

# 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

**F. W. DAVENPORT.**

G·A·M

ENT. STA. HALL.

PRICE 4/- NET.  
BOUND 6/- NET.

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STANLEY LUCAS, WEBER & CO  
84, NEW BOND STREET & 325, OXFORD STREET, W.

HOME & MACDONALD,  
*Engravers and Lithographers,*  
EDINBURGH.

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# King David.

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## 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 sheepcote, 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  $\left\{ \begin{smallmatrix} \text{we} \\ \text{they} \end{smallmatrix} \right\}$  flee away in the fight, the enemy shall not care for  $\left\{ \begin{smallmatrix} \text{us} \\ \text{them} \end{smallmatrix} \right\}$ ; neither if half of  $\left\{ \begin{smallmatrix} \text{us} \\ \text{them} \end{smallmatrix} \right\}$  die will they care for  $\left\{ \begin{smallmatrix} \text{us} : \\ \text{them} \end{smallmatrix} \right\}$  but now thou art worth ten thousand of  $\left\{ \begin{smallmatrix} \text{us,} \\ \text{them,} \end{smallmatrix} \right\}$  therefore now it is better that thou succour  $\left\{ \begin{smallmatrix} \text{us} \\ \text{them} \end{smallmatrix} \right\}$  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.

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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. Bn. 4 Hns. 2 Tpts. 3 Trom. Drums. Tri. B. Drum. Cym. & Str.

G. A. MACFARREN.

*Allegro.*  
Vla.

**PIANO.**

*mf*  
Velo. & D. Bn.

Hbys.

*pp*

Hns.

*p*

Hbys.

V.V.

*p*

Hns. sustain

Hbys. & Bns.

Cl. *cresc.*

♩. \*

V.V. Cl. V.V.

♩. \* ♩. \*

A 8

*f* Str. & Wind.

♩. \*

♩. \* ♩. \*

B Hby.

*dim.* Str. *p*

Cl. Hu. Tpt. V.V. *pp*

♩. \*

*f*  
Ped. \*

V. V.  
*p* Bns. & Hns. sustain.  
*f*  
*cresc.*  
Ossia

*p* *cresc.*  
Cl. & Hby. added.

*ff* All except Hp.  
C  
3

*ff*

3  
3

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with triplets and accents. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a circled section. The bass staff continues with a steady accompaniment.

Third system of musical notation. It includes the instruction "D Hby." above the treble staff and "p Wind sustain. Hp." above the bass staff. The music features a melodic line in the treble and a more active line in the bass.

Fourth system of musical notation. The treble staff has a melodic line with a fermata. The bass staff has a melodic line with a fermata. The system ends with the instruction "Reo." and an asterisk symbol.

Fifth system of musical notation. The treble staff has a melodic line with a fermata. The bass staff has a melodic line with a fermata.

Sixth system of musical notation. The treble staff has a melodic line with a fermata. The bass staff has a melodic line with a fermata.

Fl. & Cl.

*cresc.*

*sf*

*dim.*

**E<sub>b</sub>**

*ff* Str. & Wind.

*sf*

*sf*

*ff*

*sf*

First system of musical notation, consisting of a piano (p) and bass staff. The piano staff contains chords and arpeggiated figures, while the bass staff features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. A key signature change to F major is indicated by an 'F' above the staff. The piano staff has a more active melodic line, and the bass staff continues with its accompaniment.

Third system of musical notation. The piano staff has a dynamic marking of *p* (piano). The bass staff has a dynamic marking of *ff* (fortissimo). Instrument instructions include 'Hby.' (Harp) and 'Str. & Wind.' (Strings and Winds).

Fourth system of musical notation. The piano staff has a dynamic marking of *p*. The bass staff has a dynamic marking of *p*. The instruction 'Hby.' is present.

Fifth system of musical notation. The piano staff has a dynamic marking of *cresc.* (crescendo). The bass staff has a dynamic marking of *pp* (pianissimo). The instruction 'Fl. added.' (Flute added) is present.

Sixth system of musical notation. A key signature change to G major is indicated by a 'G' above the staff. The piano staff has a dynamic marking of *pp*. The instruction 'Basses & D. Bn.' (Basses and Double Bass) is present.

V. V.  
Hn. & Tpt.

First system of musical notation for Horns and Trumpets. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. There are dynamic markings such as *mf* and *f*.

Second system of musical notation for Horns and Trumpets, continuing the melodic and harmonic lines from the first system.

Fl. Hby. 8ve lower.  
*p* Hp. Bns. sustain.

Third system of musical notation for Flute and Bassoon. The upper staff is for Flute (8va lower) and the lower staff is for Horns and Bassoons. The music is primarily sustained chords and simple melodic fragments. Dynamic markings include *p* and *mf*.

V. V.  
*fp*  
*fp* Basses.

Fourth system of musical notation for Violins and Basses. The upper staff is for Violins and the lower staff is for Basses. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *fp*.

Hby.  
*p*  
*cresc.*

Fifth system of musical notation for Horns and Bassoons. The upper staff is for Horns and the lower staff is for Bassoons. The music consists of sustained chords and simple melodic lines. Dynamic markings include *p* and *cresc.*

*fp*  
*fp*

Sixth system of musical notation for Violins and Basses, continuing the melodic and rhythmic lines from the fourth system.



V. V.

*f* *dim.*

H

*p* *cresc.* *>* Wind & Hp. Basses.

V. V.

*pp* *>* 8: Wind & Hp. Basses.

V. V.

*cresc.* *ff* All except Hp. 3

Str. only.

Str. only.

J

*>* 8: *pp* V. V.

8<sup>va</sup>

*P* Hns.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with eighth-note patterns, and the bass staff contains a supporting accompaniment. A dynamic marking of *P* Hns. is present in the bass staff.

8<sup>va</sup>

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

8<sup>va</sup>

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

8<sup>va</sup>

Fourth system of musical notation, maintaining the established musical style.

8<sup>va</sup>

Bns. Cl. 8<sup>va</sup> higher.

Fifth system of musical notation, introducing a new instrument with the instruction "Bns. Cl. 8<sup>va</sup> higher." The notation includes a treble clef and a key signature of two flats.

Sixth system of musical notation, concluding the page with a final melodic and accompanimental phrase.

First system of musical notation. The upper staff contains a melodic line with a key signature of two flats and a common time signature. The lower staff contains a bass line with a key signature of two flats and a common time signature. The lower staff includes dynamic markings: *ff* and *dim.*, and the instruction "Basses." with a *f* dynamic marking.

Second system of musical notation. The upper staff contains a melodic line with a key signature of two flats and a common time signature. The lower staff contains a bass line with a key signature of two flats and a common time signature. The lower staff includes dynamic markings: *ff* and *dim.*, and the instruction "Basses." with a *f* dynamic marking. The system concludes with the instruction "Hby." and a *pp* dynamic marking.

Third system of musical notation. The upper staff contains a melodic line with a key signature of two flats and a common time signature. The lower staff contains a bass line with a key signature of two flats and a common time signature. The system concludes with the instruction "Vla." and a *pp* dynamic marking.

Fourth system of musical notation. The upper staff contains a melodic line with a key signature of two flats and a common time signature. The lower staff contains a bass line with a key signature of two flats and a common time signature. The system includes the instruction "V. V." and "Wind." with a *pp* dynamic marking.

Fifth system of musical notation. The upper staff contains a melodic line with a key signature of two flats and a common time signature. The lower staff contains a bass line with a key signature of two flats and a common time signature. The system includes the instruction "K" and "ff All except Hp." with a *pp* dynamic marking.

Sixth system of musical notation. The upper staff contains a melodic line with a key signature of two flats and a common time signature. The lower staff contains a bass line with a key signature of two flats and a common time signature. The system includes dynamic markings: *ff*, *sf*, and *pp*.

Musical notation for the first system, featuring piano accompaniment with chords and triplets.

Musical notation for the second system, including piano accompaniment and a melodic line with triplets.

Musical notation for the third system, including piano accompaniment and a melodic line with dynamics markings.

Musical notation for the fourth system, featuring piano accompaniment and a melodic line.

Musical notation for the fifth system, including piano accompaniment and a melodic line.

Musical notation for the sixth system, including piano accompaniment and a melodic line with "L.H." marking.

First system of musical notation. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a harmonic accompaniment. Dynamic markings include *V. v.* and *Hp.*

Second system of musical notation. The upper staff continues the melodic line with some rests, and the lower staff has a more active accompaniment. A *cresc.* marking is present.

Third system of musical notation. The upper staff includes a triplet of eighth notes. The lower staff has a rhythmic accompaniment. Dynamic markings include *f* and *dim.*. Instrument abbreviations *V. v.*, *Cl.*, and *Bns.* are also present.

M

Fourth system of musical notation, starting with the section marker 'M'. The upper staff has a simple melodic line, and the lower staff has a steady accompaniment. Dynamic markings include *pp* and *p*. Instrument abbreviations *Str.* and *Hn.* are present.

Fifth system of musical notation. The upper staff features a melodic line with some rests, and the lower staff has a rhythmic accompaniment. Dynamic markings include *mf* and *f*. The abbreviation *Str.* is present.

Sixth system of musical notation. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. Dynamic markings include *fp*. Instrument abbreviations *Cl.*, *D. Bn.*, and *Velo.* are present. There are also some performance markings like *Red.* and *\**.

Cl. Bns. 8ve lower. Hn.

*fp* *f* *dim.*

This system shows the first two staves of a musical score. The upper staff is in treble clef and contains a melodic line with dynamics *fp*, *f*, and *dim.*. The lower staff is in bass clef and contains a bass line with sustained notes. Above the upper staff, the instruction "Cl. Bns. 8ve lower." is written, and "Hn." is written above the final measure.

Cl. Fl. Vla.

*cres.*

This system shows the next two staves. The upper staff is in treble clef and contains a melodic line with dynamics *cres.*. The lower staff is in bass clef and contains a bass line with sustained notes. Above the upper staff, the instrument abbreviations "Cl." and "Fl." are written. Above the lower staff, "Vla." is written.

N

*ff* Str. & Wind.

*v. v.*

This system shows the third and fourth staves. The upper staff is in treble clef and contains a melodic line with dynamics *ff*. The lower staff is in bass clef and contains a bass line with sustained notes. Above the upper staff, the letter "N" is written. Above the lower staff, "v. v." is written. The instruction "ff Str. & Wind." is written between the staves.

This system shows the fourth and fifth staves. The upper staff is in treble clef and contains a melodic line with dynamics *ff*. The lower staff is in bass clef and contains a bass line with sustained notes. The instruction "ff Str. & Wind." is written between the staves.

*ff*

This system shows the fifth and sixth staves. The upper staff is in treble clef and contains a melodic line with dynamics *ff*. The lower staff is in bass clef and contains a bass line with sustained notes. The instruction "ff" is written between the staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues its intricate melodic line, incorporating some triplet markings (indicated by a '3' above the notes). The left hand maintains a consistent eighth-note accompaniment.

Third system of musical notation. The right hand's melody becomes more rhythmic and includes some slurs. The left hand's accompaniment remains steady, with some chordal textures in the bass.

Fourth system of musical notation. The right hand features a prominent eighth-note triplet pattern, marked with an '8' above the notes. The left hand continues with its accompaniment.

