

NOVELLO'S ORIGINAL OCTAVO EDITION.

ATHALIE

(RACINE)

THE MUSIC COMPOSED BY

F. MENDELSSOHN BARTHOLDY.

(Op. 74.)

THE ENGLISH ADAPTATION BY

W. BARTHOLOMEW.

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ATHALIE.

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ATHALIE.

I HAD, some time ago, completed an abridged English Version of Racine's "Athalie," when the idea of the following Poem was suggested to me by Mr. Costa, for the purpose of its being musically recited with its choral Lyrics; but as objections were made to so close a union of other music with that of Mendelssohn, the design was laid aside.

I resumed it, on hearing that a poem had been written and declaimed by its author in Germany; and had partly completed it, when the "Zwischenreden" of Edward Devrient arrived in London. I then availed myself of some of its trivial points,—which I considered better than those extant in mine: but in no instance, I hope, that subjects me to censure as a Plagiarist.

By the expedient of declaiming these verses, the whole of the beautiful music, as written by Mendelssohn for the "Athalie" of Racine, may thus be effectively performed in the Concert Room; although the sanctity of the Tragedy it elucidates still deprives it of many advantages it would gain by dramatic representation,—for which it was composed.

W. BARTHOLOMEW.

OVERTURE.

*The Chronicles of Israel's kings relate
That Athalie, enthroned in regal state,
When she beheld her son by Jehu slain, decreed
That all the heirs of Judah's throne should bleed.
The cruel mandate she believed was done:
But Josabeth preserved her brother's son—
The bleeding infant Joash: God had ordained
That he should reign; for he was David's heir.
His wounds were healed: reared with parental care,
Secluded in God's temple he remained
Six years, while Athalie o'er Israel reigned.*

*The day of Pentecost,—that day of days,
When Israel saw Mount Sinai's summit blaze;
When from the hand of God, with holy fear,
Moses received the law we still revere;—
That day of sacred joy and festive mirth,
When golden harvest crowns the teeming earth,
Dawned on Jerusalem; where votive throngs
Once gathering, praised and blest their God in songs.
But ah! how changed the scene from days of yore!
Daunted and persecuted, few adore
The God of gods, upon whose earthly throne
Proud Athalie would rear a graven stone
Call'd Baal. Yet, in the portals of the Lord,
Thus was His Holy Name by His elect adored.*

CHORUS. Heaven and the earth display His grandeur is unbounded;
They declare He is God; they resound His endless fame:
He was Lord over all, ere the universe was founded;
O praise ye Him in song, His wondrous love proclaim!

2nd SOPRANO. No hostile force Injustice raises
Can silence His elect, who bow and sing His praises,
For everlasting is His Name.
From day to day, His power and glory are resounded;

- 1st SOPRANO. Heaven and the earth display His grandeur is unbounded;
O praise Him in song, His wondrous love proclaim!
- CHORUS. Heaven and the earth display His grandeur is unbounded;
O praise ye Him in song, His wondrous love proclaim!
- 2nd SOPRANO. Each fruit He forms, and stores with honied treasures;
He gives the lovely flowers their varied hues;
- 1st SOPRANO. Each night and day with constant care He measures,—
Tempers the parched earth,—cools it with evening dews;
- DUO. And earth, redundant crown'd, sustains each living creature
- ALTO. He ordained the sun to animate all nature;
Light is the gift of His creating hands;
But past expressing,
Man's great blessing,
We now inherit in His pure and just commands.
- CHORUS. O Sinai! thou theme of never-ending story;—
Theme of that day, when God in awful splendour came;
When, on thy summit clad in flame,
He veil'd His radiant form
In the clouds of the storm,
Which dazzled mortal eyes with the brightness of His glory.
O say, why then did vivid lightnings flash around,
And smoke in torrents roll? Why did the air resound
With His trumpets and His thunder?
Why did the rocks and mountains shake at His descent?
Say, why was earth thus rent
From her foundations,—rent asunder?
- ALTO. He came to reveal to the children of our race,
Precepts of holiness, for glory that increaseth;
- 1st SOPRANO. He came unto the people chosen by His grace,
Commanding them to love Him with love that never ceaseth.
- CHORUS. Holy, holy, ever-blessed law!
O sovereign justice, goodness past expressing!
Grateful to God, in return for this blessing,
Let us render Him love with our faith and our awe!
- 1st SOPRANO. He freed our sires from Egypt's cruel sway;
In deserts, led and fed them night and day:
Our just and sacred laws, a God of kindness prove Him;
And, for our good, they command us to love Him.
- CHORUS. Holy, holy, ever-blessed law!
- 1st SOPRANO. He fought for them,—He made the deep divide;
And from arid rocks, refreshing streamlets glide:
Our just and sacred laws, a God of kindness prove Him;
And, for our good, they command us to love Him.
- CHORUS. Holy, holy, ever-blessed law!
O sovereign justice, goodness past expressing!
Grateful to God, in return for this blessing,
Let us render Him love with our faith and our awe!
- 1st SOPRANO. } Ye, who through servile fear, unwillingly are moved,—
1st & 2nd ALT. } A God so good to you, should fill your hearts with zeal.
And is it then so hard to own He should be loved?—
To feel as grateful hearts should feel?
The bondman trembles when his tyrant frowneth:
A father's love, His loving children crowneth.
If God, in love to you, His kindness thus imparts;
Love Him with all your hearts.
- CHORUS. Holy, holy, ever-blessed law!
O sovereign justice, goodness past expressing!
Grateful to God, in return for this blessing,
Let us render Him love with our faith and our awe.
Heaven and the earth display His grandeur is unbounded;
They declare He is God: they resound His endless fame!

READER.

*Jehovah, who inspired prophetic themes,
Wrought His designs in days of old, by dreams.
By dreams permitted, evil powers assailed
His enemies and over them prevailed.
From restless slumber Athalie arose,
Haunted by visions fatal to repose :
Her mother, Jezebel, before her stood
As when she lived, attired in all her charms :
Anon, the shadow changed within her arms
To lacerated limbs defiled with blood !
Then came a lovely boy, whose heavenly glance
Soothed her : he smiled, and stabbed her.—'Twas a trance.
This dream repeated, filled her with dismay :
Where'er she turned, she saw it night and day.
When to the temple of the living God,
She fled for solace ; there before her stood
Eliacin, the heir of Judah's throne !—
For by that name was Joash only known.
There, waiting on the holy sacrifice,
No more a dream but clad in priestly guise,
Devoted to the Lord, her foe appears,
A man in mind although a child in years.
To lure him thence she proffers him the joys
That hourly wait her call : he deems them toys,
Rejects them, though she promises a throne ;
Boldly he tells her—" God is God alone,
" And Baal nought." Yet breathes in childish words,
His faith in Him who feeds the little birds.
He tells the proud queen, " God abaseth pride ;
" And soon or late avengeth homicide."
The tyrant baffled, leaves the artless child,
In faith unchanged, in virtue undefil'd,
His worth excites Jehovah's votive throng ;
Their praise breaks forth in admirative song.*

CHORUS SOPRANOS.

What star in its glory upriseth !
How beautiful and bright is this child's dawning ray !
From vanity he turneth away ;
And all that worldly pride deviseth,
He scorneth, as a vain display.

ALTOS.

While Athalie for Baal prepareth
Her incense and her strains of praise,
This child, in her presence, declareth
That God alone hath endless days.
He, like Elijah, boldly stands forth,
Undismayed by this Jezebel's wrath !

TENORS.

Say, in thy hidden birth, what is by heaven intended ?
Art thou, blessed child, from a prophet-sire descended ?

BASSES.

Daily, our fathers witnessed Samuel
Before the tabernacle kneeling,
While heaven's decrees they heard him revealing.

ALL.

As he came, may you come to comfort Israel !

DUET, 1st and }
2nd SOPRANOS. }

Ever-blessed child, rejoice,
By heav'nly love protected ;
Fearing the Lord, heeding His voice,
Shielded by Him, and daily directed !

Far from the world, and gifted by heaven, still go,
Gracing thy holy birth ;
Untainted by sin, while enduring its woe,
Increase in wisdom and increase in worth.

CHORUS.

O, what lasting joy attendeth
Childhood when taught by heav'n ; childhood the Lord defendeth.

DUET, 1st and }
2nd SOPRANOS. }

Thus in a secluded vale,
On the marge of a streamlet unmoved,
Sheltered from winter's gale,
A lily expands, cherished by Nature and loved.

