel xv. 14.

No. 23.—NARRATION.

Narrator.—Then David arose, and all the people that were with him, and they passed over Jordan; by the morning light, there lacked not one of them that was not gone over Jordan to Mahanaim. And Absalom passed over Jordan, he and all the men that were with him.—2 Samuel xvii. 22, 24.

No. 24.—CHORUS.

The faithful.—Thou, O king, shalt not go forth to the battle, for if $\left\{ \begin{array}{l} \text{we} \\ \text{they} \end{array} \right\}$ flee away in the fight, the enemy shall not care for $\left\{ \begin{array}{l} \text{us} \\ \text{them} \end{array} \right\}$; neither if half of $\left\{ \begin{array}{l} \text{us} \\ \text{them} \end{array} \right\}$ die will they care for $\left\{ \begin{array}{l} \text{us} : \\ \text{them} \end{array} \right\}$ but now thou art worth ten thousand of $\left\{ \begin{array}{l} \text{us,} \\ \text{them,} \end{array} \right\}$ therefore now it is better that thou succour $\left\{ \begin{array}{l} \text{us} \\ \text{them} \end{array} \right\}$ out of the city.—2 Samuel xviii. 3.

No. 25.—RECITATIVE AND SONG.

David.—What seemeth you best I will do, but O ye hundreds and ye thousands, deal gently for my sake with the young man, even with Absalom. Surely he is my son, so I would be his saviour. For all his affliction I am afflicted. In my love and in my pity I would redeem him. I bare him, and carried him all the days of old. But he hath rebelled and vexed my spirit; therefore am I turned to be his enemy, and to fight against him. Then I remember the days of old. I led him about, I instructed him, I kept him as the apple of mine eye. As an eagle stirreth up her nest, fluttereth over her young, spreadeth abroad her wings, taketh them, beareth them on her wings, so did I lead him.—2 Samuel xviii. 4, 5; Isaiah lxiii. 8, 9, 10, 11; Deuteronomy xxxii. 10, 11.

Lord, where are thine old lovingkindnesses, which Thou swarest unto David in Thy truth? Thou hast abhorred and forsaken Thine anointed, and art displeased at him. My children have forsaken Thy law, and walk not in Thy judgments. O take not Thy lovingkindness utterly from them, nor suffer Thy truth to fail.—Psalm lxxxix. 48, 37, 31, 33.

No. 26.—DUET.

Soprano and Contralto.—Like as a father pitieth his own children, even so the Lord is merciful unto them that fear Him. For He knoweth whereof we are made: He remembereth that we are but dust.—Psalm ciii. 13, 14.

Look how high the heaven is in comparison of the earth: so great is His mercy toward them that fear Him.—Psalm ciii. 11.

No. 27.—DIALOGUE.

David (seated between the two gates).—Arise, O Lord, in Thine anger, lift up Thyself because of the rage of mine enemies; and awake for me to the judgment that Thou hast commanded.—Psalm vii. 6.

But as for my son, O Lord, have mercy upon him; let Thy mercy lighten upon him, as my trust is in Thee.

Women.—Let Thy mercy lighten upon him, as our trust is in Thee.—Te Deum.

David.—Get ye up to the roof over the gate unto the wall. Lift up your eyes and look.

Women (on the wall).—O king, here come men running by the way of the plain.

David.—If they come running, there be tidings in their mouths.

Women.—Behold, here come also other men running.

David.—They also bring tidings. Speak ; what of the battle ?

Women.—What of the battle ?

1st Messengers.—All is well.

David and Women.—All is well ?

1st Messengers.—Blessed be the Lord thy God, which hath delivered up the men that lifted up their hand against my lord the king.

David.—Is the young man Absalom safe ?

1st Messengers.—When the captain of the host sent the king's servants and us thy servants, we saw a great tumult, but knew not what it was.

David.—Turn ye aside. O Lord, have mercy upon him.

Women.—Have mercy upon him.

2d Messengers.—Tidings, our lord the king : for the Lord hath avenged thee this day of all them that rose up against thee.

David.—Is the young man Absalom safe ?

2d Messengers.—The enemies of our lord the king, and all that rise against thee to do thee hurt, be as that young man is.—2 Samuel xviii. 24, 23, and following.

No. 28.—SONG.

David.—O Absalom, my son, my son Absalom ! would God I had died for thee, O Absalom, my son, my son !—2 Samuel xviii. 33.

No. 29.—CHORUS, WITH SOLO.

The People.—Behold the king weepeth and mourneth for Absalom. The victory is turned into mourning. We can but get us by stealth into the city, as people being ashamed steal away when they flee in battle.

David.—O my son Absalom !

The People.—Thou hast shamed the faces of all thy servants which this day have saved thy life, for if Absalom had lived and all we had died, then it had pleased thee well.—2 Samuel xix. 3, 4, 6.

No. 30.—SONG.

Soprano.—Despise not thou the chastening of the Lord, nor faint when thou art rebuked of Him. For whom the Lord loveth He chasteneth, and scourgeth every son whom He receiveth.

No chastening for the present seemeth to be joyous ; nevertheless, afterward, it yieldeth the peaceable fruit of righteousness.—Hebrews xii. 5, 6, 11.

No. 31.—CHORUS.

The Twelve Tribes.—Arise, come forth and speak comfortably to thy servants. The king delivered all Israel out of the hands of the Philistines ; now let us bring thee

back. The heart of all Judah is bowed, even as the heart of one man ; return thou and all thy servants.—2 Samuel xix. 1, to 14.

No. 32.—SONG.

David.—Have mercy upon me, O God, after Thy great goodness ; according to the multitude of Thy mercies do away mine offences. For I acknowledge my fault ; and my sin is ever before me. Make me a clean heart, O God, and renew a right spirit within me. Deliver me from blood guiltiness, O God, thou that art the God of my health, and my tongue shall sing of Thy righteousness. Thou shalt open my lips, O Lord, and my mouth shall shew Thy praise.—Psalm li. 1, 3, 10, 14, 15.

No. 33.—CHORUS AND QUARTET.

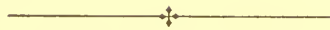
Chorus.—Joy is in heaven over one sinner that repenteth, more than over ninety and nine just men, which need no repentance. For the Son of man is come to seek and to save that which was lost.—Luke xv. 7 ; xix. 10.

Quartet.—There shall be joy in the presence of the angels of God over one sinner that repenteth.—Luke xv. 10.

Chorus.—Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

KING DAVID,



AN ORATORIO,

Composed by

G. A. MACFARREN.

KING DAVID.

PART I.

Nº 1. OVERTURE.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. D. Bu. 4 Hns. 2 Tpts. 3 Trom. Drums. Tri. B. Drum. Cym. & Str.

G. A. MACFARREN.

Allegro.
Vla.

PIANO.

mf
Velo. & D. Bu.

Hbys.

pp

Hns.

p

Hbys.

V.V.

p

Hns. sustain

Hbys & Bns.



Cl.
cresc.
Lad.

V.V. Cl. V.V.
Lad. * Lad. *

A 8
f Str. & Wind.
Lad. *

8
Lad. * Lad. *

B Hby.
dim. Str. p

Cl. Hn. f Tpt. V.V. pp
Lad. *

First system of a grand staff. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes. A dynamic marking of *f* is present at the end of the system. Below the staff, there are markings for *Ad.* and a star symbol.

Second system of a grand staff. The right hand has a melodic line with eighth notes. The left hand has a bass line with a dynamic marking of *p* and the instruction "Bns. & Hns. sustain.". A *cresc.* marking is placed above the right hand. At the end of the system, there is a *f* dynamic marking and the word "Ossia" below the staff.

Third system of a grand staff. The right hand has a melodic line with eighth notes. The left hand has a bass line with a dynamic marking of *p* and the instruction "Cl. & Hby. added.". A *cresc.* marking is placed above the right hand.

Fourth system of a grand staff. The right hand has a melodic line with eighth notes. The left hand has a bass line with a dynamic marking of *ff* and the instruction "All except Hp.". A *C* marking is placed above the right hand. There are triplets of eighth notes in both hands.

Fifth system of a grand staff. The right hand has a melodic line with eighth notes. The left hand has a bass line with a dynamic marking of *f*. There are triplets of eighth notes in both hands.

Sixth system of a grand staff. The right hand has a melodic line with eighth notes. The left hand has a bass line with a dynamic marking of *f*. There are triplets of eighth notes in both hands.

First system of musical notation. Treble clef with a key signature of two flats (B-flat and E-flat). The bass clef part features a steady eighth-note accompaniment. The treble clef part contains several triplet markings (indicated by a '3' and a bracket) and accents (indicated by a '>' symbol).

Second system of musical notation. Treble clef with a key signature of two flats. The bass clef part continues with eighth-note accompaniment. The treble clef part features a melodic line with eighth notes and a circled chord in the final measure.

Third system of musical notation. Treble clef with a key signature of two flats. The bass clef part continues with eighth-note accompaniment. The treble clef part features a melodic line with eighth notes. A dynamic marking 'p' (piano) is present. A performance instruction 'Wind sustain.' is written above the treble staff. A tempo or mood marking 'D Hby.' is written above the treble staff.

Fourth system of musical notation. Treble clef with a key signature of two flats. The bass clef part continues with eighth-note accompaniment. The treble clef part features a melodic line with eighth notes. A 'Ced.' (Crescendo) marking is present below the bass staff. A star symbol '*' is located at the end of the system.

Fifth system of musical notation. Treble clef with a key signature of two flats. The bass clef part continues with eighth-note accompaniment. The treble clef part features a melodic line with eighth notes and a circled chord in the final measure.

Sixth system of musical notation. Treble clef with a key signature of two flats. The bass clef part continues with eighth-note accompaniment. The treble clef part features a melodic line with eighth notes and a circled chord in the final measure.

Fl. & Cl. $\text{b}\frac{5}{4}$

cresc. *sf*

dim.

E_\flat

ff Str. & Wind. *sf*

sf

sf

ff *sf*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands.

Second system of musical notation, starting with a dynamic marking of **F** (Fortissimo). The music continues with complex chordal textures.

Third system of musical notation, including dynamic markings *pp* (pianissimo) and *ff* (fortissimo). A section for *Str. & Wind* (Strings and Winds) is indicated.

Fourth system of musical notation, featuring a dynamic marking of *pp* and a section labeled *Hby.* (Harp).

Fifth system of musical notation, including dynamic markings *cresc.* (crescendo) and *pp*. A section labeled *Fl. added.* (Flute added) is present.

Sixth system of musical notation, starting with a dynamic marking of **G** (Glorioso) and including a section for *Basses & D. Bn.* (Basses and Double Bass).

V. V.
Hn. & Tpt.

First system of music for Horns and Trumpets. It consists of a treble and bass staff. The treble staff contains melodic lines with various articulations like accents and slurs. The bass staff provides harmonic support with chords and moving lines.

Second system of music for Horns and Trumpets. Similar to the first system, it features melodic lines in the treble and harmonic accompaniment in the bass.

Fl. Hby. 8ve lower.
p
Hp. Bus. sustain.

Third system of music for Flute and Harp. The flute part is written an octave lower. The harp part includes a 'Bus. sustain.' (basso continuo) line. Dynamics include *p* (piano).

V. V.
fp
fp Basses.

Fourth system of music for Violins and Basses. The violin part has a *fp* (fortissimo) dynamic. The bass part also has a *fp* dynamic. There are accents and slurs throughout.

Hby.
p
cresc.

Fifth system of music for Harp. The harp part starts with a *p* (piano) dynamic and includes a *cresc.* (crescendo) marking. The treble staff has chords and rests.

fp
fp

Sixth system of music for Violins and Basses. Both parts feature *fp* (fortissimo) dynamics and include slurs and accents.

V. V.

f *dim.*

H

p *cresc.* Wind & Hp.

V. V.

pp Wind & Hp. Basses.

V. V.

cresc. *ff* All except Hp.

Str. only.

Str. only.

J

pp

8.....

p *Ins.*

This system shows the first two measures of a piece. The right hand plays a continuous eighth-note pattern in a B-flat major key signature. The left hand has a few chords and rests. A dynamic marking of *p* and the instruction *Ins.* are present.

8.....

This system continues the eighth-note pattern in the right hand. The left hand accompaniment consists of chords and single notes. A colon is used as a measure rest in the second measure of the bass line.

8.....

This system continues the eighth-note pattern in the right hand. The left hand accompaniment consists of chords and single notes. A colon is used as a measure rest in the first measure of the bass line.

8.....

This system continues the eighth-note pattern in the right hand. The left hand accompaniment consists of chords and single notes. A colon is used as a measure rest in the first measure of the bass line.

8.....

Bns. Cl. 8^{va} higher.

This system introduces a change in the right hand melody, featuring a dotted quarter note followed by eighth notes. The left hand continues with chords and single notes. A dynamic marking of *>* is present. The instruction *Bns. Cl. 8^{va} higher.* is written above the bass line.

This system continues the melody from the previous system. The right hand features a dotted quarter note followed by eighth notes. The left hand accompaniment consists of chords and single notes. A dynamic marking of *>* is present.

First system of musical notation. The upper staff contains a melodic line with eighth notes and quarter notes, marked with a forte (*ff*) dynamic. The lower staff contains a bass line with a few notes, marked with a piano (*p*) dynamic. The word "Bassos." is written above the lower staff, and "dim." is written above the right side of the system.

Second system of musical notation. The upper staff features a series of chords, marked with a piano (*p*) dynamic. The lower staff contains a melodic line with eighth notes. The word "Hby." is written above the right side of the system, and "Vla." is written below the right side of the system.

Third system of musical notation. Both the upper and lower staves contain chords, primarily consisting of triads and dyads, with some grace notes.

Fourth system of musical notation. The upper staff contains a melodic line with eighth notes, marked with a piano (*p*) dynamic. The lower staff contains a bass line with chords. The word "Wind." is written above the right side of the system.

Fifth system of musical notation, marked with a key signature change to two flats and the letter "K". It features a forte (*ff*) dynamic. The upper staff has chords with triplets, and the lower staff has a bass line with triplets. The text "All except Hp." is written above the lower staff.

Sixth system of musical notation. The upper staff contains a melodic line with eighth notes and quarter notes, marked with a forte (*ff*) dynamic. The lower staff contains a bass line with chords and triplets, also marked with a forte (*ff*) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with accents and dynamic markings.

Second system of musical notation, continuing the piece with similar chordal textures and melodic fragments. Includes a triplet of eighth notes in the bass line.

Third system of musical notation, marked with a fermata over a chord in the treble. Includes performance instructions: *L Hp.*, *p dolce*, and *Velo. Vla. 2 Cl. 2 Bns.*

Fourth system of musical notation, showing a melodic line in the treble and a bass line with sustained notes. Includes a dynamic marking of *sf*.

Fifth system of musical notation, featuring a complex chordal structure in the treble and a bass line with sustained notes. Includes a dynamic marking of *sf*.

Sixth system of musical notation, concluding the page with a melodic line in the treble and a bass line with sustained notes. Includes a dynamic marking of *L. H.*

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff features a bass line with eighth notes and rests. Dynamic markings include *V.V.* and *H.p.*.

Second system of musical notation. The upper staff has a melodic line with a *cresc.* marking. The lower staff continues the bass line with eighth notes.

Third system of musical notation. The upper staff includes a triplet of eighth notes and a *f* dynamic marking. The lower staff has a melodic line with eighth notes. Instrument markings include *V.V.*, *Cl.*, and *dim. Bns.*

M

Fourth system of musical notation, starting with section 'M'. The upper staff has a melodic line with a *p* dynamic marking. The lower staff features a bass line with eighth notes and rests. Instrument markings include *pp Str.* and *Hn.*

Fifth system of musical notation. The upper staff has a melodic line with a *mf* dynamic marking. The lower staff features a bass line with eighth notes and rests. Instrument marking includes *Str.*

Sixth system of musical notation. The upper staff has a melodic line with a *fp* dynamic marking. The lower staff features a bass line with eighth notes and rests. Instrument markings include *Cl.*, *D. Bn.*, and *Velo.*

Ed.

*

Cl. Bns. 8ve lower. Hn.

sp *f* *dim.*

Cl. Fl. Vla.

cres.

N

ff Str. & Wind.

v. v.

8^{va} V. V.

ff

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a complex, rhythmic melody in the upper staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staff with eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The upper staff has a melodic line with some rests and a triplet of eighth notes at the end. The lower staff has a steady accompaniment of eighth notes, with a triplet of eighth notes at the end.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The upper staff has a melodic line with some rests and a triplet of eighth notes at the end. The lower staff has a steady accompaniment of eighth notes, with a triplet of eighth notes at the end.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The upper staff has a melodic line with some rests and a triplet of eighth notes at the end. The lower staff has a steady accompaniment of eighth notes, with a triplet of eighth notes at the end.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The upper staff has a melodic line with some rests and a triplet of eighth notes at the end. The lower staff has a steady accompaniment of eighth notes, with a triplet of eighth notes at the end.

№ 2. CHORUS.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. 2 Hns. & Str.

Largo.

PIANO.

Str. *f*

A SOPRANO.

ALTO.

TENOR. 8^{va} lower.

BASS.

Be - hold!.....
 Be - hold!.....

A

Da - vid! We are thy bone and thy
Da - vid! We are thy bone and thy

flesh. Al - so, in time past,
flesh. Al - so, in time past,

when Saul was king o - ver us, thou wast he that led - dest
when Saul was king o - ver us, thou wast he that led - dest

forth and brought - est in Is - ra - el;

forth and brought - est in Is - ra - el;

f

B

and the Lord said..... un - to

and the Lord said..... un - to

p

B

thee — “Thou

thee — “Thou

pp

V. V.

Cl. & Bns. Hby. 8^{va} higher.

shalt feed my peo - ple
shalt feed my peo - ple

Basses.

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics 'shalt feed my peo - ple' and a piano accompaniment. The piano part includes a complex texture with many sixteenth notes in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is common time (C).

Is - ra - el, And
Is - ra - el, And

8

pp

Detailed description: This system contains measures 4-6. The vocal line continues with 'Is - ra - el, And'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *pp* (pianissimo) is present. A first ending bracket labeled '8' spans the first two measures of this system. The key signature and time signature remain the same as in the first system.

thou shalt be a
thou shalt be a

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with 'thou shalt be a'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The key signature and time signature remain consistent with the previous systems.

cap - - tain o - - ver Is - - ra -

cap - - tain o - - ver Is - - ra -

The first system of the musical score consists of three staves. The top two staves are vocal parts, with lyrics "cap - - tain o - - ver Is - - ra -". The bottom staff is the piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes, creating a shimmering effect. The key signature has one sharp (F#) and the time signature is 4/4.

el." Where - fore,

el." Where - fore, O Da - vid,

el." Where - fore, O Da - vid,

f Str. only.

The second system continues the musical score. It features two vocal parts and piano accompaniment. The lyrics are "el." and "Where - fore, O Da - vid,". The piano accompaniment includes a section marked "*f* Str. only." (forte strings only), which is a rhythmic accompaniment consisting of eighth and sixteenth notes. The key signature remains one sharp (F#) and the time signature is 4/4.

O Da - vid, We a - noint thee king.....

O Da - vid, We a - noint thee king.....

O Da - vid, We a - noint thee king.....

ff

The third system concludes the musical score. It features two vocal parts and piano accompaniment. The lyrics are "O Da - vid, We a - noint thee king.....". The piano accompaniment includes a section marked "*ff*" (fortissimo), which is a rhythmic accompaniment consisting of eighth and sixteenth notes. The key signature remains one sharp (F#) and the time signature is 4/4.

Four staves of music, all containing rests, indicating a piano introduction.

Woodwind part with triplets and a bass line. The bass line includes markings: *Ad.*, **Ad.*, **Ad.*, and *.

Andante con moto.

Vocal line with lyrics: Be- hold, how good and joy- ful a

Andante con moto.

