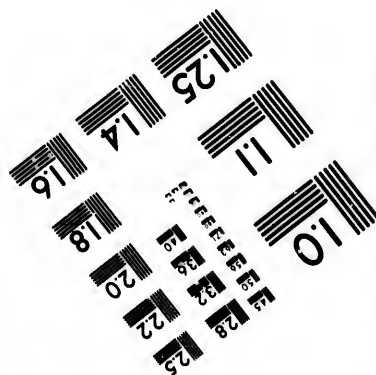
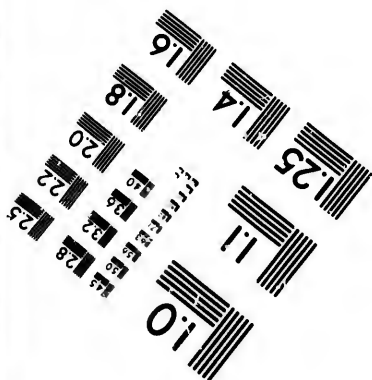
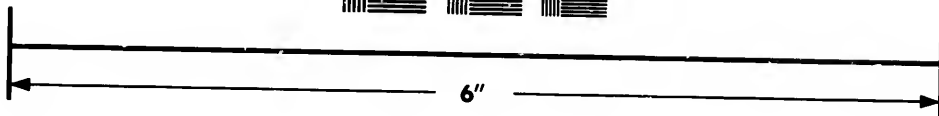
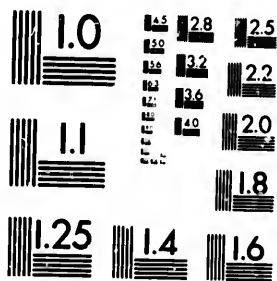


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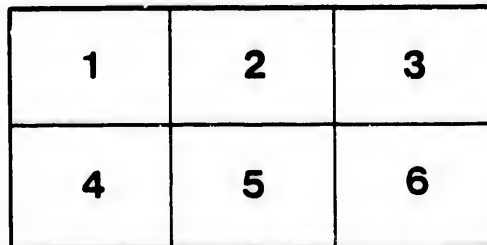
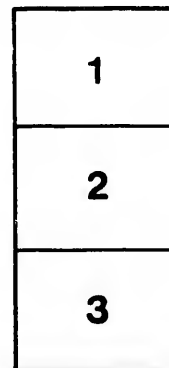
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Nº 230.

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Dr. Charles Harriss.

“Daniel before the King”

A dramatic

Sacred Cantata

by

Charles A. E. Harriss.

Vocal Score

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THE
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AND WE
ARE ITS MASTERS

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DANIEL BEFORE THE KING.

1. INTRODUCTION.
(DESCRIPTION OF THE FALL OF BABYLON.)

CHORUS.

By the waters of Babylon we sat down and wept,
when we remembered Thee, O Sion. As for our
harps we hanged them up upon a tree that was
therein. For they that led us away captive required
of us then a Song and Melody, in our heaviness.

RECITATIVE.

Sing us one of the Songs of Sion.

TRIO.

How shall we sing the Lord's song in a strange
land. —

QUARTETTE.

If I forget Thee, O Jerusalem, let my right hand
forget her cunning; if I do not remember thee, let
my tongue cleave to the roof of my mouth: yea,
if I prefer Jerusalem in my mirth.

CHORUS.

Remember the children of Edom, O Lord, in the
day of Jerusalem, how they said, Down with it,
down with it, even to the ground, O daughter of
Babylon, wasted with misery: yea, happy shall he
be that rewardeth thee as thou hast served us.

2. RECITATIVE.

Narrator.

It pleased Darius to set Daniel as Ruler over the
Kingdom. Then the Presidents and Elders sought
to find occasion against Daniel concerning the King-
dom; but they could find no fault, for as much as
he was faithful. Then said these men, We shall find
no occasion against this Daniel except concerning
the laws of his God.

3. QUARTETTE and CHORUS.

The People.

King, live for ever!

4. AIR.

One of the Princess.

Now, O King, establish a decree and sign the
writing, that it be not changed, according to the
law of the Medes and Persians, which altereth not,
that whosoever ask a petition of any God or man
for thirty days, save of thee, O King, he shall be
cast into the den of Lions.

5. CHORUS.

Why do the heathen rage so furiously together,
and why do the people imagine a vain thing.

6. RECITATIVE.

Narrator.

When Daniel knew that the writing was signed,
he went and kneeled upon his knees and prayed.

7. AIR.

Daniel.

How dear are Thy counsels unto me, O God, how
great is the sum of them, they are more than the
number of the sands. Try me, O God, and seek
the ground of my heart, prove me and examine my
thoughts, look well if there be any wickedness in
my soul, and lead me in the way everlasting.

8. RECITATIVE.

Narrator.

Then these men assembled and found Daniel
praying and making supplication before his God.
Then came they near and spake to the King con-
cerning the King's decree.

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9 and 10. CHORUS, AIR and CHORUS.

The People and King Darius.

Hast thou not signed a decree, that every man that ask a petition of any God save thee, O King, shall be cast into the den? The thing is true according to the law of the Medes and Persians, which altereth not. That man Daniel of the tribe of Judah regards not thee, O King, nor the decree which thou hast signed, but maketh his petition three times a day.

11. MARCH.

12. DOUBLE CHORUS.

The People.

He trusted in God that He would deliver him, let Him deliver him, if He will have him.

13. AIR and RECITATIVE.

Daniel.

In the Lord put I my trust: how say ye then to my soul, that it should flee as a bird to the hills, For lo! the ungodly bend their bow, and make ready their arrows within the quiver, that they may privily shoot at them, which are true of heart. The Lord is in His holy temple, the Lord's seat is in heav'n, and His eyelids try the children of men. His eyes consider the poor.

14. CHORUS of MALE VOICES.

The People.

Know thou, O King, that the law of the Medes and Persians may not be changed. Now, O King, say 'tis true that our law altereth not.

15. AIR.

King Darius.

'Tis true indeed, according to the laws which I have made, that no decree nor statute which the King establisheth may be changed. Daniel, thy God, whom thou servest, will deliver thee.

16. RECITATIVE.

Narrator.

Then the King commanded, and they brought unto him Daniel, and cast him into the den of Lions, and the King passed the night fasting, and arose up early in the morning, and went in haste unto the den of Lions, and cried with a lamentable voice, and said:

17. AIR.

King Darius.

Daniel! O Daniel! Servant of the living God, is thy God, whom thou servest, able to deliver thee?

18. ARIA.

Daniel.

My God hath sent His Angels and hath shut the Lions' mouths, that they have not hurt me, for in me innocence was found, and also before thee, O King, have I done no hurt.

19. AIR.

King Darius.

I make a decree unto all my people, nations and languages, that in every dominion of my Kingdom men shall tremble and fear the God of Daniel.

20. CHORUS.

The People.

He is the living God, and steadfast for ever, and His dominion endureth unto the end.

CHORALE.

For why? The Lord our God is good,
His mercy is for ever sure;
His truth at all times firmly stood
And shall from age to age endure.

O enter then His gates with praise,
Approach with joy His courts unto;
Praise, laud, and bless His name always,
For it is seemly so to do.

Amen, Amen.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

No. 12.

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"Daniel before the King."

Edited by Max Vogrich.

Charles A. E. Harriss.

INTRODUCTION.

Andante.

ACCOMP.

The musical score is for piano accompaniment, consisting of six systems of two staves each (treble and bass clef). The tempo is marked 'Andante.' The key signature has one flat (B-flat). The score includes various dynamics: *mf*, *ff*, *pp*, *cresc.*, and *fz*. The notation features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The piece begins with a series of chords and a melodic line in the right hand, followed by a more active bass line. The dynamics range from mezzo-forte to fortissimo, with a crescendo leading to a fortissimo section. The piece concludes with a piano section marked *pp*.

The first system of music consists of two staves. The upper staff contains a melodic line with various intervals and accidentals. The lower staff provides harmonic support with chords and bass lines. Dynamic markings include *cresc.* at the beginning, *f* (forte) in the second measure, *p* (piano) in the third measure, *espress.* (espressivo) in the fourth measure, and *cresc.* again at the end of the system.

The second system continues the musical piece. It features similar melodic and harmonic structures. A *p* (piano) dynamic marking is present in the fourth measure of this system.