- CHORUS. O how blest, how blest are they
Who fear the Lord in youth, and all His laws obey!
- ALTO. Alas! that all by virtue sainted
Find life a doubtful maze,—
Its paths, bewilder'd ways!
That souls who seek the Lord, who would remain untainted,
Meet only foes on every side!—
That they must war against oppressors!
Where can the righteous safely hide?
The earth is filled with vile transgressors.
- 1ST SOPRANO. O David's regal home, thou city, loved so well,
Renowned mount, where God Himself once deigned to dwell
Why is it, that on thee, the heavens in wrath have frowned?
- ALTO and)
CHORUS.) Behold! Zion, behold!—canst thou refrain thy tears?
See a stern stranger crowned,
Upon thy throne, thine ancient throne, appears!
- ALTO. And now, in Thy Temple, that rang
With canticles of praise our holy David sang
To glorify the Lord, his God and Heavenly Father;
- CHORUS. Behold! Zion, behold with grief and shame,
Impious strangers proclaim
Their god is supreme; and thus blaspheme the Lord,
Whose Name thy kings ador'd!
- 1ST SOPRANO. How long, how long, O Lord, shall we, who bow before Thee,
Behold the hostile godless against thee arise?
Within Thy holy Temple, they scorn Thy sacrifice;
And treat us as insane,—Thy people who adore Thee.
- CHORUS. How long, how long, O Lord, shall we, who bow before Thee,
See the godless against Thee arise?
- 1ST SOPRANO. Tell us why, they say, stern Virtue should be regarded?
Should all the delights we prize
Be dreaded and discarded?
What has God done for you? O, be wise!
- ALTO. Rejoice! exclaims the frantic throng
Cherish mirth, and banish sadness!
Bring garlands, odours, let the lyre
The dance inspire;
Awake the song,
And fill our hearts with gladness!
None can tell what a day may bring:
Waft Care away on Pleasure's wing!
Enjoy the present hours,
And cull their fleeting flow'rs;
Who, this day,
Can say,—
To-morrow will be ours?
- CHORUS. How long, how long, O Lord, shall we
See the godless against Thee arise?
- CHORUS. They, Lord, who scoff at Thee,—
Who scorn, while we adore Thee,—
These heirs of wrath shall never see
Thy holy Zion's glory
Reflecting heav'n's eternal rays
The Just alone shall bow within thy heavenly portal,—
The Just, in lays immortal,
Shall magnify Thy Name in strains of praise!
- 1ST SOPRANO. The sinner's joys decay,
As the night in morning waneth;
Like dreams they fade away,
And regret unceasing remaineth.
Waking, they mourn
For delights that ne'er return.

While the Just, at Thy table are tasting
 Holy peace, and the comforts of life everlasting ;
 Thy deriders, tormented, shall drink the bitter woes,
 Which Thou, Lord, in Thy wrath, in the day of retribution,
 Hast justly prepared for all Thy foes.

CHORUS.

O horror, thus to wake !
 O vain and fleeting vision !
 O woeful, dire mistake !

READER.

*The queen, to solve the mystery, demands
 The child shall be consigned into her hands :
 Suspecting his illustrious descent,
 She seeks him, to achieve her dire intent.
 Her messengers are foiled, their efforts fail,
 Their specious reasons prove of no avail.
 Joad, God's Priest, determines to proclaim
 That Joash is the infant's regal name.
 The Temple gates are closed ; the Levite trains
 Assemble round their Priest : women and children there
 Await to aid the cause with zealous prayer.
 Joad, inspired, invokes their holy strains.
 See, see, he trembles with prophetic ire !*

JOAD.

" Spirit divine, is this Thy holy fire ?
 " It is ! it glows ! it speaks ! Before mine eyes,
 " Events of ages yet unborn, arise !
 " Levites ! with voices blending sacred chords,
 " Assist the holy fervour of my words !"

CHORUS.

Lord, let us hear Thy voice, while humbly bending
 Then shall we feel its holy soothing power :
 As when the dews of Spring descending
 Revive each drooping herb and flower.

JOAD.

(Spoken with
Music.)

" Earth, lend an ear ! O heaven, regard my cries !
 " Say not, O Jacob, sleep seals great Jehovah's eyes ;
 " Sinners depart, ere God in wrath arise !
 " How is that sordid lead, which once was purest gold !
 " Who is the slaughtered priest that I behold ?
 " Perfidious city, mourn ! Jerusalem,
 " Behold thy prophets slain, O weep for them !
 " Thy God no longer looks on thee with favour ;
 " Thine incense burns no more with holy savour !
 " Where do those women and their children go ?
 " The Lord hath laid the Queen of Cities low !
 " Her Priests are captives !—Her monarchs are rejected !
 " Her godly rites forsaken,—unprotected !
 " Down, Temple ! Cedars, burn !
 " Jerusalem, for thee, for thee I mourn !
 " What hand hath made thy loveliness a dream :—
 " And changed mine eyes to sources of that stream
 " Which flows for griefs like thine ?"

CHORUS SPEAKER.

Remember Zion, Lord ; do not withhold
 The blessings she received from Thee of old.

JOAD.

" A new Jerusalem appears
 " In yonder desert, darting brilliant rays ;
 " Her stately brow a stamp immortal bears !
 " All nations chant her praise.
 " The old Jerusalem thus brightly never shone.
 " Are all that gather round her throne
 " Her children ? She hath made them all her own.
 " Jerusalem, lift up thy head and see,
 " Awe'd by thy grandeur, monarchs bow to thee !
 " Kings of all nations, dazzled by thy glory,
 " Kissing thy dust, do homage and adore thee !
 " Blessed are they, who thus for Zion feel
 " Their souls inflamed with holy, fervid zeal.
 " Bedew the earth, O heaven, with saving grace ;
 " And send redemption for the human race !"

- READER. *Breathing this pray'r the vision fades away:
Again the nitred chief resumes his sway.*
- JOAD. *"The gorgeous diadem, prepare ye now;
"That David wore on his anointed brow.—
"Levites, to arm yourselves, now follow me
"To the secluded armoury, where we
"Have secreted the lances and the swords,
"Stained with the blood of the Philistine hordes;—
"Those arms, victorious David there preserved,—
"And dedicated to the God he served.
"Can we employ them in a nobler cause
"Than to uphold Religion and her laws?"*
[Exeunt JOAD and the LEVITES.]
- READER. *And while the Levites arm for the affray,
The anxious women to each other say—*
- SALOMITH. *"What fears, what troubles now, my sisters, rise!
"Are these the primal fruits, O Lord, for Thee?
"Are these the sweet and sacred perfumes, we
"This day should on Thine altars calmly sacrifice?
"What woeful objects meet our timid glances
"Within this House of peace! who would have prophesied
"That murderous swords and homicidal lances
"Should gleam on every side!"*
- CHORUS SPEAKER. *Why is Jerusalem so lukewarm for the Lord?
So still, while dangers round her press?
Why is it, Abner does not speak a word
To succour us, and lighten our distress?*
- SALOMITH. *Alas! within a court where they alone regard
The right of might and violence;
Where places, honours, ill-bestow'd, reward,
A tacit, blind, and base obedience:
Where, sisters, shall a pleading voice be heard
For sad and suffering innocence?*
- CHORUS SPEAKER. *"Midst peril and disorder so extreme,
"For whom do they prepare the sacred diadem?"*
- SALOMITH. *"That hath been ordered by the Lord;—
"And only by His prophet hath been heard.
"We know not what may be intended.
"Are we behind His shield to be defended?
"Or, are we doomed to fall beneath the sword?"*
- CHORUS. } Promised joys! menaced woes! O mystic gloom impending!
SOPRANOS, ALTOS. } Are they blessings, or curses, that gather now above?
Can frowning storms of wrath descending,
Be blent with smiling beams of love?
O Zion! thou art doomed,—devouring flames will burn all,—
Destroy thy relics,—Thine, O Lord!
- TENORS, BASSES. *Our Zion firmly stands on great Jehovah's word;
His promise is eternal!*
- SOPRANOS, ALTOS. *Thy splendours disappear, they fade before mine eyes!*
- TENORS, BASSES. *I see, on every side, her splendid rays extending!*
- SOPRANOS, ALTOS. *See, in a gulf profound, our Zion is descending!*
- TENORS, BASSES. *I see Zion's head in the skies!*
- SOPRANOS, ALTOS. *How low, alas, how low!*
- TENORS, BASSES. *How high, and oh, how glorious!*
- SOPRANOS, ALTOS. *Hear her cries, full of woe!*
- TENORS, BASSES. *Hear her songs, all victorious!*

- CHORUS. Where are the shafts Thou employest?
 Where is the wrath of Thy rod?
 Art not Thou a stern jealous God,
 Who, to wrath provoked, destroyest?
- 1ST SOPRANO. Last of a race of kings ador'd,
 Blooming on Judah's regal stem; lovely and delicate flower;
 Alas! art thou doomed to fall once more within the power
 Of hatred and revenge,—of a cruel mother's sword?
 Say, if down to thy cradle an angel did come,
 Spreading his guardian wings to be thy defender?
 Or if, in the night of the tomb,
 The voice of the living God, hath raised thee up a wonder?
- ALTO. A son, sprang from a sire, and grandsire who brake Thy laws,—
 Are their attainments, O Lord, in him a guilty cause?
- SOPRANO, ALTO. Say, is Thy mercy withheld, is he forsaken for their crimes?
- 1st & 2nd Sop., } Is he forsaken?
 ALTO. } O Lord, awaken!
- CHORUS. Where are the shafts Thou employest?
 Where is the wrath of Thy rod?
 Art not thou still a jealous God,
 Who, to wrath provoked, destroyest?
- CHORUS SPEAKER. *"My sisters, do you not hear*
 "The cruel Tyrian trumpets' warlike tone?"
- SALOMITH. *"Yea, and the vile barbarians' cries assail mine ear;*
 "I shudder!—let us be gone;
 "Let us fly to the sanctuary's shade,
 "For shelter, and for salutary aid." [Exeunt.
- READER. *The Tyrian queen now enters with a band*
 Of chieftains: and the Priest, at her command,
 Displays Eliacin seated on Judah's throne,
 His youthful brow adorned with David's crown.
 The child is recognised; the Queen astounded:
 Her chiefs are daunted, and her soldiers fly.
 "Joash is David's heir!" the people cry:
 Vainly for aid the haughty tyrant calls,
 And justly doom'd—blaspheming Heav'n, she falls,
 Throughout Jerusalem, hosannahs ring;
 Men, women, children shout "God save the king!"
 Baal's Temple is destroy'd, his priest is slain.
 Zion repents, and bows to God again:—
 To God,—whose judgments, laws, and endless mercies prove
 The orphan's Father is a God of love.
- (Spoken, with
 Music.)
- CHORUS. Heav'n and the earth display His grandeur is unbounded;
 They declare He is God; they resound His endless fame!