Piano accompaniment featuring Flute (Fl.) and Violoncello (Vla.) parts. Includes marking: *Str. pizz.*

Vocal line with lyrics: thing it is, breth-ren, to dwell to-ge-ther in u-ni-ty, Be- hold, how

Piano accompaniment featuring Clarinet (Cl.) and Bass parts.

hold, how joy - ful a
 good and joy - ful a thing it is, breth - ren to

thing it is to dwell to - ge - ther in u - ni - ty.
 dwell to - ge - ther in u - ni - ty. *p* Be -
 Be - hold, how

Fl. & Cl. in *8ves*

how good and joy - ful a thing it
 hold, how joy - ful a
 good and joy - ful a thing it is, breth - ren, to

is , to dwell to - ge - ther in u - ni - ty, Be - hold, how
 thing it is to dwell to - ge - ther in u - ni - ty,
 dwell to - ge - ther in u - ni - ty, *p*, Be -

Be - hold, how
 Fl. Cl. & Bas.

good and joy - ful a thing it is, to
 how good and joy - ful a thing it
 hold, how joy - ful a
 good and joy - ful a thing it is, breth - ren to

dwel..... , to - ge - ther in u - ni - ty, Be - hold,
 is, , to dwell to - ge - ther in u - ni - ty, Be - hold,
 thing it is, to dwell to - ge - ther in u - ni - ty, Be -

dwel to - ge - ther in u - ni - ty, Be -
 dwell to - ge - ther in u - ni - ty, Be -

V. V. pizz.
p Velo. Wind sustains.

how good it is, to dwell to - ge - ther in
 how good it is, , to dwell to - ge - ther in
 hold, how good it is, to dwell to - ge - ther in
 hold, how good it is, to dwell to - ge - ther in

p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*
arco *cresc.*

u - ni - ty, to dwell to - ge - ther in u - ni - ty.
 u - ni - ty, to dwell to - ge - ther in u - ni - ty.
 u - ni - ty, to dwell to - ge - ther in u - ni - ty.
 u - ni - ty, to dwell to - ge - ther in u - ni - ty.

f
f
f
f

Be - hold, how
 Be - hold, how
 Be - hold, how
 Be - hold, how

p *p* *p* *p*

Fl. & Bn. in 8^{ves}

p

Str.

dolce D

good it is. It is like the dew of Her - mon, which
 good it is. It is like the dew of Her - mon, which
 good it is. It is like the dew of Her - mon, which
 good it is. It is like the dew of Her - mon, which

p Str. D

fell up - on the hill of Si - on, for there the Lord
 fell up - on the hill of Si - on, for there the Lord
 fell up - on the hill of Si - on, for there the Lord
 fell up - on the hill of Si - on, for there the Lord

pro - mis - ed His bless - ing and
 pro - mis - ed His bless - ing and
 pro - mis - ed His bless - ing and
 pro - mis - ed His bless - ing and

p cresc.
 life for ev - er -
p cresc.
 life for ev - er -
p cresc.
 life for ev - er -
p cresc.
 life for ev - er -

Wind added.
p cresc.

more, and life for
 more, and life for
 more, and life for
 more, and life for

more, and life for

f ev - er - more, *pp* for ev - er
f ev - er - more, *pp* for ev - er
f ev - er - more, *pp* for ev - er
 ev - er - more, for ev - er

f *pp* Str.
 Fl. & Cl. in 8V's
 Bn.

E

cresc.

more. *cresc.* Be - hold, how good it is, be -
 more. Be - hold, how good it is, be -
 more. *cresc.* Be - hold, *cresc.* how good it is, be - hold,

Fl.

S.....

Cl.

p cresc. *cresc.*

E

hold, how joy -
 hold, how joy - ful it is,
 how joy - ful it is,
 hold, how joy - ful it is,

cresc. *f* *Str.*

dim.

p

- ful, be - hold, how good and joy - ful a
 be - hold, how good and joy - ful a
 be - hold, how good and joy - ful a
 be - hold, how good and joy - ful a

Wind. *p* *Str.*

thing it is, brethren, to dwell together in

thing it is, brethren, to dwell together in

thing it is, brethren, to dwell together in

thing it is, brethren, to dwell together in

u - ni - ty,

u - ni - ty, brethren, to dwell together in

u - ni - ty,

u - ni - ty,

how good and joy-ful a thing it is, it is like, yes,

u - ni - ty, how good and joy-ful a thing it is, it is like, yes,

how good and joy-ful a thing it is, it is like, yes,

how good and joy-ful a thing it is, it is like, yes,

Str.

Wind.

F

F

like the dew of Her - mon, which
 like the dew of Her - mon, which
 like the dew of Her - mon, which
 like the dew of Her - mon, which

cresc.
cresc.
cresc.
cresc.

8

fell up - on the hill of Si - on, for
 fell up - on the hill of Si - on, for
 up - on the hill of Si - on, for there.....
 fell up - on the hill of Si - on, for

f
f
f
f

8

there the Lord pro - mis - ed His bless - ing, His bless - ing, and
 there the Lord pro - mis - ed His bless - ing, His bless - ing, and
 the Lord pro - mis - ed His bless - ing, His bless - ing, and
 there the Lord pro - mis - ed His bless - ing, His bless - ing, and

dim.
dim.
dim.
dim.

8

Wind

life for ev - er - more, for ev - er - more,
 life for ev - er - more, for ev - er -
 life for ev - er - more,
 life for ev - er - more,

p

p

p

p

Str. pizz.

for ev - er - more!.....
 more, for ev - er - more!.....
 for ev - er - more!.....
 for ev - er - more!.....

2 Fl.

Wind sustain.

Red. Str. pizz.

f

f

f

f



Nº 3. RECITATIVE & SONG.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. 2 Hns. 2 Tpts. Hp. & Str.

Allegro maestoso.

PIANC.

ff Str. & Wind.

Fl.

DAVID.

None ought to car_ry the ark of

Led.



God but the Le_vites, for them hath the Lord chos_en to car_ry the ark of

God, and to mi_nister un_to Him for ev_er.

ff

Ye are the chief of the fa_thers of the

Le_vites.

ff

8.....

Sane_ti - fy your_selves, both ye and your

ff

3

Ad.

*

breth_ren,

ff

8.....

Sane_ti - fy your_selves that ye may bring up the ark of the Lord God of

8.....

Stc.

Is - ra - el un - to the place that I have pre - par - ed for

it.

Allegro.

I will not suf_fer mine eyes to sleep, nor mine

eye_lids to slum_ber un_til I find out a place for the

tem_ple of the Lord, an ha_bi_tation for the might_y

A

God of Ja - cob, I will not suf - fer mine eyes to

p Hp. Str.

sleep, I will not suf - fer mine eye - lids to slum -

Str. Hp. *sf*

ber un - til I find out a

Str. Hp. *pp*

place for the tem - ple of the Lord, an ha - bi - ta - tion for the

B

migh - ty God of Ja - cob.

Wind

We will go in - to His ta - ber - na - cle,

Str. *pp*

Velo.

we will go in - to His ta - ber - na - cle and

Wind.

Str.

Wind.

fall low on our knees be - fore

Str. *cresc.*

mf

dim.

C

His foot - stool I will not

Wind.

mf Str.

Hp.

suf - fer mine eyes to sleep, I will not

f Str.

Hp.

suf_fer mine eyes to sleep, I will not suf_fer mine eyes to sleep, nor mine

poco rit. nuto *Tempo.*

p Str. *mf Velo.*

eye lids to slum_ber, un_til I find out a place for the tem_ple of the

p

Lord a ha_bi - ta - tion for the might - y God, the might - y God, un -

Cl. & Bns. added.

Hp.

til I find an ha_bi - ta_tion for the might - y God of Ja -

Str. & Wind. *f* *Hp.*

cob.

f *v.v.* *s* *Wind.*

Nº 4. PSALM AT THE BRINGING IN OF THE ARK.

Pic. Fl. 2 Hby. 2 Cl. 2 Bas. D. Br. 4 Hns. 2 Tpt. 2 Corn. 3 Trom. Oph. Dr. Tri. B. Dr. Cym. Hp. Str. & Org.

Moderato.

PIANO. *f* Tpt. *pp* Tpt. outside.

pp
Velo.

SOPRANO.

CONTRALTO.

TENOR. 8^{ve} lower.

BASS.

pp

Give thanks un - to the

Str.

pp
 Give thanks un - to the Lord,
 Give thanks un - to the Lord,
 Lord, *pp* call..... up - on His
 Give thanks un - to the Lord,

call..... up - on His name,
 call..... up - on His name,
 name, make known His deeds.....
 call..... up - on His name,

make known His deeds..... a - mong the
 make known His deeds a - mong the
 ... a - mong the peo - ple.
 make known His deeds a - mong the

poco cresc.

peo - ple. Sing..... un - to Him,

peo - ple. *poco cresc.* Sing..... un - to Him,

peo - ple. Sing *poco cresc.* un - to Him,

peo - ple. Sing..... un - to Him,

pp *Str.* *poco cresc.*

sing..... un - to Him, sing

sing..... un - to Him, sing

sing un - to Him, sing

sing..... un - to Him, sing

psalms..... un - to Him. **A**

psalms..... un - to Him. *mf*

psalms..... un - to Him. Give thanks un - to the

psalms..... un - to Him. **A** *2 Hns.*

A Basses.

The musical score is arranged in four systems, each with four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The lyrics are: "Give thanks un - to the Lord; call..... up - on His name; make known His deeds..... a - mong the peo - ple". The score includes dynamic markings such as *mf* and *cl.*, and performance instructions like "Hns." (Horns). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

pù cresc.

peo - ple. *pù cresc.* Sing un - to

peo - ple. *pù cresc.* Sing un - to

 Sing *pù cresc.* un - to

peo - ple. *pù cresc.* Sing un - to

Str. 3 Wind sustains.

Him, sing un - to

Him, sing un - to

Him, sing un - to

Him, sing un - to

Him, sing psalms

Him, sing psalms

Him, sing psalms

Him, sing psalms

B

f

un - to Him. Give thanks un - to the Lord, Give

Organ with voices.
f Str.

B

thanks un - to the Lord, call.....
call.....
call..... up - on His name,
thanks un - to the Lord, call.....

.... up - on His name,
.... up - on His name,
make known His deeds..... a - mong the
..... up - on His name, *tr*

make known His deeds a - mong the peo - ple.

make known His deeds a - mong the peo - ple.

peo - ple.

make known His deeds a - mong the peo - ple.

f Str.

molto cresc.

Sing un - to Him,

molto cresc.

molto cresc. Sing un - to Him,

Sing *molto cresc.* un - to Him,

Sing un - to Him,

All but Hp. & Mil.

sing un - to Him, sing

sing un - to Him, sing

sing un - to Him, sing

sing un - to Him, sing

psalms... un_to Him, un_to

psalms... un_to Him, un_to Him,.....

psalms... un_to Him, un_to

psalms... un_to Him, un_to

Him, un_to Him. Let the sea roar

.... un_to Him..... Let the sea roar

Him, un_to Him. Let the sea roar

Him, un_to Him. Let the sea roar

All but Str. Hp. & Org.

.... and the ful_ness there_of; let the fields re_joyce... and all that there_in

.... and the ful_ness there_of; let the fields re_joyce... and all that there_in

.... and the ful_ness there_of; let the fields re_joyce... and all that there_in

.... and the ful_ness there_of; let the fields re_joyce... and all that there_in

Str.

is. Then shall the trees of the wood sing out at the

is. Then shall the trees of the wood sing out at the

is. Then shall the trees of the wood sing out at the

is. Then shall the trees of the wood sing out at the

presence of the Lord, because He cometh to judge the earth.

presence of the Lord, because He cometh to judge the earth.

presence of the Lord, because He cometh to judge the earth. O give

presence of the Lord, because He cometh to judge the earth.

Str. & Wind.

O give thanks un - to the Lord,

O give thanks un - to the Lord,

thanks un - to the Lord, O give

O give thanks un - to the Lord,

v. v. All but Hp.

0 give thanks un - to the
 0 give thanks un - to the
 thanks un - to the Lord,
 0 give thanks un - to the

Lord, 0 give thanks,
 Lord, 0 give thanks,
 0 give thanks, 0 give
 Lord, 0 give thanks,

0 give thanks, 0 give
 0 give thanks, 0 give
 thanks, 0 give thanks,
 0 give thanks, 0 give

thanks un - to the Lord.
 thanks un - to the Lord.
 thanks un - to the Lord, for

E

He is good, for His mer - cy en - du - reth for ev - er,
 For

Hp.
 Str. pizz.

He is good, for His mer - cy en - du - reth for ev - er, For
 For

He is good, for His mer - cy en - du - reth for

He is good, for His mer - cy en - du - reth for

He is good, for His mer - cy en - du - reth for

He is good, for His mer - cy en - du - reth for

ev - er, He is good, for His

ev - er, He is good, for His

ev - er, He is good, for His

ev - er, He is good, for His

mer - cy en - du - reth, His *cresc.* mer - cy en - du - reth, His

mer - cy en - du - reth, His *cresc.* mer - cy en - du - reth, His

mer - cy en - du - reth, His *cresc.* mer - cy en - du - reth, His

mer - cy en - du - reth, His *cresc.* mer - cy en - du - reth, His

mer - cy en - du - reth for ev - er, His
 mer - cy en - du - reth, He is
 mer - cy en - du - reth, He is
 mer - cy en - du - reth, He is

mer - cy en -
 good, for His mer - cy en - du - reth, His mer - cy en -
 good,..... for His mer - cy en - du - reth, His mer - cy en -
 good, for His mer - cy en - du - reth, His mer - cy en -

du - reth for ev - er.
 du - reth for ev - er. Bless...
 du - reth for ev - er.
 du - reth for ev - er.

F

Str. & Wind.

Bless - ed be the Lord God of Is - ra - el, > for
 - - ed be the Lord God of Is - ra - el, Bless - -
 Bless - ed be the Lord God of Is - ra - el for

Bless - ed be the Lord God of Is - ra - el for

♩ ♩

ev - er, > for ev - er, > for ev - er and
 - ed be the Lord God for
 ev - er, for ev - er, for ev - er and

ev - er, for ev - er, for ev - er and

♩ ♩

ev - er, > for ev - er, > for ev - er, > for
 ev - er, bless - ed be the Lord
 ev - er, for ev - er, for ev - er, for

ev - er, for ev - er, for ev - er, for

♩ ♩

v. v.
 Wind sustain.

ev_

.... God for ev

ev_

ev_

This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "ev_ ... God for ev". The piano part has a rhythmic accompaniment with chords and moving lines.

er and ev_ er, A -

er and ev_ er, A -

er and ev_ er, A - men,.....

er and ev_ er. A -

er and ev_ er. A -

ff *Al.*

G

This system contains the next two systems of music. It features four vocal staves and a piano accompaniment. The lyrics are: "er and ev_ er, A -", "er and ev_ er, A -", "er and ev_ er, A - men,.....", "er and ev_ er. A -", "er and ev_ er. A -". The piano part includes a dynamic marking of *ff* and a tempo marking of *Al.* (Allegretto). A section marker "G" is placed above the piano part.

men, A - men,

men, A - men,

.... A - men,..... A -

men, A - men,

This system contains the final two systems of music on the page. It features four vocal staves and a piano accompaniment. The lyrics are: "men, A - men,", "men, A - men,", ".... A - men,..... A -", "men, A - men,". The piano part continues with its rhythmic accompaniment.

A - men, ... A - men, ... men, ... A - men, ... men, ... men, ... A - men. Praise the

A - men, ... A - men, ... men, ... A - men, ... men, ... men, ... A - men. Praise the

A - men, ... A - men, ... men, ... A - men, ... men, ... men, ... A - men. Praise the

A - men. Praise the

Lord, 0
 Praise the Lord, 0
 Lord, 0
 Praise the Lord, 0

8

praise..... the Lord.....
 praise..... the Lord.....
 praise..... the Lord.....

praise..... the Lord.....

attacca

N^o 5. SONG.

Str. only.

Andante con moto.

SOPRANO.

PIANO.

The

path of the just is as a shin - ing light that shin - eth more and

more un - to the per - feet day, the path of the

just is as a shin - ing light that shin - eth more.....

..... and more un - to the per - feet day.

A

Velo.

Vn.

Let our light so shine be-fore men that they may

see..... our good works and glo-ri-fy our

pp **B**
Fa-ther which is in Hea-ven,

pp *mf* *Velo.*

Let our light so shine be-fore men, that they may see our good

p *cresc.*

works and glo-ri-fy our Fa-ther, our Fa-ther which...

.... is in Hea -

p *cresc.*

ven. The path of the just is as a shin - ing

mf

light that shin - eth more and more, that shin - eth

f *p* *cresc.*

more and more un - to the per -

3

- fect, the per - fect day, un - to the

f *dim.*

per - - - feet, the per - feet day.

And. *

'Tis as a shin - ing light,

'tis as a shin - ing light that shin - eth

mf

more and more un - to the per - feet day.

p

ritard.

No 6. PROPHECY.

2 Fl. 2 Bbys. 2 Cl. 2 Bns. D. Bn. 2 Hns. 3 Trom. Drs. & Str.

Adagio.

PIANO.

The piano introduction consists of two systems of staves. The first system features a grand staff with a treble clef and a bass clef. The treble clef part begins with a whole rest, while the bass clef part starts with a piano (*p*) dynamic and a steady eighth-note accompaniment. A 'Wind' section is indicated above the treble clef staff. The second system continues the piano accompaniment with more complex rhythmic patterns in both hands.

NATHAN. 8^{ve} lower.

This system contains the vocal line for Nathan and the piano accompaniment. The vocal line is written on a single staff with a treble clef and begins with the lyrics 'Thus saith the'. The piano accompaniment is on a grand staff, starting with a very forte (*ff*) dynamic and a complex, rhythmic texture. Dynamics include *f cresc.*, *sf*, and *p*. A 'V. V.' marking is present above the piano part.

This system contains the vocal line for David and the piano accompaniment. The vocal line is on a single staff with a treble clef, starting with the lyrics 'Lord un-to His ser- vant Da-vid,'. The piano accompaniment is on a grand staff, featuring a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *f* and *p*. A triplet of eighth notes is marked with a '3' above it.

Poco Andante.

This system contains the vocal line and piano accompaniment for the final prophecy. The vocal line is on a single staff with a treble clef, starting with the lyrics 'I took thee from the sheeppote,'. The piano accompaniment is on a grand staff, featuring a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *f* and *p*. The section is marked 'Hns.' and 'Str.'.

e - ven from fol - lowing the sheep,

Str.

that thou shouldst be ru - ler o - ver my peo - ple Is - - ra - el,

Largo.

Vn. Wind. V. V.

Basses

and I have been with thee, whi - ther - so - ev - er thou hast walk - ed.

pp V. V. Vla.

p

And it shall come to pass that I will raise up thy

seed af - ter thee, and I will es - ta - blish His.....

king - dom I will be His..... Fa - ther, and He....

... shall be my..... Son, and I will

p

f Str. & Wind. *p* Str. only

not take a - way my mer - cy from Him. Fl. & Hby.

Allegro agitato.

as I took it from Saul that was be - fore thee

f Str. & Wind. *p ff*

Largo.

ff

but His throne shall be for ev - er -

Full. *colla voce.*

last - ing?

SOPRANO. *ff*

CONTRALTO. His throne shall be for ev -

TEN. ^{8^{va}} lower. His throne shall be for ev -

BASS. His throne shall be for ev -

His throne shall be for ev -

ff a tempo

er - last - ing.

er - last - ing.

er - last - ing.

er - last - ing.

Nº 7. SONG.

2 Hbys. 2 Bns. 2 Hns. Hp. & Str.

Moderato.

DAVID.

Who am I, who am I, who am

PIANO.

p Hp. Str. added.

I, O Lord..... God, that Thou hast brought me hi - ther - to?

Hp. Str. Hbys. Bns.

Who am I, O Lord God, that Thou hast brought me

Str. cresc.

hi - ther - to, hi - ther - to?

Wind. Str. Hp.

A

What can Da - vid speak more un - to Thee, for Thou

Str.

know - est Thy ser - vant? What can Da - vid speak

Hbys.
Str. & Hp.

more un - to Thee, for Thou know - est, Thou

f
ff

know - est Thy ser - vant?

Full.
cresc.

f *dim.* *p* *stringendo*
Hns.

B Più mosso.

0..... Lord, for Thy ser - vants

sake, and ac - cord - ing to

Thine own heart,..... for Thy ser - vants' sake, and ac -

cord - ing to Thine own heart, hast Thou done..... all this.....

great - ness, 0..... Lord for Thy

ser - vant's sake, and ac -

Hby. Bns. Syr. lower.

p

Hp.

cord - ing to Thine own heart for Thy

Allargando

Wind.

crese. *f* *dim.*

Tempo Mo.

ser_vant's sake and ac_cord_ing to Thine own heart hast Thou done....

p *f* Full. *p*

all, all this.... great - ness, O Lord,

Hp.

O Lord..... God.

Hby.



Nº 8. CHORUS.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. D. Bn. 3 Trom. Str. & Org.

A tempo giusto.

PIANO.

ff Org. only

cresc.

ff Org. Bus. & D. Bn.

SOPRANO.

A *ff* The seed of Da - vid is great, *ff*

CONTRALTO. *ff* The seed of Da - vid is great, *ff*

TEN. 8^{va} lower. *ff* The seed of Da - vid is great, *ff*

BASS. *ff* The seed of Da - vid is great, *ff*

A The seed of Da - vid is great,

pp And is call - ed the Son of the High -

pp And is call - ed the Son of the High -

pp And is call - ed the Son of the High -

ppp And is call - ed the Son of the High -

And is call - ed the Son of the High -

ff - est, And the Lord hath giv - en to Him, the throne of His

ff - est, And the Lord hath giv - en to Him the throne of His

ff - est, And the Lord hath giv - en to Him the throne of His

ff - est, And the Lord hath giv - en to Him the throne of His

ff - est, And the Lord hath giv - en to Him the throne of His

B

fa - ther Da - vid;

fa - ther Da - vid;

fa - ther Da - vid;

fa - ther Da - vid; He shall reign for

f

f

B Org.

ev - er, and of His king - dom there shall be no end,.....

