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# PALESTINE

A SACRED ORATORIO

THE WORDS BY

REGINALD HEBER

THE MUSIC BY

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED, BY  
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PALESTINE.

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# PALESTINE.

## PART THE FIRST.

### OVERTURE.

#### SOLO AND CHORUS.

Reft of thy sons, amid thy foes forlorn,  
Mourn, widow'd queen, forgotten Sion, mourn!

#### RECITATIVE.

Is this thy place, sad city, this thy throne,  
Where the wild desert rears its craggy stone;  
While suns unblest their angry lustre fling,  
And wayworn pilgrims seek the scanty spring?  
Where now thy pomp, which kings with envy  
view'd?

Where now thy might, which all those kings  
subdued?

No martial myriads muster in thy gate;  
No suppliant nations in thy temple wait;  
No prophet-bards, thy glittering courts among,  
Wake the full lyre, and swell the tide of song;  
But lawless force and meagre want are there,  
And the quick-darting eye of restless fear,  
While cold oblivion, 'mid thy ruins laid,  
Folds his dank wing beneath the ivy shade.

#### AIR.

Ye guardian saints! ye warrior sons of heaven,  
To whose high care Judea's state was given!  
Oh, wont of old your nightly watch to keep,  
A host of gods, on Sion's towery steep,  
If e'er your secret footsteps linger still  
By Siloa's fount, or Tabor's echoing hill;  
If e'er your song on Salem's glories dwell,  
And mourn the captive land you lov'd so well;  
(For oft, 'tis said, in Kedron's palmy vale  
Mysterious harpings swell the midnight gale,  
And, blest as balmy dews that Hermon cheer,  
Melt in soft cadence on the pilgrim's ear;)  
Forgive, blest spirits, if a theme so high  
Mock the weak notes of mortal minstrelsy!  
Yet, might your aid this anxious breast inspire  
With one faint spark of Milton's seraph fire,  
Then should my muse ascend with bolder flight,  
And wave her eagle plumes exulting in the light.

#### CHORUS.

O happy once in Heaven's peculiar love,  
Delight of men below, and saints above!

#### SOLO AND CHORUS.

But now thy sons, by scorpion curses driven,  
Outcasts of earth, and reprobate of Heaven,  
Through the wide world in friendless exile  
stray,  
Remorse and shame sole comrades of their  
way.

#### AIR.

O Thou, their Guide, their Father, and their  
Lord,  
Lov'd for Thy mercies, for Thy power ador'd!  
If at Thy Name the waves forgot their force,  
And reflux Jordan sought his trembling  
source;  
If at Thy Name like sheep the mountains fled,  
And haughty Sirion bow'd his marble head;  
To Israel's woes a pitying ear incline,  
And raise from earth Thy long-neglected vine!  
Her rifled fruits behold the heathen bear,  
And wild-wood boars her mangled clusters tear.  
Was it for this she stretch'd her peopled reign  
From far Euphrates to the western main?  
For this o'er many a hill her boughs she threw,  
And her wide arms like goodly cedars grew?  
For this proud Edom slept beneath her shade,  
And o'er the Arabian deep her branches  
play'd?

#### CHORUS WITH SOLO.

##### *Chorus.*

Oh, feeble boast of transitory power!  
Vain, fruitless trust of Judah's happier hour!  
Not such their hope, when through the parted  
main  
The cloudy wonder led the warrior train:

##### *Solo.*

Not such their hope, when through the fields of  
night  
The torch of Heaven diffus'd its friendly light:

*Chorus.*

Not, when fierce conquest urg'd the onward war,  
 And hur'd stern Canaan from his iron car :  
 Nor, when five monarchs led to Gibeon's fight,  
 In rude array, the harness'd Amorite :  
 Yes—in that hour, by mortal accents stay'd,  
 The lingering sun his fiery wheels delay'd ;  
 The moon, obedient, trembled at the sound,  
 Curbed her pale car and check'd her mazy round !

## CHORUS.

Let Sinai tell—for she beheld His might,  
 And God's own darkness veil'd her mystic height,  
 (He, cherub-borne, upon the whirlwind rode,  
 And the red mountain like a furnace glow'd) :  
 Let Sinai tell,—

## RECITATIVE.

But who shall dare recite  
 His praise, His power, eternal, infinite ?

## AIR.

Awe-struck I cease ; nor bid my strains aspire,  
 Or serve His altar with unhallow'd fire.

## RECITATIVE.

Such were the cares that watch'd o'er Israel's fate,  
 And such the glories of her infant state.

## AIR.

Triumphant race ! and did your power decay ?  
 Fail'd the bright promise of your early day ?  
 No : by that sword, which, red with heathen gore,  
 A giant spoil, the stripling champion bore ;  
 By him, the chief to farthest India known,  
 The mighty master of the ivory throne :  
 In Heaven's own strength, high towering o'er her foes,  
 Victorious Salem's lion-banner rose ;  
 Before her footstool prostrate nations lay,  
 And vassal tyrants crouch'd beneath her sway.

## RECITATIVE.

And he, the kingly sage, whose restless mind  
 Through nature's mazes wander'd unconfin'd :  
 Who every bird, and beast, and insect knew,  
 And spake of every plant that quaffs the dew ;

## AIR.

To him were known—so Hagar's offspring tell—  
 The powerful sigil, and the starry spell,  
 The midnight call, hell's shadowy legions dread,  
 And sounds that burst the slumbers of the dead.

## CHORUS.

Hence all his might ; for who could these oppose ?  
 And Tadmor thus, and Syrian Balbec rose.

## RECITATIVE.

Yet e'en the works of toiling genii fall,  
 And vain was Estakhar's enchanted wall.

## AIR AND CHORUS.

In frantic converse with the mournful wind,  
 There oft the houseless Santon rests reclin'd ;  
 Strange shapes he views, and drinks with wondering ears  
 The voices of the dead, and songs of other years.

## DUET.

Such, the faint echo of departed praise,  
 Still sound Arabia's legendary lays ;  
 And thus their fabling bards delight to tell  
 How lovely were thy tents, O Israel !

## AIR.

For thee his ivory load Behemoth bore,  
 And far Sofala teem'd with golden ore ;  
 Thine all the arts that wait on wealth's increase,  
 Or bask and wanton in the beam of peace.  
 When Tiber slept beneath the cypress gloom,  
 And silence held the lonely woods of Rome ;  
 Or ere to Greece the builder's skill was known,  
 Or the light chisel brush'd the Parian stone ;  
 Yet here fair Science nurs'd her infant fire,  
 Fann'd by the artist aid of friendly Tyre.  
 Then tower'd the palace, then in awful state  
 The Temple rear'd its everlasting gate :

## RECITATIVE.

No workman steel, no ponderous axes rung !  
 Like some tall palm the noiseless fabric sprung.  
 Majestic silence !

## AIR AND CHORUS.

Then the harp awoke,  
 The cymbal clang'd, the deep-voic'd trumpet spoke ;  
 And Salem spread her suppliant arms abroad,  
 View'd the descending flame, and bless'd the present God !

## PART THE SECOND.

## AIR.

Did Israel shrink, when, raging deep and  
loud,  
Beat o'er her soul the billows of the proud ?

## AIR.

E'en they who, dragg'd to Shinar's fiery sand,  
Till'd with reluctant strength the stranger's  
land ;  
Who sadly told the slow-revolving years,  
And steep'd the captive's bitter bread with  
tears :  
Yet oft their hearts with kindling hopes would  
burn  
For destin'd triumphs, and their glad return,  
And their sad lyres, which, silent and unstrung,  
In mournful ranks on Babel's willows hung,  
Would oft awake to chant their future fame,  
And from the skies their lingering Saviour  
claim.  
His promis'd aid could every fear control :  
This nerv'd the warrior's arm, this steel'd the  
martyr's soul !

## CHORUS.

Nor vain their hope : bright beaming through  
the sky,  
Burst in full blaze the Dayspring from on  
high ;  
Earth's utmost isles exulted at the sight,  
And crowding nations drank the orient light !

## QUARTETT.

Lo ! star-led chiefs Assyrian odours bring,  
And bending Magi seek their infant King !  
Mark'd ye, where, hovering o'er his radiant  
head,  
The dove's white wings celestial glory shed ?

## CHORUS.

Daughter of Sion ! virgin queen ! rejoice !  
Clap the glad hand, and lift th' exulting voice !

## CHORUS.

He comes, but not in regal splendour drest,  
The haughty diadem, the Tyrian vest ;  
Not arm'd in flame, all glorious from afar,  
Of hosts the chieftain, and the lord of war :  
Messiah comes ! let furious discord cease ;

## QUARTETT AND CHORUS.

Be peace on earth before the Prince of Peace !  
Disease and anguish feel His blest control,  
And howling fiends release the tortur'd soul ;  
The beams of gladness hell's dark caves illumine,  
And Mercy broods above the distant gloom.

RECITATIVE (*accompanied*).

Thou palsied earth, with noonday night o'er-  
spread !  
Thou sickening sun, so dark, so deep, so red !  
Ye hovering ghosts, that throng the starless  
air,  
Why shakes the earth ? Why fades the light ?  
Declare !

## AIR.

Are those His limbs, with ruthless scourges  
torn ?  
His brows, all bleeding with the twisted thorn ?  
His the pale form, the meek forgiving eye,  
Rais'd from the cross in patient agony ?

## CHORUS.

Be dark, thou sun,—thou noonday night, arise,  
And hide, O hide, the dreadful sacrifice !

## AIR.

Ye faithful few, by bold affection led,  
Who round the Saviour's cross your sorrows  
shed,  
Not for His sake your tearful vigils keep ;  
Weep for your country, for your children weep !

## AIR.

Vengeance ! thy fiery wing their race pursued ;  
Thy thirsty poniard blush'd with infant blood.  
Rous'd at thy call, and panting still for game,  
The bird of war, the Latian eagle, came.  
Then Judah rag'd, by ruffian discord led,  
Drunk with the steamy carnage of the dead :  
He saw his sons by dubious slaughter fall,  
And war without, and death within the wall.

RECITATIVE (*accompanied*).

But heavier far the fetter'd captives' doom !  
To glut with sighs the iron ear of Rome,  
To swell, slow pacing by the car's tall side,  
The stoic tyrant's philosophic pride ;  
To flesh the lion's ravenous jaws, or feel  
The sportive fury of the fencer's steel ;  
Or pant, deep plung'd beneath the sultry mine,  
For the light gales of balmy Palestine.

## AIR.

Ah, fruitful now no more—an empty coast,  
 She mourns her sons enslav'd, her glories lost:  
 Still o'er her sky the clouds of anger roll,  
 And God's revenge hangs heavy on her soul.  
 Yet shall she rise; but not by war restor'd,  
 Not built in murder, planted by the sword:  
 Yes! Salem, thou shalt rise; thy Father's aid  
 Shall heal the wound His chastening hand has  
 made.

## QUARTETT AND CHORUS.

Then on your tops shall deathless verdure  
 spring,  
 Break forth, ye mountains, and, ye valleys,  
 sing!

## AIR.

No more your thirsty rocks shall frown forlorn,  
 The unbeliever's jest, the heathen's scorn;  
 The sultry sands shall tenfold harvests yield,  
 And a new Eden deck the thorny field.  
 E'en now, perchance, wide waving o'er the  
 land,  
 The mighty Angel lifts his golden wand,  
 Courts the bright vision of descending power,  
 Tells every gate, and measures every tower;  
 And chides the tardy seals that yet detain  
 Thy Lion, Judah, from his destin'd reign!

## RECITATIVE.

And who is He? the vast, the awful form,  
 Girt with the whirlwind, sandal'd with the  
 storm;  
 A western cloud around His limbs is spread,  
 His crown a rainbow, and a sun His head.

## AIR.

To highest heaven He lifts His kingly hand,  
 And treads at once the ocean and the land;  
 And, hark! His voice amid the thunder's roar,  
 His dreadful voice, that time shall be no more!

## SESTETT.

Lo! Cherub bands the golden courts prepare,  
 Lo! thrones arise, and every saint is there;  
 Earth's utmost bounds confess their awful sway,  
 The mountains worship, and the isles obey;  
 Nor sun nor moon they need, nor day, nor  
 night;  
 God is their temple, and the Lamb their light:

## RECITATIVE.

And shall not Israel's sons exulting come,  
 Hail the glad beam, and claim their ancient  
 home?  
 On David's throne shall David's offspring reign,  
 And the dry bones be warm with life again.

## SOLO AND CHORUS.

Hark! white-rob'd crowds their deep Hosannas  
 raise,  
 And the hoarse flood repeats the sound of  
 praise;  
 Ten thousand harps attune the mystic song,  
 Ten thousand thousand Saints the strain pro-  
 long!  
 "Worthy the Lamb! Omnipotent to save,  
 Who died, who lives, triumphant o'er the  
 grave!"

HALLELUJAH! AMEN!

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PART I.

OVERTURE.

No. 1.

Flute, Oboes, Clarionets, Bassoons, Horns, and Strings.

*Larghetto.*

PIANO. *f Tutti. p Str.*

Ob.

*Wind sustain.*  
*Ped.* *\* Ped.* *cres.* *\**

*p Str.*

*Ob.*  
*Wind sustain.*  
*Ped.* *\**

*Fl.* *Ob.*  
*Ped.* *\**

*Fl.* *Ob.*  
*Ped.* *\* Ped.* *\**

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The music is in a minor key. Pedal markings are present: *Ped.* with an asterisk. A *cres.* (crescendo) marking is above the treble staff. There are several asterisks (\*) marking specific measures.

Second system of musical notation, piano accompaniment. It consists of two staves. Pedal markings include *Ped.* with an asterisk and *dim.* (diminuendo). Above the treble staff, *Ob.* (Oboe) and *Fl.* (Flute) parts are indicated with slurs. There are several asterisks (\*) marking specific measures.

Third system of musical notation, piano accompaniment. It consists of two staves. The tempo is marked *Allegro.* with a quarter note equal to 132 (♩ = 132). The first measure is marked *pp* (pianissimo) and the second measure is marked *mf* (mezzo-forte). Pedal markings include *Ped.* with an asterisk. A first violin part (*1st Vl.*) is indicated with a slur. There are several asterisks (\*) marking specific measures.

Fourth system of musical notation, first violin part. It consists of a single staff with a treble clef. The music features a trill (*tr*) in the middle. The rest of the system is a simple melodic line.

Fifth system of musical notation, second violin part. It consists of a single staff with a treble clef. The music is a simple melodic line. A second violin part (*2nd Vl.*) is indicated.

Sixth system of musical notation, first violin part. It consists of a single staff with a treble clef. The music features a trill (*tr*) in the middle. The rest of the system is a simple melodic line.

Seventh system of musical notation, bass part. It consists of a single staff with a bass clef. The music is a simple melodic line. A bass part (*Bassi.*) is indicated.

First system of musical notation, featuring a treble and bass clef with various notes and rests. A trill (tr) is indicated above a note in the bass line.

Second system of musical notation, continuing the piece with treble and bass clefs and various musical notations.

Third system of musical notation, showing a continuation of the musical piece with treble and bass clefs.

Fourth system of musical notation, featuring treble and bass clefs and various musical notations.

Fifth system of musical notation, continuing the piece with treble and bass clefs.

Sixth system of musical notation, including dynamic markings such as *f* and *tr*, and the instruction *Tutti*.

Seventh system of musical notation, featuring treble and bass clefs and a trill (tr) marking.

First system of piano accompaniment, featuring a treble and bass staff with a key signature of two flats and a 4/4 time signature.

Second system of piano accompaniment, continuing the melodic and harmonic development.

Third system of piano accompaniment, including dynamic markings *p* and *Wind sustain.*

Fourth system of piano accompaniment, showing a continuation of the rhythmic patterns.

Fifth system of piano accompaniment, with dynamic marking *f* and instrument labels *Ob.* and *Cl.*

Sixth system of piano accompaniment, including dynamic marking *f* and instrument labels *Fl. 1* and *Bassi.*

Seventh system of piano accompaniment, including dynamic marking *f* and instrument label *Str.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/2 time signature. The right hand plays a complex melodic line with many beamed notes, while the left hand provides a steady accompaniment. The word "Tutti" is written at the end of the system.

Second system of musical notation, continuing the grand staff from the first system. The melodic and accompaniment parts continue with similar rhythmic patterns.

Third system of musical notation. The right hand part is marked "p Wind." and the left hand part is marked "f Str.".

Fourth system of musical notation, showing further development of the melodic and accompaniment parts.

Fifth system of musical notation. The word "Tutti" is written in the middle of the system.

Sixth system of musical notation, continuing the musical piece.

Seventh system of musical notation. The right hand part is marked "Fl." and the left hand part is marked "p Str.".

First system of musical notation. The upper staff contains a melodic line with various rhythmic values. The lower staff contains a bass line with chords and rhythmic accompaniment. Dynamics include *f Tutti.* and *Hna. sustain.*

Second system of musical notation. The upper staff features a melodic line with a *dim.* marking. The lower staff includes a *Cello.* part with *pp* dynamics. *Fl. & Vl.* are indicated above the upper staff.

Third system of musical notation. The upper staff has a *Cl.* (Clarinet) part. The lower staff shows a *cres* (crescendo) marking.

Fourth system of musical notation. The lower staff includes a *cen* (Cello) part and a *do.* (Violoncello) part. Dynamics include *f Tutti.*

Fifth system of musical notation. The lower staff includes *Ob. & Bsn.* (Oboe and Bassoon) parts. A *Fl.* (Flute) part is also indicated above the upper staff.

Sixth system of musical notation, primarily consisting of piano accompaniment in both staves.

Str. Wind. Str. Wind. Tutti.

pp Bsn. Ped. Hrn. Cl. p Str. Wind sustain.

cres. dim. \* Ped. \* Ped. \* Ped. \*

pp Ped. \* Ped. \*

Andantino. ♩ = 106. p Str.

f Tutti.

p Str.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. A dynamic marking of *f* and the instruction *Tutti.* are present in the lower staff.

Second system of musical notation, continuing the grand staff from the first system. It features similar melodic and harmonic textures with various rhythmic patterns and slurs.

Third system of musical notation, including a separate staff for the Flute (*Fl.*) and a bass line (*Bass.*). The flute part includes trills (*tr*) and a grace note (*gr*). The bass line is marked *p* and includes a trill (*tr*) and a grace note (*gr*). The instruction *Ca.* is also present.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes trills (*tr*) and slurs. The instruction *Str.* is present in the lower staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *mf* dynamic marking and the instruction *Wind.* in the lower staff.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music concludes with a *f* dynamic marking and the instruction *f Tutti.* in the lower staff.



First system of musical notation, featuring a treble and bass clef. The treble clef part includes a trill (tr) and a 7th fingering (7). The bass clef part includes a trill (tr).

Second system of musical notation, featuring a treble and bass clef. The treble clef part begins with the instruction *p Str.*

Third system of musical notation, featuring a treble and bass clef. The treble clef part includes a forte dynamic (*f*) and the instruction *Tutti.*

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part includes trills (tr). The bass clef part includes trills (tr) and the instruction *p Str. Ins. sustain.*

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part includes a forte dynamic (*f*) and the instruction *Tutti.* The system concludes with a trill (tr) in the treble clef.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a more rhythmic accompaniment with eighth notes and chords.

The second system continues the piece. The upper staff has a melodic line with some rests. The lower staff features a steady accompaniment. Dynamic markings include *p Str.* (piano strings) and *cres.* (crescendo).

The third system shows a change in dynamics. The upper staff has a melodic line with some accidentals. The lower staff has a more active accompaniment. Dynamic markings include *p*, *vz.* (ritardando), and *dim.* (diminuendo).

The fourth system begins with a forte section. The upper staff has a melodic line with some rests. The lower staff has a dense accompaniment. The dynamic marking is *f Tutti.*

The fifth system continues the piece. The upper staff has a melodic line with some rests. The lower staff has a steady accompaniment. The dynamic marking is *p Str.*

The sixth system concludes the piece. The upper staff has a melodic line with some rests. The lower staff has a steady accompaniment. The dynamic marking is *dim.*

Oboes, Bassoons, and Strings.

*Larghetto.*

PIANO.  
• = SS.

*f* Str. & Bsn. *p*

Ob.

vi.

TREBLE.

ALTO. SOLO.

Reft of . . thy sons, . . a - mid thy foes for - lorn, Mourn, wi - dow'd queen, for -

TENOR (sve. lower.)

BASS.

*p* Bassi.

CHORUS.

Reft of . . thy sons, a - mid thy foes for -

CHORUS.

got - ten Si - on, mourn!

Reft of . . thy sons, a -

(Voices only.)

*A f*  
 - lorn, Reft of . . thy sons, . . a - mid thy foes for - lorn,  
 - mid thy foes for - lorn, Mourn, wi - dow'd queen, Mourn,  
 CHORUS.  
 Mourn, mourn, wi - dow'd queen, Mourn,  
 CHORUS.  
 Mourn, mourn, wi - dow'd queen, Mourn,  
*A*  
*f Tutti.*  
 Mourn, wi - dow'd queen, . . for - got - ten Si - on, mourn,  
 mourn, mourn Si - on, mourn, for -  
 mourn, wi - dow'd queen, . . for - got - ten Si - on,  
 mourn  
*Str. p*  
 for - got - ten Si - on, for - got - ten Si - on, mourn,  
 got - ten Si - on, mourn, for - got - ten Si - on, mourn,  
 mourn, for - got - ten Si - on, mourn, for - got - ten Si - on,  
 wi - dow'd queen,  
 Dr. Crotch's "Palestine."—Novello, Ewer and Co.'s Octavo Edition.



mourn, mourn, *p*

mourn, wi - dow'd queen, for - got - ten Si - on,

queen, mourn, wi - dow'd queen, for - got - ten Si - on,

wi - dow'd queen, mourn, for - got - ten Si - on,

*p* Str.