OVERTURE.

Maestoso con moto.

PIANO.



First system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p cres.*

Second system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *cres.*

Third system of musical notation. Treble clef, bass clef. Dynamics: *f sf*, *p*

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *cres.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cres.*, *f*, *rit.*

Sixth system of musical notation. Treble clef, bass clef. Section: **B** *Molto Allegro.* Dynamics: *fp*. Includes a triplet of 3 notes.

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *cres.*. Includes a triplet of 3 notes.

3
cres. sf

sf f fp

sf sf

sf p sf

sf cres. f fp

sf

sf p sf cres.

First system of a piano score. The right hand features a melodic line with a fermata over a measure. The left hand plays a rhythmic accompaniment. Dynamics include *sf*, *f*, *p*, and *cres.*

Second system of a piano score. The right hand has a melodic line with a fermata. The left hand continues the accompaniment. Dynamics include *sf*, *cres.*, *sf*, and *ff*. A 'C' time signature change is indicated above the right hand.

Third system of a piano score. The right hand has a melodic line with a fermata. The left hand has a dense chordal accompaniment. Dynamics include *sf*. A 'Ped.' instruction is placed below the left hand.

Fourth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a dense chordal accompaniment. Dynamics include *sf*. A 'Ped.' instruction is placed below the left hand, and an asterisk is placed below the system.

Fifth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a dense chordal accompaniment. Dynamics include *sf*. A 'Ped.' instruction is placed below the left hand, and an asterisk is placed below the system. The text 'col. 8va.' is written at the end of the system.

Sixth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a dense chordal accompaniment. Dynamics include *ff*, *sf*, and *sf*. The text 'ad lib.' is written at the beginning of the system.

Seventh system of a piano score. The right hand has a melodic line with a fermata. The left hand has a dense chordal accompaniment. Dynamics include *sf* and *ff*.

Musical notation for the first system. The treble clef part features a D chord and a melodic line. The bass line starts with a piano (*p*) dynamic marking.

Musical notation for the second system. The bass line includes a *Ped.* marking and ends with an asterisk (*).

Musical notation for the third system. Both the treble and bass lines feature *cres.* markings.

Musical notation for the fourth system. The bass line includes *sf* and *p* dynamic markings.

Musical notation for the fifth system. The bass line includes *cres.*, *sf*, *f*, *dim.*, and *p* dynamic markings.

Musical notation for the sixth system. The treble clef part features an E chord. The bass line includes *p* and *pp* dynamic markings, as well as a *Ped.* marking and an asterisk (*).

Musical notation for the seventh system. Both the treble and bass lines feature *cres.* markings.

cen - do al *sf* *ff*

sf *sf* *sf*

cres. *ff*
Ped. *

cres. *sf*
Ped.

ff *sf* *sf*
* Ped. *

sf *sf* *sf* *f*

sempre ff *f* *sf*

First system of musical notation. The upper staff contains a melodic line with slurs and accidentals. The lower staff contains a bass line with dynamic markings *sf* and *sf*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a dynamic marking *ff* and *sf*.

Third system of musical notation. The upper staff has a dynamic marking *sempre f*. The lower staff has dynamic markings *sf* and *sf*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has dynamic markings *sf*, *sf*, *sf*, *sf*, and *sf*.

Fifth system of musical notation. The upper staff has a dynamic marking *sf* and a *p* marking. The lower staff has a dynamic marking *sf*.

Sixth system of musical notation. The upper staff contains chords and a melodic line. The lower staff contains a bass line.

Seventh system of musical notation. The upper staff contains chords. The lower staff has a dynamic marking *cres.*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *sf*, *p*, and *sf*.

Second system of a piano score. The right hand continues with chords and melodic fragments, and the left hand has a more active line. Dynamics include *sf*, *f*, and *dim.*

Third system of a piano score. The right hand has a more complex texture with slurs and ties. Dynamics include *pp*, *dim.*, and *sf*. A *Ped.* marking is present at the end of the system.

Fourth system of a piano score. The right hand has a melodic line with a *H* marking. Dynamics include *pp* and *p*. *Ped.* markings with asterisks are present in both hands.

Fifth system of a piano score. The right hand has a complex, rapid melodic line. Dynamics include *cres.* and *sf*.

Sixth system of a piano score. The right hand continues with a rapid melodic line. Dynamics include *sf*.

Seventh system of a piano score. The right hand has a rapid melodic line. Dynamics include *sf* and *p cres.*

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with a crescendo (cres.) and a decrescendo (decres.) marking. The bass staff contains a harmonic accompaniment. The dynamic marking 'al' is present in the bass staff.

Musical notation for the second system, featuring a treble and bass staff. The treble staff contains a melodic line. The bass staff contains a harmonic accompaniment with dynamic markings 'sf' (sforzando).

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains a melodic line with a forte (f) dynamic marking. The bass staff contains a harmonic accompaniment with dynamic markings 'sf'.

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff contains a melodic line with dynamic markings 'sf' and 'ff' (fortissimo). The bass staff contains a harmonic accompaniment with dynamic markings 'sf'.

Musical notation for the fifth system, featuring a treble and bass staff. The treble staff contains a melodic line with a fortissimo (ff) dynamic marking. The bass staff contains a harmonic accompaniment.

Maestoso come 1ma.

Musical notation for the sixth system, featuring a treble and bass staff. The treble staff contains a melodic line with dynamic markings 'ff' and 'sf'. The bass staff contains a rhythmic accompaniment with dynamic markings 'sf'.

Musical notation for the seventh system, featuring a treble and bass staff. The treble staff contains a melodic line with dynamic markings 'sf'. The bass staff contains a rhythmic accompaniment with dynamic markings 'sf'.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains chords and rests, while the bass staff features a continuous eighth-note accompaniment. Dynamic markings include *sf* (sforzando).

Second system of musical notation, continuing the piece with similar accompaniment and dynamic markings.

Third system of musical notation, featuring more complex chordal textures in the treble staff.

Fourth system of musical notation, showing a continuation of the rhythmic accompaniment.

Fifth system of musical notation, including a trill (*tr*) in the treble staff and a *Ped.* (pedal) marking in the bass staff. A star symbol (*) is at the end of the system.

Sixth system of musical notation, featuring a trill (*tr*) and multiple *Ped.* markings. A star symbol (*) is present.

Seventh system of musical notation, concluding the page with a final chord in the treble staff and a star symbol (*) at the end.

No. 1.

CHORUS.—“HEAV’N AND THE EARTH DISPLAY.”

Allegro maestoso vivace. *f*

SOPRANO. Heav'n and the earth dis - play His gran-deur is un -

ALTO. Heav'n and the earth dis - play His gran-deur is un -

TENOR. Heav'n and the earth dis - play His gran-deur is un -

BASS. Heav'n and the earth dis - play His gran-deur is un -

PIANO. *Allegro maestoso vivace.*
mf *f* *sf*

- bounded; They de-clare He is God, they re - sound His end-less fame: He was Lord o - ver

- bounded; They de-clare He is God, they re - sound His end-less fame: He was Lord o - ver

- bounded; They de-clare He is God, they re - sound His end-less fame:

- bounded; They de-clare He is God, they re - sound His end-less fame:

all, . . ere the u - ni-verse was found-ed; O praise ye Him in song, His

all, . . ere the u - ni-verse was found-ed; O praise ye Him in song, His

O praise ye Him in

O praise ye Him in song,

SOLO. SOPRANO.

- sound - ed. Heav'n and the earth dis - play His gran - deur is un -

- bound - ed; O praise Him in song, His won - drous love pro -

B
- claim!
f CHORUS.
Heav'n and the earth dis - play His grandeur is un - bound - ed; O praise Him in
Heav'n and the earth dis - play His grandeur is un - bound - ed; O . . . praise ye
Heav'n and the earth dis - play His grandeur is un - bound - ed; O
Heav'n and the earth dis - play His grandeur is un - bound - ed; O praise ye

song, His won - drous love pro - claim, O praise . . . Him, His
Him in song, His won - drous love pro-claim, O praise Him, His
praise Him, O praise Him, praise ye Him, O praise . . . Him, His
Him in song, His won - drous love pro-claim, O praise . . . Him, His

C SOLO. 2nd SOPRANO.

Each fruit He forms and stores with ho-nied trea-sures;
 won-drous love pro-claim.
 won-drous love pro-claim.
 won-drous love pro-claim.
 won-drous love pro-claim.

SOLO. 1st SOPRANO.
 He gives the love-ly flow'rs their va-ri-ous hues. Each night and

day, with constant care He mea-sures; Tempers the parch-ed earth,

cools it with ev'ning dews; And earth re-dun-dant crown'd, sus-tains each liv-ing crea-ture,

1st SOPRANO. D

And earth re - dun - dant crown'd, sus-tains each crea - - ture.

2nd SOPRANO.

And earth re - dun - dant crown'd, sus-tains each crea - - ture.

Solo. 1st. ALTO.