The third system continues the musical piece. It features similar melodic and harmonic structures. A *p* (piano) dynamic marking is present in the fourth measure of this system.

The fourth system continues the musical piece. It features similar melodic and harmonic structures. A *p* (piano) dynamic marking is present in the fourth measure of this system.

Allegro moderato e tranquillo. ♩ = 100.

The fifth system begins with a *p* (piano) dynamic marking. It features a steady rhythmic pattern in the bass line and a melodic line in the upper staff.

The sixth system continues the musical piece. It features similar melodic and harmonic structures. A *cresc.* (crescendo) dynamic marking is present in the fourth measure of this system.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. A dynamic marking *cresc.* is present in the upper staff.

Second system of musical notation. Similar to the first system, it shows intricate rhythmic figures in both staves. A large slur covers a significant portion of the upper staff.

Third system of musical notation. The upper staff continues with rhythmic patterns, while the lower staff has a more active line. A dynamic marking *cresc.* is visible in the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with some grace notes. The lower staff has a steady rhythmic accompaniment. A dynamic marking *p* is present in the lower staff.

Fifth system of musical notation. The upper staff has a more active melodic line. The lower staff continues with rhythmic accompaniment. A dynamic marking *p* is present in the lower staff.

Sixth system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a steady rhythmic accompaniment. Dynamic markings include *sempre calando* in the lower staff, and *pp* and *ppp* in the upper staff.

Nº 1. "By the waters of Babylon."

CHORUS.

Adagio. $\text{♩} = 72.$

1st TREBLE. *pp* By the wa - ters of

2nd TREBLE. *pp* By the wa - ters of Bab - y - lon, by the

ALTO. *pp* By the wa - ters of Bab - y - lon, by the wa - ters of

TENOR (8ve lower.) *pp* By the wa - ters of Bab - y - lon, by — the

BASS. *pp* By the wa - ters of Bab - y - lon, by the wa - ters of

ACCOMP. *pp*

Bab - y - - lon — we sat down and wept, sat down and

wa - ters of Bab - y - - lon we sat down and wept, sat down and

Bab - y - - lon — we sat down and wept, sat down and

wa - ters of Bab - y - - lon we sat down and wept, sat down and

Bab - y - - lon — we sat down and wept, sat down and

Con Spirito

As for our harps we hang'd — them up up-on a tree that
 tree, As for our harps we hang'd — them up up-on a tree that
 tree, As for our harps we hang'd — them up up-on a tree that
 tree, As for our harps we hang'd them up up-on a tree that
 tree, As for our harps we hang'd them up up-on a tree that

cresc.
 was there-in, up - on a tree that was there - in, that
cresc.
 was there-in, up - on a tree that was there - in, that
cresc.
 was there - in, up - on a tree that was there - in, that
cresc.
 was there - in, up - on a tree that was there - in, there - in, that
cresc.
 was there - in, up - on a tree that was there - in, there - in, that
dim.

tree that was there-in. For they that led us cap-tive re-quir'd of us a Song and

tree that was there-in. For they that led us cap-tive re-quir'd of us a Song and

tree that was there - in. For they that led us captive re-quir'd of us a Song and

tree that was there - in. For they that led us captive re-quir'd of us a Song and

tree that was there - in. For they that led us captive re-quir'd of us a Song and

in, that Mel-o-dy, in our heav-i-ness, in — our heav-i-ness.

in, that Mel-o-dy, in our heav-i-ness, in — our heav-i-ness.

n, that Mel-o-dy, heav-i-ness, in — our heav-i-ness.

n, that Mel-o-dy, heav-i-ness, in — our heav-i-ness.

n, that Mel-o-dy, heav-i-ness, in our heav-i-ness.

"Sing us one of the Songs."

CHORUS.

Moderato.

1st SOPRANO.

2nd SOPRANO.

ALTO.

TENOR
(Sve lower.)

BASS.

Sing us one of the Songs of Si-on, sing, sing, sing, sing.

Sing us one of the Songs of Si-on, sing, sing, sing, sing.

Moderato.

ACCOMP.

mf *Tranquillo*

How shall we sing the Lord's song in a strange

mf

How shall we sing the Lord's song in a strange

How shall we sing the Lord's song in a strange

us one of the Songs of Si-on.

dim.

— us one of the Songs of Si-on.

p

dim.

p *Tranquillo*

land, in a strange land, how shall we sing the Lord's song in a strange land, in a strange

land, in a strange land, how shall we sing the Lord's song in a strange land, in a strange

land, in a strange land, how shall we sing the Lord's song in a strange land, in a strange

land, in a strange land, in a strange land.

land, in a strange land, in a strange land.

land, in a strange land, in a strange land.

"If I forget Thee, O Jerusalem."

QUARTETTE.

Allegro moderato. ♩ = 132.

TREBLE.

ALTO.

TENOR
(8ve lower.)

BASS.

If I for - get Thee, O Je - ru - sa - lem,
 If I for - get Thee, O Je - ru - sa - lem,
 If I for - get Thee, O Je - ru - sa - lem,
 If I for - get Thee, O Je - ru - sa - lem,

Allegro moderato. ♩ = 132.

ACCOMP.

let my right hand for - get her cun - ning, If I do not re -
 let my right hand for - get her cun - ning, If I do not re -
 let my right hand for - get her cun - ning, If I
 let my right hand for - get her cun - ning,

mem - ber Thee, I do not re - mem - ber Thee, Let my
 mem - ber Thee, I do not re - mem - ber Thee, Let my
 do not re - mem - ber Thee, re - mem - ber Thee, Let my
 If I do not re - mem - ber Thee, Let my

a - lem,
 a - lem,
 a - lem,
 a - lem,

tongue cleave to the roof of my mouth. Yea! Yea!
 tongue cleave to the roof of my mouth. Yea!
 tongue cleave to the roof of my mouth. Yea!
 tongue cleave to the roof of my mouth. Yea!

re -
 re -
 If I

Yea! If I pre - fer, pre - fer not Je -
 Yea! If I pre - fer, pre - fer not Je -
 Yea! If I pre - fer, pre - fer not Je -
 Yea! If I pre - fer, pre - fer not Je -

Let my
 Let my
 Let my
 my

ru - sa - lem in my mirth, in my mirth.
 ru - sa - lem in my mirth, in my mirth.
 ru - sa - lem in my mirth, in my mirth.
 ru - sa - lem in my mirth, in my mirth.

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

tempo. ♩ = 132.

Soprano. *cresc.*
 Re - - mem - ber the chil - dren of E - dom, O Lord, how they

Alto. *cresc.*
 Re - - mem - ber the chil - dren of E - dom, O Lord, how they

Tenor (8ve lower.) *cresc.*
 Re - - mem - ber the chil - dren of E - dom, O Lord, how they

Bass *cresc.*
 Re - - mem - ber the chil - dren of E - dom, O Lord, how they

tempo. ♩ = 132.

cresc.

said, how they said, Down with it, Down with it, Down with it,

said, how they said, Down with it, Down with it, Down with it,

said, how they said, Down with it, Down with it, Down with it,

said, how they said, Down with it, Down with it, Down with it,

ff

Down with it, Down with it, e-ven to the ground. Down with it,

Down with it, Down with it, e-ven to the ground. Down with it,

Down with it, Down with it, e-ven to the ground. Down with it,

Down with it, Down with it, e-ven to the ground. Down with it,

ff

ow they
ow they
ow they
ow they

Down with it, Down with it, e'en to the ground, e'en to the ground.
Down with it, Down with it, e'en to the ground, e'en to the ground.
Down with it, Down with it, e'en to the ground, e'en to the ground.
Down with it, Down with it, e'en to the ground, e'en to the ground.

to the ground, Down with it e - - ven to the ground, Down
to the ground, Down with it e - - ven to the ground, Down
to the ground, Down with it e - - ven to the ground, Down
to the ground, Down with it e - - ven to the ground, Down

with it e - ven to the ground, O daugh-ter, daugh-ter,
with it e - ven to the ground, O
with it e - ven to the ground, O daugh-ter,
with it e - ven to the ground, O

wast-ed with misery, wast-ed with mi-sery, Yea, hap-py shall he be,
 daugh - - ter, wast-ed with mi-sery, Yea, hap-py shall he be,
 wast-ed with misery, wast-ed with mi-sery, Yea, hap-py shall he be,
 daugh - - ter, wast-ed with mi-sery, Yea, yea, hap-py shall he be,

he, that re-ward-eth thee, as thou hast serv-ed us, as
 he, that re-ward-eth thee, as thou hast serv-ed us, as
 he, that re-ward-eth thee, as thou hast serv-ed us, as
 he, that re-ward-eth thee, as thou hast serv-ed us, as

rall.
 thou hast serv-ed us.
rall.
 thou hast serv-ed us.
rall.
 thou hast serv-ed us.
rall.
 thou hast serv-ed us.

rall. *sempre dim.*

NARRA

ACCOM

S

K

No. 2. "It pleased Darius."
RECIT. SOPRANO.