Fifth system of musical notation. The right hand continues with the eighth-note triplet pattern, which concludes with a double bar line. The left hand's accompaniment also concludes with a double bar line.

# Nº 2. CHORUS.

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

Largo.

PIANO. *Str. f*

A SOPRANO.

ALTO.

TENOR. 3<sup>ve</sup> lower.

BASS.

Be hold!.....

Be hold!.....

A



Da - vid! We are thy bone and thy

Da - vid! We are thy bone and thy

Detailed description: This system contains the first two systems of music. The top system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines begin with the lyrics 'Da - vid! We are thy bone and thy'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

flesh. Al - so, in time past,

flesh. Al - so, in time past,

Detailed description: This system contains the second and third systems of music. The vocal lines continue with the lyrics 'flesh. Al - so, in time past,'. The piano accompaniment continues with the same rhythmic pattern, featuring some chordal textures in the right hand.

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

Detailed description: This system contains the fourth and fifth systems of music. The vocal lines conclude with the lyrics 'when Saul was king o - ver us, thou wast he that led - dest'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

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.*

*8*

Cl. & Bns. Hby. 8<sup>va</sup> 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 two vocal staves (Soprano and Bass) and a piano accompaniment. The piano part consists of a right-hand treble clef with a complex, arpeggiated texture and a left-hand bass clef with a simple harmonic accompaniment. The lyrics are 'shalt feed my peo - ple'.

Is - ra - el, And

Is - ra - el, And

8

*pp*

Detailed description: This system contains measures 4 through 6. The vocal lines continue with the lyrics 'Is - ra - el, And'. The piano accompaniment features a prominent eighth-note pattern in the right hand, marked with an '8' and a dotted line. The left hand continues with a steady accompaniment. A dynamic marking of *pp* (pianissimo) is present in the second measure. The lyrics are 'Is - ra - el, And'.

thou shalt be a

thou shalt be a

Detailed description: This system contains the final three measures of the piece. The vocal lines conclude with the lyrics 'thou shalt be a'. The piano accompaniment continues with the same arpeggiated texture in the right hand and accompaniment in the left hand. The lyrics are 'thou shalt be a'.

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

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

8

el." Where - fore,

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

*f* Str. only.

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

We a - noint thee king.....

*ff* v. v.

Four staves of chords in treble and bass clefs, key of D major. Below is a grand staff with arpeggiated chords in both hands, marked with *Andante con moto* and asterisks.

*Andante con moto.*

Vocal line in treble clef, 6/8 time. Lyrics: Be\_hold, how good and joy\_ful a

*Andante con moto.*

Piano accompaniment for the first vocal phrase. Flute (Fl.) and Viola (Vla.) parts are shown. Includes markings for *p* and *Str. pizz.*

Vocal line in treble clef, 6/8 time. Lyrics: thing it is, breth\_ren, to dwell to\_ge\_ther in u\_ni\_ty, Be\_

Be\_hold, how

Piano accompaniment for the second vocal phrase. Clarinet (Cl.) part is shown. Includes markings for *p*.

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

*C*  
 dwell ..... , 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 -  
 dwell to - ge - ther in u - ni - ty, Be -

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

*C*

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 8ves  
 8

*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



**E**

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

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

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

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

Fl. *p cresc.* *cresc.* Cl.

**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, breth - ren, to dwell to - ge - ther in  
 thing it is, breth - ren, to dwell to - ge - ther in  
 thing it is, breth - ren, to dwell to - ge - ther in  
 thing it is, breth - ren, to dwell to - ge - ther in

u - ni - ty,  
 u - ni - ty, breth - ren, to dwell to - ge - ther 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,

Wind.

Str.

**F**





### NO. 3. RECITATIVE & SONG.

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

*Allegro maestoso.*

PIANO. *ff* Str. & Wind.

Fl.

DAVID.

None ought to car-ry the ark of

*And.* \*

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.

Ye are the chief of the fa-ters of the

81199

Le\_vites.

Sanc - ti - fy your - selves, both ye and your

breth - ren,

Sanc - ti - fy your - selves that ye may bring up the ark of the Lord God of

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



it.

Hp.

**Allegro.**

I will not suf-fer mine eyes to sleep, nor mine

Str. Hp.

eye-lids to slum-ber un-til I find out a place for the

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

## A

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

*p* Hp. Str. Hp.

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

Str. *f* Hp.

- - - ber un - til I find out a

Str. *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.*

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 ritenuto* *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.

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

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

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

Moderato.

PIANO.

*f* Tpt.

Tpt. outside.

*pp*

*pp*

Velo.

SOPRANO.

CONTRALTO.

TENOR. 8<sup>va</sup> lower.

BASS.

Give thanks un - to the

Str.

The musical score is arranged in four systems. The first system shows the piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a simple accompaniment. Dynamics include *f* for the trumpet and *pp* for the piano. The second system continues the piano accompaniment with a *Velo.* (Vivace) marking. The third system introduces the vocal parts: Soprano, Contralto, Tenor (8<sup>va</sup> lower), and Bass. The Tenor part has the lyrics 'Give thanks un - to the'. The fourth system continues the piano accompaniment with a *Str.* (String) marking.

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

*mf*  
Give thanks un - to the Lord;

*mf*  
Give thanks un - to the Lord;

Lord; *mf* call..... up - on His

Give thanks un - to the Lord;

*Cl.* *Hns.*

call..... up - on His name;

call..... up - on His name;

name; make known His deeds.....

call..... up - on His name;

*Cl.* *Hns.*

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

*Cl.*



*più cresc.*

peo - ple. Sing ..... un - to

peo - ple. *più cresc.* Sing ..... un - to

Sing *più cresc.* un - to

peo - ple. *più 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  
 un - to Him. Give  
 un - to Him. Give thanks un - to the Lord,  
 un - to Him. Give

Organ with voices.  
 Str.

B

thanks un - to the Lord, call.....  
 thanks un - to the Lord, 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. *ff* Let the sea roar

.... un\_to Him..... *ff* Let the sea roar

Him, un\_to Him. *ff* Let the sea roar

Him, un\_to Him. *ff* 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.

*And. D*

*Str. & Wind. ff*

*D*

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

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

thanks un - to the Lord.

*p*

**E**

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

*p*

Hp.  
*p*

**E** Str. pizz.

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

*p*

He is good, for His mercy endureth for

He is good, for His mercy endureth for

He is good, for His mercy endureth for

He is good, for His mercy endureth 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.

**F**



ev -  
.... God for ev -  
ev -  
ev -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

er and ev - er,  
er and ev - er,  
er and ev - er, A - men,.....  
er and ev - er, A -

*G*  
*ff* *All.*

The second system continues the vocal and piano parts. A key signature change to G major is indicated by a 'G' above the staff. The piano accompaniment includes a dynamic marking of *ff* and the instruction *All.* (Allegro).

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

The third system concludes the page with the vocal parts repeating the word 'men'. The piano accompaniment continues with the same rhythmic pattern.

The musical score is divided into four systems, each with vocal staves and piano accompaniment.

- System 1:** The vocal staves begin with the lyrics "A - men, ...". The piano accompaniment consists of arpeggiated chords.
- System 2:** The vocal staves continue with "men, ...". The piano accompaniment continues with similar arpeggiated patterns.
- System 3:** The vocal staves have "men, ...". The piano accompaniment features more complex arpeggiated figures.
- System 4:** The vocal staves conclude with "A - men.", "Praise the", and "men. Praise the". The piano accompaniment ends with sustained block chords.

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

This system contains the first vocal and piano entries. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Lord, Praise the Lord, Lord, Praise the Lord,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

This system continues the vocal and piano parts. The vocal lines are more active, with the lyrics "praise... the Lord." repeated. The piano accompaniment includes a section marked with a double bar line and a repeat sign, featuring a more complex rhythmic texture.

attacca

This system concludes the piece. The vocal parts end with a final note, and the piano accompaniment features a section marked "attacca" with a double bar line and a repeat sign, followed by a final cadence.

# № 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 - fect day, the path of the

just is as a shin - ing light that shin\_eth more.....

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

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,

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

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

*sf* *p* *cresc.*

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

*3*

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

*f* *dim.*



per - - - - - fect, the per - - - - - fect day.

'Tis as a shin - - - - - ing light,

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

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

*ritard.*

# № 6. PROPHECY.

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

Adagio.

PIANO.

Dr. Wind.

NATHAN. 8<sup>ve</sup> lower.

V. V.

*f cresc.* *f* *p*

Thus saith the

Lord un - to His ser - vant Da - vid,

*f* *f* *p*

Poco Andante.

"I took thee from the sheepcote,

Hns.

Str.

e - ven from fol - lowing the sheep,

Str. *f*

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

*ff*

*Largo.*

Vn. *sf* 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

*p*

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

*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.

CONTRALTO. *ff* His throne ..... shall be for ev -

TEN. 8<sup>va</sup> lower. *ff* His throne ..... shall be for ev -

BASS. *ff* 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.

# № 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?

Hbys.

Hp. Str. Bns.

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

Str.

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, Hby. and ac - cord - ing to

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

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

Più mosso.

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



ser - vant's sake, and ac -

Hbys. Bns. Svc lower.

Hp.

*p*

cord - ing to Thine own heart ..... for Thy

Wind.

*crese.* *f* *dim.*

*Allargando*

ser\_vant's sake and ac\_cord\_ing to Thine own heart hast Thou done....

*Tempo Mo*

*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

*p*

*cresc.*

*ff* Org. Bns. & D. Bn.

Detailed description: This is a musical score for a piano and organ. It consists of six systems of music. The first system is marked 'PIANO. ff Org. only' and features a piano accompaniment with chords and a melodic line in the right hand. The second system continues the piano accompaniment, with a dynamic marking of 'p' in the right hand. The third system shows the piano accompaniment with a melodic line in the right hand. The fourth system continues the piano accompaniment with a melodic line in the right hand. The fifth system is marked 'cresc.' and features a piano accompaniment with a melodic line in the right hand. The sixth system is marked 'ff Org. Bns. & D. Bn.' and features a piano accompaniment with a melodic line in the right hand. The score is written in a key signature of two flats and a common time signature.

SOPRANO.

*ff* *f*

CONTRALTO. The seed of Da - vid is great,

TEN. 8<sup>ve</sup> lower. The seed of Da - vid is great,

BASS. The seed of Da - vid is great,

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

*ff* Org.

*pp*

And is call - ed the Son of the High -

And is call - ed the Son of the High -

And is call - ed the Son of the High -

And is call - ed the Son of the High -

*ff* *f*

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

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

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

- 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*

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

king dom 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, .....  
 end, ..... no, there shall be no  
 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 Bnls. 2nd Vn.

**C**  
 end, ..... and of His kingdom 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.



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. & Bsn. added

He shall reign for ev - er, and of His

end, ..... no end, ..... no

2nd Vn.



*f*

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

..... no no end, ..... no

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

1<sup>st</sup> 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.

**E**

He shall reign for ev-er.

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

*ff* Trom. added

**E**

*ff*

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

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

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,  
 er, He shall reign for ev - er,

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ev - er, and of His king - dom there shall". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal parts and piano accompaniment. The lyrics are: "be no end.....", "be,..... shall be no end.....", "be..... no end.....", and "be no end.....". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

The third system shows the continuation of the vocal parts and piano accompaniment. The vocal staves have long horizontal lines indicating sustained notes or rests. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

# 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.

*p*  
Va.