He or - dain - ed the

sun to an - i - mate all na - - ture;

fp *fp* *fp*

Light is the gift of His cre - a - ting hands :

fp

But past ex - - press - - - ing, Man's great - est

fp

Ped. * *Ped.* *

bless - ing, We now in - he - rit in His pure and just com - mands, in - he - rit

in His pure and just com-mands.

pp *cres.*

Andante con moto.

E CHORUS. SOPRANO AND ALTO. UNISON.

O Si - - na-i, thou theme of

TENOR AND BASS. UNISON. *f*

E *Andante con moto.*

fp *p* *p* *p*

nev - er - end - ing sto - ry, Theme of that

nev - er - end - ing sto - ry, Theme of that

p *f* *p*

day, when God in aw - ful splen-dour came ;

day, when God in aw - ful splen-dour came ;

p *f* *p*

say, why then did vi - vid light-nings flash a - round, And

say, why then did vi - vid light-nings flash a - round, And

cres. *ff*

smoke in tor - rents roll? Why did the air re - sound With His

smoke in tor - rents roll? Why did the air re - sound With His

p *cres.* *ff*

trum - pets and His thun - der? Why did the

trum - pets and His thun - der? Why did the

p *cres.*

rocks and moun - tains shake at His des - cent? Say, why was

rocks and moun - tains shake at His des - cent? Say, why was

cen *do.* *ff*

earth thus rent From her foun - da - tions, rent a -

earth thus rent From her foun - da - tions, rent a -

p *ff* *Ped.* *dim.*

- sun - der? Why was earth thus rent a -

sun - der? Why was earth thus rent a -

Ped. *** *Ped.* *dim.* ***

sun - der?

sun - der?

pp *pp*

SOLO. 1st ALTO.
Andante sostenuto.

SOLO. 1st SOPRANO.

He came to re-veal to the child-ren of our race, Precepts of ho-liness for glo-ry that in-creas-eth. He

pp

came un-to the peo-ple cho-sen by His grace, Command-ing them to love Him, with love that never ceas -

pp *pp*

G *Allegro molto.*

eth.

p Ho - ly, ho - ly, ev - er - bless - ed law! . . . O sov'-reign jus - tice,

sf

p Ho - ly, ho - ly, ev - er - bless - ed law! . . . O sov'-reign jus - tice,

sf

p Ho - ly, ho - ly, ev - er - bless - ed law! . . . O sov'-reign jus - tice,

sf

p Ho - ly, ho - ly, ev - er - bless - ed law! . . . O sov'-reign jus - tice,

G *Allegro molto.*

p *sf* *sf*

good - ness past ex - press - ing! Grate - ful to God, in re - turn for this

good - ness past ex - press - ing! Grate - ful to God, in re - turn for this

good - ness past ex - press - ing!

good - ness past ex - press - ing!

p

SOLO 1st SOPRANO.

bless - ing, O let us ren - der love, with our faith and our awe. He

bless - ing, O let us ren - der love, with our faith and our awe.

Let us ren - der Him love, with our faith and our awe.

Let us ren - der Him love, with our faith and our awe.

sempre stac. cres. *p*

freed our sires from Egypt's cru-el sway; In de-serts

sempre stac.

sf

led and fed them night and day; Our just and sa-cred laws, a

dolce. *poco rit.*

sf *pp poco rit.*

God of kindness prove Him; And for our good, they com-mand us to love Him.

H CHORUS.

SOLO, 1st SOPRANO.

a tempo. Ho - ly, ho - ly, ev - er - bless - ed law! . . . He fought for

p a tempo. Ho - ly, ho - ly, ev - er - bless - ed law!

p a tempo. Ho - ly, ho - ly, ev - er - bless - ed law! . . .

a tempo. Ho - ly, ho - ly, ev - er - bless - ed law!

p a tempo. *cres.* *sf* *p*

them: He made the deep "di - vide; And from a - rid rocks re -

sf

dolce.

- fresh-ing streamlets glide : Our just and sa-cred laws, a God of kind-ness prove Him ;

And for our good, and for our good, they com-mand us to love . . .

Him.

CHORUS

Ho - ly, ho - ly, ev - er-bless-ed law ! Sov' - reign jus - tice, goodness past ex -

Ho - ly, ho - ly, ev - er-bless-ed law ! . . Sov' - reign jus - tice, goodness past ex -

Ho - ly, ho - ly, ev - er-bless-ed law ! . . Sov' - reign jus - tice, goodness past ex -

Ho - ly, ho - ly, ev - er-bless-ed law ! Sov' - reign jus - tice, goodness past ex -

- press - ing ! Grate - ful to

- press - ing ! Grate - ful to

- press - ing ! Grate - ful to God, in re - turn for this bless - ing,

- press - ing ! Grate - ful to God, in re - turn for this bless - ing,

God, in re - turn for this bless - ing, O let us ren - der love with our
 God, in re - turn for this bless - ing, O let us ren - der love with our
 O let us ren - der

O let us ren - der Him love with

faith and awe; . . . love . . . with our faith and
 faith . . . and awe; O ren - der love, love . . . with faith and
 love with faith and awe; O let us ren - der love with our faith and our
 faith and awe; O let us ren - der love with our

K SOLO. 1st SOPRANO.
 awe! Ye, who through ser-vile fear un - will - ing - ly are mov - ed, A
 SOLO. 1st ALTO.
 awe! Ye, who through ser-vile fear un - will - ing - ly are mov - ed, A
 SOLO. 2nd ALTO.
 awe! Ye, who through ser-vile fear un - will - ing - ly are mov - ed, A

awe!

K
p sempre stac.

God so good to you, should fill your hearts with zeal. And is it then so

God so good to you, should fill your hearts with zeal. And is it then so

God so good to you, should fill your hearts with zeal. And is it then so

hard to own He should be lov - ed? To feel as grate - ful

hard to own He should be lov - ed? To feel as grate - ful

hard to own He should be lov - ed? To feel as grate - ful

hearts should feel?

hearts should feel?

hearts should feel? The bond - man trem - bles when his ty - - rant

pp

A fa - ther's love, His lov - ing child - ren crown - eth.

frown - eth;

cres.

f If God in love to you, His kind - ness thus im - parts, *sf*

f If . . . God in love to you, His . . . kind - ness thus im - parts, *sf*

f If . . . God in love to you, His . . . kind - ness thus im - parts, *sf*

sf

p Love Him with all your hearts, Love Him with all your hearts, with

p Love Him with all your hearts, Love, love Him with all your

p Love Him with all your hearts, Love, love Him with all your

p *pp* *pp*

all your hearts, Love Him with all your ;
 hearts, with all your hearts, Love Him with all your!
 hearts, with all your hearts, Love Him with all your

cres.

M

hearts !
 hearts !
 hearts !

Chorus.

ff Ho - ly, ho - ly, ev - er - bless - ed law ! Sov' - reign jus - tice,
ff Ho - ly, ho - ly, ev - er - bless - ed law ! Sov' - reign jus - tice,
ff Ho - ly, ho - ly, ev - er - bless - ed law ! Sov' - reign jus - tice,
ff Ho - ly, ho - ly, ev - er - bless - ed law ! Sov' - reign jus - tice,

ff *sf*

M

good-ness past ex - press - ing!

good-ness past ex - press - ing!

good-ness past ex - press - ing! Grate - ful to God, in re - turn for this bless - ing,

good-ness past ex - press - ing! Grate - ful to God, in re - turn for this bless - ing,

f

Grate - ful to God, in re - turn for this bless - ing, O let us ren - der

Grate - ful to God, in re - turn for this bless - ing, O let [#]us ren - der

O

O let us ren - der Him

love with our faith and awe; . . . love . . . with our

love with faith . . . and awe; O let us ren - der

let us ren - der love with our awe; O let us ren - der love with our

love with our faith and our awe; O let us ren - der

f

faith and awe; ren - der love, ren - der love,
 love with our awe; ren - der love, ren - der love,
 faith and our awe; ren - der love, ren - der love,
 love with our awe; ren - der love, ren - der love,

ren - der love with faith . . . and . . . awe;
 ren - der love with . . . faith and . . . awe;
 ren - der love with faith . . . and . . . awe;
 ren - der love with faith and awe;

let us ren - - der Him love,
 let us ren - - der Him love, ren - der love,
 let us ren - - der Him love, . . . ren - der love,
 let us ren - - der Him love, ren - der love,

with our faith and awe, let us

with our faith and awe, let us

with our faith and awe, let us

with our faith and awe, let us

ff

ren - der Him love with our faith and awe, ren - der Him

ren - der Him love with our faith and awe, let us ren - der Him

ren - der Him love with our faith and awe, let us ren - der Him

ren - der Him love with our faith and awe, let us ren - der Him

love with our faith and awe, love with faith and

love with our faith and awe, love with faith and

love with our faith and awe, love with faith and

love with our faith and awe, love with faith and

sf

Ped. *

O Andante maestoso.

awe! Heav'n and the earth dis-play His

awe! Heav'n and the earth dis-play His

awe! Heav'n and the earth dis-play His

awe! Heav'n and the earth dis-play His

Ped. * *ff*

gran-deur is un-bound-ed; They de-clare He is God, they re-sound His end-less fame;

gran-deur is un-bound-ed; They de-clare He is God, they re-sound His end-less fame;

gran-deur is un-bound-ed; They de-clare He is God, they re-sound His end-less fame; They de-

gran-deur is un-bound-ed; They de-clare He is God, they re-sound His end-less fame; They de-

f *p*

They de-clare He is God.