He shall reign for ev - er and of His king - dom there shall be no

..... and of His king - dom there shall be..... no end, no

He shall reign for ever, and of His
 end, no end,
 there shall be no end, no

king dom there shall be no end, no
 there shall be no end, no
 no, no, no, there shall be no end, no

ev - er and of His king dom there shall be no end,
 end, of His king dom there shall be no end, no
 end, no there shall be no end, no
 end, no there shall be no end, no

..... shall be no end, no, there shall be no
 end,
 end.
 there shall be no end, shall be no

C
 no end, and of His king - dom there shall be no
 end, no end, and of His
 He shall reign for ev - er, and of His king-dom there shall be no
 end, no, no
 Velo. Vla. & 2 Bns. 2nd Vn.

end, and of His king-dom there shall be no end, no
 king-dom there shall be no end, no end, no
 end, no, no end, no end, no
 end, 1st Vn.

end,..... no end,..... no end, no, no
 end,..... no end,..... and of His
 end,..... no end, there shall be no
f He shall reign for ev - er, and of His king_d_om there shall be no

end. He shall reign for
 king_d_om there shall be no end. He shall reign for
 end, no,..... and of His king_d_om there shall be no, end, shall reign for
 end, no end, no, no, He shall reign for

ev - er, and of His king_d_om, and of His king_d_om there shall be no end.....
 ev - er, and of His king_d_om, and of His king_d_om there shall be no end.....
 ev - er, and of His king_d_om there shall be no end.
 ev - er, and of His king_d_om there shall be no end.

D

He shall reign for ev - er, and of His king - dom there shall be no

Org. Bases | D. Bn.

D

He shall reign for ev - er, and of His king - dom there shall be no

end, no there shall be no

Vla. & Bns. added

He shall reign for ev - er, and of His

end, no end, no

2nd Vn.

f

king-dom there shall be no end, He shall reign for ev - er, and of His

no no end, no

there shall be no end, no

1st Vn. & 2 Hbys.

king-dom there shall be no end, shall reign for ev - er,

there shall be no end.

there shall be no end.

no, there shall be no end, He shall reign for

Str. & Org.

He shall reign for ev - er.

ev - er, He shall reign, He shall reign for

ff Trom. added

ff

He shall reign for ev - er, for

ev - er and of His king dom there shall be no end, He shall reign for

er, He shall reign for.... ev - er, for ev - er, He shall reign for ev - er

Full

er, He shall reign for ev - er, He shall reign for

er, He shall reign for ev - er, He shall reign for

er, He shall reign for ev - er, He shall reign for

er, He shall reign for ev - er, He shall reign for

ev - er, *ff* He shall reign, for
 ev - er, He shall reign for ev - er, and of His
 He shall reign for ev - er,
 He shall reign for ev - er,

ev - er, and of His king - dom, and of His
 kingdom there shall be.... no.... end,..... and of His king - dom, and of His
 He shall reign for ev - er, and of His king - dom, and of His
 He shall reign for ev - er, and of His

king - dom there shall be no end, *ff* He shall reign for
 king - dom there shall be no end, *ff* He shall reign for
 king - dom there shall be no end, He *ff* shall reign for
 king - dom there shall be no end, He shall reign for

ev - er, and of His king - dom there shall

ev - er, and of His king - dom there shall

ev - er, and of His king - dom there shall

ev - er, and of His king - dom there shall

be no end.....

be,..... shall be no end.....

be..... no end.....

be no end.....

be no end.....

be no end.....

be no end.....

be no end.....

No. 9. NARRATION.

1 Fl. 1 Picc. 2 Hys. 2 Cl. 2 Bns. D Bn. 4 Hns. 2 Tpts 3 Trom. Oph. Dn. S-Dr. B-Dr. Cym. & Str.

Andante sostenuto.

PIANO.

Va.

Hys.

Bns.

Cl.

Basses.

Str.

f

dim.

p

f

CONTRALTO.

It came to pass in an e - ve - ning - tide

f

dim.

that Da - vid wal - ked up - on the roof of the king's

f

dim.

p ed agitato

house

and he saw from the roof,

Fl.

he saw a wo - man

that was ve - ry beau - ti - ful to

dolce

Agitato

look up - on

and Da - vid

Str. *pp*

sent and en - qui - red af - ter the wo - man

Vn.

p Str. Hns. sustain

Fl.

Vn.

stringendo

and one said "Is not

Str. *p*

Poco Andante.

this the wife of U-ri-ah the Hit-tite?"

dolce
V.V. *p*
2 Vas.
Bn.

and

tr

f

Basses.

Da-vid wrote a let-ter to Jo-ab the cap-tain of the

host, say - ing

Str.

Val.

"Set ye U - ri - ah in the

fore - front of the hot - test bat - tle and re - tire ye from him,

that he may be smit - ten and die.

Cl.

Str. *pp*

cresc.

Bns.

Allegro con fuoco.

Str. Cl. & Bus. Vn.

This system shows the first two staves of the score. The top staff is for Violins (Vn.) and the bottom staff is for String Clarinet and Bassoon (Str. Cl. & Bus.). The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro con fuoco'. The first measure of the violin part features a dynamic accent (>) and a fermata over a half note. The woodwind part has a similar dynamic accent and a fermata.

Full.

This system shows the first two staves of the score. The top staff is for Violins (Vn.) and the bottom staff is for strings. The music is in 4/4 time with a key signature of three flats. The tempo is marked 'Allegro con fuoco'. The first measure of the violin part features a dynamic accent (>) and a fermata over a half note. The string part has a similar dynamic accent and a fermata.

This system shows the first two staves of the score. The top staff is for Violins (Vn.) and the bottom staff is for strings. The music is in 4/4 time with a key signature of three flats. The tempo is marked 'Allegro con fuoco'. The first measure of the violin part features a dynamic accent (>) and a fermata over a half note. The string part has a similar dynamic accent and a fermata.

Str.

This system shows the first two staves of the score. The top staff is for Violins (Vn.) and the bottom staff is for strings. The music is in 4/4 time with a key signature of three flats. The tempo is marked 'Allegro con fuoco'. The first measure of the violin part features a dynamic accent (>) and a fermata over a half note. The string part has a similar dynamic accent and a fermata.

Wind sustain.

This system shows the first two staves of the score. The top staff is for Violins (Vn.) and the bottom staff is for strings. The music is in 4/4 time with a key signature of three flats. The tempo is marked 'Allegro con fuoco'. The first measure of the violin part features a dynamic accent (>) and a fermata over a half note. The string part has a similar dynamic accent and a fermata.

And

This system shows the first two staves of the score. The top staff is for Violins (Vn.) and the bottom staff is for strings. The music is in 4/4 time with a key signature of three flats. The tempo is marked 'Allegro con fuoco'. The first measure of the violin part features a dynamic accent (>) and a fermata over a half note. The string part has a similar dynamic accent and a fermata.

Larghetto.

when U - ri - ah was dead

Vn.

pp

Velo.

Da - vid sent for the wo - man

pp

Cl & Bns.

Poco Andante.

and she..... be - came his wife. *dolce*

p Str.

tr

Vn.

cresc.

f

But the thing which Da - vid had

dim.

p

done dis - plea - sed the

Lord.

Str.

pp

Fl.

Str. & Wind.

f

p

2 Cl.

Str.

ad.

allacca

No. 10. CHORUS. (Unaccompanied.)

Andante.

p

SOPRANO.

Re - mem - ber not, Lord, our of -

CONTRALTO.

Re - mem - ber not, Lord, our of -

TENOR.
8^{va} lower.

Re - mem - ber not, Lord, our of -

BASS.

Re - mem - ber not, Lord, our of -

Andante.

p

PIANO.*

fen - ces, nor the of - fen - ces of our fore - fa - thers,

fen - ces, nor the of - fen - ces of our fore - fa - thers,

fen - ces, nor the of - fen - ces of our fore - fa - thers,

fen - ces, nor the of - fen - ces of our fore - fa - thers,

* For practice only, not for performance.

cresc.

nei - ther take Thou ven - geance of our sins,
 nei - ther take Thou ven - geance of our sins,
 nei - ther take Thou ven - geance of our sins, nei -

cresc.

p nei - ther take Thou ven - geance of our sins.
 nei - ther take Thou ven - geance of our sins. *pp*
 nei - ther take Thou ven - geance of our sins. Spare us, good

A

A

p Spare us, good Lord, spare... Thy peo - ple,
p Spare us, good Lord, spare..... Thy peo - ple, whom
 Lord, spare us, good Lord, spare..... Thy peo - ple, whom
 Spare us, good Lord, spare... Thy peo - ple,

whom Thou hast re - deem - ed with Thy pre - cious blood, and be not
 Thou hast re - deem - ed with Thy pre - cious blood, and be not
 Thou hast re - deem - ed with Thy pre - cious blood,

cresc.
 an - gry, and be not an - gry, and be not
 an - gry, and be not an - gry, *cresc.* and be not
 and be not an - gry, and be not an - gry, and be not
 and be not an - gry, and be not an - gry, and be not

fp *pp*
 an - gry with us for ev - er, Spare... us, good Lord, spare us good
 an - gry with us for ev - er, Spare us, good Lord, *mf* spare us good
 an - gry with us for ev - er, Spare us, good Lord, spare..... us good
 an - gry with us for ev - er, Spare us, good Lord, spare us good

Lord;..... from all blind-ness of heart, from
 Lord;..... from all blind-ness of heart, from all.....
 Lord; spare us,..... good Lord; from all blind-ness of heart, from
 Lord;..... from all blind-ness of heart, from

all dead - ly sins, and from all the de - ceits of the
 dead - ly sins, and from all..... the de - ceits of the
 all dead - ly sins, and from all the de - ceits of the
 all dead - ly sins, and from all the de - ceits of the

world, the flesh, and the de - vil.
 world, the flesh, and the de - vil. Good Lord,.....
 world, the flesh, and the de - vil. Good Lord,.....
 world, the flesh, and the de - vil. Good

Good Lord, de - liv - er us, good Lord de -

..... good Lord, de - liv - er us, good Lord,..... good Lord de -

..... good Lord, de - liv - er us, good Lord, good Lord de -

Lord, good Lord, de - liv - er us, good Lord de -

p *mf* *mf*

liv - er us, good Lord, de - liv - er us, de -

liv - er us, good Lord, good Lord,..... good Lord,....

liv - er us, good Lord, de - liv - er us, de -

liv - er us, good Lord, good Lord,..... good Lord,....

p *cresc.* *cresc.* *cresc.*

liv - er us, de - liv - er us.....

..... good Lord de - liv - er us.....

liv - er us, de - liv - er us.....

..... good Lord de - liv - er us.....

cresc. *f dim.* *p* *f dim.* *p* *f dim.* *p* *f dim.* *p*

Nº II. PARABLE.

Fl. Cl. Bns. Hns. & Str.

Largo maestoso.

NATHAN.
3^{ve} lower.

PIANO.

f V.V. *tr* Str. Wind.

There were two men in one ci - ty;

the one rich, and the o - ther poor.

V.V. *f* *tr* *f* Str. Cl. *p* *Veloc.* Bn.

A

The rich man had ex -

p Str.

ceed - ing ma - ny flocks.... and herds, Fl. Cl. & Bns.

But the poor man had

no - thing, Fl. *dolce* save

one lit - tle ewe - lamb which he had bought and

nou - rish - ed up; and it grew up to - ge - ther with

him, and..... with his chil - dren, and it did

eat of his own meat,..... and drank of his

own..... cup *v.v.* and lay in his

bo - - som, and was un_to him..... as a daughter.

It lay..... in his bo - - som, and was un_to

him as a daugh - ter.

f Str. & Wind.

B

tr.

Str. only *3*

dim.

And there came a tra - vel - ler un - to the

p

rich man, and he spa - red to take of his

Fl. Cl. & Bn.

own flock, and of his own herd to dress for the

cresc.

f

3

way-faring man, that was come un - to him, but took the

Cl.
Str.
Full.

poor man's lamb,

Vn.
Bn.
Basses.

and dress - ed it for the man that was come un - to

Full.
p
Str.

him, and dressed it for the man that was come.....

f Full.

..... un - to him.

tr
ff
tr

No 12. DUET.

2 Fl. 2 Hys. 2 Cl. 2 Bns. 4 Hns. 2 Tpts. Dr. & Str.

Allegro con fuoco

Vns. Wind sustain.

PIANO.

ff

Basses.

DAVID.

As the Lord liv-eth the man..... who hath done this thing.....

Str.

NATHAN.

3^{ve} lower.

Thou..... art the man!

.... shall sure-ly die. I.....

A

Thus.... saith the

.... am the man?

All

A

Lord God..... of Is - ra - el.

Str.

Hys. & Bns. a - noint - ed thee king o - ver Is - ra - el Vns.

p

All and I de - li - ver - ed thee

ff

out of the hand of Saul.

Vn. All

ff

Wherefore hast thou de - spi - sed the com - mand - ment of the

Str. p

Lord to do e - vil in His sight?
 DAVID.
 To do e - vil in His

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with the lyrics "Lord to do e - vil in His sight?" and includes a "DAVID." marking. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

sight? Thou hast kill - ed U -

Fl. & Cl. added. Fl. Cl. Hby. Bn. & Hn. added. Str.

p *cresc.* *f* *p*

The second system continues the vocal line with the lyrics "sight? Thou hast kill - ed U -". It includes performance instructions for various instruments: "Fl. & Cl. added.", "Fl. Cl. Hby. Bn. & Hn. added.", and "Str.". Dynamic markings include *p*, *cresc.*, *f*, and *p*.

ri - ah, with the sword and hast

Hbys. & Hn. sustain

The third system continues the vocal line with the lyrics "ri - ah, with the sword and hast". It includes the instruction "Hbys. & Hn. sustain".

ta - ken his wife to be thy wife -

Fl. added

The fourth system continues the vocal line with the lyrics "ta - ken his wife to be thy wife -". It includes the instruction "Fl. added".

now, there - fore, the sword shall

Hn. sustains

nev - er de - part from thy

cresc.

house, the sword.... shall nev - er de - part from thy

Wind sustains

f

B

house.....

DAVID.

I..... have sin - ned a - gainst the

All *ff*

Str. *p*

B

Lord,..... a - gainst..... the Lord.

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'Lord', followed by a dotted line, and then continues with the lyrics 'a - gainst..... the Lord.' The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a dynamic marking of *p*.

NATHAN.

Thus..... saith the Lord, Be - hold, be -

The second system features a vocal line for Nathan and piano accompaniment. The vocal line starts with a rest, then the lyrics 'Thus..... saith the Lord, Be - hold, be -'. The piano accompaniment is marked *ff* and includes a section for strings marked *p Str.*

hold, I will raise up e - vil a -

The third system continues the vocal line with 'hold, I will raise up e - vil a -'. The piano accompaniment includes a section for basses marked 'Bns. added'.

gainst thee out of thine own

The fourth system continues the vocal line with 'gainst thee out of thine own'. The piano accompaniment includes a section for violins marked *p Vns.*

house.

All Hns. Vn. Fl. 3rd higher
Tpts. & Dr.

The fifth system concludes the vocal line with 'house.'. The piano accompaniment includes a section for woodwinds and brasses: 'All Hns. Vn. Fl. 3rd higher Tpts. & Dr.' with a dynamic marking of *ff*. The system ends with a double bar line and a 2/4 time signature.

Basses

I ac - know - ledge my fault,..... and my

Hp. Vns. with Voice Str. pizz.

NATHAN.

He ac - know - ledgeth his

sin will be ev - er be - fore me, Hby. with Voice. I acknow - ledge my

fault,..... and his sin will be ev - er be - fore him.

fault, and my sin..... will be ev - er be - fore me. A - gainst

D

A - gainst Thee O Lord hath he

Thee O Lord have I sin - ned

Hns. & Dr. added.

D

sin - ned *p* against Thee, O Lord, *f* against

against Thee, O Lord, *f* against Thee, O Lord, *f* against

Thee, O Lord, hath he sin - ned, yes, sin - ned,

Thee, O Lord, have I sin - ned, All yes, sin - ned, to do this

to do this e - vil, to do this

e - vil, to do this e - vil, in Thy sight.....

e - vil in Thy sight..... He ac -

I ac - know ledge my

know - ledgeth, and his sin will be ev - er be - fore him, a - gainst
 fault,..... and my sin will be ev - er be - fore me,

Thee, O Lord, against Thee, O Lord, hath he sin - ned, and donethis
 against Thee, O Lord, have I sin - ned, and donethis e - vil in Thy

e - vil, this e - vil in Thy sight, O Lord, this e - vil
 sight, O Lord, this e - vil in Thy sight, O Lord, this e - vil

Str. Hp. added.

in Thy sight.

in Thy sight.

Hns. Bns. f & Dr. added dim. p

No 13. SONG.

2 Fl. 2 Cl. 2 Bns. 2 Hns. 2 Tpts. Dr. & Str.

Andante con moto.

PIANO.

CONTRALTO.

Cl. & Bns.

What is a man pro-fit-ed if he shall gain the whole

world..... and lose his own..... soul?

Str. added.

Cl. 8th higher.

mf

Red. *

What, if he shall gain the whole world..... and lose his own

mf

A

soul, lose his own soul? What is a man

Bn.

pro_fit_ed, what is a man pro_fit_ed, what is a man

Fl.

cresc.

mf

pro_fit_ed if he shall gain the whole world,..... and lose,.....

cresc.

Cl. & Bns. sust;

..... yes, lose his own.... soul? and

Wood.

Str.

B

what shall a man give..... in ex - change for his soul, what,

Fl. with Voice 8th higher

what..... shall he give..... in ex_change for his soul? Fl. & Cl.

C

Basses.

what, what, what, what,....

Vns. & Vla.

Vns.

pp

pp L. H.

.... shall he give..... in ex - change,.... in exchange for his soul?

Cl. & Bns. sustain.

Basses.

p

What shall a man give..... in ex - change for his soul?

Fl. with Voice 8th higher.

Vns.

Cl.

p

D

Fl. & Bn.

cresc.

For the Son of Man shall

Fl. Cl. & Bn.

Fl. & Cl.

f

dim.

p

Velo. & Vla.

come..... in glo - ry with His Fa - ther and His

This system contains the first two measures of the piece. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a dense texture of chords and moving lines in both hands.

an - gels; and then, then

Vns. All *f* *p* *Velo.* *mf* *Vla.* *pp* Bases. & Dr.

The second system continues the vocal line and piano accompaniment. It includes performance instructions such as 'Vns.', 'All', 'f', 'p', 'Velo.', 'mf Vla.', and 'pp Bases. & Dr.'.

He shall re - ward ev - e - ry man ac - cord - ing to his

pp Str.

The third system shows the vocal line and piano accompaniment. The piano part is marked with 'pp Str.'.

works, He shall re - ward ev - e - ry man ac -

Hns. & Tpts. Str.

The fourth system continues the vocal line and piano accompaniment. It includes markings for 'Hns. & Tpts.' and 'Str.'.

cord - ing to his works. Hns. Tpts. & Dr. Str. Wind & Dr.

The fifth system concludes the vocal line and piano accompaniment. It includes markings for 'Hns. Tpts. & Dr.', 'Str.', and 'Wind & Dr.'.

N^o 14. CHORUS.

Fl. Hbys. Cl. Bns. D. Bn. 4 Hns. 2 Tpts. 3 Trom. Oph. Dr. Str. & Organ.

Allegro con brio.

Brass.

Str.

PIANO.

ff

Dr.

p

Wind sustains

SOPRANO.

A *ff*

CONTRALTO.

TENOR 3^{ve} lower.

BASS.

Ven - - - geance, vengeance be
 Ven - - - geance, vengeance be
 Ven - - - geance, vengeance be
 Ven - - - geance, vengeance be

Ven - - - geance, vengeance be

ff **All**

A

long - eth un - to the Lord, ven
 long - eth un - to the Lord, ven
 long - eth un - to the Lord,
 long - eth un - to the Lord,

geance, ven - geance be - long - eth un - to the Lord
 geance, ven - geance be - long - eth un - to the Lord
 ven - - - geance, vengeance be - long - eth un - to the
 ven - - - geance, vengeance be - long - eth un - to the

Red.



and He will re - com - pense, and He will
 and He will re - com - pense, and He will
 Lord and He will re - com - pense,

Lord and He will re - com - pense,

Ad. * *Ad.* * *Ad.* *

re - com - pense, and the Lord shall judge His
 re - com - pense, and the Lord shall judge His
 and He will re - com - pense, and shall judge His
 and He will re - com - pense, and shall judge His

Ad. * *Ad.* *

peo - ple, the Lord shall judge, the
 peo - ple, the Lord shall judge, the
 peo - ple, the Lord shall judge,

peo - ple, the Lord shall judge,

Ad. * *Ad.* * *Ad.* * **B**

Lord shall judge His peo - ple, the Lord
 Lord shall judge His peo - ple, the Lord
 shall judge His peo - ple, the Lord shall
 shall judge His peo - ple, the Lord shall

shall judge, the Lord shall judge His
 shall judge, the Lord shall judge His
 judge, the Lord shall judge His peo - ple, the
 judge, the Lord shall judge His peo - ple, the

peo - ple. Ven - geance, ven -
 peo - ple. Ven - geance, ven -
 Lord shall judge His peo - ple. Ven - geance, ven -
 Lord shall judge His peo - ple. Ven - geance, ven -

- geance, ven_ geance be long_ eth un_ to the Lord.

