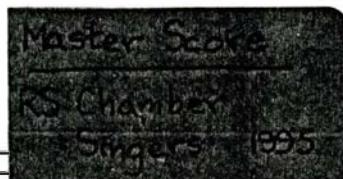


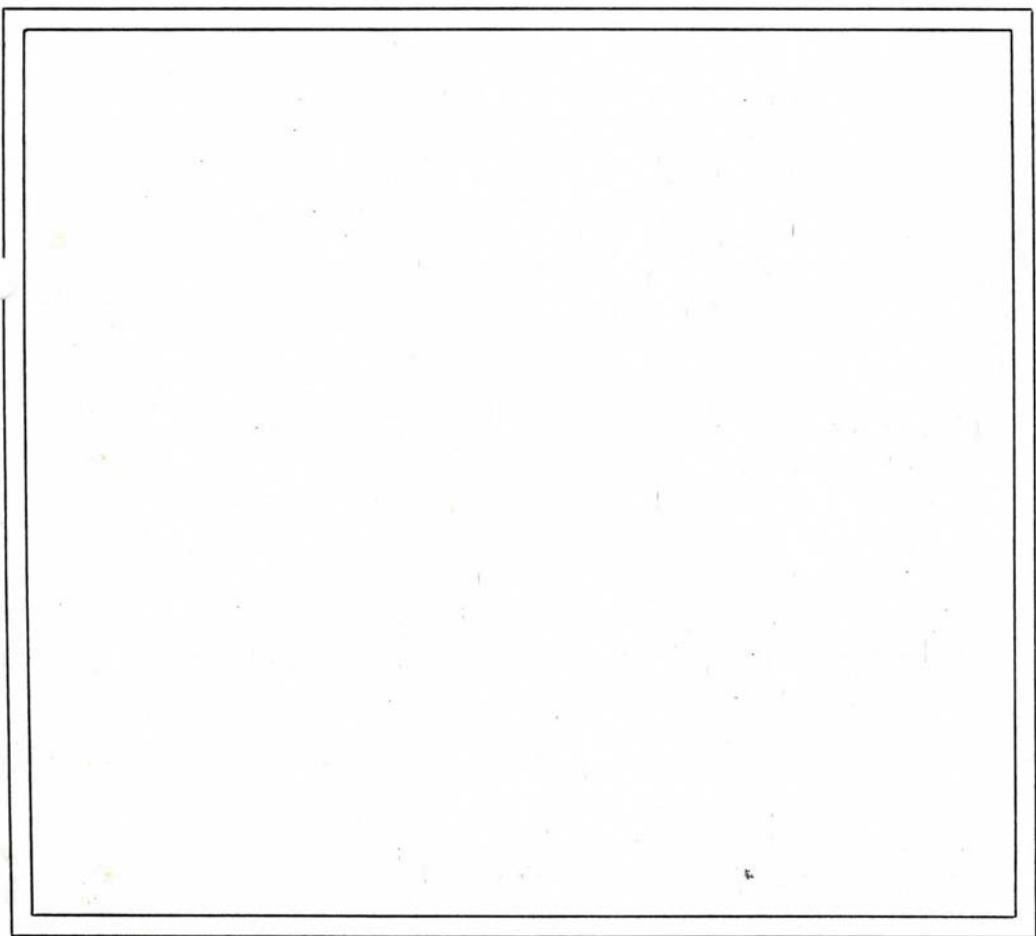
E.C.S. NO. 1666—CHORUS PART



A R T H U R H O N E G G E R

KING DAVID

SYMPHONIC PSALM, AFTER A DRAMA BY RENE MORAX



EDITION FÖETISCH, LAUSANNE, sole U. S. selling agents: E. C. SCHIRMER MUSIC COMPANY, BOSTON

OPUS 1
1st NAT'L BANK BLDG
DECATUR, GA 30030
404-378-1132

First Part.

1. Introduction.

2. Contralto Solo. (Boy Soprano)

→ #17 (p. 27)

3. Psalm. "All praise to Him!"

Mixed Chorus.

Coro
una voce.

Tempo giusto ($\text{♩} = 84.-80$)

Piano.

f marcato

All praise to him, the Lord of

glo - ry, The e - ver - last - ing God my help - er, He has a -

venged all my wrongs and my woes, And by his hand my poe - ple are made

safe. When hordes of heathens a - rose up a - gainst me, By his right hand I

felt my self sus - tain - ed, His thun - der pealed on the heads of the foe, Who

in their ma - lice sought my end.

To Narration
and No. 16 (p. 12)

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4. Song of Victory.

Mixed Chorus.

