

WILLIAM HAYES

(1708-1777)

The Fall of Jericho

Vocal score

The Fall of Jericho

1. Sinfonia

WILLIAM HAYES
(1708-1777)

Andante

4

7

10

14

18

22

25

f

29

Trills (tr) are present in measures 30 and 31.

32

35

Adagio

Largo

6

Ob solo

Violoncello solo

12

18

23

28

6 6 6

tr

33

Solo

38

tr 3

42

pp

47

tr

52

tr Tutti

58

p

63

tr

68 Adagio

tr Tutti

73

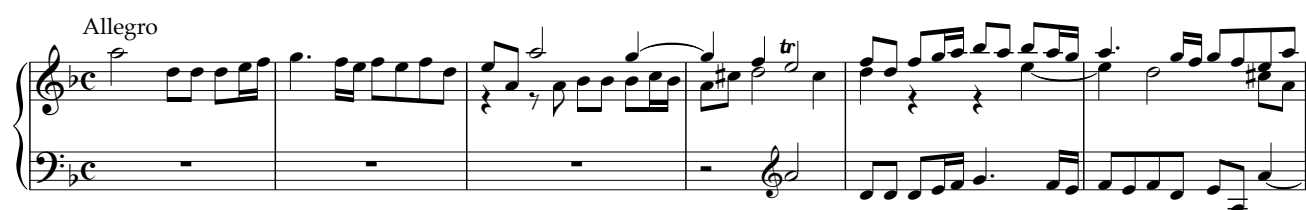


76

Adagio



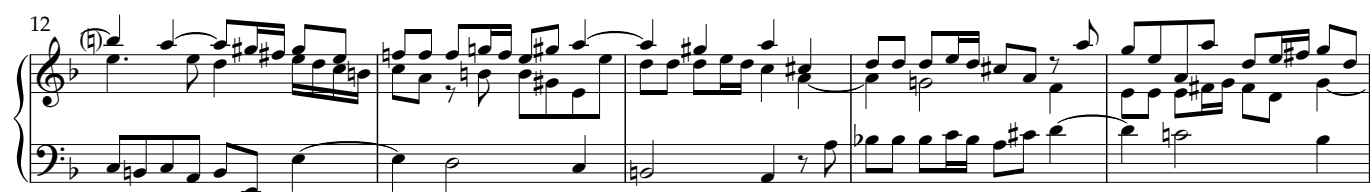
Allegro



7



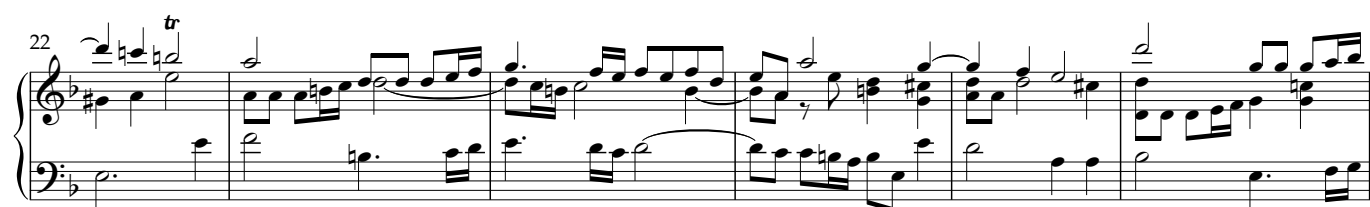
12



17



22



28



33

36

Tutti

41

47

51

55

61

66

70

Adagio

Andante

Piano accompaniment for the Andante section, measures 1-32. The music is in 6/8 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with eighth notes and rests. Measure 8 includes a first and second ending bracket. Measure 15 features a triplet of eighth notes marked with a '3' and a trill 'tr' on the right hand. Measure 28 includes another first and second ending bracket.

5. *Accompagnato: Jordan, what ail'd thy trembling Brook*

Tenor

Vocal and piano accompaniment for the Tenor section, measures 1-4. The vocal line is in 4/4 time, key of B-flat major. The lyrics are: "Jor-dan what ail's thy tre - - - - - mblingbrook? Big with om". The piano accompaniment consists of sustained chords in the right hand and a single bass note in the left hand, both held for the duration of the vocal phrase.