- geance, ven_ geance be long_ eth un_ to the Lord.

- geance, ven_ geance be long_ eth un_ to the Lord.

- geance, ven_ geance be long_ eth un_ to the Lord.

The Lord shall judge His

The Lord shall judge His

The Lord shall judge His

He shall re_ compensate them their own

Vn.

Wind

Org. & Basses

peo_ ple. He shall re_ compensate them their

peo_ ple.

peo_ ple.

wick_ ed_ ness, He shall re_ compensate, He shall re_ compensate.

own wick - ed - ness, He shall re - com - pense,
 The Lord shall judge His peo - ple.
 The Lord shall judge His peo - ple. He shall

The Lord shall judge His peo - ple.

He shall re - com - pense,
 He shall re - com - pense them their
 re - com - pense them their own wick - ed - ness,

He shall re - com - pense, He shall re - com - pense,

He shall re - com - pense them their own
 own wick - ed - ness, their own
 He shall re - com - pense, He shall

He shall re - com - pense them their own

wick - ed - ness, their own wick - ed - ness, He shall
 wick - ed - ness, their own..... wick ed - ness, He shall
 re - com - pense them, He shall re - com - pense them He shall
 wick - ed - ness, their own wick - ed - ness, He shall

re - com - pense, He shall re - com - pense them their own
 re - com - pense, He shall re - com - pense them their own
 re - com - pense, He shall re - com - pense them their own
 re - com - pense, He shall re - com - pense them their own

Vn.
 D

wick - ed - ness, their own wick - ed - ness,
 wick - ed - ness, their own - wick - ed - ness,
 wick - ed - ness, their own wick - ed - ness,
 wick - ed - ness, their own wick - ed - ness, and de -

Wind

and de_stroy them, and de_stroy them,

stroy them, and de_stroy them, and de_

and de_stroy them, and de_stroy them, in their own

and de_stroy them, and de_stroy them, in their own

stroy them, and de_stroy them, in their own.....

stroy them, and de_stroy them, in their own.....

ma_lice, in their own ma_lice,

ma_lice, in their own..... ma_lice,

ma_lice, de_stroy..... in their own ma_lice,

ma_lice, in their own..... ma_lice,

E *sf.*

yea, the Lord our God shall destroy them,
 yea, the Lord our God shall destroy them,
 yea, the Lord our God shall destroy them,
 yea, the Lord our God shall destroy them,

All

E *sf.*

yea, the Lord our God shall
 yea, the Lord our God shall
 yea, the Lord our God shall
 yea, the Lord our God shall

de - - - stroy them.
 de - - - stroy them.
 de - - - stroy them.
 de - - - stroy them.

F

The Lord shall de - stroy them in His dis -

The Lord shall de - stroy them in His dis -

The Lord shall de - stroy them in His dis -

Hn *p* *Cl. & Bns.*

F

plea - sure,

plea - sure,

plea - sure,

The Lord shall de -

The Lord shall de -

The Lord shall de -

Str. *Wind*

stroy them in His dis - plea - sure;

stroy them in His dis - plea - sure;

stroy them in His dis - plea - sure;

and the fire shall con -

and the fire shall con -

and the fire shall con -

and the fire shall con -

and the fire shall con -

Vn.

cresc.
sume..... them, the fire shall con - sume..... them, the

cresc.
sume them, the fire shall con - sume them, the

cresc.
sume them, the fire shall con - sume..... them, the

cresc.
sume them, the fire shall con - sume them, the

cresc.

mf Lord shall de - stroy them, and the fire shall con -

mf Lord... shall de - stroy them, and the fire shall con -

mf Lord shall de - stroy them, and the fire shall con -

mf Lord shall de - stroy them, and the fire shall con -

mf *pp*

sume them, the Lord.... shall de - stroy.... them, and the
 ssume them, the Lord..... shall de - stroy them, and the
 ssume them, the Lord shall de - stroy them, and the
 ssume them, the Lord shall de - stroy them, and the

mf *pp*

fire shall con - sume them. O how
 fire shall con - sume them. *fp* O how
 fire shall con - sume them. O how
 fire shall con - sume them. O how

fp *fp*

sud - den_ly they con - sume, pe - rish, and
 sud - den_ly they con - sume, pe - rish, and
 sud - den_ly they con - sume, pe - rish, and
 sud - den_ly they con - sume, pe - rish, and

come to a fear - ful end, O how
 come to a fear - ful end, O how
 come to a fear - ful end, O..... how
 come to a fear - ful end, O how

fp *fp*

sud - den - ly they con - sume, pe - rish and
 sud - den - ly they con - sume, pe - rish and
 sud - den - ly they con - sume, pe - rish and
 sud - den - ly they con - sume, pe - rish and

come to a fear - ful end, how sud - den - ly how
 come to a fear - ful end, how sud - den - ly how
 come to a fear - ful end, they con sume..... they con sume,.....
 come to a fear - ful end, how sud - den - ly how

fp

Red. * Red. *

sud - den - ly they come to a fearful end.

sud - den - ly they come to a fearful end.

.... they consume and come to a fearful end.

sud - den - ly they come to a fearful end.

H

He shall

Str. & Wind

Str.

H

Org. Ped. sustain

re - com - pense them their own

He shall

wick - edness, He shall re - compensate them, He shall re - compensethem their own wick - edness,

He shall re - compensate them their own He shall re - compensate them, He shall re - compensate them, shall own wick - edness, their own He..... shall re - compensate them, He shall re - compensate them, shall s.....

wick - edness, their own wick - edness, re - compensate them, He shall re - compensate them, shall re - compensate them, and de - wick - edness, their own wick - edness, re - compensate them, He shall re - compensate them, shall re - compensate them, and de -

and destroy them, and destroy them, and destroy them
 stroy them, and de-stroy them, and de-stroy them in their
 and destroy them, and destroy them, and destroy them
 stroy them, and de-stroy them, and de-stroy them in their

in their own..... ma - lice, > de - stroy them, > de -
 own..... ma - lice, yea, yea,
 in their own..... ma - lice, > de - stroy them, > de -
 own..... ma - lice, yea, yea,

stroy them, de - stroy them. **K**
 yea, the Lord. **ff** Yea, the
 stroy them, de - stroy them. **ff** Yea, the
 yea, the Lord. **ff** Yea, the

Lord our God shall

Lord our God shall

Lord our God shall

Lord our God shall

de - - - stroy them.

de - - - stroy them.

de - - - stroy them.

de - - - stroy them.

Ven - geance be - long - eth un - to the

Ven - geance be - long - eth un - to the

Ven - geance be -

Ven - geance be - long - eth un - to the Lord, an - to the

Lord. And He will re - com - pense,
 Lord. And He will re - com - pense,
 long - eth un - to the Lord. And He will re - com - pense,
 Lord. And He will re - com - pense,

s...

and He will re - com - pense, and the Lord shall
 and He will re - com - pense, and the Lord shall
 and He will re - com - pense, and the Lord shall
 and He will re - com - pense, and the Lord shall

judge His peo - ple. Ven - geance,
 judge His peo - ple. Ven - geance,
 judge His peo - ple. Ven - geance,
 judge His peo - ple. Ven - geance,

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

geance, ven-geance be-long-eth un-to the Lord.
 geance, ven-geance be-long-eth un-to the Lord.
 geance, ven-geance be-long-eth un-to the Lord.
 geance, ven-geance be-long-eth un-to the Lord.

PART II.

Nº 15. NARRATION.

Fl. Hby. Bns. 2 Hns. Tpts. & Str

Allegro con fuoco.

PIANO.

ff AllV. V. Fl. 3rd higher.

mf *cr. sc.*
All *ff*

Basses.
v.v.

tr

A CONTRALTO.

It came to pass that Ab_sa_lom, the son of Da_vid, ha -

Str. *fp*

- ted his bro_ther Am_non.

v.v. *ff*

And Ab - sa - lom com - mand - ed his

ser - vants to smite Am - non and kill him.

Vla & Basses.

B

The tid - ings came to Da - vid that Am - non was

slain, and he

p Str. *cresc.* *f*

mourn - ed, mourn - ed,

p Hby.

mourn - ed for his son ma - ny days.

v. v. C

So Ab - sa - lom

f

fled, and went to Ge - shur

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a quarter note 'fled', followed by eighth notes for 'and went to Ge - shur'. The piano accompaniment starts with a whole rest, then enters with a series of chords and moving lines in both hands.

And was there three years.

V. V.
p Wind sustain.

The second system continues the vocal line with 'And was there three years.' The piano accompaniment features a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand. A 'Wind sustain.' instruction is present in the piano part.

And the soul of King Da - vid

Str.
fp

The third system begins with 'And the soul of King Da - vid'. The piano accompaniment includes a section marked 'Str.' (strings) and 'fp' (fortissimo), with a prominent bass line.

long - ed, long - ed, long - ed to go forth un - to

p

The fourth system contains the vocal line 'long - ed, long - ed, long - ed to go forth un - to'. The piano accompaniment is marked 'p' (piano) and features a melodic line in the right hand and a rhythmic bass line.

Ab - sa - lom.

D
V. V. Hbys. sustain.
p cresc.

The fifth system starts with 'Ab - sa - lom.' and includes a key signature change to D major. The piano accompaniment is marked 'p cresc.' and includes a 'V. V. Hbys. sustain.' instruction.

sp *cresc.*
Bns. sustain.

Now,

when it was per - ceiv - ed that the king's heart was toward

Ab - sa - lom A wise wo - man which was of Te -

Hby.

ko - ah put on mourn - ing ap - pa - rel,

Vn.

First system of musical notation. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one flat (B-flat). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A *cresc.* marking is present in the piano part.

Second system of musical notation. The vocal line continues with the lyrics "And came to the". The piano accompaniment continues with similar rhythmic patterns. A *f* (forte) dynamic marking is present in the piano part.

Third system of musical notation. The vocal line continues with the lyrics "king and feign - ed her - self to be a mourn - er;". The piano accompaniment continues. A *Str.* (string) marking is present in the piano part.

Fourth system of musical notation. The vocal line continues with the lyrics "and fell on her face to the". The piano accompaniment continues.

Fifth system of musical notation. The vocal line continues with the lyrics "ground and did o - bei - sance." The piano accompaniment concludes the piece with a final chord.

Nº 16. DUET.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. 1 Hns. 2 Tpts. Dr. & Str.

WIDOW OF TEKOAH.

DAVID.

Andante mosso.

PIANO.

Cl. Hns. & Str.

Help O king!

Wo - man, what

v.v.

singhiozzando

I am in - deed a

fail - eth thee?

pp

Hby.

wi - dow, and thy hand - maid had two.....

sons and they two

strove to - ge - ther, and the one smote...

.... the o - ther, smote..... the o - ther and

Hby. & Bns. added.

slew him, and be - hold the whole

All.
sp

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics 'slew him, and be - hold the whole'. The bottom line is a piano accompaniment in bass clef. The piano part features a series of chords and rhythmic patterns, with 'All.' and 'sp' markings above the treble staff.

fa - mi - ly is ris - en, say - ing,

cresc.
ff
Obv. Fl. 8th higher.

Detailed description: This system contains the next two lines of music. The top line is a vocal line in treble clef with lyrics 'fa - mi - ly is ris - en, say - ing,'. The bottom line is a piano accompaniment in bass clef. The piano part continues with more complex textures, including 'cresc.' and 'ff' markings. A note in the right hand is marked 'Obv. Fl. 8th higher.'.

"De - liv - er him that slew his bro - ther,

All.
sp

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line in treble clef with lyrics '"De - liv - er him that slew his bro - ther,'. The bottom line is a piano accompaniment in bass clef. The piano part features a 'cresc.' marking and 'All.' and 'sp' markings above the treble staff.

de - liv - er him that we may kill him

Detailed description: This system contains the final two lines of music. The top line is a vocal line in treble clef with lyrics 'de - liv - er him that we may kill him'. The bottom line is a piano accompaniment in bass clef. The piano part continues with similar textures to the previous systems.

for the life of his brother whom he....

fp Bn, Hby, & Fl.

slew;" and so they shall

All. *f dim.* *p*

not leave to my husband neither name.....

Hby. & Bns.

.... nor re-main-der up-on the earth.

A

Who so-ev-er saith

Str. *p*

A

ought un_to thee, bring him to me, and he shall not touch thee.

Fl. Hby. Cl. Bn. & Hn. All

I pray thee let the

Cl. Str. Hby.

king..... re - member the Lord thy God,..... that thou

would - est not suf - fer the re - ven - - gers of

blood to de - stroy..... my son.

As the

V. 2do
V. 1mo Fl. 3rd higher

Lord my God liv - eth there shall not one

f *p* *cr sc.*

hair of thy son fall..... to the

f

earth.

B

Str. Bns. & Hns. Fl. & Cl. added. Hby. & Bn.

B

Let thine hand - maid I.....

Piu mosso.
fp Str.

pray..... thee speak one word,..... to my

Lord..... the king. Where - fore

Say on

hast thou thought..... such a thing,

such a thing a - gainst..... the peo - - ple of

God? For the king doth speak his thing as one that is fault - y in that the

king doth not fetch home..... a - gain his ba - nished.

We must needs die..... nei ther doth

ba - nish - ed? *Bns. added.*

God re_gard a_ny per_son, yet doth he de_vise means.....

dim.
..... that His ba_nish-ed be not ex_pel-led from Him.

f *dim.* *p*

D

Ve_ri_ly, as doth God,..... yea..... ve_ri_ly, as doth

God,..... so will I de_vise means..... that my

cl.

As an
ba - nish ed be not ex - pel - led from me. Fl. Hbys. Hns. & Bn.

mf *f* Str. *p*

an - gel of God, so is my Lord the king to dis
As an an - gel of God doth it be - hove a king to dis -

cern good and bad, there fore the
cern..... good..... and bad,..... so..... may..... the

Lord thy God..... will be with thee, there - fore the
Lord my.... God..... now be with me so..... may the

Lord thy God..... will be with thee.

Lord my God..... now be with me. Fl. Cl. Bn. & Hn

p

E

Be - hold,..... now I have

p

ad. *

done this thing there - fore shall the young man Ab - sa - lom be....

tr

brought a - gain..... To -

p cresc.

Allegro.

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment starts with a forte (f) dynamic and a rhythmic pattern of eighth notes.

day my heart be_liev_eth that I may find grace....

The piano accompaniment for the first system includes parts for Clarinet and Bassoon (Cl. & Bns.) and Strings (Str.). The Cl. & Bns. part features a melodic line with slurs and accents. The Str. part provides harmonic support with chords and moving lines.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with its rhythmic pattern.

.... in Thy sight,..... in Thy..... sight,..... O Lord, my

The piano accompaniment for the second system continues with the Cl. & Bns. and Str. parts, maintaining the harmonic and rhythmic structure.

The third system features a vocal line starting with a piano (p) dynamic and a crescendo (cresc.) marking. The vocal line has a whole rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with its rhythmic pattern.

Ah!..... To - day thy

The piano accompaniment for the third system includes parts for Woodwind & Drums (Wood & Dr.) and Horns & Trumpets (Hns. & Tpts. added). The Cl. & Bns. part continues with its melodic line. The Wood & Dr. part features a rhythmic pattern. The Hns. & Tpts. part features a melodic line. The Str. part provides harmonic support.

God.

Wood & Dr.

Hns. & Tpts. added.

Cl. & Bns.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with its rhythmic pattern.

servant know_eth that I have found grace.... in thy sight,..... in thy.....

The piano accompaniment for the fourth system continues with the Cl. & Bns. and Str. parts, maintaining the harmonic and rhythmic structure.

..... sight..... my Lord, O king.

F

Hy. & Bu. **To -**

F

To - day thy ser - vant know - eth that

day my heart be - liev - eth that I may find grace in Thy

V. 2^{do} Cl. with Sop.

cresc.

I have found grace in thy sight, my Lord O

sight O Lord..... my God,..... O Lord.....

cresc.

cresc.

G

king,..... **To -**

.... my God,..... **To -**

All.

p cresc.

G

day..... she know - eth that I have found grace...

day my heart be - liev - eth that I may find grace...

f *p* Str.

.... in thy sight,..... in thy..... sight.....

.... in Thy sight,..... in Thy..... sight.....

.... my Lord O king, my Lord O king, my Lord O

.... O Lord my God, O Lord my God, O Lord my

Vla.

king,..... O Lord,.....

God,..... O Lord,.....

Fl. Cl. & Bns.

Str. *f* VII.

.... O Lord my king, Yes, I..... have found grace..... in thy
 O Lord my God, Yes, I..... may find grace..... in Thy sight,.....

All
 Velo. & Vla.

sight, O Lord,.....
 O Lord, O Lord,.....

Wood sustains.
 V. V.
 Hns & Tpts.
 Bases Vla. Cl. & Bus.
Ad. *

.... O king.
 O God.

V. V. with Wood
 V. V. Cl. & Bus.
f All. *dim.*

Str.
p *pp*

Nº 17. CHORUS.

Fl. Hbys. Cl. Bns. 2 Hns. & Str.

Allegro moderato.

PIANO.

f Wind. Str. Wind. Str.

SOPRANO.

CONTRALTO.

TENOR. 8^{va} lower.

BASS.

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Wind.

Str. pizz.

Str. & Wind.

Wind. Str. pizz. Str. & Wind.

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses, and

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Str. & Wind.

and fif - ty men, fif - ty men, and fif - ty men,
 and fif - ty men, fif - ty men, and fif - ty men,
 fif - ty men, fif - ty men, and fif - ty men,
 and fif - ty men, fif - ty men, and fif - ty men,

fif - ty men, fif - ty men run be - fore.....
 fif - ty men, fif - ty men run be - fore.....
 fif - ty men, fif - ty men run be - fore.....
 fif - ty men, fif - ty men run be - fore.....

him. In *p*
 him. In *p*
 him. In *p*
 him.

8va *tr* Cl.
tr *tr*

A

all..... Is - ra - el there is none to be so prai - sed, so

all..... Is - ra - el there is none to be so prai - sed, so

A

prai - sed, so prai - sed for his beau - ty as Ab - sa - lom.

prai - sed, so prai - sed for his beau - ty as Ab - sa - lom.

In all..... Is - ra - el there is none to be so

In all..... Is - ra - el there is none to be so

p

p

Fl.

prai - sed, so prai - sed for his beau - ty as
prai - sed, so prai - sed for his beau - ty as

B

cresc. Ab - sa - lom,
cresc. Ab - sa - lom,
cresc. Ab - sa - lom,
cresc. Ab - sa - lom,

FL. & Cl.
Str. *cresc.*
Wind

B

Ab - sa - lom,
Ab - sa - lom,
Ab - sa - lom,
Ab - sa - lom,

Str.
Wind
Str.

Ab - sa - lom, Ab - sa - lom, Ab - sa - lom, Ab - sa - lom, Ab - sa - lom, Ab - sa - lom,

f *f* *f* *f* *f* *f*

Wind. Str.

Ab - sa - lom, Ab - sa - lom, hail! Ab - sa - lom, all hail! Ab - sa - lom, all hail!

dim. *dim.* *dim.* *dim.* *dim.* *dim.*

hail! Cl. & Bn.

C *p* Ab - sa - lom pre - pa - reth cha - riots and Ab - sa - lom pre - pa - reth cha - riots and Ab - sa - lom pre - pa - reth cha - riots and Ab - sa - lom pre - pa - reth cha - riots and

Fl.

hor - ses,

hor - ses, Ab - sa - lom pre - pa - reth

hor - ses,

hor - ses,

cha - riots and hor - ses, cha - riots

Hor - ses and hor - ses,

Cha -

cresc.

riots, cha - riots and hor - ses.

cha - riots and hor - ses.

cha - riots and hor - ses.

Cha - riots and hor - ses.

Vn. Wind.

f *dim.*

p From the sole of his
 From the sole of his

D

Vla.
Velo.

D

foot, to the crown of his head, there is no blemish in
 foot to the crown of his head there is no..... blemish in

v.v. pizz.

him,
 him,
 From the sole of his foot, to the

Fl. & Hby. From the sole of his foot to the

Ad. * *Ad.* *

crown of his head there is no ble - mish in
 crown of his head there is no ble - mish in

This system includes a vocal line with lyrics and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a rhythmic pattern of eighth notes in the left hand.

him, there is no ble - mish in
 him, there is no ble - mish in

This system continues the vocal line with a dotted line indicating a breath or continuation. The piano accompaniment continues with similar rhythmic patterns.

E *cresc.*
 Ab - sa - lom, *cresc.*
 him. *cresc.* Ab - sa - lom, *cresc.*
 him. *cresc.* Ab - sa - lom, *cresc.*

This system begins with a section marked 'E' and 'cresc.'. It includes vocal lines for 'Ab - sa - lom' and 'him.' with dynamic markings. The piano accompaniment features a violin part (Vn.) and a horn part (Hn.) with dynamic markings 'cre' and 'scen'.

Ab - sa - lom.

Ab - sa - lom.

Ab - sa - lom.

Ab - sa - lom.

cresc.

ff

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

ff Full.

vn.