NARRATOR.

It pleased Dar - i - us to set Dan - iel as

ACCOMP.

fp

ru-ler o'er the King-dom,

Then the Pres - i-dents and El-ders

sought to find oc-ca - sion a-gainst Dan-iel con-cern - ing the

King-dom, but they could find no fault, for as much as he was faith-ful.

Then said these men. We shall find no oc-ca-sion a-gainst this Dan-iel, ex-

cept con-cern-ing the laws of his God.

Nº 3. "King, live for ever." QUARTETTE AND CHORUS.

Allegro. $\text{♩} = 100.$

TREBLE. CHORUS

ALTO. CHORUS

TENOR (8ve lower.) CHORUS

BASS. CHORUS

1st TENOR (8ve lower.)

2nd TENOR (8ve lower.)

1st BASS.

2nd BASS.

Allegro. $\text{♩} = 100.$

King, live for e - ver, King, live for e - ver, King, — live for

King, live for e - ver, King, live for e - ver, King, — live for

King, live for e - ver, King, live for e - ver, King, — live for

King, live for e - ver, King, live for e - ver, King, — live for

ACCOMP.

Allegro. $\text{♩} = 100.$

f

crese.

e - ver, King, live for e - ver, King, — live for e - ver,

e - ver, King, live for e - ver, King, — live for e - ver,

e - ver, King, live for e - ver, King, — live for e - ver,

e - ver, King, live for e - ver, King, — live for e - ver,

King, live for e - - ver, King, live for e - - ver,
 King, live for e - - ver, King, live for e - - ver,
 King, live for e - - ver, King, live for e - - ver,
 King, live for e - - ver, King, live for e - - ver,

King, — live for e-ver, King, live for e - ver,
 King, live for e-ver, King, live for e - ver,
 King, — live or e-ver, King, live for e - ver,
 King, — live for e-ver, King, live for e - ver,

King, live for e - - - - ver.

King, live for e - - - - ver.

King, live for e - - - - ver.

King, live for e - - - - ver.

O King, live for e - - ver, O

SOLO. O King, live for e - - ver, O

SOLO. O King, live for e - - ver, O

O King, live for e - - ver, O

mf

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

King, live for e - - ver, O King, live for e - - ver, live, King, for

First system of musical notation, including vocal staves and piano accompaniment.

e - - - ver, live, King, for e - - - ver, King, live for e - ver, for
 O e - - - ver, live, King, for e - - - ver, King, live for e - ver, for
 - ver, O e - - - ver, live, King, for e - - - ver, King, live for e - ver, for
 - ver, O e - - - ver, live, King, for e - - - ver, King, live for e - ver, for

Second system of musical notation, including vocal staves and piano accompaniment.

ff CHORUS.
 King, live for e - - - ver, King, live for e - - - ver.
ff CHORUS.
 King, live for e - - - ver, King, live for e - - - ver.
ff CHORUS.
 King, live for e - - - ver, King, live for e - - - ver.
ff CHORUS.
 King, live for e - - - ver, King, live for e - - - ver.

Third system of musical notation, including vocal staves and piano accompaniment.

for e - - - ver. King, live for e - - - ver.
 for e - - - ver. King, live for e - - - ver.
 for e - - - ver. King, live for e - - - ver.
 for e - - - ver. King, live for e - - - ver.

Fourth system of musical notation, including vocal staves and piano accompaniment.

Fifth system of musical notation, including piano accompaniment.

No 4. "Now, O King, establish a decree."

AIR. Bass.

Allegro. $\text{♩} = 132$.

ACCOMP.

A Prince of the Elders.

Now, O King, es - tab - lish a de - cree and sign the wri - ting;

that it be not changed, that it be not changed, ac -

cord - ing to the law of the Medes and Per - - sians, ac -

cord - ing to the law of the Medes and Per - - sians,

which al - ter - eth not, which al - ter - eth not, which al - -

cre - - - seen - - - do

- - - ter - eth not. Now, O King, sign a de -

ing; - - -

cree, now, O King, sign a de - cree, now, O

ac. - - -

King, sign a de - cree, - - -

scen - - - do

sians, ac. - - -

sians, that it be not changed, that it be not changed, that it be not

scen - - - do

sians, that it be not changed, that it be not changed, that it be not

scen - - - do

sians, that it be not changed, that it be not changed, that it be not

scen - - - do

changed, that it be not changed, ac - cording to the law of the Medes and

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "changed, that it be not changed, ac - cording to the law of the Medes and". The piano accompaniment features a treble clef with a melodic line and a bass clef with a bass line. The key signature has one sharp (F#).

Per - - sians, that al - - ter - - eth not.

The second system continues the musical score. The vocal line contains the lyrics "Per - - sians, that al - - ter - - eth not." The piano accompaniment includes dynamic markings: *f*, *fp*, *p*, and *pp*. The key signature remains G major.

The third system shows the piano accompaniment continuing with a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The key signature is G major.

The fourth system continues the piano accompaniment with similar rhythmic and harmonic patterns. The key signature is G major.

That who - so ask a pe - ti - tion of an - y oth - er

The fifth system includes a vocal line with the lyrics "That who - so ask a pe - ti - tion of an - y oth - er". The piano accompaniment features a dynamic marking of *p*. The key signature is G major.

edes and
 God, save of thee, O King, save of thee, O King, he shall
 be cast down, he shall be cast down, shall be cast down in - to the
 den, the den of Li - ons. Now, O King, es - tab - lish a de -
 cree, now, O King, es - tab - lish a de -
 oth - er
 cree.

Musical score with piano accompaniment. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The piano accompaniment includes dynamic markings such as *f*, *fp*, and *cresc.*. The lyrics are: "edes and God, save of thee, O King, save of thee, O King, he shall be cast down, he shall be cast down, shall be cast down in - to the den, the den of Li - ons. Now, O King, es - tab - lish a de - cree, now, O King, es - tab - lish a de - oth - er cree."

Nº 5. "Why do the heathen rage so furiously."

CHORUS.

Allegro.

SOPRANO. Why do the hea - then rage so

ALTO. Why do the hea - then rage so

TENOR. (8^{va} lower.) Why do the hea - then rage so

BASS. Why do the hea - then rage so

AGCOMP *Allegro.*

fu - rious - ly to - geth - er, Why do the heathen rage,

fu - rious - ly to - geth - er,

fu - rious - ly to - geth - er, Why do the heathen

fu - rious - ly to - geth - er,

Why do the heathen rage, why

rage, why

Why do the heathen rage, why

ly."

do the heathen rage so fu-rious-ly to-geth-er. Why do the heathen
 do the heathen rage so fu-rious-ly to-geth-er.
 do the heathen rage so fu-rious-ly to-geth-er. Why
 do the heathen rage so fu-rious-ly to-geth-er.

rage, the heathen rage, the hea-then rage. Why do the
 Why do the hea-then rage. Why do the
 do the heathen rage, the hea-then rage. Why do the
 Why do the heathen rage, rage, rage. Why do the

peo-ple i-ma-gine a vain thing, why do the peo-ple i-
 peo-ple i-ma-gine a vain thing, why do the peo-ple i-
 peo-ple i-ma-gine a vain thing, why do the peo-ple i-
 peo-ple i-ma-gine a vain thing, why do the peo-ple i-

ma - gine a vain thing, why do the peo - ple, the
 ma - gine a vain thing, why do the peo - ple, the
 ma - gine a vain thing. why do the peo - ple, the
 ma - gine a vain thing, why do the peo - ple, the

f

peo - ple i - - ma - gine a vain thing, why
 peo - ple i - - ma - gine a vain thing, why
 peo - ple i - - ma - gine a vain thing, why
 peo - ple i - - ma - gine a vain thing, why

f

do the hea - then rage.
 do the hea - then rage.
 do the hea - then rage.
 do the hea - then rage.