5

Largo

Vocal and piano accompaniment for the Largo section, measures 1-4. The vocal line is in 4/4 time, key of B-flat major. The lyrics are: "ni-po-tence no Rod wav'd by the un seen Arm of God thy wond-ring Chan-nelstrook was Mo-ses". The piano accompaniment features sustained chords in the right hand and a single bass note in the left hand, both held for the duration of the vocal phrase. The tempo is marked 'Largo'.

9

ri-sen in the Son of Nun Ef - fi-cient in the Ark his Mys-tickWand thatE-qual heaps pre rupt should cease torun and own no

13

less than an Al-migh-ty Hand no one than Mo-ses great-er far e-venMos-es's I AM hence-forth of

18

sa - ving to be nam'd con-ducts the War and faith - full to his Name bids Vic - t'ry lead the

21

Way while Jo - shu-a's migh - ty Pow'r the Winds & Seas o - bey.

6. Aria: *Blest flock*

Larghetto

Piano introduction in 6/8 time, marked *Larghetto*. The right hand features a melodic line with triplets and chords, while the left hand provides a steady bass accompaniment. Dynamics include *p* (piano) and *f* (forte).

8 Tenor
Blest Flock whose Shep-herd the great King, the great King

The Tenor vocal line begins at measure 8. The piano accompaniment continues with chords and triplets. Dynamics include *p* and *f*.

15 folds you be-neath the Shad-dow, be-neath the Shad-dow of his Wing, folds you be - neath

The Tenor vocal line continues. The piano accompaniment features chords and triplets. Dynamics include *p* and *f*.

21 folds you be - neath the Shad-dow of his Wing, be-neath the Shad-dow of his Wing

The Tenor vocal line continues. The piano accompaniment features chords and triplets. Dynamics include *f* and *p*.

27 fold you be - neath the Shad-dow of his Wing Blest Flock whose Shep-herd the great King

The Tenor vocal line concludes. The piano accompaniment features chords and triplets. Dynamics include *p* and *f*.

34

folds you be-neath the Shad-dow of his Wing adn while the hov - 'ring pre - sence

40

wards your Harms One con - stant Mi - ra-cle stil stil con-se - crates your Arms one con - stant Mi - ra-cle

45

stil stil con - se - crates your Arms on con-stant Mi-ra-cle still still stil

51

con-se-crates your Arms and while the hov - 'ring pre - sence wards your

58

Harms one con - stant Mir-ra-cle still still con - se - crates your Arms

64

one con - stant Mi - ra - cle still still con - se - crates_ your Arms.

7. Recitative: *Whom then does Jericho deride?*

Bass

Whom then does Je - ri - cho de - ride fond of her Ram-parts and in-trench'd in Pride?

8. Aria: *Will she in Gates of Brass rejoice?*

Andante

Will she in Gates of Brass re - joice

5

10

Will she in Gates of Brass re - joice, re-joyce. re-joyce re-joyce

14

When fierce Je-ho-vah's all com-ma

18

ding Breath glows in the Trump's de-stru-ctiveVoice and lends to

Tpt

22

tune-full Sounds the Blast of Death and lends to tune - full Sounds the Blast of Death.

27

32

Will she in Gates of Brass re - joice When fierce Je-ho - vah's

37

all com-man-ding Breath Glows in the Trump's de-struc-tiveVoice and lends to tune-full sounds the

41

Blast of Death When fierce Je - ho - vah's all com-mand-ing

46

Breath Glows in the Trump's de-struc-tive Voice and lends to tune-full sounds the Blast of Death and lends to

51

tune - full sound the Blast the Blast of Death and

55

lends to tune full sounds the Blast of Death.

60

65

Fine

69

72

74

Segue il coro
Segue il coro

9. Coro: *Whom then does Jericho deride?*

[Aria] da capo

Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?

Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?

Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?

Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?

[Aria] da capo

The musical score for the chorus is written for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal parts enter in sequence, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts having a more rhythmic line. The section concludes with a repeat sign and the instruction "[Aria] da capo".

10. Coro: *Whom then does Jericho deride?*

Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?

Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?

Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?

Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?

The musical score for the chorus is written for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Whom then does Je - ri-cho de-ride Fond of her Ram-parts and ertrench'd in Pride?". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal parts enter in sequence, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts having a more rhythmic line. The section concludes with a repeat sign and the instruction "[Aria] da capo".