*mp*  
Str.

*mp*  
Basses.

*f* *dim.* *p*

CONTRALTO.

It came to pass

in an e - ve - ning - tide

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

*p ed agitato*

house and he saw from the roof, Fl.

*dolce*

he saw a wo-man that was ve-ry beau-ti-ful to

*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. *f*

Bn.

and

*tr*

*f*

Basses.

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

host, say - ing

Str. *p* Val.

"Set ye U - ri - ah in the

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

*f*

that he may be smit - ten and die.

Cl. *cresc.*

Str. *pp*

Bns.



Allegro con fuoco.

Vn.

Str. Cl. & Bns.

This system shows the first two staves of the score. The upper staff is for the Violin (Vn.) and the lower staff is for the Clarinet and Bassoon (Str. Cl. & Bns.). The music is in a key with three flats and a common time signature. The tempo is marked 'Allegro con fuoco'. The first measure of the violin part features a triplet of eighth notes.

Full.

Full.

This system contains the second and third staves. The upper staff continues the violin part, and the lower staff continues the clarinet and bassoon part. Both staves are marked with 'Full.' in the first and third measures, indicating a forte dynamic. The music continues with rhythmic patterns and some melodic lines.

This system shows the fourth and fifth staves. The upper staff continues the violin part with a series of sixteenth-note passages. The lower staff continues the clarinet and bassoon part with a steady rhythmic accompaniment.

Str.

This system contains the sixth and seventh staves. The upper staff continues the violin part, and the lower staff continues the clarinet and bassoon part. The lower staff is marked with 'Str.' in the first measure, indicating a forte dynamic. The music features a prominent rhythmic pattern in the bassoon part.

Wind sustain.

This system shows the eighth and ninth staves. The upper staff continues the violin part, and the lower staff continues the clarinet and bassoon part. The upper staff is marked with 'Wind sustain.' in the first measure, indicating a sustained dynamic. The music continues with complex rhythmic and melodic textures.

And

This system contains the tenth and eleventh staves. The upper staff continues the violin part, and the lower staff continues the clarinet and bassoon part. The tempo is marked 'And' in the first measure of the lower staff. The music concludes with a final cadence in the key signature.

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

f

But the thing which Da - vid had

*dim.* *p*

done dis - plea - sed the

Lord.

Str.

*pp*

Str. & Wind.

*f*

Fl.

*p*

2 Cl.

Str.

*pp*

*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<sup>va</sup> lower.

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

BASS.

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

PIANO.\*

Andante.

*p*

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 -

nei\_ther take Thou ven - geance of our sins,

*cresc.*

*p*

neither take Thou ven - geance of our sins.

neither take Thou ven - geance of our sins. *pp*

neither take Thou ven\_geance of our sins. Spare us, good

neither take Thou ven - geance of our sins.

*pp*

**A**

*p* *sf* *p*

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

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,

*p* *sf*



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. Good Lord,.....

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

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

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



# Nº II. PARABLE.

Fl. Cl. Bns. Hns. & Str.

Largo maestoso.

NATHAN.  
8<sup>ve</sup> lower.

PIANO.

The first system of the score shows the piano accompaniment and the vocal line for Nathan. The piano part is in 3/4 time with a key signature of two flats. It begins with a forte (f) dynamic and includes markings for 'V. V.', 'Str.', and 'Wind.' with a piano (p) dynamic. The vocal line for Nathan is marked '8<sup>ve</sup> lower' and contains several rests.

The second system continues the piano accompaniment and the vocal line. The vocal line begins with the lyrics 'There were two men in one ci - ty;'. The piano accompaniment continues with various textures and dynamics.

The third system continues the piano accompaniment and the vocal line. The vocal line begins with the lyrics 'the one rich, and the o - ther poor.'. The piano accompaniment includes markings for 'V. V.', 'Str.', 'Cl.', and 'Velo.' with a piano (p) dynamic.

The fourth system continues the piano accompaniment and the vocal line. The vocal line begins with the lyrics 'The rich man had ex -'. The piano accompaniment includes a marking for '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.

*p*

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

*cresc.*

way\_ <sup>3</sup>faring man, that was come un - to him, but took the

Cl.  
Str.

poor man's lamb,

Vn.  
Bn.

and dress\_ed it for the man that was come un\_ to

Full.  
Str.

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

Full.

..... un - to him.

tr  
ff

# No 12. DUET.

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

**Allegro con fuoco**

Vns. Wind sustain.

PIANO.

Violin part: *ff* (fortissimo), starting with a series of chords and moving to a melodic line with accents. Basses part: *ff*, starting with a rhythmic accompaniment of eighth notes.

DAVID.

David's vocal line: *f* (forte), "As the Lord liv\_eth the man..... who hath done this thing.....".  
Piano accompaniment: *f*, includes a section labeled "Str." (strings).

NATHAN.

*8ve lower.*

Nathan's vocal line: *f*, "Thou..... art the man!".  
Piano accompaniment: *f*, includes a section labeled "Str." (strings).

A

David's vocal line: *f*, "Thus.... saith the".  
Nathan's vocal line: *f*, ".... am the man?".  
Piano accompaniment: *p* (piano) to *ff* (fortissimo), includes a section labeled "All" (all instruments) and "A".

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

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

*All* and I de - li - ver - ed thee

out of the hand of Saul.

*All*

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

*Str.*

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 grand staff. The vocal line begins with the lyrics "Lord to do e - vil in His sight?". Below the vocal line, the name "DAVID." is written. The piano accompaniment consists of chords and moving lines in both the treble and bass staves.

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?....." and "Thou hast kill - ed U -". The piano accompaniment includes performance instructions: "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 features the vocal line with lyrics "ri - ah, with the sword..... and hast". The piano accompaniment includes the instruction "Hbys. & Hn. sustain".

ta - ken his wife to be thy wife\_

Fl. added

The fourth system continues the vocal line with lyrics "ta - ken his wife to be thy wife\_". The piano accompaniment 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

house.....

DAVID.

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

All Str.

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

NATHAN.

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

hold, I will raise up e - vil a -

gainst thee out of thine own

house.

All  
Hns. Vn. Fl. 8th higher  
Tpts. & Dr.

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

Hp. Vns. with Voice Str. pizz.

NATHAN.

He ac - know - led - geth 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

Hus. & Dr. added.

D

sin - ned *p* a<sup>g</sup>ainst Thee, O Lord, *f* a<sup>g</sup>ainst

a<sup>g</sup>ainst Thee, O Lord, a<sup>g</sup>ainst Thee, O Lord, a<sup>g</sup>ainst

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**

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, a - gainst 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. & Dr. added dim. p

# № 13. SONG.

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

Andante con moto.

PIANO.

Fl. Cl. & Bn.  
Str.

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.

Ced. \*

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

soul, lose his own soul? What is a man

Bn.

A

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.

p

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.

Basses.

**C**

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

Vns. & Vla.

Vns.

pp

L.H.

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

Cl. & Bns. sustain.

p

Basses.

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

Fl. with Voice 8th higher.

p

Cl.

D

Fl. & Bn.

cresc.

For the Son of Man shall

Fl. Cl. & Bn.

dim.

p

Velo. & Vla.



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

an - gels; and then, then

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

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

*pp* Str.

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

*p* Hns. & Tpts. Str.

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

# Nº 14. CHORUS.

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

Allegro con brio.

PIANO.

Brass. Str.

*ff* Str. *Dr.* *p* Wind sustains

*cre*

*scen*

*do*

The musical score is written for piano and strings. It begins with a tempo marking of 'Allegro con brio'. The piano part is marked 'PIANO.' and features a series of chords and melodic lines. The string part is marked 'Str.' and includes dynamic markings such as 'ff' (fortissimo) and 'p' (piano). Performance instructions include 'Brass.', 'Dr.' (drum), and 'Wind sustains'. The score is divided into six systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score concludes with the publisher's information 'S. L. W. & Cº 1616.'

SOPRANO.

**A** *ff*

CONTRALTO.

TENOR 8<sup>ve</sup> lower.

BASS.

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

Ed.

\*

and He will re-compense, and He will re-compense, and He will re-compense,

Lord and He will re-compense,

Lord and He will re-compense,

re-compense, and the Lord shall judge His re-compense, and the Lord shall judge His and He will re-compense, and shall judge His and He will re-compense, and shall judge His

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,

Vn.

Red. \* Red. \* Red. \* B Red. B



- 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.

**C**

The Lord shall judge His

The Lord shall judge His

The Lord shall judge His

He shall re\_ compensate them their own

*Vn.*

*Wind*

**C** *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 de - stroy them,  
 yea, the Lord our God shall de - stroy them,  
 yea, the Lord our God shall de - stroy them,  
 yea, the Lord our God shall de - stroy them,

*All*

**E** *>*

yea, the Lord our God shall  
 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 -

Vn.

*cresc.* some..... them, the fire shall con - some..... them, the

*cresc.* some them, the fire shall con - some them, the

*cresc.* some them, the fire shall con - some..... them, the

*cresc.* some them, the fire shall con - some 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 -

*pp*

*pp*

*pp*

*pp*

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

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

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

sume 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

G

*fp*

*fp*

G

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*

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.

Ped. \*

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



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. Yea, the  
 yea, the Lord. Yea, the  
 stroy them, de - stroy them. Yea, the  
 yea, the Lord. 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, un - to the

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

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,



## PART II.

## Nº 15. NARRATION.

Fl. Hbys. Bns. 2 Hns. Tpts. &amp; Str.

**PIANO.**

*Allegro con fuoco.*

*ff* All

V. V. Fl. 8<sup>th</sup> higher.

3 4 2 3

1 + 3 4 V. V.

*p*  
L. H.

Fl. V. V.

Hby. sustain.

*f* Str. *p* *cresc.*

*mf cresc.*  
All *ff*

V. V.  
Basses.

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

This system contains the first two measures of the vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and chords in the left hand.

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

Vla. & Basses.

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment has whole rests for the first two measures, followed by a dynamic marking of *f* and a melodic line in the right hand.

*tr* *p* Fl.

This system contains the piano accompaniment for the third system. It features a complex rhythmic pattern with sixteenth and thirty-second notes in both hands. A trill (*tr*) is marked above a note in the right hand, and a dynamic marking of *p* is present. A flute part (*Fl.*) is indicated at the end of the system.

Str.

This system contains the piano accompaniment for the fourth system. It features a complex rhythmic pattern with sixteenth and thirty-second notes in both hands. A dynamic marking of *p* is present. A string part (*Str.*) is indicated at the beginning of the system.

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

This system contains the fifth measure of the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment has whole rests for the first two measures, followed by a dynamic marking of *p* and a melodic line in the right hand.

slain, and he

*p* Str. *cresc.* *f*

Detailed description: This system contains the first two lines of music. The vocal line (treble clef) has a whole rest followed by a dotted quarter note 'and' and a quarter note 'he'. The piano accompaniment (grand staff) features a series of chords in the right hand and a melodic line in the left hand. Dynamics include piano (*p*), *Str.* (string), *cresc.* (crescendo), and forte (*f*).

mourn \_ ed, mourn \_ ed,

Hby. *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line has a dotted quarter note 'mourn' and a quarter note 'ed', followed by another dotted quarter note 'mourn' and quarter note 'ed'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include piano (*p*) and *Hby.* (half note).

mourn \_ ed for his son ma \_ ny days.