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses, and

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

and fif - ty men, fif - ty men, and fif - ty men,
 and fif - ty men, fif - ty men, and fif - ty men,
 fif - ty men, fif - ty men, and fif - ty men,
 and fif - ty men, fif - ty men, and fif - ty men,

fif - ty men and fif - ty men, run,.....
 fif - ty men and fif - ty men, run.....
 fif - ty men, and fif - ty men, run,
 fif - ty men and fif - ty men, run.....

run be - fore him.
 be - fore him.
 run be - fore him.
 be - fore him.

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, featuring a 2 Fl. part and a piano accompaniment.

Vocal staves for the first system with lyrics: Hail, all hail!

Piano accompaniment for the first system with lyrics: Hail, all hail!

Vocal staves for the second system with lyrics: Hail, all hail, Ab - sa - lom,

Piano accompaniment for the second system with lyrics: Hail, all hail, Ab - sa - lom,

Ab - sa - lom, Ab - sa - lom, all
 Ab - sa - lom, Ab - sa - lom, all
 Ab - sa - lom, Ab - sa - lom, all
 Ab - sa - lom, Ab - sa - lom, all

hail!.....
 hail!.....
 hail!.....
 hail!.....
 hail!.....
 hail!.....

Ab - sa - lom, Ab - sa - lom, Ab - sa - lom, all hail!
 Ab - sa - lom, Ab - sa - lom, Ab - sa - lom, all hail!
 Ab - sa - lom, Ab - sa - lom, Ab - sa - lom, all hail!
 Ab - sa - lom, Ab - sa - lom, Ab - sa - lom, all hail!

N^o 18. RECITATIVE & SONG.

Str. only.

Allegretto grazioso.

PIANO.

First system of piano accompaniment. The music is in G minor (two flats) and common time. The right hand starts with a *mf* dynamic and features a melodic line with slurs. The left hand begins with a *Velo.* (Veloce) marking and a *pp* dynamic. The system concludes with a *f* dynamic marking.

Second system of piano accompaniment. The right hand continues the melodic line with dynamics of *pp*, *cresc.*, *f dim.*, and *p*. The left hand provides harmonic support with chords and moving lines.

D. B. pizz.

ABSALOM.

Vocal line for Absalom. The melody is in G minor and common time. The lyrics "O that I were made" are written below the staff. The piano accompaniment features dynamics of *cresc.* and *f dim.*

Vocal line for Absalom. The melody continues with the lyrics "judge in the land that e_v_e_r_y man which had a_n_y suit or cause might". The piano accompaniment is shown below the vocal line.

come un_ to me and I would do him jus_ tice!

p *Velo.*

Come nigh..... un to me;

D. B. pizz.

I put forth my hand, I..... take ye,

crsc.

I..... kiss ye.

f *p*

Andante.

My judg_ ment shall be as a robe and a

Fl. Hbys. Bns. & Hns. added.

Bns. & Hns.

di - a - dem, my judg - ment shall be..... as a robe and a

di - a - dem. ^{v v} I will be eyes to the

p Str.

blind, Fl. & Hby. and feet.....

Str.!

.... will I be to the lame, feet to the

Wind.

lame. I will be a fa - ther, a

pp Str. Hbys. & Bns. sustain.

Red. *

fa - ther a fa - ther to the

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a dotted quarter note 'fa', followed by a quarter note 'ther', a quarter rest, a quarter note 'a', a quarter note 'fa', a quarter note 'ther', a quarter note 'to', and a quarter note 'the'. The piano accompaniment consists of a bass line with a dotted quarter note and a treble line with a series of eighth notes.

poor, and the cause which I know not I will

Hby. & Bn. in 6th.

The second system continues the vocal line with 'poor,' followed by 'and the cause which I know not I will'. The piano accompaniment includes a section for 'Hby. & Bn. in 6th.' in the treble staff, with a key signature change to one flat (B-flat) and a 6/8 time signature.

search..... out the cause which I know not I will

The third system features the vocal line with 'search..... out the cause which I know not I will'. The piano accompaniment continues with a similar rhythmic pattern.

search, will search out. I will

f Str. & Viol.

The fourth system includes the vocal line with 'search, will search out. I will'. A common time signature 'C' is placed above the vocal line. The piano accompaniment features a section for '*f* Str. & Viol.' in the treble staff.

break the jaws of the wick - ed and will pluck out the

f Str.

The fifth system features the vocal line with 'break the jaws of the wick - ed and will pluck out the'. The piano accompaniment includes a section for '*f* Str.' in the treble staff.

spoil from his teeth,..... I will break the jaws of the

tr
sf

wick - ed, and will pluck out the spoil from his

teeth, I will break the jaws of the

wick - ed, and will pluck out the spoil..... from his

sf
Led. *

teeth. I will

Str. dim. Wind p Str.

choose out your way, and be as one that com- fort- eth the

mourn- ers, I will choose out your way,..... and be as

one that com- fort- eth the mourn- ers, Fl. & Hbv.

I will choose out your way, I will

Str.

choose out your way, and be as one.... that com- fort- eth, as

one..... that com - fort - eth, as one that com - fort - eth, that

cresc.

com - fort - eth the mourn - ers, as one that

Fl. & Hby.

f *p*

com - fort - eth the mourn - ers, as one that

tr. *2.* *Vn.*

And.

com - fort - eth, yes, one that com - fort - eth the mourn -

ers.

Fl. & Hby.

p Bns. & Hns.

V.V.

N^o 19. CHORUS.

Fl. Hlys. Cl. Bns. D. Bn. 4 Hns. Tpts. 3 Trom. Oph. Dr. & Str.

Allegro.

PIANO.

ff Hns. & Tpts. All Str. Hns. & Tpts. Dr. added

SOPRANO.

CONTRALTO.

TENOR. 8^{ve} lower.

BASS.

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

All

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Ab - sa - lom pre - pa - reth cha - riots and hor - ses, and

Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

Vns. &
Vla.

and fif - ty men, fif - ty men, and fif - ty men,
 and fif - ty men, fif - ty men, and fif - ty men,
 fif - ty men, fif - ty men, and fif - ty men,
 and fif - ty men, fif - ty men, and fif - ty men,

Brass & Wood.

fif - ty men, fif - ty men, fif - ty men.
 fif - ty men, and fif - ty men, fif - ty men.
 fif - ty men, fif - ty men, fif - ty men.
 fif - ty men, fif - ty men, fif - ty men.

Basses added

run be - fore him, Ab - sa - lom pre -
 run be - fore him, Ab - sa - lom pre -
 run be - fore him, Ab - sa - lom pre -
 run be - fore him, Ab - sa - lom pre -

Str. All

pa - reth cha - riots and hor - ses, fif - ty men run be -

pa - reth cha - riots and hor - ses, fif - ty men run be -

pa - reth cha - riots and hor - ses,

pa - reth cha - riots and hor - ses, *Fl. Hby. & Cl.*

Str.

fore him, *min* fif - ty men run be - fore him,

fore him, *min* fif - ty men run be - fore him,

di fif - ty men run be - fore him, *min* fif - ty men run be -

fif - ty men run be - fore him, *min* fif - ty men run be -

Bsn.

u fif - ty men run be - fore, *en* fif - ty men run be - fore him, run be - fore

u fif - ty men run be - fore, *en* fif - ty men run be - fore him, run be - fore

fore him, *u* fif - ty men, *en* fif - ty men run be - fore him, run be - fore

fore him, *u* fif - ty men *en* fif - ty men run be - fore him, run be - fore

do
 him, fif - ty run be - fore him, *p* be -
 do
 him, fif - ty run be - fore him, be - fore him, *p*
 do
 him, fif - ty run be - fore him, *p* be -
 do
 him, fif - ty run be - fore him, be - fore him,

p
 Dr.

pp
 fore him, be - fore him.
pp
 be - fore him.
 fore him, be - fore him.
pp
 be - fore him.
 be - fore him. Vla. & Basses

Vla. & Basses

Hby. & Bns.
 Dr.

Hby. & Bns.

Nº 20. CHORUS.

Fl. Hbys. Cl. Bns. 4 Hns. Dr. Vns. & Vla. Muted. Velo. & Bass.

Andante e sempre piano.

SOPRANO.

CONTRALTO.

TENOR.
8^{va} lower.

BASS.

Andante e sempre piano.

PIANO.

pp

Velo.

Vln. 2. *tr*

pp Vla.

Hn.

pp

Give ear, all ye tribes of Is - ra - el

tr

Hby.

pp
 Give ear all ye tribes of Is - ra - el

This system contains the first two measures of the vocal line. The vocal line is written in a soprano clef with a key signature of two flats and a 7/8 time signature. The lyrics are "Give ear all ye tribes of Is - ra - el". The piano accompaniment consists of three staves (treble, middle, and bass clefs) with rests.

Bn.

This system contains the first two measures of the woodwind and piano accompaniment. The woodwind part is written in a soprano clef and includes the instruction "Bn.". The piano accompaniment consists of two staves (treble and bass clefs) with rhythmic patterns.

As soon as ye hear the sound of the trum_pet,
 As soon as ye hear the sound of the

This system contains the first two measures of the vocal line. The lyrics are "As soon as ye hear the sound of the trum_pet," and "As soon as ye hear the sound of the". The piano accompaniment consists of three staves with rests.

Str. Hn. sustains.

This system contains the first two measures of the woodwind and piano accompaniment. The woodwind part is written in a soprano clef and includes the instruction "Hn. sustains.". The piano accompaniment consists of two staves with rhythmic patterns.

trumpet, then, then shall ye say, then shall ye say,
 then, then, then shall ye say, then,

This system contains the first two measures of the vocal line. The lyrics are "trumpet, then, then shall ye say, then shall ye say," and "then, then, then shall ye say, then,". The piano accompaniment consists of three staves with rests.

Hby. added.

This system contains the first two measures of the woodwind and piano accompaniment. The woodwind part is written in a soprano clef and includes the instruction "Hby. added.". The piano accompaniment consists of two staves with rhythmic patterns.

A

pp Ab - sa - lom reig - n - eth in He - bron.
pp Ab - sa - lom reig - n - eth in He - bron.
 Give ear, all ye tribes of

pp Cl.
 Wind & Dr.
 A

Is - ra - el
 As soon as ye hear the sound of the

Give ear, all ye tribes of Is - ra - el

trum - pet,
 then, then,
 As soon as ye hear the sound of the trum - pet, then,

Hn. sustains.
cresc.

then shall ye say, then, *pp* Ab_s_a_lom reig_n_eth in He - bron.

then shall ye say, then shall ye say, *pp* Ab_s_a_lom reig_n_eth in He - bron.

pp Wind

B

mf With Ab_s_a_lom are gone, two hundred men out of Je -

Cl.
Str. Hn. Bns.

B

mf With Ab_s_a_lom are gone two hundred men out of Je -

ru - sa - lem,

ru - sa - lem,

mf
With Ab - sa - lom are gone two hun - dred men out of Je -

Basses.

mf
With Ab - sa - lom are gone two hun - dred men out of Je -

ru - sa - lem,

ru - sa - lem, out of Je - ru - sa - lem, out of Je -

out of Je - ru - sa - lem, out of Je -

two hundred men, two hundred men out of Je -

out of Je -

C

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

pp The

pp The

Str.

f **All.**

hearts of the men of Is - ra - el are

hearts of the men of Is - ra - el are

cl. *pp*

Vlas.

pp The

pp The

af - ter him,

af - ter him,

Vns. *pp*

f **All.**

hearts of the men of Is - ra - el are
 hearts of the men of Is - ra - el are

The first system consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The music is in a 4/4 time signature.

Cl.
 Velo. & Vla.

The second system features two staves for instruments. The top staff is for Clarinet (Cl.) and the bottom staff is for Violoncello and Double Bass (Velo. & Vla.). Both parts have a long, sustained note with a fermata, indicating a slow and sustained performance.

af - ter him, are
 af - ter him, are
 are af - ter him,
 are af - ter him,

The third system consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats. The music continues with the same tempo and dynamics.

Vns.
 Dr.
 Vln.
 Cl.

The fourth system features four staves for instruments. The top staff is for Violins (Vns.), the second for Drums (Dr.), the third for Violoncello and Double Bass (Vln.), and the bottom for Clarinet (Cl.). The Violins play a rhythmic pattern of eighth notes. The Drums play a simple pattern. The Vln. and Cl. parts have sustained notes with fermatas.

af - ter him, the
 af - ter him, the
 are af - ter him,
 are af - ter him,

The fifth system consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats. The music continues with the same tempo and dynamics.

are af - ter him,

The sixth system features two staves for piano accompaniment. The top staff is for the right hand and the bottom for the left hand. The music concludes with sustained notes and fermatas.

hearts of the men of Is - ra - el are

hearts of the men of Is - ra - el are

the hearts of the men of

the hearts of the men of

af - ter him.

af - ter him.

Is - ra - el are af - ter him.

Is - ra - el are af - ter him. Fl.

dim. *Bn.*

D

The con - spi - ra - cy is

The con -

The con - spi - ra - cy is

The con - spi - ra - cy is

mf *Str.* *Fl. Hbys. & Bns. added*

strong, for the peo-ple in - crease, the peo-ple in - crease con -

spi-ra-cy is strong, for the peo-ple in - crease con -

strong, for the peo-ple in - crease, the peo-ple in - crease con -

strong, for the peo-ple in - crease, the peo-ple in - crease con -

ti - nu - al - ly, con - ti - nu - al - ly with

ti - nu - al - ly, con - ti - nu - al - ly with

ti - nu - al - ly, con - ti - nu - al - ly with

ti - nu - al - ly, con - ti - nu - al - ly with

Ab - sa - lom, the con - spi - ra - cy is

Ab - sa - lom, the con -

Ab - sa - lom, the con - spi - ra - cy is

Ab - sa - lom, the con - spi - ra - cy is

pp Str.

Hbys. & Bns.

strong, for the peo-ple in-crease con-ti-nu-al-ly, con-
 spi-ra-cy is strong, for the peo-ple in-crease con-
 strong, for the peo-ple in-crease con-ti-nu-al-ly, con-
 strong, for the peo-ple in-crease con-ti-nu-al-ly, con-

ti-nu-al-ly, con-ti-nu-al-ly with
 ti-nu-al-ly, con-ti-nu-al-ly with
 ti-nu-al-ly, con-ti-nu-al-ly with
 ti-nu-al-ly, con-ti-nu-al-ly with

him.
 him. Give ear, all ye tribes of Is-ra-el,
 him. Give ear, all ye tribes of
 him.

p *Velo.*
p Vn. 2 & Vla.

Give ear, give ear, all ye tribes of Is - ra - el, give ear, give ear, give ear, all ye tribes of Is - ra - el, give ear, give ear, give ear, all ye tribes of Is - ra -

Str.

Basses.

ear.

el, give ear.

ear.

el, give ear.

Veloc.

Str.

Dr.

Nº 21. SONG.

2 Hbys. 2 Cl. 3 Tromb. & Str.

Allegro agitato.

CONTRALTO.

PIANO.

f All

Vn.

Woe un - to them that

Wind.

p Str. Tromb. sustain

call e - vil good, and

good e - vil.

Woe, Woe,

Cl. added

This system contains the first two measures of the piece. The vocal line begins with a whole note 'Woe,' followed by a half rest. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A clarinet part is indicated by the 'Cl. added' marking.

woe un-to them!

Vn. Wind

f

This system covers measures three through five. The vocal line continues with 'woe un-to them!'. The piano accompaniment continues with the same rhythmic pattern. A violin part (Vn.) and a wind part (Wind) are introduced in measure four. The wind part is marked with a forte (*f*) dynamic and accents.

Woe un-to them that put

pp

This system contains measures six through eight. The vocal line continues with 'Woe un-to them that put'. The piano accompaniment changes to a softer, more melodic texture, marked with piano-piano (*pp*).

dark - - ness for light, and

This system covers measures nine through eleven. The vocal line continues with 'dark - - ness for light, and'. The piano accompaniment returns to a rhythmic pattern similar to the first system.

light..... for dark - - ness,

This system contains the final two measures of the page. The vocal line concludes with 'light..... for dark - - ness,'. The piano accompaniment continues with the rhythmic pattern.

woe, woe,

woe un - to them!

B

Woe un - to them that put

pp

bit - - ter for sweet, and

sweet for bit - - ter,

Tromb. sustain.

Cl. added

Woe, Woe,

The first system consists of a vocal line and piano accompaniment. The vocal line has two measures with the lyrics "Woe," and "Woe," respectively. The piano accompaniment features a complex rhythmic pattern with sixteenth notes in the right hand and chords in the left hand.

Woe un - to them!

C

Vn.
Str. *p* *crsc.*
Wind.

The second system continues the vocal line with the lyrics "Woe un - to them!". A common time signature "C" is placed above the vocal line. Below the piano part, there are parts for Violin (Vn.), Strings (Str.) marked *p* and *crsc.*, and Wind.

The third system is primarily piano accompaniment, featuring a melodic line in the right hand and chords in the left hand, continuing the complex rhythmic patterns from the previous systems.

Woe un - to them that are wise in their

sf

The fourth system includes the vocal line with the lyrics "Woe un - to them that are wise in their". The piano accompaniment features a dynamic marking of *sf* (sforzando).

own eyes and pru - dent in their

The fifth system includes the vocal line with the lyrics "own eyes and pru - dent in their". The piano accompaniment continues with complex rhythmic patterns.

own sight, which jus - ti - fy the

Hby. Str. *pp*

wick - ed for re - ward, which jus - ti - fy the wick - ed for re - ward,

Wind.

which jus - ti - fy the

Vn. & Cl. *f dim.*

wick - ed for re - ward, and

take a - way the righ - teous - ness of the

fp

righteous from them; and take..... a way the

fp

righteousness of the righteous from them.

D

Cl. & Hbys.

Vn. cresc.

Vn. & Cl.

f dim.

Woe unto them that

pp Tromb. sustain

call evil good, and

good e - vil, woe,
Cl. add-d.

The first system of music consists of three measures. The vocal line starts with a whole note 'good', followed by a half note 'e' and a quarter note 'vil', and ends with a whole note 'woe,'. The piano accompaniment features a dense texture of chords and moving lines in both hands. A 'Cl. add-d.' annotation is placed above the piano part in the third measure.

woe, woe, woe,

The second system consists of three measures. The vocal line has three whole notes: 'woe,', 'woe,', and 'woe,'. The piano accompaniment continues with a similar dense texture of chords and moving lines.

woe, woe un - to them, E

Tromb. added Vn.

The third system consists of three measures. The vocal line has 'woe,' followed by 'woe un - to them,' and ends with a whole note 'E'. The piano accompaniment includes a 'Tromb. added' annotation in the first measure and a 'Vn.' annotation in the third measure, where a violin part is introduced with a melodic line.

woe, woe, woe,

Cl. added.

The fourth system consists of three measures. The vocal line has three whole notes: 'woe,', 'woe,', and 'woe,'. The piano accompaniment features a 'Cl. added.' annotation in the first measure, indicating the addition of a clarinet part.

woe, woe, woe un - to

Tromb. sustain. Str. & Tromb.

The fifth system consists of three measures. The vocal line has 'woe,', 'woe,', and 'woe un - to'. The piano accompaniment includes a 'Tromb. sustain.' annotation in the second measure and a 'Str. & Tromb.' annotation in the third measure, indicating the addition of strings and trombones.

them, woe un - to them, woe un - to

them, yes, woe un - to them, yes woe..... un - to

them,..... woe..... un - to them,.....

woe..... un - to them, un - to them that call

e - vil good, and good e - vil to

them that call e - vil good and call.....

p

Cl. & Hbys. added

..... good e - vil, e - vil, e - vil,

Str. *sf* *sf* *sf*

e - vil; Woe.....

sf *ff* All

Ad.

Woe..... un - to them.

Vn. Str. Wind.

Nº 22. CHORUS.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. & Double Bn. 4 Hns. Tpts. Dr. & Str.

Allegro.

PIANO.

p Tpts. *tr* *p* Str. *Cl. Hbys. & Bns. added.* *V. 2.* *Vla. cresc. Velo.*

SOPRANO. *p* *sf*
A - rise,..... a -

CONTRALTO. *p* *sf*
A - rise,..... a -

TENOR. 8^{ve} lower. *p* *sf*
A - rise,..... a -

BASS. *p* *sf*
A - rise,..... a -

V. 1.
Hns. added *sf* *p* *Dr.*

rise,..... and let us flee,
rise,..... and let us
rise and let us flee
rise,..... and let us flee,

Vn. *Fl. added.*

for we shall not else es - cape..... from
 flee, for we shall not else es - cape..... from
 for we shall not else es - cape..... from
 for we shall not else es - cape..... from

A
 Ab - sa - lom.
 Ab - sa - lom.
 Ab - sa - lom.
 Ab - sa - lom.

A
 Tpts. *p* *f* *Str.* *p* *tr.* *fp*

A - rise..... a
A - rise..... a
A - rise..... a
A - rise..... a

A - rise..... a

rise,..... and let us flee,
 rise,..... and let us
 rise, and let us flee,
 rise,..... and let us flee,
 Vn.
 Fl. added

for we shall not else es - cape from Ab - sa - lom.
 flee, for we shall not else es - cape from Ab - sa - lom Make speed.....
 for we shall not else es - cape from Ab - sa - lom
 for we shall not else es - cape from Ab - sa - lom
 Str.
 Tpts.

to de - part,....
 Make speed..... to de
 Tpts. added.
 Make speed....