11. Coro: *Will she in Gates of Brass rejoice?*

A tempo ordinario

Will she in Gates of Brass re - joice re - joice re - joice of Brass re - joice

Will she in Gates of Brass re -

Will she in Gates of Brass re - joice re - joice, re -

A tempo ordinario

re-joice re-joice in Gates of Brass re - joice

joice re - joice re-joice When fierce Je - ho - vah's all com -

joice when fierce Je - ho - vah's all com - man - ding Breath Je - ho - vah's all com -

Will she in Gates of Brass re - joice re - joice when fierce Je - ho - vah's all com

When fierce Je - ho - vah's all com - man - ding Breath, when fierce Je - ho - vah's all comman-

man - ding Breath Je - ho - vah's all com - man - ding Breath Will she in

man - ding Breath Je - ho - vah's all com man - ding Breath Glows in the Trump's des -

man - ding Breath Will she in Gates of Brass re - joice in

ding Breath when fierce Je - ho - vah's all com - man-ding Breath

Gates of Brass re-joice when fierce Je - ho - vah's all com - man-ding Breath

truc - tive Voice, the Trump's des - truc - tive Voice, When fierce Je - ho - vah's all com -

Gates of Brass Will she in Gates of Brass re - joice

— glows in the Trump's des - truc - tive Voice

Glow's in the Trump's des-truc-tive Voice

man-ding Breath Glow's in the Trump's des - truc - tive Voice

— re - joice

Tpt

tr

This system contains four staves. The first three are vocal staves in treble clef with a key signature of two sharps (F# and C#). The first staff has the lyrics '— glows in the Trump's des - truc - tive Voice'. The second staff has the lyrics 'Glow's in the Trump's des-truc-tive Voice'. The third staff has the lyrics 'man-ding Breath Glow's in the Trump's des - truc - tive Voice'. The fourth staff is a bass line in bass clef with the lyrics '— re - joice'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a trill marked 'tr' and a trumpet part marked 'Tpt'.

Glow's in the Trump's des-truc-tive Voice, glow's in the Trump's de-struc-tive Voice Glow's____

Glow's in the Trump's des-truc-tive Voice, glow's in the Trump's de-struc-tive Voice Glow's____

Glow's in the Trump's des-truc-tive Voice, glow's in the Trump's de-struc-tive Voice Glow's____

Glow's in the Trump's des-truc-tive Voice, glow's in the Trump's de-struc-tive Voice Glow's____

Tutti

This system contains four staves. The first three are vocal staves in treble clef with a key signature of two sharps. Each of these staves has the lyrics 'Glow's in the Trump's des-truc-tive Voice, glow's in the Trump's de-struc-tive Voice' followed by 'Glow's____'. The fourth staff is a bass line in bass clef with the lyrics 'Glow's in the Trump's des-truc-tive Voice, glow's in the Trump's de-struc-tive Voice' followed by 'Glow's____'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part is marked 'Tutti' and features a complex rhythmic pattern with many sixteenth notes.

in the Trump's des-truc-tiveVoice

in the Trump's des-truc-tiveVoice

in the Trump's des-truc-tiveVoice

in the Trump's des-truc-tiveVoice

Tpt

and lends to tune - fulsounds the Blast of Death the Blast of Death and lends to tune-full Sounds the Blast of

and lends to tune - fulsounds the Blast of Death the Blast of Death and lends to tune-full Sounds the Blast of

and lends to tune - fulsounds the Blast of Death the Blast of Death and lends to tune-full Sounds the Blast of

and lends to tune - fulsounds the Blast of Death the Blast of Death and lends to tune-full Sounds the Blast of

Death Rous'd with a just dis-dain Rous'd with a just dis-dain

Death Rous'd with a just dis-dain Rous'd with a just dis-dain

Death Rous'd with a just dis-dain Rous'd with a just dis-dain

Death Rous'd with a just dis-dain Rous'd with a just dis-dain

p *f*

This system contains the first four staves of the musical score. The first four staves are vocal parts, each starting with the word 'Death' and followed by the lyrics 'Rous'd with a just dis-dain' repeated twice. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment, featuring a piano (*p*) section followed by a forte (*f*) section.