Vivace. $\text{d} = 126.$

Soprani. Da - vid is great, t the Phi - lis - tines o'er -

Contralti. Da - vid is great, t the Phi - lis - tines o'er -

Tenori. Da - vid is great, t the Phi - lis - tines o'er -

Bassi. Da - vid is great, t the Phi - lis - tines o'er -

thrown. Cho-sen of God is he, Sue-cour'd and un - a - fraid.

thrown. Cho-sen of God is he, Sue-cour'd and un - a - fraid.

thrown. Cho-sen of God is he, Sue-cour'd and un - a - fraid.

thrown. Cho-sen of God is he, Sue-cour'd and un - a - fraid.

Saul hath slain his thou-sands, and ten thou - sands Da - vid.

Saul hath slain his thou-sands, and ten thou - sands Da - vid.

Saul hath slain his thou-sands, and ten thou - sands Da - vid.

Saul hath slain his thou-sands, and ten thou - sands Da - vid.

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1st Time : attacca No. 5 (March)

2nd Time : TO NARRATIONS

and No. 6 (T solo)

5. March.
6. Tenor Solo.
7. Soprano Solo.

8. Song of the Prophets.

Male Chorus.

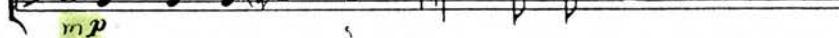
In 4 Solemnly, rather heavily chanted,

d = 72-66 Sempre ben marcato

Tenor.



Bassi.



Musical score for Tenor and Bassi parts, second system. The Tenor part begins with "while. Which e - ver way he turn, the path he must pur -". The Bassi part continues from the previous system.

Musical score for Tenor and Bassi parts, third system. The Tenor part begins with "sue - is hea - vy to his feet. 1 He co - meth up like". The Bassi part continues from the previous system.

Musical score for Tenor and Bassi parts, fourth system. The Tenor part begins with "grass, which in time shall be mowed down. He fle - eth as a". The Bassi part continues from the previous system.

Musical score for Tenor and Bassi parts, fifth system. The Tenor part begins with "sha-dow, and the place that once he knew re - mem-bers him no more. 3". The Bassi part continues from the previous system.

9. Tenor Solo.

10. "Saul's Camp"

11. Psalm: "God, the Lord shall be my light"

In 2 (d.c. 92)

Mixed Chorus.

 $\leftarrow \text{J} = \text{J} \rightarrow$

In 4 Andante.

Allegro. $\text{J} = 100$.

Soprani.

Contralti.

Tenori.

Bassi.

God, the Lord shall be my light and my sal - va - tion; What

God, the Lord shall be my light and my sal - va - tion; What

(1) In 2 (d.c. 92)

Tempo. f

God, the Lord shall be my strength in tri - bu -

God, the Lord shall be my strength in tri - bu -

cause have I to fear?

cause have I to fear?

God, the Lord shall be my strength in tri - bu -

cause have I to fear?

cause have I to fear?

God, the Lord shall be my strength in tri - bu -

In 4 Andante

(2) In 2 (d.c. 92)

Tempo.

la - tion; His help is e - ver near.

la - tion; His help is e - ver near.

Though wicked e - ne - mies came, My

la - tion; His help is e - ver near.

la - tion; His help is e - ver near.

Though wicked e - ne - mies came, My

foes who my flesh would fain de - vour *mf*
 (+/2/1) *f* Bright sword and lance they might claim, Yet they
 foes who my flesh would fain de - vour,

(3) *f*

God, the Lord shall be my
 God, the Lord shall be my
 stum - ble and fall u - pon that hour. *f*
 E'en though an host a - gainst me should

(4)

light, my sal - va - tion, Though my e - ne-mies a -
 light, my sal - va - tion, Though my e - ne-mies a -
 E'en though an host a - gainst me should rise, From field of
 rise, I shall not be a - fraid; From field of war the Lord will

against me should rise, Yet their arm shall be stayed. *tempo*
 against me should rise, Yet their arm shall be stayed.
 war the Lord will hear my cries, And their arm shall be stayed.
 hear my cries, And their arm shall be stayed.

To Narration and No. 12

12. Incantation of the Witch of Endor.
13. March of the Philistines.

7

Narration

14. Lament of Gilboa.

Soli and Women's Chorus.

Largamente. ($\text{d} = 72$ circa. 63) a tempo

Soprano Solo. *f liberamente* Ah!

Contralto Solo. Ah!

Soprani I e II.

Contralti I e II.

1 a tempo *1* (a tempo) Ah! Ah!

2 *p* (Narration continues nearly throughout)

3 *Poco più mosso* Monotono e cadenzato. ($\text{d} = 80$ circa. 60)

Soprani. Ah!

Contralti. Ah!

Musical score for two voices (Soprano and Alto) and piano.

Measures 1-3: Two staves of vocal music. The soprano part consists of eighth-note patterns with sustained notes and "Ah!" vocalizations. The alto part has eighth-note patterns. Measure 3 ends with a repeat sign.

