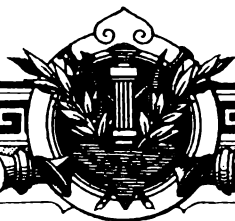


NORWICH FESTIVAL,

OCTOBER, 1887.



CHAPPELL & CO.'S
WORKS
SUITABLE FOR CHORAL SOCIETIES



ISAIAS

WORDS BY

GIUSEPPE ALBINI


MUSIC BY

LUIGI MANCINELLI.


Ent. Sta. Hall.

*Price 3/6.
Cloth 5/0.*

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Messrs. CHAPPELL & CO., from whom can be hired Band & Chorus Parts.*



LONDON:
CHAPPELL & CO., 50, NEW BOND ST.
City Branch—14 & 15 Poultry.



TO MY FRIEND,
ALBERTO RANDEGGER.

Norwich Festival, October, 1887.

ISAIAS

(ISAIAH)

A SACRED CANTATA

WORDS BY

GIUSEPPE ALBINI

TRANSLATED AND ADAPTED BY

JOSEPH BENNETT

MUSIC BY

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ISAIAS.



“Isaias propheta magnus et fidelis in conspectu Domini. . . . Spiritu magno vidit ultima
et consolatus est lugentes in Sion.”—ECCLESIAST. XLVIII.

PERSONÆ.

ISAIAS PROPHETA	...	...	...	...	...	...	BASSO.
EZECHIAS REX	...	...	...	...	...	...	TENORE.
JUDITH, ISAIÆ FILIA	...	...	...	...	...	...	CONTRALTO.
ANNA, EZECHIAE SOROR	...	...	...	...	...	...	SOPRANO.
SENNACHERIB, ASSYRIORUM REX	...	...	...	...	...	...	BARITONO.

Chorus Puellarum, Chorus Seniorum, Sacerdotes, Ministri, Populus, etc.

RES AGITUR JERUSALEM. REGNANTE EZECHIA.

ISAIAS.

PARS PRIOR.

(In Templo: fores obseratæ sunt. Mane est. Puellæ, quibus præsumt Anna et Judith, ad aram orant. Ezechias rex impatienti studio Seniorum reditum expectat.)

CHORUS PUELLARUM.

Ad aram fugimus, Deus,
Ad nidum ut trepidæ alites;
Nobis et patriam et bonus
Serves virginitatem.

Cum nostris Solimæ, Deus,
Jacent Principibus tui
Prophetæ: an temeret pede
Sinus barbarus ossa?

Urbi qui exitium parat,
Sacris qui sacra ab ædibus
Mensæ vasa ferat decus
Imponenda profanæ?

Surge, obsta; hic locus, hostium
Securus minitantium,
Pergat rite canentibus
Puellis resonare.

EZECHIAS.

Huc, ecce, properant Nuncii seniliter,
Sed, heu! dolorem præ oribus suis gerunt.

(Ingressitur Chorus Seniorum duce Isaia.)

SENES.

Salvete cuncti, Rex, ministri, virgines;
Salveque, templum, spes et urbis gloria.

ISAIAS.

Utinam ego vobiscum hic fuissem jugiter! . . .
Quid dixit aut quid tacuit hostis impius? . . .
Senes, referte; vox mihi hæret faucibus.

SENES.

Jussi superbum, Rex, tyrannum adivimus;
Ille ast cachinnum tollit extemplo insolens:
—Isti ne,—clamat allocutus principes,
—Phalanx Sionis sunt?—Sionis,—inquimus,
—Legati.—At ille:—per deos factum bene!
Queis balba ob annos lingua, queis ademta mens,
Mittuntur! Aurem non dabo, vos mihi date.
Pius ero vobis rex, modo aperiatur urbs;
Sin, ipse aperiatur, nec sinam superstitem

Quemquam esse, patriam lugeat qui dirutam.
Num vos moratur Numinis spes irrita?
Quocumque victor signa gessi, plurima
Idola vidi, quæque gens queis fideret;
Sed, advocatus, nemo ab aris aureis
Deus prodibat: ceu procella, transii.
Deus ne vester plus valebit ceteris?
Sistat furentem, quo ruo in pugnas, equum;
Meæ obstet iræ, atque obvius gladio meo
Eat, modo ausit. . . . —Plura sed dicere nefas.
Nos demum abire, vel magis fugere, jubet:
Et nunc prope urbis mœnia equites curritant,
Clausosque cives territant suis minis,
Simulque tentant, pollicentes grandia.
Nosti tuos, Rex, quam leves sint mentibus:
Promissa captant, hostium minas tremunt,
Urbemque dandam clamitant jam esse hostibus.
Quorum vim et arma, quanta sint, verbo audies:
Non tot Sione tela tractant milites,
Quot personant per illa castra tubificines.

(Interea audiri captæ sunt voces populi, qui ante templum coit.)

EZECHIAS.

Heu! cui ignavis imperare contigit, miserrimum!
Quid? caterva urgente sæva, flebo ut imbellis
puer?

Prælio subducatur? . . . Immo prælians mortem
oppetam:

Dum pro patria dimicatur, ipsa mors victoria est.
Eia age, aut sequatur, ipsa aut civitas regem
opprimat;

Nam, Deum obtestor, locus non ullus hic
vecordiæ,

Me vivo et rege. . . . At Propheta numine
afflatur Dei:

Omnis, o, favete linguis; fata Vates præcinet.

ISAIAS.

(Isaias futura profatur simplici granditate, ut si præterita enarraret.)

Astitit ad Solimam, sævis horrendus in armis,
Vasta mole Gigas: Libani velut ardua cedrus,
Nubibus inseruit crinito vertice frontem;
Instar et alarum furvæ immanisque volucris,
Attonitam late super urbem brachia pandit.
Is fuit Assyrius, fuit ultrix virga Tonantis,
Qua populos Deus et reges percussit iniquos,
Æquavitque solo turres ac terruit urbes.
Sed domini projecta manu quid virga valebit?

Quidve amens populus cæca formidine fertur? . .
Nam Pater Omnipotens,—Ecce, inquit, nunc
Ego surgam.—

Surrexit, venit. Montana cacumina fumant,
Ceum plenæ in templo fragrantis thuris acerræ;
Contremit et tellus, mare; cælum concutit astra;
Ingens auditur tonitru, vallesque resultant,
Ac trepidæ nutant silvæ superimpedentes.
Quo, quo nunc abiit legio densissima, ut unda
Quæ pelago alta ruat, nigra incumbente procella?
Quove abiit dirus, monstrum execrabile, ductor,
Cujus vox tonuit, ceum clangor mille tubarum? . .
Exeat urbe puer, securaque castra pererret:
Parvi illic cineres, arsa ut post ligna, supersunt;
Taurus at inde, Deus cui ferreum naribus orbem
Indidit, ad patrias mactandus truditur aras.

*(Paulisper conticescit. Tum os et vultus ejus
immutatur; animus in suavi rerum divinarum
contemplatione defixus haeret.)*

Sed bonus usque Deus, pœnam clementia tardat.
Quantaque jam sæclis miracula videnda futuris
Nunc mihi panduntur! Procul o, procul este,
profani.

Florem davidica nasci e propagine cerno,
Et puerum intacta gigni de virginis alvo.
O ego Te veneror, nimia heu! ætate remotus,
Te trepidanti animo, Te flexo poplite, Christe!
Quem Pater Omnipotens cælo demittet ab alto,
Ut genus humanum revoces a crimine turpi,
Utque pius pacem doceas, doceasque salutem:
Tantane divinis animis miseratio nostri?
Sed miserum, si cui adfuerit non creditus Ille!
Audi, vera loquor, Jerusalem, et ipsa pudicum
Mitte puellarum diros nunc agmen ad hostes;
Quæ precibus certent immitia frangere corda
Et scelere incœpto violentum avertere regem.
O fortunatum, docilis si acceperit ille
Verba Dei! Sin, contemtis senioribus ante,
Nunc etiam haud dubitet trepidum tentare
pudorem,

O tum, virginibus vigili sub numine tutis,
Sentiat oblatam quid sit sprevisse salutem
Inque manus iramque Dei cecidisse tremendi.

*(Interea crevit popularis clamor, atque interdum
istius modi voces percipiuntur:)*

Ah! pandite, pandite portas;
Sic fas sperare salutem . . .
Quæ Regem amentia cepit?
Vultne omnes nos iugulari?)

ANNA.

Inclyta Judith, Vate orta sacro,
Castum ad festas choreas agmen
Lætis duximus usque diebus:
Nunc ne pigebit ducere ad hostes?

JUDITH.

O Regis soror Anna, periclis
Oblector magis ego quam choreis:
Quo Deus imperat, ocyor ibo,
Sitiens vitreas quam cerva ad aquas.

ANNA ET JUDITH.

Surgite; pulset neque corda pavor,
Fronte neque albus cadat alba flos:
Surgite cunctæ; pessimum ad hostem
Tutum fit iter comitante Deo.

*(Hic ad templi fores puellarum acies instruitur.
Tum fores panduntur, ac populus furens, per-
spectis puellis, confestim obmutescit.)*

EZECHIAS

(magna voce, stans in limine templi.)

Quo vos, quo cæcus rapit furor? . . . Ecce, proh
pudor! furit

Dum populus, pro patria audent ire ad hostes
virgines.

*(Puellæ concinentis incipiunt egredere, atque per
medium populum admirantem profiscuntur.)*

ANNA.

Qui metus? pergam. Deus ipse ad hostes
Ire nos cogit, revehetque tuto:
Quisquis es, nostris precibus precem adde,
Vir mulierque.

JUDITH.

Læta spes urget! Pueri et puellæ,
Spem fovete omnes; ego nec catervas
Nec mori per vim metuam, tegente
Numinis umbra.

EZECHIAS.

Hæc, labat sceptrum soliumque regum!
Omne sub regno est graviore regnum:
Unicum votis, iuvenes senesque,
Flectite Regem.

ISAIAS.

Quod semel dixit Deus, usque servat
Terminus rerum stabilis. Resurgant
Busta majorum, videantque mira
Signa Tonantis.

PUELLÆ.

Læta spes urget! Pueri et puellæ,
Spem fovete omnes, mulierque virque.

SACERDOTES.

Unicum votis, iuvenes senesque,
Flectite Regem.

POPULUS.

(Dum jam puellæ e conspectu egrediunt.)

Virginum lectæ patriam cohorti
Credimus cives, tibi sed cohortem:
Protege o flores, Deus, urbis, ipsam
Protege et urbem.

PARS ALTERA.

(Planities prope Assyriorum castra, ad radices montium Jerusalem posita. Ezechias atque Isaias ab urbe adveniunt. Stellans nox; alta quies.)

EZECHIAS.

Quo me, Propheta, ducis? aut ubi ultio,
Quam prædicasti, Numinis? ubi virgines,
Quas Numini ipsi liberandas dixeras?

ISAIAS.

Ah! contice, horam neu Deo præscripseris.
Jam, cerno, castris Angeli impendent duo:
Salus vocatur alter, alter Ultio!

EZECHIAS.

Expecto credens, qui profano lumine
Nil imminere cerno præter sidera.

(Isaias ad hostium castra accedit, ut qui penitus ceteris occulta perspiciat. Ezechias, paulisper malorum oblitus, loci naturam noctisque serenitatem admiratur.)

EZECHIAS.

O quam voluptas dulcis! O quam languida
Noctis quies inconsciæ!
Perfusus aer undecumque suaviter
O quam nitenti lumine!
Psallebat istis dulce David noctibus,
Genusque doctum Davidis
Istis caneat sole verno fusculam,
Tamen venustam virginem.
Ego at, dolenti castra propter hostica
Mente ambulans, Deum anxius
Expecto: venias, quem vocavit civitas
Suum usque propugnaculum!
Tum carmen ipse vos docebo, gloriam
Pandente nocte Numinis,
Colles Sionis inclytæ dulcissimi,
Nimbo aureo circumdati.

(Virgines ex Assyriorum castris exeuntes submissa voce Dei laudes concinunt, quæ, ante quam ipsæ videantur, ad Ezechiæ Isaiæque aures perveniunt.)

CHORUS PUELLARUM.

Pulchri, cernite, ramuli
Diris integri ab ignibus
Excedunt: Deus ignium
Frustravit violentiam.
Ventis candida lilia
Non sunt rapta furentibus:
Ventorum Deus annuens
Omnem contudit impetum.
Agnæ traditæ hiantibus
Ventre urgente leonibus
Vivunt: ipse leonibus
Vires, qui dedit, abstulit.
Vicit virgineus pudor
Hostilem petulantiam:
Somnus nam incubat hostibus,
Jussus Numine provido.

ANNA.

(Ezechiam et Isaiam alloquens, qui obvii ierant.)

Vere o pium atque providum semper Deum!
Exceptit Hostis nos malo cum gaudio,
Quas dixit esse non Sionis nuntias,
Regi at tributas rite primitias novo.
Mensas parari jubet: amore et crapula
Se jurat omnem velle noctem condere.
Mixtæ perunctis patrio nardo viris,
Inter rosarum vim coactæ accumbimus.
O qua feruntur perfidi superbia!
Mero quot explent fervido ciboria!
Quot hauriendis nos culullis incitant!
Deo at jubente, haurire musta ut cogimur,
Merum illico fit limpha vinum innoxia,
Ceu læta serpens rivulus per gramina.
Dein surgit ebrius, obvius Rex mihi venit,
Alii obvii istis. . . . Magna tum vox detonat
Non ita! Potentem o quam Deum!
Rex, principes,
Totisque castris milites, custodiae,
Qua quisque parte fuit, cadunt, obdormiunt;
Magnumque circumquaque fit silentium:
Exire castris nos latens vis impulit.

ISAIAS.

Piis amicus Deus, at hostis hostibus.
Heu, heu! vocat in proelia demens
Omnipotentem Rex Assyrius.
Miserum! Audit Deus, exsurgit, adest;
Castra vorabit,
Flamma ut siccam crepitans stipulam.
Magno cælum murmure jam horret,
Nimbus castris imminet, inter
Gemitus media in nocte coruscat
Gladius vindex:
Heu! procumbite; Deum adorete.

(Dum Isaias loquitur, hostium castra nubes teterrima involvit, mediusque gladius late coruscat. Tum fulminis ictum gemitus et ululatus prosequuntur, quos inter Sennacherib regis vox agnoscitur.)

(SENNACHERIB,

ex castris.

Heu! quid est? quid est? . . . quis horror,
quis fragor, quis hic locus?
Paveo, heu, me pudet fateri! . . . Milites, con-
surgite!
Currite, arma ferte cuncti; cuncta clangant
classica. . . .
Nemo audit? . . . Tu, nate, saltem surge: proh
nefas! jacet
Cæsus hic, . . . cæsique cuncti . . . Heu!—
Vincis, o vere Deus! . . .
Execrandas o tenebras! . . . pessimum o cladis
genus! . . .)

(Hic de nube, quæ incipit evanescere, Sennacherib erumpit, sed, hostium adspectu percussus, repente consistit.)

SENNACHERIB.

Quis jam me miserior? Isac quis Deo est
atrocior? . . .
Copias qui tot habui mox, pulchriores milites
Quam cedros Libani comantes, nunc superstes
unicus
Fugio: perniciem ultimam! huc, huc, concitatis
gressibus
Tendo, ubi in manus feroces ipse me tradam
hostium. . . .

