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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# JUDITH

OR

THE REGENERATION OF MANASSEH

AN ORATORIO

BY

C. HUBERT H. PARRY.

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PRICE FIVE SHILLINGS.  
Paper boards, 6s. ; cloth, gilt, 7s. 6d.

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2003  
P364J

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

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LONDON :  
NOVELLO, EWER AND CO.,  
PRINTERS.

## PREFACE.

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WHEN endeavouring to get materials together for an Oratorio in September, 1887, I consulted the learned work of Dean Prideaux, known as "The Connection of the Old and New Testaments," for details of one of the Jewish captivities. I here came across his speculation, which he worked out with some show of historical probability, that the exploit of Judith occurred in the reign of Manasseh. I had already been attracted to the story of Manasseh, as its salient features, though merely suggested in the Biblical summary, have a breadth of significance and a force of character that seemed likely to lend themselves to treatment in an Oratorio form. The excuse for introducing Judith afforded me by Dean Prideaux decided my choice, but it was not my original intention to call the work by her name; for though her heroism is most admirable, the sanguinary catastrophe of the story is neither artistically attractive nor suitable for introduction into a work in the Oratorio form. Nevertheless, in working out the subject, I was partly carried away by the superior interest of her personality, and partly by the advice of friends in whose sagacity I had confidence, and her share in the action became at least equal to Manasseh's. But I did not at any time wish to centralise the interest entirely upon individuals, but rather upon popular movements and passions, and such results of them as recur a hundred times in history; of which the Israelitish story is one vivid type out of many.

C. H. H. P.

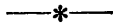
## ARGUMENT.



At a great assemblage of the Israelites for the worship of Moloch the priests demand the children of Manasseh for sacrifice. The king, overborne by the frenzy of the crowd, acquiesces. The priests go to the king's palace and take the children from their mother, and bring them down into the Valley of Hinnom to sacrifice them. Judith endeavours to save the children and is near being sacrificed herself by the furious worshippers, but is saved by the coming of the Assyrian host, who lay Jerusalem in ruins, and take Manasseh prisoner to Babylon.

In captivity Manasseh repents, and is allowed to return to Jerusalem. But he is followed by Holofernes, who takes advantage of the ruined state of the city to demand submission to Nabuchodonosor, his king, and payment of tribute. Judith exhorts the Jews to have confidence in God's help, and takes it upon herself in His Name to save the city. While the Jews and Manasseh wait in anxious expectancy, she makes her way into the camp of the Assyrians, and even into the tent of Holofernes, who, overcome by wine and her beauty, is slain by her in the night. She escapes back to Jerusalem, and urges the Jews to fall on the Assyrians, while bewildered by the loss of their chieftain. Manasseh and his people, fired by her heroism, scatter their enemies far and wide, and return to their beloved city exalting the Name of the God of Israel.

# JUDITH.



## DRAMATIS PERSONÆ.

MANASSEH, King of Israel.  
MESHULLEMETH, his wife.  
HIS CHILDREN.

JUDITH.  
HIGH PRIEST OF MOLOCH.  
MESSENGER OF HOLOFERNES.

CHORUS OF WORSHIPPERS AND PRIESTS OF MOLOCH, INHABITANTS OF JERUSALEM, ASSYRIAN SOLDIERS,  
WATCHMEN, &c.

### ACT I.

#### SCENE I.—MOLOCH.

*In the valley of Hinnom; the image of the god  
surrounded by Priests and Worshippers.*

*Chorus of Worshippers.*

Hail, Moloch! Hail, awful god!  
Before whose frown the nations tremble.  
To thee we bring fresh offerings,  
To thee in dread amazement,  
With trembling limbs and head bowed low we  
come.

Thy mouth a ruddy furnace glows,  
Of roaring flame thy breath;  
The smoke curls black about thy brow,  
The awful pledge of Death!  
With arms outspread and open hand  
Thou awaitest the offspring of our land.  
Hear us! Hear us!

Thy rites are set,  
Thy priests are met,  
For good or ill  
Unfold thy will.  
Inspire us with thy fire divine  
And make us wholly thine!

*Manasseh.*

Draw near and worship, O, my people!  
Your god makes known his dread command.  
Behold his priests, the bearers of his word, at  
hand.  
A noble sacrifice they claim,  
That he his dreaded wrath may spare.  
His favour may ye gladly share,  
Nor grudge your dearest to his flame.  
Terrors surround him: earthquake and tempest.  
Deadly his breath is: plague and desolation.  
He turneth the day into darkness; he blotteth  
the sun out of heaven,  
And marreth the beauty of man with fell  
disease.

*Chorus of Worshippers.*

Have mercy, dread Moloch; destroy us not!  
O lay aside thy terrors and withhold thine  
anger;  
Behold us with favour,  
Look kindly on thy faithful worshippers.

*High Priest.*

Hear ye the word of your god!  
No holocausts nor blood of senseless beasts he  
needs.  
Nor offspring of the common herd of men;  
None but those may enter into union with the  
god,  
Within whose veins flows the blood of your King.

*Worshippers.*

Hail! King, thou art highly favoured,  
Our god hath spoken and declared his will;  
We hail his choice with joy.

*Manasseh.*

My children Moloch's!  
How should that be?  
O, mighty one, have pity,  
Spare him at least  
Who, hereafter enthroned,  
O'er Judah should hold sway.

*Worshippers.*

The god demands  
The children of the King;  
His priests proclaim it,  
Who shall deny him?  
No other sacrifice avails!

*Manasseh.*

No other sacrifice!  
O bitter doom!

Must I part from them, my life's joy,  
Who at my knees so often played,  
In whose dear eyes were looks of love!  
Is it thus I must condemn them, mine own dear  
innocents?  
Is Moloch wroth with me:  
Wherein have I angered him,  
That thus his hand should smite me  
And take my loved ones from me?

*Priests.*

In vain thou seekest to keep them,  
The god will not forego them,  
His rites must be performed,  
The sacrifice accomplished;  
Beware his wrath!  
His fury awaketh,  
Shall Israel perish?

*Manasseh.*

O horror! despair!  
How shall I turn to meet them?

*Worshippers.*

Bring now the children!  
Haste ye! delay not!  
It is the god's decree,  
He by his priests hath spoken.  
His wrath and terrors will he put away,  
And visit us no more with pestilence and famine.

*High Priest.*

Hearken, O King!  
The god thine offspring claims  
For Israel's good and thine.

We, his commands obeying,  
Seek now thy palace,  
And thence with solemn festal rites  
Thy children here will bring.  
The god will take them to himself, and Jeru-  
salem in his great might  
Henceforth secure shall stand.

*Worshippers.*

Hail, Moloch, hail!  
Thy dread commands with trembling joy we  
hear!  
Protect us! In thee alone we put our trust;  
Thy favour is our comfort, thy power alone  
our stay.  
All hail, great Moloch, god of flame!  
Thy solemn rites shall be performed!

## SCENE II.—THE CHILDREN.

*In the Palace of the King. MESHULLEMETH and  
the King's Children.*

*Children.*

O mother, tell us once again  
The story of our people:  
How God brought Israel forth  
From Egypt's bonds of old,  
And led them to this land.

*Meshullemeth.*

My children, He is Israel's God no more!  
His courts are desolate and still,  
His altars are profaned;  
His people seek Him not.

*Children.*

Yet are there some that still serve Him,  
And trust in His love and mercy,  
And, if we entreat Him, will He not pardon  
For the sake of our fathers, whom He so loved.

*Meshullemeth.*

Alas! my children, great cause hath He for  
anger.  
His temples have they defiled;  
His word have they contemned;  
The deeds that He did for them have they  
forgotten,  
And requited His love with scorn.



Yet once again will I tell to you  
The old familiar story,  
So, when I pass away,  
Ye too shall tell unto your children  
The lovingkindness of our God.

## BALLAD.

Long since in Egypt's plenteous land  
Our fathers were oppressed ;  
But God, whose chosen folk they were,  
Smote those who long enslaved them there,  
And all their woes redressed.

The Red Sea stayed them not at all,  
Nor depths of liquid green ;  
On either hand a mighty wall  
Of waters clear rose high at His call,  
And they passed through between.

In deserts wild they wandered long,  
They sinned and went astray ;  
But yet His arm to help was strong,  
He pardoned them, though they did wrong,  
And brought them on their way.

At last to this good land they came,  
With fruitful plenty blest ;  
Here glorious men won endless fame,  
Here God made holy Zion's name,  
And here He gave them rest.

*Children.*

O may we ne'er forget what He hath done,  
Nor prove unmindful of His love,  
That, like the constant sun,  
On Israel hath shone,  
And sent down blessings from above.

[*Enter Priests of Moloch.*

*Priests.*

Great Queen, the King calls for his children,  
Their presence he awaits  
Where through the hosts of Israel,  
In worship lowly bowed before their god,  
Moloch awaits you! Come!

*Meshullemeth.*

What mean ye, ominous messengers?  
Too well your emblems I know:  
Ye are of the priesthood of that monstrous deity  
Whose roaring throat devours our people's  
offspring.

*Priests.*

We are the ministers of that dread god  
Before whose might all Israel trembles.  
The god demands a sacrifice,  
The King wills that his children witness it,  
And they must come anon.

*Children.*

Let us obey our father's word,  
No ill can come to us when he is nigh.  
He loves us well, and we will trust ourselves  
to him  
And to our God, who never faileth them that  
look to Him.

*Meshullemeth.*

Alas, my children! My heart is full of fear  
for you!  
May the God of our fathers watch over you  
And bring you safely to my arms again.

*Priests.*

Behold, thou helper of Israel!  
Behold, O flame-breathing Moloch!  
Thy priests thy dread will obey.  
Right worthy sacrifice to thee we bring.

[*Exeunt Priests, with Children. Enter*  
JUDITH.

*Judith.*

Lady! thou Queen of Israel! Lift up thine  
head! Forget thou not that the Eternal dwelleth  
in the heavens!

Though into the valley of the shadow  
of death our helpless feet have wandered,  
though we should fall into the gaping jaws of  
hell, yet shall we not fear, nor shall our spirits  
be moved. For He will not fail us; He for-  
saketh not them that seek Him, nor shall He  
leave those who in His word have trusted to  
find no rest but in the grave.

The strength of Israel is not a man that he  
should lie, nor the son of man that he should  
repent.

Hath He not said? shall not He make it  
good? When He hath spoken doth it not  
come to pass?

Thus saith the Lord who created thee, O  
Jacob, He that formed thee, O Israel:

Fear not! for I have called thee, thou art  
Mine! When thou passest through the waters  
I will be with thee; though thou walkest through  
the fire thou shalt not be burned.

For I am the Lord thy God; the Holy One;  
thy Saviour!

## SCENE III.—THE SACRIFICE.

*In the Valley of Hinnom, the image of the god  
flaming. MANASSEH and Worshippers assem-  
bled. Priests approach, leading the King's  
Children.*

*Priests.*

Moloch! Moloch! give ear!

*Manasseh.*

My people, see, the holy children come,  
Greet them with joyous songs;  
And raise your voices to the mighty lord  
Who takes their stainless sweetness to himself.  
He alone is god!

*Worshippers.*

Crown we the stainless victims  
With flowers and garlands meet,  
With graceful dance their path attend  
And music soft and sweet!  
Moloch, Israel's god and king,  
Accepts the sacrifice we bring!

*Priests.*

Moloch! Moloch! give ear!

*Manasseh.*

His holy priests, with grave and solemn rites,  
Meet them in circling row;  
And raise their hands towards that awful form,  
From whose dread will our ills and blessings  
flow.  
He alone is lord!

*Priests.*

Moloch! Moloch! give ear!

*Worshippers.*

Lead them with gentle steps and slow,  
And low-breathed reverent song,  
Where waits the altar of our god,  
To whom their souls belong.  
Moloch, Israel's god and king,  
Accepts the sacrifice we bring.

*Manasseh.*

O awful god, behold our utmost gift;  
What can we offer more?  
What most we cherish we yield to thee,  
To thee we yield our dearest heart's delight.  
To thee we bring our children,  
At thy command we offer them;  
Behold thy suppliants and receive our prayer.

*Priests.*

Moloch! Moloch! give ear!

*Worshippers.*

Place them aloft in his right hand,  
Where bright the flame doth glow,  
That when it wraps them in its flood  
Their souls to him may go.

*Priests.*

Moloch! Moloch! give ear!

[Enter JUDITH.]

*Judith.*

Stay your hideous mockeries!  
Too long your monstrous idol has been a curse  
to Israel!  
Thou weak and faithless King,  
Deserted of God,  
How art thou abased,  
How fallen low;  
Thy high and kingly office  
Degraded and shamed,  
The charge of God's people  
Disgraced and defamed!  
For this empty idol  
That maddens you with fear;  
To this will you sacrifice  
All that you most hold dear?

[To the people.]

Now shall the Lord Jehovah visit you,  
The Lord ye have forsaken;  
Now shall He smite you with a rod of iron.  
The host of Assur shall be your scourge,  
And lay Jerusalem in the dust.

The sound of arms is in the air,  
The gleam of swords and spears is flashing  
in the sun.  
They come! they come! and will not spare,  
Till the vengeance of the Lord of Hosts be  
done.

The God whom your fathers worshipped,  
Jehovah, shall fight against you;  
And ye have none to help you  
Nor answer your prayer,  
But this black, hideous mass of stone  
That ye yourselves have carven.  
Call to your Moloch!  
Hurl in your children!  
Cut yourselves and howl,  
He shall not hear!  
Tear your hair and wail!  
He shall not perceive it.  
His worshippers shall perish,  
His priests shall be slain;  
And they that trust in him  
Shall call upon his name in vain!

*People.*

Who is this that railleth at Moloch?  
Jehovah is gone, His terrors are nought  
None e'er beheld His semblance;  
His temples are empty,  
His courts are deserted,  
And them that serve Him shall Moloch devour.

Cast her in the furnace!  
She hath defied great Moloch!  
Let her be sacrificed!

[Enter Messenger.]

*Messenger.*

O King, give ear !  
 From Zion's hills a sight is seen !  
 A host of warriors winding down the ways ;  
 They fill the valleys far and near,  
 Like waters of a sweeping flood.  
 Behind them all the land is waste,  
 The people fly from them, and none withstand  
 them.  
 All Israel is scattered on the hills  
 As a flock whose shepherd slumbers.

*Manasseh.*

Fear not, my people ;  
 Your god his power shall now make plain !  
 The fierceness of his flame shall consume them,  
 And ye shall look for them in vain !

FINALE.—THE COMING OF THE  
ASSYRIANS.*Worshippers of Moloch.*

The host of Assur is like a swarm of locusts ;  
 the land may not be seen for the multitude of  
 them.

The wrath of Moloch is like a mighty whirl-  
 wind ; he shall but breathe on them and they  
 shall be no more.

*Judith.*

Jerusalem was loved of the Lord as a spouse  
 is loved of her husband. But she betrayed  
 Him, and now shall the vengeance of her God  
 be accomplished.

[*The march of the Assyrians is heard.*]

*Priests of Moloch.*

Moloch, Moloch, hear us now,  
 Who should deliver us but thou ?  
 See, with bended knees we bow ;  
 Hear thy helpless worshippers !

*Worshippers (Women).*

Have we not unceasing sought thee ?  
 Have we not all honour wrought thee ?  
 Have we not our offspring brought thee ?  
 Hear thy helpless worshippers !

Here in Hinnom's awful vale,  
 Where the sun on high looks pale,  
 Where our hearts with terror fail ;  
 Hear thy helpless worshippers !

*Priests and Worshippers.*

Rise in might and scatter our foes,  
 Wither them in mortal throes,  
 By thy breath of flame that glows,  
 Help thy faithful worshippers !

*Assyrian Soldiers.*

The heroes of Assur are like to a host of lions,  
 They faint not, they falter not, though thousands  
 of foes withstand them.  
 Their spears are like the stars of heaven,  
 Their swords are like a sunlit flood,  
 Their shields are like the ocean waves,  
 That cannot be numbered nor withstood ;  
 Their shout is " Victory ! "

*People.*

Fly ! fly !  
 The host of Assur is come on us,  
 They sweep our warriors before them.  
 Is Moloch dumb ?  
 Will he not smite them ?  
 He slumbers,  
 His priests must waken him !

*Assyrians.*

Slay them ! slay them !  
 Smite them hip and thigh !  
 Pursue them ! destroy them !  
 Hurl them from on high !

*People.*

What cry is rising from our homes ?  
 What shout of horror and of pain ?  
 What flame goes roaring up to heaven ?  
 What crash of walls, what din resounds ?  
 That shakes the earth and darkens the air  
 And fills our souls with uttermost despair.  
 Moloch, hear us ! Moloch, help us !  
 Who shall help if thou forsake us ?

Despair ! he heedeth not !  
 In vain we cry to him.

We fall, we die,  
 No help comes nigh,  
 Death only mocks  
 Our piteous cry.

Jerusalem, that was Queen of the nations, is  
 brought low ; Her glory is gone.  
 Her children are captives, and her heroes slain.  
 Thus hath the Lord her God requited her  
 iniquities !

END OF ACT I.

INTERMEZZO—MANASSEH'S REPENTANCE  
IN CAPTIVITY IN BABYLON.*Manasseh.*

I will bear the indignation of God ; because  
 I have sinned against Him.

The Lord hath sore corrected me, but He  
 hath not given me over unto death.

I will wait for the salvation of God ; for He  
 will hear and deliver me.

He shall bring me forth into the light, and  
 I shall behold His righteousness.

Then will I praise Him all the days of my  
 life : even as the heavens do praise Him,  
 whose glory shall be for evermore.

## ACT II.

## SCENE I.—THE RETURN OF MANASSEH.

*The Jews in desolate Jerusalem.*

Wail, wail, ye solitary people!  
Your land is wasted;  
Gone are your heroes,  
Your women are widows,  
Your children slain.

No more the vine its clusters bears,  
No more the cornfields shine with grain;  
In far-off lands our King a captive mourns,  
And calls on Israel's God in vain.

Wail, wail, ye solitary people!  
Jerusalem the holy  
Lieth in ashes;  
The walls are broken,  
The roofs are gone!

Where children played reigns silence un-  
broken,  
The streets where they wandered with grass  
are o'ergrown;  
Deserted are the well-loved homes of men,  
The courts of God are still and lone!