Rous'd with a just dis - dain Rous'd with a just dis - dain Rous'd with a just dis

Rous'd with a just dis - dain Rous'd with a just dis - dain Rous'd with a just dis

Rous'd with a just dis - dain Rous'd with a just dis - dain Rous'd with a just dis

Rous'd with a just dis - dain Rous'd with a just dis - dain Rous'd with a just dis

This system contains the next four staves of the musical score. The first four staves continue the vocal parts with the lyrics 'Rous'd with a just dis - dain' repeated twice and 'Rous'd with a just dis' at the end. The fifth staff is a grand staff for piano accompaniment, continuing the musical accompaniment.

dain and gras-ping in his hand ten thou - sand Fates, ten thou - sand Fates he

dain and gras-ping in his hand ten thou - sand Fates, ten thou - sand Fates he

dain and gras-ping in his hand ten thou - sand Fates, ten thou - sand Fates he

dain and gras-ping in his hand ten thou - sand Fates, ten thou - sand Fates he

hurl'd his red-den'd Ven - geance o'er the Plain his red-den'd Ven - geance

hurl'd his red-den'd Ven - geance o'er the Plain his red-den'd Ven - geance

hurl'd his red-den'd Ven - geance o'er the Plain his red-den'd Ven - geance

hurl'd his red-den'd Ven - geance o'er the Plain his red-den'd Ven - geance

o'er the Plain and curs'd in an - ger the de - vo - ted Gates. Rous'd with a just dis -

o'er the Plain and curs'd in an - ger the de - vo - ted Gates. Rous'd with a just dis -

o'er the Plain and curs'd in an - ger the de - vo - ted Gates. Rous'd with a just dis -

o'er the Plain and curs'd in an - ger the de - vo - ted Gates. Rous'd with a just dis -

dain Rous'd with a just dis - dain and gras-ping in his hand ten thou - sand

dain Rous'd with a just dis - dain and gras-ping in his hand ten thou - sand

dain Rous'd with a just dis - dain and gras-ping in his hand ten thou - sand

dain Rous'd with a just dis - dain and gras-ping in his hand ten thou - sand

Fates ten thou - sand Fates, he hurl'd his red - den'd Ven geance his red - -

Fates ten thou - sand Fates he hurl'd his red - den'd Ven-geance his

Fates ten thou - sand Fates

Fates ten thou - sand Fates

- den'd Ven-geance o'er the Plain his red - den'd Ven - geance o'er the

red - den'd Ven-geance o'er the Plain his red - den'd Ven - geance o'er the

he hurl'd his red - den'd Ven-geance his Ven - geance o'er the

he hurl'd his red - den'd Ven - geance o'er the

Plain he hurl'd his red-den'd Ven - geance o'er the Plain he hurl'd his Ven - geance o'er the

Plain he hurl'd his red-den'd Ven - geance o'er the Plain he hurl'd his Ven - geance o'er the

Plain he hurl'd his red-den'd Ven - geance o'er the Plain he hurl'd his Ven - geance o'er the

Plain he hurl'd his red-den'd Ven - geance o'er the Plain he hurl'd his Ven - geance o'er the

Plain, he hurl'd his Ven - geance o'er the Plain and curs'd in An-ger and curs'd and

Plain, he hurl'd his Ven - geance o'er the Plain and curs'd in An-ger and curs'd and

Plain, he hurl'd his Ven - geance o'er the Plain and curs'd in An-ger and curs'd and

Plain, he hurl'd his Ven - geance o'er the Plain and curs'd in An-ger and curs'd and

curs'd in An-ger the de - vo - ted Gates and curs'd in An-ger the de - vo - ted Gates.

curs'd in An-ger the de - vo - ted Gates and curs'd in An-ger the de - vo - ted Gates.

curs'd in An-ger the de - vo - ted Gates and curs'd in An-ger the de - vo - ted Gates.

curs'd in An-ger the de - vo - ted Gates and curs'd in An-ger the de - vo - ted Gates.

12. Accomp. Now on the Seventh Day's Morn

Tenor

Now on the Seventh day's Morn Hark,

Tpt + ob

Bsn + timp

4

Hark strings Hark how the fa-ted mu-sic of each fee-bleHorn Like bale-ful Light-ning through the

Ob

bsn

8

frigh-ted bul-wark flies the wall at that tri - um-phant

Tpt + ob

Timp + bsn

11

noise starts in - to ru - ins

strings

13 Adagio e piano

God, God was in the Voice.

Adagio e piano

13. Aria: Hail Music Sister of the Soul

Andante Largo

Andante Largo

6 Soprano

Hail Mu - - - sic Sis-ter of the Soul per-va-ding

pp *f*

11

Ce - ment of this beau - teous Whole, per-va-ding Ce-ment of this beau-teous Whole

p *p*

16

Pow'r-ful Ef-flu-ence pow'r-ful ef-flu-ence of the Mind di-vine shall I not

20

say Om-ni-po-tence is thine?