Measure 4: The soprano part begins with a sustained note followed by eighth-note patterns. The alto part continues its eighth-note pattern. The measure is circled with the number 4.

Measure 5: The soprano part starts with eighth-note patterns. The alto part begins with eighth-note patterns. The measure is circled with the number 5.

Measure 6: The soprano part begins with eighth-note patterns. The alto part begins with eighth-note patterns. The measure is circled with the number 6.

Measure 7: The soprano part begins with eighth-note patterns. The alto part begins with eighth-note patterns. The measure is circled with the number 7.

Measures 8-10: The soprano part begins with eighth-note patterns. The alto part begins with eighth-note patterns. The piano part features eighth-note chords.

Text:

- "Weep for Saul," appears in measures 6, 7, and 8.
- "Soprano" is written above the soprano staff in measure 7.
- "Alto" is written above the alto staff in measure 7.
- "Piano" is written above the piano staff in measure 7.
- "(48T)" is written above the piano staff in measure 8.
- "Soprano" is written above the soprano staff in measure 9.
- "Alto" is written above the alto staff in measure 9.
- "Piano" is written above the piano staff in measure 9.

(8) *p* II^d Soprani.

Ah! Ah!

p II^d Contralti. Ist Contralti.

Saul. ? (+ b7) Ah! Ah!

II^d Ah!

II^d Ah!

Ist Ah! (9) II^d Ah!

Ist Ah!

II^d Ah!

Ist Ah!

II^d Ah!

Ist Ah!

II^d Ah!

Ist - II^d Ah!

Ist - II^d Ah!

Ist - II^d Ah!

Soprano Solo. *p*

Ah! Ah!

Ah!

To Narration
and No. 15 p. 10

Second Part.

15. Song of the Daughters of Israel.

Soprano Solo and Women's Chorus.

Allegretto. $\text{d} = 100$.

Soprano Solo. *freely, not fast*

Soprani I e II.

Contralti I e II.

liberamente

Never hath God for-sa-ken us, e'en in cap - ti - vi - ty, or in ad -

ver-si-ty. Cho-sen of him a - bove, on us nowlights his love.

atempo $\text{P} = \frac{1}{2}$ *In 2 (d = c. 100)*

p rhyth-mical

Si God the Lord, God the Lord
Ah At God the Lord, God the Lord

comes to bless Is - ra - el. God the Lord, God the Lord comes to bless Is - ra - el.

comes to bless Is - ra - el. God the Lord, God the Lord comes to bless Is - ra - el.

f

Ne - ver hath God for-sa-ken us, e'en in cap - ti - vi - ty, or in ad-ver - si -
God the Lord, God the Lord comes to bless Is - ra - el. God the Lord,
God the Lord, God the Lord comes to bless Is - ra - el. God the Lord

ty; on us now lights his love, on us now lights his
 God the Lord comes to bless Is - ra - el. God the Lord, God the Lord comes to bless
 God the Lord comes to bless Is - ra - el. God the Lord, God the Lord comes to bless

love. God the Lord comes to
 Is - ra - el. God the Lord, God the Lord comes to bless Is - ra - el. God the Lord,
 Is - ra - el. God the Lord, God the Lord comes to bless Is - ra - el. God the Lord,
 bless Is - ra - el. liberamente
 God the Lord, God the Lord. (Alt. except Salve) Ne - ver hath God for - saken us,
 God the Lord, God the Lord.

or in ad - ver-si - ty. Cho - sen of him a - bove...
 e'en in cap - ti - vi - ty,

freely ~~~~~ *meno mosso* ~~~

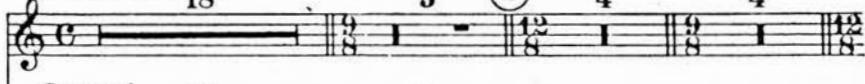
On us now lights his love.
 Is - ra - el, give thanks un - to the Lord!
 Is - ra - el, give thanks un - to the Lord!

To Narration
and Back to No. 3 (p. 2)

16. The Dance before the Ark.

Tranquillo. $\text{♩} = 76.$ Poco piu animato. $\text{♩} = 100.$

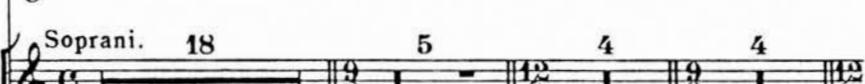
Soprano Solo. 18 5 (2) 4 4

The Angel. 