*mf* **C**

Reft of . . thy sons, . . a - mid thy foes for - lorn,

mourn, Reft of . . thy sons, a - mid thy foes for -

mourn,

mourn, Reft of . . thy sons, . . a - mid thy foes for -

*mf* **C**

Reft of . . thy sons, *fp* mourn, wi - dow'd

- lorn, mourn, a - mid thy foes for - lorn,

mourn, mourn, mourn,

- lorn, Reft of . . thy sons, mourn,

*f*

queen, mourn, mourn,  
 Reft of thy sons, amid thy foes for-lorn,  
 mourn, for-got-ten Si-on, mourn,

mourn, mourn, mourn. *dim*  
 mourn, wi-dow'd queen, for-got-ten Si-on, mourn, for-  
 mourn, for-got-ten Si-on, mourn, for-  
 mourn, wi-dow'd queen, for-got-ten Si-on, mourn. *dim*

*in* u - - - en - - - do. *pp*  
 got-ten Si-on, mourn, for-got-ten Si-on, mourn. *dim.* *pp*  
 got-ten Si-on, mourn, for-got-ten Si-on, mourn. *dim.* *pp*  
*in* u - - - en - - - do. *pp*

RECIT.—“IS THIS THY PLACE, SAD CITY.”

BASS.

Is this thy place, sad ci - ty, this thy throne, Where the wild de - sert

PIANO.

rears its crag-gy stone; While suns un - blest their an - gry lus - tre fling,

*Slow, a tempo.* RECIT.

And way - worn pil - grims seek the scan - ty spring? Where now thy pomp, which

kings with en - vy view'd? Where now thy might, which all those kings sub - du'd?

No mar - tial my - riads mus - ter in thy gate; No sup - pliant



na - tions in thy tem - ple wait; No pro - phet - bards thy glit - t'ring courts a -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "na - tions in thy tem - ple wait; No pro - phet - bards thy glit - t'ring courts a -". The piano accompaniment is written for the right and left hands, with a grand staff. The right hand plays chords and single notes, while the left hand plays a bass line. A dynamic marking of *f* (forte) is placed above the vocal line.

- mong Wake the full lyre, and swell . . . the tide of song:

The second system of music continues the vocal line and piano accompaniment. The lyrics are "- mong Wake the full lyre, and swell . . . the tide of song:". The piano accompaniment features a prominent bass line in the left hand. A dynamic marking of *a tempo.* is placed above the vocal line, and a trill marking (*tr*) is placed above the final note of the vocal line.

But law - less force and mea - gre want are . . there, And the quick - dart - ing

The third system of music continues the vocal line and piano accompaniment. The lyrics are "But law - less force and mea - gre want are . . there, And the quick - dart - ing". The piano accompaniment continues with a steady bass line. A dynamic marking of *pp* (pianissimo) is placed below the piano accompaniment.

eye of rest - less, rest - less fear, While cold, cold ob - li - vion, 'mid thy ru - ins

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "eye of rest - less, rest - less fear, While cold, cold ob - li - vion, 'mid thy ru - ins". The piano accompaniment continues with a steady bass line. A dynamic marking of *p* (piano) is placed above the vocal line.

laid, Folds his dank wing be - neath the i - vy shade.

The fifth system of music concludes the vocal line and piano accompaniment. The lyrics are "laid, Folds his dank wing be - neath the i - vy shade.". The piano accompaniment continues with a steady bass line. A dynamic marking of *pp* (pianissimo) is placed below the piano accompaniment.

Trumpet, Harp, and Strings.

*Larghetto con moto.*

PIANO. 80.

*f* Tpt. Str.

Bass.

Ye guar - dian saints! Ye war - rior sons of

*pp*

heav'n, To whose high care Ju - de - a's state was giv'n!

Str.

O wont of old your night-ly watch to keep,

Tpt.

A host of gods, on Si - on's tow - ry steep!

If e'er your se - cret foot-steps lin - ger still By Si - loa's

fount, or Ta - bor's e - cho - ing hill; If e'er your song on

Sa - lem's glo - ries dwell, And mourn the cap - tive land you

*p*

lov'd so well; (For oft, 'tis

*dim.* *Harp.*

*Bassi.*

said, in Ke-dron's palm - y vale Mys - te - rious harp - ings

The first system of music consists of a vocal line on a single staff and piano accompaniment on three staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "said, in Ke-dron's palm - y vale Mys - te - rious harp - ings". The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line.

swell the mid - night gale, And blest as balm - y

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "swell the mid - night gale, And blest as balm - y". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment on three staves.

dews that Her - mon cheer, Melt . . . in soft

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "dews that Her - mon cheer, Melt . . . in soft". The musical notation follows the same format, with a vocal line and piano accompaniment on three staves.

ca - dence on . . the pil - - - grim's ear;)

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "ca - dence on . . the pil - - - grim's ear;)". The musical notation follows the same format, with a vocal line and piano accompaniment on three staves.

For-give, blest spirits, if a  
 theme so high Mock the weak notes of mor-tal  
 min-strel-sy! Yet, might your aid this an-xious breast in-  
 -spire With one, faint spark of Mil-ton's seraph fire,  
 Then should my muse as-cend with bold-er.. flight, as-

*p*  
*p Str.*  
*f Str.*  
*Tpt.*  
*Harp.*  
*Bassi.*

- cend, as-cend with bold - er flight, And wave her ea - gle

The first system of the musical score features a vocal line on a single staff with a treble clef and a common time signature. The lyrics are: "- cend, as-cend with bold - er flight, And wave her ea - gle". Below the vocal line is a grand staff for piano accompaniment, consisting of a right-hand treble staff and a left-hand bass staff. The piano part includes a complex rhythmic accompaniment with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

plume, her ea - gle plume ex - ult - ing in the

The second system continues the vocal line with the lyrics: "plume, her ea - gle plume ex - ult - ing in the". The piano accompaniment continues with similar rhythmic patterns, featuring a prominent sixteenth-note accompaniment in the right hand.

light. Then should my muse as-cend with bold - er flight, as -

The third system begins with the vocal line: "light. Then should my muse as-cend with bold - er flight, as -". The piano accompaniment continues. A performance instruction "Tpt. & Str. sustain." is written in the right margin of the piano part.

This block shows the piano accompaniment for the fourth system, which is a single staff in bass clef with a common time signature. It contains a few notes, likely serving as a bridge or continuation of the bass line.

- cend with bold - er, bold - er flight, And wave her ea - gle

The fifth system features the vocal line: "- cend with bold - er, bold - er flight, And wave her ea - gle". The piano accompaniment continues with the same rhythmic accompaniment as the previous systems.

plume, and wave her ea - gle plume ex - ult - - - ing . .

Bassi. #

in . . . the . . light, ex - - - ult - - - ing

in . . . the light.

*f Tutti.*

Final piano accompaniment system.

CHORUS.—“ O HAPPY ONCE.”

Oboes, Clarionets, Bassoons, Horns, and Strings.

*Allegro moderato.*

TREBLE. *f* O hap-py once, hap-py once in Heaven's pe - cu - liar love, De -

ALTO.

TENOR (8ve. lower).

BASS.

PIANO. *f*

*Allegro moderato.*  
*Ob. & Cl.*

*Bass. & Horns.*

- light of men be - low, and saints a - bove!

O hap - py once, hap - py

De - light of men be - low, and

once in Heaven's pe - cu - liar love, De - light of men be - low, and



saints a - bove! De - light of men be - low, and  
 saints a - bove! O hap - py, O hap - py once in  
 O hap - py once, hap - py once in Heaven's pe - cu - liar love,

*Str. & Wind.*

saints a - bove, De - light of men be - low, and saints a - bove!  
 Heaven's pe - cu - liar love, O hap - py once,  
 De - light of men be - low, and saints a - bove, and saints a -  
 O hap - py

*Tutti.*

O hap - py once in Heaven's pe - cu - liar love,  
 O hap - py once in  
 bove!  
 once, hap - py once in Heaven's pe - cu - liar love, De - light of men be -

A

O hap-py once, hap-py  
Heaven's pe-cu-liar love, O hap-py once, hap-py once,  
low, and saints a-bove! O hap-py

once, O hap-py once in Heaven's pe-cu-liar love,  
O hap-py once in Heaven's pe-cu-liar love,  
hap-py once in Heaven's pe-cu-liar love, in Heaven's pe-cu-liar love,  
once, hap-py once, De-

B

O hap-py once in Heaven's pe-cu-liar love,  
O hap-py once, hap-py once, O hap-py once,  
light of men be-low, and saints a-bove! O hap-py

O hap - py once, hap - py once in Heaven's pe - cu - liar love,  
 O hap - py once, O hap - py once, O hap - py once,  
 once in Heaven's pe - cu - liar . . . love, O hap - py  
 once, hap - py once in Heaven's pe - cu

De - light of men be - low, and saints a - bove !  
 O hap - py once, hap - py once, De - light of  
 once, hap - py once in Heaven's pe - cu - liar love, pe - cu - liar love, Do -  
 liar love, pe - cu - liar love, . . .

*Bassi.*

men be - low, and saints a - bove !  
 - light of men be - low, and saints a - bove, De - light of  
 De - light of men, . . . O hap - py once, hap - py once in Heaven's pe -

*Wind.*

De-light of men be-low, O hap-py once, hap-py once, hap-py once in  
 O happy once, hap-py once in  
 men below, O hap-py once, hap-py once in  
 - cu - - liar love, pe-cu - liar love, O hap-py once in

*Str.*  
*Bassi.*

Heaven's pe - cu - liar love, O hap-py once, O hap-py  
 Heaven's pe - cu - liar love, O hap-py once, O hap-py  
 Heaven's pe - cu - liar love, O hap-py once, O hap-py  
 Heaven's pe - cu - liar love, O hap-py once, O hap-py

*Str.*

once, hap-py once in Heaven's pe - cu - liar love, De - light of men be -  
 once, hap-py once in Heaven's pe - cu - liar love, De - light of  
 once in Heaven's pe - cu - - - liar love, De - light of  
 once, De - light of

*ff Tutti.*

-low, and saints a - bove! Hap-py

men be-low, and saints, O happy once, happy once, hap-py once, hap-py once,

men be-low, and saints a - bove! Happy once, happy once, hap-py once, hap-py

men be - low, and saints, and saints a - bove!

*f Tutti*

once, happy once, hap-py once, hap-py once in Heaven's pe - cu - - liar love, in Heaven's pe -

hap-py once, happy once, happy once, O hap - py once in Heaven's pe - cu - - liar

once, happy once, hap-py once, happy once in Heaven's pe - cu - - liar love, in Heaven's pe -

happy once, happy once, happy once, O hap - py once in Heaven's pe - cu - - liar

- cu - - liar love, De - light of men be - low, and saints a - - bove!

love, . . . De - light of men be - low, and . . . saints . . . a - bove!

- cu - liar love, De - light of men be - low, and . . . saints . . . a - bove!

love, . . . De - light of men be - low, and saints . . . a - bove!

*tr*

AIR AND CHORUS.—“BUT NOW THY SONS.”

Oboes, Bassoons, and Strings.

*Presto.*  
 Str. *f*  
 PIANO. 88.  
 tr

TENOR SOLO.  
 But now thy sons by scor-pion curs-es driv'n,  
 p Str.

Out-casts of earth, and re-pro-bate of Heaven,

Through the wide

17. *pp* Tr.

world in friend-less ex-ile stray, Re -

*mf* *p*  
Cello.

- morse and shame, re - morse and shame sole com-rades of their

way, Re - morse and shame, re -

*mf* *p*

- morse and shame sole com-rades of their way, sole

com - rades of their way, sole com - rades of their

**A**  
way.  
**CHORUS. TREBLE.**  
But now thy sons by scor - pion curs - es driv'n, But now thy

**ALTO.**  
But now thy sons by scor - pion curs - es driv'n, But now thy

**TENOR (sve. lower.)**  
But now thy sons by scor - pion curs - es driv'n, But now thy

**BASS.**  
But now thy sons by scor - pion curs - es driv'n, But now thy

**A**  
*f Tutti.*

**TENOR SOLO.**  
Out - casts of

sons by scor - pion curs - es driv'n,

sons by scor - pion curs - es driv'n,

sons by scor - pion curs - es driv'n,

sons by scor - pion curs - es driv'n,

*p Str. & Bsn.*



earth, and re - pro - bate of Heaven.

Out - casts and re - pro - bato of

*f*

*p*

*B<sup>#</sup>*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is present in the second vocal staff, and *p* (piano) is in the piano accompaniment. A key signature change to B major (B#) is indicated above the piano accompaniment.

Heaven, re - - - pro - bate of Heaven, and ro - - - pro - -

Out - casts and re - pro - bate of Heaven, re - - - pro - -

Out - casts and re - pro - bate of

*f*

Detailed description: This system continues the vocal and piano parts. The vocal staves have lyrics: "Heaven, re - - - pro - bate of Heaven, and ro - - - pro - -" and "Out - casts and re - pro - bate of Heaven, re - - - pro - -". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure. A dynamic marking of *f* (forte) is present in the second vocal staff.

- bate, re - - pro - bate of Heav'n, and re - pro - bate of Heav'n,  
 - bate, re - pro - bate of Heav'n, and re - pro - bate of Heav'n,  
 Heav'n, re - pro - bate of Heav'n, and re - pro - bate of Heav'n,  
 Out - casts and re - pro - bate of Heav'n, and re - pro - bate of Heav'n,

*f*

Str. Wind.

**TENOR SOLO.**

Through the wide world in friend-less ex - ile

*vi. p*

*Tr.*

stray, Re - morse and shame sole

*Ob.*

*mf* *p Str.*

com - - rades of their way, sole

*f* *p*

com - rades of . . . their way.

**D CHORUS. TREBLE.**

But now thy sons by scor - pion curs - es driv'n,

**ALTO.**  
But now thy sons, now thy sons by

**TENOR. (Sve. lower.)**  
But now thy sons by scor - pion, by scor - pion curs - es

**BASS.** *f*  
But now thy sons

**D**  
*f Tutti.*

by scor - pion curs - es driv'n,

scor - pion curs - es driv'n, by scor - pion curs - es

driv'n, by scor - pion

by scor - pion curs - es driv'n,

by scor - pion cur - ses driv'n, by scor - pion cur - ses  
 driv'n, by scor - pion cur - ses driv'n, by  
 cur - ses driv'n, by scor - pion

driv'n, by scor-pion cur - ses driv'n, Through the wide world, in  
 scor-pion cur - ses, scor-pion cur - ses driv'n, Out - casts and  
 cur - ses driv'n, by scor - pion cur - ses driv'n, Through . . the wide world in  
 by scor-pion, scor - pion cur - ses driv'n, Through the wide world in

**E**  
 ex - ile stray, Re - morse and shame, re - morse and shame sole  
 re - pro-bate of Heav'n, Re - morse and shame, re - morse and shame sole  
 ex - ile stray, Re - morse and shame, re - morse and shame sole  
 ex - - ile stray, Re - morse and shame sole

*Ob. & Bsn.*  
*Bassi*

com - rades of their way,

com - rades of their way,

com - rades of their way,

com - rades of their way,

Wind sustain. cres.

Str.

Ped.

mf

sole com - rades . . of . . their way.

mf

sole com - rades . . of . . their way.

mf

sole com - rades of . . their way.

mf

sole com - rades of their way.

mf

sole com - rades of their way.

mf Ob. & Bsn.

f Str.

Ped.

\*

\*

dim.

pp

AIR.—"O THOU, THEIR GUIDE."

Flute, Oboes, Horns, and Strings.

*Largo.* **TREBLE.** (come Recit.)

O Thou, their guide, their Fa-ther and their

PIANO. 72.

*Str. p e sostenuto.*

Lord, Lov'd for Thy mer-cies, for Thy pow'r . . . a - - - dor'd!

*Allegretto.* 92.

If at Thy Name the waves for-got their force,

*Fl.*

*p Str.* *p Wind.*

the waves for-got their force, And re - - - fluent Jor - - - dan

*Str.*

sought his trem - bling source, sought his trem - - bling

source ; If at Thy Name like sheep the mountains

*Str.* *Ob. p*

fled, fled, fled,

*f* *Tutti.*

And haugh - - ty Si - rion, haugh - - ty

*p Str.*

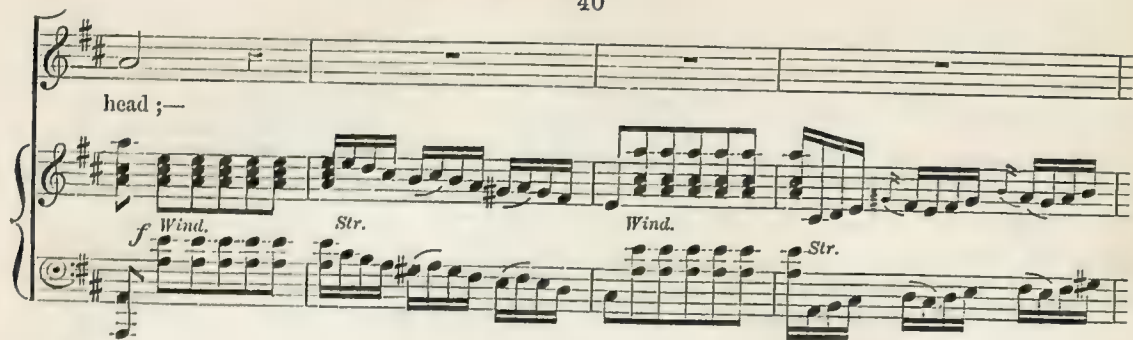
Si - rion bow'd his mar - - ble head, his

*p*

mar - - ble head, bow'd his mar - - ble

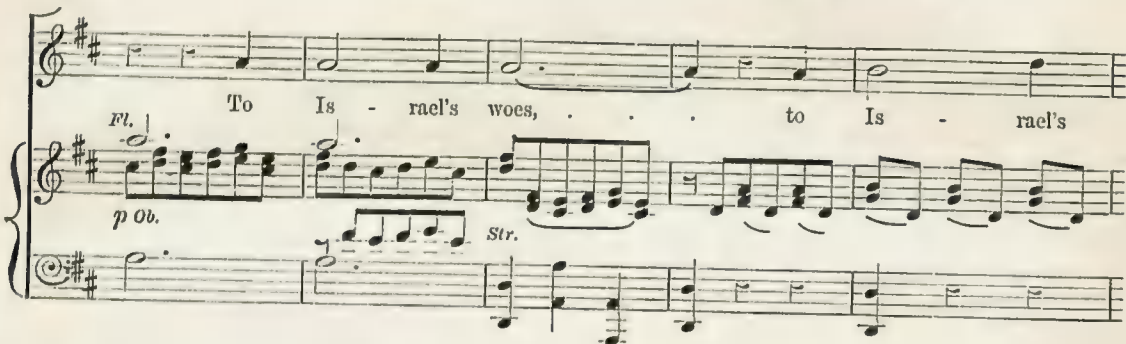
*Wind sustain.* *tr*

head ;—



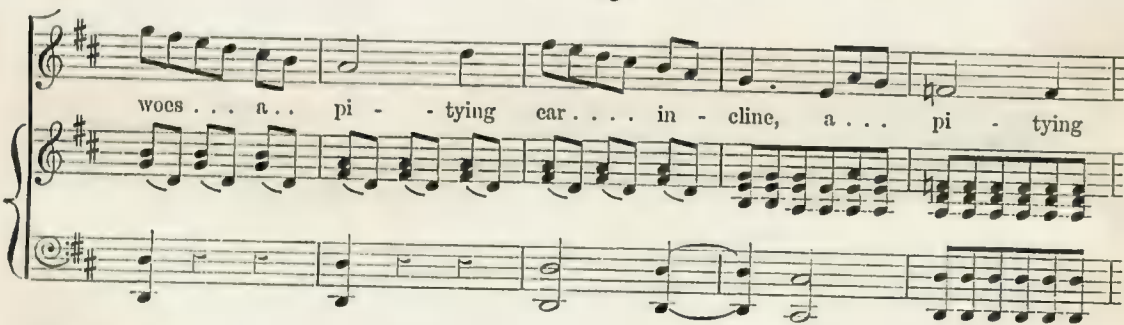
*f* Wind. Str. Wind. Str.