*Meshullemeth.*

The Lord is long suffering and merciful; He  
keepeth not His anger for ever.  
He looked on our affliction and pain, and hath  
forgiven us all our sins.  
Even now, unto your mourning city, He  
bringeth home your king.  
No more the voice of the oppressor shall ye  
fear;  
No more a shameful tribute shall ye pay.  
The Lord Himself will fight for you; His arm  
shall overthrow your enemies;  
And Jerusalem from her stain shall be cleansed,  
And shine as a bride in the morning of her  
bridal.  
Your streets again shall echo with your chil-  
dren's voices,  
Your folds shall be full again with your bleating  
flocks;  
Your fields shall also stand so thick with  
ripening corn  
That they shall laugh and sing.

*Chorus of Jews.*

Our King is come again from distant lands,  
Where he has long been held in bitter bondage;  
With joyful song let us greet him, and thank  
our God,  
Who answers thus our hope and trust in Him.  
[Enter MANASSEH.]

*Manasseh.*

Behold how great is the mercy of our God  
towards them that seek Him. He hath brought  
us again to the land that He gave to our fore-  
fathers.

When we rebelled against the word of the  
Lord, and contemned the counsel of the Most  
High,

He brought down our hearts with heaviness;  
we fell, and there was none to help us.

Then cried we unto the Lord in our trouble,  
and He delivered us from our distresses.

*Meshullemeth.*

He brought us out of the darkness and out  
of the shadow of death.

He breaketh the gates of brass, and smiteth  
the bars of iron in sunder.

*Judith.*

O that men would therefore praise the  
Lord for His goodness, and declare the  
wonders that He doeth for the children of  
men.

*Judith, Meshullemeth, and Manasseh.*

That they would offer unto Him the sacrifice  
of thanksgiving, and tell out His works with  
gladness.

SCENE II.—THE MESSAGE OF  
HOLOFERNES.

*Messenger.*

Hear ye the words of the captain of the  
great King, whose power o'ershadows the  
world!

Let not your King with subtle words deceive  
you, nor the God ye have trusted in mislead  
you to your hurt.

To Assur's lord ye shall bow; to him your  
tribute is due.

From him ye may yet find mercy; or, if ye  
offend him, death.

In three days if ye yield your city ye shall  
find grace and favour;

But if the third day be o'er-passed, and still  
ye reject his offers, then will he smite and spare  
not.

Your city shall be razed to the ground, no  
stone thereof shall stand upon another.

The mountains shall be drunken with your  
blood, the fields shall be full of your dead  
bodies, your footsteps nowhere shall be found.

Thus saith the chieftain who leads the great  
King's armies; none of his words shall be in  
vain.

*Chorus of Jews.*

Woe, woe !  
 Our city's walls are broken,  
 The gates are shattered,  
 Nor shields nor spears have we  
 Nor men to wield them.  
 The enemy triumpheth,  
 And there is none to help us.  
 Doth the God of Israel sleep ?  
 Or hath He cast us off for ever ?  
 Will He be no more entreated ?

*Judith.*

Let us give thanks unto the Lord our God,  
 Who trieth us as He hath tried our fathers.  
 These things He surely does to prove us, for  
 He hath power to defend us, even to-day, if it  
 please Him.

His power standeth not in multitude, nor in  
 the might of men's hands.

His arm alone can bring us salvation, His  
 righteousness sustain us.

Hear me now, and I will do a thing which  
 shall go throughout all generations to the glory  
 of the God of Israel.

Ye shall stand this night at the gate, and I  
 will go forth with my maiden, and within those  
 days that ye are summoned to yield your city  
 our God shall visit Israel by my hand.

I pray thee, O God of my fathers, thou God of  
 the inheritance of Israel, hear thou my prayer !

Thou art the God of the afflicted, the helper  
 of the oppressed, the protector of the forlorn,  
 the Saviour of them that are without hope.

We pray Thee to make every nation and tribe  
 acknowledge that thou art the God of all power  
 and might, and that there is none that pro-  
 tecteth Thy people but Thou.

[*To the people.*]

Command the gates of the city to be opened  
 unto me, that I may go forth and accomplish  
 the things whereof I have spoken.

*Chorus of People.*

The God of our fathers give thee favour and  
 accomplish thine enterprise to the glory of  
 Israel. So shall His Name be exalted, and  
 Jerusalem in His strength shall find safety.

## SCENE III.—THE EXPLOIT OF JUDITH.

*The walls of Jerusalem. Night. MANASSEH and  
 the Watchmen looking towards the camp of the  
 Assyrians.*

*Watchmen.*

See ye the camp fires of the host of Assur :  
 Doth any stir ?  
 Hearye the measured pacing of their watchmen :  
 Doth any cry ?  
 The night is still, the stars look down from  
 Heaven,  
 God watcheth o'er His people.

*Manasseh.*

Jerusalem is a city  
 Held in the hand of God,  
 He brought our people from far  
 And planted them herein.  
 Though wasted now by war  
 And ruined for her sin,  
 Yet will He look on her in pity  
 And raise her from the sod.

*Watchmen.*

Look where the darkness deepens close beside  
 the hills :

Is any flash of arms ?

Look where the mountain's outline standeth  
 out against the sky :

Is any form of man ?

The night is still, the stars look down from  
 Heaven,

God watcheth o'er His people.

*Manasseh.*

When Israel transgressed  
 And wandered from God's way,  
 He left them to fall before their foes  
 And broke their rebel pride.  
 But chastened now by woes  
 They seek once more their Guide ;  
 He fails not the oppressed,  
 His arm shall be their stay !

*Watchmen.*

See where the pathway windeth deep along the  
 valley :

Doth any come ?

See where it leadeth close below the walls of  
 the city :

Who draweth nigh ?

The night doth pass, the sun's light groweth  
 eastward,

God succoureth His people !

[*Enter JUDITH.*]

*Judith.*

Ho ! ye upon the walls ! Open to me !  
 The Lord hath worked wonders by my hand,  
 and brought to nought the enemies of His  
 people.

Take now this head, and hang it on the  
 highest place before your walls ; and as soon as  
 the morning shall appear and the sun come  
 forth upon the earth, take ye every man his  
 weapons and go forth from the city.

And when the Assyrians shall go to the tent  
 of Holofernes, and shall find nought but his  
 dead body, fear shall fall upon them ; and they  
 shall flee before you through all the coasts of  
 Israel, and ye shall smite them with the edge  
 of the sword till there be not one of them left.

*Chorus of Jews.*

Arise, O Israel! smite ye your enemies, for  
the Lord hath delivered them into your hands!  
He shall dip His foot in the blood of His enemies,  
He shall dash them in pieces like a vessel of  
clay,  
By the breath of His mouth shall they be con-  
sumed,  
In the fire of His fury shall they melt away.

*Manasseh.*

God breaketh the battle. From the midst  
of mine enemies hath He delivered me, and  
out of the hands of them that persecuted me.

Assur came out of the mountains of the  
north; he came with ten thousands of his  
army. The multitude thereof stopped the  
torrents, his horsemen covered the hills.

He boasted that he would burn up all my  
borders and dash the suckling children against  
the ground. But the Almighty Lord hath  
disappointed him and overthrown him by a  
woman's hand.

The mighty one did not fall by the young  
men; neither did the sons of the Titans smite  
him.

Judith, the daughter of Merari, weakened  
him by the beauty of her countenance. She  
put off the garments of her widowhood for  
them that were oppressed in Zion. Her sandals  
ravished his eyes, her beauty took his mind  
prisoner. The falchion passed through his  
neck.

Then my afflicted shouted; my weak ones  
cried aloud for joy. Our foes were astonished;  
they lifted up their voices. The sons of the  
damsels pierced them through; they perished  
by the battle of the Lord.

## FINALE.—JUDITH AND CHORUS.

*Judith.*

I will sing unto the Lord a new song.

O Lord, Thou art glorious, wonderful in  
strength. Thou art clothed with majesty and  
honour. Let all creatures serve Thee. Thou  
spakest, and they were made; Thou didst send  
forth Thy Spirit and created them; there is  
none that can resist Thy voice.

The mountains shall be moved from their  
foundations in the waters; the rocks shall melt  
like wax at Thy presence. The foundations of  
the earth shall shake. They shall reel to and  
fro like a drunkard, when the Lord is come to  
execute judgment.

Yet is He merciful to them that seek Him;  
and they that trust Him shall be even as Mount  
Zion, which may not be removed, but standeth  
fast for ever.

For even as the mountains stand about  
Jerusalem, so standeth the Lord about His  
people from this time forth for evermore.

Break forth, break forth into singing, for  
the Lord hath delivered His people Israel!

*Chorus.*

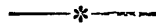
Put off, O Jerusalem, the garment of thy  
mourning, put on the comeliness of glory that  
cometh of God for ever.

For He will show thy brightness unto every  
nation under heaven. Thy name shall be called  
the peace of righteousness, the glory of God's  
worship.

He bringeth thy people, exalted with glory,  
rejoicing in the remembrance of God.

And He shall lead Israel with joy in the  
light of His glory, with mercy and righteous-  
ness that cometh from Him.

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# INTRODUCTION.

*Allegro spiritoso.*

*f*

*p dolce.*

*sempre dim.*

*pp* *f*

*p* *cres.*

*cres. molto.* *f*

*dim.*

*cres.*

*Animandosi.*

*con fuoco.*

*sempre cres.*

*con fuoco.* *rit. mf*

*espressivo.*

*dim.*

*Meno mosso.* *p* *espressivo.*

First system of musical notation. The right hand plays a melodic line with dynamics *f*, *mf*, and *p dolce*. The left hand plays a rhythmic accompaniment of chords.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand maintains the chordal accompaniment.

Third system of musical notation. Dynamics include *p*, *dim.*, *rit.*, and *p*. The right hand features a descending melodic line.

Fourth system of musical notation. Dynamics include *cres.* and *cres. molto.*. The right hand has a more active melodic line.

Fifth system of musical notation. Dynamics include *f*, *dim.*, and *rit.*. The right hand has a complex, rhythmic melodic pattern.

Sixth system of musical notation. Marked *Tempo primo.* with a dynamic of *p*. The right hand plays a steady, rhythmic accompaniment.

Seventh system of musical notation. Dynamics include *p* and *pp*. The right hand features a complex, multi-measure rest.

# ACT I.

## SCENE I.—MOLOCH.

### PROCESSIONAL MUSIC OF WORSHIPPERS.

*Allegro maestoso.* ♩ = 76.

*f* *sf* *p* *cres.* *cres.* *allargando.* *ff*

**A** CHORUS. SOPRANO. *mf*

Hail, Mo - loch ! Hail, aw - ful god ! Be -

**ALTO.** *mf*

Hail, Mo - loch ! Hail, aw - ful god ! Be -

**TENOR.** *mf*

Hail, Mo - loch ! Hail, aw - ful god ! Be -

**BASS.** *mf*

Hail, Mo - loch ! Hail, aw - ful god ! Be -

**A**

6

- fore whose frown the na - tions trem - ble, To thee we bring fresh

- fore whose frown the na - tions trem - ble. To thee we bring fresh

- fore whose frown the na - tions trem - ble. To thee we bring fresh

- fore whose frown the na - tions trem - ble. To thee we bring fresh

of - fer - ings; To thee in dread a - maze - ment, With

of - fer - ings; To thee in dread a - maze - ment, With

of - fer - ings; To thee in dread a - maze - ment, With

of - fer - ings; To thee in dread a - maze - ment, With

trem - bling limbs . . . And head bowed low we

trem - bling limbs . . . And head bowed low we

trem - bling limbs . . . And head bowed low we

trem - bling limbs . . . And head bowed low we

come. Hail, Mo-loch!

come. Hail, Mo-loch!

come. Hail, Mo-loch!

come. Hail, Mo-loch!

*cres. molto.* *f*

Hail! aw - ful god!

Hail! aw - ful god!

Hail! aw - ful god!

Hail! aw - ful god!

Hail! aw - ful god!

*ff* *B* *sf* *sf*

Thy

Thy

Thy mouth a rud-dy fur-nace

Thy mouth a rud-dy fur-nace

*f* *ff*

mouth a rud-dy fur-nace glows, Of roar - ing flame thy breath, The

mouth a rud-dy fur-nace glows, Of roar - ing flame thy breath, The

glows, Of roar - ing flame thy breath, The smoke curls black a-bout thy

glows, Of roar - ing flame thy breath, The smoke curls black a-bout thy

*sf sf sf sf sf*

smoke curls black a-bout thy brow, The aw - ful pledge of Death.

smoke curls black a-bout thy brow, The aw - ful pledge of Death.

*cres.* brow, The aw - ful pledge of Death.

*cres.* brow, The aw - ful pledge of Death.

*sf sf sf pesante.*

*Sua bassa.....*

*dim.*

*Sua bassa.....*



*cres.* *p* *f*  
 With arms out - spread and o - pen hand, Thou a -  
*cres.* *p* *f*  
 With arms out - spread and o - pen hand, Thou a -  
*p* *cres.* *f*  
 With arms out - spread and o - pen hand, Thou a -  
 With arms out - spread and o - pen hand, Thou a -

*mf*

8va bassa.....

- wait - est the off - spring of our land. Hear us!  
 - wait - est the off - spring of our land. Hear us!  
 - wait - est the off - spring of our land. Hear us!  
 - wait - est the off - spring of our land. Hear us!

*p* *p* *cres.*

*mf* *f* *cres.*  
 hear us! hear us! hear us! Thy  
*mf* *f* *cres.*  
 hear us! hear us! hear us! Thy  
*mf* *f* *cres.*  
 hear us! hear us! hear us! Thy  
*mf* *f* *cres.*  
 hear us! hear us! hear us! Thy

*cres.*

8023.

*ff*

rites are set, thy priests are met, For good or ill un -

rites are set, thy priests are met, For good or ill un -

rites are set, thy priests are met, For good or ill un -

rites are set, thy priests are met, For good or ill un -

*ff*

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with triplets of eighth notes.

*allargando.*

- fold thy will! In - spire us with thy fire di - vine, And make us whol - ly

- fold thy will! In - spire us with thy fire di - vine, And make us whol - ly

- fold thy will! In - spire us with thy fire di - vine, And make us whol - ly

- fold thy will! In - spire us with thy fire di - vine, And make us whol - ly

*allargando.*

The piano accompaniment features chords and triplets in both hands, with a dynamic marking of *ff* appearing towards the end of the system.

*ff*

thine. Hail! . . hail! . . hail! hail!

thine. Hail! . . hail! . . hail! hail!

thine. Hail! . . hail! . . hail! hail!

thine. Hail! . . hail! . . hail! hail!

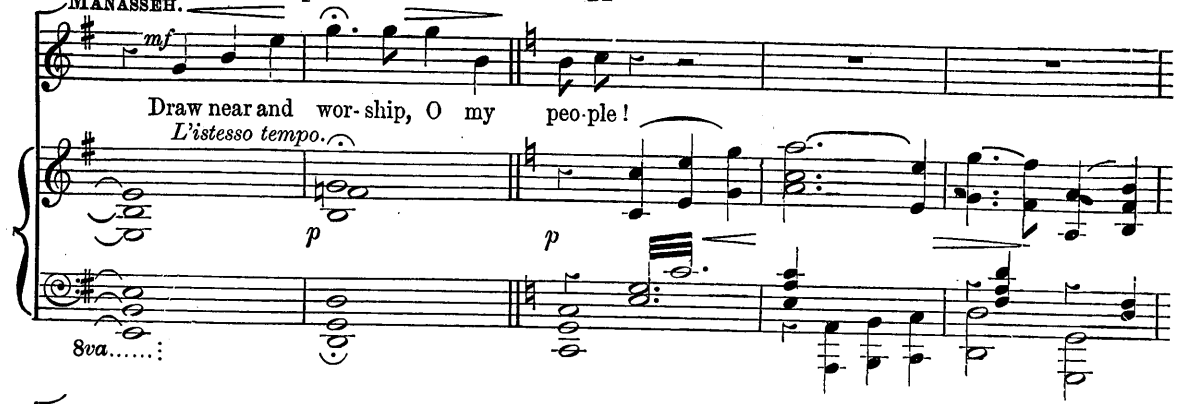
*ff sf sf*

The piano accompaniment features chords and triplets in both hands, with dynamic markings of *ff*, *sf*, and *sf* throughout the system.

*mf* Draw near and wor-ship, O my peo-ple!  
*L'istesso tempo.*

*p* *p*

Sva.....



*mf* Your god makes known his dread com-mands ; Be-hold, his priests the

*f* *mf*

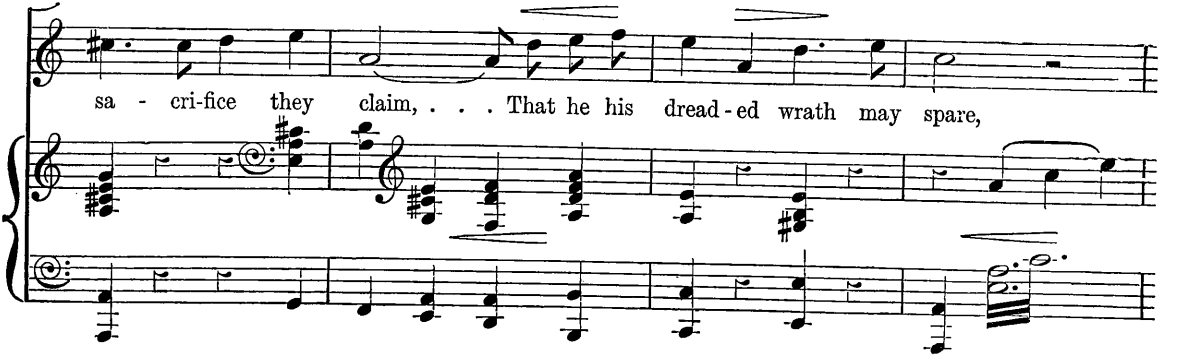


bear - ers of his word at hand. A no - ble

*sf*



sa - cri-fice they claim, . . . That he his dread-ed wrath may spare,



*p* His fa - - your may ye glad - ly share, . .

*f* *dim.*



... Nor grudge your dear - est to his flame.

Ter - rors sur-round him, Earth-quake and tem - pest, Dead - ly his breath is,

do.  
Plague and des - o - la - tion, He turn - eth the day in - to dark - ness, He

blot-teth the sun out of heaven, And mar-reth the beau-ty of man with fell dis -

ease. CHORUS.

Have mercy, dread Moloch, destroy us not, have mercy, dread Moloch,  
 Have mercy, dread Moloch, destroy us not, have mercy, dread Moloch,  
 Have mercy, dread Moloch, destroy us not, have mercy, dread

PRIESTS. *p cres.* He turn - eth the day in-to dark - ness, He blot - teth the

*pp*

*cres.* destroy us not, have mer - cy, *dim.* destroy us not, have mer - cy, destroy us not! O  
 destroy us not, have mer - cy, *dim.* destroy us not, have mer - cy, destroy us not! O  
 Moloch, de-destroy us not, *mf* have mer - cy, have mer - cy, destroy us not! O

sun out of heaven, And mar - reth the beau - ty of man.