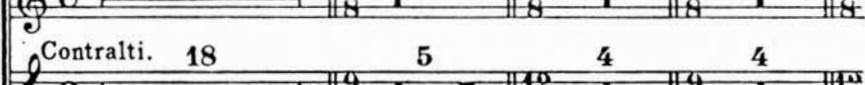
Angels. Soprani. 18 5 4 4



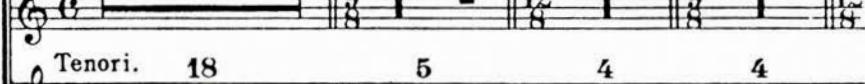
Maidens and Women. Soprani. 18 5 4 4



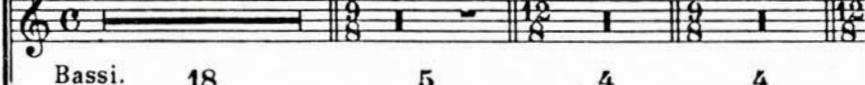
Contralti. 18 5 4 4



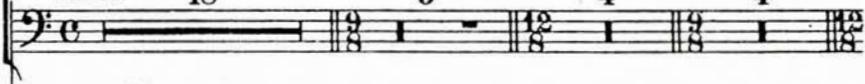
Tenori. 18 5 4 4



Priests. Bassi. 18 5 4 4



Soldiers. Tenore e Bassi. 18 5 4 4



(3) In A ($\text{♩} = 100-104$)

Tenori. 8 Allegro moderato. $\text{♩} = 108.$ Piano.



Bassi. 8 Migh-ty God, migh-ty God, Je-ho-vah be with us,

(B) ter. 

Soprani. (5) (S) p marcatiss.

Contralti. +2 S. (A) Migh-ty God, be with us, p marcatiss.

Tenori. us, migh-ty God, migh-ty God, be with us, be with us!

Bass. ten.



Soprani. *pochiss.* m^{arcatiss.}

us! O radianc^e of the morn, and the splen-dour of noon, migh-ty God, be with
Contralti. *pochiss.* m^{arcatiss.}

cresc. poco a poco

us, O splen-dour of the morn, and the radianc^e of noon, migh-ty God, be with
cresc. poco a poco

Soprani. *mf m^{arcatiss.}*

us, migh-ty God, be with us, migh-ty God, be with us, be with us! O
Contralti. *mf m^{arcatiss.}*

Tenori.

Bassi. Priests. *f Soli molto sost.*

Ope wide those doors that lead to

ra-diance of the morn, and the splen-dour of noon, migh-ty God, be with us, migh-ty
Priests. *f Soli molto sost.*

ten. For the

Heav'n, ope wide those gates that lead to jus - tice,

(6)

God, migh-ty God, be with us!

righ-teous a - lone en-ter there - in. *f sust.*

ope wide those doors that lead to

f Sost.

In those pre-cious por-tals of God, _____ of God the Lord. _____

Heavn', ope wide those gates that lead to jus - tice!

(7) *f*

Migh-ty God, be with us, O ra-diance of the morn, and the splen-dour of

— Migh-ty God, be with us, O ra-diance of the morn, and the splen-dour of

noon, migh-ty God, be with us, O splendour of the morn, and the ra-diance of

noon, migh-ty God, be with us, O splendour of the morn, and the ra-diance of

Soli: ftenuto crescendo

Ope wide those

piu forte

5

noon, migh - ty God, migh - ty God! _____ *d'* 5

piu forte

5

noon, migh - ty God, migh - ty God! _____ *d'* 5

piu forte

5

gates that lead to Heavn'! *n'*

Subito poco meno mosso
Pesante e molto marcato. (♩ = 80-84)

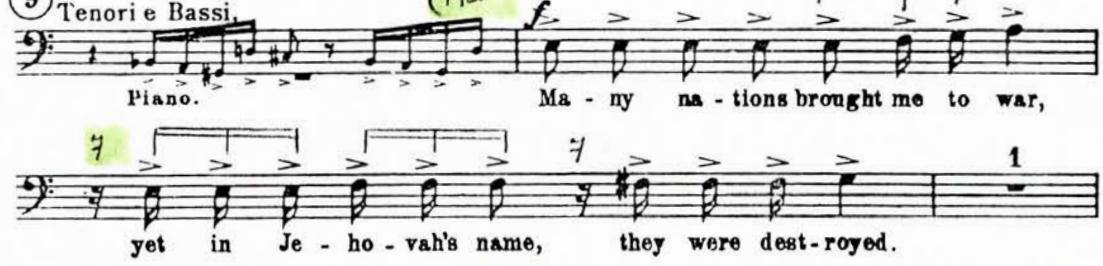
15

⑨ Soldiers.

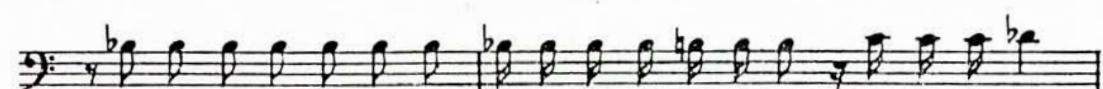
Tenor e Bassi,

(MEN)

Piano. Ma - ny na - tions brought me to war,
yet in Je - ho - vah's name, they were dest -royed.