To Is - rael's woes, . . . to Is - rael's

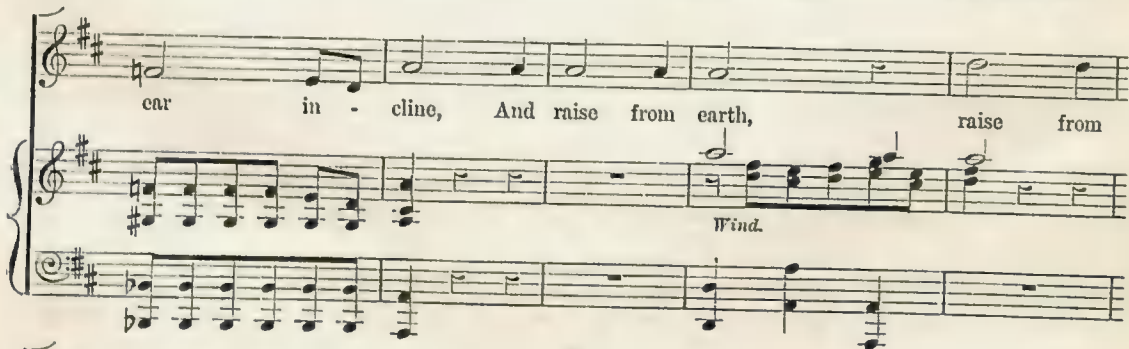


*Fl.* *p* Ob. Str.

woes . . . a . . pi - - tying ear . . . in - cline, a . . pi - tying

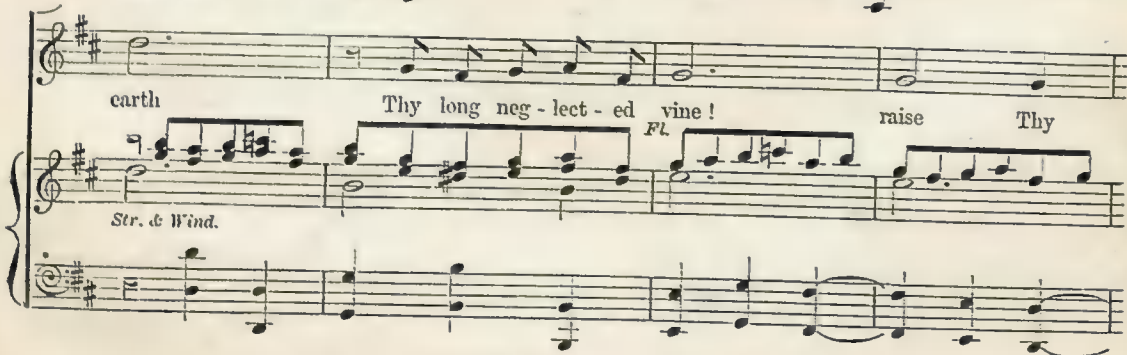


ear in - cline, And raise from earth, raise from



Wind.

earth Thy long neg - lect - ed vine ! raise Thy



Str. & Wind. *Fl.*



long neg - lect - ed vine! Thy long neg - lect - ed

*Fl.*

*Str.* *Str.*

vine! Her ri - fled fruits be - hold the hea - then

*Tutti.* *Str.*

bear, Her ri - fled fruits be - hold the hea - then

*Tutti.* *tr*

bear, And wild - wood boars,

*p Str.*

and wild - wood boars her man - gled clus - ters tear, . . . her

man - gled clus - ters *tr* tear. Was it for this *vl.*

*p*  
Cello.

she stretch'd her peo - pled reign From far Eu - phra - tes

*Fl. & Ob.* *Str.*

to the wes - tern main! For this o'er ma - ny a hill her

*Fl. & Ob.* *Str.*

boughs she throw, And her wide arms like good - - -

*vl.*

- - - ly ce - dars grew? For this proud

*Str.* *mf*

E - dom slept, proud E - dom slept beneath her

shade, slept beneath her shade, And o'er th'A-ra-bian deep her

branch es

branch es

Tnr. f Tutti.

play'd, her branch - - - es play'd?

CHORUS.—“O, FEEBLE BOAST!”

Same score (Trumpets added).

*Allegretto.*

TREBLE. *f* O, fee - ble boast of tran - si - to - ry pow'r!

ALTO. O, fee - ble boast of tran - si - to - ry pow'r!

TENOR. (SVC. LOWER.) *f* O, fee - ble boast!

BASS. *f* O, fee - ble

PIANO. *f* Str. & Ob. 92.

of tran - si - to - ry pow'r! Vain, fruit - less trust . . of . . Ju - dah's

of tran - si - to - ry pow'r! fruit - less trust, fruit - less

O, fee - ble boast! fruit - less trust, fruit - less

boast! fee - ble boast! Vain, fruit - less trust,

hap - pier hour, of Ju - dah's hap - pier hour! . .

trust of Ju - dah's hap - pier hour! . .

trust of Ju - dah's hap - pier hour!

fruit - less trust of Ju - dah's hap - pier hour!



**B**

led the war - rior train, the war - rior

led the war - rior train, the war - rior

led the war - rior train, the war - rior

led the war - rior train, the war - rior

**B**

train, led the war - - rior train : Not such their hope,

train, led the war - - rior train :

train, led the war - - rior train :

train, led the war - - rior train :

train, led the war - - rior train :

TREBLE SOLO.

Wind sustain.

*p*

when thro' the fields of night The torch of Heav'n dif - fus'd its

*Bassi.*

*Tpts.* *f* *Ins.* *Ob. & Tpts.*

*Wind.*

*Chorus.* *f*

Not, when fierce con - quest urg'd the on - ward war, And

Not, when fierce con - quest urg'd the on - ward war, And

Not, when fierce con - quest urg'd the on - ward war, And

Not, when fierce con - quest urg'd the on - ward war, And

*f Tutti.* *Wind.*

hurl'd stern Ca - naan from his i - ron ear:

hurl'd stern Ca - naan from his i - ron ear:

hurl'd stern Ca - naan from his i - ron ear:

hurl'd stern Ca - naan from his i - ron ear:

*Str.*

Nor, when five mon-archs led to Gi-beon's fight,

Nor, when five mon-archs led to Gi-beon's fight,

Nor, when five mon-archs led to Gi-beon's fight,

Nor, when five mon-archs led to Gi-beon's fight,

In rude ar-ray the har-ness'd A-mo-rite,

In rude ar-ray the har-ness'd

In rude ar-ray the har-ness'd A-mo-rite,

In rude ar-ray the har-ness'd

In rude ar-ray the har-ness'd A-mo-rite,

A-mo-rite, In rude ar-ray the har-ness'd A-mo-rite,

In rude ar-ray, in rude ar-ray, in rude ar-

A-mo-rite, When five mon-archs led to



In rude.. ar - ray the har -  
 the har - ness'd A - mo-rite :  
 - ray the har - ness'd A - mo-rite : the har -

Gi - beon's fight :

- - ness'd A - mo-rite, In rude.. ar - ray the har - ness'd  
 When five mon - archs led to Gi - beon's fight, In rude ar -  
 ness'd A - mo-rite, In rude ar - ray the har - ness'd A - mo-rite, In rude ar -

A - mo-rite, In rude ar - ray the har - - ness'd A - mo-rite : Yes— in that  
 - ray, in rude ar - ray the har-ness'd A - mo-rite : Yes— in that  
 - ray, the har - - - ness'd A - mo-rite : Yes— in that  
 Yes— in that

*Tutti.*

hour, by mor - tal ac - cents stay'd,

hour, by mor - tal ac - cents stay'd,

hour, by mor - tal ac - cents stay'd,

hour, by mor - tal ac - cents stay'd,

*Tpts.*

*Hns.*

*mf* his fire, .. fire

*p* The ling - ring sun *mf* his fire, .. fire

*p* The ling - ring sun, . . . *mf* In that

*p* The ling - ring sun his

*p Str.* *mf*

*p* ry wheels .. de - lay'd; and check'd her

*p* ry wheels .. de - lay'd; Curb'd her pale

hour, by mor - tal ac - cents stay'd; The moon, o - be - dient,

*p* fire ry wheels de - lay'd; The moon, o - be - dient,

*p*

ma - - - zy round, check'd her . .

car and check'd her ma - - - zy round,

In that hour, by mor-tal ac - cents stay'd, trembled at the

trem - bled at the sound, trem - bled at the sound,

*f* *Tutti.*

ma - - - zy round, and check'd her . . ma - - - zy round, check'd her . .

check'd her . . ma - - - zy round, trem - bled at the

sound, trembled at the sound, check'd her . . ma - - - zy

trembled at the sound, trembled at the sound, . . .

ma - - - zy round, check'd her . . ma - - - zy round, check'd her

sound, check'd her . . ma - - - zy round, check'd her . . ma - - - zy

round, trembled at the sound, trembled at the sound,

ma - zy round, her ma - zy round!  
 round! The ling' - ring sun . . his fie - ry  
 check'd her ma - zy round, his fie - ry  
 The ling' - ring sun . . his fie - ry

*Basn. & Bassi.*

wheels do - lay'd; . . . In that hour, by mor - tal  
 wheels do - lay'd;  
 wheels do - lay'd;  
 wheels do - lay'd;

*Wind. p f*

ac - cents stay'd, The moon, o - be - dient, trem - bled at the  
 The moon, o - be - dient, trem - bled at the  
 The moon, o - be - dient, trem - bled at the

*f Str. & Wind.*

In that hour, by mor-tal ac - cents stay'd, trembled at the  
 sound, Curb'd her . . .  
 sound,  
 sound,  
 Str.

sound, trembled at the sound, trembled at the  
 pale . . . car, curb'd her pale . . . car, curb'd her  
 Curb'd her pale car, curb'd her . . . pale  
 trembled at the sound, trembled at the sound,  
 sound, check'd her ma - - zy round;  
 pale . . . car, and check'd her ma - - zy round; In that  
 car, curb'd her pale . . . car; In that hour,  
 trembled at the sound, at the sound,  
 Wind sustain.

Yes— in that hour, by mor-tal ac - - - cents  
 hour, by mor-tal ac - - - cents stay'd,  
 by mor - tal ac - cents stay'd, In that hour, by mortal  
 at the sound,

stay'd, check'd her ma - - -  
 Yes— In that hour, by mortal ac - cents stay'd,  
 ac - cents stay'd, In that hour, by mor-tal

*Adagio.*  
 - - - zy round, check'd her ma - - - zy round!  
 check'd her ma - - - zy round!  
 ac - cents stay'd, check'd her ma - - - zy round!  
 check'd her ma - - - zy round!  
*Adagio.*

Ped.

\* Ped. \*

CHORUS.—“LET SINAI TELL.”

Flute, Oboes, Bassoons, Horns, Trumpets, 3 Trombones, Tympani, Organ, and Strings.

*Largo.*

PIANO. 66.

*p Str. Bsn. & Tymp.*

*Ped.*

*Ped.* *cres.* *poco* *a* \*

*Ped.* *poco.* \*

A

TREBLE. *f*

Let Si-nai

ALTO. *f*

Let Si-nai

TENOR (8vc. lower). *f*

Let Si-nai

BASS. *f*

Let Si-nai

A

*f* *Tutti.*

tell— for she be - held His might, And

tell— for she be - held His might, And

tell— for she be - held His might, And

tell— for she be - held His might, And

God's own dark

God's own dark

God's own dark

God's own dark

*Wind sustain.*

dark ness, God's

ness, God's

ness, and

dark ness



*dim.*

own dark - - - ness  
 own dark - - - ness  
 God's own dark - - - ness  
 veil'd her  
*dim.*

veil'd her mys - - - tic  
 veil'd her mys - - - tic  
 veil'd her mys - - - tic  
 mys - - - tic

height :  
 height :  
 height :  
 height :  
*p*

B

*mf* (He, che-rub-borne, up-on the whirlwind rode,  
 (He, che-rub-borne, up-on the whirlwind rode, up-on the

*mf Str.*

*cres.* (He che-rub-borne, up-on the whirlwind rode,  
 whirl wind rode, up-on the whirl-wind rode,  
*mf* (He, cherub-borne, up-on the whirlwind rode, up-on the whirl-wind rode,  
 (He, cherub-borne, upon the whirlwind rode,

*cres.*

*cres.*

*mf*

*cres.*

*cres.*

*f* And the red moun-tain like a  
 And the red moun-tain like a  
 And the red moun-tain like a  
 And the red moun-tain like a

*f Tutti*

fur - - - nace glow'd, like a fur - - - nace glow'd,  
 fur - - - nace glow'd, like a fur - - - nace glow'd,  
 fur - - - nace glow'd, like a fur - - - nace glow'd,  
 fur - - - nace glow'd, like a fur - - - nace glow'd,

*Ped.* \* *Ped.* \*

like a fur - - -  
 like a fur - - - nace glow'd : )  
 like a fur - - -  
 like a fur - - -

*f<sup>o</sup> Ped.*

nace glow'd : ) (He, cherub-borne, up-on the whirlwind rode,  
 (He, cherub-borne, up-on the whirlwind rode, . . . up - on the  
 nace glow'd : )  
 nace glow'd : )

\* *mf Str.*

He, che-rub-borne, up-on the whirlwind rode,  
 whirl - - - - wind rode, up - on the whirl - wind rode,  
 He, che-rub-borne, up-on the whirlwind rode, .. up - on the whirl - wind rode,  
 He che-rub-borne, up-on the whirlwind rode,  
*cres - cen - do.*

And the red moun - tain like a  
 And the red moun - tain like a  
 And the red moun - tain like a  
 And the red moun - tain like a  
*ff Tutti.*

fur - - - nace glow'd, like a fur - - - nace glow'd, . .  
 fur - - - nace glow'd, like a fur - - - nace glow'd, . .  
 fur - - - nace glow'd, like a fur - - - nace glow'd, . .  
 fur - - - nace glow'd, like a fur - - - nace glow'd, . .  
*Ped. \* Ped. \**

like a fur  
like a fur - - nace glow'd :)

like a fur  
like a fur

*Ped.* \* *Ped.* \*

nace  
(He, che - rub - borne, up - on the whirl - wind rode, up -  
nace glow'd :)

nace

*Ped.* \*

glow'd :)  
on the whirl - wind rode,  
(He, che - rub - borne, up - on the whirl - wind rode :)

glow'd :)

(He, cherub-borne, upon the whirlwind rode:) . . . . . Let Si - nai

He, cherub-borne, up-on the whirlwind rode:)

Let Si - nai tell, let Si - nai tell,

Let Si - nai tell, . . . . . let Si - nai

The first system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "(He, cherub-borne, upon the whirlwind rode:) . . . . . Let Si - nai". The second staff is another vocal line in G major with lyrics: "He, cherub-borne, up-on the whirlwind rode:)". The third and fourth staves are vocal lines in G major with lyrics: "Let Si - nai tell, let Si - nai tell," and "Let Si - nai tell, . . . . . let Si - nai". The fifth staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

tell, let Si - nai tell, let Si - nai

Let Si - nai tell, let Si - nai, let Si - nai

let Si - nai tell, let Si - nai, let Si - nai

tell, let Si - nai tell, let Si - nai

The second system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "tell, let Si - nai tell, let Si - nai". The second staff is another vocal line in G major with lyrics: "Let Si - nai tell, let Si - nai, let Si - nai". The third and fourth staves are vocal lines in G major with lyrics: "let Si - nai tell, let Si - nai, let Si - nai" and "tell, let Si - nai tell, let Si - nai". The fifth staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

tell, let Si - nai tell, let Si - nai tell—

tell, let Si - nai tell, let Si - nai tell—

tell, let Si - nai tell, let Si - nai tell—

tell, let Si - nai tell, let Si - nai tell—

The third system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "tell, let Si - nai tell, let Si - nai tell—". The second staff is another vocal line in G major with lyrics: "tell, let Si - nai tell, let Si - nai tell—". The third and fourth staves are vocal lines in G major with lyrics: "tell, let Si - nai tell, let Si - nai tell—" and "tell, let Si - nai tell, let Si - nai tell—". The fifth staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

No. 10.

RECIT.—“BUT WHO SHALL DARE.”

BASS.

But who, who shall dare ro-cite, who, who shall dare ro-

PIANO.

- cite His praise, His pow'r, e-ter-nal, in-fi-nite?

No. 11.

AIR.—“AWE-STRUCK I CEASE.”

2 Horns, Violoncello, and D. Bass,

BASS. *Lento.*

Awe-struck, awe-struck I cease; nor bid . . . my strains . . . as-

*Lento.*

PIANO.

$\text{♩} = 104.$

*Bassi,*

- pire, I cease; nor bid . . . my strains as-

*Hns.*

- pire, Or serve His al-tar, or serve His al-tar with . . . un-hal-low'd

fire, . . . . . Or serve His al - - tar, or serve His

al - - tar with . . . un-hal - low'd fire, Or serve His

al - - tar, or serve His al - - tar with . . . . . un-hal - low'd fire.

No. 12.

RECIT.—“SUCH WERE THE CARES.”

TREBLE.  
Such were the cares that watch'd o'er Is - - rael's

PIANO.

fate, And such the glo - ries of her in - - fant state.



Air.—“ TRIUMPHANT RACE ! ”

Strings only

*Allegro molto. tr*

PIANO. *f*

TREBLE.

Tri - um - phant race ! and did your pow'r de - cay ?

did your pow'r de-cay ? did your pow'r . . de - cay ?

Fail'd, fail'd the bright

pro - mise, failed . . . the bright pro-mise of your

ear - - - ly day? fail'd the pro - mise of your

ear - - - ly day, . . . of your ear - - - ly

day? No: - no, by that sword, which,

red with hea - then gore, with hea - then gore, A gi - ant-spoil, the

strip - ling cham - pion bore; A gi - ant - spoil, the strip - ling cham - pion

bore, the strip - ling cham - pion bore;

By

him, the chief to far - thest In - dia known, The migh - ty, migh - ty

mas - ter of the i - - - v'ry throne, The migh - - - ty,

migh - - ty.. mas-ter of the i - - - v'ry throne :

*tr*  
*f*

In Heaven's own strength, high tow'r - ing o'er her

*p*

foes, high tow'r - ing o'er her foes, o'er . . . her

*mf*

foes, Vic - to - rious Sa - lem's li - on-banner rose, Sa - lem's

*f*

li - on-ban - ner rose ; Be - fore her foot - stool pros - trate

*tr*  
na - - tions lay, And vas - sal ty - rants

crouch'd be - neath her.. sway,.. crouch'd be - neath her

sway, And vas - sal ty - rants crouch'd . . . be -

- neath . . . her sway, be - neath . . . her sway.

*f*

*tr*

No. 14.

RECIT.—“AND HE, THE KINGLY SAGE.”

TENOR.

And he, the king - ly sage, whose rest - less mind Thro' na - ture's

PIANO.

maz - es wan - der'd un - con - fin'd: Who ev' - ry bird, and beast, and in - sect

know, And spake of ev' - ry plant that quaffs the dew;

No. 15.

AIR.—“TO HIM WERE KNOWN.”

Horns, Tympani, and Strings.

Larghetto.

PIANO.

$\text{♩} = 116.$

*mf*

*tr*

*tr*

Bassi.

TENOR.

To him . . . were known, to him were known—

*Tutti.*

*p*

*pp*

*tr*

*tr*

*p Str.*

*tr*

Bassi.

so Ha - gar's off-spring tell . . . The pow'r - ful

si - gil and the star-ry spell, The pow'r - ful si - gil and the

*p Str. & Hns.*

star - ry spell, Tho

*mf Tutti.*

mid - night call, . . . hell's sha - dowy le - gions dread, . . . And

*p Str.*

sounds that burst, that burst the slum - bers of the

*ff* *mf* *p*

dead, And sounds that burst the slum - bers of the

dead, . . The mid - - night call, . . hell's sha - dowy le - gions

dread, . . And sounds . . that burst the slum - bers of the

dead, the slum - bers, the slum - bers of the dead.



CHORUS.—“HENCE ALL HIS MIGHT.”

Oboes, Bassoons, and Strings.

*Vivace.*

TREBLE. Hence all his might, hence all his might; for who could these op-*pose* ?

ALTO. Hence all his might, hence all his might; for who could these op-*pose* ?

TENOR (Sve. lower) Hence all his might, hence all his might; for who could these op-*pose* ?

BASS. Hence all his might, hence all his might; for who could these op-*pose* ?

PIANO. *f Tutti.*

♩ = 100.

who could these op - *pose* ? And Tad - mor thus, and

who could these op - *pose* ?

who could these op - *pose* ?

who could these op - *pose* ?

Sy - - rian Bal - - bec rose, and

And Tad - mor thus, and

Sy - - - rian Bal - - - bec rose.

Sy - - - rian Bal - - - bec rose.

And Tad - - mor

Hence all his might, hence all his

Hence all his might ;

thus, and Sy - - rian Bal - - - bec

And Tad - - mor

might ; for who could these op - pose ? Hence all his might, And

who could these op-pose, who could these oppose, for

rose. Who could these op - pose ? Hence all his

thus, and Sy - - - rian Bal - - - bec

Tad - - mor thus, and Sy - - - rian  
 who could these op- pose ? Hence all his might, hence all his might,  
 might, Hence all his might,  
 rose, for who could these op - pose ? And

Bal - - - bec rose, for who could these op- pose, could these op- pose ?  
 all his might ; for who could these op - pose, who could these op -  
 for who could these op - pose, who, who could these op- pose ?  
 - Tad - - mor thus, and Sy - - - rian

Tad - - mor thus, and Sy - - - rian  
 pose ? Hence all his might ; for who could  
 Hence all his might, all his might ; for who could  
 Bal - - - bec rose, and Sy - - - rian

Bal - bec rose. Hence all his might; for who could these op - pose?

these op - pose? Hence all his might; for who could these op - pose?

these op - pose? Hence all his might, hence all his might;

Bal - - bec rose. Hence all his might, hence all his might; And

Hence all his might; for who could these op - pose? and

Hence all his might; for who could these op - pose, who could these op - pose,

for who could these op - pose?