p

the
the
the
the

cre
Why do the heathen rage so
cre
Why do the heathen rage so
cre
Why do the heathen rage so
cre
Why do the heathen rage so

ing, why
ing, why
ing, why
ing, why

scen - - - *do*
fu - rious - ly to - geth - er, why do the hea - then rage and i -
scen - - - *do*
fu - rious - ly to - geth - er, why do the hea - then rage and i -
scen - - - *do*
fu - rious - ly to - geth - er, why do the hea - then rage and i -
scen - - - *do*
fu - rious - ly to - geth - er, why do the hea - then rage and i -

ma - gine a vain thing, and why do the peo - ple, and why do the
ma - gine a vain thing, and why do the peo - ple, and why do the
ma - gine a vain thing, and why do the peo - ple, and why do the
ma - gine a vain thing, and why do the peo - ple, and why do the

ff
ma - gine a vain thing, and why do the peo - ple, and why do the
ff
ma - gine a vain thing, and why do the peo - ple, and why do the
ff
ma - gine a vain thing, and why do the peo - ple, and why do the
ff
ma - gine a vain thing, and why do the peo - ple, and why do the

peo-ple i - ma - gine a vain thing, i - ma - gine a vain thing, a

peo-ple i - ma - gine a vain thing, i - ma - gine a vain thing, a

peo-ple i - ma - gine a vain thing, i - ma - gine a vain thing, a

peo-ple i - ma - gine a vain thing, i - ma - gine a vain thing, a

vain — thing, why do the peo-ple i - ma - gine a vain

vain — thing, why do the peo-ple i - ma - gine a vain

vain — thing, why do the peo-ple i - ma - gine a vain —

vain — thing, why do the peo-ple i - ma - gine a vain

thing.

thing.

thing.

thing.

No 6. "When Daniel knew that the writing:"

RECIT. Soprano.

Andante.

NARRATOR.

ACCOMP.

Partial view of the left page of the musical score, showing vocal staves with lyrics and piano accompaniment.

First system of the musical score. It includes the Narrator's vocal line (treble clef) and the piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *p*.

Second system of the musical score. The vocal line begins with the lyrics "When Dan - iel knew that the wri - ting was". The piano accompaniment continues with the same rhythmic pattern.

Third system of the musical score. The vocal line continues with the lyrics "sign'd, he went and". The piano accompaniment remains consistent.

Fourth system of the musical score. The vocal line continues with the lyrics "kneel - ed up - on his knees, and pray'd.". The piano accompaniment continues with the same rhythmic pattern.

Fifth system of the musical score. The vocal line continues with the lyrics "kneel - ed up - on his knees, and pray'd.". The piano accompaniment continues with the same rhythmic pattern.

Sixth system of the musical score. The vocal line continues with the lyrics "kneel - ed up - on his knees, and pray'd.". The piano accompaniment continues with the same rhythmic pattern.

No 7. "How dear are Thy counsels unto me, O God."

AIR. Tenor.

Andante.

DANIEL.

ACCOMP.

The first system shows the vocal line for Daniel and the piano accompaniment. The vocal line begins with a whole rest, followed by a series of notes. The piano accompaniment starts with a *mf* dynamic and features a flowing melody in the right hand and a steady bass line in the left hand.

The second system continues the vocal line and piano accompaniment. The vocal line begins with a *p* dynamic. The lyrics are: "How dear are Thy counsels un - to me, O God, how".

The third system continues the vocal line and piano accompaniment. The lyrics are: "great is the sum of them, the sum of them, how dear are Thy counsels un - to".

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "me. O God, how great is the sum of them, how great, how great, they are".

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "more than the num - ber of the sands. They are".

more than the num - ber of the sands. How

p

dear are Thy coun - sels un - to me, O God, how great is the

God, how

sum of them. How dear.

espress.

How great. How dear are Thy

They are coun - sels un - to me, O God, how dear to me.

colla voce *rit.* *p*

Try me, O God, try me, O

mf a tempo

God, and seek the ground of my heart, seek the ground of my

f *espress.* *f*

heart, prove me and ex-a-mine my thoughts, look well if there be an-y wickedness

espress. *p*

in my—soul, if there be an-y wickedness in my soul.

espress. *dim.* *p*

Try me, O God, prove me, O God, how—

dim.

me, O dear are Thy coun-sels un - - to me. how

ground of my dear are Thy coun - sels un - - to me, how

p

y wickedness dear are Thy counsels un - to me, O God, how great is the sum of them.

f *cresc.* *dim.* *p* *espress.*

How - dear, how great, how

p

how - dear are Thy counsels un - to me, O God, how dear, how dear to - me.

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

Nº8. "Then these men assembled."

RECIT. Soprano.

Allegro con spirito.

NARRATOR.

ACCOMP.

Then these men as - sem - bled.

then these men as - sem - bled and found Dan - iel

pray - ing and making suppli - ca - tion before his God, found

Dan - iel making suppli - ca - tion, sup - pli - ca - tion be - fore his

God, these men found Dan - iel ma - king sup - pli - ca - tion, ma - king sup - pli

ca - tion before his God. These men found Dan - iel ma - king

sup - pli - ca - tion be - fore his God, be - fore his God,

Dan - iel

be - - fore his God, be - - fore his

found

God. Then came they near and spake to the King con -

cern - ing the King's de - cree.

a - king sup - pli

pp tremolo

f *f* *crese.* *ff*

No 9. "Hast thou not signed a decree." CHORUS, AIR AND CHORUS.

Allegro con spirito.

SOPRANO.

ALTO.

TENOR.
(Sve lower.)

BASS.

ACCOMP.

Hast thou not signed a de - cree. hast thou not signed a de -

Hast thou not signed a de - cree. hast thou not signed a de -

Hast thou not signed a de - cree. hast thou not signed a de -

Hast thou not signed a de - cree. hast thou not signed a de -

Allegro con spirito.

cree, that ev - - ry man that ask a pe - ti - tion of

cree. that ev - - ry man that ask a pe - ti - tion of

cree, that ev - - ry man that ask a pe - ti - tion of

cree. that ev - - ry man that ask a pe - ti - tion of

an - - y God save of thee, O King, shall be cast in - to the

an - - y God save of thee, O King, shall be cast in - to the

an - - y God save of thee, O King, shall be cast in - to the

an - - y God save of thee, O King, shall be cast in - to the

den? Hast thou not signed a de - cree. hast thou not signed a de -

den? Hast thou not signed a de - cree. hast thou not signed a de -

den? Hast thou not signed a de - cree. hast thou not signed a de -

den? Hast thou not signed a de - cree. hast thou not signed a de -

cree, that ev' - ry man — that ask a pe - ti - tion of

cree, that ev' - ry man — that ask a pe - ti - tion of

cree, that ev' - ry man — that ask a pe - ti - tion of

cree, that ev' - ry man — that ask a pe - ti - tion of

an - y God save of thee, O King, shall be cast in - to the

an - y God save of thee, O King, shall be cast in - to the

an - y God save of thee, O King, shall be cast in - to the

an - y God save of thee, O King, shall be cast in - to the

den? den? den? den?

DARIUS.

The thing is true, is true. the thing is true, the

mf

thing is true, the thing is true ac - cording to the law of the

Medes and Per - sians, which al - - ter - eth not,

which al - - - - - eth

f *ff* *p*

CHORUS.

The thing is true. the thing is
 The thing is true. the thing is
 The thing is true. the thing is
 not. The thing is true. the thing is

true ac - cord - ing to the law, the law which al - - tereth
 true ac - cord - ing to the law, the law which al - tereth
 true ac - cord - ing to the law, the law which al - tereth
 true ac - cord - ing to the law, the law which al - tereth

not. The thing is true. the thing is
 not. The thing is true. the thing is
 not. The thing is true. the thing is
 not. The thing is true. the thing is

true. is true, which al -

true. is true, which al -

true. is true, which al -

true. is true, which al -

-tereth not. which al - -tereth

-tereth not. which al - -tereth

-tereth not. which al - -tereth

-tereth not. which al - -tereth

not, which al - tereth not.

not, which al - tereth not.

not, which al - tereth not.

not, which al - tereth not.