*dim.* lay a-side thy terrors and with-hold thine an-ger, Be-hold us with fa-vour, Look  
 lay a-side thy terrors and with-hold thine an-ger, Be-hold us with fa-vour, Look  
 lay a-side thy terrors and with-hold thine an-ger, Be-hold us with fa-vour, Look

And mar - reth the beau - ty of man with

kind-ly on thy faith-ful worshippers. Hear us! Mo-loch!

kind-ly on thy faith-ful worshippers. Hear us! Mo-loch!

kind-ly on thy faith-ful worshippers. Hear us! Mo-loch!

fell dis-ease, Hear us! Mo-loch!

*p dim.* *p cres.*

hear us! hear . . . . . us!

hear us! hear . . . . . us!

hear us! hear . . . . . us!

hear us! hear . . . . . us!

hear us! hear . . . . . us!

*f* *ff* *F*

*f* SOLO. HIGH PRIEST. *ad lib. sostenuto.* *mf*

Hear ye . . . the word of your god! No

*p*

ho - lo-causts nor blood of sense-less beasts he needs, Nor off - spring of the

*mf*

com - mon herd of men ; None but those may en - ter in - to

u - nion with the god, With - in whose veins flows the blood of your

*sostenuto.*

*sostenuto.*

king. *Animato.*

Hail, thou art highly favoured, king ! . . . thou art highly favoured, Our god hath

Hail, thou art highly favoured, king ! . . . thou art highly favoured, Our god hath

Hail, thou art high-ly favoured, king ! thou art high - ly favoured,

Hail, thou art high-ly favoured, king ! thou art high - ly favoured, The

*f*

*Animato.*

spoken, and declared his will, We hail his choice with joy, we hail his choice with  
 spoken, and declared his will, We hail his choice with joy, we hail his choice with  
 Our god hath spo - ken and de - clared his will, We hail his choice with joy, we  
 god hath spo - ken and de - clared his will, We hail his choice with joy, we

MANASSEH. *agitato.*  
 My children Moloch's? how should that  
 joy, we hail his choice with joy!  
 joy, we hail his choice with joy!  
 hail his choice with joy, we hail his choice with joy!  
 hail his choice with joy, we hail his choice with joy!

be? O migh - ty one, have pi - ty, spare him at least who here - af - ter en -



- throned o'er Judah should hold sway.

The god demands the chil - dren of the king,

The god demands the chil - dren of the king,

The god demands the chil - dren of the king,

The piano accompaniment features a complex texture with multiple voices in both hands, including chords and melodic lines. The key signature is three flats (B-flat major/C minor) and the time signature is 2/4.

His priests proclaim it, Who shall de-ny him?

His priests proclaim it, Who shall de-ny him? No oth-er

His priests proclaim it, Who shall de-ny him?

No oth-er sa - cri-fice, . .

The piano accompaniment continues with intricate chordal and melodic patterns, supporting the vocal lines. The key signature and time signature remain consistent with the first system.

No oth - er

No oth - er sa - cri - fice . . . no oth - er sa - cri - fice a - vails

sa - cri - fice, . . . no oth - er sa - cri - fice a - vails.

No oth - er sa - cri - fice, . . . no oth - er sa - cri - fice a - vails.

. . . . . no oth - er sa - cri - fice a - vails.

sa - cri - fice ! O bit - ter doom ! Must I

part from them, . . . My life's joy ? . . . Who at my knees so of - ten

played, . . . In whose dear eyes were looks of love. Is it

thus . . . . I must con - demn them? Mine own dear in

*Animando.*  
no-cents, Is Mo - loch wroth with me.  
SEMI-CHORUS. PRIESTS.  
In vain thou seek - est to keep them, The

*cres.*  
Where - in have I an - gered him that thus his hand should  
god will not fore - go them, His rites must be per -

smite me And take my loved ones from me. What dread my soul pos -  
 - formed, The sac - ri - fice ac - complished. Be -  
 - ses - ses! What help - less fear and an - guish! O  
 - ware his wrath, His  
 hor - - - - - ror, Des - pair!  
 fu - ry a - wak - eth, shall Is - ra - el  
 How shall I turn to meet them?  
 per - ish?

*accel.*  
*p*  
*accel.*  
*p accel.*  
*f*  
*f*  
*rit. ad lib.*  
*ff*  
*mf*

K

*Allegro.*

*ff* Bring now the  
*ff* Bring now the chil-dren!  
*ff* Bring now the chil-dren!  
*ff* Bring now the children!

*Allegro.* ♩ = 144 to 152.

*p* *f*

*Con spirito.*

chil - dren! Haste ye, De - lay not!  
 Haste ye, De - lay not!  
 Haste ye, De - lay not!  
 Haste ye, De - lay not!

*f* It is the  
*Con spirito.*

*f*

*f* It is the god's de-cree, he . . . by his priests hath  
 god's de-cree, he . . . by his priests hath spoken, he by his priests hath

*f cres.*  
It is the

*f cres.*  
It is the god's de-cree, he . . . by his priests hath spo-ken,

spo-ken, he by his priests . . . hath spo - - ken, by his priests, by . . .

spo-ken, he by his priests . . . hath spo - - ken, he

god's de-cree, he . . . by his priests hath spo - ken, he . . . by his priests hath

he . . .

his priests, . . . he . . . by his priests hath spo - ken ;

by his priests hath spo - ken, he by his priests hath

*f*  
spo - ken ; It is the god's de-cree, it is the

by his priests hath spo - ken ; It is the god's de-cree,

It is the god's de - cree, he by his

spo - ken, he . . . hath spo - - ken, he . . .

by his priests .

god's de - cree, he . . . by his priests hath spo - ken, he . . . by his priests hath  
 the god's de - cree, he . . . by his priests hath spo - ken,  
 priests hath spo - ken, he by his priests hath spo - ken,  
 . . . hath spo - - - ken, it is the god's de - cree, it

by his priests hath spo - ken,  
 spo - ken, he . . . by his priests hath spo - ken, he . . . by his priests hath  
 he by his priests hath spo - ken, he . . . by his priests hath  
 he by his priests hath spo - ken, he . . . by his priests hath  
 is the god's de - cree, he . . . by his priests hath

*Poco più animato.*  
 spo - ken ; His wrath and ter - rors will he put a -  
 spo - ken ;  
 spo - ken ;  
 spo - ken ; *Poco più animato.*

*dim.*

way, And vis - it us no more with pes - ti-lence and

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a half note 'way,' followed by a quarter note 'And', a quarter note 'vis - it us', a quarter note 'no', a quarter note 'more', a quarter note 'with', a quarter note 'pes - ti-lence', and a quarter note 'and'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

*p*

fa - mine, He will vis - it us . . . no

*p*

His wrath and ter - rors will he put a - .

The second system continues the musical piece. The vocal line starts with a half note 'fa - mine,' followed by a quarter note 'He', a quarter note 'will', a quarter note 'vis - it us', a quarter rest, a quarter rest, and a quarter note 'no'. The piano accompaniment continues with the same eighth-note pattern in the right hand. The dynamic marking *p* (piano) is present at the beginning of the system and again under the second line.

more, . . will vis - it us . . . no more with pes - ti-lence and

*cres.*

way, And vis - it us no more with pes - ti-lence and

The third system concludes the page. The vocal line begins with a half note 'more, . . will', a quarter note 'vis - it us', a quarter rest, a quarter rest, a quarter note 'no', a quarter note 'more', a quarter note 'with', a quarter note 'pes - ti-lence', and a quarter note 'and'. The piano accompaniment continues with the eighth-note pattern. The dynamic marking *cres.* (crescendo) is placed above the vocal line for the second line of this system.



fa - mine, His wrath . . . and ter -

fa - mine, shall vis - it us no more . . . with pes - ti-lence and

His wrath and ter - rors will he put a -

rors shall he put a -

His wrath and ter - rors will he put a -

fa - mine,

- way, And vis - it us no more with pes - ti-lence and

way, And vis - it us no more with

way, And vis - it us no more with pes - ti-lence and

He will vis - it us no more with pes - ti-lence and

fa - mine, will vis - it us no more with

M *cres.*

pes - ti - lence and fa - mine, . . . It is the god's de - cree, . . . it is the  
 fa - mine,  
 fa - mine, It is the god's de - cree, . . . it is the god's de - cree, .  
 pes - ti - lence and fa - mine, . . . It is the god's de - cree, . . . it is the

god's de - cree, . . . He by his priests hath spo - - - ken,  
*cres.*  
 It is the god's de - cree, . . . it is the god's de - cree, . . .  
 It is the god's de - cree,  
 god's de - cree, . . . he by his priests, by his priests hath spo - ken,

he by his priests hath spo - ken,  
 he by his priests hath spo - ken,  
 he by his priests hath spo - ken,  
 he by his priests hath spo - ken,

*cres.*  
*mf* His wrath and ter - rors will he put a -  
 It is the god's de - cree, he  
*mf* His wrath and ter - rors will he put a - way, And

way, And vis - it us no more with pes - ti - lence and  
*f* It is the god's de - cree, he . . . by his priests hath  
 by his priests hath spo - ken, it is the god's de - cree, . . .  
 vis - it us no more, no more with pes - ti - lence and

fa - mine, His wrath and ter - rors will he  
*ff* spo - ken, it is the god's de - cree, he . . . by his priests hath  
 it is the  
*ff* fa - mine : He will vis - it us, . . . he will vis - it us, . . .

put a - way, And vis - it us no more with  
 spo - ken, he by his priests hath spo - - - ken by his  
 god's de - cree, it is the god's de - cree, . . . he by his  
 no more with pes - ti - lence and fa - mine, with

pes - ti - lence and fa - mine, His wrath . . . and ter - rors will he  
 priests . . . hath spo - ken, His wrath . . . and ter - rors will he  
 ho - ly priests hath spo - ken, His wrath . . . and ter - rors will he  
 pes - ti - lence and fa - mine, His wrath . . . and ter - rors will he

put . . . a - way, And vis - it us no more with pes - ti - lence and  
 put . . . a - way, And vis - it us no more with pes - ti - lence and  
 put . . . a - way, And vis - it us no more with pes - ti - lence and  
 put . . . a - way, And vis - it us no more with pes - ti - lence and

fa - - mine. It is the god's de - cree, it is the

fa - - mine. It is the god's de - cree, it is the

fa - - mine. It is the god's de - cree, it is the

fa - - mine. It is the god's de - cree, it is the

god's de - cree, He by his priests hath spo - ken.

god's de - cree, He by his priests hath spo - ken.

god's de - cree, He by his priests hath spo - ken.

god's de - cree, He by his priests hath spo - ken.

*Lento pomposo.* HIGH PRIEST.

Heark - en, O king, The god thy off - spring claims, For

Is - rael's good and thine. We his commands o - bey - ing,

*pp*

seek now thy pal - ace, And thence with sol - emn fes - tal rites thy

*p*

chil - dren here will bring. The god will take them to him - self, And Je -

*f*

ru - sa - lem in his great might hence - forth se - cure shall

*cres.*

*cres.*

R

stand.  
CHORUS. *Allegro.*

*mf* Hail, Mo-loch, hail! Thy dread commands with trembling joy we hear! Pro -  
*mf* Hail, Mo-loch, hail! Thy dread commands with trembling joy we hear! Pro -  
*mf* Hail, Mo-loch, hail! Thy dread commands with trembling joy we hear! Pro -  
*mf* Hail, Mo-loch, hail! Thy dread commands with trembling joy we hear! Pro -

*R* *Allegro.* ♩ = 152 to 160.

*cres.* . . . In thee a - lone we put our trust, Thy fa - vour is our  
*cres.* . . . In thee a - lone we put our trust, Thy fa - vour is our  
*cres.* . . . In thee a - lone we put our trust, Thy fa - vour is our  
*cres.* . . . In thee a - lone we put our trust, Thy fa - vour is our

com - fort, thy power a - lone our stay. Hail, Mo - loch!  
 com - fort, thy power a - lone our stay. Hail, Mo - loch!  
 com - fort, thy power a - lone our stay. Hail, Mo - loch!  
 com - fort, thy power a - lone our stay. Hail, Mo - loch!

81200

*Animato.*

Hail, great god! Ex - ult - ant now we cry to thee, all

Hail, great god! Ex - ult - ant now we cry to thee, all

Hail, great god! Ex - ult - ant now we cry to thee, all

Hail, great god! Ex - ult - ant now we cry to thee, all

*Animato.*

*sempre cres.*

hail, all hail, our god and king, ex - ult - ant we cry to thee, ex -

*sempre cres.*

hail, all hail, our god and king, ex - ult - ant we cry to thee, ex -

*sempre cres.*

hail, all hail, our god and king, ex - ult - ant we cry to thee, ex -

*sempre cres.*

hail, all hail, our god and king, ex - ult - ant we cry to thee, ex -

*sempre cres.*

*ff* *S*

ult - ant, we cry to thee, All hail, our strong pro - tec - tor! all hail, our strong pro -

*ff* *S*

ult - ant, we cry to thee, All hail, our strong pro - tec - tor! all hail, our strong pro -

*ff* *S*

ult - ant, we cry to thee, All hail, our strong pro - tec - tor! all hail, our strong pro -

*ff* *S*

ult - ant, we cry to thee, All hail, our strong pro - tec - tor! all hail, our strong pro -



*poco rit.*

tec - tor! All hail, great Mo - loch, God of flame, to thee a - lone we bow.

tec - tor! All hail, great Mo - loch, God of flame, to thee a - lone we bow.

tec - tor! All hail, great Mo - loch, God of flame, to thee a - lone we bow.

tec - tor! All hail, great Mo - loch, God of flame, to thee a - lone we bow.

*poco sostenuto.*

*poco rit.*

*f*

*ff*

Hail! . . . Hail! . . .

Hail! . . . Hail! . . .

Hail! . . . Hail! . . .

Hail! . . . Hail! . . .

*ff rit.*

Thy sol - emn rites shall be per - formed!

*ff rit.*

Thy sol - emn rites shall be per - formed!

*ff rit.*

Thy sol - emn rites shall be per - formed!

*ff rit.*

Thy sol - emn rites shall be per - formed!

*rit.*

SCENE II.—THE CHILDREN.

DIALOGUE.

*Andante sostenuto.*

*p* *cres.* *f*

*f* *dim.*

*cres.*

*dim.*

*rit.* **A**

8023.

pp

CHILD.

O mo-ther, tell us once a - gain, The sto - ry of our

p

peo - ple, How God brought Is-rael forth from E-gypt's bonds of old, And

*poco rit.* B

led them to this land!

MESHULLEMETH.

My chil-dren, He is Is-rael's God no

*poco rit.* B *a tempo.*

more; His courts are des - o-late, and still His al - tars are pro -

CHILD.

Yet are there  
 - faned; His peo-ple seek Him not.

some that still serve Him, And trust in His love and mer-cy, And if we en-  
 - treat Him, will He not par-don, for the sake of our fa-thers, whom He so  
 loved.

A-las! my chil-dren, great cause hath He for an-ger.

*pp* *mf* *sf* *f*

*ad lib.*

His tem - ples have they de - fil - ed,

*Agitato.*

*mf cres.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a fermata and then moving into a melodic phrase. The piano accompaniment consists of two staves with chords and moving lines. The tempo is marked 'Agitato' and dynamics include 'mf cres.' and a triplet in the right hand.

His word have they con - tem - ned, The deeds that He

Detailed description: This system contains the next two staves. The vocal line continues with a melodic phrase. The piano accompaniment features chords and moving lines. Dynamics include 'f' and a triplet in the right hand.

did for them have they for - got - ten, And re - qui - ted His love with scorn.

*rit.* *f* **D**

*Agitato.*

*rit.* *f*

Detailed description: This system contains the next two staves. The vocal line continues with a melodic phrase. The piano accompaniment features chords and moving lines. Dynamics include 'rit.', 'f', and a 'D' chord marking. The tempo is marked 'Agitato'.

*p*

*p*

*p*

*p*

*sf* *dim.* *dim.*

Detailed description: This system contains two staves of piano accompaniment. The tempo is marked 'più mosso'. Dynamics include 'sf', 'dim.', and 'p'.

Yet

Detailed description: This system contains two staves of piano accompaniment. The tempo is marked 'p'. Dynamics include 'p'.

once a - gain .. will I tell to you . . The old fa - mi - liar

sto - ry, So, when I pass .. a - way, . . . Ye .. *poco cres.*

. . too shall tell un - to your chil - dren .. The lov - - ing . .

- kind - - ness . . . of our God.

E

*Allegretto semplice.*

Long since in E - gypt's plen - teous land, Our fa - thers were op -

*Allegretto semplice. ♩ = about 112.*

*p*

- pressed; But God, whose cho - sen folk they were, Smote those who long en -

*poco cres.*

*poco cres.*

- slaved them there, And all their woes re - dressed, and all their woes re

*dim. rit.*

*dim. rit.*

- dressed. The Red Sea

*a tempo.*

*a tempo. dim.*

stayed them not at all, Nor depths of li - quid green; On

*cres.*

ei - ther hand a migh - ty wall Of wa - ters clear rose high at His call, And

*cres.*

*dim.*

they passed through be - tween, and they passed through be - tween;

*f* *p*

**H**

*p*

In de - serts

wild they wandered long, They sinned, and went a - stray; But yet His arm to

help was strong, He par - doned them tho' they did wrong, And brought them on their way, and



K

brought them on their way.

At last to this good land they came, With

fruit-ful plen-ty blest; Here glo-rious men won end-less fame, Here God made ho-ly

Zi-on's name, And here He gave them rest, and here He gave them

CHILDREN. (TWO BOYS.)

Oh, may we ne'er for-get . . . what He hath done, Nor prove un-  
 Oh, may we ne'er for-get what He hath done, Nor prove un-  
 rest. Oh, may we ne'er for-get what He hath done, . . . Nor be un-

- mind - ful of his love, That, like . . . the con - stant sun, On Is - ra - el hath

- mind - ful of his love, That, like the con - stant sun, On Is - ra - el hath

- mind - ful of his love, That, like the con - stant sun, On Is - ra - el hath

shone, And sent down bless - ings . . . from a - bove. *dim. e rit.*

shone, And sent down bless - ings from a - bove. *dim. e rit.*

shone, With bless - ings from a - bove. *dim. e rit.*

*p*

*pp*

Segue.