25

Hail Mu - - - sic, Sis-ter of the Soul per-va-ding

30

Ce - ment of this beau-teous whole per - va-ding Ce-ment of this beau-teous Whole pow'r - ful

36

Ef-flu-ence pow'r - ful Ef-flu-ence of the Mind di-vine. Shall I not say _____ Om

41

ni-po-tence is thine, Shall I not say Om-ni-po-tence is thine? powr' ful Ef-flu-ence of the Mind di-vine

47 Recit

Shall I not say Om - ni-po-tence is thine? Thee do the Heav'ns de - clare Thee do the Heav'ns de - clare

Recit

pizz

pizz

p

55

clare while pois'd in Chords and mea-sur'd Sound in his own Or - bit

62

ev' - ry Sphere Dan-ces a glad Se-ra-phic Round Dan-ces a glad Se-ra-phic Round a

70

glad Se-ra-phic Round, a glad Se - ra - phic Round.

tr

78

Thee do the Heav'ns de - clare_ Thee do the Heavn's de - clare_ while pois'd in Chords and

87

mea - sur'd Sound in his own Or - bit e - v'ry Sphere Dan-ces a glad_ Se -

95

-ra - phic Round, e - v'ry Sphere Dan-ces a glad_ Se - ra - phic Round.

103

109

115

Thy sym-pa-the-tic Balm thy Sym-pa-the-tic Balm Saul's fran - tic De-mon could se-re-ne-ly

[arco]

121

Da Capo dal segno

calm, charm Stones in - to a Wall and the Same Art that Builds can make the Struc-ture fall.

Da Capo dal segno

14. Coro: Ah! dreadful glorious voice

Grave

Ah! dread - ful glo - rious Voice Ah! dread - ful glo - rious Voice

Ah! dread - ful glo - rious Voice Ah! dread - ful glo - rious Voice

Ah! dread - ful glo - rious Voice Ah! dread - ful glo - rious Voice

Ah! dread - ful glo - rious Voice Ah! dread - ful glo - rious Voice

Grave

6 6 6 6 #

$\frac{3}{4}$

15. Coro: *Lo! a blue Tempest*

Allegro

The instrumental introduction consists of two systems of staves. The first system contains four staves (treble and bass clefs) with whole rests. The second system contains four staves with whole rests. Below these is a piano accompaniment section labeled 'Allegro arco' in both hands, featuring a continuous eighth-note melody in the right hand and a supporting bass line in the left hand.

3

The vocal entry section begins with a measure rest, followed by the lyrics 'Lo! a blue Tem-pest'. This is followed by a two-measure rest, then the lyrics 'Lo! a blue Tem-pest' again. The lyrics continue across the staves: 'Lo! a blue Tem-pest of con -' on the third staff, and 'Lo! a blue Tem-pest' on the fourth staff. The piano accompaniment continues with the same eighth-note melody and bass line as in the introduction.

9

9

Tem-pest of con - su - ming Fire Lo! Lo! Lo! a blue

Tem-pest of con - su - ming Fire Lo! Lo! Lo!

Lo! a blue Tem-pest of con - su - ming Fire

Lo! a blue Tem-pest, a blue Tem pest

Lo! Lo! Lo! a blue

Lo! a blue Tem-pest of con - su - ming

Lo! a blue Tem-pest of con - su - ming

Lo! Lo! a blue Tem-pest of con -

12

Tem-pest Lo! a blue Tem-pest of con-su - ming Fire, of con-su-ming Fire out from his

Lo! a blue Tem-pest of con-su - ming Fire Lo! a blue

Lo! a blue

Tem-pest Lo! a blue Tem-pest of con-su - ming Fire, of con-su-ming Fire out of his

Fire, of con-su - ming Fire Lo! a blue

Fire, of con-su - ming Fire Lo! a blue

su - ming Fire Lo! a blue

Fla - ming Nos-trils flies

Fire, of con-su-ming Fire out from his fla - ming Nos-trils flies

Tem-pest of con-su - ming Fire, of con-su-ming Fire out from his fla - ming Nos-trils flies

Tem-pest of con-su - ming Fire out from his fla-ming Nos-trils flies

fla - ming Nos-trils flies

Tem-pest of son - su - ming Fire, of con-su-ming Fire out from his fla - ming Nos-trils flies