EZECHIAS

(*distringens gladium*).

Nam huic vitam ensi offerre debes, ipse quam
hauriat, tuam.

ISAIAS.

Conde ensem, Rex, parce victo; victor instat
huic Deus.
Quam insolens jactavit aciem, cuncta inanis
labitur,
Ut furenti actus aquilone pulveris nigri globus;
Quem primum natum genuerat, nocte truncat
Angelus;
Ceteri vivunt, reversum qui osculabuntur patrem,
Ipsi ipsum neci scelestis mox daturi dexteris.

SENNACHERIB.

Heu! cur, cæde inexplete Vates, omen hor-
rendum adiicis? . . .
Quam justus, quam terribilis est, quam potens
Deus tuus! (*fugit.*)

ISAIAS

Præcipiti abiit taurus saltu,
Celsa Deus cui cornua fregit;
Jam non cauda, raucum reboans,
Verberat auras,
Jam non flammea lumina torquet.
Sed prope adest Sol, qui urbis tutas
Roseo vestit lumine turres:
Omnipotentis Servatori
Dicite carmen,
Lætum, populi, dicite carmen.

(*Interea nubes evanuit. Sol rutilus exoritur atque
urbis culmina decorat. Ex urbe Populus
turmatim adventat.*)

CHORUS PUELLARUM.

Quem rebus in ruentibus
Jerusalem vocaverat,
Mira Deus victoria
Lætatus est Jerusalem.

ANNA.

Jam tela ponunt milites,
Metumque ponunt virgines;
Locum, jubente Numine,
Bellum relinquit nuptiis.

JUDITH.

Aurora pellat somnia,
Vesper reportet sidera;
Dicam Dei miracula
Ter fortis atque amabilis.

EZECHIAS.

Ubi est tubarum strepitus?
Ubi ære cincta corpora?
Obdormierunt vespere,
Nec mane surgunt milites.

ISAIAS.

Froncosa silva corruit
Magnis repente incendiis:
Silens jacet per aggeres
Tantæ cinis superbiæ!

CHORUS PUELLARUM.

Rex summe, præsens Isaci
Tutela, vires, gloria,
Quos sospitasti territos,
Ames eosdem sospites.

POPULUS.

Mirabilem victoriam
Dei ad videndam currimus:
Cui jam Deus non creditus?
Idola quis non destruet?

OMNES.

Rex summe, præsens Isaci
Tutela, vires, gloria,
Quos sospitasti territos,
Ames eosdem sospites.



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PART I.
PARS PRIOR.

(In the Temple. Early morning. The doors are closed. Maidens, of whom Anna and Judith are chief, pray at the altar. Hezekiah anxiously awaits the return of the Elders.)

(In templo: fores obseratae sunt. Mane est. Puellae, quibus praesunt Anna et Judith, ad aram orant, Ezechias impatienti studio Seniorum reditum expectat.)

I.—PRELUDE AND PRAYER.
I.—PRELUDIO E PREGHIERA.

Lento e tranquillo. *pp legato.*

PIANO. *pp legato.*

ten. *ten.*

ppp espressivo.

poco ritenuito.

a tempo.

cres.

cres. *ritenuto.*

pp e legato.

morendo.

CHORUS OF MAIDENS.
CHORUS PUELLARUM.
1st SOPRANO.

pp *v*

We seek Thine al-tar, O High-est, As birds moved by
Ad a-ram fu-gi-mus, De-us, Ad ni-dum ut

2nd SOPRANO. *pp* *v*

We seek Thine al-tar, O High-est, As birds moved by
Ad a-ram fu-gi-mus, De-us, Ad ni-dum ut

1st CONTRALTO. *pp* *v*

We seek Thine al-tar, O High-est, As birds moved by
Ad a-ram fu-gi-mus, De-us, Ad ni-dum ut

2nd CONTRALTO. *pp* *v*

We seek Thine al-tar, O High-est, As birds moved by
Ad a-ram fu-gi-mus, De-us, Ad ni-dum ut

v *pp* *v* *v*

sud-den fear, by sud-den fear seek their nests. Do Thou pre-serve to us
tre-pi-dae ut tre-pi-dae a-li-tes; No-bis et pa-tri-am

v *pp* *v* *v*

sud-den fear, by sud-den fear seek their nests. Do Thou pre-serve to us
tre-pi-dae ut tre-pi-dae a-li-tes; No-bis et pa-tri-am

v *pp* *v* *v*

sud-den fear, by sud-den fear seek their nests. Do Thou pre-serve to us
tre-pi-dae ut tre-pi-dae a-li-tes; No-bis et pa-tri-am

v *pp* *v* *v*

sud-den fear, by sud-den fear seek their nests. Do Thou pre-serve to us
tre-pi-dae ut tre-pi-dae a-li-tes; No-bis et pa-tri-am

ritenuto molto.

Do Thou pre-serve to us our coun - try, our coun - try, Guard us from shame and
no - bis et pa - tri - am et bo - nus, et bo - nus, ser - ves vir - gi - ni -

Do Thou pre-serve to us our coun - try, our coun - try, Guard us from shame and
no - bis et pa - tri - am et bo - nus, et bo - nus, ser - ves vir - gi - ni -

Do Thou pre-serve to us our coun - try, our coun - try, Guard us from shame and
no - bis et pa - tri - am et bo - nus, et bo - nus, ser - ves vir - gi - ni -

Do Thou pre-serve to us our coun - try, our coun - try, Guard us from shame and
no - bis et pa - tri - am et bo - nus, et bo - nus, ser - ves vir - gi - ni -

ANNA. *dolcissimo legato espressivo.*

Thine al - tar seek . . we, O High
Ad a - ram fu - gi - mus De . . .

ter - ror. . .
ta - tem. . .

ter - ror. . .
ta - tem. . .

ter - ror. . .
ta - tem. . .

ter - ror. . .
ta - tem. . .

tu - rom. . .

8va.

dolcissimo.

. . est.
 . . sus,

JUDITH.

As fly to their nests, to their nests the
Ad ni - dum ut tre - pi - dae a - - - li -

The first system of music consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes. The second staff is another vocal line, also with a treble clef and one sharp, containing a similar melodic line. The third and fourth staves are a piano accompaniment with a bass clef and one sharp, featuring a complex texture of triplets and chords.

Here in Je - - ru - sa - lem, O God, Min - gle the ash - - es of
Cum no - stris So - li - mae, De - us, Ja - cent prin - ci - pi - bus

birds. Here in Je - - ru - sa - lem, Lord, rest Thy
tes. Cum no - stris So - li - mae, De - us,

ppp

The second system of music consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes. The second staff is another vocal line, also with a treble clef and one sharp, containing a similar melodic line. The third and fourth staves are a piano accompaniment with a bass clef and one sharp, featuring a complex texture of triplets and chords. The piano part begins with a dynamic marking of *ppp*.

princes and pro - phets, Wilt Thou that the foe - man, Mock - ing, spurn and de - file
tu-i Prophe - tae, an te - me - ret fe - de Si - nas bar-barus os

princes and pro - phets, Wilt Thou that the foe - man, Mock - ing, spurn and de - file
ja-cent princi - pi - bus tu - i prin - ci - pi - bus tu - i tu - i Prophe -

Wilt Thou that the foe - man, Mock - ing, spurn and de - file
An te - me - ret fe - de Si - nas bar-barus os

Wilt Thou that the foe - man, Mock - ing, spurn and de - file
An te - me - ret fe - de Si - nas bar-barus os

Wilt Thou that the foe - man, Mock - ing, spurn and de - file
An te - me - ret fe - de Si - nas bar-barus os

Wilt Thou that the foe - man, Mock - ing, spurn and de - file
An te - me - ret fe - de Si - nas bar-barus os

8va.

cres. *fff*

them?
- sa?

them?
- tae.

them?
- sa?

them?
sa?

them?
- sa?

them?
- sa?

them?
- sa?

ppp

ppp

declamato.

He who breathes not in 'gainst our ci-ty
 Ur - bi qui e - xi - ti - um pa - ret;

He who breathes not in 'gainst our
 Ur - bi qui e - xi - ti - um

Yea, 'gainst our ci - ty breathes
 Ur - bi qui e - xi - ti - um

Yea, 'gainst our ci - ty breathes
 Ur - bi qui e - xi - ti - um

Yea, 'gainst our ci - ty breathes
 Ur - bi qui e - xi - ti - um

Yea, 'gainst our ci - ty breathes
 Ur - bi qui e - xi - ti - um

mf marcato.

con S^{ra} bassa.

- ty; He who pro - fane - ly would
 ret; Sa - cris qui sa - cra ab

ci - ty; . . .
 pa - ret; . . .

woe and death;
 um pa - ret;

woe and death;
 um pa - ret;

woe and death;
 um pa - ret;

woe and death;
 um pa - ret;

con 8^{va} bassa.

seize up - on All the ves - sels of Thy
ae *di - bus* *Men - sae va - sa fe - rat*

He who pro - fane - ly would seize up - on
Sa - cris qui sa - cra ab ae - di - bus

He who pro - fane - ly would seize up - on
Sa - cris qui sa - cra ab ae - di - bus

He who pro - fane - ly would seize up - on
Sa - cris qui sa - cra ab ae - di - bus

He who pro - fane - ly would seize up - on
Sa - cris qui sa - cra ab ae - di - bus

He who pro - fane - ly would seize up - on
Sa - cris qui sa - cra ab ae - di - bus

He who pro - fane - ly would seize up - on
Sa - cris qui sa - cra ab ae - di - bus

con 8va bassa.

Tem - ple And to i - dols de -
de - cus *Im - po - nen - da pro -*

All the ves - sels of Thy Tem - ple
Men - sae va - sa fe - rat de - cus *And to i - dols de -*
Im - po - nen - da pro -

All the ves - sels of Thy Tem - ple
Men - sae va - sa fe - rat de - cus

All the ves - sels of Thy Tem - ple
Men - sae va - sa fe - rat de - cus

All the ves - sels of Thy Tem - ple
Men - sae va - sa fe - rat de - cus

All the ves - sels of Thy Tem - ple
Men - sae va - sa fe - rat de - cus

con 8va bassa.

- vote them.
fa - nae.

- vote them.
fa - nae.

And to i - dols de - vote them.
Im - po - nen - da pro - fa - nae.

And to i - dols de - vote them.
Im - po - nen - da pro - fa - nae.

And to i - dols de - vote them.
Im - po - nen - da pro - fa - nae.

And to i - dols de - vote them.
Im - po - nen - da pro - fa - nae.

fff *ppp*

rit. a piacere. *Poco più lento.*

Save us! Our
Ob - sta Hic

fff Help, Lord! *pp*
Sur - ge

Help, Lord! Save us! Our
Sur - ge Ob - sta Hic

Help, Lord, Save us! Our
Sur - ge Ob - sta Hic

Help, Lord! Save us! Our
Sur - ge Ob - sta Hic

Help, Lord! Save us! Our
Sur - ge Ob - sta Hic

pp rall. col canto. *a tempo.* *pp rall. col canto.* *pp*

con 8va. bassa.

poco ritenuto.

ho - ly places, Lord, pre - serve from him who threatens woe ; Then, O God, shall Thy
 lo - cus, hos-ti-um se - cu - rus mi - ni - tan - ti - um, Per-gat ri - te ca -

Our ho - ly pla - ces pre - serve from him who threatens woe ; Then, O God, shall Thy
 Hic lo - cus, hos - ti - um se - cu - rus mi - ni - tan - ti - um, Per-gat ri - te ca -

ho - ly places, Lord, pre - serve from him who threatens woe ; Then, O God, shall Thy
 lo - cus, hos-ti-um se - cu - rus mi - ni - tan - ti - um, Per-gat ri - te ca -

ho - ly places, Lord, pre - serve from him who threatens woe ; Then, O God, shall Thy
 lo - cus, hos-ti-um se - cu - rus mi - ni - tan - ti - um, Per-gat ri - te ca -

ho - ly places, Lord, pre - serve from him who threatens woe ; Then, O God, shall Thy
 lo - cus, hos-ti-um se - cu - rus mi - ni - tan - ti - um, Per-gat ri - te ca -

ho - ly places, Lord, pre - serve from him who threatens woe ; Then, O God, shall Thy
 lo - cus, hos-ti-um se - cu - rus mi - ni - tan - ti - um, Per-gat ri - te ca -

8va.....

pp poco ritenuto.

molto ritenuto e dim.

sa - cred courts Re - sound with songs of mai - dens.
 nen - ti - bus Pu - el - lis re - so - na - re.

sa - cred courts Re - sound with songs of mai - dens.
 nen - ti - bus Pu - el - lis re - so - na - re.

sa - cred courts Re - sound with songs of mai - dens.
 nen - ti - bus Pu - el - lis re - so - na - re.

sa - cred courts Re - sound with songs of mai - dens.
 nen - ti - bus Pu - el - lis re - so - na - re.

sa - cred courts Re - sound with songs of mai - dens.
 nen - ti - bus Pu - el - lis re - so - na - re.

sa - cred courts Re - sound with songs of mai - dens.
 nen - ti - bus Pu - el - lis re - so - na - re.

molto rit. e dim. mf

ANNA. *1mo tempo.*

Thine al - tars seek we, O High
Ad a - ram fu - gi - mus, De

pp e legato.

SOPRANI. Thine al - tars seek we, O High
Ad a - ram fu - gi - mus, De

Thine al - tars seek we, O High
Ad a - ram fu - gi - mus, De

pp e legato.

ritenuto. 1mo tempo.

pp

ANNA.

- est ;
- us,

JUDITH.

As fly to their nests, to their nests . . . the
Ad ni - dum ut tre - pi - da a . . . li .

- est ;
- us,

CONTRALTI.

As fly to their nests, to their nests . . . the
Ad ni - dum ut tre - pi - da a . . . li .

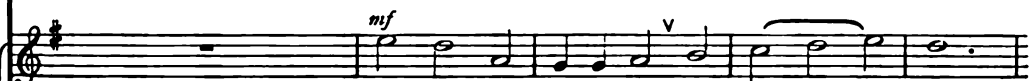
As fly to their nests, to their nests . . . the
Ad ni - dum ut tre - pi - da a . . . li .



Do Thou pre - serve to us our coun - try,
No - bis et pa - tri - am et bo - nus



birds,
 - tes ; Do Thou pre - serve to us our coun - try,
No - bis et pa - tri - am et bo - nus



Do Thou pre - serve to us our coun - try,
No - bis et pa - tri - am et bo - nus



Do Thou pre - serve to us our coun - try,
No - bis et pa - tri - am et bo - nus



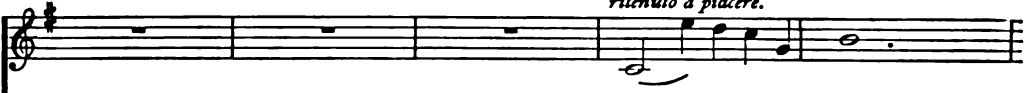
birds,
 - tes ; Do Thou pre - serve to us our coun - try,
No - bis et pa - tri - am et bo - nus



birds,
 - tes ; Do Thou pre - serve to us our coun - try,
No - bis et pa - tri - am et bo - nus



ritenuto a piacere.



Yea, Lord, from shame, O guard
Ser ves vir-gi-ni - la

ritenuto a piacere.