## CHORUS OF PRIESTS OF MOLOCH.

*Maestoso moderato.*

TENOR. *p*

BASS. Great *p*

Great

*Maestoso moderato.* ♩ = 76.

*p*

*Sua bassa*.....

Queen! the King calls for his chil-dren, Their

Queen! the King calls for his chil-dren, Their

*mf*

*mf*

*Sua bassa*.....

*cres.*

pre - sence he a - waits, Where thron the hosts of Is - ra - el, . . . In

pre - sence he a - waits, Where thron the hosts of Is - ra - el, . . . M. In

*cres.*

*f*

*cres.*

*Sua bassa*.....

wor - ship, low - ly bowed Be - fore their god.

wor - ship, low - ly bowed Be - fore their god.

*cres.*

*f*

*cres.*

8023.

*f* Mo-loch a - waits you, Come! *Of*  
*f* Mo-loch a - waits you, Come! *ff*

MESHULLEMETH. *mf* *pü mosso.*  
 What mean ye? O - mi-nous

*p* come!  
*p* come!

*pü mosso.*  
*p*

*cres.*  
 messengers? Too well your em-blems I know.

*cres.*

*cres.*  
 Ye are of the priest-hood of that monstrous de - i - ty, whose

*cres.*

*dim.*

roar - ing throat de - vours our peo - ple's off - spring.

*f* *dim.* *rit. dim.* *p a tempo.*

*Sva bassa*.....

CHORUS OF PRIESTS.

*f* *cres.*

We are the min - is - ters . . . of that dread god, Be -

We are the min - is - ters . . . of that dread god, Be -

*cres.*

*Sva bassa*.....

*cres. molto.* *P ff*

- fore whose might all Is - ra - el trem - bles.

*cres. molto.* *ff*

- fore whose might all Is - ra - el trem - bles.

*P*

*cres. molto.* *ff*

*ff*

The god demands a sa - cri - fice, The King wills

The god demands a sa - cri - fice, The King wills

*sf*

that his chil-dren wit-ness it, And they must come . . . a - non.

that his chil-dren wit-ness it, And they must come . . . a - non.

*CHILD. tranquillo.* Let us o - bey our fa - ther's word, *cres.* No ill can come to us when he is

nigh; he loves us well, And we will trust ourselves to him and to our

God, Who nev - er fail - eth them that look

to him. **MESHULLEMETH.** A - las, my chil - dren, my

heart is full of fear for you May the God of our fa - thers watch

CHORUS OF PRIESTS.

*p* Come! *p* Come!

*p* Come! *p* Come!

o - ver you And bring you safe - ly to my arms . . . . a -

*mf* Come! de - lay not.

*mf* Come! de - lay not.

*rit.*

**R** *a tempo più animato.*

gain.

*cres.*

*p* Be - hold, thou help - er of Is - rael,

*p cres.*

**R** *a tempo più animato.*

Be - hold, thou help - er of Is - rael,

*p sempre cres.*

*cres.*

Be - hold! O flame-breath - ing Mo - loch, Thy priests thy

*cres.*

Be - hold! O flame-breath - ing Mo - loch, Thy priests thy

*rit.*

dread will o - bey; . . . Right wor - thy sa - cri - fice

*ff*

dread will o - bey; . . . Right wor - thy sa - cri - fice

*rit.*

*a tempo.*

*sf*

To thee we bring. Hail, hail, hail, . . . hail, great

To thee we bring. Hail, hail, hail, . . . hail, great

*pesante.*

*rit.*

god! right wor - thy sa - cri - fice we bring,

*rit.*

god! right wor - thy sa - cri - fice we bring,

*rit.*

*S*

*8va bassa*



Hail, Mo-loch ! Hail, . . . great god !

Hail, Mo-loch ! Hail. . . great god !

The first system of the score features two vocal staves at the top, both with lyrics: "Hail, Mo-loch ! Hail, . . . great god !". Below the vocal staves is a grand staff for piano accompaniment, consisting of a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes various musical notations such as slurs, accents (>), and dynamic markings like *f*.

The second system continues the piano accompaniment from the first system. It features a grand staff with a right-hand treble clef staff and a left-hand bass clef staff. The music is characterized by complex chordal textures and melodic lines, with several slurs and accents (>) indicating phrasing and emphasis.

*dim.*

The third system of the piano accompaniment begins with a *dim.* (diminuendo) marking. The grand staff continues with intricate harmonic and melodic patterns, including slurs and accents (>) throughout the piece.

*Exeunt Priests with the children.*

*sempre dim.*

The fourth system is marked with the instruction *Exeunt Priests with the children.* and begins with a *sempre dim.* (sempre diminuendo) marking. The piano part continues with a steady, fading accompaniment, featuring slurs and accents (>) to guide the performance.

*dim.*

*pp*

The fifth and final system of the piano accompaniment on this page starts with a *dim.* marking and concludes with a *pp* (pianissimo) marking. The grand staff shows the final chords and melodic fragments of the piece, with slurs and accents (>) leading to the end.

*rit. Enter Judith. Lento. JUDITH.* *p* La - - dy!

thou Queen of Is - ra - el! Lift up thine head,

*mf* For - get thou not . . . that the E - ter - nal dwell - eth in the

**W**  
*Andante molto sostenuto.*  
heavens ; *Andante molto sostenuto.* ♩ = 52. Though in - to the val - ley of the

sha - dow of death Our help - less feet have wan - dered, Though we should

*f* fall in - to the gap - ing jaws of hell, *cres.* Yet shall we not fear, nor shall our

*cres.* spi - rits be mov - ed, *f* Yet shall we not fear, nor shall our spi - rits be

mov - ed; For He will not fail us, He for - sak - eth not them that seek Him, nor shall He

leave those who . . . in His word have trust - ed, to find no rest . . . but in the

grave. *p a tempo.* The Strength of *Poco animato.* *cres.*

Is - ra - el is not a Man that He should lie, Nor the Son of man . . .

. . . that He should re - pent. Hath He not said,

*Marcato.*

Shall He not make it good, When He hath spok - en, . . . .

*Marcato.* *sostenuto.*

*poco sostenuto.*

. . . Doth it not come to pass?

*rit.* *f dim.*

Thus saith the Lord, who cre - a - ted thee, O

*Z Poco più animato.*

*mf* *cres.* *cres.*

*cres.*  
 Ja - cob, He that form - ed thee, O Is - rael, Fear not, . . . for I have

*cres.* *cres.*  
 call - ed thee, thou art Mine ; When thou pass - est thro' the wa - ters, I will be

*cres.* *ed allargando sempre.*  
 with thee ; Though thou walk - est through the fire, thou shalt not be

*cres.*

*cres. molto.* AA  
 burned ; For I am the Lord thy God, . . . the

*f*

- Ho - ly One, . . . I am the

*dim.*

Lord . . . thy God, . . . the Ho - ly One, .

*rit.*  
*p*  
*rit.*

**BB**  
thy Sa - viour.

*pp*  
*pp*  
*cres.*

I am the Ho - ly One

*mf*  
*rit.*  
*cres. molto.*  
*rit.*  
*dim.*

thy Sa - viour.

*rit.*  
*p*  
*p rit.*  
*p a tempo.*

*rit.*  
*p*  
*pp*

SCENE III.—THE SACRIFICE.

*Allegro comodo.* ♩ = 112.

*mf* *cres.* *f* *p*

CHORUS OF PRIESTS. (BASSES.)

*p*  
Mo - loch,

MANASSEH. *mf*

My peo-ple, see the ho - ly chil - dren  
Mo-loch, give ear!

come, Greet them with joy - ous songs; And

*poco cres.*

raise your voi - ces to the migh - - ty

lord Who takes their stain - less sweet - ness to him -

*dim.*

- self, He . . . . a - lone is god.

**A** CHORUS OF PEOPLE. SOPRANO.

Crown we the stain-less vic - tims, With flowers and gar - lands meet ; With

ALTO.

Crown we the stain-less vic - tims, With flowers and gar - lands meet ; With

TENOR.

Crown we the stain-less vic - tims, With flowers and gar - lands meet ; With

CHORUS OF PRIESTS.

**A**



grace - ful dance their path at - tend, And mu - sic soft and sweet, and mu - sic soft . . .

grace - ful dance their path at - tend, And mu - sic soft and sweet,

grace - ful dance their path at - tend, And mu - sic soft and sweet, and mu - sic soft

and sweet, and mu - sic soft and sweet . . .

And mu - sic soft and sweet, and mu - sic soft and

and sweet, and mu - sic soft and

*mf* *cres. molto.* Mo - - loch, Is - rael's god and king, *f* Ac

*mf* *cres. molto.* sweet. Mo - - loch, Is - rael's god and king, Ac

*mf* *cres. molto.* sweet. Mo - - loch, Is - rael's god and king, Ac

*cres.*

His ho - ly

- cepts the sa - cri- fice we bring!

- cepts the sa - cri- fice we bring!

- cepts the sa - cri- fice we bring!

CHORUS OF PRIESTS. *p*

Mo-loch, Mo-loch, give ear!

*ff* *mf*

priests with grave and so - lemn rites, Meet them in cir- cling

row; And raise their hands towards that aw - - ful

*cres.* *cres.*

*mf*  
 form, From whose dread will our ills and bless - ings flow; He . . .

... a - lone is Lord.  
 CHORUS OF PEOPLE. *p* Lead them with gen - tle  
*p* Lead them with gen - tle  
*p* Lead them with gen - tle  
 CHORUS OF PRIESTS. *p* Mo - loch, Mo - loch, give ear! *p*

steps and slow, And low-breathed rev-'rend song, Where waits the al - tar  
 steps and slow, And low-breathed rev-'rend song, Where waits the al - tar  
 steps and slow, And low-breathed rev-'rend song, Where waits the al - tar

of . . our god, To whom their souls be - long ; With low  
of our god, To whom their souls be - long ;  
of our god, To whom their souls be - long ; With low - - - - - breathed

- - - - - breathed rev - 'rend song, with low-breathed rev - 'rend song.  
With low-breathed rev - 'rend song, with low-breathed rev - 'rend  
rev - - - 'rend song, with low-breathed rev - - - 'rend

*mf cres. molto.* Mo - loch, Is - rael's god and king, Ac - cepts the  
*mf cres. molto.* song. Mo - loch. Is - rael's god and king, Ac - cepts the  
*mf cres. molto.* song. Mo - loch, Is - rael's god and king, Ac - cepts the

*cres. molto.* *f*

MANASSEH.

O aw - ful god, be -

*poco rit.*

sa - cri - fice we bring.

*poco rit.*

sa - cri - fice we bring.

*poco rit.*

sa - cri - fice we bring.

*poco rit.* *cres.*

Mo - loch, Mo - loch, give ear!

*poco rit.* *cres.* *p*

- hold our ut - most gift. What can we of - fer more?

What most we cher - ish, we yield to thee; To

thee we yield our dear - est heart's de - light. To

CHORUS OF PRIESTS. *mf*

Mo - loch, Mo - loch, give

*cres.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, with lyrics 'thee we yield our dear - est heart's de - light. To'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include *mf* and *cres.*

*cres.*

thee we bring our chil - dren; At thy com-mand we

ear!

*cres.*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, with lyrics 'thee we bring our chil - dren; At thy com-mand we ear!'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include *cres.*

of - fer them. Be - hold thy sup-pliers and re - ceive . . .

*mf cres.*  
Mo - loch,

our prayer!

*mf animando.* *cres.*  
Place them a-loft in his right hand, Where

*mf animando.* *cres.*  
Place them a-loft in his right hand, Where

*mf animando.* *cres.*  
Place them a-loft in his right hand, Where

Mo - loch, give ear!

*mf animando.*

bright the flame doth glow, That when it wraps them in its flood, Their

bright the flame doth glow, That when it wraps them in its flood, Their

bright the flame doth glow, That when it wraps them in its flood, Their

*cres.*  
souls to him may go. Their souls to him may

souls to him may go. Their

souls to him may go. *cres.* That when it wraps them in its

go, *cres.* Their souls to him may go; *f* That when it

souls to him may go, their souls, *f* their

flood, That when it wraps them in its flood, Their

*cres.*



wraps them in its flood, . . . . . that when it  
 souls to him may go, that when it wraps them in its  
 souls to him may go, when it wraps them in its  
 Mo - loch, Mo - loch, give

*accel.*  
 wraps . . . . . them in its flood, Their souls to him . . . may  
*accel.*  
 flood, . . . . . Their souls to him, . . . . . to him may  
*accel.*  
 flood, . . . . . that when it wraps . . . . . them in its  
*accel.*  
 ear!

go, their souls . . . to  
 go, their souls . . .  
 flood, *f* *cres.* their souls . . . to  
 Mo - loch, Mo - loch, give ear!

him . . . may go, *E* *ff* That  
 to him may go, *ff* That  
 him . . . may go, *ff* That  
 Mo - loch, Mo - loch, give

*con fuoco.*  
 when it wraps them in its flood, Their  
 when it wraps them in its flood, Their  
 when it wraps them in its flood, Their  
 ear!  
*Sua*  
*con fuoco.*

souls to him may go. Hail, great  
 souls to him may go. Hail, great  
 souls to him may go. Hail, great  
 Mo - loch, give ear!

god! Hail, great god! All  
 god! Hail, great god! All  
 god! Hail, great god! All

Mol - och, give ear, Mol - och, give ear, give

The first system of the score consists of six staves. The top three staves are vocal parts, each with lyrics: "god! Hail, great god! All". The bottom three staves are piano accompaniment. The first two piano staves have lyrics: "Mol - och, give ear, Mol - och, give ear, give". The piano part includes dynamic markings like *ff* and *p*, and various musical notations such as slurs and accents.

F  
 hail! . . . . .  
 hail! . . . . .  
 hail! . . . . .  
 ear! . . . . .

F  
*ff* *con fuoco.*

The second system of the score consists of six staves. The top three staves are vocal parts, each with lyrics: "hail! . . . . .". The bottom three staves are piano accompaniment. The first two piano staves have lyrics: "ear! . . . . .". The piano part includes dynamic markings like *ff* and *con fuoco.*, and various musical notations such as slurs and accents.

(Enter Judith.) JUDITH. *ff*  
 Stay . . your hid - eous mock - er - ies!

The third system of the score consists of three staves. The top staff is a vocal line with lyrics: "(Enter Judith.) JUDITH. *ff* Stay . . your hid - eous mock - er - ies!". The bottom two staves are piano accompaniment. The piano part includes dynamic markings like *ff* and various musical notations such as slurs and accents.

Too long . . . your monstrous i - dol Has been a

curse . . . . . to Is - ra - el. Thou weak..

*Meno mosso.*

*Meno mosso.*

*mf*

. . . and faith - less king, De - sert - ed of God ;

*p*

How art thou a - based ! How fall - en low ! Thy

G

high and king - ly of - ice, De - grad - ed and shamed ; The

*poco a poco cres.*

*poco a poco cres.*

*cres.*  
 charge of God's peo - ple Dis - graced and de - famed; For

*cres.*

*f*  
 this emp - ty i - dol, That mad - dens you with fear. To

*sf* *mf*

this will ye bow? In this put ye your trust? To

*cres.*

this will ye sa - cri - fice All that ye most hold

dear ?

*f* *cres.* *con fuoco.*

*H* *Alla breve.*  
 Now shall the Lord Je - ho - - vah vi - sit you, The  
*Alla breve.*  $\text{♩} = 96.$

Lord . . . ye have for - sa - ken. Now shall He smite you with a

rod of i - ron, The hest of As - sur shall

be your scourge, And lay Je - ru - sa - lem . . . in . . . the

*sostenuto.*  
*p*  
*mf* *dim.*

dust. The

*espress.* *p*

sound of arms . . . . is in the air, . . . . The gleam of

*p* *cres.*

swords and spears is flash - ing in the sun; They come, they

*mf* *cres.* *mf*

come, . . . . and will not spare, they come, they

*cres.*

come, . . . . and will not spare Till the ven - gence of the Lord of

*tr*

*Presto.* *f*

Hosts . . . be done, The God whom your

*Presto.*

fa - thers wor - shipped, Je - ho - vah shall fight a -

*mf* *mf*

*mf* *cres.*

- gainst you, And ye have none to help you, Nor

*cres.* *allargando.*

an - swer your prayer, But this black hid-eous mass of stone, That ye yourselves have

*cres. allargando.*

car - ven.

*con fuoco.*



Call . . . to your Mo-loch! Hurl . . .

in your chil-dren! Cut yourselves and

howl, he shall not hear, Tear your hair and

wail! He shall not per-ceive it.

His wor-ship-pers shall

*f* *mf* *p* *cres.* *mf* *p* *cres.*

per - ish, His priests shall be slain, And they that

trust in him shall call . . . . up-on his name . . . . in

*rit. ad lib.*

*colla voce.*

**M** *L'istesso tempo, fieramente.*

vain.

**CHORUS. WORSHIPPERS OF MOLOCH.** *mf*

Who is this that rail - eth at

*mf*

Who is this that rail - eth at Mo - loch?

**M** *L'istesso tempo, fieramente.*

*mf*

Mo - loch? Who is this that  
 Who is this that rail - eth at Mo - loch?  
 Who is this that rail - eth at

*sempre cres.*  
 rail - - - eth, Who is this that  
*sempre cres.*  
*sempre cres.* Who is this that rail - - - eth at Mo - loch?  
 Who is this that rail - eth at Mol - och? Who is this that rail - eth?  
*sempre cres.*  
 Mol - och? Who is this that rail - eth at Mo - loch?

rail - eth at Mo - loch? who is this that rail - - - eth at  
 Who is this that rail - eth at Mo - loch? that  
 that rail - eth? who is this that rail - eth,  
 Who . . . is this that rail - - - eth, who is this that  
*simile.*

Mo - - - loch, that rail - - - eth at Mo - loch?  
 rail - - - eth, that rail - - - eth at Mo - loch?  
 Who is this that rail - eth, who is this that rail - eth at Mo - loch?  
 rail - eth at Mo - loch, that rail - eth, that rail - eth at Mo - loch?