They de-clare He is God.

-clare He is God, is God.

-clare He is God, is God.

f

No. 2.

RECITATIVE.—“WHAT STAR IN ITS GLORY UPRISETH?”

Andante quasi Recit.
CHORUS. SOPRANO.

VOICE.

What star in its glo-ry up-ris-eth? How beautiful and bright is this child's dawning

PIANO.

ray! From van-i-ty he turn-eth a-way; And all that world-ly pride de-vis-eth, He

scorn-eth, as a vain dis-play.

CHORUS. ALTO.

While A-tha-lie for Baal pre-par-eth Her in-

- cense and her strains of praise, This child, in her presence, de-clar-eth That God a-lone hath

end-less days. He, like E-li-jah, bold-ly stands forth, Un-dis-may'd by this Je-ze-bel's

A
 wrath.
 CHORUS. TENOR. *cres.*
 Say, in thy hidden birth, what is by heav'n in-tend-ed? Art thou, blessed child, from a prophet-sire de-

- scend-ed?
 CHORUS. BASS. *f*
 Dai - ly our fa-thers wit-ness'd Samu-el Be-fore the ta-ber-na-cle kneel-ing, While heav'n's de-

SOPRANO AND ALTO. UNISON. *f*
 As he came, may you come to com-fort Is-ra-el!
 TENOR. *f*
 As he came, may you come to com-fort Is-ra-el!
cres. *f*
 - cees they heard him re-veal-ing. As he came, may you come to com-fort Is-ra-el!
rit. *sf* *sf* *sf rit.* *p*

B *Allegretto non troppo.* SOLO. 1st SOPRANO.
 Ev - er - bless-ed child, re - joice, ev-er-

- bless - ed, ev - er - bless - ed child, By heavenly love pro - tect - ed; Fearing the Lord, heed - ing His

voice, Shield - ed by Him, and dai - ly di - rect ed. *SOLO. 2ND SOPRANO.*
Ev - er - bless - ed child, re -

cres. *dim.* *pp*

Far from the world, and gift - ed by hea - ven, still go, . . . Grac - ing thy ho - ly birth; Un -
- joyce, ev - er - bless - ed, ev - er - bless - ed child, By hea - ven - ly love pro -

- taint - ed by, sin while en - dur - ing its woe, . . . In - crease in wis - dom and in -
- tect - ed; Fearing the Lord, heed - ing His voice, Shield - ed by Him, and dai - ly di -

cres. *dim.*

- crease in worth.
- rect ed.

CHORUS.

O, what last-ing joy at - tend - eth Childhood when taught by heav'n; childhood the Lord de -

O, what last-ing joy at - tend - eth Childhood when taught by heav'n; childhood the Lord de -

O, what last-ing joy at - tend - eth Childhood when taught by heav'n; childhood the Lord de -

O, what last - ing joy at - tend - eth Childhood when taught by heav'n; childhood the Lord de -

p *cres.* *cres.* *sf*

Thus in a se - clud - ed vale, . . . On the marge of a stream-let un -

Thus in a se - clud - ed vale, . . . On the marge of a stream-let un -

- fend - eth!

- fend - eth!

- fend - eth!

- fend - eth!

dim. *pp*

- mov-ed, Shel - ter'd from win - ter's gale, A li - ly ex - pands, cherish'd by

- mov-ed, Shel - ter'd from win - ter's gale, A li - ly ex - pands, cherish'd by

Na - ture and lov - ed. Ev - er bless-ed child, re -
 Na - ture and lov - ed. Far from the world, and gift - ed,
 How blest are they, . . . O, how blest are
 How blest are they, . . . O, how blest are
 How blest are
 How blest are

sf
p
pp
pp
cres. *sf* *p*

- joice, ev - er bless - ed, ev - er bless - ed child, By heav - en - ly love pro -
 gift - ed by heav'n still go, still go, Un - taint - ed by sin, un - taint - ed by sin while en -
 they, blest are they Who fear the Lord in
 they, O, how blest are they Who fear the Lord in
 they, how blest are they Who fear the Lord in
 they, blest are they Who fear the Lord in

pp
pp
pp
cres.

- tect - ed, Fear - ing the Lord, and heeding His voice, Shield - ed and di - rect -
 - dur - ing its woe, In - crease in wis - dom and in - crease . . . in
 youth, and all . . . His laws o - bey, . . . o - -
 youth, and all, . . . and all His laws . . . o - -
 youth, and all . . . His laws, His laws . . . o - -
 youth, and all . . . His laws, His laws . . . o - -

- ed. O, how blest . . . are they,
 worth. O, how blest are they,
 - bey. *sf* O, how blest, *sf* blest are they, O, how
 - bey. *sf* O, how blest, *sf* blest are they, O, how
 - bey. *sf* O, how blest, *sf* blest are they, O, how
 - bey. *sf* Blest are they,
 - bey. *sf* Blest are they,

cres. *pp* *cres.*

O, how blest are they, O, how blest, . . . O how blest . . .

O, how blest are they, O, how blest, . . . O, how blest . . .

blest, blest are they, O how blest, blest . . .

blest, blest are they, O, . . . how blest, blest . . .

O how blest, blest are they, O, how blest . . .

O how blest, blest are they, O, how blest . . .

are they.

are they.

are they.

are they.

are they.

are they.

are they.

Solo. 1st ALTO.

A

p

pp

Ped. *

D *Allegro moderato.*

- las! that all by vir-tue saint - ed Find life a doubt - ful maze, Its

Allegro moderato.

paths, be-wil - der'd ways! That souls who seek the Lord, who would re - main un -

- taint - ed, Meet on - ly foes on ev' - ry side!

cres.

cres.

That they must war a - gainst op - press - ors! Where can the righteous safe - ly

p *cres.*

hide? The earth is fill - ed, the earth is fill - ed

cres. *cres.*

with vile trans - gress - ors ! O David's re - gal

home ! thou Ci - ty, lov'd so well, Re - nown - ed Mount, where God Himself once deign'd to

SOLO. 1st ALTO.
Allo, non troppo, ma con fuoco.

dwell ! Why is it, that on thee the heav'ns in wrath have frown - ed? Be - hold, Zi - on, be -

- hold, canst thou refrain thy tears ? See a stern stranger crowned, Upon thine an - cient throne, ap -

CHORUS. ff
Be - hold, Zi - on, be - hold, canst thou refrain thy tears ? See a stern stranger
CHORUS. ff
- pears ! Be - hold, Zi - on, be - hold, canst thou refrain thy tears ? See a stern stranger
CHORUS. ff
Be - hold, Zi - on, be - hold, canst thou refrain thy tears ? See a stern stranger
CHORUS. ff
Be - hold, Zi - on, be - hold, canst thou refrain thy tears ? See a stern stranger

CHORUS. ff
Be - hold, Zi - on, be - hold, canst thou refrain thy tears ? See a stern stranger

SOLO. ALTO.

And

crown - ed, Up - on thy throne, thine ancient throne ap - pears !

crown - ed, Up - on thy throne, thine ancient throne ap - pears !

crown - ed, Up - on thy throne, thine ancient throne ap - pears !

crown - ed, Up - on thy throne, thine ancient throne ap - pears !

now, in Thy Tem - ple, that rang With can - ti - cles of praise our ho - ly Da - vid sang . . .

. . . To glo - ri - fy the Lord, His God and heav - nly Fa - ther : . . .

CHORUS. *ff*

Be - hold, Zi - on, be -

Be - hold, Zi - on, be -

Be - hold, Zi - on, be -

Be - hold, Zi - on, be -

tr *cres.*

hold, be - hold with grief and shame, Im - pious stran - gers pro
 hold, be - hold with grief and shame, Im - pious stran - gers pro - claim their God is su -
 - hold, be - hold with grief and shame, Im - pious stran - gers pro - claim their
 - hold, be - hold with grief and shame, Im - pious

claim their God is su - preme, And thus blaspheme the Lord, . . . whose name thy
 - preme, Im - pious stran - gers blaspheme the Lord, whose name thy
 God is su - preme, blas - pheme the Lord, whose name thy
 stran - gers proclaim their God, blas - pheme the Lord, whose name thy

SOLO. ALTO.

Be - hold, Zi - on, be - hold, canst thou re - frain thy
 kings a - dor'd ! Be - hold, Zi - on, be - hold,
 kings a - dor'd ! Be - hold, Zi - on, be - hold,
 kings a - dor'd ! Be - hold, Zi - on, be - hold,
 kings a - dor'd ! Be - hold, Zi - on, be - hold,

tears? See a stran - ger up - on thy
 canst thou re - frain thy tears? See a stran - ger, a
 canst thou re - frain thy tears? See a stran - ger, a
 canst thou re - frain thy tears?
 canst thou re - frain thy tears?

molto.cres. *sf* *sf*

ff *p* *cres.*

throne, see a stran - ger up-on thy throne ap - pears.
 stran - ger, a stran - ger up-on thy throne ap - pears.
 stran - ger, a stran - ger up-on thy throne ap - pears.
 See a stran - ger, a stran - ger up-on thy throne ap - pears.
 See a stran - ger, a stran - ger up-on thy throne ap - pears.

cres. *ff* *ff* *ff* *ff*

p *cres.* *ff* *ff* *ff* *ff*

cres. *ff*

Ped. *

G *Piu Allegro.*

SOLO. 1st SOPRANO.