*v. v.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a dotted quarter note 'mourn', a quarter note 'ed', a quarter note 'for', a quarter note 'his', a quarter note 'son', a dotted quarter note 'ma', a quarter note 'ny', and a quarter note 'days'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include *v. v.* (very very).

Detailed description: This system contains the piano accompaniment for the fourth system, featuring a complex melodic line in the right hand and chords in the left hand.

So Ab - sa - lom

*f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a dotted quarter note 'So', a quarter note 'Ab', a quarter note 'sa', and a quarter note 'lom'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include forte (*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 a half note 'and', and then a quarter note 'went'. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand.

And was there three years.

V. V.  
p Wind sustain.

The second system of music continues the vocal line with 'And was there three years.' The piano accompaniment includes a section marked 'V. V.' and 'p Wind sustain.' with a long note in the right hand.

And the soul of King Da - vid

Str.  
fp

The third system of music features the vocal line 'And the soul of King Da - vid'. The piano accompaniment includes a section marked 'Str.' and 'fp' with a prominent melodic line in the right hand.

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

p

The fourth system of music has the vocal line 'long - ed, long - ed, long - ed to go forth un - to'. The piano accompaniment includes a section marked 'p' with a melodic line in the right hand.

Ab - sa - lom.

D

V. V. Hbys. sustain.  
p cresc.

The fifth system of music features the vocal line 'Ab - sa - lom.' and a section marked 'D'. The piano accompaniment includes a section marked 'V. V. Hbys. sustain.' and 'p cresc.' with a melodic line in the right hand.

*fp*  
Bns. sustain.  
*cresc.*

Now,  
*f*

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

Ab - sa - lom A wise wo - man which was of Te -  
*p*  
Hby.

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

*cresc.*

And came to the

king and feign - ed her - self to be a mourn - er;

*Str.* *p*

and fell on her face to the

ground and did o - bei - sance.

# № 16. DUET.

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

Andante mosso.

WIDOW  
OF  
TEKOAH.

DAVID.

PIANO.

Cl. Hns. & Str.

*p*

*sf*

The first system of the musical score features three staves. The top staff is for the Widow of Tekoah, the middle for David, and the bottom for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a piano (*p*) dynamic and includes a fortissimo (*sf*) section. The vocal staves contain rests.

Help ..... O king!

Wo - man, what

v.v.

The second system continues the musical score. The vocal staves contain the lyrics "Help ..... O king!" and "Wo - man, what". The piano accompaniment features a section marked "v.v." (vivace) with a dynamic of *sf*. The piano part includes a *b* (flat) marking.

*singhiozzando*

I am in - deed a

fail - eth thee?

Hby.

The third system continues the musical score. The vocal staves contain the lyrics "I am in - deed a" and "fail - eth thee?". The piano accompaniment features a section marked "Hby." (Hiboy) and a dynamic of *pp* (pianissimo).

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "wi - dow, and thy hand - maid had two.....". The middle staff is a bass line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes.

sons and they two

The second system continues the musical score. The vocal line has the lyrics "sons and they two". The piano accompaniment includes a section marked "Hby." (Harmonium) in the right hand, consisting of block chords.

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

The third system features the lyrics "strove to - ge - ther, and the one smote...". The piano accompaniment includes a section marked "V.V." (Violoncello/Viola) in the right hand, with a melodic line.

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

The fourth system concludes the page with the lyrics "..... the o - ther, smote..... the o - ther and". The piano accompaniment includes a section marked "Hby. & Bns. added." (Harmonium & Bells added) in the right hand, with a melodic line.

slew him, and be - hold the whole

The first system features a vocal line in treble clef with lyrics "slew him, and be - hold the whole". The piano accompaniment is in bass clef, starting with a treble clef. It includes dynamic markings *fp* and tempo markings *All.* above the staff.

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

Hby. Fl. 8<sup>th</sup> higher.

The second system continues the vocal line with lyrics "fa - mi - ly is ris - en, say - ing,". The piano accompaniment includes a *cresc.* marking and a performance instruction "Hby. Fl. 8<sup>th</sup> higher." above the staff.

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

The third system features a vocal line with lyrics "De - liv - er him that slew his bro - ther,". The piano accompaniment includes dynamic markings *fp* and tempo markings *All.* above the staff.

de - liv - er him that we may kill him

The fourth system continues the vocal line with lyrics "de - liv - er him that we may kill him". The piano accompaniment includes dynamic markings *f* and tempo markings *All.* above the staff.

for the life of his bro - ther whom he....

*fp*

Bn. Hby. & Fl.

slew;" and so they shall

All. *f* *dim.* *p*

not leave to my hus - band nei - ther name.....

Hby. & Bns.

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

Who so - ev - er saith

Str. *p*

aught 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. 8th higher.

Lord my God liv - eth there shall not one

*p* *cresc.*

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

*f*

**B**

earth.

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.

My

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.

**D**  
Ve - ri - ly, as doth God,..... yea..... ve - ri - ly, as doth

**D**  
God,..... so will I de\_vise means..... that my

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. **E**

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

*p*

**E**

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

*p*

*Leg.* \*

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

*br*

*br*

brought a - gain..... To -

*p cresc.*

Allegro.

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

Cl. & Bns.

Str.

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

*p cresc.*

Ah!..... To - day thy

God.

Wood & Dr. Hns. & Tpts. added. Cl. & Bns.

*p cresc.*

servant know\_ eth that I have found grace... in thy sight,..... in thy.....

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

Hby. & Bn. To -

*p*

**F**

To - day thy ser- vant know - eth that

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

V. 2<sup>da</sup> Cl. with Sop.

I have found grace in thy sight, my Lord O

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

*cresc.*

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. All.

Str. *f*

.... O Lord my king, Yes, I..... have found grace..... in thy

.... O Lord my God, Yes, I..... may find grace..... in Thy sight,.....

sight, O Lord,.....

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

.... O king.

.... O God.

Wood sustains.  
V. V.

Vcllo. & Vla.

Hns & Tpts.

Basses Vla. Cl. & Bus.

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.

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

CONTRALTO.

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

TENOR. *8<sup>ve</sup> lower.*

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

BASS.

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

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,



**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

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.

*p*  
 In all..... Is - ra - el there is none to be so  
*p*  
 In all..... Is - ra - el there is none to be so  
 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,  
Ab - sa - lom. *Fl. & Cl.* Ab - sa - lom,  
*Str. cresc.* *Wind.*

**B** Ab - sa - lom,  
Ab - sa - lom,  
Ab - sa - lom,  
Ab - sa - lom,  
*Str.* *Wind.* *Str.*



hor - ses,

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

hor - ses,

hor - ses,

8

cha - riots and hor - ses, Cha -

cha - riots

Hor - ses and hor - ses,

*cresc.*

*cresc.*

riots, cha - riots and hor - ses.

cha - riots and hor - ses.

cha - riots and hor - ses.

Cha - riots and hor - ses.

Vn.

*f*

*dim.*

Wind.

Vn.



*p* From the sole of his  
 From the sole of his

**D**

Vla.  
 Vcllo.

**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,

*p* From the sole of his foot, to the  
 From the sole of his foot to the

Fl. & Hby.

*Ad.* \* *Ad.* \*

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

The piano accompaniment includes triplets and a key signature change to B-flat major.

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

The piano accompaniment features a sequence of chords and rhythmic patterns.

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

The piano accompaniment includes markings for *Hn.* (Horn), *Vn.* (Violin), and *do* (C).

Ab - sa - lom.

Ab - sa - lom.

Ab - sa - lom.

Ab - sa - lom.

*cresc.*

**F 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,

Vn.

**ff Full.**

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.

v.v.

Hail, all hail!

Hail, all hail!

Hail, all hail!

Hail, all hail!

Hail, all hail, Ab - sa - lom,

Hail, all hail,

Hail, all hail, Ab - sa - lom,

Hail, all hail,

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!

# № 18. RECITATIVE & SONG.

Str. only.

Allegretto grazioso.

PIANO.

*mf* *pp* *f*

Velo.

Detailed description: This system shows the beginning of the piano introduction. It consists of two staves, treble and bass clef. The music is in a minor key with a common time signature. The first measure has a dynamic marking of *mf*. The second measure has *pp*. The third measure has *f*. The tempo is marked 'Allegretto grazioso' and 'Velo.' (Vivace).

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

Detailed description: This system continues the piano introduction. It consists of two staves. The first measure has a dynamic marking of *pp*. The second measure has *cresc.*. The third measure has *f dim.*. The fourth measure has *p*.

D. B. pizz.

Detailed description: This system continues the piano introduction. It consists of two staves. The music features a double bass line with a 'pizz.' (pizzicato) marking. The system ends with a double bar line.

ABSALOM.

0 that I were made

*cresc.* *dim.*

Detailed description: This system marks the beginning of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The vocal line starts with the lyrics '0 that I were made'. The piano accompaniment has dynamic markings of *cresc.* and *dim.*.

judge in the land that e\_ve-ry man which had a\_ny suit or cause might

Detailed description: This system continues the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The vocal line has the lyrics 'judge in the land that e\_ve-ry man which had a\_ny suit or cause might'. The piano accompaniment consists of chords and single notes.

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,

*cresc.*

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

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

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

lame. **B** *dolce* I will be a fa - - ther, a

fa - ther a fa - ther to the

poor, and the cause which I know not I will

Hby. & Bn. in 3<sup>ths</sup>

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

search, will search out. I will

*f* Str. & Wind.

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

*f* Str.

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

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

teeth. I will

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. *p*

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

Vn.

*tr*

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

ers.

Fl. & Hby.

V. V.

*p* Bns. & Hns.

# Nº 19. CHORUS.

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

**Allegro.**

**PIANO.**

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

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

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

**TENOR. 8<sup>va</sup> lower.**  
Ab - sa - lom pre - pa - reth cha - riots and hor - ses,

**BASS.**  
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*





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.  
*pp*  
 fore him, be - fore him.  
*pp*  
 be - fore him.

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

Hby. & Bns.  
 Dr.

# Nº 20. CHORUS.

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

Andante e sempre piano.

SOPRANO.

CONTRALTO.

TENOR.  
8<sup>ve</sup> lower.

BASS.

PIANO.

Andante e sempre piano.

*pp*  
Velo.

The musical score consists of several systems. The first system shows the vocal parts (Soprano, Contralto, Tenor, Bass) and the piano accompaniment. The piano part includes dynamics like *pp* and *Velo.* The second system shows the piano accompaniment for the strings and woodwinds, with labels for *Vla.*, *Hn.*, *Vn. 2.*, and *tr.* The third system contains the vocal lyrics: "Give ear, all ye tribes of Is-ra-el". The fourth system shows the piano accompaniment for the strings and woodwinds, with labels for *Hby.* and *tr.*

*pp*

Give ear all ye tribes of Is - ra - el

Bn.

As soon as ye hear the sound of the

As soon as ye hear the sound of the trum\_pet,

Str.

Hn. sustains.

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

Hby. added.

A

*pp* Ab - sa - lom reign - eth in He - bron.

*pp* Ab - sa - lom reign - eth in He - bron.

*pp* Give ear, all ye tribes of

*pp* Cl.

Wind & Dr.

A

Is - ra - el

As soon as ye hear the sound of the

*pp* 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\_sa\_lom reign\_eth in He - bron.

then shall ye say, then shall ye say, *pp* Ab\_sa\_lom reign\_eth in He - bron.