*f* Je - ho - vah is gone, His - ter - rors are nought; None  
*f* Je - ho - vah is gone, His ter - rors are nought; None  
*f* Je - ho - vah is gone, His ter - rors are nought; None  
*f* Je - ho - vah is gone, His ter - rors are nought; None

e'er be - held His sem - blance; . . . His tem - ples are emp - ty, His  
 e'er be - held His sem - blance; . . . His tem - ples are emp - ty, His  
 e'er be - held His sem - blance; . . . His tem - ples are emp - ty, His  
 e'er be - held His sem - blance; . . . His tem - ples are emp - ty, His

courts are de - sert - ed, And them that serve Him shall Mo - loch de -  
 courts are de - sert - ed, And them that serve Him shall Mo - loch de -  
 courts are de - sert - ed, And them that serve Him shall Mo - loch de -  
 courts are de - sert - ed, And them that serve Him shall Mo - loch de -

vous.  
 vous.  
 vous.  
 vous.  
 Cast her in the fur-nace,  
 Cast her in the fur-nace,  
 Cast her in the fur-nace,  
 Cast her in the fur-nace,

Cast her in the fur-nace,  
 Cast her in the fur-nace,  
 fur-nace, cast her in the  
 cast her in the fur-nace,  
 cast her in the fur-nace,

cast her in the fur - nace,  
cast her in the fur - nace, She hath de -  
fur-nace, She hath de - fied great  
She hath de - fied great Mo -

She hath de - fied great Mo - loch, she hath de -  
fied great Mo - loch, she hath de -  
Mo - loch, she hath de - fied great Mo - loch,  
- loch, she hath de - fied great Mo - loch,

fied great Mo - loch, Let her be sa - cri-ficed.  
fied great Mo - loch, Let her be sa - cri-ficed.  
great Mo - loch, Let her be sa - cri-ficed.  
great Mo - loch, Let her be sa - cri-ficed.

*L'istesso tempo.*  
MESSENGER. *Agitato.*

O King, give ear! From Zi-on's hills a sight is seen! A

*L'istesso tempo.*  $\text{♩} = 96.$

*f* > >

host of war-riors wind-ing down the ways; They fill the

> > >

val-leys far and near, Like wa-ters of a sweep-ing

flood. Be-hind them all the land is waste,

*p* *cres.* *cres.*

The peo-ple fly from them, And none with-stand them.

*f*

All Is - ra - el is scat - ter'd on the hills,

*senza rit.*

As a flock whose shep - herd slum - bers,

*f cres.*

MANASSEH. *f* *sostenuto.*

Fear not, my peo - ple, Your god his

*f*

pow'r shall now make plain, The fierce - ness of his

*f p f*

*rit.*

flame shall con - sume them, And ye shall look for them in vain.

*mf f*



FINALE.—THE COMING OF THE ASSYRIANS.

*Allegro moderato. ♩ = 80.*

*mf* *cres.* *cres.*

WORSHIPPERS OF MOLOCH.  
CHORUS. TENORS.

*f*

The

host of As - sur . . . is like a swarm of lo - custs, The land may not be

*mf*

seen for the mul - ti-tude of them.

*f* *mf*

*cres.*

BASSES.

R

*f*

The wrath of Mo-loch . . is like a migh-ty

whirl- wind; He shall but breathe on them, . . . and they shall be no

more.

JUDITH.

*mf*

Je - ru - sa - lem was lov - ed of the Lord,

*cres. meno mosso.*

as a spouse is lov-ed of her hus-band.

But she be-tray-ed Him,

*f*

**S** *Allegro moderato, marziale.*

And now shall the ven-geance of her God be ac-om-plished.

*Allegro moderato, marziale. ♩ = 120.*

*f*

*f*

*mf*

*Allegro molto.* PRIESTS OF MOLOCH. *f*

Mo - loch! Mo - loch! hear us now,

*Allegro molto. ♩ = ♩ = 60.*

Who should de - liv - er us . . . but thou? See with bend - ed

knees we bow, . . . Hear thy help - - less wor - shippers,

*p*

Hear us, hear us!

*f*

1st & 2nd SOPRANO.

Have we not un - ceas - ing

*f* *dim.*

sought thee? Have we not all hon - our wrought thee, Have we

*p cres.*

not . . our off - spring brought thee, Hear thy help - - - less

*p cres.*

wor - ship-pers, Hear us, hear us!

*f*

*ff con fuoco.*

ALTO. *p*

Here in Hin - nom's aw - ful

*p*

vale, Where the sun on high looks pale, Where our

*dim.* *dim.*

hearts with ter - ror fail, Hear . . . thy help - less

1st & 2nd SOPRANO. *cres.*  
Hear . . . us, hear  
wor - ship-pers, hear us, hear . . .

*p cres.*

1st SOPRANO. *f*  
2nd SOPRANO. hear . . . us,  
hear . . . us,  
us, hear . . . us,

*cres.* *simile.*

W WORSHIPPERS OF MOLOCH.  
SOPRANO.

Rise in might and scat - ter our foes, With - er them in

ALTO.

Rise in might and scat - ter our foes, With - er them in

BASS.

Rise in might and scat - ter our foes, With - er them in

mor - tal throes, By thy breath of flame that glows, . .

mor - tal throes, By thy breath of flame that glows, . .

mor - tal throes, By thy breath of flame that glows, . .

Help thy faith - ful wor - ship-pers. Hear us,

Help thy faith - ful wor - ship-pers. Hear us,

Help thy faith - ful wor - ship-pers. Hear us,

*cres.* *mf* *ff*

hear us!

hear us!

hear us!

*ff*

Detailed description: This system contains three vocal staves and a grand staff for piano. The vocal parts are in a soprano, alto, and tenor range, each with the lyrics "hear us!". The piano accompaniment features a complex texture with chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present in the piano part.

*cres.*

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with treble and bass clefs. The music is characterized by a steady, rhythmic accompaniment with some melodic movement. A dynamic marking of *cres.* (crescendo) is indicated.

CHORUS OF ASSYRIANS. TENORS. *f*

The

*rit.* *f*

Detailed description: This system introduces a new vocal part: "CHORUS OF ASSYRIANS. TENORS. *f*". The vocal line is on a single staff with the lyrics "The". Below it is the piano accompaniment. The piano part includes a *rit.* (ritardando) marking and a *f* (forte) marking. The system concludes with a double bar line and a C-clef sign.

*Z Allegro spiritoso.*

he - roes of As - sur are like to a host of li - ons; They

*Allegro spiritoso.*

Detailed description: This system begins a new section marked with a 'Z' and the tempo *Allegro spiritoso.*. The vocal line has the lyrics "he - roes of As - sur are like to a host of li - ons; They". The piano accompaniment is also marked *Allegro spiritoso.* and features a rhythmic accompaniment with chords. The system ends with a double bar line.



faint not, they fal-ter not, Though thou - sands of foes with-stand them. Their

spears are like the stars of heav'n, Their swords are like a sun - lit flood, Their

shields are like the o - cean waves, That can - not be num-bered nor with-stood, Their

AA  
CHORUS. *Più moto.*

Fly!  
Fly!  
shout is "Vic-to-ry."

*Più moto.* Fly!

SOPRANO. *mf*  
 fly, The host of As - sur is come on us,  
 ALTO. *mf*  
 fly, The host of As - sur is come on us,  
 BASS. *mf*  
 fly, The host of

*mf*  
 They sweep our war - riors be - fore them,  
 They sweep our war - riors be - fore them,  
 As - sur is come on us, They sweep our

2nd SOPRANO. *p*  
 Is Mo - loch  
 Is Mo - loch dumb? . . . . .  
 war - riors be - fore them, Is Mo - loch dumb?

1st SOPRANO.

Is Mo - loch dumb?

2nd SOPRANO.

dumb?

*cres.*

Will he not

Will he not smite them?

Will he not smite them?

*mf* *cres. poco a poco.*

Will he not smite them?

He slum - bers.

smite them,

He slum - bers.

*f* He slum - bers.

His priests must

He slum - bers.

His priests must wak - en him.

1st & 2nd SOPRANO.

*f* His priests must wak - en him.

He slum - bers.

wak - en him.

His priests must wak - en him.

*f* He

He slum - bers.

His priests must

BB

What cry is ris - ing from our homes?  
 slum - bers, he slum - bers. What cry is  
 ASSYRIANS. *f*  
 Slay them, slay them, Smite them hip and  
 wak - en him.

BB

What cry of  
 ris - ing from our homes?  
 thigh, Pur - sue them! Des - troy them! Hurl them o'er their  
 What shout of hor - ror and of pain?

hor - ror and of pain? *mf* *cres.*  
 What flame . . .  
 walls!  
*mf* *cres.*  
 What flame . . . goes roar - ing up to

*mf cres.*

What flame . . . goes roar - - ing up to  
 goes roar - - ing up to heaven? what flame goes  
 The flame goes  
 heaven? what flame . . . goes roar - - ing up to

*f*

heaven? What crash of walls, what din re -  
 roar - ing, What crash of walls, . . . what din, what din re -  
 roar - - - ing, The flame goes  
 heaven? What crash . . . of walls, . . . What din . . .

*f*

- sounds! What flame . . . goes roar - ing up to heaven?  
 sounds, . . . What . . . flame . . . goes roar - ing up to  
 roar - ing up to heaven, The  
 re - sounds, What flame, what flame . . . goes

*cres.* *8va* *ff*

What crash of walls, . . . What din re -  
 heaven, What crash of walls, What din re -  
 flame . . . goes roar - - - ing up to  
 roar - ing up to heaven, . . . What crash of walls,

- sounds, what crash . . . of walls, . . . what din re - sounds, . .  
 - sounds, what crash . . . of walls, what din . . . re -  
 heaven, . . . the flame . . . goes roar - - -  
 . . . What din re - sounds, what crash . . . of walls, . . . what

*f* *cres.* That shakes the earth And dark - ens the  
 - sounds, *f* *cres.* That shakes the earth And dark - ens the  
 - ing, the flame goes *cres.* roar - ing up to  
 din re-sounds That shakes the earth, And dark - ens the

air, And fills our souls with ut - - ter -  
 air, And fills our souls with ut - - ter -  
 heav'n, The flame goes roar - - - ing,  
 air, And fills our souls with ut - - ter -

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, with dynamic markings of *sf* (sforzando) and *sf*. The lyrics are: "air, And fills our souls with ut - - ter -", "air, And fills our souls with ut - - ter -", "heav'n, The flame goes roar - - - ing,", and "air, And fills our souls with ut - - ter -".

- most des - pair. CC  
 - most des - pair. CC  
 up to heaven.  
 - most des - pair. CC

The second system continues the vocal and piano parts. It includes dynamic markings of *ff* (fortissimo) and *p* (piano). The lyrics are: "- most des - pair. CC", "- most des - pair. CC", "up to heaven.", and "- most des - pair. CC". The piano accompaniment features a complex texture with chords and moving lines.

Mo - - loch, Mo - - loch, hear . . us

The third system shows the vocal parts and piano accompaniment. The lyrics are: "Mo - - loch, Mo - - loch, hear . . us". The piano accompaniment is marked with *p* (piano) and features a steady rhythmic pattern in the right hand and chords in the left hand.

Mo - - loch, Mo - - loch, suc - - cour

now.  
Mo - - loch stirs not!

Mo - - loch, Mo - - loch

now.  
Mo - - loch, Mo - - loch, hear . . us

Mo - - loch hears not,  
hear . . us now, Mo - - loch, Mo - - loch,

Mo - - loch hear us, Mo - - loch, help us,  
now, O Mo - - loch, hear us, Mo - - loch,  
He hears not, he suc - - cour now, Mo - - loch, hear us,

*cres.* *molto.*



*sempre cres.*

Who shall help if thou for - sake

*sempre cres.*

help us, Who shall help if thou for - -

*sempre cres.*

heeds not, In vain ye call

*sempre cres.*

Mo - - loch, help us, Who shall help if

*sempre cres.*

*ff* *Più moto.*

us. Des - pair! he

sake us. Des - pair! . .

him.

thou for - sake us. *ff* *Più moto.* Des -

*DD*

*ff*

heed - eth not, des - pair! he heed - eth not. Help, Mo - loch,

he heed - eth not, des - pair! . . he heed - eth not. Help, . . . Mo-loch,

pair! he heed - eth not, . . he heed - eth not. Help, . . . Mo-loch,

8023.

1st SOPRANO.

98

EE  $\text{♩} = 100.$

*mf*

help! . . . . . Hear . . . . .

2nd SOPRANO.

help! . . . . .

help! . . . . .

help! . . . . . O hear . . . . .

help! . . . . . O hear . . . . .

*mf cres.*

In vain ye

In vain ye

*mf cres. poco a poco.*

help!

In vain we cry to him, he heed - eth

EE  $\text{♩} = 100.$

*mf cres.*

*mf cres.*

*sempre cres.*

. . . . . us, hear . . . . .

us, hear . . . . .

*sempre cres.*

hear . . . . . us,

hear . . . . . us,

us, In vain we cry to him, he

us,

In vain we cry to him, he

*sempre cres.*

cry to him, he heed - eth not,

in vain ye

*sempre cres.*

not,

in vain we cry to him, he heed - eth not,

us, save us, save

save us, O save

heed - eth not, in vain we cry to him, he heed - -

cry, in vain

In vain we cry to him, he heed - eth not, he heed - -

*ff*

and help! We fall, we

and help! We fall, we

- eth not! We fall, we

ye cry!

- eth not!

*ff sf mf sempre dim.*

*Sua bassa*

die! no

die! no

die!

We fall, . . . . we die!

*dim.*

*Sva bassa*.....

help . . . . comes nigh, *pp*

help . . . . comes nigh, *pp*

no help comes nigh, *p*

*sempre dim.*

*Sva bassa*.....

Death on - ly mocks . . . our

Death on - ly mocks . . . our

Death on - ly mocks . . . our

Death on - ly mocks . . . our

Death on - ly mocks . . . our

*p* *pp*

help - - less cry.

help - - less ry.

help - - less cry

help - - less cry.

*pp* *pp dim.*

*Maestoso.* *mf* *cres.* *f*

Je - ru - sa - lem, . . . that was Queen of the na - tions,

Je - ru - sa - lem, . . . that was Queen of the na - tions,

1st TENOR. *mf* *cres.* *f*

2nd TENOR. *mf* *cres.* *f*

Je - ru - sa - lem, . . . that was Queen of the na - tions,

Je - ru - sa - lem, . . . that was Queen of the na - tions,

GG *Maestoso.*  $\text{♩} = \text{♩}$

*p* *mf*

Is brought low, . . . Her glo - ry is gone, . . . Her

Is brought low, . . . Her glo - ry is gone, . . . Her

Is brought low, . . . Her glo - ry is gone, . . . Her

Is brought low, . . . Her glo - ry is gone, . . . Her

Is brought low, . . . Her glo - ry is gone, . . . Her

Is brought low, . . . Her glo - ry is gone, . . . Her

Is brought low, . . . Her glo - ry is gone, . . . Her

*rit.* *Piu lento.* *cres.* *mf*

chil-dren are cap - tives, her he - roes slain. . . Thus hath the Lord her God . . .

*rit.* *cres.* *mf*

chil-dren are cap - tives, her he - roes slain. Thus hath the Lord her

*rit.* *cres.* *mf*

chil-dren are cap - tives, her he - roes slain. Thus hath the Lord her God re -

*rit.* *cres.* *mf*

chil-dren are cap - tives, her he - roes slain. Thus hath the Lord re -

*rit.* *cres.* *mf*

chil-dren are cap - tives, her he - roes slain. Thus hath the

*rit.* *cres.* *mf*

chil-dren are cap - tives, her he - roes slain. Thus hath the

*Piu lento.* *mf* *cres.*

*f* *molto rit.* *a tempo.* *p*

. re - quit - ed her in - i - qui-ties. . .

*f* *molto rit.* *p*

God re - quit - ed . . . her in - i - qui-ties. . .

*f* *molto rit.* *p*

- quit - ed her in - i - qui-ties. . .

*f* *molto rit.* *p*

- quit - ed her in - i - qui-ties. . .

*f* *molto rit.* *p*

Lord re - quit - ed her in - i - qui-ties. . .

*f* *molto rit.* *p*

Lord re - quit - ed her in - i - qui-ties. . .

*f* *molto rit.* *a tempo.* *p*

*f* *molto rit.* *p*

## \* INTERMEZZO.

## BABYLON.—THE REPENTANCE OF MANASSEH.

*Lento espressivo.*  $\text{♩} = 72$ .



MANASSEH.

*p* I will bear, will bear the in-dig-

- na - tion of God, Be - cause I have sin - - ned, have

*cres.* *f* *dim. e rit.*

sin - ned a - gainst Him, be - cause . . I have sin - ned,

*rit.* *a tempo.*

sin - - ned a - gainst Him, have sin - - - - - ned a -

*mf* *p*

- gainst Him, The Lord hath sore correct-ed me, . . But He hath not giv-en me o -

*poco rit.* *p* *a tempo.* *mf*

*rit.* *a tempo.*

- ver un - to death, He hath not given me o - ver un - to death.

*rit.* *a tempo.* *dim.*

*Sva bassa.*

*mf* *poco più moto.*

I will wait, will wait for the sal -

*dim.* *poco più moto.*

*rit. e dim.* *a tempo.*

- va - tion of God, For He will hear, . . will hear and deliv - er me.

*rit. e dim.* *a tempo.*

He shall bring me forth, shall bring me forth in - to the light, And

*cres.*

I shall be - hold, . . shall be - hold His right - eous - ness, . . .

*cres.*

I shall be - hold . . . His right - eous - ness,

Then will I praise Him all the days . . . of my life,

*p* *cres.*

Even as the heavens do praise Him, Whose glo - - - ry shall

*cres.* *f rit.*

be . . . for ev - er - more.

*rit.* *a tempo.* *rit.* *mf* *cres.* *f*

*allargando.* *rit.*

# ACT II.

## SCENE I.—THE RETURN OF MANASSEH.

*Maestoso. Sostenuto espressivo.*

PIANO.  
♩ = 76.

The first system of piano music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment of eighth notes.

The second system continues the piece. It features a dynamic shift from *f* to *dim.* (diminuendo). The melodic line in the upper staff shows a slight change in rhythm, incorporating some longer note values. The bass line remains active with eighth-note patterns.

The third system shows further development of the musical themes. The upper staff continues with a melodic line that includes some grace notes and slurs. The *dim.* dynamic is maintained. The bass line continues with a consistent eighth-note accompaniment.

The fourth system concludes a phrase. The upper staff features a melodic line that ends with a fermata. The bass line continues with eighth notes. The overall mood is somber and expressive.

The fifth system ends the piece. It includes a *rit.* (ritardando) marking. The upper staff has a melodic line that concludes with a final chord. The bass line provides a final accompaniment of eighth notes.

**A**

SOPRANO.  
Wail! . . . wail! . . . wail! . . . ye

ALTO.  
Wail! . . . wail! . . . wail! . . . ye so - li - ta - ry

TENOR.  
Wail! . . . wail! . . . wail!