How long, how long, O Lord, shall we who bow be-fore Thee, Be -

G *Piu Allegro.*

p *sf* *fp* *fp*

p

hold the hos-tile god - less a - gainst Thee a-rise? With-in Thy ho - ly

f *sf* *p*

tem - - ple they scorn Thy sa - cri - fice,

f *sf* *f* *p*

sempre f e con fuoco.
with - in Thy ho - ly tem - - ple they scorn Thy sa - cri - fice, And

f *sf* *p*

cres.
treat us as in - sane, — Thy peo - ple who a - dore . . . Thee.

f

CHORUS. *f*
How long, how long, O Lord, shall
How long, how long, O Lord, shall
How long, how long, O Lord, shall
How long, how long, O Lord, shall

f *f* *f* *f*

cres. *f* *sf*

Tell us

we, who bow be-fore Thee, See the god-less a-gainst Thee a-rise?

we, who bow be-fore Thee, See the god-less a-gainst Thee a-rise?

we, who bow be-fore Thee, See the god-less a-gainst Thee a-rise?

we, who bow be-fore Thee, See the god-less a-gainst Thee a-rise?

fp

why, they say, . . . stern Vir - - - tue should be re -

sf

sf

- gard - ed? Should all . . the de-lights we prize . . Be

sf

sf

dread - ed and dis - card - ed? What has God done for you? O be

sf

sf

wise! Solo. 1st ALTO.

Re - joice! ex - claims . . . the fran-tic throng; Che - rish

mirth, and ban - ish sad - ness! Bring gar - lands, o - dours, let the

lyre The dance in - spire; A - wake the song, And fill our hearts with

glad - ness! None can tell what a day may bring. Waft Care a -

- way on Plea - sure's wing! En - joy the pre - sent

hours, . . . And cull their fleet - ing flow'rs! . . . Who, this day, can

pp *f.* *dim.*

say, — To - mor - row will be ours?

CHORUS.

f. How long, . . . how
f. How long, . . . how
f. How long, . . . how
f. How long, . . . how

pp *f.* *f.* *fz.*

long, . . . O Lord, . . .

long, . . . O Lord, . . .

long, . . . O Lord, . . .

long, . . . O Lord, . . .

fz. *fz più f.* *fz.* *fz.* *fz.* *fz.*

How long shall we see the god-less a-rise, . . . See the

How long shall we see the god-less a-rise, . . . See the

How long shall we see the god-less a-rise, . . . See the

How long shall we see the god-less a-rise, . . . See the

god-less against Thee a-rise? They, Lord, who scoff at

god-less against Thee a-rise? They, Lord, who scoff at

god-less against Thee a-rise? They, Lord, who scoff at

god-less against Thee a-rise? They, Lord, who scoff at

SOPRANO AND ALTO IN UNISON.

TENOR AND BASS IN UNISON.

Thee, Who scorn, while we a-dore

Thee, Who scorn, while we a-dore

The just a - lone shall bow with - in Thy heav'n - ly por - tal; The just, in
 The just a - lone shall bow with - in Thy heav'n - ly por - tal; The just, in
 The just a - lone shall bow with - in Thy heav'n - ly por - tal; The just, in
 The just a - lone shall bow with - in Thy heav'n - ly por - tal; The just, in

lays im - mor - tal, Shall mag - ni - fy Thy Name in strains of praise.
 lays im - mor - tal, Shall mag - ni - fy Thy Name in strains of praise.
 lays im - mor - tal, Shall mag - ni - fy Thy Name in strains of praise.
 lays im - mor - tal, Shall mag - ni - fy Thy Name in strains of praise.

M *Andante.*

SOLO. 1st SOPRANO.

The sin - ner's joys de - cay, As the night in morn - ing wan - eth, Like

dreams they fade a - way, And re - gret un - ceas - ing re - main - eth.
 SOPRANOS AND ALTOS IN UNISON. *pp*

They, Lord, who scoff, who

Wak - ing, they mourn . . . For de - lights that ne'er re - turn. While the
 scoff at Thee, Who

f *pp* *ff pp* *ff pp*

just, at Thy ta - ble are tast - ing Ho - ly peace, and the com-forts of life ev - er -
 scorn while we a - dore Thee.

pp

- last - ing ; Thy de - ri - - ders, tor -
 TENORS AND BASSES IN UNISON. *pp*

These heirs of wrath shall nev - er

- ment - ed, shall drink . . . the bit-ter woes, Which Thou, Lord, in Thy
 see Thy ho - ly Zi - on's

ff pp *cres.* *cres.*

wrath, in the day .. of re - tri - bu - tion, Hast just - ly pre - par - ed for all Thy
glo - - - ry.

f *dim.* *pp*

foes.

O hor - ror, thus to wake! O vain and fleeting
O hor - ror, thus to wake! O vain and fleeting vi - sion!
O hor - ror, thus to wake! O vain and fleeting
O hor - ror, thus to wake! O vain and fleeting vi - sion!

p

vi - sion! O vain and fleeting vi - sion! O woe - ful, dire mis - take!
O hor - ror, thus to wake! O woe - ful, dire mis - take!
vi - sion! O vain and fleeting vi - sion! O woe - ful, dire mis - take!
O hor - ror, thus to wake! O woe - ful, dire mis - take!

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

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

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

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

No. 3.

CHORUS.—“LORD, LET US HEAR THY VOICE.”

Con moto. *mf*

1st & 2nd SOPRANOS.

1st & 2nd ALTOS.

1st & 2nd TENORS.

1st & 2nd BASSES.

PIANO.

Lord, let us hear Thy

Lord, let us hear Thy

Lord, let us hear Thy

Lord, let us hear Thy

Con moto. *mf*

voice, while hum - bly bend - - - ing!

voice, while hum - bly bend - - - ing!

voice, while hum - bly bend - - - ing!

voice, while hum - bly bend - - - ing!

Then shall we feel its ho - - ly sooth - ing
ho - ly sooth - ing

Then shall we feel its ho - ly pow'r, its

Then shall we feel its ho - ly sooth - ing

Then shall we feel its ho - ly sooth - ing

power ; As when the dews of *cres.*

power ; As when the dews of *cres.*

power ; As when the dews of *cres.*

power ; As when the dews of *cres.*

p *cres.*

Spring de - scend - ing, Re - - vive each *dim.*

Spring de - scend - ing, Re - - vive each *dim.*

Spring de - scend - ing, Re - - vive each *dim.*

Spring de - scend - ing, Re - - vive each *dim.*

dim.

droop - - ing herb and flower, Re - - vive each

droop - - ing herb and flower, Re - - vive each

droop - - ing herb and flower, Re - - vive each

droop - - ing herb and flower, each

Her priests are captives ! Her monarchs are rejected ! Her godly rites forsaken, unprotected ! Down temple ! Cedars, burn ! Je -

Andante

rusalem ! for thee, for thee I mourn ! What hand hath made thy loveliness a dream— And changed mine eyes to sources of that stream Which flows for . . . griefs like

CHORUS SPEAKER. JOAD.—A new Je - rusalem appears In yonder thine? Remember Zion, Lord; do not withhold The blessings she received from Thee of [old !

Andante a tempo.

desert, darting brilliant rays; Her stately brow a stamp immortal bears! All nations chant her

praise ! The old Jerusalem thus brightly never shone ! Are all that gather round her

throne, Her children?— She hath made them all her own. Jerusalem, lift up thy head and see,

Awed by thy grandeur, monarchs Kings of all nations, dazzled Kissing thy dust, do
bow to thee! by thy glory, homage and adore

thee. Blessed are they, who thus for Zion feel Their souls inflamed with holy, fervid zeal! Bedew

the earth, O heav'n, with send redemption for
saving grace: And the human race!

READER. Breathing this prayer,
the vision fades away,
Again the mitred chief
resumes his sway.

D
Allegro maestoso.
ff JOAD. The gorgeous diadem, prepare ye
now; That David wore on his
anointed brow. Levites, to arm yourselves, now follow me
To the secluded armoury, where we
Have secreted the lances and the swords,

Stain'd with the blood of Those arms, victorious And dedicated to
Philistine hordes; 3 David there preserved, the God he served. 3

Can we employ them in a nobler cause Than to uphold Religion and her laws?

piu allegro.

READER. And while the Levites arm for the affray,
The anxious women to each other say :
SALOMITH. What fears, what troubles now, my sisters,
rise !
Are these the primal fruits, O Lord, for Thee?
Are these the sweet and sacred perfumes, we
This day should on Thine altars calmly sacrifice ?

1st CHORUS SPEAKER.

What woeful objects meet our timid glances
Within this house of peace !
Who could have prophesied,
That murderous swords and homicidal lances
Should gleam on every side ?

2nd CHORUS SPEAKER.

Why is Jerusalem so luke-warm for the Lord? So still, while dangers round her press!

Why is it, Abner does not speak a word To succour us, and lighten our distress ?

SALOMITH. Alas! within a court, where they alone regard
The right of might and violence ;
Where places, honours ill bestowed, reward
A tacit, blind, and base obedience :
Where, sisters, shall a pleading voice be heard
For sad and suffering innocence ?

1st CHORUS SPEAKER.

'Midst peril and disorder so extreme,
For whom do they prepare the sacred diadem ?

SALOMITH. That hath been ordered
by the Lord ;

And only by His Prophet hath been heard.
We know not what may be intended.

Are we behind His shield to be defended?
Or, are we doom'd to fall beneath the sword ?

No. 4.

CHORUS.—"PROMISED JOYS."