*pp* Wind

**B**

*mf* With Ab - sa - lom are gone, two hundred men out of Je -

Cl.  
Str. Hn. Bns.

**B**

*mf* With Ab - sa - 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 -

Detailed description: This is a musical score for a choral piece. It consists of three systems of staves. The first system includes a vocal line with lyrics 'ru - sa - lem,' and a bass line with lyrics 'With Ab - sa - lom are gone two hun - dred men out of Je -'. The piano accompaniment is marked 'Basses.' and 'mf'. The second system continues the vocal line with 'With Ab - sa - lom are gone two hun - dred men out of Je -' and 'ru - sa - lem,'. The piano accompaniment continues. The third system features a more complex vocal arrangement with multiple lines of lyrics: '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 -', and 'out of Je -'. The piano accompaniment continues throughout.

*C*

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

*pp* The

*pp* The

*Str.*

*All.*

hearts of the men of Is - ra - el are

hearts of the men of Is - ra - el are

*Vlas.*

*pp* The

*pp* The

af - ter him,

af - ter him,

*Vns.*

*pp*

*sf* *All.*

hearts of the men of Is - ra - el are  
 hearts of the men of Is - ra - el are

Cl.  
 Velo. & Vla.

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with a clarinet (Cl.) part in the upper staff and a violin/viola (Velo. & Vla.) part in the lower staff. The key signature has two flats (B-flat and E-flat).

af - ter him, are  
 af - ter him, are  
 are af - ter him,  
 are af - ter him,

Vns.  
 Vlas.  
 Cl.

Dr.

The second system continues the vocal and piano parts. It includes five staves: two vocal staves, two piano staves (Violins/Violas and Clarinet), and a drum (Dr.) part. The lyrics are repeated. The piano accompaniment features a rhythmic pattern in the violin/viola part.

af - ter him, the  
 af - ter him, the  
 are af - ter him,  
 are af - ter him,

The third system continues the vocal and piano parts. It includes five staves: two vocal staves, two piano staves (Violins/Violas and Clarinet), and a drum (Dr.) part. The lyrics are repeated. The piano accompaniment continues with the same rhythmic pattern.



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

*cresc.*

af - ter him.

af - ter him.

Is - ra - el are af - ter him.

Is - ra - el are af - ter him. Fl.

*dim.*

Bn. *p*

**D**

The con - spi - ra - cy is

The con -

The con - spi - ra - cy is

The con - spi - ra - cy is

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

8.....

Str. *mf*

Fl. Hys. & Bns. added

**D**

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. *p*  
 him. Give ear, all ye tribes of Is - ra - el,  
 him. Give ear, all ye tribes of  
 him. *p* Velo.  
 Vn. 2. & Vla.

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

Str.

Basses.

ear.  
 el, give ear.  
 ear.  
 el, give ear.

Velo.

Str.

Dr.

## Nº 21. SONG.

2 Hbys. 2 Cl. 3 Tromb. &amp; Str.

Allegro agitato.

CONTRALTO.

PIANO.

*f* All

Vn.

Wind.

*p* Str. Tromb. sustain

Woe un - to them that

call e - vil good, and

good e - - vil.

Woe, woe,

Cl. added

woe un-to them!

A

Vn. Wind

Woe un-to them that put

pp

dark - - ness for light, and

light..... for dark - - ness,

woe, woe,

**B**  
woe un - to them!

Woe un - to them that put

*pp*

bit - ter for sweet, and

sweet for bit - ter,

Tromb. sustain.

Cl. added

woe, woe,

woe un - to them!

Woe un - to them that are wise in their

own eyes and pru - dent in their

Vn.  
Str. *p* *cresc.*  
Wind.

*fp*



own sight, which jus - ti - fy the

Hby. Str. *pp*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics 'own sight, which jus - ti - fy the'. The bottom staff is a piano accompaniment with 'Hby.' (Harp) and 'Str.' (Strings) markings. The piano part includes a *pp* (pianissimo) dynamic marking.

wick - ed for re - ward, which jus - ti - fy the wick - ed for re - ward,

Wind.

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics 'wick - ed for re - ward, which jus - ti - fy the wick - ed for re - ward,'. The bottom staff is a piano accompaniment with a 'Wind.' (Wind) marking.

which jus - ti - fy the

Vn. & Cl. *f dim.*

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics 'which jus - ti - fy the'. The bottom staff is a piano accompaniment with 'Vn. & Cl.' (Violin and Clarinet) markings and a *f dim.* (forte diminuendo) dynamic marking.

wick - ed for re - ward, and

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics 'wick - ed for re - ward, and'. The bottom staff is a piano accompaniment.

take a - way the righ - teous - ness of the

*fp*

Detailed description: This system contains the final two lines of music. The top staff is a vocal line with lyrics 'take a - way the righ - teous - ness of the'. The bottom staff is a piano accompaniment with *fp* (fortissimo) dynamic markings.

righ - teous from them; and take..... a - way the

*fp*

righ - teous - ness of the righ - teous from them.

**D**

Vn.  
*crese.*

Cl. & Hbys.

Vn. & Cl.  
*f dim.*

*f dim.*

Woe un - to them that

*pp* Tromb. sustain

call e - vil good, and

good e - vil, woe,  
Cl. added.

woe, woe, woe,

woe, woe un - to them, E

Tromb. added. Vn.

woe, woe, woe,

Cl. added.

woe, woe, woe un - to

Tromb. sustain. Str. & Tromb.

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 Cl. & Hbys. e - vil to

added All

them that call e - vil good and call.....

*p*  
Cl. & Hbys. added

..... good e - vil, e - vil, e - vil,

Str. *sf*

e - vil; Woe.....

*fp*  
*ff* ALL

Woe..... un - to them.

Vn.  
Str.  
Wind.

# № 22. CHORUS.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. & Double Bn. 4 Hns. Tpts. Dr. & Str.

**Allegro.** Cl. Hbys. & Bns. added. V. 2.

**PIANO.** *p* Tpts. *f* Str. *p* *tr.* *Vla. cresc. Velo.*

**SOPRANO.** *p* *f*

**CONTRALTO.** *p* *f*

**TENOR. 8<sup>va</sup> lower.** *p* *f*

**BASS.** *p* *f*

A - rise..... a -

**V. I.** *f* *p*

Hns. added Basses. *f* *p*

Dr.

rise,..... and let us flee,

rise,..... and let us

rise and let us flee

rise,..... and let us flee,

*Vn.* *f* *S.* *Fl. added.*

*Ed.* \*

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.

*p* *Tpts.* *f* *Str.* *p* *tr* *fp*

**A** rise,.... a  
**A** rise,.... a  
**A** rise,.... a  
**A** - rise,.... a

*p*

rise,.....  
and let us flee,  
rise,.....  
and let us  
rise, and let us flee,  
rise,.....  
and let us flee,  
Fl. added

for we shall not else es - cape from Ab - sa - lom.  
B  
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....



*p*  
 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.

*p*  
 part, lest he o-ver-take us sud-den-ly  
 part, lest he o-ver-take us  
 lest he o-ver-take us sud-den-ly *p*  
 speed to de-part lest he o-ver-take us

Fl. & Cl.  
 Tpt. added *p*  
 Hby. & 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 and bring e - vil up - on us,

Wood. *sf*  
 Str. & Double Bn.

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 -

Tpts. & Hns. added

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

..... 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.

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.

smite us with the edge of the sword.

Basses.

Str.

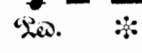
A - rise,.....

A - rise,.....

A - rise,.....

A - rise,.....

A - rise,.....



A - rise,..... and let us flee  
 A - rise,..... and let us  
 A - rise, and let us flee,  
 A - rise,..... and let us flee,

*8*.....

**D**

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,

*8*.....

**D**

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.

smite us with the edge of the sword, *mf*  
 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. Depart,

Ab - - - sa\_lom.

Vn. 2. Vn. 1. *f* *dim.*

Hns. & Vlas. *cresc.* *f* *dim.* Dr. added

Depart.

part.

De - part.

*dim.* *p* Brass. & Dr.


N<sup>o</sup> 23. NARRATION.

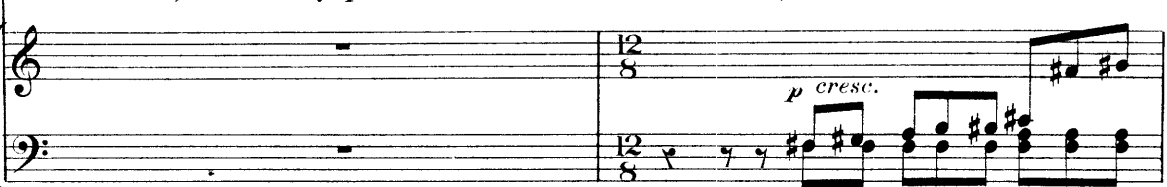
Str.

Listesso Tempo.

CONTRALTO.  Then Da - vid a - rose and all the peo - ple that were

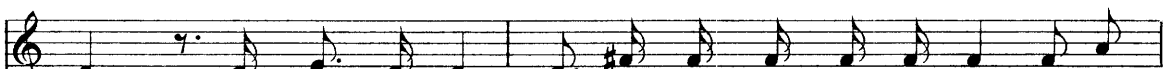
PIANO. 

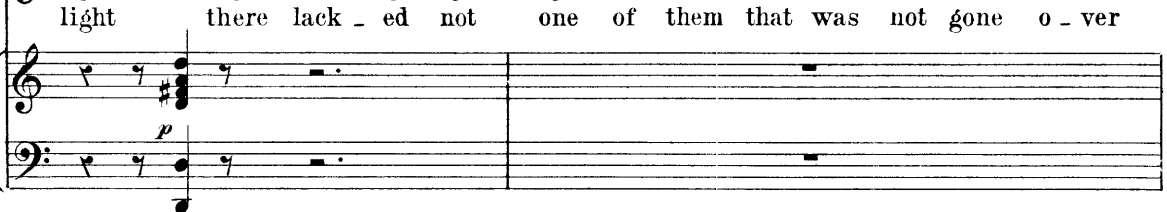
 with him, and they pass - ed o - ver Jor - dan;

 *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.

*uttacca.*

# № 24. CHORUS.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. 4 Hns. & Str.

Moderato.

SOPRANO.

CONTRALTO.

TENOR.  
8<sup>ve</sup> lower.

BASS.

PIANO.

*p* *cresc.*

Bn.

Cl.

Vlns. & Basses.  
*pizz.*

*p dolce*

Thou, O king shalt

not go forth to the bat - tle,

*p dolce.*

Thou, O king shalt

Vns.

Detailed description of the musical score: The score is for a chorus in 3/4 time, key of A major. It features four vocal parts: Soprano, Contralto, Tenor (8<sup>ve</sup> lower), and Bass. The piano accompaniment includes parts for Clarinet (Cl.), Bassoon (Bn.), Violins and Basses (Vlns. & Basses), and Violas (Vns.). The tempo is marked 'Moderato'. The vocal parts enter in the fourth measure with the lyrics 'Thou, O king shalt'. The piano accompaniment begins in the first measure with a bassoon part marked 'p' and 'cresc.'. The score is divided into two systems. The first system covers the first four measures, and the second system covers the next four measures. The lyrics 'not go forth to the bat - tle,' are placed under the vocal lines in the second system. The score concludes with a final measure in the second system where the vocal parts repeat 'Thou, O king shalt'.

not go forth to the bat - tle, Thou, O king,  
 Thou, O king,  
 Thou, O king, shalt  
 Bns. Cl. & Vla. with voice.

shalt not go forth to the bat - tle,  
 shalt not go forth to the bat - tle,  
 not go forth to the bat - tle, Hbys. with voices. 8<sup>th</sup> 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  
 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

Hn.  
Str.