Tad - - mor thus, and Sy - - - rian

Tad - - - mor thus, and Sy - - - rian

who could these op - pose, who could these op - pose? and Sy - -

Hence all his might, all his might; and

Bal - - - - bec rose,

Bal - - bec rose, and Tad - mor thus, . . .  
 - rian Bal - bec rose, and Sy - - rian Bal - bec rose, and  
 Sy - - rian Bal - - bec rose, Hence all his might,  
 and Tad - mor thus, and

and Sy - - rian Bal - bec, Tad - - mor  
 Sy - - rian Bal - - bec, Tad - - mor  
 hence all his might, hence all his might; who could these op - pose,  
 Sy - - rian Bal - - bec rose, and Tad - mor

thus, and Sy - - rian Bal - - bec rose.  
 thus, and Sy - - rian Bal - - bec rose.  
 who could these op - pose, who could these op - pose?  
 thus, and Sy - - rian Bal - - bec rose.

Hence all his might, hence all his might; for who could these op - pose,

Hence all his might, hence all his might; for who could these op - pose,

Hence all his might, hence all his might; for who could these op - pose,

Hence all his might, hence all his might; for who, who could these op -

who could these op - pose? And 'Tad - mor thus, and

who could these op - pose? Hence all his might, hence all his might;

who could these op - pose? Hence all his might, hence all his might;

- pose, who could these op - pose, who could these op - pose?

Sy - - - rian Bal - - - bec rose,

who could these op - pose, who could these op - pose? And Tad - mor

who could these op - pose, who could these op - pose? Hence all his might,

Tad - - - mor thus, and Sy - - - rian

for who, who could these op - pose, who could these op -  
 thus, for who could these op - pose, who could these op - pose,  
 hence all his might; Tad - - mor thus, and  
 Bal - - bec rose,

*Ped.*

- pose, who could these op - pose, for who could these op - pose? And  
 who could these op - pose, who could these op - pose? And  
 Sy - - rian Bal - - bec rose. And  
 And

*Adagio.*  
 Tad - mor thus, and Sy - rian Bal - - bec rose.  
 Tad - mor thus, and Sy - rian Bal - - bec rose.  
 Tad - mor thus, and Sy - rian . . . Bal - - bec rose.  
 Tad - mor thus, and Sy - rian Bal - - bec rose.  
*Adagio.*

No. 17.

RECIT.—“YET E'EN THE WORKS.”

TREBLE.

Yete'en the works of toiling ge-nii fall, And vain was Estakhar's enchanted wall.

PIANO.

No. 18.

AIR AND SEMI-CHORUS.—“IN FRANTIC CONVERSE.”

Flute, Horns, and Strings.

Larghetto.

PIANO.

144.

*p* *Tutti.*

TREBLE.

In fran - - - tic

*dim.*

*pp Str.*

con - verse with the mourn - ful wind, . . . . .

*Fl.*



with the mourn - ful wind, the mourn - - ful wind,

*Uns. sustain.*

There oft the house - less San - ton rests, the

*p Str.*

*Ped.* \*

house - less San - - ton rests re - clin'd;

*Fl.*

There the San - ton rests . . re - clin'd ; Strange shapes he

*Vl.*

*f*

views, . . and drinks with won - d'ring ears The voi - ces of the

*Fl.*

*p*

dead, and songs of o - ther years,

SEMI-CHORUS. TREBLE. *pp*  
The voi - ces of the dead, The

ALTO. *pp*  
The voi - ces of the dead, The

TENOR. (Svs. lower.) *pp*  
The voi - ces of the dead, The

BASS. *pp*  
The voi - ces of the dead, The

*Bassi.*

The voi - ces of the dead,

voi - ces of the dead, and songs of o - ther years, The *f*

voi - ces of the dead, and songs of o - ther years, The *f*

voi - ces of the dead, and songs of o - ther years, The *f*

voi - ces of the dead, and songs of o - ther years, The *f*

vo - ces of the dead, and songs, . . . and songs of o - ther years.

vo - ces of the dead, and songs of o - ther years.

vo - ces of the dead, . . . . and songs . . of o - ther years.

vo - ces of the dead, and songs, and songs of o - ther years.

This system contains five vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "vo - ces of the dead, and songs, . . . and songs of o - ther years." (top staff), "vo - ces of the dead, and songs of o - ther years." (second staff), "vo - ces of the dead, . . . . and songs . . of o - ther years." (third staff), and "vo - ces of the dead, and songs, and songs of o - ther years." (bottom staff).

*p Str.* *mf Tutti.*

This system contains two piano accompaniment staves in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes. The dynamic markings are *p Str.* and *mf Tutti.*

Solo.

In fran - - tic con - verse with the mourn - ful

*Str. p*

This system contains one vocal staff in treble clef and two piano accompaniment staves in bass clef. The vocal part is marked "Solo." and has the lyrics "In fran - - tic con - verse with the mourn - ful". The piano accompaniment is marked *Str. p*. The music continues with the same rhythmic pattern as the previous system.

wind, with the mourn - ful wind, the

*Fl.*  
*Ins. sustain.*

mourn - ful wind. There oft the house - less San - ton

*Fl.*  
*Ped. \**

rests, the house - less San - ton rests . . re - clin'd,

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**

there the San - ton rests . . re - clin'd; Strange shapes he

*p str.* *Fl.*

views, and drinks with won - d'ring ears The voi - ces of the

*p*  
*Ped. \** *Ped. \** *Ped. \**

dead, and songs of o - ther years,

**SEMI-CHORUS.**

The voi - ces of the dead, The voi - ces of the

*p* The voi - ces of the dead, *f* The voi - ces of the

*p* The voi - ces of the dead, *f* The voi - ces of the

*p* The voi - ces of the dead, *f* The voi - ces of the

*p* *f*

*Bassi.*

and songs, and songs of o - - ther years. In

dead, and songs, .. and songs of o - ther years,

dead, and songs, and songs ... of o - - ther years,

dead, and songs, ... and songs .. of o - - ther years,

dead, and songs, ... and songs of o - - ther years,

*tr*

*p* *Tutti. Ins. sustain.*

fran - - tic con - verse with the mourn - ful wind,

The voi - ces of the dead, . . . . and songs of o - ther

The voi - ces of the dead, . . . . and songs of o - ther

The voi - ces of the dead, . . . . and songs of o - ther

*Pl.*

Strange shapes he views, and drinks with wond'ring ears The voi - ces of the

years,

years,

years,

*Hns.*  
*p*

dead, and

The voi - ces of the dead, and songs of o - ther years,

The voi - ces of the dead, and songs of o - ther years,

The voi - ces of the dead, and songs of o - ther years,

The voi - ces of the dead, and songs of o - ther years,

*Ins.*

*Bassi.*

songs of o - ther years, and songs of o - - ther

*f* The voi - ces of the dead, and songs of o - ther

*f* The voi - ces of the dead, and songs of o - ther

*f* The voi - ces of the dead, and songs of o - ther

*f* The voi - ces of the dead, and songs of o - ther

*f* Wind. *tr*

years, The voi - ces of the dead, . . the voi - ces of the

years, The voi - ces of the dead, . . the voi - ces of the

years, The voi - ces of the dead, . . the voi - ces of the

years, The voi - ces of the dead, . . the voi - ces of the

years, The voi - ces of the dead, . . the voi - ces of the

*Tutti.*

dead, . . the voi - ces of the dead, and songs of o - ther

dead, . . the voi - ces of the dead, and songs of o - ther

dead, . . the voi - ces of the dead, and songs of o - ther

dead, . . the voi - ces of the dead, and songs of o - ther

dead, . . the voi - ces of the dead, and songs of o - ther



years, The voi - ces of the dead, and songs of o - ther

years, The voi - ces of the dead, and songs of o - ther

years, The voi - ces of the dead, and songs of o - ther

years, The voi - ces of the dead, and songs of o - ther

years, The voi - ces of the dead, and songs of o - ther

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

years.

years.

years.

years.

years.

The piano accompaniment continues with dynamic markings: *p*, *dim.*, and *pp*. Pedal markings include *Ped.*, an asterisk *\**, and *Ped.* with an asterisk *\**.

DUET.—“SUCH THE FAINT ECHO.”

Flute, Oboes, Horns, and Strings.

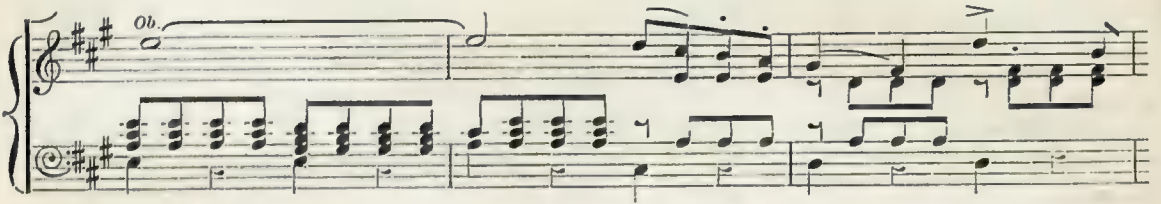
*Allegro moderato.*

PIANO. 112.

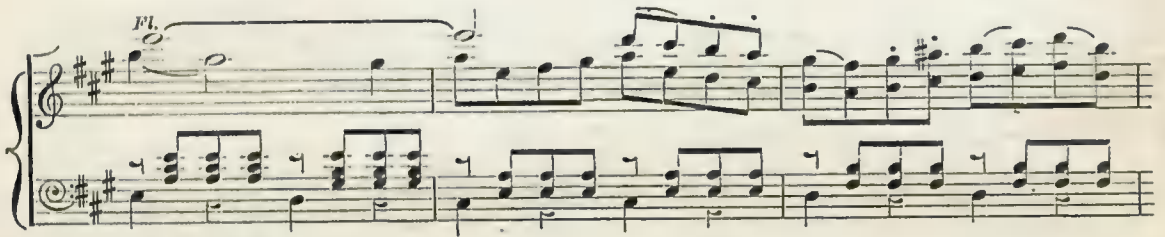
*f* Str. Ob. & Fl. *p*



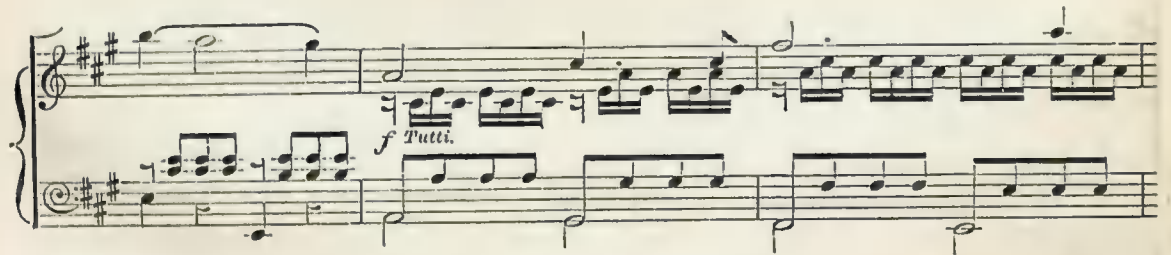
Ob.



Fl.



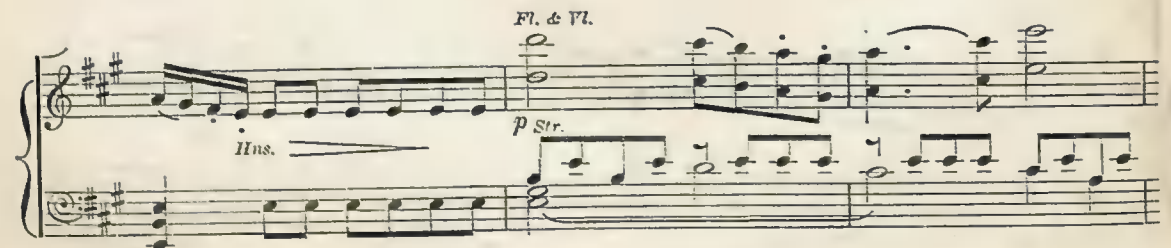
*f* Tutti.



Vl. *mf*



Hns. *p* Str. Fl. & Vl.



TREBLE.

TENOR.

Such

Such the faint e - cho of de - part - - ed

*pp*

*tr*

the faint e - cho of de - part - - ed praise

praise Still sound A -

*Ob.* *Fl.*

Still sound A -

- ra - - - bia's le - - - gen - da - ry lays,

*Fl. & Ob. sustain.*

- ra - - - bia's le - - - gen - da - ry lays,

Still sound A -

Still sound A - ra - bia's le - - - gen - da - ry  
 - - ra - bia's le - - - gen - da - ry lays ;

*pp*

lays ; Such - the faint e - cho of de -  
 Such tho faint e - cho of de - part - - - ed

- part - - ed praise, the faint e - cho of de -  
 praise, Such tho faint e - cho of de -

*Str.*

- part - - ed praise Still sound A - ra - bia's le - gen - da - ry  
 - part - - ed praise Still sound A - ra - bia's le - gen - da - ry

lays ;

lays ;

*f* Tutti.

*p*

Ob. Fl.

Vl.

And thus their fa - bling bards do -

And thus their fa - bling

Str.

light . . . to tell, And thus, . . . and thus their fa - bling

bards, and thus, . . . and thus their fa - bling bards . . . de -

bards . . . de - light . . . to tell . . . How

light, de - light . . . to tell How love - ly were thy . .

Wind sustain. *cres.* *p*

Vl.

love - ly were thy tents, O Is - - ra - el!

tents, how love - ly, O Is - ra - el! How

*Bassi.*

How love - ly were thy tents, how love - ly were thy

love - ly were thy tents, how love - ly were thy tents,

tents, O . . . Is - rael! How love - ly, how

were thy tents, O . . . Is - rael! O . . . how love - ly,

love - ly were thy tents, O . . . Is - tr - ra - el!

how love - ly, O . . . Is - - ra - el!

*Str.* *p* *tr.*

Such tho faint  
Such the faint e - cho, tho

This system contains the first two systems of music. The top system has a vocal line with the lyrics 'Such tho faint' and a piano accompaniment. The second system continues the vocal line with 'Such the faint e - cho, tho' and the piano accompaniment.

e - cho of de - part - - - ed praise,  
e - cho, Such tho faint

*Fl.* *tr.* *Fl.*

This system contains the third and fourth systems of music. The vocal line continues with 'e - cho of de - part - - - ed praise,' and 'e - cho, Such tho faint'. The piano accompaniment features a prominent flute part with trills, marked with *Fl.* and *tr.*

Such tho faint e - cho of do -  
e - cho of de - part - - - ed praise

*Ob.* *Fl.*

This system contains the fifth and sixth systems of music. The vocal line continues with 'Such tho faint e - cho of do -' and 'e - cho of de - part - - - ed praise'. The piano accompaniment includes an oboe part marked with *Ob.* and a flute part marked with *Fl.*

part - - ed praise Still sound A -  
Still sound A - ra - - - bia's

This system contains the seventh and eighth systems of music. The vocal line concludes with 'part - - ed praise Still sound A -' and 'Still sound A - ra - - - bia's'. The piano accompaniment continues with the flute and oboe parts.

ra - - - bia's lays ;  
 le - - - gen-da-ry lays ;

*Fl.*  
*Ins.*  
*vi.* *p.*

And thus their fa - bling bards de - light . . . . to  
 And thus their fa - bling bards, and

*Str.*

tell, And thus . . . and thus their fa - bling bards . . de -  
 thus, . . . and thus their fa - bling bards . . de - light, de -

*Tutti. cres.*

light . . . to tell . . . How love - ly were thy  
 light . . . to tell How love - ly were thy tents, how

*f p* *Fl. & Ob.*



tents, O Is - - ra - el! How  
 love - ly, O Is - ra - - el! How love - ly were thy

love - ly were thy tents, how love - ly were thy tents, O . .  
 tents, how love - ly were thy tents, were thy

Is - rael! O . . . how love - ly, how love - ly were thy  
 tents, O . . Is - rael! O . . . how love - ly, how love - ly,

tents, O Is - - ra - el! O Is - ra - -  
 O . . Is - - ra - el! O Is - - ra -

*Str.* *f Tutti.*

el! O . . . . .

el! O . . . . .

*Str. pp*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves with lyrics 'el! O . . . . .' and a piano accompaniment. The piano part features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The second system is identical to the first. The piano accompaniment in the second system is marked *Str. pp*.

Is - - ra - el.

Is - - ra - el.

*f Tutti.*

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics 'Is - - ra - el.' and a piano accompaniment. The piano part features a treble and bass clef with a key signature of three sharps. The fourth system is identical to the third. The piano accompaniment in the fourth system is marked *f Tutti.*

*p*

Detailed description: This system contains the fifth system of music, which is primarily piano accompaniment. It features a treble and bass clef with a key signature of three sharps. The piano part is marked *p*.

*f*

Detailed description: This system contains the sixth system of music, which is primarily piano accompaniment. It features a treble and bass clef with a key signature of three sharps. The piano part is marked *f*.

Strings only.

*Larghetto.* Bass. For thee his iv' - ry

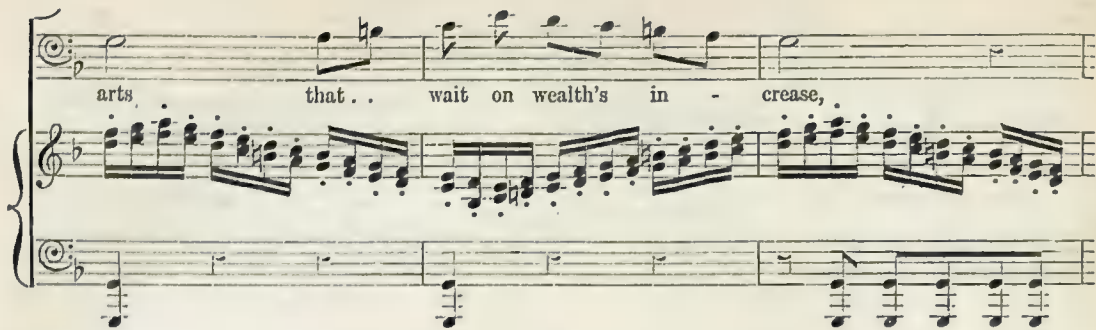
PIANO.  $\text{♩} = 108.$  *mf* *p*

load, his iv' - ry load Be - he - moth bore, Be - he - moth

bore, And far So - fa - la teem'd with gold - en ore, with gold - en

ore ; Thine all the arts, all the

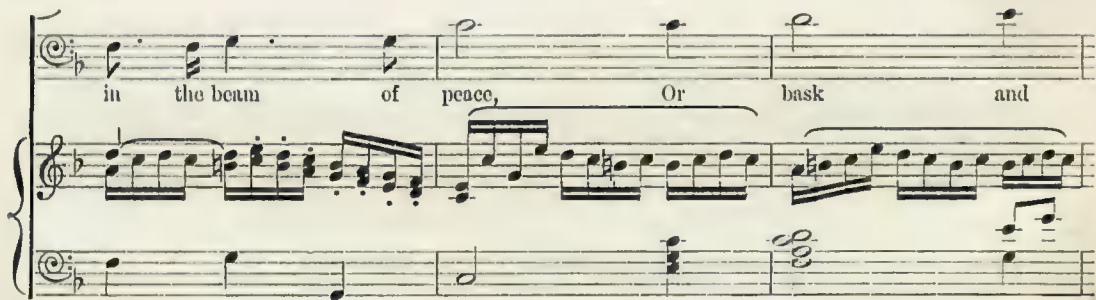
arts that . . wait on wealth's in - crease,



Or bask and wan - ton




in the beam of peace, Or bask and



wan - ton in the beam of peace, in . . the . .



beam . . of peace.



When Ty - ber slept be - neath the

cy - press gloom, And si - lence held the lone - - ly woods of . . .

Rome; Or ere to Greece the buil - der's skill was known, Or the light

chi - sel brush'd the Pa - rian stone; Yet here fair Sci - ence

nurs'd her in - fant fire, her in - fant fire, Fann'd by the ar - tist

aid of friend - - ly Tyre, of friend - ly Tyre.

Then tower'd the pa - lace, then in aw - ful

state The Tem - ple rear'd its

e - - ver - last - ing gate: Then tower'd the

pa - lace, then in aw - ful state The

Tem - ple rear'd its e - ver - last - - ing

gate, its e - - - ver - last - - - ing

gate, its e - - - ver - last

ing gate, its e - ver - last - ing gate, its e - ver -

*Colla voce.*

- last - ing gate :

*mf* *p*

No. 21.

RECIT.—“NO WORKMAN-STEEL.”

BASS. *Sostenuto.* *Slow.*

No work - man - steel, no pon - d'rous ax - es rung! Like

PIANO. *p Sostenuto.*

some tall palm the noise - less fa - bric sprung. Ma - jes - tic si - lence!

*p*

No. 22.

AIR AND CHORUS.—“THEN THE HARP AWOKE.”

*Flute, Oboe, Clarionets, Bassoons, Horns, Trumpets, Trombones, Tympani, Harp, and Strings.*

BASS. *Allegro vivace.*

Then the harp a-woke,

*Allegro vivace.*

PIANO.  $\text{♩} = 100.$  *mf* *VI. & Harp.*

Bassi.

Then the harp a-woke,

*f* *Str.*



Then the harp a - woke, the cym - bal clang'd,

*Tymp.*

the harp a - woke, the cym - bal clang'd, the harp a - woke, the

*fz*

deep-voic'd trum-pet *Tpt.* spoke ; And Sa - lom

*Str.* *p*

spread her sup - pliant arms a - broad, View'd the descend - ing

*tr*

flame, and bless'd the pre-sent God, and bless'd the pre - - sent God !