Compassed me round like bees that swarm, yet in Je-ho-vah's name, they were destroyed.
Eachwith-er'd bush I set on fire, in great Je - ho-vah's name, it was dest -royed.



⑩ Pressing forward

Tenor. > >

For he has shield-ed me from harm, and his righthand has led me

Bassi. > >

Soprani. All S f
↓ +4 S II Contralti. +2 AT All-mighty God!
Tenori. All-mighty God!
on. For he has shield-ed me from harm, and his righthand has led me
Bassi. > >



piu animando
⑪ (S ff
↓ +4 S I God a -bove, ↓ +2 AT God a -bove. ↓ (A All-mighty God,
God a -bove, God a -bove.
on, For he has shielded me from harm, and his right hand has led me on.



stringendo

God a - bove. Migh-ty God, be with us,

Migh-ty God, be with us,

Lord a - bove, show thy - self, and scatter all our

Be with us, be with us. Migh-ty God, be with us,

migh-ty God, migh-ty God. Migh-ty God, be with us,

foes! Lord a - bove, show thy - self, and scatter all our foes! Divided 3 Largamente. *d=66*. *k.92*

allargando Sempre *11bis* migh-ty God, be with us, *f sostenuto*

migh-ty God, be with us, *f sostenuto*

migh-ty God, be with us, *f sostenuto*

Lord a - bove, show thy - self, *f sostenuto* In 1 (*d=6266*)

rall. poco a poco *diminuendo molto* *12* *Allegro molto. d=72.*

us, migh-ty God, be with us, be with us! *2*

diminuendo molto *2*

us, migh-ty God, be with us, be with us! *2*

diminuendo molto *2*

Lord a - bove, show thy-self, show thy - self!

Soprani.

p

Sing to the Lord, sing— loud and long! Play on your instruments and dance,

Give to the Lord Glo - ry and strength!

Soprani e Contralti. *mf*

Let the sea roar in its ful - ness, 1
yea, let the

1 fields re-joice for glad-ness, 14 And the trees of the fo - rest sing

Soprani. 1 *p*
prai - ses! 2 At In e - ter - nal light he a - bides, He

ho - vers on wings of the wind, and his robe the roof of the earth.—

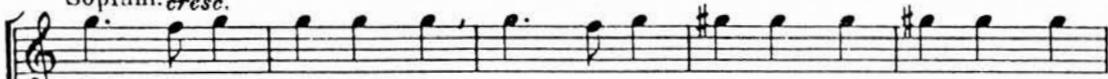
(15) 4 *mf*
Hid - den by clouds, there lies his dwel - ling,

and 'mid the tem - pest, he hath spo - ken. Then mag - ni - fy the

(17) *Soprani* *pp* *mf*
Lord Cre - a - tor! Praise to the Ho - li - est!
Contalti. *p*
Praise to the

Sa-viour of Is - ra-el! Praise to the
Ho - li - est! Sa-viour of Is - ra-el!

18 (18)

Soprani. *cresc.*Contralti. (A) *mp* *cresc.*

T. Tenori. Praise to the Ho - li - est, Sa - viour of Is - ra - el!

Praise to the Ho - li - est, Sa - viour of Is - ra - el!

Bassi. (B) *mp*

Praise to the Ho - li - est,

Sa - viour of Is - ra - ell Sa - viour of Is - ra - el, migh - ty

Praise to the Ho - li - est, Sa - viour of Is - ra - el, migh - ty

Praise to the Ho - li - est, Sa - viour of Is - ra - el, migh - ty

Sa - viour of Is - ra - ell Sa - viour of Is - ra - el, migh - ty

In 1

(19) Più Allegro. $d = \frac{72}{88}$ →

Piano.

God, Lord a - bove!

22

God, Lord a - bove!

22

God, Lord a - bove!

22

God, Lord a - bove!

 $\downarrow + 4$ *A*₂ (*p*)(22) Bassi. *pp*

Migh-ty God, be with us,

(sim)

(sim)

migh - ty God, be with us, migh - ty God, be with us, migh - ty

Soprani. (23)

Contralti. *from Bass* *TUTTI A p cresc.*

God be with us, *p cresc.* Migh - ty God, be with us, *mf cresc.*

God, be with us, migh-ty God, be with us, migh-ty God, be with us,

mf cresc. (24) *Tempo pesante. ♩ = 80.- 84.* *Poco più mosso*

Migh - ty God, come to us! 5

us, come to us! 5

God, be with us, be with us! 5 *f marcato*

be with us, be with us, come! Piano. He has

f marcato

Je - ho-vah, come to us, Je - ho-vah, come to us! *f marcato* +2 SII

He hath shielded me from harm, and his right hand has led me

shield-ed me from harm, and his right hand has led me

(♩ = c. 96) *sempre animando* (♩ = c. 104) *sempre animando*

us! Jehovah, come to us, Je-ho-vah, come to

on. For he hath shielded me from harm, and his right hand has led me

on, for he has shield-ed me from harm, and his right hand has led me

sempre cresc.

us! Je - ho - vah, come to us, Je - ho - vah, come to us! Je - ho - vah,
sempre cresc.

on. For he hath shield - ed me from harm, and his right
sempre cresc.

on.