**A**

for if they flee a - way in the care for us,

for if they flee a - way in the care for us,

Cl. Hbys. & Fl.

fight the..... e - ne\_my shall not care for them,

fight the..... e - ne\_my shall not care for them,

3  
8  
Wood.  
Str.

B

rei\_ther if half of us die, *p* nei\_ther if

Wind added. *Hbys.* *p*

B

half of us die 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. & Hbys. *p*

*pp* nei\_ther if half of them die..... will they  
 nei\_ther if half of them die..... will they

*pp*

care for them: but  
 care for them: but  
 care for them: 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. 1mo

Cl. & Bns. with voice.

**D** Basses. & Hns.

now it is bet ter that thou suc\_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  
suc\_cour us out of the ci\_ ty, there\_ fore now it is  
suc\_cour us out of the ci\_ ty, ther\_ fore now

Fl. added.





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

Wind & Basses. *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.*

*f. dim.* *p*

thou shalt not go forth ..... to the bat - tle,

*f. dim.* *p*

thou shalt not go forth to the bat - tle,

*f. dim.* *p*

thou shalt not go forth ..... to the bat - tle,

thou shalt not go forth to the bat - tle,

*f. dim.* *p* Hns.

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.

# № 25. RECITATIVE AND SONG.

Hbys. Bns. Hp. & Str.

Moderato.

DAVID.

What seemeth you best I will do, but O, ye

PIANO.

*f* Str.

*p*

Detailed description: This block contains the first system of music. It features a vocal line for David in bass clef and a piano accompaniment in treble and bass clefs. The tempo is marked 'Moderato'. The piano part begins with a forte (*f*) chord and includes a section marked 'Str.' (strings) in the bass clef. The lyrics are 'What seemeth you best I will do, but O, ye'.

hun\_dreds and ye thou\_sands, deal..... gent - ly for

Detailed description: This block contains the second system of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'hun\_dreds and ye thou\_sands, deal..... gent - ly for'.

Allegro.

my sake with the young man, e - ven with Ab - sa - lom.

Detailed description: This block contains the third system of music. The tempo is marked 'Allegro'. The piano accompaniment features a more active, rhythmic pattern. The lyrics are 'my sake with the young man, e - ven with Ab - sa - lom.'

Sure - ly he is my son, so I..... would be his

Detailed description: This block contains the fourth system of music. The piano accompaniment continues with a rhythmic pattern. The lyrics are 'Sure - ly he is my son, so I..... would be his'.

## Andante.

sa\_vior. In all his af - flic - tions I am af -

flict\_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 and a piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "- belled and vexed my spirit therefore am I turned to be his". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

e - ne - my and I fight a - gainst him.

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "e - ne - my and I fight a - gainst him.". The piano accompaniment is written in grand staff notation and includes a triplet of eighth notes in the right hand, marked with a forte (*ff*) dynamic.

Andante.  
Then I re - mem - ber the days of

The third system of the musical score consists of a vocal line and a piano accompaniment. The tempo is marked "Andante.". The vocal line is written in a bass clef and contains the lyrics: "Then I re - mem - ber the days of". The piano accompaniment is written in grand staff notation and includes a piano (*pp*) dynamic marking.

old I led him a - bout, I in - structed him,

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "old I led him a - bout, I in - structed him,". The piano accompaniment is written in grand staff notation and includes a piano (*p*) dynamic marking.

I kept him as the ap - ple of mine eye.

The fifth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and contains the lyrics: "I kept him as the ap - ple of mine eye.". The piano accompaniment is written in grand staff notation and includes a piano (*p*) dynamic marking.

As an ea - gle stir - reth up her

nest flut - ter - eth o - ver her young

*p* *poco cresc.*

spread - eth a - broad her wing, tak - eth them,

*piu cresc.*

bear eth them on her wings, So did I bear.....

*dolce.*

him.

Hp. Str. Vns. Vla.

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

Larghetto.

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.

Hbv. & Bn.

Lord, where are Thine old lov - ing

Vns. Hp. Vn. with voice.

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.

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with the lyrics "law and walk not in Thy judgements, my". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

chil\_dren have for\_sa - ken Thy law,..... and walk not in Thy

Hbys. added.

*p* Hp. *cresc.*

Basses sustain.

The second system continues the vocal line with the lyrics "chil\_dren have for\_sa - ken Thy law,..... and walk not in Thy". The piano accompaniment includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The instruction "Basses sustain." is written below the bass clef of the piano part. The vocal line has a fermata over the word "law".

judgements, my chil dren have for\_sa - ken Thy law, and

Hby.

*f* All *p* Hp. Str.

The third system continues the vocal line with the lyrics "judgements, my chil dren have for\_sa - ken Thy law, and". The piano accompaniment includes dynamic markings: *f* (forte), *All* (Allegro), *p* (piano), and *Str.* (string). The vocal line has a fermata over the word "law".

walk not in Thy judgements; 0

Bns. & Hbys. added.

Str. Hp. Str.

The fourth system continues the vocal line with the lyrics "walk not in Thy judgements; 0". The piano accompaniment includes dynamic markings: *Str.* (string), *Hp.* (harp), and *Str.* (string). The instruction "Bns. & Hbys. added." is written above the piano part. The vocal line has a fermata over the word "judgements".

take not, 0 take not, 0 take

Hbys. & Bns.

*dim.*

The fifth system continues the vocal line with the lyrics "take not, 0 take not, 0 take". The piano accompaniment includes dynamic markings: *Hp.* (harp) and *dim.* (diminuendo). The instruction "Hbys. & Bns." is written above the piano part. The vocal line has a fermata over the word "take".

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 and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a melodic line with some slurs and a dotted line. The piano accompaniment includes a triplet of eighth notes in the bass line.

kind - ness, Thy lov - ing kind Hbys. & Bns. sustain. ness ut - ter - ly

3 2 Hp. p Hp.

The second system continues the vocal and piano parts. The vocal line includes the instruction 'Hbys. & Bns. sustain.' above the notes. The piano accompaniment features a triplet of eighth notes in the bass line and a piano (p) dynamic marking.

from them, Hbys. & Bns. nor suf - fer Thy truth..... to

The third system shows the vocal line and piano accompaniment. The vocal line has the instruction 'Hbys. & Bns.' above the notes. The piano accompaniment continues with a steady eighth-note pattern in the bass line.

fail, nor suf - fer Thy truth,..... Thy truth to

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with slurs. The piano accompaniment maintains the eighth-note pattern in the bass line.

fail. Hby. & Bn.

The fifth system shows the vocal line and piano accompaniment. The vocal line has the instruction 'Hby. & Bn.' above the notes. The piano accompaniment continues with the eighth-note pattern in the bass line.

# Nº 26. DUET.

2 Fl. 2 Cl. & Str.

Andante con moto.

SOPRANO.

CONTRALTO.

PIANO.

Viola.

*f*

*dim.*

Like..... as a fa - ther pi - ti - eth his own

Like..... as a fa - ther pi - ti - eth his own

Cl.

*p*

chil - dren, e - ven so the Lord..... is

chil - dren, e - ven so the Lord..... is

*f*

*dim.*

mer - ci - ful, mer - ci - ful to them..... that  
 mer - ci - ful, mer - ci - ful to them..... that

*pp*  
*pp*  
*dim.*  
*pp*

fear Him, that fear..... Him that fear Him.  
 fear Him, that fear..... Him that fear Him. For He

*mf*  
*mf*

**A**  
 For He know - eth where - of we are  
 know - eth where - of we are made,.... for He

*cresc.*  
*cresc.*

*cresc.*  
 made, for He know eth where - of we are  
 know - eth where - of we are made, where - of we are  
 Fl. added.

*dim.*

made, ..... yes He know\_ eth where of we are

*dim.*

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

*f*

we..... are but dust,..... Ah..... Yes,

we..... are but dust,..... Ah..... Yes,

V. V. with voices, Fl. 8<sup>th</sup> higher, Cl. 8<sup>th</sup> lower.

*colla voce*

Tempo

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. 8<sup>th</sup> 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, 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. 8<sup>th</sup> higher.

*p* *cresc.* *f* Str.

..... great is His mer - cy toward them that fear Him.

..... great is His mer - cy toward them that fear Him. Fl. & Cl.

*sf*

**C** *pp*

Like ..... as a fa - ther

Like ..... as a fa - ther

Cl. with voices, Fl. 8<sup>th</sup> higher.

*mf* *pp* V. 1<sup>mo</sup> Vlas. 8<sup>th</sup> lower.

*mf*

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. 9<sup>th</sup> lower.

# № 27. DIALOGUE.

2 Fl. 2 Hbys. 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.

>

Detailed description: This system shows the beginning of the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff features a rhythmic accompaniment of eighth notes, starting with G2 and moving up stepwise. A dynamic marking of *ff* (fortissimo) is placed above the first few notes. A 'Str.' (strings) marking is also present. A breath mark (>) is placed above the first measure of the second system.

Detailed description: This system continues the piano introduction. The treble clef staff has a whole rest in the first measure, followed by a half note G4. The bass clef staff continues with its eighth-note accompaniment. A dynamic marking of *ff* is present. A 'Str.' marking is also present.

DAVID.

A - rise, O

Vns. Vlas.

Trom. & Oph.

Detailed description: This system marks the beginning of David's vocal entry. The vocal line is on a bass clef staff, starting with a whole rest followed by a half note G2. The piano accompaniment is on a grand staff. The treble clef staff has a melodic line with a dynamic marking of *f*. The bass clef staff has a rhythmic accompaniment. Instrumentation markings include 'Vns. Vlas.' and 'Trom. & Oph.'.

Lord,

in Thine an - ger;

Wood.

All.

Detailed description: This system continues David's vocal entry. The vocal line is on a bass clef staff, starting with a whole note G2. The piano accompaniment is on a grand staff. The treble clef staff has a melodic line with a dynamic marking of *f*. The bass clef staff has a rhythmic accompaniment.

lift up Thy - self, be - cause of the

V. 1. Wood sustain.

V. 2. & Vla.

Hn.

*fp*

Bass & D. Bn.

Red.

Detailed description: This system concludes David's vocal entry. The vocal line is on a bass clef staff, starting with a quarter note G2. The piano accompaniment is on a grand staff. The treble clef staff has a melodic line with a dynamic marking of *fp*. The bass clef staff has a rhythmic accompaniment. Instrumentation markings include 'Hn.', 'Bass & D. Bn.', and 'Red.'.

Bass & D. Bn.

S. L. W. & C? 1616.

Red.

\*

rage of mine e - ne - mies; and a - wake for

*fp* *f*

me to the judgement that Thou hast com - man - ded.

Str. *f*

All except Tripts.