*tr*

A CHORUS. TREBLE.

ALTO. Then the harp a - woke,

Then the harp a - woke,

TENOR (8vo. lower).

BASS. Then the harp a - woke,

Then the harp a - woke,

*f* Wind. *Str.*

Then the harp a -

Then the harp a -

Then the harp a -

Then the harp a -

-woke, the harp a - woke, the harp a -

- woke, then the harp a - woke, the harp a -

-woke, then the harp a - woke, then the harp a -

- woke, the harp a - woke, then the harp a-woke, the harp a -

- woke, the harp a - woke, the harp a - woke, the harp a - woke, The  
 - woke, the harp a - woke, then the harp a - woke, The  
 - woke, the harp a - woke, the harp a - woke, the harp a - woke, The  
 - woke, the harp a - woke, the harp a - woke, the harp a - woke, The

cym - bal clang'd, the harp a - woke, the cym - bal clang'd,  
 cym - bal clang'd, the harp a - woke, the cym - bal clang'd,  
 cym - bal clang'd, the harp a - woke, the cym - bal clang'd,  
 cym - bal clang'd, the harp a - woke, the cym - bal clang'd,

*fz* *fz*

the harp a - woke, the deep - voic'd trum - pet  
 the harp a - woke,  
 the harp a - woke, the

the harp a - woke, the deep - voic'd trum - pet spoke,  
*Tutti.*

spoke, the

the deep - voic'd trum - pet spoke,

deep - voic'd trum - pet spoke, the

the deep - voic'd trum - pet, the

deep - voic'd trum - pet spoke, the deep - voic'd trum - pet spoke ;

the deep - voic'd trum - pet spoke ;

deep - voic'd trum - pet spoke, the deep - voic'd trum - pet spoke ;

the deep - voic'd trum - pet spoke ;

deep - voic'd trum - pet spoke, the deep - voic'd trum - pet spoke ;

*mf* And Sa - lem

*mf* And Sa - lem spread her sup - pliant arms a - broad, Sa -

*mf* Bassi.

And *mf* Sa - lem spread her

*mf* And Sa - lem

spread her sup - pliant arms a - broad,

lem spread her sup - pliant arms a - broad, her . . . sup-pliant arms,

sup - pliant arms a - broad, and Sa - lem spread her

spread her sup - pliant arms a - broad,

and Sa - lem

Sa - lem spread her sup-pliant arms a - broad, her sup-pliant

*Wind.*

sup - pliant arms a - broad,

spread her arms, and Sa - lem spread her sup - pliant

spread, and Sa - lem spread her sup - pliant arms a -

arms, and Sa - - lem spread her . . . sup - pliant arms a -

and Sa - lem spread her sup - pliant arms a -  
 arms a - broad, and Sa - lem spread her  
 broad, a - broad, and Sa - lem spread her sup - pliant  
 broad, her sup - pliant arms a - broad, her sup - pliant

- broad, her sup - pliant arms a - broad,  
 arms a - broad, View'd the descend - ing flame,  
 arms, her sup - pliant arms a - broad, View'd the de - scend - ing  
 arms, her sup - pliant arms a - broad,  
 arms, her sup - pliant arms a - broad,

View'd the de - scend - ing flame, view'd the  
 view'd the flame, the flame,  
 flame, and bless'd the present  
 View'd the de - scend - ing flame,

flame, and bless'd the pre - sent God, the pre - - sent  
 and bless'd the pre - sent God, and bless'd the pre - sent God!  
 God! . . . View'd the de - scend - ing  
 view'd the de - scend - - - ing flame,

God! View'd the de - scend - ing flame, and bless'd the pre - sent  
 View'd the de - scend - ing flame,  
 flame, view'd the flame, and  
 view'd the de - scend - ing

God! View'd the de - scend - ing flame, and bless'd the pre - sent  
 And Sa - lem spread her  
 bless'd the pre - sent God! View'd the de - scend - ing  
 flame, and bless'd the pre - sent God! View'd the de - scend - ing flame, and  
 Tutti.

E

God! View'd the de-scend-ing flame, and bless'd the  
 sup-pliant arms a-broad, and bless'd, and  
 flame, the de-scend-ing flame, view'd the de-scend-ing flame, and  
 bless'd the pro-sent God! View'd the de-scend-ing flame, and

pro-sent God! Then the harp a-woke, the harp a-  
 bless'd the pro-sent God! Then the harp a-woke, the harp a-  
 bless'd the pro-sent God! Then the harp a-woke, then the harp a-  
 bless'd the pro-sent God! Then the harp a-woke, then

*Str. & Harp.*  
*Wind sustain.*

- woke, the harp a-woke, the harp a-woke, the harp a-woke, the  
 - woke, the harp a-woke, the harp a-woke, Then the  
 - woke, then the harp a-woke, the harp a-woke, the harp a-woke, the  
 the harp a-woke, the harp a-woke, the harp a-woke, the harp a-woke, the



harp a - woke, The cym - bal clang'd, the harp a - woke, tho

harp a - woke, The cym - bal clang'd, the harp a - woke, tho

harp a - woke, The cym - bal clang'd, the harp a - woke, tho

harp a - woke, The cym - bal clang'd, the harp a - woke, tho

*fz*

cym - bal clang'd, the harp a - woke, the deep - voic'd trum - pet

cym - bal clang'd, the harp a - woke, the deep - voic'd trum - pet

cym - bal clang'd, the harp a - woke, the deep - voic'd trum - pet

cym - bal clang'd, the harp a - woke, the deep - voic'd trum - pet

*fz*

spoke, the deep - voic'd trum - pet spoke; the

spoke, the deep - voic'd trum - pet spoke; *And*

spoke, the deep - voic'd trum - pet spoke;

spoke, the deep - voic'd trum - pet spoke;

*F*

deep-voic'd trum - pet spoke ;

Sa - lem spread her sup - pliant arms a -

And Sa - lem spread her sup - pliant

the deep - voic'd trum - pet spoke,

View'd the de - scend - ing flame, the deep - voic'd trum - pet spoke, the deep - voic'd trum - pet

- broad, a - broad, View'd the de - scend - ing flame, . . . the

arms a - broad, View'd the de - scend - ing flame,

Sa - lem spread her sup - pliant arms a -

spoke ; Sa - - lem spread her

flame, the deep - voic'd trum - pet spoke, And Sa - - lem

Sa - - lem spread her arms,

- broad, her arms a - broad, her

arms a - broad, and Sa - - lem  
 spread her arms, View'd the de-scend - ing  
 View'd the de-scend - ing flame, the de-scend - ing flame, the  
 arms, her arms a - broad,

spread her sup - - pliant arms a -  
 flame, and bless'd the pre-sent God! View'd the de-scend - ing  
 flame, view'd the de-scend - ing flame, the de-scend - ing  
 View'd the de-scend - ing

broad, and bless'd the pre  
 flame, and bless'd the God! View'd the de-scend - ing  
 flame, and bless'd the God, and  
 flame, and bless'd the pre

*Voices only.* *Wind.* *Tymp.*

sent God!

flame, and bless'd the pre-sent God! View'd the de-scend - ing

bless'd the pre-sent God! View'd the de-scend-ing flame, and bless'd the pre-sent

sent God,

*Tutti.*

View'd the de-scend-ing flame, and bless'd the pre-sent God, the pre - -

flame, view'd the de - scend - ing flame, and bless'd the

God! View'd the de - scend - ing flame, and bless'd the

bless'd the pre - - - -

sent God!

pro - - - - sent God!

pro - - - - sent God!

sent God!

PART II.

No. 23.

Air.—“ DID ISRAEL SHRINK ?”

Strings only.

*Allegro moderato.*

PIANO.  
No. 92.

The musical score consists of several systems. The first system is for the piano, with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a forte (f) dynamic and a piano (p) dynamic. The second system continues the piano accompaniment. The third system also continues the piano accompaniment. The fourth system includes the vocal line with the lyrics "cres - - cen - - do." and a forte (f) dynamic. The fifth system is for the tenor, with the lyrics "Did Is - rael shrink ?" and a piano (p) dynamic. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment.

Did Is - rael shrink, when rag - ing deep and loud,

*p*

deep and loud, . . . . Beat o'er her

*cres.*

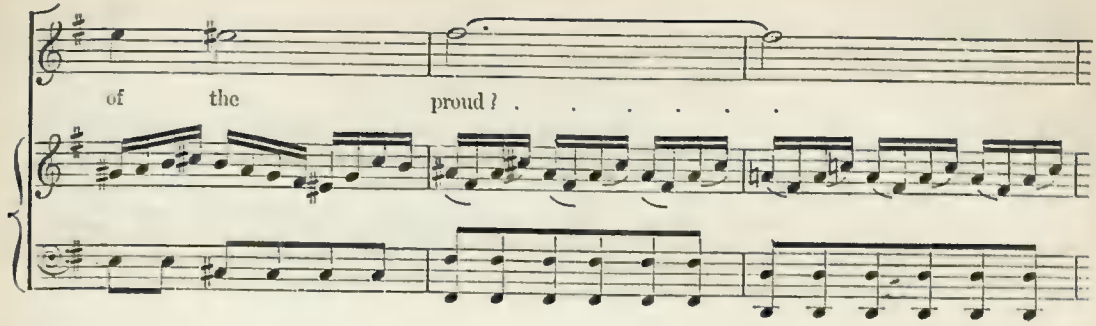
soul, beat o'er her soul . . . . the

*mf* *p*

bil - lows, the bil - lows, the

: bil - - lows of the proud, the bil - lows

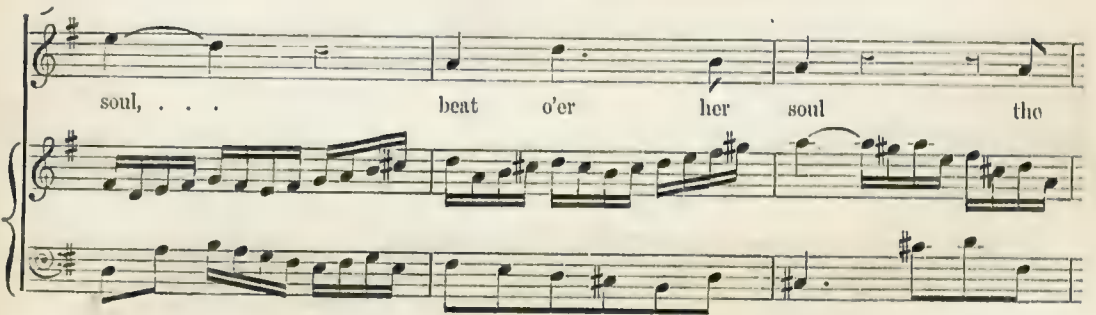
of the proud ? . . .



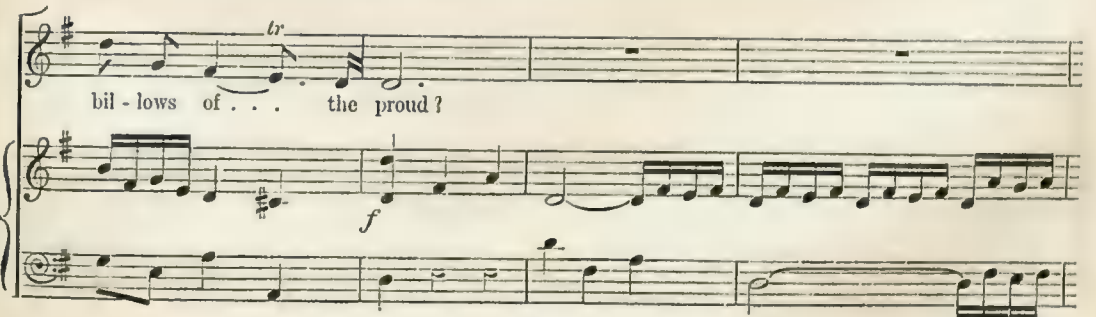
Beat o'er her soul, . . . o'er her



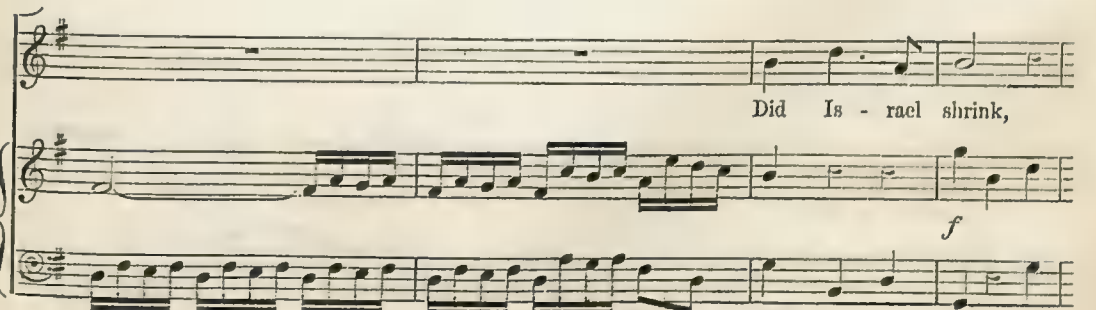
soul, . . . beat o'er her soul the



*tr* bil - lows of . . . the proud ?  
*f*



Did Is - rael shrink,  
*f*



did Is - rael shrink, when rag - - ing deep and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with a quarter note 'did', followed by a dotted quarter note 'Is - rael', a quarter note 'shrink,', a quarter rest, a quarter note 'when', a quarter rest, a quarter note 'rag - - ing', a quarter rest, a quarter note 'deep', a quarter rest, and a quarter note 'and'. The piano accompaniment consists of a treble clef staff with a melody and a bass clef staff with a rhythmic accompaniment. A dynamic marking 'p' is placed below the piano part.

loud, deep and loud, deep . . and

The second system continues the vocal line with 'loud,' (quarter note), 'deep' (quarter note), 'and' (quarter note), 'loud,' (quarter note), 'deep . . and' (quarter note). The piano accompaniment continues with a similar rhythmic pattern.

loud, Beat o'er her soul, o'er her

The third system features the vocal line with 'loud,' (quarter note), 'Beat' (quarter note), 'o'er' (quarter note), 'her' (quarter note), 'soul,' (quarter note), 'o'er' (quarter note), and 'her' (quarter note). The piano accompaniment continues with a similar rhythmic pattern.

soul the bil - - - lows of . . the

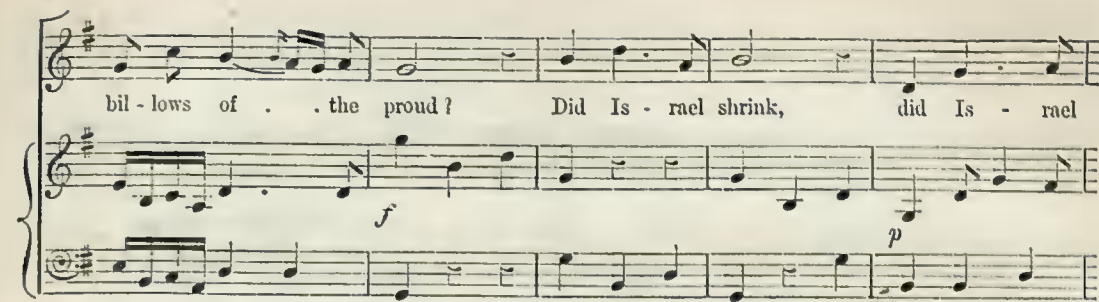
The fourth system features the vocal line with 'soul' (quarter note), 'the' (quarter note), 'bil - - - lows' (quarter note), 'of . . the' (quarter note). The piano accompaniment continues with a similar rhythmic pattern.

proud? Beat o'er her soul the


The fifth system features the vocal line with 'proud?' (quarter note), 'Beat' (quarter note), 'o'er' (quarter note), 'her' (quarter note), 'soul' (quarter note), and 'the' (quarter note). The piano accompaniment continues with a similar rhythmic pattern.



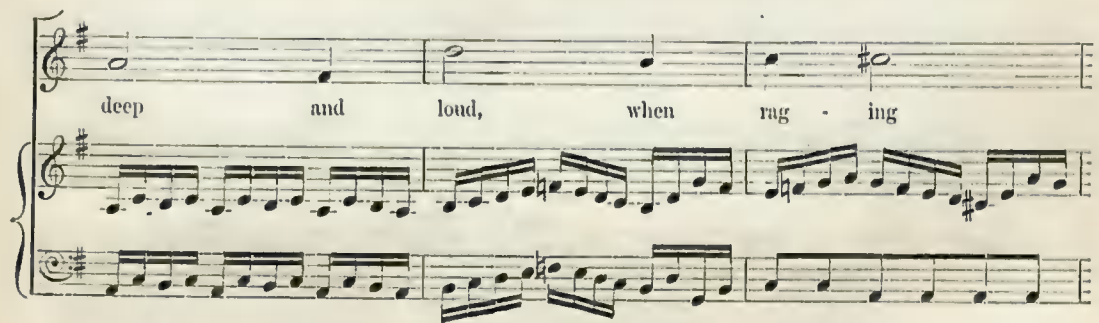
bil - lows of . . the proud ? Did Is - rael shrink, did Is - rael



shrink, when rag - - ing deep and loud,



deep and loud, when rag - ing



deep and loud,



Beat o'er her soul . the



bil - lows of the proud, the

bil - lows of the proud, the bil - lows of the

proud?

No. 24.

Air.—“E'EN THEY WHO DRAGG'D.”

Oboe, Horns, Harp, and Strings.

*Andante larghetto.*

*Andante larghetto.* Ob.

PIANO. *p Str.*

*Ins. sustain.*

*tr*

**TREBLE.**  
E'en . . . they who,

dragg'd to . . . Shi - nar's fie - ry sand, Till'd with re -  
*Ins.*

- luc - tant strength the stran - ger's land ; Who sad - ly, sad - ly

told the slow - re - vol - ving years, . . . . And steep'd . . . . the

*Str.*

cap - tive's bit - ter bread . . . . with . . . tears :

*Oh,*

Yet oft their hearts with kind - ling hopes would burn, For

*pp*

*p*

des - tin'd . . . triumphs and their glad . . . . re - turn,

And their sad lyres, which, si - lent and un - strung, .. In ..

mourn - - ful, mourn - - ful ranks . . . on Ba - bel's wil - lows

hung,

*Str. & Wind.* *p Harp.*

Would oft . . . a - wake . . . to chant their fu - ture

fame, And from the skies their ling' - ring Sa - viour

claim. Their lyres would oft a - wake to chant their fu - ture

*Uns. sustain.*

fame, And from the skies their . . ling' - ring Sa - - viour

claim, from the skies their . . ling' - ring Sa - - viour

*f Tutti.*

*tr*

claim. His pro-mis'd aid could

*Ob.*

*mf Str.*

*p*

ev - ry fear con - trol; - This nerv'd the war - rior's

arm, this.. steel'd the mar - tyr's soul! . . . the

*f Tutti* *Str. p* *tr* *Ob.* *tr*

mar - - - tyr's soul! steel'd the mar - tyr's soul!..

Their lyres.. would oft . . a - wako to

*Harp.*

chant.. their fu - ture fame, And from the skies their . . .

*Str. & Wind sustain.* *f* *tr*

ling' - ring Sa - - viour claim.

*mf* *Ob.*

His pro-mis'd aid could ev' - ry fear con -

trol;— This nerv'd the war - rior's arm, this

steel'd the mar - tyr's soul, . . . the mar - - tyr's

*Ob.*

*Str.*

soul, steel'd the mar - - tyr's soul, this steel'd the

mar - - tyr's soul!

*tr*

*f* *dim.* *p*



CHORUS.—“NOR VAIN THEIR HOPE.”

Flute, Oboes, Bassoons, Horns, Trumpets, Trombones, Tympani, and Strings.

*Allegro.*

PIANO. 96.

*f*

*Str. & Wood.*

TREBLE.

Nor vain their hope,

ALTO.

Nor vain their hope,

TENOR (svo. lower).

Nor vain their hope,

BASS.