BASS.  
Wail! . . . wail! . . . wail! . . . ye so - li - ta - ry

*f a tempo.* *p* *f*

so - li - ta - ry peo - ple, your land is wast - ed, gone are your he - roes, your

peo - ple, your land . . . is wast - ed, gone are your

wail! your land is wast - ed, gone . . . are your

peo - ple, your land is wast - ed, gone are your he - roes, your

*mf* *dim.* *mf* *dim.* *mf* *dim.*

wo - men are wi - dows, your chil - dren are slain; No more the

he - roes, your chil - dren are slain; No more the vine its

he - - - roes, your chil - dren are slain; No more the vine its

wo - men are wi - dows, your chil - dren are slain; No

*p* *p* *p* *p*

*mf* *f*

vine its clus - ters bears, No more the fields shine with grain, No  
 clus - - ters bears, No more the corn - fields shine with grain, No  
 clus - ters bears, No more the corn - fields shine with grain,  
 more, no more ! No more, no more, no

*mf* *cres.* *f*

*cres.*

more the vine its clus - ters bears, No more the corn - fields shine with grain,  
 more the vine its clus - ters bears, No more the corn - fields shine with grain,  
 No more the vine its clus - ters bears, No more the corn - fields shine with grain,  
 more the vine its clus - ters bears, No more the corn - fields shine with grain,

*mf*

*cres.* *mf*

8ves.....

**B** *pp* *poco cres.*  
 In far off lands our king a cap - tive  
*pp* *poco cres.*  
 In far off lands our king a cap - tive  
*pp* *poco cres.*  
 In far off lands our king a cap - tive  
*pp* *poco cres.*  
**B** *dim.*  
 In far off lands our king . . a cap - tive

*pp* mourns, *p* And calls on Is - rael's God *f* in *p*

*pp* mourns, *p* And calls on Is - rael's God *f* in *p*

*pp* mourns, *p* And calls on Is - rael's God *f* in *p*

*pp* mourns, *p* And calls on Is - rael's God *f* in *p*

vain.

vain.

vain.

vain.

*f* *dim.*

*mf* Wail! wail! wail, ye so-li-ta-ry

*mf* Wail! wail! wail!

Wail! wail! wail!

Wail! wail! wail!

*C*

peo - ple, Wail, ye so - li - ta - ry peo - ple, Je -  
 Wail, . . . ye so - - - li - ta - ry peo - ple, Je -  
 Wail, ye so - li - ta - ry peo - ple, wail, ye so - li - ta - ry  
 Wail, . . . wail, . . . wail, Je -

ru - sa - lem the ho - ly li - eth in ash - es, The walls are brok - en and the  
 ru - - - sa - lem the ho - ly li - eth in ash - es, The  
 peo - ple, Je - ru - sa - lem li - eth in ash - es, The walls are brok - en and the  
 ru - sa - lem li - eth in ash - es, The walls are brok - en and the

roofs are gone, Where chil - dren played reigns si - lence unbroke - n, The streets where they wander'd with  
 roofs are gone, Where chil - dren played reigns si - lence, The streets with  
 roofs are gone, Where chil - dren played reigns si - lence, The



*mf* *dim.* *cres.*

grass are o'er-grown, Where chil - dren played reigns silence unbroken, The streets where they wander'd with

*mf* *cres.*

grass are o'er-grown, Where chil - dren played reigns silence unbroken, The streets where they wander'd with

*mf* *cres.*

grass are o'er-grown, Where chil - dren played reigns silence unbroken, The streets where they wander'd with

*mf* *cres.*

streets are grass-grown, Where chil-dren played reigns silence unbroken, The streets where they wander'd with

*f* *dim.* *cres.*

grass are o'er-grown'; De - sert - ed are the

*p* *cres.*

grass are o'er-grown; De - sert - ed . . are the

*p* *cres.*

grass are o'er-grown; De - sert - ed . . are the

*p* *cres.*

grass are o'er-grown; De - sert - ed . . are the

*f dim. D* *p*

*p* *cres.*

well - lov'd homes of men; The courts of God are

*p* *cres.*

well - lov'd homes of men; The courts of God are

*p* *cres.*

well - lov'd homes of men; The courts of God are

*p* *cres.*

well-lov'd homes of men; The courts of God are

*sf*

still . . . and lone

still . . . and lone.

still . . . and lone.

still . . . and lone.

*E* *p*

*f* *f*

This system contains the first four staves of music. The top four staves are vocal lines, each with the lyrics "still . . . and lone" or "still . . . and lone." The first staff has an *E* chord marking above it and a *p* dynamic marking. The piano accompaniment begins in the fifth staff, featuring a *f* dynamic marking and a melodic line with a *f* dynamic marking.

*\**

This system contains the fifth and sixth staves of music, which are piano accompaniment. The sixth staff features a melodic line with a *\** marking above it.

*dim.*

This system contains the seventh and eighth staves of music, which are piano accompaniment. The seventh staff begins with a *dim.* dynamic marking.

*dim.* *dim.* *pp*

This system contains the ninth and tenth staves of music, which are piano accompaniment. The ninth staff has two *dim.* dynamic markings, and the tenth staff has a *pp* dynamic marking.

Solo.—“THE LORD IS LONG-SUFFERING.”

*Lento.* MESHULLEMETH. *p*

The Lord is long -

- suf - fer - ing and mer - ci - ful, He keep - eth not His an - ger for

ev - er. *And tenor voice* He

look - ed . . on our af - flic - tion and pain,

And hath for - giv - en us, and hath for - giv - en us

*p*

all our sins.

*Animando.*

*Animando.*

*f*

Even now, . . un-to your mourn - ing ci - ty,

*f*

*f*

**G** *Allegro sostenuto.*

He bring - - eth home your King.

*mf tranquillo.*

*mf*

No more the voice of the op - press - or shall ye fear,

*p* *mf*

No more a shame-ful tri - bute shall ye pay,

The Lord Him-self will fight for you, His arm shall overthrow your

en - e-mies ; And Je - ru - sa - lem . from her stain shall be

clean - sed, and shine as a bride, and shine as a

rit. Ha tempo.  
 bride . . in the morn - - - ing of her bri - dal.  
a tempo.

*p Allegretto semplice.*

Your streets a-gain shall e - cho with your chil - dren's

*poco rit.* *p a tempo.*

voi - ces, your folds shall be full a - gain with your bleat - ing flocks, your

*f*

K  
fields shall al - so stand so thick with ri - pen - ing corn that they shall

*cres.* *cres.*  
*mf cres.* *cres.*

laugh, . . . . . that they shall laugh . . . and

*f* *rit. molto.*  
*f* *rit.*

CHORUS.—“OUR KING IS COME AGAIN.”

CHORUS. SOPRANO.

*Allegro al prima moderato, sempre accelerando al vivacissimo tempo.*

CHORUS. ALTO. *sempre poco a poco crescendo.*

CHORUS. TENOR. *sempre poco a poco crescendo.*

CHORUS. BASS.

*p poco a poco crescendo.*

sing.  
Our king is come a - gain . . from dis-tant  
Our king is come a - gain . . from dis-tant lands, where he hath long been held in bit - ter

*p cres.*  
Our king is come a - gain . . from distant lands, is come . .  
lands is come . . from dis-tant lands, where he hath long been held in bit-ter bon-dage ; Our  
bond-age, in bit - ter bond-age ; Our king is come a - gain, . . our king is

*cres.*

*cres.*  
. . from distant lands where he . . hath long been held . . in bit - - - ter  
king is come a - gain, from dis - tant lands, and bond - - - age  
come a - gain from dis - tant lands,

*p*  
Our king is come a - gain . . from dis-tant lands where he . . hath long been

*sempre cres.*

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *cres.* and *f*. The lyrics are: "bond - age, Our king is come a - gain, . . our king is come a - gain, . . is come . . from dis - tant lands, Our king is come a - gain, our king is held . . in bit - ter bondage, Our king is come a - gain, . . our king is . . our king is come a - gain . . from dis - tant lands, is come . . from dis - tant come a - gain, our king is come a - gain . . . from dis - tant . . our king is come a - gain . . from dis - tant lands, . . come a - gain, our king is come from dis - tant lands, . . where he hath long been held . . in lands, is come a - gain from dis - tant lands, our king is lands, from dis - tant lands, is come . . from dis - tant lands, our king is come a - gain . . from dis - tant lands, from dis - tant lands, where bond - age,"



come a - gain from dis - tant lands, where he hath long been  
 Our king is come a - gain . .  
 he . . hath long been held . . in bit - ter bond - age, our  
 our king is come a - gain . . from dis - tant lands, where he hath long been  
 held in bond - age, . . been held in bond - age,  
 . . from dis - tant lands, With joy - ful song let us  
 king is come a - gain, With joy - ful song let us greet him, with  
 held in bit - ter bond - age, in bit - ter bond - age, where he hath  
 With joy - ful song  
 With joy - ful song let us greet him, let us greet . . him, with  
 greet him, with joy - ful song let us greet him, our king is come a - gain, .  
 joy - ful song let us greet him, with joy - ful song, with joy - ful song let us  
 long been held in bond - age, With joy - ful song, with joy - ful song let us

M

M

*f*

*cres.*

8023

joy - ful song, with joy - - - ful song, joy - ful song, joy - ful  
 . . . from dis - tant lands with joy - ful song, with joy - ful song, with  
 greet him, with joy - ful song, with joy - ful song, joy - - - ful song, joy -  
 greet . . . him, with joy - ful song, . . . joy - - - ful song, with

song let us greet . . . him, and thank our God who answers thus our hope, and  
 joy - ful song, let us greet . . . him, Our king is come, our king is  
 - - ful song, with joy - ful song let us greet him, with  
 joy - ful song let us greet him, Our king is come a - gain . . . from dis - - - tant

thank our God who answers thus our hope, who an - swers thus our hope, . . . and  
 come a - gain . . . from dis - tant lands, where . . . he . . . has long . . . been held in  
 joy - ful song let us greet . . . him, with joy - ful song let us greet him . . .  
 lands, is come from dis - tant lands, let us thank our God who an - swers thus our

trust, who an - swers thus our hope and trust, who an - swers  
 bonds, with joy - ful song, . . . with joy - - ful song let . .  
 . . . with joy - ful song, . . . Our king is  
 hope, Our king is come a - gain, our king is come a - gain, our king is

thus our hope and trust, who an - - swers thus our hope and trust in  
 us greet . . him, and thank our God who an - - swers thus our  
 come, is come a - gain, is come from dis - tant lands, where he has long been  
 come a - gain, Our king is come from dis - tant lands, where he has long been

Him, our hope and trust in Him, with joy - ful  
 hope and trust . . . in Him, with joy - ful song let us  
 held in bit - ter bond - age, . . . with joy - ful song let us greet . .  
 held in bond - age, with joy - ful song let us greet him, with

songs, with joy - ful song let us greet . . him, and thank our  
 greet him, with joy - ful song, and thank our God, who an - swers  
 him, with joy - ful song let us greet him, and thank our God who an - swers  
 joy - ful song let us greet him, who an - swers thus our hope and trust in

God, who an - - swers thus our hope and trust . . in Him.  
 thus, who an - swers thus our hope . . and trust in Him.  
 thus, who an - swers thus our hope and trust in Him.  
 Him, who an - swers thus . . our hope and trust in Him. *Allegro molto.*

*con fuoco.*

\* MANASSEH.

*f* Be - hold . . . how great is the mer - cy . . . of our God towards them that seek Him.

*Meno mosso.*

*f* *tr*

He hath brought us a - gain . . . to the land that He gave . . . to our fore -

*rit.* *sostenuto.*

*rit.*

*Allegro sostenuto quasi Andante.*

- fa - thers. When we re -

*p*

- bel - led against the word of the Lord, and con - tem - ned the coun - sel of the most

*f*

High, He brought down our hearts with hea - vi - ness,

*mf*

*mf*

We fell, and there was none to help us, we

*f* *p rit.* *S*

fell, and there was none . . . to help us;

*p rit.* *tempo.* *poco rit. p*

*mf a tempo.*

Then cri - ed we . . . un - to the Lord . . . in our trou - ble, and

*a tempo.*

He . . . de - liv - ered us, He . . . de - liv - ered us, He . . . de -

*rit.*

- liv - ered us from our dis - tres - ses.

*rit.* *mf a tempo.*

MESHULLEMETH.

He brought us out . . . of the dark

ness, and out of the sha - dow of death! . . . He

break-eth the gates of brass, . . . and smit-eth the

bars of i - ron a - sun - der.

JUDITH. *mf a tempo. cres.*

O . . . that

*a tempo.*

men would there-fore praise the Lord for His good-ness, and de-clare . . the

won - ders that He do - eth, and de - declare the

won - ders . . that He do - eth for the chil - - - dren of

*W*  
*a tempo.*  
 men. That they would of - fer . . un - to Him  
*a tempo.* MESHULEMETH.  
 O that men would of - fer un - - to Him, . .  
*a tempo.* MANASSEH. *mf*  
 That they would of - fer un - to Him, that they would



*cres.*  
 the sa - cri - fice . . . of . . . thanks - giv - ing, and tell out His  
 that they would of - fer the sa - cri - fice of thanks - giv - ing, and tell out His  
 of - fer the sa - cri - fice of thanksgiv - ing,

*cres.*  
 works, . . . His works with glad - ness, and tell . . . out His  
 works . . . with glad - ness, tell out His works,  
 and tell out His works, . . . and tell out His  
*cres.*

works, . . . tell out His works . . . with glad - ness. X  
 His works with glad - ness, tell out His works . . . with glad - ness.  
 works, . . . His works . . . with glad - ness. X  
*cres.*

*p*  
O that men . . . would

*f* *p*

*mf*  
O that men . . . would there - fore praise . . . the  
there - fore praise the Lord,  
*mf*  
O that men . . . would there - fore

Lord for His good - - - ness, and de - clare . . . the  
would praise . . . the Lord and de - clare,  
praise the Lord, would praise . . . the Lord, . . .

*cres.* *f*

won - ders, the won - - - ders that He do - eth for the chil - -

and de - clare . . the won - ders that He do - eth . . . for the

. . and de - clare what He do - eth for the

*dim.* *rit.* *dim.* *rit.* *rit.* *rit.*

- - dren of men,

chil - dren of men,

chil - dren of men,

*p* *p* *p* *Z* *Z*

and de - clare the won - - - ders that He do - - -

and de - clare the won - - - - ders . . that He

and de - clare the won - ders that He do - eth, that He

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

eth for the chil - dren, the chil - dren of  
do - eth, that He do - eth for the chil - dren of  
do - eth for the chil - dren, the chil - dren of

*p*

AA  
men.  
men.  
men.

AA  
*p tranquillo.*

*dim.* *p*

*p*

SCENE II.—THE MESSAGE OF HOLOFERNES.

*Allegro maestoso.*

MESSENGER.

*f*

Hear ye the words of the cap - tain of the great King,

whose power . . . o'er - sha - dows the world !

Let . . not your king . . with subtle words de - ceive you, Nor the God ye have

trusted in Mis - lead you . . to your hurt. To As - sur's Lord ye shall

*cres.*

*p* *R.H.* *tr* *p*

*cres.*

bow, To him your tri-bute is due, From him ye may yet find

L.H.

*mf cres.*

mer-cy. Or if ye of-fend him,

*dim.* R.H. *cres.*

*ff p*

death.

*p* Trombe.

*mf*

In three days if ye yield your ci-ty,

*p*

*p*

Ye shall find grace and

fa - vour ; *cres.*  
 But if the

*p* *cres.*

third day be o'er pass - ed, And still ye re-ject His of - fers,

*sostenuto.* A. *Allegro.*  
 Then will He smite and spare not.

*ff* *Allegro.*

*mf* *Piu mosso.*  
 Your ci - ty shall be raz - ed to the

*p*

ground, No stone thereof shall stand up-on an - oth - er,

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*Più mosso. Animando.*

The moun - tains shall be drunk - en with your blood,  
*Più mosso. Animando.*

Ob.

The fields shall be full of your dead bo - dies,

*sf*

Your foot - steps no - where shall be found.

*cres. rit. con fuoco.*

*sf cres. rit.*

*Tempo lmo.*

*sf f*

Thus saith the chief - tain, who

*C*



leads the great King's ar - mies. None of his words

shall be in vain.

*rit.*

*mf* *p rit.*

SOPRANO. *p* *p*

ALTO. Woe! *p* woe! *p*

TENOR. Woe! *p* woe! *p*

BASS. Woe! *p* woe! *p*

*cres.* *f* *p*

woe! woe! Our ci - ty's walls are

*cres.* *f* *p*

woe! woe! Our ci - ty's walls are bro - ken,

*cres.* *f* *p*

woe! woe! Our

*cres.* *p*

bro - ken, The gates are shattered, Nor shields nor spears have we,  
 The gates are shat - tered, Nor shields nor spears have we,  
 ci - ty's walls are bro - ken, The gates are shattered, Nor shields nor  
 Our ci - ty's walls are bro - ken, Nor shields nor

Nor men to wield them, The en - e-my triumpheth, And  
 Nor men to wield them, The en - e-my triumpheth, And  
 spears have we, Nor men to wield them, The en - e-my triumpheth,  
 spears have we, Nor men to wield them, The en - e-my triumpheth,

there is none to help us, and there is none,  
 there is none to help us, and there is none,  
 And there is none to help us, and there is  
 And there is none to help us, and there is

and there is none, and there is none to  
 and there is none, there is none to  
 none, and there is none, there is none to  
 none, and there is none, none to

*pp* *pp* *pp* *pp*

*dim.* *pp*

help us.  
 help us.  
 help us.  
 help us.

help us.

*cres.* *cen*

Doth the God of Is - rael sleep? Or hath He  
 Doth the God of Is - rael sleep? Or hath He  
 Doth the God of Is - rael sleep? Or hath He  
 Doth the God of Is - rael sleep? Or hath He

*f* *p* *f* *p* *f* *p* *f* *p*

*do.* *p*

*f* *mf* *dim.*

cast us off for ev - er, hath He cast us off,

cast us off for ev - er, hath He cast us off,

cast us off for ev - er, hath He

cast us off for ev - er, hath He

*f* *mf* *dim.*

hath He cast us off, hath He cast us

hath He cast us off, hath He cast us

cast us off, hath He cast us off, cast us

cast us off, hath He cast us off, hath He

*pp* *cres.*

off for ev - er, hath He

off for ev - er,

off, hath He cast us, cast us off for

cast us off for ev - er, hath He

*pp* *cres.*

cast . . . us off for ev - - - er? Will He  
 hath He cast . . . us off? Will He  
 ev - - - er hath He cast us off? Will He  
 cast . . . us off, hath He cast us off for ev - er? Will He

be no more en - treat - - ed?  
 be no more en - treat - - ed?  
 be no more en - treat - - ed?  
 be no more en - treat - - ed?