Yea, Lord, from shame, O
Ser - ves vir-gi-ni -

ppp ritardando.



Guard us, guard us from shame and ter
Ser - - ves, ser - - ves vir - gi - ni - la

ppp



Guard us, guard us from shame and ter
Ser - - ves, ser - - ves vir - gi - ni - la

ppp



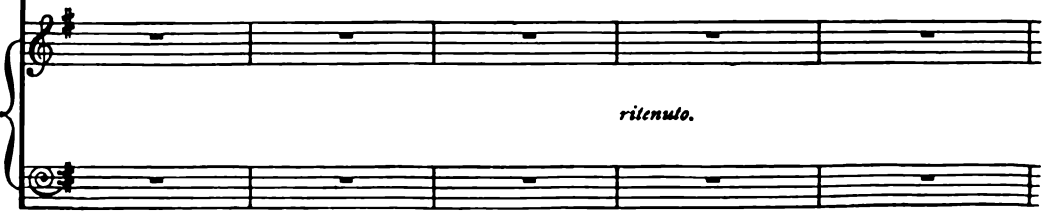
Guard us, guard us from shame and ter
Ser - - ves, ser - - ves vir - gi - ni - la

ppp



Guard us, guard us from shame and ter
Ser - - ves, ser - - ves vir - gi - ni - la

ritenuto.



The image shows a page of a musical score for Mancinelli's "Isaias". It features seven vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "us.", "tem.", "guard us.", "ta tem.", "us.", "tem.", "us.", "tem.". The piano part is in bass clef with a key signature of one sharp. It includes dynamic markings: *a tempo.*, *pp*, and *morendo.*. There are also performance instructions: *8va.* (octave up) and a triplet of eighth notes. The score concludes with a double bar line and repeat dots.

II.—RECITATIVE AND CHORUS.

II.—RECITATIVO E CORO.

PIANO. *loco.*
Mosso agitato.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a common time signature. The music begins with a *loco.* marking and a *Mosso agitato.* tempo instruction. The right hand plays a series of chords and single notes, while the left hand provides a rhythmic accompaniment of eighth notes.

cres.

The second system continues the piano introduction with a *cres.* (crescendo) marking. The musical texture remains consistent with the first system, showing a steady increase in volume and intensity.

EZEKIAH.
EZECHIAS.

Ah, see! now draw near with fee-ble steps the mes - sen -
meno mosso ce - ce . . . pro - per - ant num - ci - i se - ni - li -
declamato a piacere. declamato a piacere.

The vocal entry for Ezekiah/Ezechias begins with a treble clef and a key signature of one sharp. The lyrics are: "Ah, see! now draw near with fee-ble steps the mes - sen - ce - ce . . . pro - per - ant num - ci - i se - ni - li -". The tempo is marked *meno mosso* and the performance style is *declamato a piacere*. The piano accompaniment features a series of chords and a melodic line in the right hand.

gers; A - las! in . . . their fa - ces I
 ter Sed, Heu! do - lo - rem præ

The vocal line continues with the lyrics: "gers; A - las! in . . . their fa - ces I ter Sed, Heu! do - lo - rem præ". The piano accompaniment includes dynamic markings such as *pp* and *ppp*. The music is in a key signature of one sharp and common time.

(Enter Chorus of Elders, led by Isaiah.)
 (Ingraditur Chorus Seniorum duce Isaia.)

read that hope has de - part - - - ed!
 o - ri - bus su - is ge - runt.

The chorus entry begins with a treble clef and a key signature of one sharp. The lyrics are: "read that hope has de - part - - - ed! o - ri - bus su - is ge - runt.". The piano accompaniment features a series of chords and a melodic line in the right hand.

CHORUS OF ELDERS.
CHORUS SENIORUM.
1st TENORS.

All hail, O King; ye min - is - ters, ye mai - dens, hail!
Sal - ve te cun - cti, Rex, mi - ni - stri, vir - gi - nes.

2nd TENORS.

All hail, O King; ye min - is - ters, ye mai - dens, hail!
Sal - ve - te cun - cti, Rex, mi - ni - stri, vir - gi - nes.

BARITONES. *ff*

All hail, O King; ye min - is - ters, ye mai - dens, hail!
Sal - ve - te cun - cti, Rex, mi - ni - stri, vir - gi - nes.

BASSES. *ff*

All hail, O King; ye min - is - ters, ye mai - dens, hail!
Sal - ve - te cun - cti, Rex, mi - ni - stri, vir - gi - nes.

And hail, thou
Sal - ve - que,

And hail, thou tem - ple, of our
Sal - ve - que, tem - plum, spes et

And hail, thou tem - ple, of . . . our
Sal - ve - que, tem - plum, spes . . . et

Lento.

And hail, thou tem - ple!
 Sal - ve - que, tem - plum,

tem - ple, our great ci - ty's pride.
 tem - plum, spes et glo - ri - a

ci - ty hope and pride.
 ur - bis glo - ri - a

ci - ty hope and pride.
 ur - bis glo - ri - a

Lento.

ISAIAH.
 ISAIAS. *Con calma.*

Glad - ly, O fa - thers, would I with you have plead - ed Si - on's
 U - ti - nam e - go vo - bis - cum hic fu - is - sem ju - gi -

rit.

cause. . . What hath he spok - en, what left un - said, this im - pious foe? . . .
 - ter . . . Quid dix - it aut quid ta - cu - it ho - stis im - pi - us? . . .

a piacere.

pp *> > > >* *dim.*

O tell, and quick-ly! with sad fore - bo - ding my ut - ter-ance fails.
Se - nes, re - fer - te; *vox mi - hi hae - ret fau - ci - bus.*

BARITONES.

At thy com - mand, O
Jus - si su - per - bum,

BASSES.

At thy com - mand, O
Jus - si su - per - bum,

Allegro agitato.
ff marcato.

v

King, be - fore the ty - rant we
Rex, *ty - ran - num a - di - vi -*

v

King, be - fore the ty - rant we
Rex, *ty - ran - num a - di - vi -*

stood, When he look'd up - on
mus: *Il - le ast ca - chin*

stood, When he look'd up - on
mus: *Il - le ast ca - chin*

. . . us, he with in - so - lent laugh ter
num *tol - lit ex - tem - plo in so*

. . . us, he with in - so - lent laugh ter
num *tol - lit ex - tem - plo in so*

1st TENORS.

And to his prin - ces cried a - loud, in bar - b'rous glee . . . "Sol . . .
Is - ti ne, cla - mat al - lo - cu - tus prin - ci - pes, . . . Pha . . .

2nd TENORS.

And to his prin - ces cried a - loud, in bar - b'rous glee . . . "Sol . . .
Is - ti ne, cla - mat al - lo - cu - tus prin - ci - pes, . . . Pha . . .

spake.
lens.

spake.
lens.

ff espressivo.

diers of Si - on these
lanx Si - o - nis sunt

"Of Si - on"
Si - o - nis,

diers of Si - on these?
lanx Si - o - nis sunt?

"Of Si - on"
Si - o - nis,

"Of Si - on"
Si - o - nis,

an - swer'd we in - qui - mus,

"the le - gates"
le - ga - ti.

an - swer'd we in - qui - mus,

"the le - gates"
le - ga - ti.

an - swer'd we in - qui - mus,

"the le - gates"
le - ga - ti.

an - swer'd we in - qui - mus,

"the le - gates"
le - ga - ti.

Then sware he by all his gods 'twas well done.
At il - le: - per de - os fac - tum be - ne.

Then sware he by all his gods 'twas well done.
At il - le: - per de - os fac - tum be - ne.

Then sware he by all his gods 'twas well done.
At il - le: - per de - os fac - tum be - ne.

Then sware he by all his gods 'twas well done,
At il - le: - per de - os fac - tum be - ne.

marcato.

pp
A - ged men, stam - 'ring, mumbling, toothless !
Quae bal - ba - ob an - nos lin - gua,

pp
A - ged men, stam - 'ring, mumbling, toothless !
Quae bal - ba - ob an - nos lin - gua,

pp
A - ged men, stam - 'ring, mumbling, toothless !
Quae bal - ba - ob an - nos lin - gua,

pp
A - ged men, stam - 'ring, mumbling, toothless !
Quae bal - ba - ob an - nos lin - gua,

Lo! . . . driv-ling fee . . . ble folk . . .
 Quis . . . a - dem . . . ta mens, . . .

Lo! . . . driv-ling fee . . . ble folk . . .
 Quis . . . a - dem . . . ta mens, . . .

. . . they . . . send . . . me! . . .
 mit . . . tun . . . -tur! . . .

. . . they . . . send . . . me! . . .
 mit . . . tun . . . -tur! . . .

marcato e legato.

mf
 I'll not hear your mess . . .
 Au - rem non . . . da . . .

mf
 I'll not hear your mess . . .
 Au - rem non . . . da . . .

mf
 I'll not hear your mess . . .
 Au - rem non . . . da . . .

mf
 I'll not hear your mess . . .
 Au - rem non . . . da . . .

age; bo; Ye vos to mi - hi mine hi da - - en l te.

age; bo; Ye vos to mi - hi mine hi da - - en l te.

age; bo; Ye vos to mi - hi mine hi da - - en l te.

age; bo; Ye vos to mi - hi mine hi da - - en l te.

I Pi - us e - ro will be your gra - cious King rex, If to me the mo - do a - pe -

I Pi - us e - ro will be your gra - cious King rex, If to me the mo - do a - pe -

I Pi - us e - ro will be your gra - cious King rex, If to me the mo - do a - pe -

I Pi - us e - ro will be your gra - cious King rex, If to me the mo - do a - pe -

gates you throw wide But if to my sword they
ri - a - tur urbs Sin, i - pse a - fe - ri -

gates you throw wide But if to my sword they
ri - a - tur urbs Sin, i - pse a - fe - ri -

gates you throw wide But
ri - a - tur urbs Sin,

gates you throw wide But
ri - a - tur urbs Sin,

yield No man in the ci - ty shall live to
am nec si - nam su - per - sti - tem Quem - quam

yield No man in the ci - ty shall live to
am nec si - nam su - per - sti - tem Quem - quam

if to my sword they yield not one man shall
i - pse a - fe - ri - am su - per - sti - tem

if to my sword they yield not one man shall
i - pse a - fe - ri - am su - per - sti - tem

sor - row, Wail - - ing a ru - in'd home
es - se, *fa - - tri - am lu - ge - at*

live to sor-row, Wail - ing a ru - in'd
Quem - quam es - se, *fa - tri - am lu - ge -*

live to sor-row, Wail - ing a ru - in'd
Quem - quam es - se, *fa - tri - am lu - ge -*

lost for e - ver. . . .
qui di - ru - tam.

lost for e - ver. . . .
qui di - ru - tam.

home, yea, lost, . . . ru - in'd! Doth mis - plac'd
at qui di . . . ru - tam. Num vos mo -

home, yea, lost, . . . ru - in'd! Doth mis - plac'd
at qui di . . . ru tam Num vos mo -

Wher - e - ver
Quo cum - que

Wher - e - ver
Quo cum - que

trust in your Je - ho - vah kin - dle . . . hope?
ra - tur Nu - mi - nis spes - ir - ri . . . ta?

trust in your Je - ho - vah kin - dle . . . hope?
ra - tur Nu - mi - nis spes - ir - ri . . . ta?

I have borne my stand - : : : ards
vic - tor sig - na ges . . . si,

I have borne my stand - : : : ards
vic - tor sig - na ges . . . si,

Men their
plu - ri -

Men their
plu - ri -

And I have
Quae - que

And I have
Quae - que

faith in i - do - - - - - dols have placed ;
ma i - do - - - - - la vi di,

faith in i - do - - - - - dols have placed ;
ma i - do - - - - - la vi di,

seen them of ma - ny kinds,
gens queis fi - de - ret : But ne - ver
Sed, ad - vo -

seen them of ma - ny kinds,
gens queis fi - de - ret : But ne - ver
Sed, ad - vo -

But ne - ver have . . . I known one come from his
Sed, ad - vo - ca - - - tus, ne - mo ab a - ris

But ne - ver have . . . I known one come from his
Sed, ad - vo - ca - - - tus, ne - mo ab a - ris

cres.

have I known one come from his al - tar, how-so - ev - er en -
ca - tus, ne - mo ab a - ris au - - re - is De - us pro -

have I known one come from his al - tar, how-so - ev - er en -
ca - tus, ne - mo ab a - ris au - - re - is De - us pro -

gol - den al - tar, How - e'er en - treat - ed, I, like a
au - - re - is De - us pro - di - bat : ceu - - pro -

gol - den al - tar, How - e'er en - treat ed, I, like a
au - - re - is De - us pro - di - bat : ceu - - pro -

8va.

cres. *molto.* *fff*

- treat - ed, I, like a tem - pest, hurl'd them down.
di - bat ceu - - pro - cel - la tran - si - i,

- treat - ed, I, like a tem - pest, hurl'd them down.
di - bat ceu - - pro - cel - la tran - si - i,

tem - pest, hurl'd them down; And think you
cel - la tran - si - i. De - us ne

tem - pest, hurl'd them down; And think you
cel - la tran - si - i. De - us ne

8va.

And think you that your god is
De - us ne ve - ster plus va -

And think you that your god is
De - us ne ve - ster plus va

that your god is migh - ti - - er than they?
ve - ster plus va - le - lit ce - te - ris?

that your god is migh - ti - - er than they?
ve - ster plus va - le - bit ce - te - ris?

migh - ti - - er than they?
. - le - bit ce - te - ris?

migh - ti - - er than they?
. - le - bit ce - te - ris?

8va.

dim.

BASSES.

Can he re - strain my char -
Si - stat fu - ren - tem, quo

8va.

diminuendo. marcato.

BARITONES.

Can he re - strain my char -
Si - stat fu - ren - tem, quo

ger when he bears me in - - - to fight?
ru - o in pug - nas, e - - - quum;

1st TENORS.

Can he re - strain my char
Si - stat fu - ren - tem, quo

ger when he bears me in - - - to fight?
ru - o in pug - nas, e - - - quum;

- ger when he bears me in to fight?
 ru - o in pug - nas, e . . . quum; 2nd TENORS.

Can he re - strain my char
 Si - stat fu - ren - tem, quo

- ger when he bears me in to fight?
 ru - o in pug - nas, e . . . quum;

Can he face my an
 Me - ae ob - stet i . . .

Can he face my an
 Me - ae ob - stet i . . .

cres.

Can he hope to with-stand my keen wea - pon? Let . . . him bold - ly
 At - que ob - vi - us gla - di - o me - o E - at mo - do

Can he hope to with-stand my keen wea - pon? Let . . . him bold - ly
 At - que ob - vi - us gla - di - o me - o E - at mo - do

ger? Let . . . him dare the
 rae, mo . . . do au .

ger? Let . . . him dare the
 rae, mo . . . do au .

cres.

dare the deed, Let him dare the
 au sit mo do au

dare the deed, Let him dare the
 au sit mo do au

deed, Let him dare it, Let him dare the
 sit mo do au sit mo do au

deed, Let him dare the deed, Let him dare the
 sit mo do au sit mo do au

deed." More he said we may not ut-ter.
 si.— Plu - ra sed di - ce - re ne-fas.

deed." More he said we may not ut-ter.
 sit.— Plu - ra sed di - ce - re ne-fas.

deed." More he said we may not ut-ter.
 sit.— Plu - ra sed ai - ce - re ne-fas. *ppp*

deed." More he said we may not ut-ter. Then . . . from his tent . . .
 sit.— Plu - ra sed ai - ce - re ne-fas. Nos . . . de - num a . . .

ppp stacc.