A

But as for my

Bus.

son -

v.l. *p cresc.* *f dim.*

O Lord, have

Str.

mer - cy up - on him, let Thy

SOPRANO. *p*

CHORUS. 0 Lord have mer - cy up - on

CONTRALTO. 0 Lord have mer - cy up - on

Fl. & Hby.

mer - - cy ligh - ten up - on him,

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.

as

as

Hbys. with Voices.

our ..... trust is in

our ..... trust is in

Cl. & Bns. added.

**B**

Thee.

Thee.

Get ye

*p*

**B**

up to the roof o - ver the gate,

Hby. Cl.  
Bn. Hn. V. I.  
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*

0 king, here come men

0 king, here come men

Wood.

*sf* Bass & D. Bn.

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. *p*

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.

*fp*

Vlas. sustain.

Bs. added.

DAVID.

They al - so bring ti - dings;

Vn.

*cresc.*

D

Speak,

*fp*

D

speak, speak,

what of the bat\_tle?

SOPRANO.

What of the bat\_tle?

CONTRALTO.

What of the bat\_tle?

TENOR. 8<sup>th</sup> lower.

BASS.

Hby. Hn. 8<sup>th</sup> lower.

All is well?

All is well?

All is well?

All is well.

Hu. Dr. & Str.

Vns.

TENOR. 8<sup>th</sup> lower.

E *p*

Bless - ed be the Lord thy God.....

*p* Str.

Basses Vlas. 8<sup>th</sup> 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. Vns. Tromb.

*f* *pp*

Is the young man Ab - sa - lom safe?

Vns. & Vlas. Tromb. Velos. & Cl.

Str.

TENOR, 8th lower.

When the cap\_tain of the host sent the king's ser\_vants, and us.... thy....

Vns. & Vlas. *cresc.*

DAVID.

ser\_vants, we saw a great tu\_mult, but knew not what it was.

Turn.

Fl. Cl. Hu. & Bu. added.

*dim.* *f*

.... ye a - side. **F** Vn. 1.

*p cresc.* *f*

0 Lord, have

*dim.* *p Str.*

mer - cy up - on him, let Thy

SOPRANO. *p*

CHORUS. 0 Lord have mer - cy up - on

CONTRALTO. 0 Lord have mer - cy up - on

Fl. & Hbys. 8.....

mer - - cy ligh - ten up - on him,

him, Let Thy mer - - cy

him, Let Thy mer - - cy

V. 1.

As my..... trust.....

ligh - ten up-on him,

ligh - ten up-on him,

..... is in Thee

As our.....

As our.....

Cl. with Voices.

trust is in Thee

trust is in Thee

Tpt. & Hns.

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

son, my son Ab - - - sa-lom. *Vn. & Velo. in 8<sup>ths</sup>*

Would..... God I had di - ed

for thee, would..... God I had di - ed for thee *0*

Ab-sa-lom, would that I had di-ed for thee, *A.* *0* Absa-lom my

son,..... my son Ab - - sa - lom, 0

Str. > Hp.

*f* *p*

Ab\_salom, 0 Ab\_salom, Ab - sa\_lom, Ab - sa\_lom, 0 Ab - sa - lom,

Str. > Hp.

*f* *p cresc.* *f* *ff All.*

my son Ab - -

Hp.

*p*

*Ad.* \*

- sa - lom, my son, my son.

*p*

Hp.

*p Str.*

# № 29. CHORUS WITH SOLO.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. D. Bn. 4 Hns. & Str.

*Andante moderato.*

**SOPRANO.** Be - hold, be - hold,

**CONTRALTO.** Be - hold, be - hold,

**TENOR.**  
8<sup>th</sup> lower. Be - hold, be - hold, the

**BASS.** Be - hold, be - hold,

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

*Andante moderato.*

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,

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.

Cl. & 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

Bns. sustain.

*fp*

*fp*

Hu. 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

Hu. *fp*

*fp*

*fp*

Hbys. sustain.

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.

We

We

We

All. Va. *f* *fp* *Vlas. & 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

*pp* steal..... a - way when they flee in



C DAVID.

Would God I had di - ed for thee.

bat - tle.

bat - tle.

bat - tle.

bat - tle.

F1. 8<sup>th</sup> higher.  
Bns. 8<sup>th</sup> lower.

Vla. & Vcllo. *fp*

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "fa - - - ces of all..... thy". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ser - - vants, which this  
 ser - - vants, which this  
 ser - - vants, which this  
 ser - - vants, which this

The second system continues with four vocal staves and piano accompaniment. The vocal parts sing "ser - - vants, which this". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system continues with four vocal staves and piano accompaniment. The vocal parts sing "day..... have sa - ved thy life, Thou hast". The piano accompaniment includes a section for Flute and Horns (Fl. & Hns.) and Bassoon (Bns. added.) in the right hand, and continues with the same rhythmic pattern in the left hand.

sha - - med the fa - - ces of

sha - - med the fa - - ces of

sha - - med the fa - - ces of

Fl. 6<sup>th</sup> higher sustain.

Vla. Velo. & Bn.

all..... thy ser - - vants

all..... thy ser - - vants

all..... thy ser - - vants

all..... thy ser - - vants

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

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

Hus.

Vns.

Vla. & Velo.

**D**

Bass & Double Bn.

o 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.

*sf*

*p*

*sf*

*p*

*sf*

*p*

*sf*

*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.

*cresc.* *All.* *Str.*

*Hns. & Bns. added.* *f* *p*

N<sup>o</sup> 30. SONG.

2 Fl. 2 Hbys. 2 Bns. 2 Hns. &amp; Str.

Andante.

SOPRANO.

PIANO.

Des -

Vn.

Vla.

Velo.

-pise not thou the cha - ste - ning of the Lord, nor

faint when thou art re - bu - ked of Him,

Fl. 8<sup>th</sup> higher.  
Bn. 8<sup>th</sup> lower.

Basses.

nor faint when thou art re -

Str.

- bu - ked, nor faint when thou art re - bu - ked, re -

Fl. 8<sup>th</sup> higher.  
Bn. 8<sup>th</sup> 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.

*p* *cresc.*

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.....

*p*

**Allegro.**

*f* *p* Str. No

cha - ste - ning for the pre - sent see - meth to be

joy..... ous but grie - - - vous,

Hns. added.

grie - - - vous, grie - - - vous.

Vlas. All.

**C** *dolce*  
Ne - ver - the - less,

*pp*

af - ter - ward it yiel - deth the peace - a - ble

fruit of righ - teous - ness.

*p*

Fl. 8<sup>th</sup> higher.  
Bn. 8<sup>th</sup> lower.

Basses.

af - ter - ward it yiel - deth the peace - a - ble

*p*

Bns. & Hbys. added.

fruit of righ - teous - ness. No cha - ste - ning,

*p*

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. 8<sup>th</sup> higher.  
Bn. 8<sup>th</sup> lower.

Basses.

af - 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

the fruit ..... of

righ - teous - ness, the peace -

Vlas.  
Fl. 8<sup>th</sup> higher. Vns.

Basses.

All. 3 3 3 3

righ - teous - ness, the peace -

- - - a - ble

- - - a - ble

fruit of righ -

fruit of righ -

- - - teous - ness, the fruit,.....

Vns.

All. 3 3 3 3

- - - teous - ness, the fruit,.....

..... the fruit of righ - - - teous -

ness. Des -

Hys. Bus. & Hns. sustain.

Vn.

Andante.

3/4

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. 8<sup>th</sup> 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. & Ibys.

**A**

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a dynamic marking of *p* and a section marker **A**. The lyrics are "The king de - li - ve - red all Is - ra - el". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the bass and chords in the treble.

*cresc.*

out of the hands of the Phil - li - stines,

*cresc.*

Wood.

Str.

This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system with the lyrics "out of the hands of the Phil - li - stines,". It features a *cresc.* marking. The piano accompaniment includes a grand staff with treble and bass clefs, and a woodwind part (Wood.) with a *cresc.* marking. The woodwind part has a melodic line with some grace notes and a dynamic marking of *f*. The piano accompaniment continues with a steady eighth-note accompaniment in the bass and chords in the treble.

*p*

The king de - li - ve - red all Is - ra - el

*p*

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a dynamic marking of *p* and repeats the lyrics "The king de - li - ve - red all Is - ra - el". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the bass and chords in the treble, starting with a dynamic marking of *p*.

*cresc.*  
 out of the hands of the Phil-li-stines,  
 The

*cresc.*

*p cresc.*  
 the king de-li-ve-red  
 the king de-li-ve-red all, de-li-ve-red  
 The king de-li-ve-red all, de-li-ve-red  
 king de-li-ve-red all, de-li-ve-red

*p cresc.*

Vn. 2. & Vla. Hby. 8<sup>th</sup> higher.  
 Vn. 1. & Cl. Fl. 8<sup>th</sup> higher. Hn. 8<sup>th</sup> lower.  
*p cresc.*  
 Bases & Bn.

*cresc.*

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.

Wind. Str.

**B** *ff*

Now,

Now,

Now,

Now,  
All except Tpts.

**B** *ff*

\*

now,

now,

now,

now,

now,

now,

now,

now,

now,

now,

now,

now,

*ff*

\*

*ff*

\*

*ff*

\*

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

*p*

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. & Bns.

Fl. Hbys. Cl. & Hns. added.  
*f*

*ff*  
Re-  
*ff*  
Re-  
*ff*  
Re-  
*ff*  
Re-  
Wood w. voice  
*ff* Str.  
D

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 -

8.....  
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.....

This system contains four staves. The top three staves are vocal parts, each with the word "turn" written below the notes. The bottom staff is the piano accompaniment, starting with a half note followed by a dotted half note.

turn.....

Brass added.

Dr.

This system features piano accompaniment. The top staff has the word "turn" above it. The bottom staff includes the instruction "Brass added." and "Dr." indicating the entry of brass and drums.

thou.....

thou.....

thou.....

thou.....

This system contains four staves. The top three staves are vocal parts, each with the word "thou" written below the notes. The bottom staff is the piano accompaniment, featuring a melodic line with many slurs and ornaments.

This system shows the piano accompaniment for the third system, continuing the melodic line with slurs and ornaments.

This system shows the piano accompaniment for the fourth system, consisting of several measures of chords and rests.

This system shows the piano accompaniment for the fifth system, including a double bar line and a repeat sign.

# No 32 SONG.

2 Fl. 2 Cl. 2 Bns. 3 Tromb. Hp. & Str.

Adagio.

DAVID.

Have mer - cy, have mer - cy, O

PIANO.

.Hp. *p*

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*

**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

*cresc.*

blood - guil - ti - ness, Thou that art the God of my

*f* *dim.*

health, de - li - ver me, Fl. Cl. & Bn.

*cresc.*

de - li - ver me and my

*f dim.*

**C**  
 tongue shall sing ..... of Thy

Tromb. sustain harmony.

right - teous - ness, my

Cl. & Bn.  
Fl. 3<sup>rd</sup> 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<sup>va</sup> All.

*p*

8<sup>va</sup>.....

### № 33. CHORUS AND QUARTET.

2 Fl. 2 Hbys. 2 Cl. 2 Bns. & D.Bn. 4 Hns. 2 Tpts. 2 Corn. 3 Tromb. Oph. Dr. Str. & Org.

Moderato, ma con molto brio.