SO
AL
TE
(8ve
BA
ACCO

No 10. "That man Daniel of the tribe of Judah"

CHORUS.

Moderato. ♩ = 100.

SOPRANO.

ALTO.

TENOR. (8ve lower.)

BASS.

ACCOMP.

mf That man

p *cresc.*

mf *p*

gards not thee, O King, nor the de- cree which thou hast signed, nor the de- cree which thou hast

That man Daniel of the tribe of Ju- dah, that man Dan- iel of the tribe of signed.

That man Daniel of the tribe of Ju - - dah.

Ju- dah. That man Dan - iel of the tribe of Ju - dah re -

That man Dan - iel of the tribe of Ju - dah re -

That man Dan - iel of the tribe of Ju - dah re -

That man Dan - iel of the tribe of Ju - dah re -

gards not thee, O King, nor the de - cree which thou hast

gards not thee, O King, nor the de - cree which thou hast

gards not thee, O King, nor the de - cree which thou hast

gards not thee, O King, nor the de - cree which thou hast

signed, nor the de - cree which thou hast signed, That man

signed, nor the de - cree which thou hast signed, That man

signed, nor the de - cree which thou hast signed, That man

signed, nor the de - cree which thou hast signed, That man

re - Dan - iel of the tribe of Ju - dah, that man Dan - iel of the tribe of

re - Dan - iel of the tribe of Ju - dah, that man Dan - iel of the tribe of

re - Dan - iel of the tribe of Ju - dah, that man Dan - iel of the tribe of

re - Dan - iel of the tribe of Ju - dah, that man Dan - iel of the tribe of

Ju - dah, that Dan - iel ma - keth his pe - ti - tion

Ju - dah, that Dan - iel ma - keth his pe - ti - tion

Ju - dah, that Dan - iel ma - keth his pe - ti - tion

Ju - dah, that Dan - iel ma - keth his pe - ti - tion

three times a day! three times a day! three times a day!

three times a day! three times a day! three times a day!

three times a day! three times a day! three times a day!

three times a day! three times a day! three times a day!

ACCOM

Nº 11. March.

Moderato. ♩ = 96.

ACCOMP.

The first system of the accompaniment consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a series of chords and eighth-note patterns. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the accompaniment with a crescendo (*cresc.*) dynamic marking. The treble staff features more complex rhythmic patterns, including sixteenth notes and triplets. The bass staff maintains a consistent accompaniment.

The third system includes dynamic markings of *f*, *ff*, and *dim.*. It features prominent triplet figures in both the treble and bass staves, with the treble staff also containing some sixteenth-note runs.

The fourth system begins with a fortissimo (*ff*) dynamic marking. The treble staff has a melodic line with triplet figures, while the bass staff provides a rhythmic foundation with eighth-note patterns.

The fifth system starts with a forte (*f*) dynamic marking and includes first ending notation (marked '1.'). The treble staff has a melodic line with triplet figures, and the bass staff has a rhythmic accompaniment.

The sixth system includes dynamic markings of *ff* and *dim.*, along with second ending notation (marked '2.'). The treble staff features a melodic line with triplet figures, and the bass staff has a rhythmic accompaniment.

First system of musical notation, featuring a piano (*p*) dynamic marking. The music is written in a grand staff with treble and bass clefs, showing a melodic line in the right hand and a supporting bass line in the left hand.

Second system of musical notation, featuring a crescendo (*cresc.*) dynamic marking. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Third system of musical notation, featuring a forte (*f*) dynamic marking and triplet markings (*3*). The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Sixth system of musical notation, featuring a piano (*p*) dynamic marking. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Seventh system of musical notation, featuring a first ending (*1.*) marking. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

2.

ff

mf

dim.

1.

2.

8083

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with trills marked 'tr'. The bass staff contains a piano accompaniment starting with a 'p' dynamic marking.

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

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

Fourth system of musical notation, including a 'p' dynamic marking in the bass staff.

Fifth system of musical notation, featuring a 'cresc.' (crescendo) marking in the bass staff.

Sixth system of musical notation, marked with 'f' and 'ff' dynamics in the bass staff.

Seventh system of musical notation, marked with 'p', 'pp', and 'ppp' dynamics in the bass staff.

ACCO

Partial view of musical notation on the right edge of the page, showing the right-hand side of a grand staff.

No 12. "He trusted in God." DOUBLE CHORUS.

Allegro. ♩ = 138.

ACCOMP.

p *molto cresc.* *ff*

ff

He trust - ed in God that he would de -

He trust - ed in God that he would de -

He trust - ed in God that he would de -

He trust - ed in God that he would de -

ff

He trust - ed in God.

He trust - ed in God.

He trust - ed in God.

He trust - ed in God.

ff

liv - - - er him, he trust - ed in God.

liv - - - er him, he trust - ed in God.

liv - - - er him, he trust - ed in God.

liv - - - er him, he trust - ed in God.

he trust - ed in God. he trust - ed in

he trust - ed in God. he trust - ed in

he trust - ed in God. he trust - ed in

he trust - ed in God. he trust - ed in

ff

he trust - ed in God. he trust - ed in

he trust - ed in God. he trust - ed in

he trust - ed in God. he trust - ed in

he trust - ed in God. he trust - ed in

God. he trust - ed in God that

God. he trust - ed in God that

God. he trust - ed in God that

God. he trust - ed in God that

molto cresc.

God, he trust - - - ed, trust - ed in
 God, he trust - - - ed, trust - ed in
 God, he trust - - - ed, trust - ed in
 God, he trust - - - ed, trust - ed in
 he would de - liv - - er him, de - liv - er
 he would de - liv - - er him, de - liv - er
 he would de - liv - - er him, de - liv - er
 he would de - liv - - er him, de - liv - er

God. he trust - ed in God.
 God. he trust - ed in God.
 God. he trust - ed in God.
 God. he trust - ed in God.
 him. he trust - ed in God.
 him. he trust - ed in God.
 him. he trust - ed in God.
 him. he trust - ed in God.

he trust - ed in God, that he would de - liv - er him, that he would de -

he trust - ed in God, that he would de - liv - er him, that he would de -

he trust - ed in God, that he would de - liv - er him, that he would de -

he trust - ed in God, that he would de - liv - er him, that he would de -

he trust - ed in God, that he would de - liv - er him, that he would de -

he trust - ed in God, that he would de - liv - er him, that he would de -

he trust - ed in God, that he would de - liv - er him, that he would de -

he trust - ed in God, that he would de - liv - er him, that he would de -

ff

liv - er him, that he would de - liv - er him,

liv - er him, that he would de - liv - er him,

liv - er him, that he would de - liv - er him,

liv - er him, that he would de - liv - er him,

liv - er him, that he would de - liv - er him,

liv - er him, he trust - ed,

liv - er him, he trust - ed,

liv - er him, he trust - ed,

ff

he would de-
 he would de-
 he would de-
 he would de-
 he would de-
 he would de-
 he would de-
 he would de-
 he would de-

he trust - - ed
 he trust - - ed
 that he would de-liv-er him.
 he trust - - ed
 he
 he
 that
 he

him.
 him,
 him,
 v-er him-
 d.
 d,
 d,

in God.
 in God.
 in God.
 trust - - ed.
 trust - - ed.
 he would de-liv-er him.
 trust - - ed.

He trusted in God.
 He trusted in God.
 He trusted in God,
 He trusted in God.

He trusted in God. he trusted in
 He trusted in God. he trusted in
 He trusted in God. he trusted in
 He trusted in God. he trusted in

he trusted in God, he trust - ed in God, trust - ed in
 he trusted in God, he trust - ed in God, trust - ed in
 he trusted in God, he trust - ed in God, trust - ed in
 he trusted in God, he trust - ed in God, trust - ed in

God, he trust - ed in God, trust - ed in
 God, he trust - ed in God, trust - ed in
 God, he trust - ed in God, trust - ed in
 God, he trust - ed in God, trust - ed in

Partial view of musical notation from the left page of the score, showing the right edge of several staves with lyrics and notes.