As . . . those who, fear - ful,
vel . . . ma - gis fu - ge-re,

drive us, Then from his tent
bi re Nos de - mun a .

seek . . . safe ty. Now his horse - men, in their
ju - bel: Et nunc pro - pe ur - bis

As those who,
vel ma - gis

As
vel

drives us, As those who,
bi re, vel ma - gis

pride, to the ci - ty wall . . . near ap - proach, And . . . with fierce threats a -
moe - ni - a e - qui - tes . . . cur - ri - tant, Clau - - sos - que ci - ves

fear - ful, seek safe - - - - - ty, And . . . with fierce threats a -
fu - ge - re, ju - - - - - bet. Clau - - sos - que ci - ves

those who, fear - ful, safe - ty seek. And . . . with fierce threats a -
ma - gis fu - ge - re, ju - bet. Clau - - sos - que ci - ves

fear - ful, seek safe - - - - - ty. And . . . with fierce threats a -
fu - ge - re, ju - - - - - bet. Clau - - sos - que ci - ves

- - larm the be - sieg - ed peo - ple.
ter - ri - tant su - is mi - nis,

- - larm the be - sieg - ed peo - ple.
ter - ri - tant su - is mi - nis,

- - larm the be - sieg - ed peo - ple. Or - tempt them
ter - ri - tant su - is mi - nis, Si - - mul - que

- - larm the be - sieg - ed peo - ple. Or - tempt them
ter - ri - tant su - is mi - nis, Si - - mul - que

Or tempt them
Si - - mul - que

sore with pro - mis - es of won-drous things.
ten - tant pol - li - cen - tes gran - di - a.

sore with pro - mis - es of wou-drous things.
ten - tant pol - li - cen - tes gran - di - a.

sore with pro - mis - es of won-drous things.
ten - tant pol - li - cen - tes gran - di - a.

sore with pro - mis - es of won-drous things.
ten - tant pol - li - cen - tes gran - di - a.

Well thou know'st, O King, thy
No - - sti tu - os rex, quam

Well thou know'st, O King, thy
No - - sti tu - os rex, quam

sub - jects thou canst not trust ;
le - ves sint men - ti - bus ;

sub - jects thou canst not trust ;
le - ves sint men - ti - bus ;

ppp
Well thou know'st, O King, . . . thy sub - - jects thou
No - sti tu - os, Rex, . . . quam le - - ves sint

ppp
Well thou know'st, O King, . . . thy sub - - jects thou
No - sti tu - os, Rex, . . . quam le - - ves sint

ppp
Well thou know'st, O King, . . . thy sub - - jects thou
No - sti tu - os, Rex, . . . quam le - - ves sint

ppp
Well thou know'st, O King, . . . thy sub - - jects thou
No - sti tu - os, Rex, . . . quam le - - ves sint

diminuendo.

canst not trust ; . .
men - ti - bus. . .

canst not trust ; . .
men - ti - bus. . .

canst not trust ; . .
men - ti - bus. . .

canst not trust ; . .
men - ti - bus. . .

A pro - mise holds
Promis - sa ca

A pro - mise holds
Promis - sa ca

mf *marcato.*

them ; at hos - tile threats they trem -
plant, *ho-sti - um mi - nas tre* -

them ; at hos - tile threats they trem -
plant, *ho-sti - um mi - nas tre* -

ble, And with loud cla -
munt *Ur - bem - que dan* -

ble, And with loud cla -
munt *Ur - bem - que dan* -

- mour would them - selves yield to the
 - dam cla - mi - tant jam es - se ho - sti -

- mour would them - selves yield to the
 - dam cla - mi - tant jam es - se ho - sti -

Would'st thou learn the pow'r . . . thou dar - est? . . .
 Quo - rum vim et ar - ma quan - ta - siut, . . .

Would'st thou learn the pow'r . . . thou dar - est? . . .
 Quo - rum vim et ar - ma quan - ta - siut, . . .

foe.
bus.

foe.
bus.

. . . then to our words . . . give au - dience. . . What a power thou
 ver - bo au . . . di - es . . . Quo - rum vim et

. . . then to our words . . . give au - dience. . . What a power thou
 ver - bo au . . . at - es . . . Quo - rum vim et

dar - est . . . we tell thee, give . . . thou heed to our words. Not in all
 ar - ma, . . . quan - ta sint, ver - - - bo au - - - di - es. *Non tot Si -*

dar - est . . . we tell thee, give . . . thou heed to our words. Not in all
 ar - ma, . . . quan - ta sint, ver - - - bo au - - - di - es. *Non tot Si -*

Not in all
Non tot Si -

Not in all
Non tot Si -

Si - on's ar - my are such num - bers found As of those in yon - der camp
 o - ne te - la tra - ctant mi - li - tes, Quot per - so - nant per il - la

Si - on's ar - my are such num - bers found As of those in yon - der camp
 o - ne te - la tra - ctant mi - li - tes, Quot per - so - nant per il - la

Si - on's ar - my are such num - bers found As of those in yon - der camp
 o - ne te - la tra - ctant mi - li - tes, Quot per - so - nant per il - la

Si - on's ar - my are such num - bers found As of those in yon - der camp
 o - ne te - la tra - ctant mi - li - tes, Quot per - so - nant per il - la

Sva.

who sound the . . . war - like trump! Not in all
 cas - tra tu . . . bi - ci - nes Non tot Si -

who sound the . . . war - like trump! Not in all
 cas - tra tu . . . bi - ci - nes Non tot Si -

who sound the . . . war - like trump! Not in all
 cas - tra tu . . . bi - ci - nes Non tot Si -

who sound the . . . war - like trump! Not in all
 cas - tra tu . . . bi - ci - nes Non tot Si -

Sva.

f *Allargando.*

Allargando *molto.*

Si - on's ar - my are such num - bers found As of those
 o - ne te - la tra - ctant mi - li - tes, Quot per - so - nant

Si - on's ar - my are such num - bers found As of those
 o - ne te - la tra - ctant mi - li - tes, Quot per - so - nant

Si - on's ar - my are such num - bers found As of those
 o - ne te - la tra - ctant mi - li - tes, Quot per - so - nant

Si - on's ar - my are such num - bers found As of those
 o - ne te - la tra - ctant mi - li - tes, Quot per - so - nant

Sva.

a tempo. *Allargando.* *Allargando* *molto.*

a tempo.

who in yon - der camp sound the war - like trump.
per il - la ca - stra tu - bi - ci - nes.

who in yon - der camp sound the war - like trump.
per il - la ca - stra tu - bi - ci - nes.

who in yon - der camp sound the war - like trump.
per il - la ca - stra tu - bi - ci - nes.

who in yon - der camp sound the war - like trump.
per il - la ca - stra tu - bi - ci - nes.

Sca.

a tempo.

(Voices of the People who have gathered without the Temple are now heard.)
 (Interea audiri ceptae sunt voces populi, qui ante templum coit.)

III.—RECITATIVE AND PROPHECY.

III.—RECITATIVO E PROFEZIA.

HEZEKIAH.
EZECHIAS. *declamato.*

VOICE.

Ah, me! . . . that it should be my fate o'er cow - ards base to rule! . . .
Heu! . . . cui i - gna-vis im - pe - ra - re con - ti - git, . . .
Meno mosso ma agitato.

PIANO.

... O wretch - ed king! What! shall I when the
mi - ser - ri - mum! Quid? ca - ter - va ur -

bat - tle ra - ges Fly . . from the field as one un - war - like!
gen - te sac - va fle - - bo ut im - bel - lis fu - er?

... Nay, ra - ther, like a king,
proe - li - o sub - du - car,

I will die brave - ly fight - ing,
Im mo proe - li - ans mor - tem

ppp

pp He . . . who falls on the field of his
op - pe - tam: Dum pro pa - tri - a

pp

coun - try's hon - our Dies vic - to - rious e'en o - ver
di - mi - ca - tur, i - psa mors vi - cto - ri - a

crescendo.

death. . . Come, then, for - - - wards! . . . Ei - ther
est. . . E - ia a - - - ge, . . . aut

col canto.

declamato a piacere. *a tempo.*

vic - t'ry shall bless us, or your King for the State will yield his
 se - qua - tur, i - psa aut ci - vi tas re - gem op - . . . pri -

a tempo.

a piacere.

life! . . . God now bear me wit - ness; . . . in Is - rael
 - mat; . . . Nam, De - um ob - te - stor, . . . lo - cus non

a piacere.

a tempo. *a piacere.*

there shall be no place for fear . . . While
 ul - lus hic ze - cor . . . di - ae, . . . Ne

a tempo.

pp

I live and go - vern. . . Lo, the
 vi - vo et re - ge. . . Al Pro .

ritenendo il tempo.

ppp

Pro - phet! . . . up - on him rests God's own spi - rit! . . .
 phe - ta mu - mi - ne af - - - - - fla - tur De - i:

molto ritenuto e diminuendo.

. Heed him; hear ye all with rev' - rence . . . For his
 Om - nes, o, fa - ve - te lin - guis; . . fa - ta

pp

ISAIAH.
ISAIAS. *Cantabile con solenne semplicità.*

words re - veal Heaven's will | Near to the
 va - tes prae - ci - net. | A - sti - tit

Moderato tranquillo.

pp

(Isaiah, with simple majesty, reveals the future, as though narrating the past.)
 (Isaias eventura profatur simplici granditate, ut si praeterita enarrat.)

ci - ty, our lov'd Si - on, all clad in fierce ar - mour Rear'd his bulk the
 ad So - li - mam, sae - vis hor - ren - dus in ar - mis, Va - sta mo - le

dim. *pp*

gi - ant, and like a tree of Le - ba - non soar - ing, High in the clouds a -
Gi - gas; Li - ba - ni ve - lut ar - du - a ce - drus, Nu - bi - bus in - se - ru -

dim. *pp*

- bove us his crest - ed hel - met was hid - den, Lo! as some huge
- it cri - ni - to ver - ti - ce from - tem; In - star et a -

pp

bird of e - vil o - men spreads its pi - nions, He, far and wide o'er the
- la - rum fur - vae im - ma - nis - que vo - lu - cris, At - to - ni - tam la - te

pp

poco ritenuto.

trem - bling ci - ty fierce arms out - stretch - ed l . .
su - per u - bem bra - chi - a pan - dit. . .

dim. *ppp* *e ritenuto.* *a tempo.* *pp* *crescendo*

Behold the As-sy - ri - an! the a - veng - ing bolt of the Thun - d'rer! . . .
Is fu - it As-sy - ri - us, fu-it ul - trixvir - ga To-nan - tis, . . .

cres.

. . He thro' whom the Lord God . . . wrought jus - tice on prin - ces and
 . . Qua *po - pu - lus De - us . . . et . . re - ges per - cussit i -*

peo - - - - - ples; Brought their tow - - - - - ers to de -
 . *ni - - - - - quos, Ae - qua - vit - - - - - que so-lo*

- struc - tion and shook ma - ny ci - - - - - ties. But what a - vail - eth now the
tur - res ac - ter - ru - it ur bes. Sed do - mi - ni pro - jec - ta

bolt from the hand of the Lord God? What now say the peo-ple, all
ma-nu quid vir-ga va-le - - - bit? Quid - ve a - mens po - pu-lus

cres.

mad-dened and blind-ed with ter - - - ror? The Fa - ther Om -
cae - ca for-mi - di-ne fer - - - tur? Nam Pa - ter Om -

colla voce.

a piacere.

- ni - po - tent! Hearken! He speaks! "Lo! I my - self come!" Be - hold
 - ni - po - tens, Ec - ce, in - quit, . . . nunc E - go sur - - gum. Sur - re - -

Him com - - ing! The tops of the moun-tains are
 - xit, ve - - nit. Mon - ta - na ca - cu - mi - na

pp Più mosso e agitato.

a tempo. *ppp marcato il basso.*

smok - ing! As the ves - sels, spice - la - den, burn in the Tem - ple fra - grant - ly;
 fu - mant, ceu ple - nae in tem - plo fra - gran - tis thu - ris a - cer - rae;
ritenuto.

Earth now shakes, and o - cean trem - bles! All the stars are af -
 Con - tre - mit et tel - lus, ma - re; cae lum con - cu - tit
a tempo.
ppp

- fright - ed; Lo! a might - y noise thun - ders a - round; the val - leys re -
 a - stra; In - gens au - di - tur to - ni - tru, va - lles - que re -
ritenuto. *a tempo.* *pp* *cres.* *crescendo.*

e - cho; The trees of the fo - rest bow their loft - y heads in ter - ror, . . .
 sultant, Ac tre - pi - dae nu - tant sil - vae su - per - im - pen den - tes. . .

Where, where is now that in - num - er - a - ble mul - ti - tude . . . that rush - ed Like a wave from
Quo, quo nunc - a - bi - it le - gi - o den - sis - si - ma . . . ut un - da quae pe - la - go
Allargando a piacere.

out the sea while o - ver head the tem - pest im - pend - eth? Say now where will ye
al - ta ru - al, ni - gra in - cum - ben - te pro - cel - la? Quo - ve a - bi - it
a tempo.

find him, . . . him their vile, de - test - a - ble lea - der?
di - rus, . . . mon - strum e - xe - cra - bi - le, du - ctor,
a piacere. allargando.

Him whose voice rent the air with its clan - gour, . . . like ma - ny trum - -
Sua. Cu - jus vox to - nu - it, ce - u clan - gour, . . . mil - le tu - ba - -
a piacere.

- pets?
- rum?

a tempo. *pp* *ppp*

10. tempo.

Now through the camp a boy from forth the ci - ty shall wan - der un - harm - ed!
E - xe - at ur - be pu - er, se - cu - ra - que ca - stra pe - rer - ret:

pp cantabile. *dim.*

Lo! he sees but ash - es, like re - mains of wood fire has de - stroy - ed, Yea, the
Par - vi il - lic ci - ne - res, ar - sa ut post li - gna, su per - sunt; Tau - ru

pp *cres.*

cres.

bull to whom the Lord God gave fierce nos - trils and front as of i - ron
at in - de, De - us cu - i fer - re - um na - ri - bus or - bem

molto. *cres.* *molto.*

Fall'n is he, In - di - dit fall'n is he, in - di - dit fall'n is he, in - di - dit and ad

of fer'd as a vic tim up tri - ss ma - clas dus tru

on our al - tars, up on our al - di - tur a - ras tru di - tur a

tars. ras. 8va... Lunga pausa.

Lento.

(He is silent for a while. Then his countenance and aspect are transfigured ;
his mind is fixed in gentle contemplation of divine things.)
(*Paulisper conticescit. Tum os et vultus ejus immutatur ; animus
in suavi rerum divinarum contemplatione defixus heret.*)

8va.

ppp dolce espressivo e legato.

But God is e - - ver gra - cious ;
Sed bo - nus us - - que De - us,

8va.

poco rit.

8va.

ppp a tempo.

the arm of jus - tice He stay - eth,
poe - nam cle - men - ti - a tar - dat.