Nor vain their hope,

nor vain their hope :— bright beam - ing through the sky,

nor vain their hope :— bright beam - ing through the sky,

nor vain their hope :— bright beam - ing through the sky,

nor vain their hope :— bright beam - ing through the sky,

Burst in full blaze the Day-spring from on high, from on high, the

Burst in full blaze the Day-spring from on high, from . . on high,

Burst in full blaze the Day-spring from on high, . . from on high, the

Burst in full blaze the Day-spring from on high, . . from on high, the

Day-spring from on high; Earth's ut-most isles ex-ult-ed, ex-

from on high; Earth's ut-most isles ex-ult-ed, ex-

Day-spring from on high; Earth's ut-most isles ex-ult-ed, ex-

Day-spring from on high; Earth's ut-most isles ex-ult-ed, ex-

ult-ed at the sight, ex-ult-ed at the sight, And

ult-ed at the sight, ex-ult-ed at the sight, And

ult-ed at the sight, ex-ult-ed at the sight, And

ult-ed at the sight, ex-ult-ed at the sight, And

crowd - ing na - tions, crowd - ing na - tions, crowd - ing na - tions

crowd - ing, crowd ing na - tions

crowd - ing, crowd - ing na - tions

crowd - ing, crowd - ing na - tions

drank the o - rient light! Nor vain their hope,

drank the o - rient light! Nor vain their hope,

drank the o - rient light! Nor vain their hope,

drank the o - rient light! Nor vain their hope,

B

nor vain their hope :- bright beam - ing

nor vain their hope :-

nor vain their hope :- bright beam - ing thro' the sky,

nor vain their hope :-

thro' the sky, Burst in full blaze the Day-spring from on high, .. the  
 bright beam - - ing thro' the sky,  
 Burst in full blaze the Day-spring from on high, .. from on high, the  
 bright beam - - ing thro' the sky, *tr* Burst in full blaze the Day-spring  
 Day - spring from on high,  
 from on high; bright beam - ing thro' the sky,  
 Day - spring from on high;  
 from on high; bright beam - ing thro' the sky, Burst in full blaze the Day-spring  
 from on high; .. bright beam - - ing  
 Burst in full blaze the Day - spring from on high, from on high, ..  
 Burst in full blaze the Day - spring  
 from on high, .. from .. on high, from on high, ..

through the sky, Burst in full blaze the Day-spring from on high,  
 from on high, Burst in full blaze the Day-spring  
 from on high, from on high,  
 Burst in full blaze the Day-spring from on high, *tr* from on high,

Burst in full blaze the Day-spring from on *tr*  
 from on high, . . . from on high, the Day-spring from on  
 Burst in full blaze the Day-spring from on high, the Day-spring from on  
 the Day-spring from on

**D**  
 high; Earth's ut - most isles ex - ult - ed, ex -  
 high; Bright beam - ing through the sky,  
 high; Earth's ut - most isles ex - ult - ed, ex -  
 high; Earth's ut - most isles ex - ult - ed, ex -

**D**

ult - ed at the sight, ex - ult - ed at the  
 bright beam - ing through the sky, bright beam - ing  
 - ult - ed at the sight, bright beam - ing  
 - ult - ed at the sight, ex - ult - ed at the

sight, And crowd - ing na - tions, crowd - ing na - tions  
 through the sky,  
 through the sky, Crowd - ing na - tions, crowd - ing na - tions  
 sight, And crowd - ing na - tions, crowd - ing na - tions

drank the o - rient light, the o - - - - rient  
 Crowd - ing na - tions drank the o - rient light,  
 drank the o - rient light, crowd - ing na - tions  
 drank the o - rient light, the

light, crowd - ing na - tions drank the o - rient  
 crowd - ing na - tions drank the o - rient light, and crowd - ing  
 drank the o - rient light, the o - rient light, and  
 o - rient light,  
 light, the o - rient light, the o - rient light, the o - rient,  
 na - tions drank the o - rient light, the o - rient light, the  
 crowd - ing na - tions drank the o - rient light, the o - rient  
 the o - rient,  
 o - rient light! Earth's ut-most isles ex -  
 o - rient, o - rient light! Earth's ut-most isles ex -  
 light, the o - rient light! Earth's ut-most isles ex -  
 o - rient light! Earth's ut-most isles ex -

*tr* *E*  
*Ped.*  
*tr* *Ob.* *Tutti.*

ult - ed, ex - ult - ed at the sight,  
 ult - ed, ex - ult - ed at the sight,  
 ult - ed, ex - ult - ed at the sight,  
 ult - ed, ex - ult - ed at the sight,

Bright beam - ing through the sky, Burst in full blaze the Day-spring  
 Bright beam - ing  
 Bright beam - ing through the sky,

from on high, . . . from . . . on high, . the Day - spring from on  
 through the sky, from on high, the Day - spring from on  
 Burst in full blaze the Day-spring from on high, . . . the Day - spring from on



high ; bright beam - ing thro' the  
 high ; bright beam - ing thro' the sky,  
 high ; bright beam - ing thro' the sky, Burst in full  
 bright beam - ing thro' the sky, Burst in full blaze the Day - spring

sky, bright beam - ing thro' the  
 Burst in full blaze the Day - spring from on high, from on high,  
 blaze the Day - spring from on high, . . . the Day - spring from on  
 from on high, . . . Burst in full blaze the Day - spring from on high,

**F**  
 sky, bright beam - ing thro' the  
 from on high, bright beam - ing thro' the sky,  
 high, bright beam - ing thro' the sky,  
 bright beam - ing thro' the sky, Burst in full blaze the Day - spring

**F**  
*Wind sustain.*

sky ; Burst in full blaze the Day-spring from on high,  
 Burst in full blaze the Day-spring  
 Burst in full blaze the Day-spring from on high, Burst in full  
 from on high, from on high, from on high,  
 from on high, the Day-spring from on high, the Day - - spring  
 from on high, the Day-spring from on high, the Day - - spring  
 blaze the Day-spring from on high, the Day - - spring  
 the Day-spring from on high, the Day - - spring  
 from on high !  
 from on high !  
 from . . on high !  
 from on high !

QUARTETT.—“LO! STAR-LED CHIEFS.”

Flute, Oboes, Bassoons, Horns, and Strings.

*Larghetto.*

PIANO. *mf Str.*

♩ = 84

*p* *f*

Wind.

*p* *mf Str. & Ob.* *f* *Fl.* *f Tutti.*

TREBLE. *p*

Lo! star- led chiefs As - sy - rian o - dours bring, And

ALTO. *p*

Lo! star - led chiefs As - sy - rian o - dours bring, And

TENOR (sve. lower). *p*

Lo! star - led chiefs As - sy - rian o - dours bring,

BASS. *p*

Lo! star - led chiefs, lo! star - led chiefs As - sy - rian o - dours

*p*

Bassi.

bend - ing Ma - gi, and  
 bend - ing Ma - gi seek their in - fant King, and  
 bend - ing Ma - gi, and  
 bring, And bend - ing Ma - gi, bend - ing Ma - gi,

bend - ing Ma - gi seek their in - fant King!  
 bend - ing Ma - gi seek their in - fant King!  
 bend - ing Ma - gi seek their in - fant King!  
 bend - ing Ma - gi seek their in - fant King!

*Wind.*

Lo! star - led chiefs As - sy - rian o - dours  
 Lo! star - led chiefs As - sy - rian o - dours bring, And  
 Lo! star - led chiefs As - sy - rian o - dours bring, And  
 Lo! star - led chiefs As - sy - rian o - dours

bring, And bend - ing Ma - gi, bend - ing Ma - gi, bend - ing Ma - gi seek their  
 bend - ing Ma - gi,  
 bend - ing Ma - gi, bend - ing Ma - gi, and bend - ing Ma - gi seek their  
 bring, bend - ing Ma - gi, and bend - ing Ma - gi seek their

*Fl.*  
*p*

*tr*  
 in - fant King! bend - ing Ma - gi seek their in - fant King!  
 bend - ing Ma - gi, bend - ing Ma - gi seek their in - fant King!  
 in - fant King! seek their in - fant King!  
 in - fant King! bend - ing Ma - gi seek their in - fant King!

*f Tutti.*  
*tr*

**A**  
 Mark'd ye,  
 Mark'd ye,

**A**  
*Fl.*  
*Ob.*  
*VI.*  
*p*  
*Hns.*

mark'd . . ye, where, hov'r-ing o'er His head,  
 Mark'd ye, where, hov'r-ing, hov'r-ing o'er His  
 mark'd . . ye, where, hov'r-ing, hov'r-ing o'er His  
 Mark'd ye, where, hov'r-ing o'er His head,

hov'r-ing o'er His head, o'er His ra-diant head, The  
 head, hov'r-ing o'er His head, o'er His ra-diant  
 head, hov'r-ing o'er His head, o'er His ra-diant  
 hov'r-ing o'er His head, hov'r-ing o'er His ra-diant

dove's white wings ce-les-tial, ce-les-tial glo-ry shed,  
 head, The dove's white wings ce-les-tial glo-ry shed,  
 head, The dove's white wings ce-les-tial glo-ry shed,  
 head, The dove's white wings ce-les-tial glo-ry shed,

*cres.* *f Tutti. Wind sustain.*

*Ped.*

ce - les - tial glo - ry shed, ce - les - tial glo - ry  
 ce - les - tial glo - ry shed, ce - les - tial glo - ry  
 ce - les - tial glo - ry shed, ce - les - tial glo - ry  
 ce - les - tial glo - ry shed, ce - les - tial glo - ry

*dim.* *p*

shed ? Lo ! star - led chiefs As - sy - rian odours bring,  
 shed ? As - sy - rian o - dours bring, As - sy - rian o - dours  
 shed ? As - sy - rian o - dours bring,  
 shed ? Lo ! star - led chiefs As - sy - rian odours bring,

*B* *Str.* *Bsn.* *ff.*

bring, And bend - ing Ma - gi seek their in - fant King !  
 And bend - ing Ma - gi seek their in - fant, in - fant King, seek their in - fant  
 And bend - ing Ma - gi, and bend - ing Ma - gi,

Mark'd ye, mark'd ye, where, hov'-ring o'er His head, where,  
 Mark'd ye, where, hov'-ring o'er His ra-diant  
 King! Mark'd ye, mark'd ye, where, hov'-ring o'er His ra-diant  
 Mark'd ye, mark'd ye, where, hov'-ring o'er His head,  
 hov'ring o'er His head, o'er His radiant head, The dove's white wings ce - -  
 head, o'er His ra-diant head, o'er His ra-diant head, The dove's white  
 head, o'er His ra-diant head, o'er His ra-diant head, The dove's white  
 o'er His radiant head, o'er His ra-diant head, The dove's white  
 - les - tial, ce - les - tial glo - ry shed? . . . . . o'er His  
 wings ce - les - tial glo - ry shed? . . . . . o'er His  
 wings ce - les - tial glo - ry shed? . . . . . o'er His  
 wings ce - les - tial glo - ry shed? . . . . . o'er His  
*f Tutti.*  
*Ped.*



ra - diant head, Mark'd ye, where, hov'r - ing o'er His ra - diant head, The

ra - diant head, Mark'd ye, where, hov'r - ing o'er His ra - diant head,

ra - diant head, Mark'd ye, where, hov'r - ing, The

ra - diant head, The

Wind. *dim.* Fl. & Ob.

Ped. \* Ped.

dove's white wings ce - les - tial glo - ry shed, The dove's white wings co - les - tial

The dove's white wings ce - les - tial glo - ry shed, The dove's white wings co - les - tial

dove's white wings ce - les - tial glo - ry shed, The dove's white wings co - les - tial

dove's white wings ce - les - tial glo - ry shed, The dove's white wings co - les - tial

dove's white wings ce - les - tial glo - ry shed, The dove's white wings co - les - tial

Fl. Str.

glo - ry shed ?

glo - ry shed ?

glo - ry shed ?

glo - ry shed ?

glo - ry shed ?

Str. *dim.* *p* *tr*

Oboes, Bassoons, and Strings.

PIANO. 88.

*Allegro.* *f Tutti.* *tr* *tr* *tr* *tr*

*p Str.* *f Tutti.*

TREBLE.

Daugh - ter of Si - on! vir - gin queen! re - joice!

ALTO.

Daugh - ter of Si - on! vir - gin queen! re - joice!

TENOR (Svo. lower).

Daugh - ter of Si - on! vir - gin queen! re - joice!

BASS.

Daugh - ter of Si - on! vir - gin queen! re - joice!

*p Str.*

Daugh - ter of Si - on! vir - gin queen! re - joice! re -

Daugh - ter of Si - on! vir - gin queen! re - joice! re -

Daugh - ter of Si - on! vir - gin queen! re - joice! re -

Daugh - ter of Si - on! vir - gin queen! re - joice! re -

*f Tutti.* *p Str.* *f Tutti.*



*B f*

lift th'ex-ult - ing voice ! Daugh - ter of

lift th'exult - ing voice ! Daugh - ter of

lift th'ex - ult - ing voice ! Daugh - ter of

lift th'ex - ult - ing voice ! Daugh - ter of

Si - on ! vir - gin queen ! re - joice ! Daugh - ter of

Si - on ! vir - gin queen ! re - joice ! Daugh - ter of

Si - on ! vir - gin queen ! re - joice ! Daugh - ter of

Si - on ! vir - gin queen ! re - joice ! Daugh - ter of

*p Str.* *f Tutti.*

Si - on ! Clap the glad hand,

Si - on ! Clap the glad hand,

Si - on ! Clap the glad hand,

Si - on ! Clap the glad hand, Clap, clap the glad hand and

*p Str.* *f Tutti.* *tr* *mf Str. & Bsn.*

Clap, clap the glad hand and lift th'ex - ult - ing  
 lift th'ex - ult - ing voice!

*tr* *p* *tr*

vir - gin queen ! re - joi - ce ! re - joi - ce ! Clap the glad hand ! Daughter of  
 voice ! vir - gin queen ! re - joi - ce ! re - joi - ce ! Clap the glad hand ! Daughter of  
 vir - gin queen ! re - joi - ce ! re - joi - ce ! Clap the glad hand ! Daughter of  
 vir - gin queen ! re - joi - ce ! re - joi - ce ! Clap the glad hand ! Daughter of

*f* *p Str.* *f Tutti.*

Si - on ! Clap the hand and lift the voice !  
 Si - on ! Clap the hand and lift the voice !  
 Si - on ! Clap the hand and lift the voice !  
 Si - on ! Clap the hand and lift the voice !

*Ped.* \*

CHORUS.—“ HE COMES ! ”

Flute, Oboes, Bassoons, Horns, Trumpets, Trombones, and Strings.

Grave. *ff* *Allegro moderato.* *f*

TREBLE. He comes! He comes! He comes! He

ALTO. He comes! He comes! He comes! He

TENOR (SVC. LOWER). He comes! He comes! He comes! He

BASS. He comes! He comes! He comes! He

PIANO *Grave.* *ff* *Allegro moderato.* ♩ = 84. *Str.* *Wind sustain.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

comes! but not, not in re - gal splen-dour drest, The

comes! but not, not in re - gal splen-dour drest, The

comes! but not, not in re - gal splen-dour drest, The

comes! but not, not in re - gal splen-dour drest, The

haugh - - ty di - a-dem, the Ty - - rian vest; He

haugh - - ty di - a-dem, the Ty - - rian vest; He

haugh - - ty di - a-dem, the Ty - - rian vest; He

haugh - - ty di - a-dem, the Ty - - rian vest; He

comes! but not, not in re-gal splen-dour drest, The

comes! but not, not in re-gal splen-dour drest, The

comes! but not, not in re-gal splen-dour drest, The

comes! but not, not in re-gal splen-dour drest, The

haugh - - ty di - a-dem, the Ty - - rian vest, The

haugh - - ty di - a-dem, the Ty - - rian vest, The

haugh - - ty di - a-dem, the Ty - - rian vest, The

haugh - - ty di - a-dem, the Ty - - rian vest, The

haugh - - ty di - a-dem, the Ty - - rian vest;

haugh - ty di - a-dem, the Ty - rian vest;

haugh - ty di - a-dem, the Ty - rian vest;

haugh - ty di - a-dem, the Ty - - rian vest;

*A Più moderato.*

Not arm'd in flame, . . . all - glo - - rious from a - far, Of hosts the

Not arm'd in flame, . . . all - glo - - rious from a - far, Of hosts the

*A Più moderato.* 76.

*f Str.*

Not arm'd in flame, . . . all -

chief-tain and the lord of war, . . . the lord of war,

chief-tain and the lord of war, . . . the lord of war, the lord of

glo - rious from a - far, Of hosts the chief-tain, and the lord of

Of hosts the

war, Of hosts the chief-tain, and the lord of war, the lord of



Not arm'd in flame, . . . all -  
 war, . . . the lord of war, the lord of war, the lord of  
 chief-tain, and the lord of war, the lord of war, the lord of  
 war, Of hosts the chief-tain, and the lord of war, . . . the lord of  
 - glo - - rious from a - far, Of hosts the chief-tain, and the lord of  
 war: Of hosts the chief-tain, and the lord of war: Of hosts the  
 war: Of hosts the chief-tain, and the lord of war:  
 war, the lord of

war, . . . the lord of war: Not arm'd in flame, . . . all -  
 chief-tain, and the lord of war: Not arm'd in flame, . . . all -  
 Not arm'd in flame, . . . all - glo - - rious from a -  
 war, the lord of war, the lord of war:

*Tutti.*

glo - rious from a - far, Of hosts the chief-tain, and the lord of  
 glo - rious from . . a - far, . . all - glo - rious, glo - rious from a -  
 far, the lord, . . the lord of war :  
 Not arm'd in flame, . . the lord of war, . . the lord . . of  
 war, . . the lord . . of war, . . the lord, . . not arm'd in flame, . . all -  
 far, Not arm'd in flame . . all - glo - rious from a -  
 war, the lord of war : *tr*  
 glo - rious from a - far,  
 far, Not arm'd in flame, . . all - glo - rious from . . a - far, . .  
 Not arm'd in flame, . . all - glo - rious from a - far, . . Not arm'd in  
 Not arm'd in flame not arm'd in flame, . . all - glo - rious

Not arm'd in flame, . . .

Not arm'd in flame, . . . all-glo - rious from a - far,  
 flame, . . . all-glo - rious from a - far, Not arm'd in  
 from a - far, the lord of war, . . . the lord . . . of war, . . . the

Not arm'd in flame, . . . in flame, . . . in flame, . . . in  
 Not arm'd in flame, not arm'd in flame, . . . arm'd in flame, . . . in flame, all -  
 flame, . . . in flame, . . . not arm'd in flame, . . . in flame,  
 lord of war, the lord of war.

flame, . . . not arm'd in flame, . . . in flame, . . . Of hosts the chieftain, and the  
 glo - rious from . . . a - far, all-glo - rious from a - far, the  
 Of  
 Of hosts the chieftain, and the lord of war, the

lord of war, the lord of war, the lord of war :

lord of war, Of hosts the chief-tain, and the lord of war :

hosts the chief-tain, and the lord of war, the lord of war :

lord of war, and the lord of war :

He comes ! but not in re - gal splen - dour drest. The

He comes ! but not in re - gal splen - dour drest, The

He comes ! but not in re - gal splen - dour drest, The

He comes ! but not in re - gal splen - dour drest, The

haugh - ty di - a - dem, the Ty - rian vest ; Not arm'd in

haugh - ty di - a - dem, the Ty - rian vest ;

haugh - ty di - a - dem, the Ty - rian vest ;

haugh - ty di - a - dem, the Ty - rian vest ; Not arm'd in flame, . . all -

*Str. & Wind.*

flame, . . . not arm'd in flame, . . . Of  
 Not arm'd in flame, . . . all - glo - rious from a - far,  
 Not arm'd in flame, . . . all - glo - rious, glo - rious from . . . a - far, the  
 - glo - rious from a - far, Of hosts the chieftain, and the

*Adagio.*  
 hosts the chieftain, and the lord of war, the lord of war, the lord of  
 Not arm'd in flame, . . . all - glo - rious, lord of war, the lord of  
 lord of war, Not arm'd in flame, . . . all - glo - rious, the lord of  
 lord of war, the lord of war, the lord of war, the lord of

*Adagio.*  
 war : Mes - si - ah comes ! let fu - rious dis - cord cease ;  
 war : Mes - si - ah comes ! let fu - rious dis - cord cease ;  
 war : Mes - si - ah comes ! let fu - rious dis - cord cease ;  
 war : Mes - si - ah comes ! let fu - rious dis - cord cease ;

QUARTET AND CHORUS.—"BE PEACE ON EARTH."

Flute, Oboes, Bassoons, Horns, and Strings.

*Solo. Larghetto.*

TREBLE. Be peace on . . earth, be peace on earth be - fore . .