Tem-pest of con-su - ming Fire, of con-su-ming Fire out from his fla - ming Nos-trils flies

Tem-pest of con-su - ming Fire out from his fla-ming Nos-trils flies

18

out from his fla - ming Nos-trils flies out from his fla-ming Nos-trils

out from his fla - ming Nos-trils flies out from his fla-ming Nos-trils

out from his fla-ming Nos-trils flies

21

flies and e-ver-las - tingMoun-tains melt be-fore his

and e-ver-las - tingMoun-tains melt be-fore his Ire

and e-ver-las - tingMoun-tains melt be-fore his Ire

and e-ver-las - tingMoun-tains melt be-fore his Ire

flies and e-ver-las - tingMoun-tains melt be-fore his

and e-ver-las - tingMoun-tains melt be-fore his Ire

and e-ver-las - tingMoun-tains melt be-fore his Ire

and e-ver-las - tingMoun-tains melt be-fore his Ire

Ire e - ver - las - ting Moun - tains melt be - fore his Ire melt

e - ver - las - ting Moun - tains melt be - fore his Ire melt

e - ver - las - ting Moun - tains melt be - fore his Ire melt

e - ver - las - ting Moun - tains melt be - fore his Ire

melt melt melt be - fore his Ire, melt

melt melt melt be - fore his Ire melt

melt melt melt be - fore his Ire, melt melt

melt melt melt be - fore his Ire, melt

melt melt melt be - fore his Ire, melt melt

melt melt melt be - fore his Ire melt be -

32

be-fore his Ire be-fore his Ire Lo! Lo!

be - fore his Ire be - fore his Ire Lo! Lo!

melt be-fore his Ire be-fore his Ire Lo! Lo!

be - fore his Ire be - fore his Ire Lo! Lo!

fore his Ire be - fore his Ire Lo! Lo!

36

Lo! a blue Tem-pest Lo! a blue Tem-pest of con -

Lo! a blue Tem-pest Lo! a blue Tem-pest of con -

Lo! a blue Tem-pest Lo! a blue Tem-pest of con -

Lo! a blue Tem-pest Lo! a blue Tem-pest of con -

Lo! a blue Tem-pest Lo! a blue Tem-pest of con -

Lo! a blue Tem-pest

Lo! a blue Tem-pest

Lo! a blue Tem-pest

Lo! a blue Tem-pest

Lo! a blue Tem-pest

su - ming Fire out from his

su - ming Fire out from his

su - ming Fire out from his

su - ming Fire out from his

Lo! a blue Tem-pest of con - su - ming Fire out from his

Lo! a blue Tem-pest of con - su - ming Fire out from his

Lo! a blue Tem-pest of con - su - ming Fire out from his

Lo! a blue Tem-pest of con - su - ming Fire out from his

fla - ming Nos - strils flies and e - ver - las - ting

fla - ming Nos - strils flies

fla - ming Nos - strils flies

fla - ming Nos - strils flies

fla - ming Nos - strils flies and e - ver - las - ting

fla - ming Nos - strils flies and e - ver - las - ting

fla - ming Nos - strils flies and e - ver - las - ting

fla - ming Nos - strils flies and e - ver - las - ting

45

Moun - tains melt be - fore his Ire
and e - ver - las - ting Moun - tains melt be - fore his
and e - ver - las - ting Moun - tains melt be - fore his
and e - ver - las - ting Moun - tains melt be - fore his

Moun - tains melt be - fore his Ire
Moun - tains melt be - fore his Ire
Moun - tains melt be - fore his Ire
Moun - tains melt be - fore his Ire

48

e - ver - las - ting Moun-tains melt be - fore his Ire melt *p*
Ire e - ver - las - ting Moun-tains melt be - fore his Ire
Ire e - ver - las - ting Moun-tains melt be - fore his Ire
Ire e - ver - las - ting Moun-tains melt be - fore his Ire

e - ver - las - ting Moun-tains melt be - fore his Ire melt
e - ver - las - ting Moun-tains melt be - fore his Ire
e - ver - las - ting Moun-tains melt be - fore his Ire
e - ver - las - ting Moun-tains melt be - fore his Ire

musical score for measures 40-50. The score is written for a choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked 'melt' (slow). The lyrics are: 'be-fore his Ire, melt'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

musical score for measures 51-60. The score is written for a choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The lyrics are: 'be-fore his Ire, and e-ver-las-ting Moun-tains melt'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

59

musical score for measures 59-61. The score is written for a choir and piano. The choir parts are in four staves (Soprano, Alto, Tenor, Bass) and the piano part is in two staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "melt melt melt be - fore his Ire". The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The choir parts are marked with *pp* (pianissimo) and the word "melt" is written below the notes.