8va.

poco rit.

pp

Lo, far in the fu - ture . . . I
 Quan - ta - que jam sae - clis . . . mi -

8va.

poco cres.

see won - drous things that shall hap - - - pen I . . .
 - ra - cla vi - den - da fu - lu - - - ris . . .

8va.

poco cres.

dim.

Clear they are re - veal - ed !
Nunc mi - hi pan - dun - tur !

8va.

dim. *pianissimo.*

pp *ppp*

Stand off, O ! . . stand far off, ye pro - fane ones. . . .
Pro - cul o, . . pro - cul es - te, pro - fa - ni ! . . .

8va.

Adagio religioso.

Ah! now plainly I see a flower from the root of
Flo - rem da - vi - di - ca nas - ci e pro - pa - gi - na
Cantabile espressivo.

Da - vid, And, in ful - ness of time, a child born of vir - gin un - spot -
cer - no, Et pu - e - rum in - tac - ta gi - gui de vir - gi - nis al -
poco rit.

ted! Kneel - ing I Thee wor - ship, Lord, — wor - ship though feebly
va. a tempo. O e - go Te ve - ne - rar, ni - mi - a heu!

in time far re - mov - ed — A - dore all trem - bling and a - fraid, in low - ly pos - ture, O
ae - ta - le re - mo - tus, Te tre - pi - dan - ti a - ni - mo, te flex - o po - pli - te,

Sa - viour! Thou whom the Fa - ther om - ni - po - tent shall send down from Hea - ven,
Chri - ste! Quem Pa - ter om - ni - po - tens cae - lo de - mit - tet ab al - to,

animando.

That Thou may'st from sin, yea, from deepest sin and shame re - deem us, And in
Ut ge - nus hu - ma - num re - vo - ces a cri - mi - ne tur - pi, Ut que

mer - cy lead us to the ha - ven of rest and sal - va - - tion: . . .
pi - us pa - cem do - ce - as, do - ce - as que sa - lu - - tem: . . .

poco ritenuto.
a tempo.
dim.

Lo stesso movimento.
pp

Can it come to pass that God will have such great pi - ty up - on us?
Tan - ta - ne di - vi - nis a - ni - mis mi - se - ra - ti - o nos - tri?

pp

ppp

Woe then be to those who re - ject Him when He ap - pear - eth a - mong them !
Sed mi - se - rum, si cui ad - fu - e - rit non cre - di - tus Il - le!

ppp

Poco più mosso.

Hear - en to my coun - sel: Je - ru - sa - lem, thy gate now throw open, Thy
Au - di, ve - ra lo - quor, Je - ru - sa - lem, et i - psa pu - di - cum Mit -

pp *cres.*

cres.

in - no - cent maidens send thou forth to meet the foe - man ;
- te pu - el - la - rum di - ros nunc ag - men ad hos - tes.

cres. *poco ritenuto.*

Imo tempo.

They by their pray - ers shall strive his cru - el na - ture to soft - en,
Quae pre - ci - bus cer - tent im - mi - ti - a fran - ge - re cor - da

Cantabile.

Turn-ing from pur-pose vi-o-lent and ac-cur-sed the heart of the mo-narch. . . . O
 Et sce-le-re in-coe-pto vi-o-len-tum a-ver-te-re re-gem . . . O

poco affret. *a tempo.*

well . . . for him if, pen-i-tent, he o-bey the com-
 for-tu-na-tum, do-ci-lis si ac-ce pe-rit

a piacere. *affto.* *ritenuto.* *a piacere.*

affto. *a tempo.*

Allegro moderato (come prima).

- mands of great Je-ho-vah! If with scorn hear-ing the
 il-le Ver-ba De-i! Sin, con-tem-tis se-ni-

pp *Cantabile.*

words of our el-ders, He now the in-no-cence of these sub-mit to
 -o-ri-bus an-te, Nunc e-ti-am haud du-bi-tet tre-pi-dum

pp

pp

in - sult and con - tume - ly, Do Thou, the mai - dens tak - ing 'neath Thy pro - tec - tion, Al -
ten - tare pu - do - rem, O tum, vir - gi - ni - bus vi - gi - li sub nu - mi - na

pp *cres.* *cres.*

- migh - ty, Then show him what mean - eth such mock - ing of Thy great
tu - tis, Sen - ti - at o - bla - tam quid sit spre - vis - se sa -

animando e crescendo molto.

molto.

mer - - cy, Yea, then let - him fall vic - tim
lu - - tem In - que ma - nus i - ram - que

fff

to Thy an - ger, Lord . . . God tre - men . . .
De - i ce - ci - dis . . . se tre - men . . .

af.to.

. dous, tre - men - . . .
 . di, tre - men . . .

. dous. . .
 . di. . .

affto. molto.

8va.

IV.—CHORUS AND DUET.

CORO E DUETTO.

(The shouting of the people increases, and at times their voices are heard.)
(Interca crevit popularis clamor, atque interdum istius modi voces percipiuntur.)

TENORI.

BASSI.

Più mosso e agitato.

8va.

Ah! o - - pen the
Ah! pan - di - te

Ah! o - - pen the
Ah! pan - di - te

SOPRANI.

Ah! wide throw them o - pen!
 Ah! pan - di - te por - tas,

CONTRALTI.

Ah! wide throw them o - pen!
 Ah! pan - di - te por - tas,

gates, throw them o - pen
 pan - di - te por - tas;

Thus may we
 Sic fas spe -

gates, throw them o - pen!
 pan - di - te por - tas;

Thus may we
 Sic fas spe -

Ah! wide throw them o - pen!
 Ah! pan - di - te por - tas!

Ah! wide throw them o - pen!
 Ah! pan - di - te por - tas!

yet hope for safe - ty.
 - ra - re sa - lu - tem.

What
 Quae

yet hope for safe - ty.
 - ra - re sa - lu - tem.

What
 Quae

cres.

Would he have his peo - ple to
Vult - ne om - nes nos iu - gu -

mad - ness hath seiz - ed our ru - ler?
re - gem a - men - ti - a ce - pit?

mad - ness hath seiz - ed our ru - ler?
re - gem a - men - ti - a ce - pit?

cres.

Would he have his peo - ple to per - ish?
Vult - ne om - nes nos iu gu - la - ri?

per - ish
la - ri?

Wide throw them o - pen!
Pan - di - te por - tas!

molto.

Wide throw them o - pen!
Pan - di - te por - tas!

Wide throw them o - pen!
Pan - di - te por - tas!

8va.

8va. *pp* *Lento.* *ppp*

ANNA. Dolcissimo. *pp*

Ju - dith, no - ble child . . . of . . . our sa - cred . . .
 In - cly - ta Ju - dith, . . . va - te or . . . ta . . .

pro - phet, . . . Full oft we two have led forth the
 sa - cro, . . . Ca - stum ad fe - stas cho - re - as

mai - dens On the days of feast - ing and re - joic - ing; Shall we not
 ag - men *Lae - tis du - xi - mus us - que di - e - bus: Nunc ne pi*

allargando, diminuendo.

now con - duct them to the foe - man? . . .
 ge - bit du - ce - re ad ho - stes? . . .

diminuendo.

col canto.

DUET.
 DUETTO.

Cantabile espressivo legato.
 JUDITH.

Sis - ter of He - ze - ki - ah, know thou well That I joy more in
 O - re - gis so - ror An - na, pe - ri - clis Ob - le - ctor ma - gis

Andante cantabile.

ppp

dan - ger than in dan - ces. Where God command - eth me there I shall hast - en,
 e - go. quam cho - re - is: Quo Deus im - pe - rat, o - cy - or i - bo,

rall. e dim.

Swift - er than flies the thirst - y stag to the wa - ter. Full oft, O
 Si - ti - ens vi - tre - as quam cer - va ad a - quas. Ca - stum ad

ppp dolcissimo e legato.

ppp dolcissimo e legato.

rall. e dim. molto.

cres.

pp a tempo.

Ju - dith, led we the mai - dens, On . . . the fes - tal day, full of re -
fe - stas cho - re - us ag - men Lac - tus du - xi - mus us que di -

- joic - ing, Shall we not now con - duct them to the foe - man?
- e - bus; Nunc - ne pi - ge - bit du - ce - re ad ho - stes!

Up, a - rise! ne - ver let your heart be fear - ful;
Sur - gi - te; pul - set ne - que cor - da pa - ter;

Up, a - rise! ne - ver let your heart be fear - ful;
Sur - gi - te; pul - set ne - que cor - da pa - ter;

espressivo. Nor from your fair forehead let . . . the white flow'r fall.
espressivo. Fron - te ne - que al - bus ca - dat al - ba flos.

Nor from your fair forehead let the white flow'r fall, let the white flow'r fall.
Fron - te ne - que al - bus ca - dat al - ba flos ca - dat al - ba flos.

ppp *8va.* *cres. molto.*

Up, . . . a - rise, mai - dens, Nought of dan - ger fear we When the Lord God Al -
 Sur - . . . gi - te cunctae; pes - si - mum ad ho - stem Tu - tum fit i - ter

Up, . . . a - rise, mai - dens, Nought of dan - ger fear we When the Lord God Al -
 Sur - . . . gi - te cunctae; pes - si - mum ad ho - stem Tu - tum fit i - ter

pp

- migh - ty go - eth with us, Yea, when the Lord Al - mighty go - eth with us,
 co - mi - tan - te De - o. Tu - tum fit i - ter co - mi - tan - te De - o.

- migh - ty go - eth with us, Yea, when the Lord Al - mighty go - eth with us,
 co - mi - tan - te De - o. Tu - tum fit i - ter co - mi - tan - te De - o.

8va.

morendo e rall. *a tempo.* *pp*

yea, go - eth with us. Ju - - dith, no - ble
 tu - tum fit i - ter In - - cly - ta Ju -

espressivo e legato.

yea, go - eth with us. Sis - - - ter of He - ze - ki - - - ah,
 tu - tum fit i - ter O . . . re - gis so - ror Au - - na,

pp *a tempo.*

child of him our great prophet, Full oft the
- dith, ra - te or - ta sa - - cro, Ca - stum ad

Know thou well that I joy more in
pe - - - ri - clis Ob - le - - - ctor ma - - - - - gis

mai - dens fes - - - tive - ly danc - - - ing . .
fe - - - stas cho - - - re - - - as ag - - - - - ment . .

dan - ger than in . dan - ces,
e - - - go quam cho - - - re - - - is

.. We have led to - ge - ther, all re - joic - - - ing,
 .. *Lae - tis du - xi - mus us - que di - e - - - bus :*

Where . . . God com - mand - - - eth me . . there I shall has - ten
Quo De - us im - - - pe - rat, . . o - cy - or i - bo

ritenuto.

Shall we not now con-duct them to . . . the foe . . .

Nunc ne pi-ge bit du-ce-re . . . ad ho . . .

Swift-er than flies the thirst-y stag to the wa . . .

Si-li-ens vi-tre as quam cer-va ad a

a tempo.

man? . . . Up, a - rise!

stes? . . . *Sur* gi - te

ter. . . Up, a - rise!

quas. . . *Sur* gi - te

8va.

a tempo.

diminuendo.

Fear ye not, Fear ye not, mai - dens . . .

Sur - gi - te Sur - gi - te cun - ctas . . .

Fear ye not, Fear ye not mai - dens . . .

Sur - gi - te Sur - gi - te cun - ctas . . .

diminuendo. ppp

V.—CHORUS AND PRAYER.

CORO E PREGHIERA.

TENORI. *ff*

Ah! o - pen the gates, throw them
 Ah! pan - di - te pan - di - te

BASSI. *ff*

Ah! o - pen the gates, throw them
 Ah! pan - di - te pan - di - te

Mosso agitato.

ff

Ah! wide throw them o - pen! Ah!
 Ah! pan - di - te por - tas! Ah!

ff

Ah! wide throw them o - pen! Ah!
 Ah! pan di - te por - tas! Ah!

o - pen!
 por - tas!

Thus may we yet hope for safe - ty.
 Sic fas spe - ra - re sa - lu - tem.

o - pen!
 por - tas!

Thus may we yet hope for safe - ty.
 Si fas spe - ra - re sa - lu - tem.

wide throw them o - pen!
pan - di - te por - tas!

wide throw them o - pen!
pan - di - te por - tas!

What mad - ness hath seiz - ed our
Quae re - gem a - men - ti - a

What mad - ness hath seiz - ed our
Quae re - gem a - men - ti - a

Would he have his peo - ple to
Vult - ne om - nes nos iu - gu -

Would he have his peo - ple to per - ish?
Vult - ne om - nes nos iu - gu - la - ri?

ru - ler?
ce - pit?

ru - ler?
ce - pit?

per-ish?
la-ri?

Wide throw them o-pen!
Pan-di-te por-tas!

Help! . . .
Heu! . . .

Wide throw them o-pen!
Pan-di-te por-tas!

Help! . . .
Heu! . . .

Wide throw them o-pen!
Pan-di-te por-tas!

Help! . . .
Heu! . . .

8va.

(The maidens form in line to the doors of the Temple. The doors are thrown open. The furious people, on seeing the maidens, become quiet.)

(*Hic ad templi fores puellarum acies instruitur. Tum fores panduntur ac populus furens, perspectis puellis, confestim obmutescit.*)

Meno mosso.

Help! . . . Help!
Heu! . . . Heu!

Help! . . . Help!
Heu! . . . Heu!

Help! . . . Help!
Heu! . . . Heu!

HEZEKIAH. (With a loud voice, standing on the threshold of the Temple.)
EZECHIAS. (*Magna voce, stans in limine templi.*)

Help! . . . Help!
Heu! . . . Heu!

Say where . . . is your blind
Quo vos, . . . quo cae-cus
a piacere.

8va.

col canto.

mad - ness lead - ing? . . . Look ye! . . . oh, shame - -
ra - pit fu - ror? . . . Ec - ce . . . prok pu - -

dim.

. ful! . . See, while The peo - ple rage, . . . for coun - try s
. dor! . . fu - rit Dum fo - pu - lus, . . . pro fa - tri . .

pp *cres. allargando.*

sake in - no - cent mai - dens . . . go forth to meet
- a au - dent i - re . . . ad ho stes vir - . .

pp *dim.* *molto.*

the foe.
. . . gi nes, . . .

(The maidens, singing as they go, pass out of the Temple, and make their way through the people, who regard them with wonder.)

(*Puellae concinentes incipiunt egredere, atque per medium populum admirantem profiscuntur.*)

pppp

ANNA. Adagio cantabile religioso.
pp espressivo legato.

For - ward and fear not,
Qui me - tus? per - gam.

pppp *pp legato.*

God him - self to this du - ty Has our hearts prompt - ed; He will keep us
De - us i - pse ad ho - stes I - re nos co - git, re - ve - het - que

safe - ly; yea, safe - ly will keep us All who hear,
tu - to re - ve - het - que tu - to. Quis - quis es - -

pp *dim.* *pp*

help . . us now with your fer - vent plead - ings, Help us now with your
no - stris pre - ci - bus, pre - cem ad de, No - stris pre - ci - bus

cres.

fer - vent plead-ings, Help . . . us now with your fer - vent pleadings, fer - vent pleadings,
pre - cem ad - de no - - stris pre-ci - bus pre - cem ad - de pre - cem ad - de

poco affto.

cres. e poco affto.

ppp a tempo. *rit.* *a tempo.*

Help us. . . ye peo . . . ple.
Vir mu . . li - er . . . que.