ALTO. *Solo.* Be peace on . . earth, be peace on earth be - fore . . the

TENOR (Svo. lower). *Solo.* Be peace on earth, peace on earth be - fore, be -

BASS. *Solo.* Be peace on earth, . . . on earth be -

PIANO. *Larghetto.*  
*p (Voices only.)*  
 139.

the Prince of Peace! Mes - si - ah . . comes! let fu - rious dis - cord

Prince, the Prince of Peace! Mes - si - ah . . comes! let fu - rious dis - cord

fore the Prince of Peace! Mes - si - ah comes! let fu - rious dis - cord

fore the Prince of Peace! Mes - si - ah comes! let fu - rious dis - cord

*A*  
 CHORUS. *p*  
 cease, be - fore the Prince of Peace! Be peace on earth, be peace on

*A*  
 CHORUS. *p*  
 cease, be - fore the Prince of Peace! Be peace on earth, be peace on

*A*  
 CHORUS. *p*  
 cease, be - fore the Prince of Peace! Be peace on earth, peace on

*A*  
 CHORUS. *p*  
 cease, be - fore the Prince of Peace! Be peace on earth, peace on

*A*  
*p Tutti.*

earth be - fore . . . . . the Prince of Peace ! Mes - si - ah

earth be - fore . . the Prince, . . the Prince of Peace ! Mes - si - ah

earth be - fore, be - fore . . the Prince of Peace ! Mes - si - ah

earth, on earth . . be - fore . . the Prince of Peace !

comes ! let fu - rious dis - cord cease be - fore . . the Prince of

comes ! let fu - rious dis - cord cease be - fore the Prince of

comes ! let fu - rious dis - cord cease be - fore . . the Prince of

be - fore, be - fore the Prince of

Peace ! Be peace on earth, be peace on earth ! Dis - ease and

Peace ! Be peace on earth, be peace on earth ! Dis - ease and

Peace ! Be peace on earth, be peace on earth ! Dis - ease and

Peace ! Be peace on earth, be peace on earth ! Dis - ease and

*Solo.*

*B*

*p Str.*

an - guish feel His blest con - trol, And howl - ing fiends re -

an - guish feel His blest con - trol, And howl - ing fiends re -

an - guish feel His blest con - trol, And howl - ing fiends re -

an - guish feel His blest con - trol, And howl - ing fiends re -

*cres.* *mf*

- lease the tor-tur'd soul, the tor - tur'd soul; The beams of glad-ness

- lease the tor-tur'd soul, the tor - tur'd soul; The beams of glad-ness

- lease the tor-tur'd soul, the tor - tur'd soul; The beams of

- lease the tor-tur'd soul, the tor - tur'd soul;

*p*

hell's dark caves il - lume, hell's dark caves il - lume, And

the beams of glad - ness hell's dark caves il - lume, And

glad - ness hell's dark caves il - lume, hell's dark caves il - lume, And

The beams of glad-ness hell's dark caves il - lume, And



mer - cy . . broods a - bove the dis - tant . . gloom. Be peace on . .

mer - cy . . broods a - bove . . the dis - tant . . gloom. Be peace on . .

mer - cy . . broods a - bove . . the dis - - tant gloom. Be peace on

mer - cy broods a - bove the dis - - tant gloom. Be peace on

*f Str. & Wind.* *(Voices only.)* *p Tutti.*

earth, . . be peace . . on earth be - fore . . the Prince of

earth, . . be peace . . on earth be - fore . . the Prince, the Prince of

earth, peace on earth be - fore, be - fore . . the Prince of

earth be - fore . . the Prince, the Prince of

Peace! . . Mes - si - ah . . comes! let fu - rious dis - cord cease . . be -

Peace! . . Mes - si - ah . . comes! let fu - rious dis - cord cease . . be -

Peace! Mes - si - ah comes! let fu - rious dis - cord cease be -

Peace! be peace be -

*Str. & Wind.* *Tutti.*

fore . . the Prince of Peace! Be peace on earth, let fu - rious  
 fore the Prince of Peace! Be peace on earth, let fu - rious  
 fore . the Prince of Peace! Be peace on earth, let fu -  
 fore the Prince of Peace! . . . let fu - rious, fu - rious

dis - cord cease, Be peace on earth, on earth be - fore . . the  
 dis - cord cease, Be peace on earth, on earth be - fore . . the  
 rious dis - cord cease, Be peace on earth be - fore . . the  
 dis - cord cease, Be peace, be peace on earth be - fore . . the

Prince of Peace, be peace on . . earth, be peace on . . earth.  
 Prince of Peace, be peace on . . earth, be peace on . . earth.  
 Prince of Peace, be peace on earth, be peace on . . earth.  
 Prince of Peace, be peace on earth, be peace on earth.

*pp*  
*dim.* *pp*

Strings only.

*Largo.*

PIANO. ♩ = 92.

Bass.

Thou pal-sied earth with noon-day night o'er-spread!

*tempo lmo.*

*a tempo.*

Thou sick' - ning

sun, so dark, so deep,

*Ped. \** *sf* *Ped. \** *sf* *Ped. \**

*RECIT.*  
so red! Ye hov'-ring ghosts that throng the star-less

*pp* *ten.*

air, Why shakes the earth? why fades the light? de - clare!

No. 31. AIR AND CHORUS.—“ARE THOSE HIS LIMBS?”

Oboes, Clarionets, Bassoons, and Strings.

*BASS. Largo.*

Are those His limbs, with ruth - less scour - ges torn? His

*Largo.*

*p Str.*

**PIANO.**  
120.

brows, all bleed - ing with the twist - ed thorn!

His the pale form, the meek, for-giv-ing

eye, . . Rais'd . . from the Cross in pa - tient a - go - ny, in

pa - tient a - go - ny?

**CHORUS. TREBLE.**

**ALTO.** Be dark, thou sun,— thou noon-day night a - rise, And

**TENOR (Sve. lower).** Be dark, thou sun,— thou noon-day night a - rise, And

**BASS.** Be dark, thou sun,— thou noon-day night a - rise, And

*f* **Tutti. Wind sustain.**

hide, ... O hide, the dread-ful sa-cri-fice! hide, A

hide, ... O hide, the dread-ful sa-cri-fice! hide,

hide, ... O hide, the dread-ful sa-cri-fice! hide,

hide, ... O hide, the dread-ful sa-cri-fice! hide, A

hide, hide, O hide, hide the dread-ful sa-cri-fice,

hide, hide, O hide, hide the dread-ful sa-cri-fice,

hide, hide, O hide, hide the dread-ful sa-cri-fice,

hide, hide, O hide, hide the dread-ful sa-cri-fice,

hide, hide, O hide, hide the dread-ful sa-cri-fice,

*Solo.*

Are those His limbs with ruth-less scour-ges

hide the dread-ful sa-cri-fice!

hide the dread-ful sa-cri-fice!

hide the dread-ful sa-cri-fice!

hide the dread-ful sa-cri-fice!

*Bass.*

*p*

*Bassi.*

torn? His brows, all bleed - ing with the twist - ed thorn?  
 hide, hide the dreadful sa - cri - fice! Be  
 hide, Be  
 hide, hide the dreadful sa - cri - fice! hide the dreadful sa - cri - fice!  
 hide, hide the dreadful sa - cri - fice, the dreadful sa - cri - fice!  
*fz.*

**B**  
 Be dark, thou sun, thou  
 dark, thou sun, be dark, . . thou sun, — thou noon - day  
 dark, . . thou sun, — thou noon - day night a -  
 Be dark, thou sun, — thou noon - day night a -  
 Be dark, thou sun, be dark, . . thou  
**B**  
*Tutti.*

sun, be dark, thou sun, Be dark,  
 night a - rise, a - rise, Be dark, be  
 - rise ! Be dark, . . thou sun, - thou noon - - day night, thou  
 - rise ! Be dark, . . thou sun, . .  
 sun, - thou noon - day night a - rise, thou noon - day

be dark, thou sun, be dark, be dark, thou  
 dark, . . be dark, . . thou sun, - be dark, thou sun, be  
 sun, be dark, . . be dark, . . be dark, thou sun, be  
 be dark, . . be dark, . . be dark, . . be dark, . . thou  
 night a - rise, thou sun, be dark, be dark, thou



*Cp*

sun, be dark, And hide, hide the dread-ful sa - cri -

dark, . . thou sun, . . And hide, hide the dread-ful sa - cri -

dark, thou sun, And hide, hide the dread-ful sa - cri -

sun, be dark, . . . And hide, hide the dread-ful sa - cri -

sun, be dark, And hide, hide the dread-ful sa - cri -

*p*

*C*

*p*

*Bassi.*

fic, . . . O hide . the dread - ful sa - cri - fic !

fic, . . . hide the dread - ful sa - cri - fic !

fic, And hide, O hide the dread - ful, dread - ful sa - cri - fic !

fic, the dread - ful, dread - ful sa - cri - fic, the sa - cri - fic !

fic, . . . hide the dread - ful sa - cri - fic !

*dim.* *pp*

*dim.*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

AIR.—“YE FAITHFUL FEW.”

Flute, Horns, and Strings.

*Largo.*

PIANO. *mf str.*

♩ = 80.

TREBLE.

Ye faith-ful few, by

*tr* *tr* *Tnr.* *p*

BASS.

bold af - fec - tion led, Who round the Sa - viour's Cross, round the Sa - viour's

*Fl. & Vl.*

Cross, round the Sa - viour's Cross your sor - rows shed,

*Tutti.*

Not for His sake, Not for His . . sake your tear - ful vi - gils keep;

Weep for your coun-try, weep for your chil-dren, weep for your coun-try,

for your chil - dren weep !

*fl. o* Ye faith-ful few, by bold af - fec - tion led, Weep for your coun-try,

weep for your chil - dren, weep for your coun - try, for your chil - dren weep !

Not for His . . sake your tear-ful vi-gils keep,

Ye faith - ful few, by bold af - fec - tion led, Who round the Saviour's

*p*

Cross your sor - rows shed, Weep for your coun - try, weep for your chil - dren,

*Wind sustain.*

weep for your coun - try, for your chil - dren weep, weep for your coun - try,

for your chil - dren weep!

*tr*

*colla voce.* *f Tutti.*

AIR.—“VENGEANCE! THY FIERY WING.”

Clarinet Solo, and Strings.

*Presto.*

PIANO. *f Tutti.*

TENOR.

Vengeance!

Ven - geance! thy fie - ry wing their race pur - sued; Thy thirs - ty

*f* *p* *Str.*

po-niard blush'd with in-fant blood, Thy thirs-ty po-niard blush'd with

in-fant blood. Rous'd at thy

*f Tutti.* *p Str.*

call, rous'd at thy call, and pant-ing still for game, The bird of

*pp*

war, the La-tian ea-gle came, The bird of war, the

La-tian ea-gle came, The bird of war, the

bird . . . of war, the La - - tian ea - glo came.

*f*

Then Ju - dah rag'd, by ruf - fian dis - cord led, Drunk with the

*p*

stea - my ear - nage of the dead : Then Ju - dah rag'd, by ruf - fian

dis - cord led, Drunk with the stea - my car - nage of the

dead: He

*f* *Tutti.* *p*

saw his sons by du - bious slaughter fall, by du - bious slaughter

fall, And - war with - out, and death with -

- in the wall; And war with - out, and death with - in the



wall! And war with - out, and death with - in the wall, with -

in the wall, and war, war with - out, and

death with - in, death with - in the wall, . . . . .

and death with - in the wall!

*ad lib.* *tr.*

*f Tutti.*

*tr.*

Strings only.

*Larghetto.* Bass. *f* But heavier, heavier

PIANO. *f* - 120.

far the fetter'd captive's doom! To glut with sighs the i-ron ear of Rome,

*p* *f* *p* *f*

To swell, slow- pacing by the car's tall side, The sto-ic ty-rant's phi-lo-so- phic pride;

*p* *f* *p* *f*

To flesh the li-on's ravenous jaws, or feel The sportive fu-ry of the fen-cer's steel;

*p* *f*

Or pant, deep plung'd beneath the sultry mine, For the light gales of bal-my Pa-lestine.

*p* *pp*

*Larghetto.*

PIANO.

*p sostenuto.*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a half note chord (F major) and continues with a series of eighth and sixteenth notes, mostly ascending. The lower staff is in bass clef and contains a few notes, including a half note chord (F major) and a quarter note (C).

The second system of the piano introduction continues the melodic line in the upper staff, which now includes some chromaticism and descending passages. The lower staff continues with a simple accompaniment. The instruction *sempre legato.* is written at the end of the system.

BASS.

Ah, . . . . fruit - ful now no

The first system of the vocal and piano accompaniment. The vocal line is in bass clef and begins with a whole note rest, followed by the lyrics "Ah, . . . . fruit - ful now no". The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef, both providing harmonic support for the vocal line.

more,— an emp - ty coast, She . . . mourns, sho . .

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "more,— an emp - ty coast, She . . . mourns, sho . .". The piano accompaniment continues with a consistent rhythmic pattern.

mourns her sons en - slav'd, her glo - ries . . lost, She . .

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "mourns her sons en - slav'd, her glo - ries . . lost, She . .". The piano accompaniment provides a final harmonic resolution.

mourns, she . . mourns, she mourns her sons en -

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (G minor). The lyrics are "mourns, she . . mourns, she mourns her sons en -". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a 4/4 time signature.

- slav'd, her sons en - slav'd, . . her glo - ries lost:

The second system continues the musical score. The vocal line has the lyrics "- slav'd, her sons en - slav'd, . . her glo - ries lost:". The piano accompaniment features a prominent eighth-note pattern in the right hand. A dynamic marking of *f* (forte) is present at the end of the system.

Still o'er her sky the

The third system of the score. The vocal line has the lyrics "Still o'er her sky the". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* (piano) is present in the middle of the system.

clouds of an - ger roll, And God's re -

The fourth system of the score. The vocal line has the lyrics "clouds of an - ger roll, And God's re -". The piano accompaniment continues with the eighth-note pattern.

venge hangs hea - vy o'er her soul,

The fifth and final system of the score. The vocal line has the lyrics "venge hangs hea - vy o'er her soul,". The piano accompaniment continues with the eighth-note pattern.

God's re - venge hangs hea - vy o'er her

soul, hangs hea - vy, hangs hea - vy, hangs

hea - vy o'er ... her soul. Yet shall she rise ; — but not by war ro -

*p* *sempre legato e sostenuto.*

- stor'd, Not built in murder, - plant - ed by the

sword : Yes ! Sa - lem, thou shalt rise : thy

Fa - - ther's aid Shall heal the wound His chast' - - ning hand has

made, thy Fa - - ther's aid Shall heal the wound His chast' -

- - ning hand . . . has made, the wound . . . His chast' - ning

hand . . . has made ;

Flute, Horns, and Strings.

*Andante.*

PIANO.  $\text{♩} = 104.$

*mf Tutti. legato.*

SOLO. TREBLE. <sup>3</sup>

Then on your.. tops... shall death - less ver - dure

SOLO. ALTO. <sup>3</sup>

Then on your.. tops shall death - less ver - dure

SOLO. TENOR (Sve. lower).

Then on your tops... shall death - less ver - dure

SOLO. BASS.

Then on your tops... shall death - less ver - dure

*p*

spring, shall death - less ver - dure spring, Then

spring, Then

spring, .. shall death - less ver - dure spring, Then

spring, Then

on your tops shall death - less ver - dure spring,

on your tops shall death - less ver - dure spring,

on your tops shall death - less ver - dure spring,

on your tops shall death - less ver - dure spring,

*cres.*

**A**  
*f* **Chorus.**

Break forth, ye moun - tains, break forth, ye moun - tains,

*f* **Chorus.**  
Break forth, ye moun - tains, break forth, ye moun - tains,

*f* **Chorus.**  
Break forth, ye moun - tains, break forth, ye moun - tains,

*f* **Chorus.**  
Break forth, ye moun - tains, break forth, ye moun - tains,

*f* **Tutti.**

**Solo.**

and . . . ye val - leys, sing,

**Solo.**  
and ye val - leys, sing,

**Solo.**  
and . . . ye val

**Solo.**  
and . . . ye val - leys, sing, ye val - leys sing, ye

*p* **Str.**



ye val - leys, sing, ye val leys, yo val leys, leys, sing, ye val leys, val leys, yo val leys,

*tr*

**Chorus.**  
sing! Break forth, ye moun - tains, break forth, yo  
**f Chorus.**  
sing! Break forth, ye moun - tains, break forth, ye  
**f Chorus.**  
sing! Break forth, ye moun - tains, break forth, yo  
**f Chorus.**  
sing! Break forth, ye moun - tains, break forth, yo

**f Tutti.**

**B Solo.**  
moun - tains, and . . . ye val - leys, sing,  
**Solo.**  
moun - tains, and ye val - leys, sing, ye val - - leys,  
**Solo.**  
moun - tains, and . . . ye val - leys, sing, ye val - leys, ye  
**Solo.**  
moun - tains, and . . . ye val - leys, sing, . . .

**B**  
**p Str.**

ye val - leys, sing, ye  
 sing, ye val - leys, sing, and ye  
 val - leys, sing, ye val - leys, sing,  
 ye val - leys, sing, *tr*

val - leys, sing, and ye val - leys, sing, ye  
 val - leys, sing, ye  
 ye val - leys, sing, ye  
 ye val - leys, sing, ye  
*tr* *cres.*

**CHORUS.**  
*f*  
 val - leys, sing, ye val - leys, sing!..  
**CHORUS.**  
*f*  
 val - leys, sing, ye val - leys, sing!..  
**CHORUS.**  
*f*  
 val - leys, sing, ye val - leys, sing!  
**CHORUS.**  
*f*  
 val - leys, sing, ye val - leys, sing!  
*f* **Tutti.**

Solo.

Then on your <sup>3</sup>... tops... shall death - less ver - - duro

Solo. Then on your... tops shall death - less ver - duro

Solo. Then on your tops... shall death - - less ver - duro

Solo. Then on your tops... shall death - - less ver - - duro

*p* Legato.

spring, shall death - - less ver - - duro spring, .. Then

spring, Then

spring, ... shall death - - less ver - - duro spring, .. Then ..

spring, Then

on your tops shall death - less ver - - dure spring, <sup>3</sup>

on your tops shall death - less.. ver - - dure spring,

on your tops shall .. death - less ver - - dure spring,

on your tops shall death - less ver - dure spring,

*cres.*

**C** *f* **CHORUS.**  
 Break forth, ye moun - tains, break forth, ye moun - tains,  
**CHORUS.**  
 Break forth, ye moun - tains, break forth, ye moun - tains,  
**CHORUS.**  
 Break forth, ye moun - tains, break forth, ye moun - tains,  
**f** **CHORUS.**  
 Break forth, ye moun - tains, break forth, ye moun - tains,

**Solo.**  
 and . . . yo val - leys, sing,  
**Solo.**  
 and yo val - leys, sing,  
**Solo.**  
 and . . . yo val - leys,  
**Solo.**  
 and . . . yo val - leys, sing, ye val - leys, ye val - leys,

**CHORUS.**  
 Break forth, yo moun - tains, break forth,  
**CHORUS.**  
 Break forth, yo moun - tains, break forth,  
**f**  
 sing, Break forth, ye moun - tains, break forth,  
**CHORUS.**  
 sing, Break forth, ye moun - tains, break forth,

and . . . ye val - - leys, sing, and . . . ye

and . . . ye . . . val - - leys, sing, and . . . ye . . .

and ye val - - leys, sing, ye

and . . . ye val - - leys, sing, and . . . ye

val - - leys, sing!

val - - leys, sing!

val - - leys, sing!

val - - leys, sing!

*mf*

Strings only.

*Andante moderato.*

PIANO. *mf*

$\text{♩} = 108.$

TREBLE.

No more . . your thirst - ty rocks shall frown for-lorn, . . The

*p*

un - believ - or's jest, the hea - then's scorn ; The sul - try sands shall ten - fold,

ten - fold har - vests yield, . . And a new E - den deck the thorn - y field, . . a

new E-den deck the thorn - - - - - y.. field, tho

thorn - y.. field.

No more . . your thirs - ty rocks shall frown for-lorn, The

un - be-liever's jest, the hea - then's scorn, No more your thirs - ty rocks.. shall

frown . . for - lorn, The un - be-liev - er's jest, the hea - then's scorn; The

sul - try sands shall ten - - fold, ten-fold har-vests yield, And a new E-den deck the

thorn - y field, . . a new E-den deck the thorn -

- y . . field, the thorn - y . . field. E'en

now, perchance, wide wav - ing o'er the land, The migh - ty

An - gel lifts his gold - - en wand, Courts the bright vi - - sion



of de - scend - ing pow'r, Tells ev' - ry gate, and mea - sures ev' - ry tow'r; And

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'of' followed by a quarter note 'de', an eighth note 'scend', a quarter note 'ing', a half note 'pow'r,'. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and a steady bass line in the left hand.

chides the tar - dy seals that yet . . . de - tain Thy Li - on, Ju - dah,

The second system continues the vocal line with 'chides the tar - dy seals that yet . . . de - tain Thy Li - on, Ju - dah,'. The piano accompaniment includes dynamic markings: a forte 'f' marking under the piano part and a piano 'p' marking under the vocal line.

from . . . his des - tin'd reign, Thy Li - on, Ju - dah,

The third system continues the vocal line with 'from . . . his des - tin'd reign, Thy Li - on, Ju - dah,'. The piano accompaniment maintains the complex rhythmic texture.

from his des - tin'd, des - - tin'd reign!

The fourth system concludes the vocal line with 'from his des - tin'd, des - - tin'd reign!'. The piano accompaniment features a forte 'f' marking and a trill 'tr' marking above the vocal line.

The fifth system shows the continuation of the piano accompaniment, featuring intricate sixteenth and thirty-second note patterns in both hands.

AIR.—“AND WHO IS HE?”

*Largo.* Oboes, Horns, Tympani, and Strings.

BASS.

And who is He, who is He, who, who is

*Largo.* *f Str.*

PIANO. 92.

Ho? the vast, the aw - ful form, the vast, the aw - ful

form, Girt with the whirl-wind, san - dal'd with the

storm, girt with the whirl-wind, san - dal'd with the

storm, girt with the whirl- wind, san - dal'd with the

storm ; Who is He? the vast, the aw - ful

form, the vast, the aw - ful form, A wes - tern

cloud, a-round His limbs is spread, His crown a

rain - bow, and a sun His head, His crown a

*cres.*

rain - bow, and a sun His head.

*f*

Air.—“ TO HIGHEST HEAV'N.”

*Allegro.*

PIANO. ♩ = 100.

*mf* *Str.* *Ob. & Ins. sustain.*

*tr*

*dim.* *p Tutti.* *cres.*

*f*

BASS.

To high - est heav'n

*p* *Ob. & Ins.* *Str.*

The musical score is arranged in five systems. Each system consists of three staves: a top staff (likely for a vocal line or flute), a middle staff (treble clef), and a bottom staff (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro.' and the piano dynamic is indicated as 'PIANO. ♩ = 100.'. The score includes various musical notations such as dynamics (mf, dim., p, f, cresc.), articulation (tr), and performance instructions (Str., Ob. & Ins. sustain., p Tutti.). The lyrics 'To high - est heav'n' are written below the bottom staff in the fourth system.