Make speed..... to de - part,..... make speed..... to de -
 make speed..... to de -
 part,.....
 to de - part, make speed..... to de - part, make

Fl. & Bn.

part, lest he o - ver - take us sud - den - ly
 part, lest he o - ver - take us
 speed to de - part lest he o - ver - take us

Fl. & Cl.
 Tpt. added
 Hbv. & Bn.

and bring e - vil up - on us, and bring
 sud - den - ly and bring e - vil up - on us, and bring
 and bring e - vil up - on us, and bring

sud - den - ly Wood. and bring e - vil up - on us,
 and bring e - vil up - on us,

f
 e - vil up - on us, make speed,
 e - vil up - on us, make speed,
 e - vil up - on us, make speed,
 and bring e - vil up - on us, make speed..... to de -

make speed, make speed, to de - part lest he o - ver take us
 make speed, make speed, to de - part lest he
 make speed, make speed, to de - part lest he
 part, make speed..... to de - part, lest he

sud - den - ly and bring e - vil up - on us, and smite.....
 o - ver - take us sud - den - ly and bring e - vil up - on..... us, and
 o - ver - take us sud - den - ly and bring e - vil up - on..... us, and
 o - ver - take us sud - den - ly and bring e - vil up - on us, and

Tpts. & Hns. added

..... us with the edge of the sword, and smite.....

smite us with the edge of the sword, and

smite us with the edge of the sword, and

smite us with the edge of the sword, and

Fl. Hby. Bn. & Vn.

Tpts added.

Basses.

C

..... us with the edge of the sword.

smite us with the edge of the sword.

smite us with the edge of the sword.

smite us with the edge of the sword.

C

ff

Str.

tr.

A rise,.....

A rise,.....

A rise,.....

A rise,.....

A rise,.....

ff

ff

A - rise,..... and let us flee

A - rise,..... and let us

A - rise, and let us flee,

A - rise,..... and let us flee,

for we shall not else es - cape...from Ab - sa - lom, make speed,

flee, for we shall not else es - cape from Ab - sa - lom, make speed,

for we shall not else es - cape from Ab - sa - lom make speed.... to de -

for we shall not else es - cape from Ab - sa - lom, make speed,

make speed, make speed to de - part, lest he

make speed, make to de - part, lest he

part, make speed..... to de - part lest he

make speed, make speed to de - part lest he o - ver - take us

Str.

Basses.

o - ver - take us sud - den - ly and bring e - vil up - on us, and

o - ver - take us sud - den - ly and bring e - vil up - on us, and

o - ver - take us sud - den - ly and bring e - vil up - on us, and

sud - den - ly and bring e - vil up - on us, and smite.....

Wood, & Hns. added

smite us with the edge of the sword, and

smite us with the edge of the sword, and

smite us with the edge of the sword, and

..... us with the edge of the sword, and smite.....

Str.

Tpts. & Hns. added

Basses, & Wood.

E

smite us with the edge of the sword,

smite us with the edge of the sword, make speed..... to de -

smite us with the edge of the sword,

..... us with the edge of the sword,

Wood,

Vn.

E

shall not else es - - cape..... from

shall..... not es - cape, es - cape..... from

shall not, shall..... not es - cape..... from

shall not else es - - cape..... from

cresc. Ab - - - - - sa lom.

cresc. Ab - - - - - sa lom. *p* De

cresc. Ab - - - - - sa lom. *p* Depart,

Ab - - - - - sa lom.

Vn. 2. Vn. I. 8.....

Hns. & Vlas. *cresc.* *Velo.* Dr. added *f* *All dim.*

p Depart.

part.

p De - part.

dim. *p* Brass. & Dr.


Nº 23. NARRATION.


Str.

Listesso Tempo.

CONTRALTO.  Then Da - vid a - rose and all the peo - ple that were

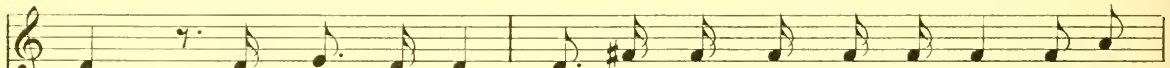
PIANO. 


 with him, and they pass - ed o - ver Jor - dan;

 *p cresc.*

 by the morn - ing



 light there lack - ed not one of them that was not gone o - ver



 Jor - dan to Ma - ha - na - im.



And Ab - - sa - lom pass - ed o - ver Jor - dan

he, and all the peo - ple that were with him.

Tempo di Marcia.

adacca.

N^o 24. CHORUS.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. 4 Hns. & Str.

Moderato.

SOPRANO.

CONTRALTO.

TENOR.
8^{va} lower.

BASS.

p dolce

Thou, O king shalt

PIANO.

Cl.

Vlas. & Basses.
*pizz.**p cresc.*

Bn.

*dolce.**p*

Thou, O king shalt

not go forth to the bat_tle,

Vns.

not go forth to the bat - tle, Thou, O king,
Thou, O king,

p
p dolce.

Thou, O king, shalt
Bns. Cl. & Vla. with voice.

p
Str. pizz!

shalt not go forth to the bat - tle,
shalt not go forth to the bat - tle,

not go forth to the bat - tle, Hlys. with voices, 6th higher.

Thou, O king, shalt not go forth to the bat - tle,
Thou, O king, shalt not go forth to the bat - tle, *mf*
Thou, O king, shalt not go forth to the bat - tle, for if
for if

dolce.

Vns.

A

we flee a - way in the fight..... the e - ne_my will not

we flee a - way in the fight..... the e - ne_my will not

Hr.
Str.

A

for if they flee a - way in the

for if they flee a - way in the

care for us,

care for us,

Cl. Hbs. & Fl.

fight the..... e - ne_my shall not care for them,

fight the..... e - ne_my shall not care for them,

Wood.
Str.

B

nei_ther if half of us die, *p* nei_ther if

Wind added.

Hbys.

B

half of us die will they care of us, will they care for us, *cresc.* will they

Hbys. & Bns.

Str. Hbys. Cl. & Bns. added. *cresc.*

cresc. will the care for us, nei_ther if half of us

care for us, nei_ther if half of us

die..... will the care for us:

die..... will the care for us:

f All *p* Str. Hns. Bns. & Hby. *p*

pp nei_ther if half of them die..... will they

pp nei_ther if half of them die..... will they

pp

care for them: but

care for them: but

but

but

but

but

Str. Vn. Fl. 8th higher.

C

now thou art worth ten

now thou art worth ten

now thou art worth ten

now thou art worth ten

Str.

Hns. & Bns. sustain.

thou sand of us, yes, now thou art

thou sand of us, yes, now thou art

thou sand of us, yes, now thou art

thou sand of us, yes, now thou art

D

worth ten thou sand of us, there fore

worth ten thou sand of us, there fore

worth ten thou sand of us, there fore

worth ten thou sand of us, there fore

p Vn. III^o

Cl. & Bns. with voice.

D Basses, & Hns.

now it is bet - ter that thou sue - cour us out of the

there - fore now it is bet - ter that thou
ci - ty there - fore now it is bet - ter that thou

There - fore now it is
There - fore now it is
sue - cour us out of the ci - ty, there - fore now it is
sue - cour us out of the ci - ty, there - fore now

Fl. added.

bet - ter that thou suc - cour us out of the ei - ty, out of the

bet - ter that thou suc - cour us out of the ei - ty, out of the

bet - ter that thou suc - cour us out of the ei - ty, out of the

it is be - ter that thou suc - cour us out of the ei - ty, out of the

crise.

ei - ty, out of the ei - ty suc -

ei - ty, out of the ei - ty that thou

ei - ty, out of the ei - ty that thou

ei - ty, out of the ei - ty that thou

f *dim.*

f *dim.*

f *dim.*

f *dim.*

f *dim.*

f All Str. & Fl. with voice 6th higher

- cour us, suc - cour us out of the ei - ty,

succour us, that thou succour us out of the ei - ty,

succour us, that thou succour us out of the ei - ty,

succour us, that thou succour us out of the ei - ty,

p

dim. Fl. & Cl.

E

Thou O king shalt not go forth to the
 Thou O king shalt not go forth to the
 Thou O king shalt not go forth to the

cresc.
f All.
 Bn. added.
 E

bat - tle,
 bat - tle,
 bat - tle,
 Thou O king shalt not go forth to the
 Thou O king shalt not go forth to the
 Thou O king shalt not go forth to the
 Thou O king shalt not go forth to the

Wind & Bases.
f Str.

bat - tle, to the bat - tle, to the bat - tle,
 bat - tle, to the bat - tle, to the bat - tle,
 bat - tle, to the bat - tle, to the bat - tle,
 bat - tle, to the bat - tle, to the bat - tle,

f All.

sf. dim. *p*

thou shalt not go forth to the bat - tle,

sf. dim. *p*

thou shalt not go forth to the bat - tle,

sf. dim. *p*

thou shalt not go forth to the bat - tle,

thou shalt not go forth to the bat - tle,

f dim. *p* *Hus.*

Str.

thou shalt not go forth, thou shalt not go.....

thou shalt not go forth, thou shalt not go.....

thou shalt not go forth, thou shalt not go.....

thou shalt not go forth, *Vns.* thou shalt not go.....

Str. *Hns. Bns. & Cl.*

.... forth to the bat - tle.

.... forth to the bat - tle.

.... forth to the bat - tle.

.... forth to the bat - tle.

Wind. *Str.* *Wood.* *Hns. added.*

No. 25. RECITATIVE AND SONG.

Hlys. Bns. Hp. & Str.

Moderato.

DAVID.

What seemeth you best I will do, but O, ye

hundreds and ye thousands, deal..... gently for

Allegro.

my sake with the young man, even with Absalom.

Surely he is my son, so I..... would be his

Andante.

sa_vour. In all his af - flic - tions I am af -

flic - ed. In my love and in my

pi - ty I would re - deem him. I..... bare him,

Allegro.

and car - ri - ed him all..... the days of old.

But he hath re -

- belled and vexed my spirit therefore am I turned to be his

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics '- belled and vexed my spirit' and continues with 'therefore am I turned to be his'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

e - ne - my and I fight a - gainst him.

The second system of the musical score continues the vocal line with the lyrics 'e - ne - my and I fight a - gainst him.'. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a forte (*ff*) dynamic. The bass line continues with a steady eighth-note pattern.

Andante.
Then I re - mem - ber the days of

The third system of the musical score is marked 'Andante.'. The vocal line begins with the lyrics 'Then I re - mem - ber the days of'. The piano accompaniment features a series of chords in the right hand and a bass line with a long, sustained note in the left hand. Dynamics include *ff* and *pp*.

old I led him a - bout, I in - structed him,

The fourth system of the musical score continues the vocal line with the lyrics 'old I led him a - bout, I in - structed him,'. The piano accompaniment features a series of chords in the right hand and a bass line with a long, sustained note in the left hand. Dynamics include *p*.

I kept him as the ap - ple of mine eye.

The fifth system of the musical score concludes the vocal line with the lyrics 'I kept him as the ap - ple of mine eye.'. The piano accompaniment features a series of chords in the right hand and a bass line with a long, sustained note in the left hand. Dynamics include *p*.

As an ea - gle stir - reth up her

nest flut - ter - eth o - ver her young

poco cresc.

spread - eth a - broad her wing, tak - eth them,

più cresc.

bear eth them on her wings, So did I bear.....

dolce.

f

him.

Hp. Str. Vln. Vla.

p *f* *dim.* *p*

Larghetto.

p

Lord,..... where are Thine old lov_ ing kind _ ness _ es, which Thou

Hp. Str. added.

swear - est un - to Da - vid in Thy truth? Hby. & Bn.

A

Thou hast ab_ hor - red and for_ sa - ken, Thou hast ab -

Bn. *p* Str.

hor - red and for_ sa - - - ken, Thou hast ab -

hor - - - red Thine a - -

Hbys. & Bns. added.

p Str.

noint - ed and art dis -

ff All *pp* Str.

pleas - ed with him.

Hby. & Bn.

Lord, where are Thine old lov - ing

p Vns. Hby. Vn. with voice. Hp.

kind - ness es which Thou swear - est un - to Da - vid in Thy

truth? My chil - dren have for - sa - ken Thy

Hby. Hp. Str. *sf*

law and walk not in Thy judgements, my

Hby.

chil_dren have for_sa - ken Thy law,..... and walk not in Thy

Hbys. added.

p Hp. *cresc.*

Basses sustain.

judgements, my chil dren have for_sa - ken Thy law, and

Hby.

f All *p* Hp. *Str.*

walk not in Thy judgements; 0

Bus. & Hbys. added.

Str. Hp. *Str.*

take not, 0 take not, 0 take

Hbys. & Bns.

Hp. *dim.*

not Thy lov - ing kind - ness ut - ter - ly

from them nor.....

Hby.

suf - fer Thy truth to fail..... nor.....

Str. sustain.

suf - fer Thy truth to fail, Hby.

C

nor suf - fer Thy truth to

fail O take not Thy lov - - ing

The first system of music features a vocal line in the bass clef with lyrics: "fail O take not Thy lov - - ing". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A triplet of eighth notes is marked in the left hand.

kind - ness, Thy lov - ing kind *Hbys. & Bns. sustain.* ness ut - ter - ly

The second system continues the vocal line with lyrics: "kind - ness, Thy lov - ing kind *Hbys. & Bns. sustain.* ness ut - ter - ly". The piano accompaniment includes a right-hand treble clef and a left-hand bass clef. The right hand has a melodic line with a triplet of eighth notes and a fermata. The left hand has a bass line with chords. A piano instruction "Hp." is present in the right hand, and "p Hp." is in the left hand.

from them, *Hbys. & Bns.* nor suf - fer Thy truth to

The third system features the vocal line with lyrics: "from them, *Hbys. & Bns.* nor suf - fer Thy truth to". The piano accompaniment includes a right-hand treble clef and a left-hand bass clef. The right hand has a melodic line with a fermata. The left hand has a bass line with chords.

fail, nor suf - fer Thy truth, Thy truth to

The fourth system features the vocal line with lyrics: "fail, nor suf - fer Thy truth, Thy truth to". The piano accompaniment includes a right-hand treble clef and a left-hand bass clef. The right hand has a melodic line with a fermata. The left hand has a bass line with chords.

fail. *Hby. & Bn.*

The fifth system features the vocal line with the word "fail." and the instruction "*Hby. & Bn.*". The piano accompaniment includes a right-hand treble clef and a left-hand bass clef. The right hand has a melodic line with a fermata. The left hand has a bass line with chords.

Nº 26. DUET.

2 Fl. 2 Cl. & Str.

Andante con moto.

SOPRANO.

Musical staff for Soprano, showing a whole rest in the first measure and a whole note in the second measure.

CONTRALTO.

Musical staff for Contralto, showing a whole rest in the first measure and a whole note in the second measure.

PIANO.

Musical staff for Piano, featuring a Viola part. It begins with a dynamic marking of *f* and a *dim.* marking later in the piece.

Vocal staff for Soprano with lyrics: Like..... as a fa - ther pi - ti_eth his own

Vocal staff for Contralto with lyrics: Like..... as a fa - ther pi - ti_eth his own

Piano accompaniment for the first system, including a Clarinet (Cl.) part with a *μ* marking.

Vocal staff for Soprano with lyrics: chil - dren, e - ven so the Lord is

Vocal staff for Contralto with lyrics: chil - dren, e - ven so the Lord is

Piano accompaniment for the second system, including a Clarinet (Cl.) part with a *f* marking.

mer - ei - ful, mer - ei - ful to them..... that
 mer - ei - ful, mer - ei - ful to them..... that

pp

dim.

fear Him, that fear..... Him that fear Him.
 fear Him, that fear..... Him that fear Him. For He

mf

A

For He know - eth where - of we are
 know - eth where - of we are made..... for He

cresc.

made, for He know eth where - of we are
 know eth where - of we are made, where - of we are

cresc.

Fl. added.

dim.

made, yes He know_ eth where of we are

made, yes He know_ eth where of we are

Vns. with voices.

dim.

Velo.

made: He re - mem - be - reth that we are but

made: He re -

dust, but dust, but dust, that

mem_ be_ reth that we are but dust, but dust, that

we..... are but dust,..... Ah..... Yes,

we..... are but dust,..... Ah..... Yes,

V. V. with voices, Fl. 8th higher, Cl. 8th lower.

colla voce

Tempo

p
 like as a fa - ther pi - ti - eth his own
 like as a fa - ther pi - ti - eth his own
 Cl. with voices.
 V. V. 8th higher.

chil - dren e - ven so the Lord is
 chil - dren e - ven so the Lord is

mer - ci - ful, is mer - ci - ful,
 mer - ci - ful, *p* is mer - ci - ful, is.....

is mer - ci - ful un to
 mer - ci - ful is mer - ci - ful un to

them..... that fear him.

them..... that fear him. Fl. & Cl.

B

Look;..... look..... how

Look;..... look..... how

V.V. f Fl. & Cl. added.

high..... the hea - ven is in com - pa - ri - son of the

high..... the hea - ven is in com - pa - ri - son of the

earth, in com - pa - ri - son of the earth,

earth, in com - pa - ri - son of the earth, in com - pa - ri - son,

p *cresc.* *f* *dim.*

so great is His mer - cy, so.....

so great is His mer - cy, so.....

V. V. Fl. 9th higher.

f Str.

..... great is His mer - cy toward them that fear Him.

..... great is His mer - cy toward them that fear Him. Fl. & Cl.

f

C *pp*

Like..... as a fa - ther

Like..... as a fa - ther

Cl. with voices, Fl. 9th higher.

mf *pp* V. Ppp Vlas. 8th lower.

Red. *

pi - ti - eth his own chil - dren e - ven so the

pi - ti - eth his own chil - dren e - ven so the

mf

Lord,..... e - ven so the Lord..... is

Lord,..... e - ven so the Lord..... is

Cl.

mer - cy ful to them,..... to them that

mer - cy ful to them,..... to them that

Basses.

Vla.

fear,..... to them that fear.....

fear,..... to them that fear.....

Str.

Him.....

Him.....

V. V. & Fl. Cl. 3rd lower.

No 27. DIALOGUE.

2 Fl. 2 Bbys. 2 Cl. 2 Bns. D. Bn. 4 Hns. 2 Tpts. 3 Tromb. Oph. Str. & Dr.

Allegro.

Brass, Dr. Hby. Fl. D. Bn.

PIANO.

ff Str.

DAVID.

A - rise,

0

Vns.

Vlas.

Trom. & Oph.

Lord,

in Thine an - ger;

Wood.

All.

lift up Thy - self,

be - cause of the

V. 1. Wood sustain.

V. 2. & Vla.

Hn.

fp

Bass & D. Bn.

S. L. W. & Co 1616.

*

rage of mine e - ne - mies; and a - wake for

fp *fp*

Ad. *

me to the judgement that Thou hast com - man - ded.

Str. *f*

Ad. *

All except Trpts.

But as for my

A

p

Bus.

son -

v.l. *p cresc.* *f dim.*

O Lord, have

Str.

mer - cy up - on him, let Thy

SOPRANO. *p*

CHORUS. *p* Lord have mer - cy up - on

CONTRALTO. *p* Lord have mer - cy up - on

Fl. & Hby.

mer - cy ligh - ten up - on him, let Thy mer - cy

him, let Thy mer - cy

him, let Thy mer - cy

v. 1.

as my.....

ligh - ten up - on him

ligh - ten up - on him

f

trust is in Thee.

p

as

p

as

Hbys. with Voices.

f

our trust is in

f

our trust is in

Cl. & Bns. added.

B

Thee.

Get ye

Thee.

p

B

up to the roof o - ver the gate,

Hby. Cl.
Bn. Hn. V. 1.
Str.

un - to the wall.

Lift up your eyes, and look,

Hby.

look, look, look,

Hn. & Dr. added.
cresc.

lift up your eyes, look,

C

SOPRANO. *p*

CONTRALTO. *p*

Wood.

fp Bass & D. Bn.

O king, here come men

O king, here come men

If they come

run - ning by the way of the plain.

run - ning by the way of the plain.

run - ning, there be ti - dings in their mouths.

p Str.

Vn. Wood repeat.

SOPRANO.

CONTRALTO.

p

Be - hold,

Be - hold,

here come al - so o - ther men run - ning.

here come al - so o - ther men run - ning.

Fl. Hby. Bn.

sp

Vlas. sustain.

Bs. added.

DAVID.

They al - so bring ti - dings;

Vn.

cresc.

Two staves of piano introduction in D major, 2/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of a few chords and a short melodic line.

Speak,

Piano accompaniment for the first vocal line. The right hand has a treble clef and the left hand has a bass clef. The music is in D major and 2/4 time. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *fp* is present.

D

Two staves of piano introduction in D major, 2/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of a few chords and a short melodic line.