JUDITH. *Cantabile dolce e legato.*

Joy - ful hope speeds us, O
Lae - ta spes sur - git! Pa -

ppp a tempo. *rit.* *pp a tempo.*

pp

ye youths and ye maidens, E - ver sweet hope che - rish, . . .
e - ri et pu - el - lae Spem fo - ve - te om - nes . . .

SOP. & CON. CHORUS, MAIDENS.
 PUELLARUM.

Joy - ful hope . . . speeds us,
Lae - ta spes . . . ur - get

TENORI.

With your pe - ti - tions,
U - ni - cum vo - tis

BASSI, PRIESTS.
 SACERDOTIS.

With your pe - ti - tions,
U - ni - cum vo - tis

pp

poco ritenuto.

Lo, the foe I fear not, E'en death will I face tran - quil - ly, pro -
e - go nec ca - ter - vas Nec mo - ri per vim me - tu - am, te -

O ye youths and ye maidens, E - ver sweet hope che - rish.
Pu - e - ri et pu - el - lae Spem fo - ve - te om - nes

pp

A - - ged men and chil - dren, Move ye the mon - arch,
Ju - ve - nes se - nes - que Flec - ti - te re - gem

pp

A - - ged men and chil - dren, Move ye the mon - arch,
Ju - ve - nes se - nes - que Flec - ti - te re - gem

poco ritenuto.

- tect - ed by God's great pow - er,
 - gen - te Nu - mi - nis um - bra.

ISAIAH.
 ISAIAH. *Cantabile legato espressivo.*

What God the
 Quod se mel

All ye peo - ple hear us!
 mu - li - er - que, vir - que

Move ye the mon - arch.
 Flec - ti - te re - gem.

Move ye the mon - arch.
 Flec - ti - te re - gem.

Cantabile.

Lord or - dain - eth that es - ta - blished Shall be, when
 dix - it De - us, us - que ser - vat Ter - mi - nus

Joy - ful hope . . . speeds us,
 Lae - ta spes . . . ur - get.

pp

By your pe - ti - tions,
 U - ni - cum vo - tis,

pp

By your pe - ti - tions,
 U - ni - cum vo - tis,

comes the end . . . of things, Ye graves, give Up our dead fa - thers, let them
re - rum sta - bi - lis. Re - sur-gant Du - sta ma - ic - rum, vi - de -

O ye youths and ye mai - - dens.
Pu - e - ri et pu - - el - - lae

pp
 A - - - ged men and chil - - dren.
Ju - - - ve - nes se - nes - - que

pp
 A - - ged men and chil - - dren, Move . . . ye the
Ju - - ve - nes se - nes - - que Fie - - cti - te

poco cres.

see the won - drous Signs . . . of the High - est.
 - ant *que mi - ra,* *Si - - - gna To - nan - tis.*

monarch. Move . . . ye the monarch, Move . . . ye the
re - gem. Fle - - cti - te re - gem, Fle - - cti - te

cres.
ritenuto.

ANNA.
p espressivo e lunga frase.

poco allargando.

God . . Him - self, He our hearts . . . hath
De - us i - pse ad ho - . . . stes

p JUDITH.

Joy - ful hope speeds us, O young men and ye
Lae - ta spes sur - get! Fu - e - ri et pu -

HEZEKIAH.
p EZECHIAS.

Ah, me! fleet - - - ing is the proud - est crown of
He . . . u, la but sce - ptum so - li - um - que

ISAAIAH.
p ISAIAS.

Ye graves, give up our dead fa - - - thers,
Re - sur - rant Bu - sta ma - io - - - rum

SOP. & CON. CHORUS. MAIDENS.
PUELLARUM.

Joy - ful hope speeds us, O ye youths and ye
Lae - ta spes sur - get! pu - e - ri et

p TENORI.

By your pe - ti - tions, A - ged men and
U - ni - cum ro - tis Ju - ve - nes se -

BASSI. PRIESTS.
p SACERDOTIS.

mon - arch. By your pe - ti - tions, A - ged men and
re - gem. U ni - cum ro - tis Ju - ve - nes se -

cantabile espres. legato.

poco allargando.

mon - arch. By your pe - ti - tions, A - ged men and
re - gem. U ni - cum ro - tis Ju - ve - nes se -

mf

mon - arch. By your pe - ti - tions, A - ged men and
re - gem. U ni - cum ro - tis Ju - ve - nes se -

animando e cres.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The piano part includes a grand staff with treble and bass clefs. The lyrics are in Latin and English, with some words in italics. The score includes dynamic markings such as *animando e cres.* and *animando e cres.* at the beginning and end of the piece. The lyrics are: prompt - ed, I . , hath nos co . . git, He re - - ve - ha - que will keep us mai - dens, el - lae E - ver sweet . . hope che - - - - rish Spem fo - ve - te om - - - - nes mon - arch, re - gum! O - ver the migh ti - est Om - ne sub re - gno est Let them see the won - drous vi - de . . . ant . . . que mi - ra mai - dens, el lae E - . . ver sweet hope che - rish Spem fo - ve - te om - nes chil - dren, nes - que A - . . ged men and chil - dren, Ju - . . ve - nes se - nes - que chil - dren, nes - que A - . . ged men and chil - dren, Ju - . . ve - nes se - nes - que

prompt - ed, I . , hath nos co . . git, He re - - ve - ha - que will keep us

mai - dens, el - lae E - ver sweet . . hope che - - - - rish Spem fo - ve - te om - - - - nes

mon - arch, re - gum! O - ver the migh ti - est Om - ne sub re - gno est

Let them see the won - drous vi - de . . . ant . . . que mi - ra

mai - dens, el lae E - . . ver sweet hope che - rish Spem fo - ve - te om - nes

chil - dren, nes - que A - . . ged men and chil - dren, Ju - . . ve - nes se - nes - que

chil - dren, nes - que A - . . ged men and chil - dren, Ju - . . ve - nes se - nes - que

animando e cres.

safe - - - ly, All . . . who hear, help us, . . .
tu to Quis - quis es no stris . . .

Lo! I the foe fear not! Death will I face tran-quil - ly, . . .
e - go nec ca - ter - tus, Nec mo - ri ter vim mi - tu - am

rul - - eth one Al - migh - ty, By . . . your pe -
gra - vi - o - re re - gnant, U - ni - cum

Signs of the High - est, Signs of the
Si gna To - nan - tis, Si - gna To

Ev - er sweet hope cher - ish, All ye peo - ple
Spem fo - ve - te om - nes Mu - li - er - que

A - - ged men and chil - dren, Move the great
Ju - ven - es se nes - que Fle - cti - te

A - - ged men and chil - dren, Move the great
Ju - ven - es se - nes - que Fle - cti - te

cres. e animando.

diminuendo. *molto.*

with . . . your fer . . . vent plead . . . ings
ad . . . de pre . . . cem ad . . . de

God's . . . might-y pow . . . er, Guard . . . ed by
nu . . . mi-nis um . . . bra te . . . gen-te

mon . . . arch, A . . . ged men and chil . . . dren
Re . . . gem Ju . . . ve-nes se-nes que

Let them see the won . . . drous
vi-de-ant-que mi . . . ra

mai . . . dens Ev . . . er sweet hope cher . . . ish,
el . . . lae spem fo-ve-te om-nes

chil . . . dren, A . . . ged men and chil . . . dren,
nes . . . que Ju-ve-nes se-nes-que

chil . . . dren, A . . . ged men and chil . . . dren,
nes . . . que Ju-ve-nes se-nes-que

we en-trust, we en-trust Zi . . . on,
cre-di-mus cre-di-mus ci-ves,

we en-trust, we en-trust Zi . . . on,
cre-di-mus cre-di-mus ci-ves,

we en-trust, we en-trust Zi . . . on,
cre-di-mus cre-di-mus ci-ves,

con 8va.

diminuendo. *molto.*

Help us, ye peo - ple.
vir mu - li - er - que.

God's . . . migh - ty pow - er.
nu - . . . mi - nis um - bra.

Move . . . ye the mon - arch.
fle - . . . cti - te re - gem.

Signs . . . of the High - est.
Si - . . . gna To - nan - tis.

All ye peo - ple, hear us.
mu - li - er - que vir - que.

Move ye the mon - arch.
fle - cti - te Re - gem.

Move ye the monarch With your pe - ti - tions, A - ged men and chil - dren, Move ye the
fle - cti - te re - gem U - ni - cum vo - tis, Ju - ve - nes - se - nes - que, fle - cti - te

Them to Thee con - fid - ing.
ti - bi sed co - hor - tem.

Them to Thee con - fid - ing.
ti - hi sed co - hor - tem.

Them to Thee con - fid - ing.
ti - bi sed co - hor - tem.

con 8va. poco ritenuto.

1mo tempo. legato pianissimo tutti.

For - ward! and fear not, God . . Him-self to this du - ty
 Qui me - tus? per - gam. De - us ip - se ad hos - tes

Hope now doth speed us, O ye youths and ye mai - dens,
 Lae - ta spes ur - get, Pu - e - ri - et pu - el - lae

Fall - eth down the scep - tre of . . the proud - est mon - arch,
 He - u la - bat sce - ptrum so - li - um que re - gum,

What God the Lord or - dain - - eth, That es - tab - lish -
 Quod se - mel dix - it De - - us, us - que ser - vat

Hope . . now doth speed us, O young men and ye mai - dens,
 Lae - ta spes ur - get! Pu - e - ri et pu - el - lae

With . . your pe - ti - tions, a - ged men and chil - dren,
 U - ni - cum vo - tis, ju - ve - nes se - nes - que,

mon - arch, With your pe - ti - tions, a - ged men and chil - dren,
 re - gem, U - ni - cum vo - tis, ju - ve - nes se - nes - que,

Now to hands fee - ble we . . en - trust our Zi - on,
 Vir - gi - num lec - tae pa - tri - am co - hor - ti

Now to hands fee - ble we en - trust our Zi - on,
 Vir - gi - num lec - tae pa - tri - am co - hor - ti

Now to hands fee - ble we en - trust our Zi - on,
 Vir - gi - num lec - tae pa - tri - am co - hor - ti

legato e pianissimo tutti.

bath our hearts . . . prompt-ed, He safe-ly will keep us, yea, safe-ly will keep . . . us.
I - re nos . . . co - git, re - ve - het - que tu - lo re - ve - het - que tu - . . . to :

Ev - er sweet hope che - rish, I - the foe will fear not,
Spem fo - ve - te om - nes, e - - go nec ca - ter - vas

O - ver the . . . migh - ti - est rul - eth One . . . Al - migh - - ty.
Om - ne sub . . . re - gno est gra - vi - o re re - - gnium

- ed shall be in the end of things.
Ter - mi - nus re - rum sta - bi - lis

Ev - er sweet hope che - rish, Ye young men and mai - dens, O hope che - rish ev - - er,
Spem fo - ve - te om - nes; mu - li - er que vir - que mu - li - er - que vir - - que

Move ye the mon - arch By your pe - ti - tions, Move ye the mon - - arch
Flec - ti - te Re - gem u - ni - cum vo - tis u - ni - cum vo - tis

Move ye the mon - arch By your pe - ti - tions,
Flec - ti - te Re - gem u - ni - cum vo - tis

In . . . full re - li - ance them to Thee . . . con - - fid - - ing,
Cre - di - mus ci - ves, ti - bi sed . . . co - hor - - tem

In full re - li - ance them to Thee con - fid - - ing,
Cre - di - mus ci - ves, ti - bi sed co - hor - tem

In full re - li - ance them to Thee con - fid - - ing,
Cre - di - mus ci - ves, ti - bi sed co - hor - tem

animando e cres.

ppp

All . . . who hear, help . . us with fervent plead - ings, help us,
Quis . . . quis es . . no - stris pre - ci - bus pre - cem ad - de

ppp

Death will I face now tran-quil-ly. By God's al - migh - ty pow'r
Nec mo - ri per vim me - tu - am, te - gen - te nu - mi - nis

ppp

By . . your pe - ti - tions, A - ged men and chil - dren, by your prayers,
U - ni - cum vo - tis Ju - ve - nes se - nes - que u - ni - cum

ppp

Graves, give ye up our dead fa - thers, Let them now see won -
Re - sur - gant Bus - ta ma - jo - rum vi - de - ant - que mi -

ppp

Ev - er sweet hope che - rish, All ye peo - ple, All ye, Ev - er sweet
Spem - fo - ve - te om - nes mu - li - er - que vir - que spem fo - ve -

ppp

A - ged men and chil - dren, Move . . . ye the mon - arch, By your prayers,
Ju - ve - nes se - nes - que Flec - ti - te re - gem Flec - ti - te

ppp

A - ged men and chil - dren, Move ye the mon - arch, Move him,
Ju - ve - nes se - nes - que Flec - ti - te re - gem re - gem

ppp

Guard our ci - ty's flow - ers, Lord, and keep Thy Zi - on, keep her,
Pro - te - ge o flo - res, De - us, ur - bis i - psam i - psam

ppp

Guard our ci - ty's flow - ers, Lord, and keep Thy Zi - on, keep her,
Pro - te - ge o flo - res, De - us, ur - bis i - psam i - psam

ppp

Guard our ci - ty's flow - ers, Lord, and keep Thy Zi - on, keep her,
Pro - te - ge o flo - res, De - us, ur - bis i - psam i - psam

ppp

poco ritenuto. *ppp* *f* *ppp* *poco affto. e*

All who hear, help us, help . . . us with your fer - vent pleadings, O help us, help us,
nos-tris pre - ci-bus, pre - cem ad-de nos - tris pre - ci-bus, pre - cem ad-de

guard - ed, I the foe will fear . . . not. Death will
um - bra e - go nec ca - . . . ter - vas Nec mo -

By . . . your pray'rs, . . . a - ged men, . . . chil - dren, By your pe - ti - tions,
vo - tis su - ve - nes se - nes que U - ni-cum vo - tis

drous Signs of the High - est, Signs of the High - est,
ra Si - gna to - nan - tis Si - gna to - nan - tis

hope, ev - er sweet hope che - rish, Ev - er sweet hope che - rish,
te spem fo - ve - te om - nes, Spem fo - ve - te om - nes,

A - ged men and chil - dren, Move ye the mon - arch,
su - ve - nes se - nes que Flec - ti - te Re - gem

children, and ye old, move, Move the stern mon - arch, By pe -
su - ve - nes se - nes - que Flec - ti - te Re - gem U - ni -

Lord, . . . pro - tect our ci - ty, pro - tect our
Pro - te - ge et ur - bem Pro - te - ge

our ci - ty, Lord, keep Thou our ci - ty, keep Thou
Pro - te - ge et ur - bem Pro - te - ge O flo -

our ci - ty, Lord, keep Thou our ci - ty, keep Thou
Pro - te - ge et ur - bem Pro - te - ge O flo -

cres. e ritenuto. *ppp* *f* *ppp* *poco affto. e crescendo.*

The musical score is written for voice and piano. It features a complex rhythmic structure with frequent changes between 3/2 and 2/2 time signatures. The score includes various musical notations such as triplets, dynamic markings (ppp, f, cresc.), and performance instructions (poco ritenuto, poco affto. e). The lyrics are in Latin and English, with the English text often appearing below the Latin text. The piano part consists of arpeggiated chords and melodic lines that support the vocal parts.

crescendo. *ppp a tempo.* *crescendo molto.* *e allargando.*

help us, help us, help us, . . ye peo-ple, All who hear us, . . now
pre-cem ad-de vir mu-li-er-que quis-quis es nos-tris

ppp

now I face tran-quil-ly, By God's . . al-
ri per vim me-tu-am te gen-te

ppp

By your pe-ti-tions, A-ged men and chil-dren, By your pray-ers, . . O
U-ni-cum vo-tis Ju-ve-nes se-nes-que U-ni-cum vo-tis

ppp

signs of the High-est, Graves, give ye up our dead
Si-gua to-nan-tis Re-sur-gant Bus-ta ma-

ppp

Ev-er sweet hope che-rish, Ev-er sweet hope che-rish, sweet hope che-rish,
Spem fo-ve-te om-nes Spem fo-ve-te mu-li-er-que mu-li-

ppp

By your 'pe-ti-tions, . . pe-ti-tions, A-ged and
U-ni-cum u-ni-cum vo-tis Ju-ve-nes

ppp

-ti-tions, O a-ged men and chil-dren,
cum vo-tis Ju-ve-nes se-nes-que

ppp

ci-ty, O Lord, pro-ject our ci-ty, Keep our Zi-on, . . Pro-
o-flo-res De-us ur-bis ip-sam pro-te-ge Pro-

ppp

Zi-on our ci-ty, Keep her, keep, Lord, our
-res De-us ur-bis ip-sam Pro-te-ge

ppp

Zi-on our ci-ty, Keep her, keep, Lord, our
-res De-us ur-bis ip-sam Pro-te-ge

ppp a tempo. *crescendo. molto.* *e allargando.*

The musical score is written for voice and piano. It features a complex rhythmic structure with frequent changes between 3/4 and 3/2 time signatures. The score includes various musical notations such as triplets, slurs, and dynamic markings. The lyrics are in Latin and are printed below the vocal line. The piano accompaniment is written in the lower staves, featuring intricate chordal textures and melodic lines.