Andante con moto. *cres.*

SOPRANO.
 Promis'd joys! menac'd woes! O mys-tic gloom im -

ALTO.
 Promis'd joys! menac'd woes! O mys-tic gloom im -

PIANO.
p *cres.*

f *dim.*

- pend - ing! Are they bless - ings, or cur - ses, that gath - er now a -

f *dim.*

- pend - ing! Are they bless - ings, or cur - ses, that gath - er now a -

f *dim.*

sf

- bove? Can frowning storms of wrath de-scend - ing, Be blent with smiling beams of

sf

- bove? Can frowning storms of wrath de-scend - ing, Be blent with smiling beams of

p *sf* *p*

sf *cres.* *f* *p*

love? Can frowning storms of wrath de-scend - ing, Be blent with smil - ing beams of

sf *cres.* *f* *p*

love? Can frowning storms of wrath de-scend - ing, Be blent with smil - ing beams of

sf *cres.* *f* *p*

p

love? Promis'd joys! menac'd woes! O . . . mystic gloom im - pend . . .

love? Promis'd joys! menac'd woes! O . . . mystic gloom im - pend . . .

dim. p *pp*

A Allegro vivace. f *sf*

- ing! O Zi - on, thou art doomed! De - vour - ing flames will

- ing! O Zi - on, thou art doomed! De - vour - ing flames will

A Allegro vivace.

fp *fp*

sf *ff* TENORS.

burn all, - Des - troy thy re - lics, - Thine, O Lord! Our

sf *ff* BASSES.

burn all, - Des - troy thy re - lics, - Thine, O Lord! Our

fp *ff*

Zi - on firm - ly stands on great Je - ho - vah's word! His

Zi - on firm - ly stands on great Je - ho - vah's word! His

SOPRANO. B

ALTO.

Thy splen - dours dis - ap -
 Thy splen - dours dis - ap -
 pro - mise is e - ter - - - - - nal !
 pro - mise is e - ter - - - - - nal !

pear, they fade be - fore mine eyes, be - fore mine
 pear, they fade be - fore mine eyes, be - fore mine
 I see on ev' - ry
 I see on ev' - ry

eyes ! See, in a gulf pro -
 eyes ! See, in a gulf pro -
 side, her splen - did rays ex - tend - ing !
 side, her splen - did rays ex - tend - ing !

f *p*

found, Our Zi - on is de - scend - ing, . . . our

found, Our Zi - on is de - scend - ing, . . . our

ff

I

I

C

ff

Zi - on is de - scend - ing!

Zi - on is de - scend - ing!

see Zi - on's head in the skies, I see Zi - on's

see Zi - on's head in the skies, I see Zi - on's

How

How

head in the skies, . . . in the skies!

head in the skies, . . . in the skies!

sf

p

Ped.

low, a - las, how low! Hear her

low, a - las, how low! Hear her

How high and O how glo - rious!

How high and O how glo - rious!

cries full of woe! Hear her

cries full of woe! Hear her

Hear her songs all vic - to - rious!

Hear her songs all vic - to - rious!

cries of woe, hear her cries of woe!

cries of woe, hear her cries of woe!

Hear her songs vic - to - rious, her songs,

Hear her songs vic - to - rious, her songs,

hear her cries! hear her cries! hear her
 hear her cries! hear her cries! hear her
 her songs! hear her songs!
 her songs! hear her songs!

cries! O Zi - on, thou art doom'd, Thy
 cries! O Zi - on, thou art doom'd, Thy
 hear her songs! hear her songs!
 hear her songs! hear her songs!

re - lies flames will burn all! 0
 re - lies flames will burn all! 0
 hear her songs all vic - to - rious!
 hear her songs all vic - to - rious!

Musical score for a vocal and piano piece. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "hear her cries! hear her cries! hear her songs! hear her songs! cries! O Zi - on, thou art doom'd, Thy hear her songs! hear her songs! re - lies flames will burn all! 0 re - lies flames will burn all! 0 hear her songs all vic - to - rious! hear her songs all vic - to - rious!". The piano part includes dynamic markings such as *fz*, *sf*, *f*, *sf*, *p*, and *fp*. There are also triplets and a section marked with a 'D' (D major chord).

Zi - on, thou art doom'd, De - vour - ing flames will burn all, - Des -

Zi - on, thou art doom'd, De - vour - ing flames will burn all, - Des -

hear her songs! hear her

hear her songs! hear her

f p f

- troy thy re - lics, - Thine, O Lord, Hear her

- troy thy re - lics, - Thine, O Lord, Hear her

songs all vic - to - rious!

songs all vic - to - rious!

ff

cries, hear her cries of woe!

cries, hear her cries of woe!

hear her songs all vic - to - rious!

hear her songs all vic - to - rious!

sf sf sf ff

Ped.

rious!

rious!

E Andante come sopra.

CHORUS.

SOPRANOS.

Pro-mis'd joys! men-ac'd woes! O mys-tic gloom im -

Pro-mis'd joys! men-ac'd woes! O mys-tic gloom im -

E Andante come sopra.

fp

SOLO. 1st SOPRANO.

- pend - ing! These cries . . . of doubt for - bear! Our

- pend - ing!

God . . . will make all clear; . . . Let us re -

cres. *pp*

- turb their rest. Crav - ing Thy grace, Lord, grant - ed ere they im - plore Thee.

- turb their rest. Crav - ing Thy grace, Lord, grant - ed ere they im - plore . .

- turb their rest. Crav - ing Thy grace, grant - ed ere they im - plore

Thus are they ev - er blest, thus . . are they ev - er blest. On the

Thee, Thus . . are they ev - er blest.

Thee, Thus are they ev - er blest.

cres. earth, in Thy realms of glo - ry, Nought can ex - ceed the joy, the calm . . and

Nought can ex - ceed the joy, the calm . . and

Nought can ex - ceed the joy, the calm . . and

- ceed the joy of hearts that love Thee, of hearts, . . of
 - ceed the joy of hearts that love Thee, of hearts that love Thee, of hearts,
 - ceed the joy of hearts that love Thee, that love . . Thee,
 pure hearts that love . . . Thee, of hearts that love
 . . . that love . . . Thee, of hearts that love . .
 hearts that love . . . Thee, of hearts that love . .
 of hearts that love Thee, of hearts that love
dim.
 hearts . . . that love . . . Thee.
 of hearts that love . . . Thee.
 that love . . . Thee.
 Thee, that love . . . Thee.
 Thee, that love . . . Thee.
 Thee, that love . . . Thee.
 Thee, that love . . . Thee.
 Thee, that love . . . Thee.
 Thee, that love . . . Thee.

WAR MARCH OF THE PRIESTS.

Allegro vivace.

PIANO.

p p sf sf cres. p cres. Ped.

ff sf

fz ff

sf sf sf sf sf sf sf sf

*Ped. * Ped. * Sva*

tr sf sf sf sf

*Ped. * Sva*

fz

mf cres. f

The musical score is written for piano and consists of seven systems of music. Each system has a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The piece begins with a tempo marking of 'Allegro vivace'. The first system includes dynamic markings of piano (p), piano fortissimo (sf), crescendo (cres.), and piano (p), along with a 'Ped.' (pedal) marking. The second system features fortissimo (ff) and sf markings. The third system has fz and ff markings. The fourth system includes sf and Ped. markings with asterisks. The fifth system has sf, a trill (tr), and Ped. markings with an asterisk. The sixth system has fz and Sva (Sustained) markings. The seventh system includes mf, crescendo (cres.), and forte (f) markings. The score is filled with complex rhythmic patterns, including many triplets and chords. There are several repeat signs and first/second endings throughout the piece.

First system of musical notation. Treble and bass clefs. Key signature: one flat. The piece features a complex texture with triplets and sixteenth-note patterns. Dynamics include *mf*, *f*, *sf*, and *p*. A fermata is placed over a measure in the treble staff.

Second system of musical notation. Treble and bass clefs. Key signature: one flat. Dynamics include *cres.* and *f*. The texture continues with triplets and sixteenth-note patterns.

Third system of musical notation. Treble and bass clefs. Key signature: one flat. Dynamics include *ff*, *fz*, and *ff*. The texture continues with triplets and sixteenth-note patterns.

Fourth system of musical notation. Treble and bass clefs. Key signature: one flat. Dynamics include *fz*. The texture continues with triplets and sixteenth-note patterns. A dotted line labeled *Sva* spans across the system.

Fifth system of musical notation. Treble and bass clefs. Key signature: one flat. Dynamics include *fz*. The texture continues with triplets and sixteenth-note patterns. A dotted line labeled *Sva* spans across the system.

Sixth system of musical notation. Treble and bass clefs. Key signature: one flat. Dynamics include *p*. A section marked *A* begins in the treble staff. The texture continues with triplets and sixteenth-note patterns.

Seventh system of musical notation. Treble and bass clefs. Key signature: one flat. Dynamics include *p*. The texture continues with triplets and sixteenth-note patterns.

This page of musical notation is for piano and consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat).