Speak,

Speak,

Piano accompaniment for the second vocal line. The right hand has a treble clef and the left hand has a bass clef. The music is in D major and 2/4 time. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

Two staves of piano introduction in D major, 2/4 time. The right hand has a treble clef and the left hand has a bass clef. The music consists of a few chords and a short melodic line.

what of the bat_tle?

SOPRANO.

CONTRALTO.

TENOR. 8th lower.

BASS.

Hby. Hn. 8th lower.

Vocal staves for Soprano, Contralto, Tenor, and Bass. The Soprano staff has a treble clef and the Bass staff has a bass clef. The music is in D major and 2/4 time. The lyrics are: "What of the bat_tle?"

Piano accompaniment for the final section. The right hand has a treble clef and the left hand has a bass clef. The music is in D major and 2/4 time. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

All is well?

All is well?

All is well?

All is well.

Hn. Dr. & Str.

Vns.

TENOR. 6th lower.

E *p*

Bless - ed be the Lord thy God.....

p Str.

Basses Vlas. 6th higher.

... which hath de - li - ve - red up the men that

lift - ed up their hand a - gainst our lord, the

DAVID.

Is the young man Ab - sa - lom safe?

king.

Tromb.

Vn. Tromb.

f *pp*

Is the young man Ab - sa - lom safe?

Vn. & Vln. Tromb.

Velos. & Cl.

Str.

TENOR. 8th lower.

When the cap_tain of the host sent the king's ser_vants, and us... thy...

Vn. & Vln.

crese.

DAVID.

ser_vants, we saw a great tu_mult, but knew not what it was.

Turn.

Fl. Cl. Hn. & Bn. added.

dim. *f*

... ye a - side. **F** Vn. 1.

p cresc. *f*

0 Lord, have

dim. *p Str.*

mer - ey up - on him, let Thy

SOPRANO. *p*

CHORUS. 0 Lord have mer - ey up - on

CONTRALTO. 0 Lord have mer - ey up - on

Fl. & Hbys. *g*

mer - ey high - ten up - on him,

him, Let Thy mer - ey

him, Let Thy mer - ey

V. 1.

Bass line for the first system, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4.

As my..... trust.....

Treble line for the first system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest.

ligh - ten up - on him,

Treble line for the second system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest.

ligh - ten up - on him,

Piano accompaniment for the first system, featuring a right hand with eighth-note chords and a left hand with a bass line.

Bass line for the second system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4.

..... is in Thee

Treble line for the second system, starting with a whole rest, then a whole note G4, and finally a half note A4.

As our.....

Treble line for the third system, starting with a whole rest, then a whole note G4, and finally a half note A4.

As our.....

Piano accompaniment for the second system, including a section for Clarinet with Voices (Cl. with Voices.) and a string section (Str.) starting in the final measure.

Treble line for the third system, starting with a whole note G4, then a half note A4, and finally a whole note B4.

trust is in Thee

Treble line for the fourth system, starting with a whole note G4, then a half note A4, and finally a whole note B4.

trust is in Thee

Piano accompaniment for the third system, including parts for Trumpet and Horns (Tpt. & Hns.) and Strings (Str.).

Str. *cresc.*

CHORUS. *ff*

Ti - dings, our

All.

ff

lord, the king, ti - dings our lord, the

king; for the Lord hath a - ven - ged thee this day of

all them that rise up a - gainst thee.

Is the young man Ab - sa - lom safe?

Tromb. *f pp*

Is the young man Ab - sa - lom safe?

Fl. Tromb. *>*

Str.

CHORUS. *ff*

The e - ne - mies of our lord the king, and

Fl. & Bn. *ff*

Vns., Vlas. & Velos.

Bass, all Wind & Dr.

all that rise a - gainst thee to do thee hurt, be.....

as that young man is.

f *pp*

NO 28. SONG.

Hp. & Str.

Andante.

DAVID.

0 Ab-sa-lom, my

Hp.

PIANO.

son, my son Ab - - - sa-lom.

Vn. & Velo. in 8th

Would..... God I had di - ed

Str.

Hp.

Red. *

for thee, would.... God I had di - ed for thee 0

Str.

Hp.

Str.

Hp.

f *p* *f* *p cresc.*

Ab-sa-lom, would that I had di-ed for thee, 0 Absa-lom my

Str.

f *p*

A.

son,.... my son Ab - - - sa - lom, O

Str. > Hp.

f *p*

Ab_salom, O Ab_sa_lom, Ab - sa_lom, Ab - sa_lom, O Ab - sa - lom,

Str. > Hp.

f *p cresc.* *f* *ff All.*

my son Ab - - -

Hp.

p

Red. *

- sa - lom, my son, my son.

p

Hp.

p Str.

№ 29. CHORUS WITH SOLO.

2 Fl. 2 Hbys. 2 Cl. 2 Bas. D. Bn. 4 Hns. & Str.

Andante moderato.

SOPRANO. Be - hold, be - hold,

CONTRALTO. Be - hold, be - hold,

TENOR.
8th lower. Be - hold, be - hold, the

BASS. Be - hold, be - hold,

Andante moderato.

PIANO.

the king wee - peth, wee - peth,

the king wee - peth, wee - peth,

king..... wee - peth, wee - peth, wee - peth,

the king wee - peth, wee - peth,

PIANO.

wee - peth

wee - peth

wee - peth and

wee - peth and

wee - peth and

mour - neth for

Ab - sa - lom.

wee - peth

wee - peth and

DAVID. A

0 Ab - sa - lom, my

mour - neth for Ab - sa - lom.

mour - neth for Ab - sa - lom.

mour - neth for Ab - sa - lom.

C. & Fl.

A

son, my son.

The vic-to-ry is tur-ned in-to

The vic-to-ry is tur-ned in-to

The vic-to-ry is tur-ned in-to

The vic-to-ry is tur-ned in-to

The vic-to-ry is tur-ned in-to

Bns. sustain.

fp

fp

Hn. added.

O Ab - sa - lom, my son,

mourning, the vic-to-ry is turned in-to mourning, the

mourning, the vic-to-ry is turned in-to mourning, the

mourning, the vic-to-ry is turned in-to mourning, the

mourning, the vic-to-ry is turned in-to mourning, the

mourning, the vic-to-ry is turned in-to mourning, the

cresc.

cresc.

cresc.

cresc.

Hn. *fp*

fp

fp

Bns. sustain.

Would God I had di-ed
 vic-to-ry is tur-ned in-to mourning.
 vic-to-ry is tur-ned in-to mourning.
 vic-to-ry is tur-ned in-to mourning.
 vic-to-ry is tur-ned in-to mourning.

All but Hns. *f* *fp* *fp* *L. H.* Vla. & Velo.

for thee. **B**
 We
 We
 We

All. Vn. *f* *fp* Vla. & Velo. **B**

can but get as by stealth..... in - to the

We can but get as by stealth in - to the

can but get as by stealth..... in - to the

can but get as by stealth..... in - to the

ci - ty, as peo - ple, be - ing a sha med,

ci - ty, as peo - ple, be - ing a - sha - med,

ci - ty, as peo - ple, be - ing a sha - med,

ci - ty, Fl. cl. & Bn. as peo - ple, be - ing a - sha - med,

pp steal..... a - way when they flee in

pp steal..... a - way when they flee in

pp steal..... a - way when they flee in

pp steal..... a - way when they flee in

Would God I had di - ed for thee.

bat - tle.

bat - tle.

bat - tle.

bat - tle.

Fl. 6th higher.
Bas. 6th lower.

Vla. & Velo.

sp

Double Bn. added.

p
Thou hast sha - - - med the

p
Thou hast sha - - - med the

p
Thou hast sha - - - med the

p
Thou hast sha - - - med the

Str.

p

fa - ces of all... thy

fa - ces of all... thy

fa - ces of all... thy

fa - ces of all... thy

ser - vants, which this

ser - vants, which this

ser - vants, which this

ser - vants, which this

day... have sa - ved thy life, Thou hast

day... have sa - ved thy life, Thou hast

day... have sa - ved thy life, Thou hast

day... have sa - ved thy life, Thou hast

FL. & Hns.

Bn., added.

sha - - - med the fa - - - ces of

sha - - - med the fa - - - ces of

sha - - - med the fa - - - ces of

sha - - - med the fa - - - ces of

Fl. 8th higher sustain.

Vla. Velo. & Bn.

Musical notation for Flute (8th higher sustain) and Violin/Bassoon parts, featuring rapid sixteenth-note passages.

all..... thy ser - - - vants

all..... thy ser - - - vants

all..... thy ser - - - vants

all..... thy ser - - - vants

Musical notation for Flute and Violin/Bassoon parts, continuing with rapid sixteenth-note passages.

which this day..... have sa - ved thy

which this day..... have sa - ved thy

which this day..... have sa - ved thy

which this day..... have sa - ved thy

Musical notation for Flute and Violin/Bassoon parts, concluding the section with sustained chords.

Wind. Str. Wind.

D

My son,..... my son,.....

life, for if Ab - sa - lom had li - ved,

life, for if Ab - sa - lom had li - ved,

life, for if Ab - sa - lom had

life, for if Ab - sa - lom had

Hns.

Vns.

Vla. & Vcllo.

Bass & Double Bn.

D

0 Ab - sa - lom.

and all we had di - ed, then,

and all we had di - ed, then,

li - ved, and all we had di - ed, then,

li - ved, and all we had di - ed, then,

Str.

Hn.

Str.

p

Would that I had di_ed for thee, *pp*

then had it plea_sed thee well, *pp* then.

then had it plea_sed thee well, then, *pp*

then had it plea_sed thee well, then, *pp*

then had it plea_sed thee well, then.

would God I had di_ed for thee, O Ab_sa_lom, O

then it had plea_sed thee well.

then it had plea_sed thee well.

then it had plea_sed thee well.

then it had plea_sed thee well.

Ab_sa_lom, my son, my son.

crec. *All.* *Str.* *f* *p*

Hns. & Bns. added.

N^o 30. SONG.

2 Fl. 2 Hbys. 2 Bns. 2 Hns. & Str.

Andante.

SOPRANO.

Des -

p *cresc.* *f* *dim.*

Vla. Velo.

Detailed description: This system shows the beginning of the piece. The Soprano part starts with a rest followed by a melodic line. The Piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics range from piano (*p*) to forte (*f*), with a crescendo and then a decrescendo.

-pise not thou the cha - ste - ning of the Lord, nor

p

Detailed description: The Soprano continues with the lyrics. The Piano accompaniment maintains its rhythmic texture, with some chords held across measures. A piano dynamic (*p*) is indicated at the start of this system.

faint when thou art re - bu - ked of Him,

Fl. 3rd higher.
Bn. 3rd lower.

mf

Basses.

Detailed description: The Soprano part continues. The Piano accompaniment includes a section with sustained chords in the right hand. A mezzo-forte dynamic (*mf*) is marked. Performance instructions for Flute and Bass are provided.

nor faint when thou art re -

Str.

p

Detailed description: The final system on the page. The Soprano part concludes with the lyrics. The Piano accompaniment features a more active eighth-note pattern in the right hand. A piano dynamic (*p*) is indicated.

- bu - ked, nor faint when thou art re - bu - ked, re -

Fl. 8th higher.
Bn. 8th lower.

bu - ked of the Lord,

All.

Hn. added.

.... of the Lord..... For

A

whom the Lord lov - eth, He cha - ste - neth,

Vn.

Fl. added.

Bn. Hn. & Hby. sustain.

Str. pizz.

and scour - geth e - ve - ry son

whom He re - cei - veth.

He cha - ste - neth and

scour - geth e - ve - ry son, e - - -

Bn.

- ve - ry son..... whom He..... re -

B

- cei - veth. Des - Str.

cresc.

p

Velo.

-pise not thou the cha - ste - ning of the Lord, nor

Hns. added.

faint when thou art re - bu - ked of Him, of

Him, of the Lord.....

Allegro.

Str. No

cha - ste - ning for the pre - sent see - meth to be

joy..... ous but grie - vous,

Hns. added.

grie - vous, grie - vous.

3 cresc. 3 3

Vias. All.

C dolce
Ne - ver - the - less,

pp

af - ter - ward it yiel - deth the peace - a - ble

fruit of righ - teous - ness.

*F1. 8th higher.
Bn. 8th lower.*

p

Basses.

af - - ter - ward it yiel - deth the peace - a - ble

Bns. & Hbys. added.

fruit of righ - teous - ness. No cha - ste - ning,

no cha - ste - ning for the pre - sent see - meth, seemeth

cresc.

joy - ous, but grie - vous,

D

f All. *p Str.*

Bns. with bass.

no cha - ste - ning for the pre - sent

Bn added. Hby. added.

see - meth to be joy - ous but

grie - vous, grie -

Bus. & Hbys. added.
p cresc.

vous, grie - vous.

f. All.

E *dolce*

ne - ver - the - less

pp

Str. without basses.

af - ter - ward it yiel - deth the peace - a - ble

fruit of righ - teous - ness,

Fl. 6th higher.
Bn. 3rd lower.

Basses.

a - ter - ward it yiel - deth the

peace - a - ble fruit of righ - teous - ness, the

fruit of righ - teous - ness, the peace -

F

f Str.

pp Wind.

- a - ble fruit of righ - teous - ness,

Hbys. & Bn.

Hns.

p

the fruit of

f 3 3 3 3

righteousness, the peace -

Vlas.
Fl. 8th higher. Vns.

Basses. All. 3 3 3 3

- - - - - a - ble

fruit of right

- - - - - teousness, the fruit,.....

Vns. All. 3 3 3 3

.... the fruit of righ - - - teous -

ness. Des -

Hbys. Bns. & Hns. sustain.

Andante.

pise not thou the cha - ste - ning of the Lord nor

p Str.

faint when thou art re - bu - ked of Him.

Wind.

Str.

Nº 31. CHORUS.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. D. Bn. 4 Hns. 2 Tpts. 3 Tromb. Oph. Dr. & Str.

Largo.

PIANO.

Vns. *ff* Hns. & Tpts. Basses.

SOPRANO. *ff*

CONTRALTO. *ff*

TENOR. 8th lower. *ff*

BASS. *ff*

A - rise,

ff
 come forth,.....
ff
 come forth,.....
ff
 come forth,.....
ff
 come forth,.....

ff
 and speak
ff
 and speak
ff
 and speak
ff
 and speak

com - for - ta - bly to thy ser - vants.
 com - for - ta - bly to thy ser - vants.
 com - for - ta - bly to thy ser - vants.
 com - for - ta - bly to thy ser - vants.
 Str.
 All.

A *p*

The king de - li - ve - red all Is - ra - el

Str. & Hbys.

A

crese.

out of the hands of the Phil - li - stines,

crese.

Wood.

Str.

p

The king de - li - ve - red all Is - ra - el

p

cresc.
 out of the hands of the Phil-li-stines,
p
 The

cresc.
f

p cresc.
 the king de-li-ve-red,
 the king de-li-ve-red all, de-li-ve-red
p cresc.
cresc. The king de-li-ve-red all, de-li-ve-red
 king de-li-ve-red all, de-li-ve-red

p cresc.
p cresc.
 Vn. 2. & Vla. Hby. 8th higher.
 Vn. 1. & Cl. Fl. 8th higher. Hn. 8th lower.
 Bases & Bn.

f
 all Is-ra-el out of the hands of the Phil-li-stines.
 all Is-ra-el out of the hands of the Phil-li-stines.
 all Is-ra-el out of the hands of the Phil-li-stines.
 all Is-ra-el out of the hands of the Phil-li-stines.

f
 Wind. Str.

B *ff*
 Now, *ff*
 Now, *ff*
 Now, *ff*

Now,
 All except Tpts.
ff
 B *Ad.* *

now, now, now,
 now, now, now,
 now, now, now,
 now, now, now,

Ad. * *Ad.* * *Ad.* *

now let us bring thee back.....
 now let us bring thee back.....
 now let us bring thee back.....
 now let us bring thee back.....

C

The heart of
The heart of
The heart of

All except Hbys. & Bns.

The heart of
Hby. & Bn.

C

all Ju-dah is bow-ed e-ven as the
all Ju-dah is bow-ed e-ven as the
all Ju-dah is bow-ed e-ven as the
all Ju-dah is bow-ed e-ven as the

Vn.

heart of one man, e-ven as the
heart of one man, e-ven as the
heart of one man, e-ven as the
heart of one man, e-ven as the

heart..... of one man.
 heart..... of one..... man.
 heart of one man.

Vns
p cresc.
 Basses Vlas. & Bus.

Fl. Obys. Cl. & Hns. added.
f

ff
 Re-
ff
 Re-
ff
 Re-

Wood w. voice
ff Str.

turn thou, re - turn thou,
 turn thou, re - turn thou,
 turn thou, re - turn thou,
 turn thou, re - turn thou,

re - turn, thou and all thy ser - vants,
 re - turn, thou and all thy ser - vants,
 re - turn, thou and all thy ser - vants,
 re - turn, thou and all thy ser - vants,

re - turn, thou and all thy.....
 re - turn, thou and all thy.....
 re - turn, thou and all thy.....
 re - turn, thou and all thy.....

ser_vants. Re_turn thou, re_turn thou, re -

ser_vants. Re_turn thou, re - turn thou, re -

ser_vants. Re_turn thou, re_turn thou, re -

ser_vants. Re_turn thou, re - turn thou, re -

Str.

turn thou, re -

turn thou, re -

turn thou, re -

turn thou, re -

turn thou and all thy ser_vants, re -

turn thou and all thy ser_vants, re -

turn thou and all thy ser_vants, re -

turn thou and all thy ser_vants, re -

Wood & Str.

turn.....

turn.....

turn.....

turn.....

Brass added.

Dr.

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics 'turn.....' are written below the first three vocal staves. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. A 'Dr.' (drum) part is indicated in the right-hand piano staff.

thou.....

thou.....

thou.....

thou.....

thou.....

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics 'thou.....' are written below the first four vocal staves. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. The system concludes with a double bar line.

Detailed description: This system contains two piano staves. The right-hand staff has a treble clef and a key signature of one sharp (F#). The left-hand staff has a bass clef and a key signature of one sharp (F#). The music consists of chords and a bass line, ending with a double bar line.

N^o 32 SONG.

2 Fl. 2 Cl. 2 Bns. 3 Tromb. Hp. & Str.

Adagio.

DAVID.

Have mer - cy, have mer - cy, 0

.pp.
p
sf

God, have mer - cy u - pon me,

p Velo.

have mer - cy u - pon me

O God, af - ter Thy great good - ness; ac -

cor - ding to the mul - ti - tude of Thy mer - cies

do a - way mine of - fen - ces.

A

pp
Velo.

For I ac - know - ledge my faults, and my

p

sin is e - ver be - fore me, my sin is e - ver be -

fore me.

f *tr*

B

Make me a clean heart, O God, Cl. & Bn.

Hp. Vns.

Basses.

and re - new a right spi - rit with - in me,

and de - li - ver me from

crese.

blood - guil - ti - ness, Thou that art the God of my

f *dim.*

health, de - li - ver me, Fl. Cl. & Bn.

crese.

de - li - ver me and my

f *dim.*

C

tongue shall sing..... of Thy

Tromb. sustain harmony.

right - teous - ness, my

Cl. & Bn.
Fl. 3rd higher.

tongue shall sing..... of Thy

right - teous - ness

Thou shalt o - pen my lips, O Lord,

Thou shalt o - pen my lips, O Lord

and my mouth shall

f dim.

shew Thy praise, shall

shew Thy praise, shall shew Thy

praise, my mouth shall shew.....

Str. pizz. & Hp.

..... Thy praise,..... shall shew Thy praise,

Str.

D

my mouth shall shew Thy praise,

my mouth shall shew Thy praise.....

8 All.

.....

No 33. CHORUS AND QUARTET.

2 Fl. 2 Bbys. 2 Cl. 2 Bns. & D.Bn. 4 Hns. 2 Tpts. 2 Corn. 3 Tromb. Oph. Dr. Str. & Org.

Moderato, ma con molto brio.

SOPRANO. *pp*
Joy, joy, joy..... is in hea - ven,

CONTRALTO. *pp*
Joy, joy, joy..... is in hea - ven,

TENOR. *pp*
8th lower.
Joy, joy, joy..... is in hea - ven,

BASS. *pp*
Joy, joy, joy..... is in hea - ven,

PIANO. *pp*
Org. Wood & Hns.

pp joy, joy, joy..... is in hea - ven o - ver

pp joy, joy, joy..... is in hea - ven o - ver

pp joy, joy, joy..... is in hea - ven

pp joy, joy, joy..... is in hea - ven o - ver

8.....

one sin - ner that re - pen - teth,
 one *pp* sin - ner that re - pen - teth,
 o - ver one sin - ner that re -
 one sin - ner that re - pen - teth,

cresc.
 more than o - ver nine - ty and nine
cresc.
 more than o - ver nine - ty and nine
 pen - teth, *cresc.* more than o - ver nine - ty and nine
 more than o - ver nine - ty and nine

dim.
 just men which need no re - pen - tance.
dim.
 just men which need no re - pen - tance.
dim.
 just men which need no re - pen - tance.
dim.
 just men which need no re - pen - tance.
 Str.
pp

Empty musical staves for the first system, consisting of four staves (two treble and two bass clefs).