62

musical score for measures 62-64. The score is written for a choir and piano. The choir parts are in four staves (Soprano, Alto, Tenor, Bass) and the piano part is in two staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The choir parts are marked with *pp* (pianissimo) and the word "melt" is written below the notes.

16. Recitative: *See! Ocean starts and shrinks*

Soprano

See! Ocean starts and shrinks be-neath his Caves, an aw ful Fear con founds the shud-dering Waves.

17. Aria: *Shield me some Angel*

Andante Largo

Soprano

Shield me some An-gel from his kind-ling Wrath

10

Shield me some An-gel from his kind-ling Wrath thro' my stunn'd Limbs... ce-le -

19

tail Warmth dis - pense, thro' my stunn'd

27

Limbs ce les - tial Warmth dis pense.

38

Shield me some An-gel from his kind-ling Wrath Shield me some An-gel from his kin - dling Wrath

46

thro' my stunn'd Limbs ce - le - stial Warmth dis pence thro' my stunn'd Limbs ce - le -

56

- stial Warmth dis pence, ce - le - - - - - stial Warmth, ce-le - - - -

63

- stial Warmth dis pense. Soft num - bers round me breath

72

soft num - bers round me breath, round me breath soft num - bers

82

round me breath, round me breath and to its for-mer seat re - duce my

92

scat-ter'd, scat-ter'd Sense my scat-ter'd, scat-ter'd Sense, soft num-bers round me breath and to its for - mer-

102

Seat re - duce my scat-ter'd Sense and to its for - mer Seat re - duce my scat - ter'd

111

Sense.

117

Soprano

Tis thus, th'Al-migh-ty speaks tis thus his Voice in ter-ror

breaks when Si-nai's Hill of old the Law ex - prest in

smoke and peals of thun-der saw did not his a - go
sostenuto

ni - zing sides in Throws of tra-vail shake and at the stor-my pre-sence quake?

did not the har - der Heart of an un-ben - ding Crew sof-ten and tre-mble

f *p* *pp*

16

and re-fuse the view tho' Le-gis-la-tive ac-cents loud pro claim'd the tu-mult peace ful and no ven-geance aim'd.

This musical score block contains measures 16 through 20 of the piece. Measure 16 begins with a vocal line in G major (one sharp) and 2/4 time, with the lyrics 'and re-fuse the view'. The piano accompaniment features a bass line with a half note G and a treble line with a half note G. Measures 17-18 continue the vocal line with the lyrics 'tho' Le-gis-la-tive ac-cents loud pro claim'd'. The piano accompaniment consists of a single half note G in the bass and a half note G in the treble. Measures 19-20 conclude the phrase with the lyrics 'the tu-mult peace ful and no ven-geance aim'd'. The piano accompaniment features a bass line with a half note G and a treble line with a half note G. The score ends with a double bar line.

19. Coro: *So with a tenfold Pomp of Terror rob'd*

The image displays a musical score for 'The Lord's Prayer' by Ludwig van Beethoven. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked 'Maestoso'.

The vocal parts are arranged in two systems of four staves each. The lyrics are: 'So with a Ten - fold Pomp of Ter - - ror'.

The piano accompaniment is shown at the bottom of the page, featuring a right hand with chords and a left hand with a bass line. The tempo is also marked 'Maestoso'.