*allargando molto.**a tempo.*

with . . . your plead-ings so fervent, help us with your pleadings, all ye who hear. . . .
pre - - ci - bus precem ad - de nos - tris pre - ci - bus vir mu - li - er - que

migh - ty power guard - ed, Yea, guard - ed, guard - ed by God's power. . . .
nu - mi - nis um - bra, nu - mi - nis um - bra, nu - mi - nis

a - ged, a - ged men and chil - dren, by your pray'rs, O by your pray'rs,
Ju - ve - nes se - nes - que, Ju - ve - nes se - nes - que, Ju - ve - nes

fa - thers, Let them see the won - drous signs . . of the High -
rum vi - de - ant - que mi - ra Si - gna to - nan

Ye . . . young men . . . and mai - dens, ev - er cherish sweet hope, sweet hope. . . .
er - que vir - que Spem - fo - ve - te om - nes fo - ve - te spem

chil - dren, a - ged men and chil - dren, move him by . . your pray'rs. . . .
se - nes - que Ju - ve - nes se - nes - que Ju - ve - nes

a - ged, a - ged men and chil - dren, move the stern monarch by your pray'rs. . . .
Ju - ve - nes Flec - ti - te Re - gem, Flec - ti - te Regem, flecti - te

te - ct our ci - ty, the flow'rs of our Zi - on keep, Lord, and guard us all. . . .
te - ge De - us pro - te - ge o flo - res De - us pro - te - ge

ci - ty, O Lord, keep her, the flow'rs of our Zi - on keep, Lord, and guard us all. . . .
pro - te - ge et ur - bem pro - te - ge o flo - res De - us pro - te - ge

ci - ty, O Lord, keep her, the flow'rs of our Zi - on keep, Lord, and guard us all. . . .
pro - te - ge et ur - bem pro - te - ge o flo - res De - us pro - te - ge

*Sva.**allargando molto.**fff a tempo.*

This page contains a musical score for Mancinelli's "Isaías". The score is written for a large ensemble, including strings and woodwinds. The key signature is A major (two sharps), and the time signature is 4/4. The score is divided into several systems, each with multiple staves. The first system includes staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The second system includes staves for Flutes, Oboes, Clarinets, Bassoons, and Horns. The third system includes staves for Trumpets, Trombones, and Tuba. The fourth system includes staves for Percussion and Timpani. The fifth system includes staves for Piano and Harp. The score features various musical notations, including slurs, accents, and dynamic markings. The dynamic markings are *est. tis.*, *fff*, *dim.*, and *dim. molto.*. The score concludes with a double bar line and repeat signs.

est.
tis.

8va.

fff *dim.* *dim. molto.*

PEOPLE.
POPULUS.
SOPRANI. *pianissimo e legato. ppp*

Guard . . Thou these our ci - ty's flow - ers, Keep Thou out Zi - on, O
 Pro - te - ge o flo - res De - us ur - bis i - psam

CONTRALTI.

Guard Thou these our ci - ty's flow - ers, Keep Thou our Zi - on, O
 Pro - te - ge o flo - res De - us ur - bis i - psam

TENORI. *pp*

O guard them, O guard them, O keep her,
 Pro - te - ge pro - te - ge pro - te - ge

BASSI. *pp*

O guard them, O guard them, O keep her,
 Pro - te - ge pro - te - ge pro - te - ge

Lo stesso movimento.

pianissimo. ppp

pianissimo morendo.

keep Thou our Zi - on. . .
 pro - te - ge et ur - bem. . .

keep Thou our Zi - on. . .
 pro - te - ge et ur - bem. . .

O keep her, Lord God.
 pro - te - ge De - us.

O keep her, Lord God.
 pro - te - ge De - us.

ppp *cres.*

N.B.—Only 4 voices to each Part.

PART II.
PARS ALTERA.

(A plain at the foot of Mount Sion near the Assyrian camp. Hezekiah and Isaiah come from the city. The night is starry. Deep peace reigns around.)

(Planities prope Assyriorum castra, ad radices montium Jerusalem posita. Ezechias atque Isaias ab urbe adveniunt. Stellans nox; alla quies.)

VI.—PRELUDE, RECITATIVE, AND TENOR SOLO.

VI.—PRELUDIO RECITATIVO E SOLO PER TENORE.

Lento sostenuto.

PIANO.

ppp Legatissimo.

ppp ritenuto.

Cantabile espressivo e legato.

ppp a tempo legato.

ppp

poco ritenuto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with accents and a *pp* dynamic marking. The lower staff is in bass clef and contains a harmonic accompaniment with a *a tempo.* marking.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the harmonic accompaniment with slurs and accents.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with slurs and accents. The lower staff continues the harmonic accompaniment with slurs and accents. A *molto espressivo.* marking is present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a harmonic accompaniment with slurs and accents. A *pp legato.* marking is present in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a harmonic accompaniment with slurs and accents. A *pp legato.* marking is present in the upper staff.

The sixth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs and accents, ending with a *cres.* marking. The lower staff contains a harmonic accompaniment with slurs and accents, featuring triplets in the left hand.

crescendo. molto.

cres. molto. con anima. cres.

sempre. dim.

diminuendo e ritenuto.

a tempo.
ppp pppp

ppp

dolcissimo. ritenuto.

Più lento. pppp e legato.

ppp

HEZEKIAH.
EZECHIAS. *Recitativo a piacere.*

Where lead'st thou me, O
Quo me, Pro-phet-a,

Sua.~
pianissimo e ritenuto molto. morendo.

a tempo.

Pro - phet? . . . Where is the vengeance which thou hast fore - told as
 du - cis? . . . aut u - bi ul - ti - o Quam pra - di - ca - sti

a piacere.

from the Lord? Where the in - no - cents? Those whom thou
 Nu - mi - nis? U - bi vir - gi - nes Quas Nu - mi -

said'st God Him-self would come to de - li - ver!
 . - ni ip - si li - be - ran - das di - xe - ras?

p con calma.

Ah!
 Ah!

hold thy peace, dar - est thou to say when the Lord shall strike!
 con - ti - ce, ho - ram neu De - o praes cri - pte - ris . . .

a tempo. cantabile.

Lo! yon - der . . . o'er the camp two migh - ty an - gels ho - ver; . . .
Jam, cer - no, . . . cas - tris An - ge - li im - pen - dent du - o . . .

pp

. . . . One there to save, the o - ther work - eth
Sa - lus vo - ca - tur al - ter al - ter

col. canto

ten. a piacere. Be - liev - ing wait I;
Ex - pec - to cre - dens,

ven - geance! . . .
ul - tio!

pp *ten.*

though with earth - ly - fee - ble eyes, Nought can I see in
qui pro - fa - no lu - mi - ne Nil im - mi - ne - re

hea - ven . . . but the shin - - ing
cer - no . . . prae - ter si - - de -

ppp

(Isaiah, in abstracted mood, wanders toward the enemy's camp. Hezekiah, forgetful of his misfortunes, contemplates the peaceful scene around him.)

(Isaias ad hostium castra accedit, ut qui penitus ceteris occulta perspicit. Ezechias paulis per malorum oblitus, loci naturam noctisque serenitatem admiratur.)

Lento moderato.

stars. O
ra. O

ppp dolce espressivo e legato.

what a sweet e - mo - tion! O how peace - ful - ly Night a - round me is
quam vo - lu - ptas dul - cis! O quam lan - gui - da No - ctis qui - es in -

sleep - ing! While through the hea - vens, gently spread - ing on ev - 'ry side,
consciae! Per - fu - sus a - er un - de cum - que sua - vi - ter

ppp *ritenuto.*

Float - eth ce - les - tial ra - - di - - ance! On
O quam ni - ten - ti lu - - mi - - ne! *Psal -*

ppp *ritenuto.*

Andante cantabile, espressivo e legato.

such a night as this did Da - vid sweet - ly play, And Da - vid's skil - ful
le - bat is - tis dul - ce Da - vid no - cti - bus Ge - nus - que do - ctum

pp

pp

min - strel race, On such a night in ear - ly springtide soft - ly sing, Prais -
Da - vi - dis Is - tis ca - ne - bat so - le ver - no fu - scu - lam ta .

len, 3 *dolce espressivo.*

- ing the mai - den's beau - ty rare. Me be - hold in sad - ness near the e - ne -
men ve - nu - stam vir - gi - nem. E - go at, do - len - ti cas - tra pro - pter

rit. a piacere. *ppp*

col. canto.

poco ritenuto. *a tempo.*

- my wan-d'ring, With a mind dis - tress'd, Wait - ing, long - ing for the Lord . . .
 hos - ti - ca Men - te am - bu - lans De - um an - xi - us Ex - pe - . . .

ppp poco ritenuto. *poco allargando.*

espressivo.

God. . . . Come, O Lord! lo Thy ci - ty calls for
 - cto: . . . ve - ni - as, quem vo - ca - vit ci - vi -

ppp ritenuto. *pp a tempo.*

cres.

Thee, From the Tem - ple to the circ - - ling wall. . . .
 - - las Su - um us - que pro - fu - gna - - cu - lum . . .

cres.

a tempo.

Then I . . . my - self a song will teach . . .
 Tum car - - men i - fse vos do - ce - - - -

ppp a tempo.

pppp *ritenuto.* *pp*

you, While the night pro - claims the glo - ry of the Lord;
bo, glo - ri - am Pan - den - te no - cte Nu - mi - nis

O love - ly hills that stand a - bout Je - ru - sa - lem, With a
Col - les Si - o - nis in - cly - tae dul - cis - si - mi, Nim - bo

ra - di - ant cloud en - com - pass'd, O love - ly hills . . . that
au - re - o cir - cum - da - ti, Col - les Si - o - nis

leg. 3 *Piu emo.*

ritenuto a piacere. *pp* *ppp*

stand a - bout Je - ru - sa - lem, With ra - di - ance of cloud en - com - pass'd!
in - cly - tae dul - cis - si - mi Nim - bo au - re - o cir - cum - da - ti.

molto ritenuto.

ritenuto. pianissimo. morendo. *ppp*

VII.—CHORUS OF MAIDENS.

VII.—CHORUS PUELLARUM.

Allegro moderato.

PIANO.

pp legato.
diminuendo.

SOPRANI.

See, the beau - ti - ful branch - es come, Out of fire de -
 Pul - chri, cer - ni - te, ra - mu - li Di - ris in - te -

CONTRALTI.

pp

See, the beau - ti - ful branches come!
 Pul - chri, cer - ni - te ra - mu - li

ppp

- struc - tive, ter - ri - ble all un - harm'd, Lo! the might of flame God's
 - gri ab i - gni - bus Ex - ce - dunt: De - us i - gni - um Fru

From out the fire un - harm - ed! He the might of
 ab i - gni - bus ex - ce - dunt: De - us i - gni -

arm hath bro - ken and made weak; See the li - lies un - sul - li - ed are not
 stra - vit vi - o - len - ti - am. Ven - tis can - di - da li - li - a Non sunt

flame,
 um the might of flame hath con - quer - ed, See the li - lies
 fru - stra - vit vi o - len - ti - am. Ven - tis can - di -

wast - ed by fierce . . . tem - pests, He with a ges - ture of com -
 ra - pta fu - ren - ti - bus: Ven - to - rum De - us an - nu -

white are un - touch'd! With a ges - ture, a
 - da li - li - a Non sunt! ra - pta fu -

ppp

- mand All the blow - ing winds hath re - strain'd, He hath re - strain -
 - ens Om - nem con - tu dit im - pe - tum om - nem con -

ges - ture of com - mand He hath re - strain'd the winds, hath re -
 - ren - ti - bus Ven - to - rum De - us an - nu - ens om - nem

ritenuto.

ed the blow - ing winds. . . .
tu - dit im - pe - tum

strain ed the blow - ing winds. . . .
con - tu - dit im - pe - tum. . . .

Lo! the lambs gi - ven to hun - gri - ly gap - ing
A - gnae tra - di - tae hi - an - ti - bus Ven - tre

Lo! the lambs gi - ven o'er to hungry li - ons fierce
A - gnae tra - di - tae hi - an - ti - bus Ven - tre ur -

pp

li - ons as a help - less prey Live still! He who their strength be -
ur - gen - te le - o - ni - bus Vi - vunt: i - pse le - o - ni -

roar - ing, a help - less prey, Live still! He who their strength gave, from
- gen - te le - o - ni - bus Vi - vunt: i - pse le - o - ni - bus

ppp

- - stow'd From them a - gain . . hath ta - - ken it.
 - - bus Vi - res, qui de - - dit, ab - - - - - stu - lit.

ppp

them He a - gain hath ta - - - - - ken it.
 vi - res qui de - - dit ab - - - - - stu - lit

ppp

Lo! the lambs gi - ven to fierce . . li - ons Hun - gri - ly ga - ping for
 A - gnae tra - di - tae hi - an - ti - bus Ven - tre ur - gen - te le -

Lo! the lambs gi - ven o'er to hun - gry li - . . ons fierce gap - ing for
 A - gnae tra - di - tae hi - an - ti - bus ven - tre ur - gen - te le -

pp

prey, lo! they Live . . still. He who their strength gave them
 o - ni - bus Vi - - vunt: i - pse le - o - - ni - bus

pp

prey, . . . lo! they Live . . still. He . . . who their strength gave them
 o - ni - bus Vi - . . vunt: i - pse le - o - - ni - bus

pp

He who their strength . . . gave them, from . . . them a - gain hath
Vi - res, qui de - . . . dit, qui de - . . . dit, vi - res qui

ppp

He who their strength . . . gave them, from . . . them a - gain hath
Vi - res, qui de - . . . dit, qui de - . . . dit, vi - res qui

ppp

ta - - ken, ta - - - ken it
 de - - dit, ab - - - stu - - lit. . . .

poco rallentando. *a tempo.*

ta - - ken, ta - - - ken it
 de - - dit, ab - - - stu - - lit. . . .

poco rallentando. *a tempo.*

Tri - umph'd hath mai - den - ly pure - ness . . .
Vi - cit vir - gi - ne - us pu - dor . . .

pp

Tri - umph'd hath mai - den - ly pure - ness . . .
Vi - cit vir gi - ne - us pu - dor . . .