Wood.
cresc.

Musical notation for the first system, including woodwind and string accompaniment. The woodwind part is marked "Wood." and the string part is marked "cresc.".

Empty musical staves for the second system, consisting of four staves (two treble and two bass clefs).

Wood.
più cresc.

Musical notation for the second system, including woodwind and string accompaniment. The woodwind part is marked "Wood." and the string part is marked "più cresc.".

A *ff*
 Joy, joy, joy..... is in
ff
 Joy, joy, joy..... is in
ff
 Joy, joy, joy..... is in

Vocal staves for the third system, featuring lyrics and dynamic markings.

Joy, joy, joy..... is in
 Org. & Tromb.
ff Str. & D. Bn.
A

Musical notation for the third system, including organ, trombone, and string accompaniment. The organ and trombone part is marked "Org. & Tromb." and the string part is marked "ff Str. & D. Bn.".

hea - ven, joy, joy, joy..... is in

hea - ven, joy, joy, joy..... is in

hea - ven, joy, joy, joy..... is in

hea - ven, joy, joy, joy..... is in

All except Str. Org.
Tromb. & D. Bn.

hea - ven o - ver one sin - ner that re -

hea - ven o - ver one sin - ner that re -

hea - ven o - ver one sin - ner that re -

hea - ven o - ver one sin - ner that re -

Wood & Str.

pen - teth, more..... than o - ver

pen - teth, more..... than o - ver

sin - ner that re - pen - teth, more than o - ver

pen - teth, more..... than o - ver

Hns. Tpt. & Dr. added.

nine - ty and nine, nine - ty and nine,
 nine - ty and nine, nine - ty and nine,
 nine - ty and nine, nine - ty and nine,
 nine - ty and nine, nine - ty and nine,

nine - ty and nine just men which need no re -
 nine - ty and nine just men which need no re -
 nine - ty and nine just men which need no re -
 nine - ty and nine just men which need no re -

pen - tance, no re - pen - tance, no.....
 pen - tance, no re - pen - tance, no.....
 pen - tance, no re - pen - tance, no.....
 pen - tance, which need no re - pen - tance, which need no.....

.... re - pen - - - - -

.... re - pen - - - - -

.... re - pen - - - - -

.... re - pen - - - - -

tance,

tance,

tance,

tance,

Hns. Tpts. & Dr.

for the

for the

for the

for the

B

Son of Man is come to seek.....
 Son of Man is come to seek.....
 Son of Man is come to seek.....
 Son of Man is come to seek.....

All.
And. *

B

.... and to save , that which was lost.....
 and to save , that which was lost.....
 and to save , that which was lost.
 and to save All. that which was lost.....

And. *

p Str.
All except Dr.
And.

Andante.
SOLO.

There shall be joy in the

There shall be joy in the

There shall be joy in the

There shall be joy in the

There shall be joy in the

p *Hn.*

pre - sence of the an - gels of God o - ver one

pre - sence of the an - gels of God o - ver one

pre - sence of the an - gels of God o - ver one

pre - sence of the an - gels of God o - ver one

sin - ner that re - pen - teth, there shall be joy in the
 sin - ner that re - pen - teth, there shall be joy in the
 sin - ner that re - pen - teth, there shall be joy in the
 sin - ner that re - pen - teth, there shall be joy in the

Wood.
Hns.

pre - sence of the an - gels of God o - ver one
 pre - sence of the an - gels of God o - ver one
 pre - sence of the an - gels of God o - ver one
 pre - sence of the an - gels of God o - ver one

f
p
f
p

Hby.
p cresc.
Fl. added.
Hn.

sin - ner that re - pen - teth one
 sin - ner that re - pen - teth one
 sin - ner that re - pen - teth one
 sin - ner that re - pen - teth one

p

sin - ner that re - pen - teth Joy,
 sin - ner that re - pen - teth Joy,
 sin - ner that re - pen - tet Joy,
 sin - ner that re - pen - tet Joy,

joy, joy, joy, joy,.....
 joy, joy, joy, joy,.....
 joy, joy, joy, joy,.....
 joy, joy, joy, joy,.....

pp *cresc.* *cresc.* *cresc.*

in the pre - sence of the

of the an - gels of God.....
 of the a - gels of God.....
 an - gels of God.....
 of the an - gels of God.....

ritard. *tempo* *ritard.* *tempo* *ritard.* *tempo* *ritard.* *tempo*

pp

Tempo giusto.

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The piano part begins with a forte (*f*) dynamic and a *TUTTI* marking. The lyrics are: "Glo - ry be to the Fa - ther, and to the Son, and to the".

Hns. Tpts. Corn. & Str.
Org. with voice.

Piano accompaniment for the first system, consisting of two staves (Right and Left Hand). It begins with a forte (*f*) dynamic and a *TUTTI* marking. The music is in B-flat major and common time.

Musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "Ho - ly Ghost,". A *f TUTTI* marking is present above the vocal line.

Piano accompaniment for the second system, continuing the piano part from the first system.

Musical score for the third system. It concludes the vocal and piano parts. The lyrics are: "Glo - ry be to the Son, and to the Ho - ly Ghost, to the". A *f TUTTI* marking is present above the vocal line.

Piano accompaniment for the third system, concluding the piano part from the first system.

Fa - ther, and to the Son, and to the Ho - ly
 and to the Ho - ly
 Fa - ther, and to the Son, and to the Ho - ly
 Ghost, and to the Ho - ly
 Ghost, and to the Fa - ther, and to the Son, and to the
 Ghost, and to the Fa - ther, and to the Son, and to the
TUTTI.
 Glo - ry be to the Fa - ther, and to the Son, and to the
 Ho - ly, Ho - ly, Ho - ly
 Ho - ly, Ghost, and to the Ho - ly
 Ho - ly, Ho - ly, Ho - ly
 Ho - ly, Ho - ly, Ho - ly

and to the Ho - - ly, Ho - - ly.....
 - - ly Ghost.
 Ho - - ly Ghost, the Ho - - ly.....
 - - ly, Ho - - ly.....

C
 Ghost.
 Glo - ry be to the Fa - ther, and to the Son, and to the
 Ghost, and to the Ho - -
 Ghost, and to the Ho - -
 Vn. 2, with voice

Ho - - ly
 - - ly Ghost.
 - - ly Ghost.
 - - ly Ghost.
 Glo - ry be to the
 Ghost.
 Glo - ry be to the
 Vn. 1, with voice.
 Fl. Cl. Hbys. & Hns. added.
 L. H.

Fa -

Glo - ry be to the Fa - ther, and to the

Fa - ther, to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son, and to the

Bns. with Basses.

- ther,

Son, and to the Ho - ly, Ho - ly

Ho - ly Ghost, and to the Ho - ly

Fa - ther,

Ghost, to the Ho - ly, Ho - ly Ghost,

Glo - ry be to the Fa - ther,

Ghost, to the Ho - ly, Ho - ly Ghost, to the Ho - ly,

Glo - ry be to the Fa - ther, Glo - ry be to the

Glo - ry be to the Fa - ther, Glo - ry be to the

Ho - ly, Ho - ly Ghost, Glo - ry be to the

Vns. Fl. Bbys. Cl. & Hns.

Organ sustains. Vlas. & Velo. with Tenors.

Fa - ther, the Fa - ther, the Fa - ther,

Fa - ther, the Fa - ther, the Fa - ther,

ther, the Fa - ther, the Fa - ther,

Fa - ther, the Fa - ther, the Fa - ther,

D

Glo - ry be to the

and to the Ho - ly Ghost,

and to the Ho - ly Ghost,

D

Fa - ther, and to the Son, and to the Ho - - ly

and to the Ho - - ly....

and to the Ho - - ly....

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats (B-flat and E-flat).

Ghost,..... and to the Ho - ly

Glo - ry be to the Fa - ther, and to the Son, and to the

Ghost,

Ghost,..... and to the Son, and to the

This system contains the next three staves of music. The top staff continues the vocal line. The middle staff is a piano accompaniment. The bottom staff is a grand staff with piano accompaniment. The key signature remains two flats.

Ho - - ly Ho - - ly Ghost.

Ho - - ly, Ho - - ly Ghost.

Ho - - ly Ho - - ly Ghost.

Glo - ry be to the

Ho - - ly Ho - - ly Ghost.

Vns.

This system contains the final three staves of music. The top staff continues the vocal line. The middle staff is a piano accompaniment. The bottom staff is a grand staff with piano accompaniment. The key signature remains two flats. A section marked 'E' begins at the end of the system.

E Org. Velo. & Vla.

Fa - ther, and to the Son, and to the

Ho - - - ly Ghost, Glo - - - ry

ff Glo - ry be to the
ff Glo - ry be to the

Basses & Brass.

Fa - ther, and to the Son, and to the
Fa - ther, and to the Son, and to the
be to the Fa - - - ther,

ff Glo - ry be to the

Ho - - - ly, Ho - - - ly,
 Ho - ly Ghost, Glo - ry be to the
 Fa - ther, and to the Ho - - - ly.....
 and to the Son,

- - - ly,..... Ho - - - ly,.....
 Fa - ther, and to the Ho - - - ly,.....
 Ghost, and to the Ho - - - ly,.....

Ho - - - ly..... Ghost,
 Ho - - - ly..... Ghost,
 Glo - ry be to the
 - - - ly Ghost, Glo - ry,

Glo - ry be to the
 Fa - ther, and to the
 Son, be to the
 glo - ry, glo - ry,

Glo - ry be to the
 Fa - ther, be to the
 Son, be to the
 glo - ry, glo - ry,

Fa - ther, and to the
 Fa - ther, and to the
 Fa - ther, and to the
 glo - ry

Son, and to the
 Son, and to the
 Son, and to the
 be to the Fa - ther,

Ho - - - ly
 Ho - - - ly
 Ho - - - ly
 and to the Ho - ly, Ho - - - ly

Ghost,
 Ghost, for e - - ver,
 Ghost, for e - - ver,
 Ghost, for e - - ver,

This system contains the first vocal entry. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Glo - ry be to the Ho - ly Ghost.
 Glo - ry be to the Ho - ly Ghost.
 Glo - ry be to the Ho - ly Ghost.
 Glo - ry be to the Ho - ly Ghost.

Vns. & Vla. L.H. L.H. dim.

This system continues the vocal entry with the lyrics 'Glo - ry be to the Ho - ly Ghost'. It includes four vocal staves and piano accompaniment. The piano part is marked 'Vns. & Vla.' and 'L.H.' (Left Hand). The dynamics include 'dim.' (diminuendo) towards the end of the system.

F *p*
 As it was in the be - gin - ning,
 As it was in the be - gin - ning,
 As it was in the be - gin - ning,
 As it was in the be - gin - ning,

Vn. & Fl. *p* Str. Hns. added.

This system begins with a section marked 'F' and 'p' (piano). It features four vocal staves and piano accompaniment. The piano part includes parts for 'Vn. & Fl.', 'Str.' (strings), and 'Hns. added.' (horns). The lyrics are 'As it was in the be - gin - ning,'.

as it was in the be -

as it was in the be -

as it was in the be -

as it was in the be -

gin - ning, as it was
 gin - ning, as it was
 gin - ning, as it was
 gin - ning, as it was

cresc. in the be - gin - ning, the be - gin *f dim.*
cresc. in the be - gin - ning, the be - gin *f dim.*
cresc. in the be - gin - ning, the be - gin *f dim.*
cresc. in the be - gin - ning, the be - gin

Tromb. added. *cresc.* *f dim.*

ning, is
ning, is
ning, is
ning, is

p *ff*

G

Str. & Org.
ff

G

now,
now,
now,
now,

All.
G

and e - ver shall be, and
and e - ver shall be, and e - ver shall
and e - ver shall be, and
and e - ver shall be, and e - ver shall

Str. with Chord for Hns. & Wood alternately.

e - ver shall be, and e - ver shall be, and
 be, and e - ver shall be, and e - ver shall
 e - ver shall be, and e - ver shall be, and
 be, and e - ver shall be, and e - ver shall

e - ver shall be,
 be, and e - ver, and e - ver, and e - ver shall
 e - ver shall be,
 be, and e - ver, and e - ver, and e - ver shall

and e - ver, and e - ver, and e - ver shall
 be
 and e - ver, and e - ver, and e - ver shall
 be

be
 Brass Org. sustains.

be, world with - out

be, world with - out

ff

ff

8^{va}

end, ... world with - out

end, ... world with - out

ff

ff

8^{va}

... with - out

end, with - out

... with - out

end, with - out

8^{va}

end, world with - out

end, world with - out

end, world with - out

end, world with - out

end, with - out

....., with - out

end, with - out

.... with - out

All.

end,

end,

end,

end,

Vns.

System 1: Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and feature the word "men," with a long dash indicating a sustained note. The piano accompaniment includes a treble clef staff with a piano (p) dynamic and an "All." (Allegro) tempo marking, and a bass clef staff. The piano part consists of rhythmic chords in the right hand and a steady eighth-note bass line in the left hand.

System 2: Continuation of the vocal and piano parts. The vocal staves show the word "men," with a dotted line indicating a long note. The piano accompaniment continues with the same rhythmic pattern. A piano (p) dynamic marking is present in the bass clef staff.

System 3: Final system of the page. The vocal staves conclude with the word "men." and a final note. The piano accompaniment concludes with a final chord in the right hand and a final note in the left hand. A piano (p) dynamic marking is present in the bass clef staff.

St John the Baptist.

An Oratorio.

THE TEXT SELECTED FROM HOLY WRIT BY

E. G. MONK,

THE MUSIC BY

G. A. MACFARREN.

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>
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„ „ In 8vo form, with musical illustrations, - - - - -	-	-	- - - - -	-	0
STRINGED PARTS.					
First Violin, - - - - -	15	9	Viola, - - - - -	13	6
Second Violin, - - - - -	13	6	Violoncello and Double Bass, - - - - -	18	9
WIND PARTS.					
Flauti, - - - - -	15	6	Tromboni, Alto and Tenor, - - - - -	6	0
Oboi, - - - - -	16	6	Trombone Basso, - - - - -	4	0
Clarineti, - - - - -	13	6	Ophcleide, - - - - -	2	0
Fagotti, - - - - -	16	6	Timpani, - - - - -	3	0
Corni, First and Second, - - - - -	11	0	Grosse Caisse and Cymbals, - - - - -	1	6
Corni, Third and Fourth, - - - - -	8	6	Harp, - - - - -	2	0
Trombe, First and Second, - - - - -	7	0	Triangle, - - - - -	2	0
Contra Fagotti, - - - - -	6	6	Organ, - - - - -	7	0

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I rejoice in my youth. Song (Soprano), First Version, - - - - -	3	0
I rejoice in my youth. Song (Soprano), Second Version, - - - - -	3	0
Alas my daughter. Song (Tenor), - - - - -	3	0
A man can receive nothing. Song (Baritone), - - - - -	3	0
Whatsoever mine eyes desire. Duet (T.B.), - - - - -	4	0
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An Oratorio.

SET TO THE TWENTIETH CHAPTER OF

St John's Gospel,

*Interspersed with Reflective Passages from Holy Writ, the Book of Common Prayer,
and from Popular Hymnology.*

SELECTED BY

E. G. MONK.

THE MUSIC BY

G. A. MACFARREN.

THE PIANOFORTE ACCOMPANIMENT BY

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Lives again our glorious King.	Hymn (S.A.T.B.),	-	-	-	-	-	-	-	"	0	2
Let us have grace.	Song (Contralto),	-	-	-	-	-	-	-	-	3	0
For this our heart.	Song (Soprano),	-	-	-	-	-	-	-	-	3	0
Now is our Salvation.	Song (Tenor),	-	-	-	-	-	-	-	-	3	0
The wages of sin is death.	Song (Tenor),	-	-	-	-	-	-	-	-	3	0
Sing, rejoice, and give thanks.	Song (Soprano),	-	-	-	-	-	-	-	-	3	0
His right hand shall.	Song (Contralto),	-	-	-	-	-	-	-	-	3	0
In due season we shall reap.	Duet (S.A.),	-	-	-	-	-	-	-	-	3	0
The peace of God.	Trio (S.A.T.),	-	-	-	-	-	-	-	-	3	0
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Joseph.

An Oratorio.

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THE MUSIC COMPOSED BY

G. A. MACFARREN.

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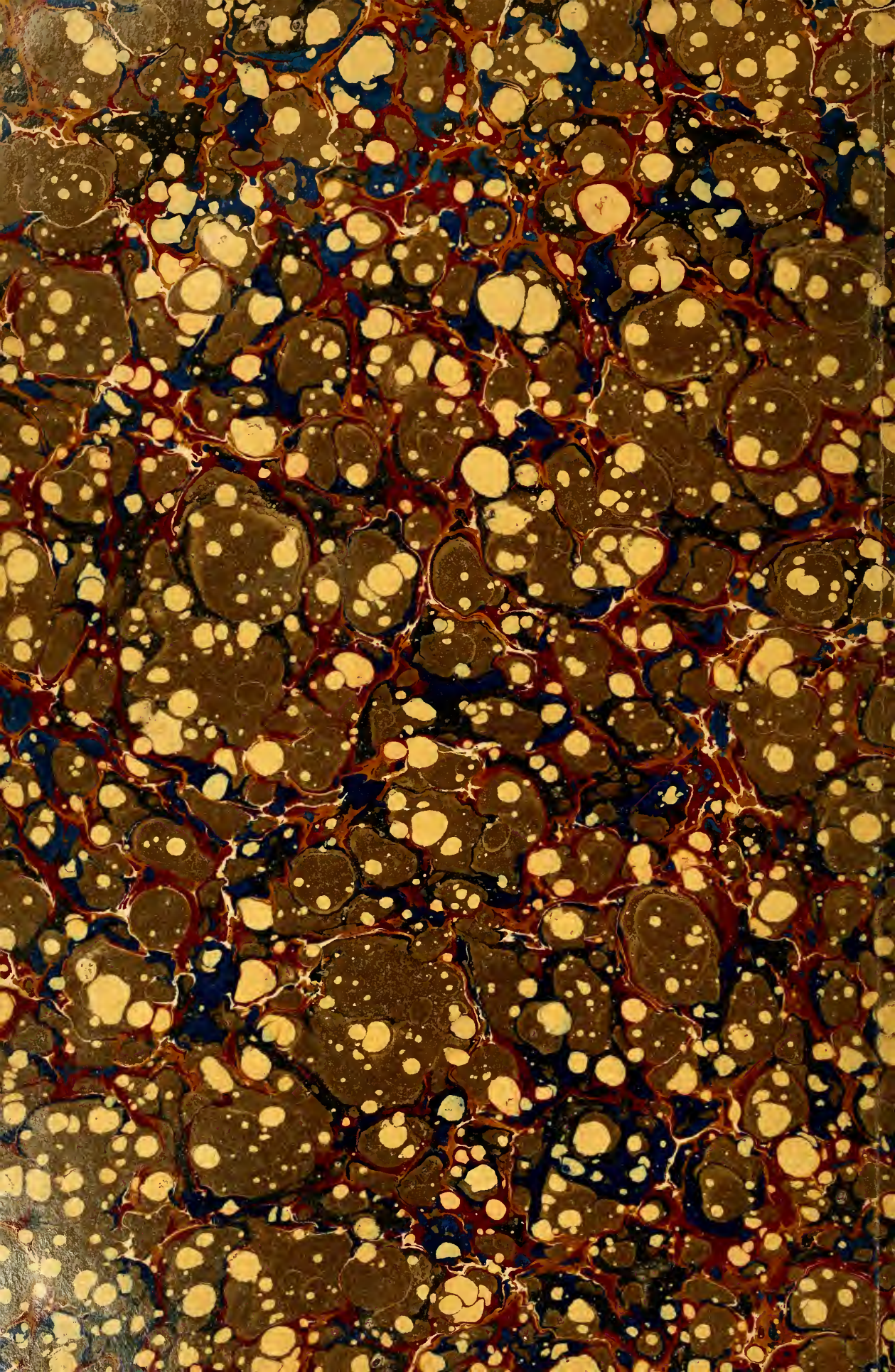
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If I forget thee. Song (Baritone), - - - - -	3	0
It is my son's coat. Song (Bass), - - - - -	3	0
Hath not God. Song (Soprano), - - - - -	3	0
When your sins. Song (Contralto), - - - - -	3	0
I will open my mouth. Song (Soprano), - - - - -	3	0
My spirit is sore moved. Song (Baritone), - - - - -	3	0
Joseph, I love thee. Duet (B.B.), - - - - -	3	0
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Honour thy Father. Chorus (S.A.T.B.), - - - - -	" 0	4
We come from Gilead. Chorus (T.B.), - - - - -	" 0	4
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Lord of Diadems. Chorus (S.A.T.B.), - - - - -	" 0	4
See Pharaoh hath set Joseph. Chorus (S.A.T.B.), - - - - -	" 0	4
If I enter into the City. Chorus (S.A.T.B.), - - - - -	" 0	4
O Lord have mercy. Chorus (S.A.T.B.), - - - - -	" 0	4
O give thanks. Chorus (S.A.T.B.), - - - - -	0	4

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