... He lifts His king - ly hand, And treads at

*tr*  
Wind sustain.

once, and treads at once the o - cean and the

land ; ... To high - - est heav'n He lifts His king - ly

hand, And treads at once the o - - cean and the

land, ... And treads at once the o - - cean and ... the

land ;

*f* *Tutti.* *tr*

*And,*

hark ! hark ! His voice a -

*p* *Wind sustain.* *cres.*

- mid tho thun - der's roar, His

*dim.* *p*

dread - - ful voice, that time shall be no

*cres.* *f* *dim.*

more! His dread - - ful voice, that

*p*

time shall be no more! To high - est

*cres.* *f*

heav'n . . . He lifts His king - - ly

*p* *Str.* *tr*

hand, And treads at once, and treads at

*tr* *Wind sustain.*

once the o - cean and the land; . . . And,

hark! hark! His voice a - mid the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "hark! hark! His voice a - mid the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

thun - der's roar, His dread - ful

The second system continues the vocal line with the lyrics "thun - der's roar, His dread - ful". The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *p* and *f* appearing.

voice, that time shall be no more!

The third system concludes the first phrase with the lyrics "voice, that time shall be no more!". The piano accompaniment continues with its characteristic rhythmic accompaniment.

And, hark! hark! His voice a -

The fourth system begins a new phrase with the lyrics "And, hark! hark! His voice a -". The piano accompaniment starts with a *p* (piano) dynamic marking.

- mid the thun - der's roar, His dread - ful

The fifth system concludes the second phrase with the lyrics "- mid the thun - der's roar, His dread - ful". The piano accompaniment ends with a *f* (forte) dynamic marking.



voice, that time . . shall be no more! And,

hark! His dread - - ful voice, His

*p* *cres.*

dread - - ful voice, that time . . . shall be no

*f*

more, shall be no . . . more!

*Ans.* *f Tutti.*

*Str.*

SESTETT.—“LO ! CHERUB BANDS.”

Flute, Bassoons, Horns, and Strings.

*Andante.*

PIANO. ♩ = 96.

*p Str.*

*dim.* *p*

*Fl.*

*Hns.*

*cres.*

A SOLO. 1ST TREBLE.

SOLO. 2ND TREBLE.

SOLO. ALTO.

SOLO. 1ST TENOR.

Lo ! Cherub

Lo ! Cherub bands the . . gold - en courts pre-pare,

SOLO. 2ND TENOR.

SOLO. BASS.

A

*p Fl. & Hns.* *Str.*

bands the . . . gold - - en courts pre - pare,  
 the golden courts pre - pare, . . . Lo! thrones a -  
 Lo! thrones a - rise, and . . .

Lo! thrones a - rise, and  
 Lo! thrones a - rise, and ev' - - ry saint is  
 and ev' - ry saint is there; Lo! Lo! thrones a -  
 - rise, and ev' - ry saint is there; Lo! Lo!  
 ev' - - ry saint is there; . . . Lo! Lo!

*Fl.*

ev' - ry saint, ev' - ry saint is . . . there, thrones a -  
 there, is there; Lo! thrones a - - rise, thrones a -  
 rise; Lo! . . . thrones a-rise, a - - -  
 Lo! . . . thrones a-rise, a - - -  
 Lo! thrones a - rise, thrones a - rise, thrones a - rise, a - - -  
 Lo! thrones a - rise, thrones a - rise, a - - -

rise, and ev' - ry saint is there; Lo! Che - rub  
 rise, and ev' - ry saint is there; Lo! Che - rub  
 rise, and . . . ev' - ry saint is there; Lo! Che - rub  
 rise, and ev' - ry saint is there; Lo! Che - rub  
 rise, and ev' - ry saint is there;  
 rise, and ev' - ry saint is there;  
 rise, and ev' - ry saint is there;  
 B  
 B *rit.*  
 B *Essn.*

bands the gold-en courts pre - pare, Lo! thrones a -

bands the gold-en courts pre - pare Lo! thrones a -

bands the gold-en courts pre - pare, Lo! thrones a -

bands the gold-en courts pre - pare, Lo! thrones a -

Lo! thrones a -

Lo! thrones a -

rise, thrones a - rise, and ev' - ry saint is there,

rise, thrones a - rise, and ev' - ry saint is there,

rise, thrones a - rise, and ev' - ry saint is there,

rise, thrones a - rise, ev' - ry

rise, thrones a - rise, ev' - ry

rise, thrones a - rise, and ev' - ry saint is there,

*p*

ev' - ry saint is there, . . ev' - ry saint . . is

ev' - ry saint is there, ev' - ry saint . . is

ev' - ry saint is there, ev' - ry saint is

saint, . . . . . ev' - ry saint is

saint, . . . . . is

ev' - ry saint is there, ev' - ry saint is

Wind sustain. *cres.* *f*

there; Earth's ut-most bounds con -

there; Earth's ut-most bounds con -

there; Earth's ut-most bounds con -

there;

there;

there;

*mf* *pp Str.*

fess their aw-ful sway, . . .  
 fess their aw-ful sway, . . .  
 fess their aw-ful sway,  
 The moun - tains wor - ship, and the  
 The moun - tains wor - ship, and the  
 The moun - tains wor - ship, and the  
 The mountains wor - ship,  
 isles . . . o - bey, . . . The mountains wor - ship, and the isles o -  
 isles . . . o - bey, . . .  
 isles o - bey, The moun - tains wor - ship, and the  
 Str. & Wind.

The mountains wor - ship,  
 The moun - tains wor - ship, and the isles o -  
 and the isles o - bey, and the isles o - bey,  
 bey, The moun - tains  
 The mountains wor - ship, and the isles o -  
 isles o - bey, The moun - tains wor - ship, and the

and the isles o - bey, the isles o - bey; . . . Nor  
 bey, and the isles o - bey; Nor  
 the isles o - bey; Nor  
 wor - ship, and the isles o - bey; Nor sun nor  
 bey, o - bey; Nor  
 isles, the isles o - bey; Nor  
 D  
 Str.



sun nor moon they need, nor day nor night;

sun nor moon they need, nor day nor night, nor

sun nor moon, nor sun nor

moon they need, nor day nor night, nor

sun nor moon they need, nor

sun nor moon they need, nor

*mf* God is their tem - ple, and the

sun nor moon, nor day nor night; *mf* God is their tem - ple, and the

moon they need, nor day nor night; *mf* God is their tem - ple, and the

sun nor moon, nor day nor night; *mf* God is their tem - ple, and the

sun nor moon, nor day nor night; *mf* God is their tem - ple, and the

sun nor moon, nor day nor night; *mf* God is their tem - ple, and the

*Fl. & Vl.*

*Str. & Wind.*

Lamb their light,  
 Lamb their light, God is their  
 Lamb, God is their tem - ple, and the Lamb their  
 Lamb their light, God is their tem - ple,  
 Lamb their light, God is their  
 Lamb their light, and the Lamb their light,  
*p Str.* *eres.*

God is their tem - ple, and the  
 tem - ple, and the Lamb their light, and the Lamb, and . .  
 light, and the Lamb their light, and the Lamb, and . .  
 and the Lamb their light, and the Lamb, the  
 tem - ple, and the Lamb their light, and . .  
 God is their tem - ple, and the  
*Fl.*  
*Bass.*

E *cres.*

Lamb . . . their light : Nor sun nor moon they

. . . the Lamb their light : Nor sun nor moon they

. . . the Lamb their light : Nor sun nor moon they

Lamb their light : Nor sun nor moon they

. . . the Lamb their light : Nor sun nor moon they

Lamb their light : Nor sun nor moon they

*p Str.* Wind sustain. *cres.*

*f*

need, . nor day nor night, nor day nor night ;

need, nor day nor night, nor day nor night ;

need, nor day nor night, nor day nor night ;

need, nor day . . nor night, nor day nor night ;

need, nor day nor . . . night, nor day nor night ;

need, nor day . . nor night, nor day nor night ;

*f*

God is their tem - ple, and the Lamb . . . their  
 God is their tem - ple, and the Lamb . . . their  
 God is their tem - ple, and the Lamb . . . their  
 God is their tem - ple, and the Lamb . . . their  
 God is their tem - ple, and the Lamb . . . their  
 God is their tem - ple, and the Lamb . . . their  
 God is their tem - ple, and the Lamb . . . their

(Voices only.)

light :  
 light :  
 light :  
 light :  
 light :  
 light :  
 light :

Orchestra.

mf Tutti. dim. pp

Ins.

No. 40. RECIT. (ACCOMPANIED.)—"AND SHALL NOT ISRAEL'S SONS."

*Presto.* TREBLE.

And shall not Is-ra-el's sons ex-ult

PIANO. *f*  
♩ = 96.

ing come, Hail the glad beam, and

claim their an - cient home? On David's thro-ne shall

David's offspring reign, And the dry bones be warm with life . . . a-gain.

CHORUS.—“HOSANNA.”

Flute, Oboes, Bassoons, Horns, Trumpets, Trombones, Tympani, and Strings.

*Allegro con spirito.*

TREBLE.

ALTO.

TENOR (Svo. lower).

BASS.

PIANO. 104.

*Allegro con spirito.*

*p Fl. Ob. Bsn. & Hns.*

CHORUS. Solo.

*f* Ho - san - na! Hark! hark, hark!

*f* Ho - san - na!

*f* Ho - san - na!

*f* Ho - san - na!

*f* Ho - san - na!

*f* Tpts. & Tromb. *p* Str. Fl. & Ob.

CHORUS. A Solo.

hark, hark! Ho - san - na! Hark! white-rob'd crowds their deep ho -

*f* Ho - san - na!

*f* Ho - san - na!

*f* Ho - san - na!

*f* Ho - san - na!

*f* Brass. *p* Str.

Chorus.

san - nas, their deep ho - san - nas raise, Ho -

Ho -

Ho -

Ho -

Ho -

*f* Fl. Ob. & Bsn. *f* Brass.

san - na! ho - san - na, ho - san - na, ho -

san - na! ho - san - na, ho - san - na, ho -

san - na! ho - san - na, ho - san - na, ho -

san - na! ho - san - na, ho - san - na, ho -

san - na! ho - san - na, ho - san - na, ho -

*p* *f* Tutti.

san - na!

san - na!

san - na!

san - na!

Str.

Solo.

Hark! white-rob'd crowds their deep ho -

Ho - san - na!

Ho - san - na!

Ho - san - na!

Ho - san - na!

*f Tutti.* *p Str.*

san - nas, their deep ho - san - nas raise,

*Chorus.* *f* Ho - - san - na!

*f* Ho - - san - na!

*f* Ho - - san - na!

*f* Ho - - san - na!

*f* *Tutti.*



**B** TREBLE SOLO.

And the hoarse flood . . . . . re - peats the sound of

Ho - san - na !

Ho - san - na !

Ho - san - na !

Ho - san - na !

*Tpt.*

*cres.* *f*

*Str.*

praise, the sound of

Ho - san - na !

Ho - san - na !

Ho - san - na !

Ho - san - na !

*Tpt.*

*p Str.* *cres.* *f Tutti.*



song, Ho - san - na! Ho -

song, Ho - san - na! Ho -

song, Ho - san - na! Ho -

song, Ho - san - na! Ho -

*p Str. & Wind.* *f Tutti.* *p* *f Tutti.*

- san - na! Ten thou - sand thou - sand saints, ten thou - sand thou - sand

- san - na! Ten thou - sand thou - sand saints, ten thou - sand thou - sand

- san - na! Ten thou - sand thou - sand saints, ten thou - sand thou - sand

- san - na! Ten thou - sand thou - sand saints, ten thou - sand thou - sand

*Adagio.*

saints, ten thou - sand thou - sand saints the strain pro - long!

saints, ten thou - sand thou - sand saints the strain pro - long!

saints, ten thou - sand thou - sand saints the strain pro - long!

saints, ten thou - sand thou - sand saints the strain pro - long!

*Adagio.*

CHORUS.—" WORTHY THE LAMB."

*Andante larghetto.*

TENOR (Sve. lower). *f* *p* *f*  
 Wor - thy the Lamb, om - ni - po - tent to . . save, Who died, Who lives, tri -

BASS. *f* *p* *f*  
 Wor - thy the Lamb, om - ni - po - tent to . . save, Who died, Who lives, tri -

*Andante larghetto.*

PIANO. *f Str.* *p* *f*  
 144.

um - phant o'er the grave! Wor - thy the Lamb, om - ni - po - tent to save, Who

um - phant o'er the grave! o'er the grave, . . . tri -

died, Who lives, tri - um - phant o'er the

um - phant, tri - um - phant o'er the

A ALTO. *f*  
 Wor - thy the

grave, tri - um - phant,

grave, . . . tri - um - phant, tri - um - phant,

A



lives tri-umphant o'er the grave! Wor-thy,  
 lives, tri-umphant, tri-umphant o'er the grave! Wor - thy the  
 lives, tri-umphant o'er the grave! Wor-thy,  
*f* *Tutti.*

wor - thy the Lamb, om - ni - po - tent to .. save,  
 Lamb, om - ni - po - tent to .. save, Wor - thy the Lamb, wor - thy  
 om - ni - po - tent, to .. save, Wor - thy the Lamb, om - ni - po - tent to  
 Wor - thy the Lamb om - ni - po - tent to .. save, Wor - thy the

Wor - thy the Lamb, wor -  
 thy the Lamb, om - ni - po - tent to  
 save, wor - thy the Lamb, om - ni - po - tent to save, om - ni - po - tent to  
 Lamb, om - ni - po - tent to save, om - ni - po - tent to save, wor - thy the

thy the Lamb, wor - thy the Lamb, Who  
 save, wor - thy the Lamb om - ni - po - tent to .. save, tri - um  
 save, wor - thy the Lamb, om - ni - po - tent to .. save, Who  
 Lamb, om - ni - po - tent to save, om - ni - po - tent to save,

died, Who died, Who lives, tri - um  
 - phant, Who lives, Who died, Who lives, tri -  
 died, Who lives tri - um - - - phant, Who lives, tri -  
 tri - um - - - phant, tri - um - - - phant, tri - um -

phant o'er . . the grave, Who died, Who lives, Who  
 - umphant o'er the grave, Who died, Who lives, Who  
 - umphant o'er the grave, Who died, Who lives, Who  
 - phant o'er the grave, Who died, Who lives, Who

*p* *cres.* *f* *p*

died, Who lives, tri - um - - phant o'er . . the grave,  
 died, Who lives, tri - um - phant o'er the grave! Wor - thy the  
 died, Who lives, tri - um - - phant o'er . . the grave,  
 died, Who lives, tri - um - phant o'er the grave,  
*cres. f*

om - ni - po - tent to save, om - ni - po - tent to save,  
 Lamb, om - ni - po - tent to save, Wor - thy the Lamb, om - ni - po - tent to save, Wor - thy the  
 om - ni - po - tent to save, om - ni - po - tent to save,  
 om - ni - po - tent to save, om - ni - po - tent to save,  
*f*

om - ni - po - tent to save, om - ni - po - tent to  
 Lamb, om - ni - po - tent to save, Wor - thy the Lamb, om - ni - po - tent to  
 Wor - thy the Lamb, om - ni - po - tent to save, Wor - - thy the  
 Wor - thy the Lamb, om - - ni - po - tent to



save, Wor - thy the Lamb, wor - thy the Lamb, om - ni - po - tent to . .  
 save, om - ni - po - tent to . . save, om - ni - po - tent to . . save, Wor - thy the  
 Lamb, om - ni - po - tent to . . save, Wor - thy the Lamb, om - ni - po - tent to . .  
 save,

save, om - ni - po - tent to save, tri - um - phant o'er . . the grave, Who  
 Lamb, om - ni - po - tent to save, om - ni - po - tent to . . save, Who  
 save, om - ni - po - tent to save, om - ni - po - tent to save, Who  
 om - ni - po - tent to save,  
*p* Ob. & Horn.

died, Who lives, Who died, Who lives tri - um -  
 died, Who lives, Who died, Who lives, Who  
 died, Who lives, Who died, Who lives, Who  
 Who lives, Who lives, tri - um -  
*f Tutti.* *tr* *p* *f* *tr*  
*Tymp.*

phant o'er the grave,  
lives, tri - umphant o'er the grave, Wor - thy the  
lives, Who lives, tri - umphant o'er the grave, Wor -  
phant, tri - umphant o'er the grave,

om - ni - po - tent to save, om - ni - po - tent to save, Who  
Lamb, om - ni - po - tent to save, wor - thy the Lamb, om - ni - po - tent to save, Who  
thy the Lamb, wor - thy the Lamb, Who  
Who

died, Who lives, tri - umphant o'er . . the grave! Wor - thy,  
died, Who lives, tri - umphant o'er . . the grave! Wor - thy,  
died, Who lives, tri - umphant o'er the grave! Wor - thy,  
died, Who lives, tri - umphant o'er the grave! Wor - thy,

Wind. Str.

wor - thy, wor - thy the Lamb, wor - thy the Lamb, om - ni - po - tent to

wor - thy, wor - thy the Lamb, wor - thy the Lamb, om - ni - po - tent to

wor - thy, wor - thy the Lamb, wor - thy the Lamb, om - ni - po - tent to

wor - thy, wor - thy the Lamb, wor - thy the Lamb, om - ni - po - tent to

save, tri - um - phant, tri - um - phant

save, Who died, Who lives, tri - um - phant

save, Who died, Who lives, tri - um - phant, Who

save, tri - um - phant, tri - um - phant

phant o'er the grave!

phant, tri - um - phant o'er the grave!

lives, tri - um - phant o'er the grave!

phant o'er the grave!

CHORUS.—“HALLELUJAH.”

*Moderato.*

TREBLE.

ALTO.

TENOR (8vo. lower).

BASS.

PIANO. 92.

*Moderato.*

(Voices only.)

Hal - le - lu - jah, hal - le - lu - jah, A - men, A - - men, A - -

Hal - le - lu - jah, hal - le - lu - jah, A - men, A - - men, A - -

Hal - le - lu - jah, hal - le - lu - jah, A - men,

lu - jah, A - men, A - - - - - men, A

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

Hal - le - lu - jah, hal - le - lu - jah, A - men.

men, Hal - le - lu - jah, A - - - - - men.

- men, Hal - le - lu - jah, hal - le - lu - jah.

Hal - le - lu - jah, hal - le - lu - jah, A - men.

1st VL.

p

2nd VL.

Piano introduction for the first system, featuring a grand staff with treble and bass clefs. The music includes trills (tr) and a trill flourish (Tnr.).

Vocal and piano entries for the second system. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: Hal - le - lu - jah, hal - le - lu - jah, A - - men. The piano accompaniment begins with a forte (F) dynamic and includes the instruction *D Tutti.* and a piano (p) dynamic.

Vocal and piano entries for the third system. The vocal parts continue with the lyrics: Hal - le - lu - jah, hal - le - lu - jah, A - - men, Hal - le - lu - jah, Hal - le - lu - jah, A - - men, Hal - le - lu - jah, Hal - le - lu - jah, A - - men, Hal - le - lu - jah. The piano accompaniment continues with a forte (f) dynamic and the instruction *f Tutti.*

jah, A - - men, Hal - le - lu - jah, hal - le - lu - jah,  
 - - le - lu - jah, A - - men, Hal - - le - lu - jah, A -  
 hal - le - lu - jah, Hal - le - lu - jah, A - - men,  
 - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

A - - - - - men,  
 - - - - - men, Hal - le - lu - jah, hal - le - lu - jah,  
 hal - le - lu - jah, A - - men, A - -  
 lu - - - - jah, hal - le - lu - jah, hal - le -

Hal - le - lu - jah, hal - le - lu - jah, A - - - - -  
 A - men, A - - - - - men, A - - - - - men, Hal - le -  
 - - - - - men, Hal - le - lu - jah, hal - le - lu - jah,  
 lu - jah,

Musical score for piano accompaniment, including a section marked *Str.* (string) and a *G* chord.

men, Hal - le - lu - jah ! A - - - - men, Hal - le -  
 lu - - jah, Hal - le - lu - jah, A - - - - men, A - - - - men,  
 A - - - - men,  
 Hal - le - lu - jah, hal - le - lu - - jah, A - - - - men,  
 lu - jah, Hal - le - lu - jah,  
 Hal - le - lu - jah, hal - le - lu - jah, A - - - - men, Hal -  
 Hal - le - lu - jah, hal - le - lu - jah, A - - - - men, Hal -  
 Hal - le - lu - jah, hal - le - lu - jah, A - - - - men, A - - - -  
 Hal - le - lu - jah, hal - le - lu - jah, A - - - - men, Hal -  
 hal - le - lu - - - jah, hal - - le - lu - - jah, hal - - le - lu - jah,  
 - le - lu - - jah, A - - - - men, Hal - - le - lu - - jah, A - - - -  
 - le - lu - - jah, hal - - le - lu - - jah, hal - - le - lu - - jah,  
 - - - - men, Hal - - le - lu - - jah, hal - - le - lu - -

A - - - men, Hal - le - lu - jah, hal - le - lu - jah, hal - le -

men, A - men, A - men, Hal - le - lu - jah, hal - le - lu -

hal - le - lu - jah, A - men, Hal - le - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, hal - le - lu - jah,

men, Hal - le - lu - jah, A - men, Hal - le - lu - jah, hal - le - lu - jah,

lu - jah, A - men, A - men, A - men,

hal - le - lu - jah, A - men, A - men, A - men,

le - lu - jah, A - men, A - men, A - men,

men !

men !

men !

men !