God, he trust - ed. trust - - ed in God, he trust - ed in
 God, he trust - ed. trust - - ed in God, he trust - ed in
 God, he trust - ed. trust - - ed in God, he trust - ed in
 God, he trust - ed. trust - - ed in God, he trust - ed in
 he trusted in
 he trusted in
 he trusted in
 he trusted in
 God, he trust - ed. trusted, he trusted in God, he trust - ed in
 God, he trust - ed. trusted, he trust'ed in God, he trust - ed in
 God, he trust - ed, trusted, he trusted in God, he trust - ed in
 God, he trust - ed, trust - - ed in God, he trust - ed in

Partial view of musical notation from the left page of the score, showing the right edge of several staves with lyrics and notes.

God, trust - ed in God, he trust - ed trust - - -
 God, trust - ed in God, he trust - ed trust - - -
 God, trust - ed in God, he trust - ed trust - - -
 God, trust - ed in God, he trust - ed trust - - -
 God, trust - ed in God, trust - ed, he trust - ed, he
 God, trust - ed in God, trust - ed, he trust - ed, he
 God, trust - ed in God, trust - ed, he trust - ed, he
 God, trust - ed in God, trust - ed, he trust - - -

ed in God.

ed in God.

ed in God. He trust - ed in

ed in God. He trust - ed in God, he trust - ed in

trust - ed in God.

trust - ed in God.

trust - ed in God. He trust - ed in

ed in God. He trust - ed in God, he trust - ed in

He trust - ed in God, trust - ed in

He trust - ed in God, he trust - ed in God, trust - ed in

God, he trust - ed in God, he trust - ed in God, trust - ed in

God, he trust - ed in God, trust - ed in

He trust - ed in God, trust - ed in

He trust - ed in God, he trust - ed in God, trust - ed in

God, he trust - ed in God, he trust - ed in God, trust - ed in

God, he trust - ed in God, trust - ed in

God, trust - ed in God.

God, trust-ed in God.

God, trust - ed in God.

God, trust - ed in God.

God, trust - ed in God.

God, trust-ed in God.

God, trusted in God.

God, trust - ed in God.

The first system of the musical score consists of eight vocal staves and a piano accompaniment. The vocal parts are arranged in four pairs, each with a soprano and bass line. The lyrics are: "God, trust - ed in God." The piano accompaniment features a steady bass line and a more active upper line with chords and melodic fragments.

in

in

in

in

in

in

in

in

in

The second system of the musical score consists of eight vocal staves and a piano accompaniment. The vocal parts are arranged in four pairs, each with a soprano and bass line. The lyrics are: "in". The piano accompaniment features a steady bass line and a more active upper line with chords and melodic fragments.

No. 13. "In the Lord put I my trust".

ARIA AND RECIT. Tenor.

Allegro con spirito.

DANIEL.

ACCOMP.

TENOR.

In the Lord put I my trust; how say ye then to my

soul, that it should flee as a bird to the hills, as a bird to the

hills... In the Lord put I my trust, in the

Lord put I my trust; how say ye then to my

soul, it should flee as a bird, as a bird to the

hills, it should flee as a

bird, as a bird to the hills; how say ye then to my

soul, how say ye then to my soul, that it should

poco a poco

flee as a bird to the hills, as a bird, as a

cresc. *dim.*

p *dim.* *pp* *mf* *crese.*

bird _____ to the hills; how say ye then to my soul, how

f *rall.* *a tempo* **Recit.**

say ye then to my soul. For

lo! th'ungoi-ly bend their bow, and make read-y their ar-rows with-in the

quiver, _____ that they may

mf *crese.*

priv-i-ly shoot at them, which are true— of heart, may priv-i-ly shoot at

l, how
them, which are true of heart.

p espr.

Recit.
For

Andante con moto. p

The Lord is in His ho-ly tem - - ple, the

pp poco cresc. p

- in the
Lord's seat is in heav'n, and His eye - lids try the

they may
chil - dren of men. His eyes con - sid - er the poor. The

cresc.

shoot at
Lord is in His ho-ly tem - - ple, the Lord's seat is in

mf espr.

heav'n, His eye - lids try the chil - dren of men, His

eye - lids try the chil - dren of men and His eyes con - sid - er the

poor. How say ye then to my soul. how

say ye then to my soul. how say ye then to my soul.

In the

1, His

Lord put I my trust; how say ye then to my soul, that it should

l - er the

flee as a bird to the hills, as a bird to the hills; in the

p espr.

how

Lord put I my trust, in the Lord put I my

cresc.

al tempo

mf

trust, how say ye then to my soul, it should flee as a

f

f

In the

bird, as a bird to the hills.

mf

f *dim.*

mf it should flee as a bird, as a bird to the hills, how

p *cresc.* *mf*

say ye then to my soul. how say ye then to my soul, that it should

p

cresc. flee as a bird to the hills. as a bird, as a

f *dim.* *p*

bird to the hills, how say ye then to my soul, how

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

mf say ye then to my soul.

rall. *mf* *cresc.* *f* *ff*

1st (8v)
2nd (8v)
1st
2nd

AC

No 14. "Know thou, O King!"

CHORUS of male voices.

Allegro con spirito.

1st TENOR.
(8ve lower.)

2nd TENOR.
(8ve lower.)

1st BASS.

2nd BASS.

ACCOMP.

Allegro con spirito.

Know thou, O King, that the
 Know thou, O King, that the
 Know thou, O King, that the
 Know thou, O King, that the

law of the Medes and Persians is? Know thou, O King. that the
 law of the Medes and Persians is? Know thou, O King. that the
 law of the Medes and Persians is? Know thou, O King. that the
 law of the Medes and Persians is? Know thou, O King. that the

law of the Medes and Persians is? Know thou, O
 law of the Medes and Persians is? Know thou, O
 law of the Medes and Persians is? Know thou, O
 law of the Medes and Persians is? Know thou, O

King. know thou, O King. that the law of the
 King. know thou, O King. that the law of the
 King. know thou, O King. that the law of the
 King, know thou, O King. that the law of the

Medes and Persians may not, may not be changed.
 Medes and Persians may not, may not be changed.
 Medes and Persians may not, may not be changed.
 Medes and Persians may not, may not be changed.

u, O
u, O
u, O
u, O

Know thou, O King, that the law of the Medes and
Know thou, O King, that the law of the Medes and
Know thou, O King, that the law of the Medes and
Know thou, O King, that the law of the Medes and

of the
of the
of the
of the

Persians is? Know thou, O King, that the
Persians is? Know thou, O King, that the
Persians is? Know thou, O King, that the
Persians is? Know thou, O King, that the

law of the Medes and Persians is? That an - y de - cree which the
law of the Medes and Persians is? That an - y de - cree which the
law of the Medes and Persians is? That an - y de - cree which the
law of the Medes and Persians is? That an - y de - cree which the

law of the Medes and Persians is? That an - y de - cree which the
law of the Medes and Persians is? That an - y de - cree which the
law of the Medes and Persians is? That an - y de - cree which the
law of the Medes and Persians is? That an - y de - cree which the

King es - - ta - blisheth may not be changed.

King es - - ta - blisheth may not be changed.

King es - - ta - blisheth may not be changed.

King es - - ta - blisheth may not be changed.

Now, O King, say 't is true,

Now, O King, say 't is true,

Now, O King, say 't is true,

Now, O King, say 't is true,

that our law - al - treth not. Now, O

that our law - al - treth not. Now, O

that our law - al - treth not. Now, O

that our law - al - treth not. Now, O

King, say 't is true, that our
 King, say 't is true, that our
 King, say 't is true, that our
 King, say 't is true, that our

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are: "King, say 't is true, that our".

law al-ter-eth not, al-ter-eth not, al-
 law al-ter-eth not, al-ter-eth not, al-
 law al-ter-eth not, al-ter-eth. al-
 law al-ter-eth not, al-ter-eth. al-

The second system continues the musical score with four vocal staves and two piano accompaniment staves. The lyrics are: "law al-ter-eth not, al-ter-eth not, al-". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

t'reth not.
 t'reth not.
 t'reth not.
 t'reth not.

The third system of the musical score features four vocal staves and two piano accompaniment staves. The lyrics are: "t'reth not.". The piano accompaniment concludes with a final chordal cadence.

No 15. 'Tis true indeed."

AIR. Bass.

Moderato.

DARIUS.

ACCOMP.