(d. = c. 108)

come to us, Je - ho - vah, come to us! Migh - ty God, be with us, mighty God, be with
 hand has led me on. Migh - ty God, be with us, mighty God, be with

②5 (d. = c. 69-72)
 Allegro molto. d. - d

us!

Lord a - bove, show thy-self and scat - ter all our

Migh - ty God, be with us, migh - ty God, be with us,

foes! Lord a - bove, show thy-self, and scat - ter all our

piu pesante

21

cresc.

Migh - ty God, migh - ty God,

migh - ty God, be with us, migh - ty God, be with us,

mp cresc.

Migh - ty God, be with us, migh - ty God, be with us, Migh - ty God, migh - ty God,

foes!

In 9

come to us, migh - ty God, come to us! Migh - ty God, come to us, come to

come to us, migh - ty God, come to us! Migh - ty God, come to us, come to

②6 Moderato. $\text{C.} \frac{72}{8}$ simply, sweetly
The Angel. Soprano-Solo.

Give ear, 'tis not for thee as king to build an house un - to my name.

us!

us!

(27)

Be-hold a child is born to thee, and I will set him on thy

throne. And he shall be my Son, and I will be his

Soprano Solo.

Fa - ther. Then shall he build an house for my name, And

Angels. Soprano (S. 1. o) *pp* *p espn.*

Ah!

So - lo-mon he shall be cal - lèd, That o - ver Is - ra-el peace may

Ah!

Soprani.

Contralti. *(A 5-12) pp rit.*

Ah!

Tenori. *(T 1-8) pp*

Ah!

Bassi. *pp*

Ah! Ah!

(28) Andante. $\text{♩} = 72$.

reign!

p Soli

Don't

Al - le - lui - a, Al - le - lui - a, Al -

- - le - lui - a, Al - - - le - lui - a, Al -

- - le - lui - a, Al - - - le - lui - a, Al -

- - le - lui - a, Al - - - le - - - lui -

(29)

Al - le - lui - a, Al - le - lui - a,

a, Al - le - lui - a, Al - le - lui - a,

Al -

24

mp *bd*

Al - le lui - a,

mp

Al - - - le lui - a,

Al *b*

le - lui - a, Al - le - lui - a

mp

Al - - - le - lui - a,

mf cresc.

Al - - - le - lui - a, *mf cresc.*

mf cresc.

Al - - - le - lui - a, *mf cresc.*

Al *-* *-* *-* *le* *-* *lui* *-* *a*

p subito

30 *p subito*

Al - - - le - lui - a, Al - le - lui - a,

p

Al - - - le - lui - a, Al - le - lui - a,

p subito

Al - - - le - lui - a, Al - le - lui - a,

Soprano-Solo.

f

erem. Al - - - - le -

Al - le - lui - a, Al - le - lui - a,

cresc.

Al - le - lui - a, Al - le - lui - a,

mf cresc.

Al - - - le - lui - a, Al - le - lui - a,

Al cresc.

Al - - - le - lui - a, Al - le - lui - a,

Al cresc.

Al - - - le - lui - a, Al - le - lui - a,

(32)

- - - le - lui - - - a,
Al - le - lui - a,
Al - le - lui - a,
Al - le - lui - a,
Al -

Solo and Chorus of the Angels. *p*

- - - Al - - - le -
Al - le - lui - a, Al - le - lui - a,
Al - le - lui - a, Al -
mp Solo
Al - - - - - le - lui - a,
le - lui - a, Al - le - lui - a,

lui - - - - - a.
Al - - - - - le - lui - - a.
le - lui - a - a.
Al - le - lui - a - a.
Al - le - lui - a - a.

To Narration

and No. 18
(Canto)

Third Part.

17. Song: "Now my voice in song upsoaring".

Mixed Chorus.

Allegro. $\text{♩} = 120.$

Coro una voce.

1. Now my voice in song up - soar - ing
2. Pride of A - dam's race that bore thee
3. God will send thee sons to che - rish,

1. Shall loud pro-claim my king a - far. His wealth of splen - dour
2. A simp - le shep - herd wont to sing, And yet sur - pas - sing
3. Who shall in - her - it in their turn, Thy name in glo - ry

1. fast out - pour - ing Shall put to noth - ing e'en the
2. all be - fore thee, Thou hast been cho - sen by the
3. shall not pe - rish, And all the peo - ple as their

(2) 2. 1. 2. 4. 1

1. lov - li - est of star.
2. Lord to be our King.