- System 1:** Treble staff has a melodic line with chords. Bass staff has a rhythmic accompaniment with triplets. Dynamics: *p*, *cres.*
- System 2:** Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *p*
- System 3:** Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *p*
- System 4:** Treble staff has a melodic line. Bass staff has a more complex accompaniment with triplets. Dynamics: *p*, *cres.*, *sf*
- System 5:** Treble staff has a melodic line. Bass staff has a complex accompaniment with triplets. Dynamics: *sf*, *sf*, *sf*, *ff*, *fz*
- System 6:** Treble staff has a melodic line. Bass staff has a complex accompaniment with triplets. Dynamics: *fz*, *ff*
- System 7:** Treble staff has a melodic line. Bass staff has a complex accompaniment with triplets. Dynamics: *sf*, *sf*, *Ped.*, *sf*, *sf*, *Ped.*, *sf*, *sf*

tr
sf sf ff sf
Ped. *

Sva.....
sf ff
3 3

3 3 3 3 3 3

ff sf

D
fz fz
sf sf sf sf sf

fz sf sf sf sf fz

fz
Ped. *

No. 6.

CHORUS.—"DEPART, YE SONS OF AARON."

Allegro maestoso.

SOPRANO. *f* De - part, . . de - part, . . ye sons of Aa - ron, go : *p* A

ALTO. *f* De - part, . . de - part, . . ye sons of Aa - ron, go : *p* A

PIANO. *p* *cres.* *ff* *p*

no - bler quarrel ne - ver rais - ed The zeal that in your fathers bla - zed. De - part, . . de -

no - bler quarrel ne - ver rais - ed The zeal that in your fathers bla - zed. De - part, . . de -

sf *sf* *cres.*

- part, . . ye sons of Aa - ron, go, . . de - part, de - part, ye

- part, . . ye sons of Aa - ron, go, . . de - part, de - part, ye

sf *sf* *f* *p* *cres.* *al.* *f*

sons of Aa - ron, go. It is our King, 'tis God for whom ye

sons of Aa - ron, go. It is our King, 'tis God for whom ye

p *f* *sf* *p*

strike the blow, for whom ye strike the blow, . . . De

strike the blow, for whom ye strike the blow, . . . De

TENOR. We go, . . . we

BASS. We go, . . . we

f *sf* *p* *cres.*

- part, ye sons of Aa - ron, go. 'Tis God . . . for

- part, ye sons of Aa - ron, go. 'Tis God . . . for

go, . . . we sons of Aa - ron go. It is our King, 'tis God for

go, . . . we sons of Aa - ron go. It is our King, 'tis God for

f

whom ye strike the blow : 'tis God for whom ye strike the

whom ye strike the blow : 'tis God for whom ye strike the

whom we strike the blow : It is our King, 'tis God for whom we strike the

whom we strike the blow : It is our King, 'tis God for whom we strike the

B

blow, for whom ye strike the blow.

blow, for whom ye strike the blow. (*going off.*)

blow, for whom we strike the blow. We go, we go, we go

blow, for whom we strike the blow. We go, we go, we go

ff

p

dim.

dim.

p

De - part, de - part, ye sons of Aa - ron,

De - part, de - part, ye sons of Aa - ron,

sons of Aa - ron go, we go,

sons of Aa - ron go, we go,

pp

go, de - part, de - part!

go, de - part, de - part!

pp

we go, we go!

we go, we go!

pp

sempre dim.

pp

C *Andante sostenuto assai.*

SOLO. 1st ALTO.

Where are the shafts Thou employ - est, O where is the wrath of Thy

Andante sostenuto assai

SOLO. 1st SOPRANO.

rod? Art not Thou a stern jealous God, Who, to wrath pro-voked, destroy - est?

SOLO. 2nd SOPRANO.

Allegro agitato.

Where are Thy blessings, O Lord, grant-ed to us in old-en times? While we are groan-ing

Allegro agitato.

p

cres.

un - der oppres-sions, Wilt Thou on - ly heed our un-re-pent - ed crimes?

cres. *p*

Art Thou no more the God shew - ing mer-cy for transgres - sions?

CHORUS. SOPRANO & ALTO IN UNISON.

Where are Thy blessings, O

mf *D* *mf*

SOLO. 1st SOPRANO.

Lord, grant-ed to us in old-en times? 'Tis at Thee, from the hos-tile qui-ver, The

wick-ed hurl their shafts . . . withshouts of sa-vage joy. Let us, they say, . . . des-

- troy God's a-do-ra-tion for ev-er: Let us de-liv-er

all man-kind from His hard yoke: Let us des-troy all His

pro-phets, let His al-tars be broke; So that His name, and all His

glo - ry, Shall be re - mem - ber'd as a sto - ry, Shall be re -

dim. *p*

- mem - ber'd as a sto - ry: For this God, Son and Lord, Shall

pp

be no more ador'd, For this God, Son and Lord, Shall be no more a-dor'd. Where are Thy blessings, O

cres.

Lord, grant-ed to us in old-en times? Where are Thy bless-ings, O Lord?

sf

Andante sostenuto come 1ma.

CHORUS. SOPRANO.

Where are the shafts Thou em - ploy - est? Where is the wrath of Thy rod?

CHORUS. ALTO.

Where are the shafts Thou em - ploy - est? Where is the wrath of Thy rod?

f

O Lord! . . .

Art not Thou a stern jealous God, Who, to wrath provoked, des - troy - est ?

Art not Thou a stern jealous God, Who, to wrath provoked, des - troy - est ?

f *dim.* *Ped.* *

F Allegro agitato.

Last of a race of kings a - dor'd, Blooming on Judah's re-gal stem; love - ly and de - li-cate

p Allegro agitato.

flow - er; A - las! art thou doom'd to fall once

cres. *pp*

more with - in the pow - er Of ha - tred and re -

cres.

- venge, of a cru - el mo - ther's sword? Say, if down to thy

sf *dim.* *p*

cradle an angel did come, Spreading his guardian wings to be thy de-fen-der? Or

sf *dim.* *p*

if, in the night of the tomb, The voice of the liv-ing God hath rais'd thee up a won-der?

SOLO. 1st ALTO. *f*

A

dim.

son, sprang from a sire, and grand-sire who brake Thy laws,—Are their at-taints, O

pp *cres.* *poco* *a poco.*

SOLO. 1st SOPRANO.

Say, is Thy mer-cy with-held, is he for-

Lord, in him a guil-ty cause? Say, is Thy mer-cy with-held, is he for-

p *cres.*

-sa-ken for their crimes? Is he for-sa-ken, for-

SOLO. 2nd SOPRANO. *cres.*

Is he for-sa-ken, for-

-sa-ken for their crimes? Is he for-sa-ken, for-

mf *cres.*

p

- sa - ken? Is he for - sa - ken, for - sa ken? O

- sa - ken? Is he for - sa - ken, for - sa - ken? O

- sa - ken? Is he for - sa - ken, for - sa - ken? O

fp *cres.* *cres.*

SOLI. 1st & 2nd SOPRANO.
Sostenuto come 1ma.

Lord, a - wa - ken!

SOLO. ALTO. a - wa - ken!

CHORUS. SOPRANO. Where are the shafts Thou em - ploy - est?

CHORUS. ALTO. Where are the shafts Thou em - ploy - est?

Sostenuto come 1ma.

sf *dim.* *dim.* *Ped.*

Lord, a - wa - ken! Art not Thou still a jea - lous

Lord, a - wa - ken! Art not Thou still a jea - lous

Where is the wrath of Thy rod? Art not Thou still a jea - lous

Where is the wrath of Thy rod? Art not Thou still a jea - lous

sf *dim.* *sf*

dim.
God,

dim.
God,

dim.
God,

dim.
God,

Ped. *

p Who, to wrath pro - vok - ed, des - troy - est?

p Who, to wrath pro - vok - ed, des - troy - est?

p Who, to wrath pro - vok - ed, des - troy - est?

p Who, to wrath pro - vok - ed, des - troy - est?

p Who, to wrath pro - vok - ed, des - troy - est?

p *dim.* *dim.*

Ped.

CHORUS } My sisters, do you not hear
 SPEAKER. } The cruel Tyrian trumpets' warlike tone?
 SALOMITH. } Yea, and the vile barbarians' cries assail mine ear;
 I shudder!—let us be gone,
 Let us fly to the sanctuary's shade,
 For shelter and for salutary aid. (*Exeunt.*)

p *p* *pp*

CHORUS.—“HEAVEN AND THE EARTH DISPLAY.”

Allegro maestoso.

Baal's temple is destroyed,
his priest is slain.

PIANO.

pp *p* *p cres.*

Zion repents, and bows to God again:—To God,—whose judgments, laws, and endless mercies

cres. *sf* *dim.*

prove, The orphan's Father is a God of love.

pp *f* *f*

A CHORUS.

Heav'n and the earth display His grandeur is un-bound-ed, They de-clare He is God; they re-

Heav'n and the earth dis-play. His grandeur is un-bound-ed, They de-clare He is God; they re-

Heav'n and the earth dis-play. His grandeur is un-bound-ed, They de-clare He is God; they re-

Heav'n and the earth dis-play His grandeur is un-bound-ed, They de-clare He is God; they re-

f

B

-sound His end-less fame: They de-clare He is God; they re-sound His end-less fame:

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sf **B**

They de - clare He is God, . . . they de - clare He is God,
 They de - clare He is God, . . . they de - clare He is God,
 -clare He is God, they de - clare, de - clare He is God, they de -
 -clare He is God, they de - clare, de - clare He is God, they de -

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 -clare He is God, they de - clare, de - clare He is God, de -
 -clare He is God, they de - clare, de - clare He is God, de -

- clare He is God, . . . they de - clare, de - clare He is God!
 - clare . . . He is God, . . . they de - clare, de - clare He is God!
 - clare He is God, . . . they de - clare, de - clare He is God!
 - clare He is God, . . . they de - clare, de - clare He is God!