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five systems of music. Each system includes a vocal line for Darius and a piano accompaniment (ACCOMP.) consisting of a right-hand and left-hand part. The lyrics are: 'Tis true indeed, the thing, tis true according to the laws which I have made, that no de- cree nor sta- tute which the King es- tab- - -lish - eth may be

'Tis true in.

deed, the thing, tis true

ac - - cord - ing to the laws which I have

made, that no de - cree nor sta - tute

which the King es - tab - - -lish - eth may be

changed ac - cording to our laws. Thou spakest

true in - - deed, thou spa - - kest true,

That no de - cree, nor sta - tute

may be changed. Thou

say - est tru - - ly. thou say - est tru - - ly,

yea, 'tis true in-deed, 'tis true.

The first system of music features a vocal line in the bass clef with a long note on 'yea,' followed by a melodic line for 'tis true in-deed, 'tis true. The piano accompaniment consists of a treble clef with a rhythmic pattern of eighth notes and a bass clef with a simple harmonic accompaniment.

Dan - - - iel. Dan - - - iel, Thy God will de-

The second system continues the vocal line with 'Dan - - - iel. Dan - - - iel, Thy God will de-'. The piano accompaniment maintains the rhythmic pattern from the first system.

liv - - er thee, thy God, whom thou serv - - - est,

The third system continues the vocal line with 'liv - - er thee, thy God, whom thou serv - - - est,'. The piano accompaniment continues with the same rhythmic accompaniment.

will de - - liv - er thee.

The fourth system concludes the vocal line with 'will de - - liv - er thee.' The piano accompaniment continues with the same rhythmic accompaniment.

The fifth system shows the piano accompaniment continuing with the same rhythmic pattern, ending with a final chord in the bass clef.

No. 16. "Then the King commanded."

RECIT. Soprano.

Allegro.

NARRATOR.

ACCOMP.

The first system of music shows the Narrator's line on a single staff and the accompaniment on piano and bass staves. The piano part features a rhythmic pattern of eighth notes with triplets, and the bass part provides harmonic support with chords and moving lines.

will de-

The second system continues the accompaniment with similar rhythmic patterns and harmonic structures. The piano part has a dynamic marking of *f* (forte).

- est,

The third system shows a piano section with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The piano part has a more melodic line, while the bass part continues with rhythmic accompaniment.

Then the King com - man - ded, and they brought to him

The fourth system includes the vocal line for the Narrator and the accompaniment. The piano part has a dynamic marking of *dim.* (diminuendo) and *p* (piano). The vocal line is a recitative style.

Dan - iel,

The fifth system continues the vocal line and accompaniment. The piano part has a dynamic marking of *p* (piano). The vocal line continues with the recitative style.

and cast him in - to the den of

Li - ons.

Then the

King passed the night fast - ing, and a - rose up ear - ly in the

morn - ing, and went in haste un - to the den of Li - ons, and

ad lib.
cried with a lam - eu - ta - ble voice un - to , Dan - iel, say - ing:

ad lib.

Nº17. "Daniell/Servant of the living God".

AIR. Bass.

Andante.

DARIUS.

ACCOMP.

mf

Dan-iel! O Dan-iel! Ser- vant of the liv- ing God, is thy

God, whom thou serv- - est con - ti - nual - ly, a - - ble to de -

liv - - er thee? Dan - - iel! O

Dan - - iel! Ser - vant of the liv - - ing

God, is thy God, whom thou serv - est,

a - ble to de - liv - er thee, is thy God

cresc.

a - ble to de - liv - er thee, a - ble to de - liv - er

thee. a - ble to de - liv - er

f *f* *dim.*

thee?

Dan-iel? Dan-iel? Ser-vant of the liv - - ing

God, is thy God— a - ble to de - liv - er thee, is thy

God a - ble to de - liv - er thee, a - ble to de - liv - er thee, is thy

God— a - ble to de - li - ver thee, is thy God— a - ble to de -

liv - er thee, a - ble to de - liv - er thee?

cresc.

Dau-iel! O Dau-iel! Ser-vant of the liv - ing

dim.

p

God. is thy God, whom thou serv - est, a - ble to de - liv - er

there? Dan - - iel! O Dan - iel!

p

p

Dan - - iel. O Dan - iel!

p

Nº 18. "My God hath sent his Angels."

Andante.

ARIA. Tenor.

DANIEL.

My God hath sent His An - gels and shut the Li - ons'

ACCOMP.

f

dim.

mouths. My God hath sent His

An - gels and shut the Li - ons' mouths. my

God hath sent His An - gels. my God hath sent His

An - gels. my God hath sent His

An - - gels and shut the Li - ons' mouths. my

f *dim.*

God hath sent His An - - gels and shut the Li - ons'

f

mouths. For in me in-no-cence was found, — for

a tempo *p*

in me in-nocence was found, — in me was

f *crese.*

found, and be-fore — thee, — O — King, have I

accel. *crese.*

my done no wrong, have I

crese.

the Li - ons' done no wrong, My

f

for God hath sent His An - gels and shut the Li - ons'

p

was mouths, for in me in - no - cence was found.

rit.

p

have I

crese.

N°19. "I make a decree".

AIR. Bass.

Maestoso.

DARIUS.

ACCOMP.

I make a decree. I make a decree.

make a de - cree. make a de - cree. I make a de -

cree un - to all my peo - - ple, na - tions and

p *mf*

lan - guages. to all my peo - - ple. na - tions and

p *mf*

lan-guages, men shall tremble men shall trem - ble and

tem. *fp*

fear, men shall trem - ble and

fp *fp*

fear the God of Dan - iel, the God of

fp

Dan - iel.

f

That in ev - ry do - min - ion of my King - dom, men shall

mf *fp*

trem - ble, men shall trem - ble and fear the God of Dan - iel, of Dan -

iel. I make a de -

cree, I make a de - cree, I make a de - cree, make a de -

cree, I make a de - cree, make a de - cree, I make a de - cree,

I make a de - cree, I make a de -

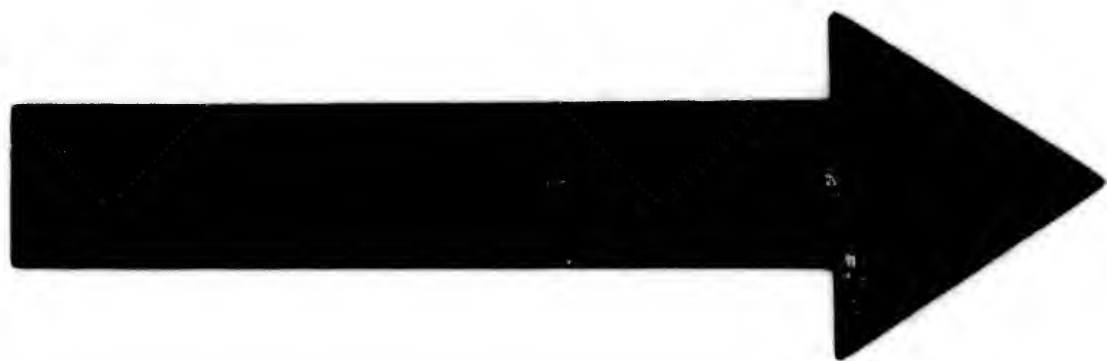
- iel, of Dan -
cree, I make a de - cree, I make a de - cree un - to - my