(3) 3. 1. 2. 4. 1

3. pas - tor Shall an-nounce thee Mas - ter.

Fanfare long (under Narration)

18. Contralto Solo.

19. Psalm of Penitence.

Mixed Chorus.

In 12

Grave. ($\text{♩} = 104$ f. 92) Rich, dark sound

Soprani.

Contralti.

Tenori.

Bassi.

Pi - ty me God, in my dis-tress! Turn not a-way, but heal me a-gain!

Wash me of sin and cleanse me of shame... And in thy hot dis-plea-sure, O chas-ten me

ALL WOMEN
mf esp

Pi - ty me God, in my dis-tress! Turn not a-way, but heal me a-gain!

not! O God, turn not a-way, heal me a -

Wash me of sin and cleanse me of shame, Pardon, o Lord, the e - vil done!

gain, Wash me of sin, cleanse me of shame!

p Pi - ty thou me, o God! *dim.* Pi - ty thou me, o God,-

Pi - ty me God, in my dis-tress! Pi - ty thou me, o God,-

me in my dis - tress!

— Pi - ty thou me, in my dis - tress!

20. Psalm. "Behold, in evil I was born."
Mixed Chorus.

Adagio molto. (♩ = 54. 56)
 Soprani. ① Dark, ominous sound.

Contralti. 5
 Tenori. 5
 Bassi. 5

Be-hold, in e - vil I was born, And in i -
 Be-hold, in e - vil I was born, And in i -
 For thou de - si - rest truth and goodness, And in the
 ni - qui - ty con - ceived.
 For thou de - si - rest truth and
 ni - qui - ty con - ceived.

2 ② mf cresc.
 hid - den part great wis - dom. I have sinned, yea hea -
 I have sinned, I have sinned, yea hea -
 goodness, In the hid - den part great wis - dom. I have sinned, yea hea -
 I have sinned, I have sinned, yea hea -

dimin. mpp
 - vi - ly trans - gressed. heavily
 - vi - ly trans - gressed. I have been shown the path to fol - low,
 - vi - ly trans - gressed. heavily
 - vi - ly trans - gressed. I have been shown the path to fol - low,

with lyric sadness

Disperata

2 (3) f

Pi - ty me, God, in
And I have wan-dered from thy foot-steps.
Pi - ty me, God, in
And I have wan-dered from thy foot-steps.

tutta forza

ff

my dis-tress! Par-don, Lord, the e - vil I have done! Pi - ty me, God, in
Pi - ty me, God, in my dis-tress! Par - don, Lord, the e - vil I have done!
my dis-tress! Par-don, Lord, the e - vil I have done! Pi - ty me.
Pi - ty me, God, in my dis-tress! Par - don, Lord, the e - vil I have done!

my dis-tress! Par-don, Lord, the e - vil I have done!
Pi - ty me, God, in my dis-tress! Par - don, Lord, the e - vil I have done!
God, in my dis - tress! Par-don, Lord, the e - vil I have done!
Pi - ty me, God, in my dis - tress! Par - don,

dimin.

Pi - ty me, God, in my dis-tress!
e - vil I have done! Pi - ty me, God, in my dis-tress!
done! Pi - ty me, God, in my dis - tress!
Lord, the e - vil I have done! Pi - ty me, God, in my dis - tress!

To Narration
and No. 21 (Solo)

21. Tenor Solo.

To Narration
and →

22. The Song of Ephraim.

Soprano Solo and Women's Chorus.

In 2 Allegro ($d=72-68$)

Soprano-Solo.

O thou fo - rest of grief, Where ra-vens seek their
Contralti. *S.T.*

Women.

prey, The fruit is ga-ther'd in That hung u - pon thy
boughs. Thy fruit, fie - ry as blood, was
pluck'd by en-vious hands, And must this
be the price, — And for - feit of a kiss?—

p Ah! *bocca chiusa (ad lib.)* Ah!
p Ah! *p* Ah!
p Ah! *bocca chiusa* *A.B facet*

23. March of the Hebrews.

To Narration

and → 24. Psalm: "Thee will I love, o Lord."

Mixed Chorus.

Andante ma non troppo. (♩ = 62-64)

Soprani.

Contralti.

Tenori.

Bassi.

(1)

li-ve-rer.

Ah!

(+4 T) *mf* Sol!