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SOLO.—“LET US GIVE THANKS.”

*L'istesso tempo.*  
JUDITH

Let us give thanks un-to the Lord our God, Who  
*L'istesso tempo.*

tri-eth us . . . as He hath tried our fa-thers.

*cres.*  
These things He sure-ly does to prove us, for He hath power to de-fend us

*dim.*  
even to-day if it please Him.

*dim.* *f*

His power stand-eth not in mul-ti-tude, . . . nor in the might of men's hands.

His arm a-lone can bring us sal-va-tion, His right-eous-ness sus-

-tain us. Hear me now.. and I will

*Più moto.*

do a thing which shall go throughout all ge-ne-ra-tions to the glo-ry of the God of

*mf* *cres.* *f*

*mf* *cres.* *f*

Is - rael. Ye shall stand this night at the gate And

*mf*

I will go forth with my maid-en, And with-in those days that ye are summoned to yield your

ci - ty, Our God shall vi - sit Is - ra - el . . by my hand, *a tempo.*

*allargando.* *colla voce.* *mf*

*Lento.* *mf largamente.*

I pray Thee, O God of my fa - thers,

*f* *mf*

Thou God of the in - he - ritage of Is - rael, Hear Thou my prayer, . .

*cres.*

hear . . thou my prayer,

*p* *rit.* \*

*f* *pp*



Thou art the God of the af - flict

- ed, The help - er of the op - pressed, The pro - tect - or of the for - lorn, The

Sa - viour of them that are with - out hope.

We pray Thee to make - ry na - tion and

tribe ac - know - ledge that Thou art the God of all power and might,

*sempre rit.* *Più lento.* *G a tempo.*

And that there is none that pro-TECT - eth Thy peo - ple but Thou. (prayer.)

*tr* *f a tempo.*

*sempre rit.*

*dim.*

*Più moto.*

*f*

*f risoluto.*

Command the gates of the ci - ty to be o - pened un - to

*f*

me, that I may go forth and ac - comp - lish those things whereof we have spo - ken.

*simile.*

CHORUS.—“THE GOD OF OUR FATHERS.

*Allegro con spirito.*

*p* *cres.*

*p*  
*Sva bassa*

*Sva*

SOPRANO. *cres.*

ALTO. *cres.*

TENOR. *cres.*

BASS. *cres.*

The God of our fa - thers . . give thee

The God of our fa - thers give thee

The God of our fa - thers give thee

The God of our fa - thers give thee

*Sva*

fa - vour, . . And ac - com - plish thine en - ter - prise . . to the

fa - vour, And ac - com - - - plish thine en - ter - prise . . to the

fa - vour, . . And ac - com - plish thine en - ter - prise . . to the

fa - vour, And ac - com - - - plish thine en - ter - prise . . to the

glo - ry of Is - ra - el. . .

glo - ry of Is - ra - el. . .

glo - ry of Is - ra - el. . .

glo - ry of Is - ra - el. . .

*ff con fuoco.*

So shall His

So shall His Name be ex - alt - ed,

So shall His Name

So shall His Name be ex -

Name be ex - alt - ed, be ex -

so shall His Name be ex - alt - ed, shall His

be ex - alt ed,

- alt - ed, so shall His Name be ex - alt - ed,  
- alt - ed, so shall His Name be ex - alt - ed,  
Name . . . be ex - alt - ed, so shall His  
so shall His Name be ex - alt - ed, His

ed, so . . . shall His Name . . .  
so . . . shall His Name . . .  
Name be ex - alt - ed, so . . . shall His  
Name be ex - alt - ed, so . . . shall His

be ex - alt - ed, so . . . shall His  
be ex - alt - ed, so . . . shall His  
Name be ex - alt - ed,  
Name . . . be ex - alt - ed

Name . . . be ex - alt - - - ed, His Name be ex -  
 Name be ex - alt - - - ed, His Name be ex -  
 So . . . shall His Name, His Name be ex  
 - - ed, His Name . . . be ex - alt - - - ed, His

alt - - - ed.  
 alt - - - ed.  
 alt - - - ed.  
 Name . . . be ex - alt - ed.

M

*con fuoco.*

Je - ru - sa - lem  
 Je - ru - sa - lem . . . in His strength shall safe - ty find, shall

Je - ru - sa - lem .  
 in His strength shall safe - - - ty, shall safe - ty find,  
 safe - - - ty find, Je - ru - sa - lem in His

Je - ru - sa - lem . . . in His strength shall  
 in His strength shall safe - - - ty find, . . . shall  
 shall safe - -  
 strength shall safe - - - ty find, in . . . His strength shall

safe - ty find, Je  
 safe - ty find, Je - ru - sa - lem . . . in His strength shall  
 - - - ty find, Je - ru - sa - lem . . . in His strength, . . . in His  
 safe - - - ty find, Je - ru - sa - lem . . . in His strength, Je -

*cres.* *ff*

- ru - sa - lem . . in His strength shall safe - ty find, . . . shall  
 safe - ty find, Je - ru - sa - lem . . shall  
 strength Je - ru - sa - lem . . in His strength shall safe - ty  
 - ru - sa - lem . . in His strength, Je - ru - sa - lem . . in His strength . . .

safe - ty find, Je - ru - sa - lem . . in His  
 safe - ty find, Je - ru - sa - lem . . in His strength,  
 find, shall safe - ty find, shall safe - ty  
 shall safe - ty find, in His

strength, . . in His strength . . shall safe  
 . . in His strength . . shall safe - ty find, in His  
 find, Je - ru - sa - lem . . in His strength . .  
 great strength shall safe - ty find, shall safe



ty find, in His strength shall safe  
 strength, in His strength shall safe  
 shall safe - ty find, in His strength shall safe  
 ty find, shall safe - ty

ty find.  
 ty, shall safe - ty find.  
 ty find.  
 find, shall safe - ty find.  
 P  
 f

The God of our  
 The God of our  
 The God of our  
 The God of our  
 f

fa - thers . . . give thee fa - vour, . . . And ac - com - plish thine

fa - thers . . . give thee fa - vour, . . . And ac - com - plish thine

fa - thers . . . give thee fa - vour, . . . And ac - com - plish thine

fa - thers . . . give thee fa - vour, . . . And ac - com - plish thine

*cres.* en - ter - prise, . . . and ac - com - plish thine en - ter - prise . . . to the

*cres.* en - ter - prise, . . . and ac - com - plish thine en - ter - prise . . . to the

*cres.* en - ter - prise, . . . and ac - com - plish thine en - ter - prise . . . to the

*cres.* en - ter - prise, . . . and ac - com - plish thine en - ter - prise . . . to the

*sf*

*ff* glo - ry of Is - ra - el. **R**

*ff* glo - ry of Is - ra - el.

*ff* glo - ry of Is - ra - el.

*ff* glo - ry of Is - ra - el.

*ff* glo - ry of Is - ra - el.

**R**

So shall His  
So shall His Name be ex - alt - ed,

*f*

*S*  
So shall His Name be ex - alt - ed, . . .  
Name be ex - alt - ed, be ex - alt - ed, so . . . shall His  
So shall His Name be ex - alt - ed, be ex - alt - ed,  
shall His Name be ex - alt - ed, be ex - alt - ed,

*S*

. . . shall His Name . . . be ex - alt - ed, be ex - alt - ed,  
Name . . . be ex - alt - ed, His Name be ex - alt - ed,  
shall His Name . . . be ex - alt - ed, . . . be ex - alt - ed,  
shall His Name . . . be ex - alt - ed, . . . shall His Name be ex -

ed, *rit.* And Je - ru - sa - lem, .. in His  
 ed, *rit.* be ex - alt - ed, And Je - ru - sa - lem, .. in His  
 shall His Name be ex - alt - ed, *rit.* And Je - ru - sa - lem, .. in His  
 alt - - - - - ed, *rit.* And Je - ru - sa - lem, .. in His

*meno mosso.* *tempo lmo.*  
 strength shall safe - - - ty find.  
 strength shall safe - - - ty find.  
 strength shall safe - - - ty find.  
 strength shall safe - - - ty find.

*Sva...* *Piu lento.*  
*rit.*

SCENE III.—THE EXPLOIT OF JUDITH.

*The Walls of Jerusalem. Night.*

*Lento tranquillo.* ♩ = 60.

*p*

*p*

*Poco più animato.*

*dim.*

*p*

*p*

*mf*

First system of piano accompaniment. Treble and bass staves. Dynamics include *cres.* (crescendo).

Second system of piano accompaniment. Treble and bass staves. Dynamics include *f* (forte) and a **B** (B-flat) chord marking.

Third system of piano accompaniment. Treble and bass staves. Dynamics include *dim.* (diminuendo).

Fourth system of piano accompaniment. Treble and bass staves. Dynamics include *dim.* (diminuendo).

Fifth system of piano accompaniment. Treble and bass staves. Dynamics include *dim.* (diminuendo).

CHORUS OF WATCHMEN ON THE WALLS.

Vocal staves for Tenor and Bass. Tenor part includes lyrics: "See ye the camp-fires of the host . . . of As-sur, Doth a - ny".

Sixth system of piano accompaniment. Treble and bass staves. Dynamics include *p* (piano) and *Piu mosso.* (Piu mosso).

stir, *p* doth an - y stir? *p* Doth an - y stir? Hear ye the mea - sur'd

*mf cres.* Doth an - y pac - ing . . . of their watchmen? Doth an - y cry,

cry, doth an - y cry? *cres.* The night is still, The stars look down from *cres.* doth an - y cry? *p* The night is still, The stars look down from *cres.*

heaven, *f* God watch-eth o'er His peo - - ple. heaven, *f* God watch-eth o'er His peo - - ple. *f*

*poco rit.* MANASSEH. *mf*

Je -

*poco rit.* *rit.*

*D meno mosso.*

ru - sa - lem is a ci - ty, Held in the hand of God, He brought our peo - ple from

*meno mosso.* ♩ = 104.

*p*

*poco cres.* *dim.*

far, And plant - ed them here - in ; Though wast - ed now by war and

*poco cres.* *dim.*

*rit. cres.* *a tempo.*

ru - ined for her sin, Yet will He look on her in pi - ty, and

*p* *rit. cres.* *a tempo.*



raise her from the sod.

CHORUS. TENOR.  
*p* Tempo 1mo.

Look where the dark - ness deep - ens close be - side the hills, Is  
 Bass.

Tempo 1mo.  
*p* simile.

an - y flash of arms, is an - y flash . . of arms?  
*p*  
 Is an - y flash of arms?

Look where the moun - tain's out - line standeth out . . against the sky, Is  
*p*

Is an-y form of man, an-y form of man?  
an - y form of man, an - y form of man?

*cres.*  
The night is still, The stars look down from heaven. God  
The night is still, . . . The stars look down from heaven. God

*f*  
watch - eth o'er His peo - - - ple.  
watch - eth o'er His peo - - - ple.

E  
MANASSEH. *p meno mosso.*

When Is - ra - el trans -

*dim. p poco rit. p meno mosso.*

- gress - ed, And wandered from God's way; He left them to fall be - fore their foes, And

broke their reb - el pride. But chastened now by woes, They

*p*

seek once more their Guide; He fails not the op - press - ed, His arm shall be their

*cres.*

stay, His arm . . . shall be their

*cres. rit.*

stay.

*mf a tempo. cres. accel.* *f*

**F** CHORUS OF WATCHMEN.  
*Animato.*

*mf*

See, where the path-way wind-eth deep a-long the val-ley, Doth a - ny

**F** *Animato.* ♩ = 132.

*f*

come, doth a - ny come? *mf*

Doth a - ny come? See, where it

*mf*

*poco a poco cres.*

lead-eth close be - low the walls . . of the ci - ty, Who draw - eth

*poco a poco cres.*

*poco a poco cres.* *mf cres.*

Who draw-eth nigh, who draw-eth nigh? The night doth pass, The

nigh, . . . . who draw-eth nigh? The night doth pass, The

*mf cres.*

*mf cres.*

*rit.* *f*

sun-light grow-eth east-ward, God suc-coureth His peo-

sun-light grow-eth east-ward, God suc-coureth His peo-

*rit.* *f*

*rit.* *ff*

MANASSEH. *mf cres. più animato.* *sempre cres.*

The night doth pass, the sun-light grow-eth east-ward, the night doth

- ple, *mf* The night doth pass, The sun-light grow-eth east-ward,

- ple, *mf* The night doth pass, . . The sun-light grow-eth east-ward,

*più animato.*

*mf cres.* *cres.*

pass, the night doth pass, the night doth

*cres.* The night doth pass, the night doth pass,

*cres.* The night doth pass, the night doth pass,

*cres.*

G

pass!

*ff* the night doth pass!

*ff* the night doth pass!

*f con fuoco.*

JUDITH. *rit.* *ff*

MANASSEH. *rit.* Ho!

WOMEN OF JERUSALEM. *ff* God suc - cour-eth His peo - ple.

God suc - cour-eth His peo - ple.

God suc - cour-eth His peo - ple.

THE WATCHMEN. *ff* God suc - cour-eth His peo - ple.

God suc - cour-eth His peo - ple.

*ff* *ff* *rit.*

*Su bass.*

*con spirito.* *ad lib.*

ye up-on the walls, O - pen to me, The Lord hath work-ed won -

- ders by my hand, . . And brought to nought the en - e-mies of His

*Allegro.*

peo-ple.

*Allegro.*

*f* R.H.

*ad lib.*

Take now this head, And hang it on the high-est place.. be-fore your walls

*sf*

*f* L.H.

*Meno mosso. ad lib.*

And as soon as the morning shall ap - pear, And the sun come forth up - on the

*Allegro.*

earth, Take ye ev' - ry man his

*f Allegro.*

*Moderato.*

weapons And go forth from the ci - ty. *Moderato.* *p ad lib.*

And when the As -

- syrians shall go to the tent of Ho - lo - fer - nes, And shall find

nought but his dead bo - dy, Fear . . . sha!! fall up - on them

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



and they shall flee . . . be - fore you Through all the coasts of Is - rael,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a crescendo (*cres.*) and an accent (>). The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

And ye shall smite them with the edge of the sword,

The second system continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the eighth-note pattern in the left hand. A crescendo (*cres.*) and accent (>) are placed over the piano accompaniment in the lower right.

Till there be not one . . . of them left.

The third system concludes the vocal line with a final note. The piano accompaniment features a triplet of eighth notes in the right hand. The tempo is marked *Allegro.* and there is a *rit.* (ritardando) marking in the piano part.

The fourth system is a piano accompaniment system. It begins with a *rit.* (ritardando) marking and a *pesante.* (heavy) marking. The music is marked *f* (forte) and includes a dynamic accent (>). A fermata is placed over the final chord, which is marked with an *M* (Messa).

The fifth system is a piano accompaniment system, likely serving as a cadence. It features a series of chords in the right hand and rests in the left hand. The system concludes with a double bar line and a 3/4 time signature.

*Allegro.*  
SOPRANO.

A - rise, O Is - ra - el! Smite ye your en - e - mies, for the

ALTO.  
A - rise, O Is - ra - el! Smite ye your en - e - mies, for the

TENOR.  
A - rise, O Is - ra - el! Smite ye your en - e - mies, for the

BASS.  
A - rise, O Is - ra - el! Smite ye your en - e - mies, for the

*Allegro.* ♩ = 126.

Lord hath de - liv - er'd them, the Lord . . . hath de - liv - er'd them . . .

Lord hath de - liv - er'd them, the Lord hath de - liv - er'd them, hath de -

Lord hath de - liv - er'd them, the Lord hath de - liv - er'd them . . . in - to

Lord hath de - liv - er'd them, the Lord hath de - liv - er'd them, hath de - liv - er'd them

. . . in - to your hands;

liv - er'd them in - to your hands;

your hands;

in - to your hands;

He shall dip his foot in the blood of His

en - e-mies, He shall dash them in piec - es like a ves - sel of clay.

By the breath of His mouth shall they be con - sum - ed, In the fire of His

By the breath of His mouth shall they be con - sum - ed, In the fire of His

fu - - - ry shall they melt . . . a - way. P

fu - - - ry shall they melt # a - way.

fu - - - ry shall they melt . . . a - way.

fu - - - ry shall they melt . . . a - way.

The first system of music features four vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key and 4/4 time. The piano accompaniment includes a sixteenth-note arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of 'P' (piano) is present at the end of the system.

By the breath of His

*f*

The second system continues the musical piece. It features four vocal staves and a piano accompaniment. The piano accompaniment has a more active texture with sixteenth-note patterns in both hands. A dynamic marking of 'f' (forte) is placed above the piano part. The lyrics 'By the breath of His' are written below the vocal staves.

mouth shall they be con - sum - ed, by the fire of His

The third system continues the musical piece. It features four vocal staves and a piano accompaniment. The piano accompaniment features a triplet of sixteenth notes in the right hand. The lyrics 'mouth shall they be con - sum - ed, by the fire of His' are written below the vocal staves.

By the breath of His  
 fu - ry shall they melt a - way, By the

In the fire of His  
 mouth shall they be con - sum - ed, In the fire of His  
 breath of His mouth shall they be con - sum - ed In the fire of His

By the breath of His  
 fu - ry shall they melt a - way, By the breath of His  
 fu - ry shall they melt a - way, By the breath of His  
 fu - ry shall they melt a - way, By the breath of His

mouth shall they be con - sum - ed, in the fire of His fu -

mouth shall they be con - sum - ed, in the fire of His fu - ry shall .

mouth . . shall they be con - sum - ed, in the fire of His fu - ry shall they

mouth . . shall they be con - sum - ed, in the fire of His fu - ry, in the

- - ry shall they melt a - way, by the breath of His mouth . . shall they be con -

. they melt . . a - way, . . by the breath of His mouth shall they . . be con -

melt a - way, by the breath of His mouth shall they be con -

fire of . . His fu - - - ry, in the fire of His fu - ry, in the

- sum - ed, in the fire of . . His fu - - - ry shall they melt a - way, by the

- sum - ed, in the fire of His fu - - - ry shall they melt a - way, by the

- sum - ed, in the fire of His fu - ry shall . . they melt a - way.

fire of His fu - - - ry, by the

breath of His mouth shall they be con - sum - ed, In the fire of His  
 breath of His mouth shall they be con - sum - ed, In the fire of His  
 by the breath of His mouth shall they be con - sum - ed, In His  
 breath of His mouth shall they be con - sum - ed, In the fire of His

fu - ry shall they melt a - way, By the breath of His mouth shall  
 fu - ry shall they melt a - way, By the breath of His mouth shall  
 fu - ry shall they melt a - way, By the breath of His  
 fu - ry shall they melt a - way, By the breath of His mouth shall

they be con - sum - ed, In the fire of His fu - ry shall they melt a -  
 they be con - sum - ed, In the fire of His fu - ry shall they melt a -  
 mouth shall they be con - sum - ed, In His fu - ry shall they melt a -  
 they be con - sum - ed, In the fire of His fu - ry shall they melt a -

- way, By the breath of His mouth shall they be con -  
- way, By the breath of His mouth shall they be con -  
- way, By the breath of His mouth shall they be con -  
- way, By the breath of His mouth shall they be con -

T

- sum - ed, In the fire of His fu - ry shall they melt a -  
- sum - ed, In the fire of His fu - ry shall they melt a -  
- sum - ed, In the fire of His fu - ry shall they melt a -  
- sum - ed, In the fire of His fu - ry shall they melt . . a -

- way, in the fire of His fu - ry shall they melt a - way. A -  
- way, in the fire of His fu - ry shall they melt a - way.  
- way, in the fire of His fu - ry shall they melt a - way.  
- way, in the fire of His fu - ry shall they melt a - way.