**SOPRANO.** Joy, joy, joy..... is in hea - ven,

**CONTRALTO.** Joy, joy, joy..... is in hea - ven,

**TENOR.**  
8<sup>th</sup> lower. Joy, joy, joy..... is in hea - ven,

**BASS.** Joy, joy, joy..... is in hea - ven,

**PIANO.** Org. *pp* Wood & Hns.

joy, joy, joy..... is in hea - ven o - ver

joy, joy, joy..... is in hea - ven o - ver

joy, joy, joy..... is in hea - ven

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*

Four empty musical staves, two treble clefs and two bass clefs, with a key signature of two flats (B-flat and E-flat).

Piano accompaniment for the first system. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A woodwind instrument (Wood.) enters in the third measure with a melodic line. The dynamic marking *cresc.* is present.

Four empty musical staves, two treble clefs and two bass clefs, with a key signature of two flats (B-flat and E-flat).

Piano accompaniment for the second system. Similar to the first system, it features a woodwind instrument (Wood.) entry in the second measure. The dynamic marking *più cresc.* is present.

Vocal entries for the first system. Four vocal staves (Soprano, Alto, Tenor, Bass) enter with the lyrics "Joy, joy, joy..... is in". The dynamic marking *A ff* is indicated above the first measure.

Piano accompaniment for the third system. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *ff* is present. The section is labeled *Org. & Tromb.* and *Str. & D. Bn.*. A section marker *A* is at the bottom.

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.....  
 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.



.... re - pen - - - - -

.... re - pen - - - - -

.... re - pen - - - - -

.... re - pen - - - - -

.... re - pen - - - - -

tance,

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...

**B**  
 All.  
 Ad. \*

... and to save, that which was lost...  
 ... and to save, that which was lost...  
 ... and to save, that which was lost...  
 ... and to save, that which was lost...

All.  
 Ad. \*

p Str.  
 All except Dr.  
 Ad.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are currently empty, indicating a rest for the vocalists. The piano accompaniment is in the key of B-flat major and 3/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

Andante.  
*SOLO.*

There shall be joy in the  
*SOLO.* There shall be joy in the  
*SOLO.* There shall be joy in the  
*SOLO.* There shall be joy in the

There shall be joy in the

*p* > Hn.

The second system continues the musical score. It features four vocal staves with the lyrics "There shall be joy in the" repeated. The piano accompaniment includes a horn part marked with a piano (*p*) dynamic and a tenuto mark (>). The tempo is marked "Andante." and the style is "SOLO."

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.....

The third system continues the musical score with the lyrics "pre - sence of the an - gels of God o - ver one" repeated across four vocal staves. The piano accompaniment provides harmonic support for the vocal lines.

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

Hby. Fl. added.  
*p cresc.*  
 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*





Tempo giusto.

First system of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Tempo giusto". The vocal line begins with a forte dynamic (*f*) 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, showing the right and left hand parts. It begins with a forte dynamic (*f*) and features a melodic line in the right hand and a more rhythmic line in the left hand.

Second system of the musical score. The vocal line continues with lyrics: "Ho ly Ghost,.....". A "TUTTI" marking appears above the vocal line. The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand.

Piano accompaniment for the second system, showing the right and left hand parts. The right hand has a melodic line, and the left hand has a rhythmic line.

Third system of the musical score. The vocal line continues with lyrics: "Son, and to the Ho - ly Ghost,....." and "and to the Ho - ly Ghost,..... to the". A "TUTTI" marking appears above the vocal line. The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand.

Piano accompaniment for the third system, showing the right and left hand parts. The right hand has a melodic line, and the left hand has a rhythmic line.

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 - -  
 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 Ghost,  
 Ho - ly, Ho - ly, Ho - ly  
 Ho - ly Ghost, and to the Ho - ly  
 Ho - ly, Ho - ly, Ho -

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

Glo - ry be to the Fa - ther, to the

ly Ghost.....

ly Ghost. Glo - ry be to the

ly Ghost.

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. Hbys. Cl. & Hns.

Organ sustains.

Vlas. & Velo. with Tenors.

Fa - ther, the Fa - ther, the Fa - ther,  
 Fa - ther, the Fa - ther, the Fa - ther,  
 Fa - ther, the Fa - ther, the Fa - ther,

Fa - ther, the Fa - ther, the Fa - ther,  
 Fa - ther, the Fa - ther, the Fa - ther,  
 Fa - ther, the Fa - ther, the Fa - ther,

Fa - ther, the Fa - ther, the Fa - ther,  
 Fa - 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....

Ghost,..... and to the Ho - ly

Glo - ry be to the Fa - ther, and to the Son, and to the

Ghost, and to the Son, and to the

Ho - - ly Ho - - ly Ghost.

Ho - - ly, Ho - - ly Ghost.

Glo - ry be to the

Ho - - ly Ho - - ly Ghost.

Vns. *ff*

**E** Org. Velo. & Vla.

Fa - ther, and to the Son, and to the

Ho - - - ly Ghost,  
Glo - ry be to the  
Glo - ry be to the  
Glo - - - ry

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,  
Glo - ry be to the



Ho - - - ly,  
 Ho - ly Ghost,  
 Fa - ther, and to the  
 and to the Son,

Glo - ry be to the  
 Ho - - - ly.....

Detailed description: This system contains the first two measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass clefs. The lyrics are: 'Ho - - - ly, Ho - ly Ghost, Fa - ther, and to the and to the Son, Glo - ry be to the Ho - - - ly.....'. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a harmonic accompaniment in the left hand.

ly, .....  
 Fa - ther, and to the  
 Ghost,  
 and to the Ho - - -

Ho - - - ly, .....  
 Ho - - - ly,.....

Detailed description: This system contains measures 3 and 4. The lyrics continue: 'ly, ..... Fa - ther, and to the Ghost, and to the Ho - - - Ho - - - ly, ..... Ho - - - ly,.....'. The piano accompaniment continues with the same melodic and harmonic patterns.

Ho - - - ly.....  
 Ho - - - ly.....  
 - - - ly  
 Ghost,  
 Ghost,  
 Glo - ry be to the  
 Ghost, Glo - ry,

Detailed description: This system contains measures 5 and 6. The lyrics are: 'Ho - - - ly..... Ho - - - ly..... - - - ly Ghost, Ghost, Glo - ry be to the Ghost, Glo - ry,'. The piano accompaniment concludes with a final cadence.

The musical score is arranged in three systems, each with four vocal staves and a grand piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 7/8. The lyrics are: "Glo - ry be to the Fa - ther, and to the Son, glo - ry, be to the Fa - ther, and to the Son, glo - ry, be to the Fa - ther, Ho - ly, Ho - ly, Ho - ly." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**System 1:**

- Vocal 1: Glo - ry be to the
- Vocal 2: Glo - ry be to the
- Vocal 3: Fa - ther, and to the
- Vocal 4: Fa - ther, and to the
- Piano: Accompaniment with eighth-note bass line.

**System 2:**

- Vocal 1: Son, glo - ry,
- Vocal 2: Son, glo - ry,
- Vocal 3: glo - ry, be to the
- Vocal 4: glo - ry, be to the
- Piano: Accompaniment with eighth-note bass line.

**System 3:**

- Vocal 1: Fa - ther, and to the
- Vocal 2: Fa - ther, and to the
- Vocal 3: Fa - ther, and to the
- Vocal 4: Fa - ther, and to the
- Piano: Accompaniment with eighth-note bass line.

**System 4:**

- Vocal 1: Ho - ly
- Vocal 2: Ho - ly
- Vocal 3: Ho - ly
- Vocal 4: and to the Ho - ly,
- Piano: Accompaniment with eighth-note bass line.

Ghost, .....  
 Ghost, for e - - ver,  
 Ghost, for e - - ver,  
 Ghost, for e - - ver,

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.

**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.

**F** Hns. added.

as it was ..... in the be -

as it was ..... in the be -

as it was ..... in the be -

as it was ..... in the be -

*p*

gin - ning, as it was .....  
gin - ning, as it was .....  
gin - ning, as it was .....  
gin - ning, as it was .....

*p*

*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 *f dim.*

Tromb. added. *cresc.* *f dim.*

*p* ning, *G ff* is *ff* is *ff* is *ff*

Str. & Org.

now, now, now, now,

All.

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

Brass Org. sustains.

be, world with - out

be, world with - out

end, world with - out

end, world with - out

end, with - out

end, with - out

end, with - out

end, world with - out  
end, world with - out  
end, world with - out  
end, world with - out

*sf*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

end, with - out  
with - out  
end, with - out  
with - out

.... with - out  
.... with - out

*All.*

This system continues the vocal and piano parts. The piano accompaniment includes a section marked *All.* (Allegretto) with a more active eighth-note pattern.

end,  
end,  
end,  
end,

*Vns.*

This system concludes the vocal parts with the word "end," and introduces a violin part marked *Vns.* with a melodic line.



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 lyrics "A - - - - men,". The piano accompaniment includes a treble clef staff with a forte dynamic and an "All." (Allegro) marking, and a bass clef staff. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

System 2: Four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics "men, .....". The piano accompaniment continues with the same rhythmic pattern as in System 1, with a forte dynamic and an "All." marking. The piano part includes a treble clef staff and a bass clef staff.

System 3: Four vocal staves and a piano accompaniment. The vocal parts conclude with the lyrics "A - - - - men." and "men." on separate lines. The piano accompaniment concludes with a final cadence, marked with a forte dynamic. The piano part includes a treble clef staff and a 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.

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I rejoice in my youth. Song (Soprano), Second Version, - - - - -		3 0
Alas my daughter. Song (Tenor), - - - - -		3 0
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Lo! the wrath of the king. Chorus (T.B.), - - - - -	„	0 4
What went ye out into the wilderness for to see. Chorus (S.A.T.B.), „	0	6

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# The Resurrection.

## 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

F. W. DAVENPORT.

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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
Woe unto us.	Chorus (S.A.T.B.),	- - - - -	- - - - -	net	0 4
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He is our strength.	Chorus (S.A.T.B.),	- - - - -	- - - - -	"	0 4
Joy all men in our God.	Chorus (S.A.T.B.),	- - - - -	- - - - -	"	0 4

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# Joseph.

## An Oratorio.

THE TEXT SELECTED BY  
E. G. MONK.

THE MUSIC COMPOSED BY  
G. A. MACFARREN.

THE PIANOFORTE ARRANGEMENT BY  
F. W. DAVENPORT.

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	" 3	0

String and Wind Parts can be had on Hire.

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I dwell in the land. Song (Bass), - - - - -	3	0
Love is strong as death. Song (Soprano), - - - - -	3	0
Let us not kill him. Song (Tenor), - - - - -	3	0
Whoever perished. Song (Contralto), - - - - -	3	0
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
Commit thy way. Duet (S.A.) with Chorus (S.A.), - - - - -	4	0
The Lord sendeth the springs. Duet (S.A.), - - - - -	4	0
My sons tell me all. Trio (S.T.B.), - - - - -	net 0	4
Forgive. Sextet (S.S.A.T.B.B.), - - - - -	" 0	2
Do. Quartet (S.A.T.B.), - - - - -	2	0
O praise our God. Chorus (S.A.T.B.), - - - - -	net 0	4
Honour thy Father. Chorus (S.A.T.B.), - - - - -	" 0	4
We come from Gilead. Chorus (T.B.), - - - - -	" 0	4
A voice was heard. Chorus (S.A.T.B.), - - - - -	" 0	4
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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