5

rob'd, so with a ten - - fold Pomp of

rob'd, so with a ten - - fold Pomp of

rob'd, so with a ten - - fold Pomp of

rob'd, so with a ten - - fold Pomp of

rob'd, so with a ten - - fold Pomp of

rob'd, so with a ten - - fold Pomp of

rob'd, so with a ten - - fold Pomp of

rob'd, so with a ten - - fold Pomp of

9

Ter - ror rob'd God shall un

Ter - ror rob'd God shall un-hinge the tune - full joints of all

Ter - ror rob'd God shall unhinge the tune-full joints, the tiune-full joints of all

Ter - ror rob'd God shall unhinge the tune - full joints_ of all

Ter - ror rob'd God shall un

Ter - ror rob'd God shall un

Ter - ror rob'd

Ter - ror rob'd the tune-full joints, the tune-ful joints of all

18

18

The image shows a musical score for the hymn 'The Hinge of Heaven'. It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are: 'joints of all of all the tune - full joints of all God shall un-hinge the tune - full joints of all the tune - full joints of all God shall un-hinge the tune - full joints of all the tune - full joints of all'. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

joints of all of all the tune - full joints of all God shall un-hinge the

full joints of all the tune - full joints of all God shall un - hinge the

tune - full joints of all the tune - full joints of all God shall un-hinge the

joints of all, of all, of all the tune - full joints of all God shall un-hinge the

joints of all of all the tune - full joints of all

tune - full joints of all the tune - full joints of all

tune - full joints of all the tune - full joints of all

tune - full joints of all the tune - full joints of all

tune - full joints of all the tune - full joints of all

22

tune full joints, the tune-full joints of all God shall un

tune-full joints of all God shall un

tune - full joints of all God shall un

tune - full joints of all God shall un

God shall un - hinge the tune-full joints, the tune-full joints of all

God shall un - hinge the tune-full joints of all

God shall un hinge the tune - full joints of all

God shall un hinge the tune - full joints of

27

hinge the tune - full joints of all

hinge the tune - full joints the tune-full joints of all

hinge the tune - full joints, the tune-full joints of all

hinge the tune - full joints of all

God shall un - hinge the tune - full joints

God shall un - hinge the tune - full joints the

God shall un-hinge the tune - full joints, the

God shall un-hinge the tune - full

Shall un-hinge the tune - full joints of all the

Shall un-hinge the tune - full joints of all the

Shall un-hinge the tune - full joints of all the

Shall un-hinge the tune - full joints of all the

of all, shall un-hinge the tune - full joints of all the

tune-full joints of all shall un - hinge the tune - full joints of all the

tune-full joints of all, shall un - hinge the tune - full joints of all the

joints of all, shall un-hinge, un - hinge the tune - full joints of all the

[illegible]

glob'd un-glob'd un -

the crum-bling Mass of earth un - glob'd

the crum-bling Mass of Earth un - glob'd

the crum - bling Mass of Earth un - glob'd

the crum bling Mass of Earth un -

the crum - bling Mass of Earth un -

un-glob'd Crush'd, crush'd by th'Al

glob'd un-glob'd Crush'd, crush'd by th'Al

the crum-bling Mass of Earth un glob'd un glob'd Crush'd, crush'd by th'Al

the crum-bling Mass of Earth un - glob'd Crush'd, crush'd by th'Al

un-glob'd Crush'd, crush'd by th'Al

un-glob'd un-globd Crush'd, crush'd by th'Al

glob'd un - glob'd un-glob'd Crush'd, crush'd by th'Al

glob'd un-glob'd Crush'd, crush'd by th'Al

[illegible][illegible]

God shall un-hinge the tune-full joints of

tune - full joints the tune-full joints of all

all God shall un-hinge the tune-full joints of

tune - full joints of all God shall un-hinge the tune-full joints of

God shall un-hinge the tune-full joints of all

God shall un-hinge

God shall un-hinge

tune - full joints of all

all the tune - full joints of all,

the tune - full joints of all,

all the tune - full joints of all,

all the tune - full joints of all,

God shall un-hinge the tune - full joints the tune - full joints of all, the crum-bling

God shall un-hinge the tune - full joints the tune - full joints of all,

God shall un-hinge the tune - full joints the tune - full joints of all,

God shall un-hinge the tune - full joints the tune - full joints of all,

God shall un-hinge the tune - full joints the tune - full joints of all,

66

the crum-bling Mass of Earth un-glob'd

the crum-blingMass of Earth un-glob'd

the crum-blingMass of Earth un-glob'd

Mass of Earth un-glob'd

the crum-bling

the crum-bling Mass of Earth un-glob'd

the crum-bling Mass of Earth un-

69

un-glob'd

un-glob'd

the crum-bling Mass of Earth unglob'd

un-glob'd

the crum-bling Mass of Earth un-glob'd

un-glob'd

Mass of Earth un-glob'd

unglob'd

the crum-bling Mass

un-glob'd

glob'd

un

[illegible]

[illegible][illegible]

[illegible]