8023.



rise, . . . O Is - ra-el, a - rise, . . .  
 A - rise, . . . O  
 A - rise, . . . O Is - ra-el,  
 A - rise, O Is - ra-el, a -

O Is - ra-el. Smite ye, smite ye,  
 Is - ra-el, a - rise, Smite ye, smite ye,  
 a - rise, O Is - ra-el. Smite ye, smite ye,  
 rise, . . . O Is - ra-el. Smite ye, smite ye,

smite ye your en - e-mies, For the Lord hath de - liv-er'd them, the Lord hath de -  
 smite ye your en - e-mies, For the Lord hath de - liv-er'd them, the Lord hath de -  
 smite ye your en - e-mies, For the Lord hath de - liv-er'd them, the Lord hath de -  
 smite ye your en - e-mies, For the Lord hath de - liv-er'd them, the Lord hath de -

- liv-er'd them, The Lord . . . hath de - liv - er'd them.. in - to your  
 - liv-er'd them, The Lord . . . hath de - liv - er'd them.. in - to your  
 - liv-er'd them, The Lord . . . hath de - liv - er'd them.. in - to your  
 - liv-er'd them, For the Lord, the Lord hath de - liv - er'd them.. in - to your

hands, He shall *f* He shall  
 hands, *f* He shall dip His foot in the blood of His en - e - mies, He shall  
 hands, He shall *f* He shall  
 hands, *f* He shall dip His foot in the blood of His

*Sua bassa*.....

dash them in piec - es like a ves - sel of clay, By the breath of His  
 dash them in piec - es like a ves - sel of clay, By the breath of His  
 dash them in piec - es like a ves - sel of clay, By the breath of His  
 en - e - mies, He shall dash them like a ves - sel of clay, By the breath of His

*Sua bassa*.....

mouth shall they be con - sum - ed, In the fire of His

mouth shall they be con - sum - ed, In the fire of His

mouth shall they be con - sun - ed, In the fire of His

mouth shall they be con - sum - ed, In the fire of His

*f*

*ff* fu - ry shall they melt a - way. *rit.* *a tempo.*

*ff* fu - ry shall they melt a - way. *rit.* *a tempo.*

*ff* fu - ry shall they melt a - way. *rit.* *a tempo.*

*ff* fu - ry shall they melt a - way. *rit.* *a tempo.*

fu - ry shall they melt a - way.

*ff* *rit.* *a tempo.* *ff*

*8va*

*allargando.*

SOLO.—“GOD BREAKETH THE BATTLE.”

*Allegro con spirito.* ♩ = 104.

Introduction for piano. The score is in G major and common time. The right hand features a melodic line with eighth-note patterns and accents, while the left hand provides a rhythmic accompaniment with chords and eighth-note figures. Dynamics include *f* and *simile*.

MANASSEH. *f* *Animato.*

God break - eth the bat - - tle,

*rit.* *a tempo. mf*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *f*, *rit.*, and *a tempo. mf*.

From the midst of mine en - e - mies hath He de - liv - ered me, And

*f* *mf*

The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic accompaniment. Dynamics include *f* and *mf*.

out of the hands of them that per - se - cu - ted me.

*f poco rit.* *a tempo.* A

*a tempo.* *poco rit.* *cres.*

The vocal line concludes with the lyrics. The piano accompaniment features a crescendo and a final flourish. Dynamics include *f poco rit.*, *a tempo.*, *A*, *a tempo.*, *poco rit.*, and *cres.*

*f*

As - sur came out of the mountains of the north; He

came with ten thou-sands, ten thou-sands of his ar - my, the

*p*

*cres.*

mul - titudethereof stop - ped the tor-rents, His horse - men

*p*

**B**

cov - er-ed the hills; He

*mf* *cres.*

*f*

boast - ed, . . . that he would burn up all my borders, And dash the suckling chil - dren a -

*f*

*p* *poco meno mosso.*

gainst the ground, but the Al - migh - - ty Lord

*p poco meno mosso.*

*cres.*

hath dis - ap - point - ed him and o - ver - thrown . . him by a wo - man's hand,

*tr*

*cres.*

*rit.* *a tempo.* C

and o - verthrown him by . . a woman's hand.

*rit.* *f* *a tempo.*

*mf*

The migh - ty one did not

*mf*

*cres.*

fall by the young men, nei - ther did the sons of the Ti - tans smite him,

*p* Ju - dith the daugh - ter of Me - ra - - ri, weak - ened him, by the *p dolce.*

beau - - - ty, the beau - - - ty, the beau - - - ty of her

coun - te-nance, She put off the gar - ments of her

wid - ow-hood For them that were op - press - ed in Zi - on, for

them that were . . . op - press - ed in Zi - on.

Her san - dals rav - ish-ed his eyes, Her

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'Her san - dals rav - ish-ed his eyes, Her'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include piano (*p*).

beau - ty took his mind pri - son - er, The

The second system continues the vocal line with 'beau - ty took his mind pri - son - er, The'. The piano accompaniment features a trill (*tr*) in the right hand. Dynamics include piano (*p*) and fortissimo (*ff*).

falchion pass - ed thro' his neck. a tempo.

The third system has the vocal line with 'falchion pass - ed thro' his neck. a tempo.'. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include piano (*p*) and forte (*f*).

Then my af - flict - ed shout - - ed, My

The fourth system has the vocal line with 'Then my af - flict - ed shout - - ed, My'. The piano accompaniment features a ritardando (*rit.*) in the right hand. Dynamics include forte (*f*).

weak . . ones cried aloud, they cried a-loud for joy, Our foes were as-ton - ish-ed, they

The fifth system has the vocal line with 'weak . . ones cried aloud, they cried a-loud for joy, Our foes were as-ton - ish-ed, they'. The piano accompaniment features a forte (*f*) dynamic.



lift - ed up their voi - ces.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "lift - ed up their voi - ces." The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The sons of the dam - - - sels

*dim.* *p* *leggiero.* *p*

The second system continues the musical score. The vocal line has the lyrics "The sons of the dam - - - sels". The piano accompaniment includes dynamic markings: *dim.* (diminuendo), *p* (piano), *leggiero.* (light and quick), and another *p* (piano).

pierc - ed them through, They per - ish-ed by the bat - tle of the Lord, they

*allargando.* *allargando.*

The third system of the score has the lyrics "pierc - ed them through, They per - ish-ed by the bat - tle of the Lord, they". The piano accompaniment is marked with *allargando.* (ritardando), indicating a slowing down of the tempo.

per - - - ish-ed by the bat-tle of the Lord.

*rit.* *a tempo.* *f*

The fourth system contains the lyrics "per - - - ish-ed by the bat-tle of the Lord." The piano accompaniment features a *rit.* (ritardando) marking, followed by *a tempo.* (return to tempo) and a *f* (forte) dynamic marking.

*rit.* *sf*

The fifth system concludes the page with a *rit.* (ritardando) marking and a *sf* (sforzando) dynamic marking in the piano accompaniment.

186  
FINALE.

*Allegro maestoso.*

*f*

*ff*

L.H.

*dim.*

*mf*

*cres.*

*cres.*

*cres.*

*rit. cres. molto.*

**B JUDITH.**

I will sing un-to the Lord . . . . . a new song. . . . .

*f*

O Lord, Thou art glo - rious, Won - der - ful in

*p* *cres.*

strength, Thou art cloth - - - ed with ma - jes - ty and hon - our:

Let all creatures serve Thee : Thou spak - est, and they were made : Thou didst send forth Thy

*mf* *p* *p*

*cres.* Spi - rit and cre - a - ted them: There is none that can re - sist Thy *rit. allargando.*

*C a tempo.* voice. The moun - tains shall be mov - ed from their foun - *p*

*p a tempo.*

*mf* - da - tions in the wa - ters, The rocks shall melt like

*mf*

*f* wax at Thy pre - sence, The foun - da - tions of the *f*

*cres.* earth shall . . . shake, . . . They shall reel to and *f*

*cres.*

*rit. pesante.*

fro like a drunk - ard      When the Lord is come to

*rit.*

**D**

ex - e - cute judgment.      *a tempo.*

*p*      *p*

Yet is He mer - ci - ful to them that seek Him ;      And they that

trust in Him shall be e - ven as Mount Zi - on, which may not be re - mov - ed, but

*cres.*      *cres.*

*Animandosi.*

stand - eth fast . . . . for ev - er.

*Animandosi.*      *Poco più moto.*      *mf cres.*

*mf* **E** *cres.*

For even as the moun-tains stand a-bout Je - ru - sa-lem, so

*mf* *cres.*

stand - eth the Lord . . . a-bout His peo - ple . . . from this time

*f* *cres.* *rit.* *sostenuto.*

forth . . . for ev - er - more. Break .

*f*

forth, break forth in - to sing - ing, break forth .

in - to sing - ing, For the

*rit.*  
 Lord . . . hath de - liv - er - ed His peo - ple Is - ra -

*Allegro molto.*  
 el.  
*Allegro molto.* ♩ = 132.  
*f* *rit.*

CHORUS. SOPRANO. *Allegro alla breve.*  
 ALTO. *mf*  
 TENOR.  
 BASS.  
 Put off, O Je - ru - sa - lem, the gar - ment of thy

*rit.* *tr* *Allegro alla breve.* ♩ = 92. *mf*

mourn - ing, . . . put on the come - li - ness of glo - ry that com - eth of

*mf cres.* Put off, O Je - ru - sa - lem, the gar - ment of thy  
 God for ev - er, Put off the gar - - -

*mf* Put off, O Je - ru - sa - lem, . . .

mourn - ing, . . . put on the come - li - ness of glo - ry that com - eth of  
 - ment of thy mourn - ing, . . . Put off the gar - - ment of thy  
 . . . the gar - - ment of thy mourn - ing, and put on the come - li - ness that

God for ev - er, . . . put on the come - li - ness of glo - - -  
 mourn - - - ing,  
*f* Put off, O Je - ru - sa - lem, the gar - ment of thy mourn - ing . . .  
 com - eth of God, . . . . . put on the



*mf cres.*

G

ry, . . . put on the come-li-ness of glo - ry the  
 Put off, . . . O Je - ru - sa - lem, . . . put off the gar - ment of thy  
 . . . put on the come-li-ness of glo - - - ry, the come-li-ness of  
 come - li - ness, the come-li-ness of glo - - - ry, put on the

come - li - ness of glo - - - ry, the come - li - ness of  
 mourn - ing, put on the come - li - ness of glo - - -  
 glo - - - ry, put on the come - li - ness of  
 come - - - li - ness of glo - ry. Put

glo - - - ry, the come - - - li - ness of glo - - -  
 ry, Put off, . . . put off the gar - ment, . . . put off the  
 glo - - - ry, put on the  
 off, O Je - ru - sa - lem, the gar - ment of thy mourn - ing, . . . put on the

- - - ry that com - eth of God, that com - eth of God, . . .  
 gar - ment, the gar - ment of thy mourn - ing, put  
 come - li - ness of glo - ry that com - eth of God, the come - li - ness of  
 come - li - ness of glo - ry that com - eth of God, the come - li - ness of

. . . for ev - - - er, H put on the come - li - ness,  
 on . . . the come - li - ness of glo - - - ry, H put on the  
 glo - - - ry, put off, O Je - ru - sa - lem, the gar - ment  
 glo - - - ry, the come - li - ness of glo - ry, put

put on the come - li - ness of glo - - - ry that com - eth of  
 come - li - ness of glo - ry, the come - li - ness, . . . put on the come - li - ness of  
 of Thy mourn - ing, put on the come - li - ness of  
 on the come - li - ness that com - eth of God, . . . put on the

God, . . that com - eth of God, put on the come - li - ness of glo - -  
 glo - ry, the come - li - ness of glo - ry, the come - li - ness of glo - -  
 glo - ry, the come - li - ness of glo - ry, the come - li - ness of glo - ry that  
 come - li - ness of glo - ry, the come - li - ness of glo - - - - - ry, that

ry that com - eth of God. **K**  
 - - - - - ry, the come - li - ness that com - eth of God.  
 com - eth of God . . for ev - - - - - er.  
 com - - - - - eth . . of God. **K**  
*f*

*ff* For He will show thy bright - ness . . un - to  
*ff* For He will show thy bright - ness . . un - to  
*ff* For He will show thy bright - ness . . un - to  
*ff* For He will show thy bright - ness . . un - to  
*sf*

ev - 'ry na - - tion un - der heaven, For

ev - 'ry na - - tion un - der heaven, For

ev - 'ry na - - tion un - der heaven, For

ev - 'ry na - tion un - der heaven, For

He will show thy bright - ness . . un - to ev - 'ry na - - tion un - der

He will show thy bright - ness . . un - to ev - 'ry na - - tion un - der

He will show thy bright - ness . . un - to ev - - 'ry na - tion un - der

He will show thy bright - ness . . un - to ev - - 'ry na - tion un - der

heaven. Thy Name shall be call - ed the

heaven. Thy

heaven. Thy Name shall be call - ed the peace . . of right - eous-ness,

heaven.

peace . . of right - eous-ness, . . the peace of right - eous-ness, . . Thy Name .

Name shall be call - ed the peace of right - eous-ness, the peace of

Thy Name shall be

Thy Name shall be call - ed the peace of

shall . . be call - ed . . . the peace of right - eous - ness, . .

right - eous - ness, Thy Name . . shall be call - ed the

call - ed the peace of right - eous-ness,

right - eous-ness, Thy Name shall be call - ed . . . the peace of

Thy Name shall be call - ed the peace of right - eous-ness, the

peace . . of right - eous-ness, the peace of right - eous-ness, Thy

Thy Name shall be call - ed the peace of right - eous-ness, Thy

right - eous-ness, Thy Name shall be call - ed the peace of right - eous-ness, Thy

glo - - ry of God's wor - ship, Thy Name shall be  
 Name shall be call - ed the peace of right - eousness, Thy Name shall be  
 Name shall be call - ed the peace of right - eousness, Thy Name shall be  
 Name shall be call - ed, Thy Name shall be

call - ed the peace of righteousness, the glo - ry of God's . . wor - ship.  
 call - ed the peace of righteousness. He  
 call - ed the peace of righteousness, the glo - ry of God's . . wor - ship.  
 call - ed the peace of righteousness, the glo - ry of God's . . wor - ship.

Re - joic - ing in the re -  
 bring - eth Thy peo - ple ex - alt - ed with glo - - ry.

- mem - brance of God.

Re -

He bring - eth thy peo - ple ex - alt - ed with glo - ry,

Re -

Re - joic - ing

- joic - ing in the re - mem - brance of God.

Re - joic - ing in the re

*poco rit.*

- joic - ing, re - joic - ing . . . in the re - mem - brance . . . of

*poco rit.*

in the re - mem - brance, . . . in the re - mem - brance . . . of

*poco rit.*

re - joic - ing . . . in the re - mem - brance . . . of

- mem - brance of God. *ff* And

*poco rit.*

*Animato.*

God. . . . .  
 God. . . . .  
 God. . . . .  
 He shall lead Is - ra - el with joy . . . . . in the light of His  
*Animato.*  
*f*

*f*  
 And  
 And He shall lead Is - ra - el with  
 glo - - - - ry, in the light . . . . . of His

*f*  
 And  
 He shall lead Is - ra - el with joy . . . . . in the light of His  
 joy . . . . . in the light of His glo - - - -  
 glo - - - - ry, the light of His glo - - - -



He shall lead Is - ra - el with joy . . . . . in the light of His  
 glo - - - - - ry, and He shall lead . .  
 ry, He shall lead . . . Is - ra - el with joy in the  
 ry,  
 glo - - - - - ry, in the light . . . . . of His  
 Is - ra - el with joy in the light . . . . . of His  
 light, . . . . . the light . . . . . of His glo - ry,  
 And He shall lead Is - ra - el with  
 glo - - - - - ry, . . . in the  
 glo - - - - - ry, and He shall lead  
 and He shall lead Is - ra - el with joy . . . . . in the  
 joy in the light of His glo - - - - - ry,

light . . . of His glo - - - ry, . . . in the  
Is - ra - el, . . . He shall lead Is - ra - el, He . . . shall lead  
light, . . . of His glo - - - ry, . . . in the  
He shall lead Is - ra - el with joy, in the  
ry, the light . . . of His glo - - - ry, the  
Is - ra - el . . . with joy, . . . in the light  
light of His glo - - - ry, He shall lead . . .  
light of His glo - - - ry, and He . . . shall lead  
light . . . of . . . His glo - - - ry, His glo - - -  
of His glo  
Is - ra - el with joy in the light of His glo - - -  
Is - ra - el with, joy in the light of His glo - - -

V

ry,  
ry,  
ry,  
ry,

*meno mosso.*

**ff**

He shall lead Is - ra - el . . . with joy,  
He shall lead Is - ra - el . . . with joy,  
He shall lead Is - ra - el with joy, . . .  
He shall lead Is - ra - el with joy, . . .

*meno mosso.*

in the light . . . of His glo - ry, with  
in the light of His glo - ry, with  
in the light . . . of His glo - ry, with  
in the light . . . of His glo - ry, with

mer - cy and right - eous - ness, the right - eous -  
 mer - cy and right - eous - ness that com -

*rit.*  
 - ness that com - eth from Him.  
*rit.*  
 - eth, that com - eth from Him.  
*rit.*  
 - ness that com - eth from Him.  
*rit.*  
 - eth . . . from Him.

- eth . . . from Him.