In him I find the solace that I long for. He

guid-eth my steps, that I may walk in com-fort. I call on him and in-voke his

(2) *agitato* ($\text{d} = \text{c. 68}$)

mf

(+2 A) When waves of death en-com-passed

When waves of death en-com-passed

When waves of death en-com-passed

aid, And I am saved from my strong e-ne-my. When waves of death en-com-passed

me, And snares of men made me a - fraid, Then did he send, and take me from a -

me, And snares of men made me a - fraid, Then did he send, and take me from a -

me, And snares of men made me a - fraid, Then did he send, and take me from a -

me, And snares of men made me a - fraid, Then did he send, and take me from a -

bove, And drew me forth out of ma-ny wa-ters.
 bove, And drew me forth out of ma-ny wa-ters.
 bove, And drew me forth out of ma-ny wa-ters.
 bove, And drew me forth out of ma-ny wa-ters.

(3) (♩ = c. 62-64)
 pp

Thee will I love, o Lord, who art my fort-ress. Thou art my shield, the horn of my sal-
 Thee will I love, o Lord, who art my fort-ress. Thou art my shield, the horn of my sal-

va - tion. God is my re-fuge safe, — I trust in him, My
 Ah!

va - tion. God is my re-fuge safe, — I trust in him, My
 Ah!

rock, my strength, my tow'r and my de - li-ve-rer.
 Ah!

rock, my strength, my tow'r and my de - li-ve-rer.
 Ah!

1st Time: attacca No. 25
 (No Narration)
 2nd Time: To Narration

25. Psalm: "In my distress."

Mixed Chorus.

Brutale! strongly enunciated
Agitato ($\text{d} = 76-74$)

Coro una voce.

In my dis - tress then I cried to my God.

Sor - rows of Hell did so com - pass me round.

Out of his tem - ple he lis - tened and heard.

E'en to his throne came my voice to his ears.

Even more urgently.
 Sud-den-ly, the earth did shake in its foun - da - tions. The ve - ry

cresc. sempre
 hills moved and trem-bled, and broke, From sum-mit a - bove to the foot of the

Soprani e Contralti.

ff
 vale, So great the an - ger and wrath of the Lord!

Tenori e Bassi.

ff
 vale, So great the an - ger and wrath of the Lord!

allacca REPEAT No 24

26. The Crowning of Solomon. (Narration 27a begins last ms. 26)

27. The Death of David.

Soprano Solo and Mixed Chorus.

Adagio. $\text{♩} = 60$. A Soprano-Solo.

The Angel. Soprano. Angels. Sopranis. Contralti. Tenori. Bassi.

new - ly born; From thy stem in ful - ness grow - ing, In fragrance sweet,

night and morn, All my peo - ple shall a - dorn, With breath of life be - stow -

B

Soprani e Contralti.

And God said: one day shall dawn Bring-ing a flow-er

Tenori e Bassi.

Al - le - lui - a, Al - le - lui - a,

new - ly born, From thy stem in ful - ness grow - ing,

Al - le - lui - a, Al - le - lui - a, Al - le - lui - a, Al - le -

- - - le - lui - a, Al - - - - - le - lui - a,
 said: one _____ day shall _____

 Al - - - - le - lui - a,
mp
 Al - - - - le - lui - a, Al - - - - le - lui - a,

 dawn Bear - - ing that flow - - er

E
mp
 Al - le - lui - - a,
 Al - - - le - lui - a,

 new - ly born; From thy

poco a poco cresc.
 Al - le - lui - a, Al - - - - - le - lui - a,
mp/mf
 Al - le - lui - a, Al - - - le - lui - a,
mp Soli
 Al - le - lui - a, Al - - - - - le - - - - - hui - - a,
poco a poco cresc.
 stem in full - ness grow - - ing,

Al - le - lui - a, Al - le - lui - a,
 a, Al - - - le - lui - a,
mp/mf
 Al - - - le - lui - a,
 In sweet fra - - - grance,

Al - le - lui - a, Al - - - le - lui - a,
 Al - le - lui - a, A - A
mf
 Al - - - le - lui - a, Al - - - le - - lui -
 night and morn,

F Angels.

3 Solo S
Tutti S
A
T
B

sempre cresc.

Al - - - le - lui - a, Al - - - le - lui - a,
 Al - le - lui - a, Al - le - lui - a, Al - le - lui - a,
 Al - le - lui - a, Al - le - lui - a, Al - le - lui - a,
 a, Al - - - le - lui - a,
 All my - - - peo - - - ple shall a - - -

40

Al - - - le - lui - a,
 Al - le - - lui - - a, — Al - le - - lui - - a,
 Al - le - - lui - - a, — Al - le - - lui - - a,
 Al - - - le - lui - a,

dorn, With breath of

Al - - - le - lui - a, —

Al - le - - lui - - a, — Al - le - - lui - - a,
 Al - le - - lui - - a, — Al - le - - lui - - a,
 Al - - - le - lui - a, — Al - - - le - - -

life be - - - stow - - -

A. — G. ff — A. —

Al - le - lui - a, — A. —

Al - le - lui - a, — A. —

lui - - - - - a. — A. —

ff — A. —

ing. —