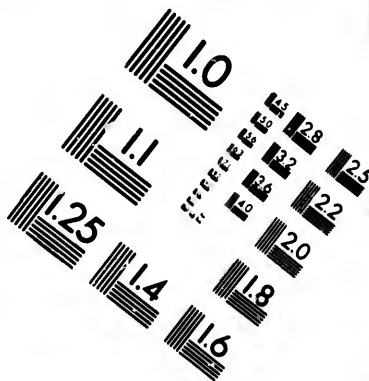
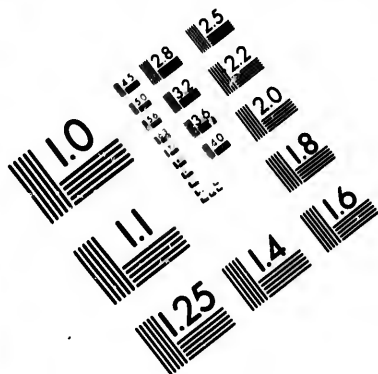
make a de -
peo - ple, make a de - cree. I make a de - cree, that all men shall

make a de -
fear the God of Dan - iel, the God of Dan -

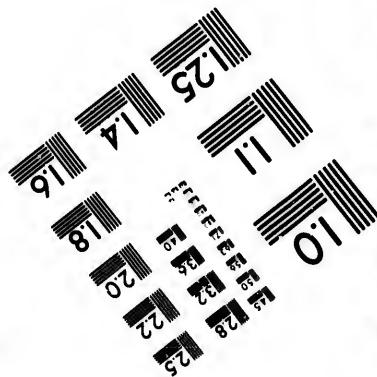
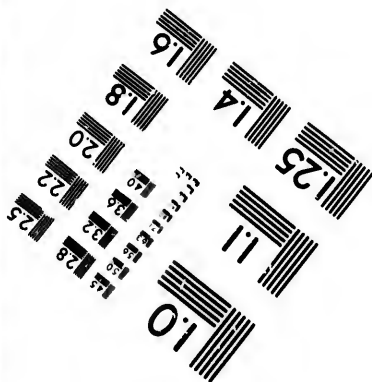
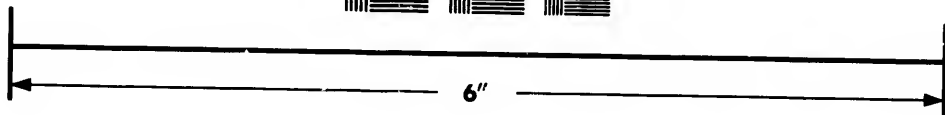
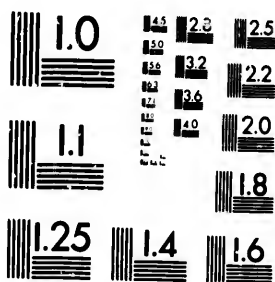
iel.

make a de -





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01

No. 20. "He is the living God"

CHORUS AND CHORALE.

Allegro con brio.

ff

cresc.

Soprano.

Alto.

Tenor.
(8ve lower.)

Bass.

He is the liv-ing God, and

He is the liv-ing God, and

He is the liv-ing God, and

He is the liv-ing God, and

steadfast for e - ver, He is the liv-ing God, He is the liv-ing God,

steadfast for e - ver, He is the liv-ing God, He is the liv-ing God,

steadfast for e - ver, He is the liv-ing God, He is the liv-ing God,

steadfast for e - ver, He is the liv-ing God, He is the liv-ing God,

He is the liv - ing God, and steadfast for e - ver, He is the liv - ing God, the
 He is the liv - ing God, and steadfast for e - ver, He is the liv - ing God, the
 He is the liv - ing God, and steadfast for e - ver, He is the liv - ing God, the
 He is the liv - ing God, and steadfast for e - ver, He is the liv - ing God, the

liv - ing God, He is the liv - ing God, He is the liv - ing God, and
 liv - ing God, He is the liv - ing God, He is the liv - ing God, and
 liv - ing God, and
 liv - ing God, and

stead - fast for e - - - ver.
 stead - fast for e - - - ver,
 stead - fast for e - - - ver, He is the liv - ing God, He is the liv - ing
 stead - fast for e - - - ver, He is the liv - ing God, He is the liv - ing

and steady for ever, He is the living God, He
 and steady for ever, He is the living God, He
 God, and steady for ever, He is the living God, He
 God, and steady for ever, He is the living God, He

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "and steady for ever, He is the living God, He". The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

is the living God, He is the living God, and steady for e - - -
 is the living God, He is the living God, and steady for e - - -
 is the living God, He is the living God, and steady for e - - -
 is the living God, He is the living God, and steady for e - - -

The second system continues the vocal lines and piano accompaniment. The lyrics are: "is the living God, He is the living God, and steady for e - - -". The piano accompaniment remains consistent with the first system.

ver, He is the living God, the living
 ver, He is the living God, the living
 ver, He is the living God, the living
 ver, He is the living God, the living God, the living

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "ver, He is the living God, the living". The piano accompaniment continues with the same rhythmic pattern.

God, He
 God, He
 God, He
 God, He

God, He is the liv - ing God, the liv - - ing God, the liv - ing
 God, He is the liv - ing God, the liv - - ing God, the liv - ing
 God, He is the liv - ing God, the liv - ing
 God, He is the liv - ing

God, He
 God, He
 God, He
 God, He

God, He is the liv - - ing God,
 God, He is the liv - - ing God,
 God, He is the liv - - ing God,
 God, He is the liv - - ing God, He is the liv - ing

liv - ing
 liv - ing
 liv - ing
 liv - ing

the liv - ing God, the liv - ing
 the liv - ing God, the liv - ing
 the liv - ing God, the liv - ing
 God, He is the liv - ing God,

God, the liv - ing God, He is the liv - ing
 God, the liv - ing God, He is the liv - ing
 God, the liv - ing God,
 He is the liv - ing God, the liv - ing

God, the liv - ing God, He is the liv - ing God, the liv - ing
 God, the liv - ing God, He is the liv - ing God, the liv - ing
 the liv - ing God, He is the liv - ing God, the liv - ing
 God, the liv - ing God, He is the liv - ing God, the liv - ing

God, He is the liv - ing God, the liv - ing God,
 God, He is the liv - ing God, the liv - ing God,
 God, He is the liv - ing God, the liv - ing God,
 God, He is the liv - ing God, the liv - ing God,

the liv - ing

the liv - ing

- ing

cre -

- sven

do

- ing

- ing

- ing

- ing

He is the liv - ing God, and steadfast for e - ver,

He is the liv - ing God, and steadfast for e - ver,

He is the liv - ing God, and steadfast for e - ver,

He is the liv - ing God, and steadfast for e - ver,

He is the liv - ing God, He is the liv - ing God, He is the liv - ing God, and

He is the liv - ing God, He is the liv - ing God, He is the liv - ing God, and

He is the liv - ing God, He is the liv - ing God, He is the liv - ing God, and

He is the liv - ing God, He is the liv - ing God, He is the liv - ing God, and

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steadfast for e - ver. He is the liv - ing God, the liv - - ing God.

Steadfast for e - ver, He is the liv - ing God, the liv - ing God.

steadfast for e - ver. He is the liv - ing God, the liv - - ing God.

steadfast for e - ver, He is the liv - ing God, the liv - - ing God.

p For why? The Lord our God is good, His mer - cy is for e - ver *cresc.*

p For why? The Lord our God is good, His mer - cy is for e - ver *cresc.*

p For why? The Lord our God is good, His mer - cy is for e - ver *cresc.*

p For why? The Lord our God is good, His mer - cy is for e - ver *cresc.*

sure; His truth at all times firm - ly stood *dim.* And *dim.*

sure; His truth at all times firm - ly stood *dim.* And *dim.*

sure; His truth at all times firm - ly stood *dim.* And *dim.*

sure; His truth at all times firm - ly stood *dim.* And

God.
God.
God.
God.

pp
shall from age to age en - dure. And shall from age to age en -
shall from age to age en - dure. And shall from age to age en -
shall from age to age en - dure. And shall from age to age en -
shall from age to age en - dure. And shall from age to age en -

or e - ver
or e - ver
or e - ver
or e - ver
or e - ver

dure. O en - ter then His gates with praise, Ap - -
dure. O en - ter then His gates with praise, Ap - -
dure. O en - ter then His gates with praise, Ap - -
dure. O en - ter then His gates with praise, Ap - -

dim.
And *dim.*
And *dim.*
And *dim.*
And *dim.*

proach with joy His courts un - to; Praise, laud, and bless His name al -
proach with joy His courts un - to; Praise, laud, and bless His name al -
proach with joy His courts un - to; Praise, laud, and bless His name al -
proach with joy His courts un - to; Praise, laud, and bless His name al -

ways, For it is seem - ly so to do, for

ways, For it is seem - ly so to do, for

ways, For it is seem - ly so to do, for

ways, For it is seem - ly so to do, for

dim. *p*

it is seem-ly so to do. A - - - - men.

it is seem-ly so to do. A - - - - men.

it is seem-ly so to do. A - - - - men.

it is seem-ly so to do. A - - - - men.

ff

A - - - - men.

A - - - - men.

A - - - - men.

A - - - - men.

ff