O - ver the shame - - less e - ne-my. . . .
 Ho - sti - lem pe - - tu lan - ti-am. . . .

O - ver the shame - - less e - ne-my. . . .
 Ho - sti - lem pe - - tu lan - ti-am. . . .

crescendo.

God was
 Somnus nam

God was
 Somnus nam

diminuendo.

pp

pp

with us, and His watch - ful care
 in - cu - bat ho - sti - bus,

Wrapp'd their sen - ses in sleep pro -
 Jus - sus nu - mi - ne pro - vi -

with us, and His watch - ful care
 in - cu - bat ho - sti - bus,

Wrapp'd their sen - ses in sleep pro -
 Jus - sus nu - mi - ne pro - vi -

ppp

- found, Wrapp'd them in sleep pro - found, Wrapp'd them in sleep pro -
 - do, Nu - mi - ne pro - vi - do, Nu - mi - ne pro - vi -

- found, Wrapp'd them in sleep pro - found, Wrapp'd them in sleep pro -
 - do, Nu - mi - ne pro - vi - do, Nu - mi - ne pro - vi -

Sva.

- found, Yea, God was with us, whose watch-ful care . . . Wrapp'd their
 - do Somn - us nam in - cu - bat ho - sti - bus . . . Jus - . . sus

- found, Yea, God was with us, whose watch-ful care . . . Wrapp'd their
 - do Somn - us nam in - cu - bat ho - sti - bus . . . Jus - . . sus

ppp

ppp

Sva.

ppp e legatissimo.

sen ses in sleep pro
 Nu mi - ne pro vi

sen ses in sleep pro
 Nu mi - ne pro vi

Sva.

ppp

- found, Tri - umph'd hath mai - den - ly pure - ness, Tri - umph'd
 - do. Vi - cit vir - gi - ne - us pu - dor Ho - sti -

- found, Tri - umph'd hath mai - den - ly pure - ness, Tri - umph'd
 - do. Vi - cit vir - gi - ne - us pu - dor Ho - sti -

ppp ritenuto.

crescendo e allargando. *pianissimo.*

o - ver the shame - - less foe. . . . Watch - ful - ly God hath pro -
 - lem pe - tu - lan - - ti - am. . . . Som - nus nam in - cu - bat

o - ver the shame - - less foe. . . . Watch - ful - ly God hath pro -
 - lem pe - tu - lan - - ti - am. . . . Som - nus nam in - cu - bat

pp

- tect - ed us, Lo, their sen - ses are wrapp'd in sleep. . . .
 hos - ti - bus Jus - sus Nu - mi - ne pro - vi - do. . . .

- tect - ed us, Lo, their sen - ses are wrapp'd in sleep, . . .
 hos - ti - bus Jus - sus Nu - mi - ne pro - vi - do. . . .

8va.

ppp morendo.

VIII.—SOLO (SOPRANO).

VIII.—SOLO PER SOPRANO.

Lento. ANNA. *declamato.*

Tru - ly the Lord God . .
 Ve - re o pi - um . .

PIANO.

ppp

for His peo-ple in want pro - vid . . . eth! . . . The great King's
 at - que pro - vs - dum sem - per De - um! Ex - ce - pit

pp

host gave us wel - come with e - vil joy! De - clar - ing
 Ho - stis nos ma - lo cum gau - di - o, Quas dix - it

we were not Si - on's am - bass - a - dors, First - fruits we of
 es - se non Si - o - nis nun - ti - as, Re - gi at tri -

pp

poco ritenuto.

tri - bute to the new King gi - ven o - ver.
 bu - tas ri - te pri - mi - ti - as no - vo.

Ta - bles are then pre - par - ed for
 Men - sas pa - ra - ri ju - bet; a -
a piacere.

feast - ing of love and wine, He swearing by his gods that
 . mo - re et cra pu - la Se ju - rat om - nem vel - le

ff *affeto.*

più mosso.

thus the night should pass. . .
 no - ctem con de - re. . .

pp

p piacere.

All with their coun-try's spikenard per-fum'd, come war - - riors,
 Mix - lae per-unc - tis pa - tri - o nar - do vi - - ris,

a tempo.

a piacere.

Who with us, ga-ther'd 'mid the sweet blooming flow'rs, re - cline.
 In - ter ro - sa - rum vim co - ac - tae ac - cum - - - bi - mus.

a tempo.

ppp

Oh! where are vile men borne by pride pre-sump-tuous! How ma - ny cups of
 O qua fer - un - tur per - fi - di su - per - bia! Me - ro quot ex - plent
legato.

ppp

fi - ry wine are emp - tied! How do they urge up - on us full and flow - ing
 fer - vi - do ci - bo - ria! Quot hau - ri - en - dis nos eu - lul - lis in - ci -

ritenuto.

poco ritenuto.

ppp ritenuto.

*Adagio.**dolce cantabile e legato.*

bows I
tant.

When, by God's pow'r mov - ed, con -
De - o at ju - ven - te han -

pp. *pp con eleganza.*

ten.

- strain - ed are we the wine to drink, Lo! at once it is chang'd and be-comes lim-pid
ri - ra nu - sta ut co - gi - mur, Me - rum il - li - co fit lim - pha vi - num in -

a tempo.
col canto.

wa - ter, Like a stream - - let glid - - - ing gen - tly o'er the
- no - xia Ceu lae - - ta ser - - - pens ri - vu - lus per

ppp
cres. *ppp.*

poco rit. *pp* *pp* *rit. molto.*

glad . . . mea-dows. Then, en - flam - ed, com - eth the drun - ken king, to me ap -
gra - mi - na Dein sur - gil e - bri - us, ob - vi - us Rex mi - hi

poco rit. *a tempo.* *pp.*

pp

proach-ing, All his lords draw near these maidens; But spake a voice,
ve - nit *A - li - i* *ob - vi - i is - tis.* *Mag - na tum vox*

ritenuto. *declamato a piacere.*

1mo tempo.

thun - der-ing, Nay, not so! How migh-ty is the
de - to - nat. *Non* *i ta!* *Po - ten - tem o quam*

Presto agitato.

Lord God! King, war-ri-ors, Through all the camp the
De un! *Rex, prin-ci-pes,* *to - tis - que ca - stris*

cres.

Meno mosso.

sol-di-ers, sen-ti-nels, Just where they stand fall prostrate, sleep-ing pro-found-ly!
mi-li-tes cus-to-diae *Qua quis-que par-te fu-it* *ca-dunt, ob-dor-miunt.*

Lento. *ppp* *pianissimo.*

While o'er the scene a - round us reigns deep si - lence.
Mag-num que cir - cum - qua - que fit si - len - tium.

ppp *rallentando.*

Adagio come prima. *pp ritenuto.*

Then go we out the camp, by di - vine . . .
E - xi - re ca - stris nos la - tens vis . . .

pp *pp ritenuto col canto.*

ppp

pow'r im - pell'd, . . . Then go we out the camp, by . . . di -
im - fu - lit, . . . E - xi - re ca - stris nos ia - tens

ppp

pp *morendo.*

vine vis pow'r . . . im - pell'd. . .
im . . . pu - lit.

ppp *pp* *poco ritenuto.* *a tempo.* *morendo.*

Sva.

IX.—RECITATIVE, SYMPHONIC INTERMEZZO, AND SOLO (BARITONE)
 IX.—RECITATIVO, INTERMEZZO SINFONICO E SOLO PER BARITONO.

ISAIAH.
 ISAIAS. *Lento declamato.*

Our God His chil-dren guard - eth, but scourg - eth all His foes.
Pi - is a - mi - cus De - us, at ho - stis ho - sti - bus

Hor - ror! Hor - ror! Lo! this As - sy - rian mon - arch To bat - tle calls the Lord Al -
Heu, Heu, vo - cat in proe - la - a de - mens Om - ni - po - ten - tem Rex As -
quasi a piacere.

- migh - ty! Wretch - ed man! Wretch - ed man! for our
sy - rius, Mi - se - rum! Mi - se - rum! au - dit

God ris - eth up and com - eth.
De - us, e - xur - git, a - dest.

PIANO. *pp* *pp* *pp* *fff*

afflo. *>* *>* *>*

He giv - ethi o - - - ver
 Ca - stra ro - ra - - - bit

To flame de - vour - - - ing, as stub - ble,
fam - ma ut *sic - - - cani* *cre - pi - lans*

fff *diminuendo.*

all the camp.
sti - pu - lam. *Allegro agitato.*

ppp *crescendo.*

ff *>* *>* *>* *>* *>* *>*

With a hor - rid noise the hea - vens qui - ver,
Ma - gno *cue - lum* *mur - mu - ra* *jam* *hor - ret.*

cres. *molto.* *fff*

Lento.

O'er the
Nim - bus

pianissimo espressivo.

Sva.

foe . . . black clouds im - - - pend; . . .
ca - - - stris im - - - mi - - - nd. . . .

Sva.

poco rit.

mid deep Groan - ings in dead of the
in - ter Ge - mi - tus me - dia in

Sva.

a tempo.

night the a - veng - - ing Sword bright gleam - eth.
no - - cte co - ru - - scat Gla . . . dius vin - dex.

Sva.

poco rit.

Hor - ror! pros
Ile - u! pro -

8va.

a tempo. *crescendo.*

- trate your - selves ;
- cum - bi - le.

8va.

crescendo. *sempre.*

3

Fall down and a - a - dore
De - um a - do - ra

8va.

crescendo. *sempre* *fff*

Him.
te.

pianissimo e legato.

6

(As Isaiah speaks, a black cloud covers the camp, and a sword gleams in the midst of the darkness. Cries and groanings follow the flash. The voice of Sennacherib, the King, is heard.)

(*Dum Isaias loquitur, hostium castra nubes tæterrima involvit, mediusque gladius, late coruscat. Tum fulminis ictum gemitus et ululatus prosequuntur, quos inter: Sennacherib regis vox agnoscitur.*)

Allegro mosso agitato.
ppp

ppp

crescendo. *crescendo.*

crescendo. molto. *crescendo molto.*

First system of the piano score. The right hand features a complex, chromatic melodic line with many accidentals. The left hand provides a steady accompaniment. The tempo is marked *molto*. A *crescendo* hairpin is placed above the right hand.

Second system of the piano score. The right hand continues with intricate textures, including triplets and sixteenth-note patterns. The left hand has a more active role with triplets. The dynamic is marked *ff*. A dashed line above the right hand indicates an *8va.* (octave) shift.

Third system of the piano score. The right hand features dense chords and textures, with a *ff* dynamic. The left hand has a melodic line with triplets. A dashed line above the right hand indicates an *8va.* (octave) shift.

Fourth system of the piano score. The right hand has a dense, block-like texture with triplets. The left hand has a melodic line with triplets. The dynamic is marked *fff*. The instruction *sempre più fff* is written above the right hand. A dashed line above the right hand indicates an *8va.* (octave) shift.

Fifth system of the piano score. The right hand has a dense, block-like texture with triplets. The left hand has a melodic line with triplets. A dashed line above the right hand indicates an *8va.* (octave) shift.

Sixth system of the piano score. The right hand has a dense, block-like texture with triplets. The left hand has a melodic line with triplets. The dynamic is marked *sempre fortissimo*. A dashed line above the right hand indicates an *8va.* (octave) shift.

Sva.

fortissimo.

Sva.

Smorzando subito.

(From the Camp.)
SENNACHERIB. (*ex castris.*)

Ye Heu! gods quid of heav'n, est?

this hor - ror! this crash fra -

morendo.

ing! gor . . . Say quid what means . . . it?
 hic lo . . . cus?

subito.

Lo, I fear!— Ah, me, what a
Pa - ve - o . . . heu, me fu-det-fa -

smorzando subito.

shame-ful word!— War - ri - ors, a - wake from sleep And
- te - ri - l Mi - li - tes, con - sur - gi - te! -

crescendo. *crescendo.*

has . . . ten; grasp your dead - ly wea - pons; sound the trum - pets
Cur - ri - te, ar - ma fer - te cun - cti; cun - cta clan - gant

con accento disperato.

through the camp. . . .
clas - si - ca

diminuendo.

ppp

pp

No one hear - eth? .
Ne mo au - dit? . .

pppp

pianissimo.

poco meno.

Thou, O my son, should'st heed me, . . . Ah! I
Tu, na - te sal - tem sur - ge . . . Pro
dolce espressivo.

pp *ppp*

shame! shame! Here he Li - eth dead
ne - fas! Ja - cet Cae - sus hic

and all have per - ish'd!
cae - si - que cum - di Heu!

Thou hast con - quer'd, Al - migh - ty! . . . Let the dark - ness
Vin - cis, o ve - re De - us . . . E - xe - cran - das

be . . . ac - curs - ed! O dire de - feat and dis -
o . . . te - ne - bras! pes - si - mum o cla - dis

grace ful!
ge nus!

The first system consists of three staves. The top staff is a vocal line in G major with lyrics: "grace ful!" and "ge nus!". The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with a fermata. The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of triplets.

1mo tempo.

pp

The second system consists of two staves. The top staff is a piano accompaniment with a treble clef, featuring a melodic line with a fermata. The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of triplets. The tempo is marked "1mo tempo." and the dynamic is "pp".

The third system consists of two staves. The top staff is a piano accompaniment with a treble clef, featuring a melodic line with a fermata. The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of triplets.

The fourth system consists of two staves. The top staff is a piano accompaniment with a treble clef, featuring a melodic line with a fermata. The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of triplets.

The fifth system consists of two staves. The top staff is a piano accompaniment with a treble clef, featuring a melodic line with a fermata. The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of triplets.

First system of musical notation. The right hand features a melodic line with many slurs and accents, while the left hand plays a steady accompaniment. The piece is in a key with one flat (B-flat major or D minor). The tempo is marked *crescendo* and *sempre*.

Second system of musical notation. The right hand continues with complex rhythmic patterns and slurs. The tempo is marked *crescendo* and *molto*.

Third system of musical notation. The right hand has a section marked *8va.* (octave) and *fff* (fortissimo). The tempo is marked *crescendo* and *molto*.

Fourth system of musical notation. The right hand has a section marked *8va.* and *fff*. The left hand features triplets. The tempo is marked *molto*.

Fifth system of musical notation. The right hand has a section marked *8va.* and *fff*. The left hand features triplets. The tempo is marked *molto*.

Sixth system of musical notation. The right hand has a section marked *8va.* and *fff*. The left hand features triplets. The tempo is marked *molto*.

8va.....

Repeat.

8va.....

Repeat.

8va.....

ffff

8va.....

8va.....

Pausa. ppp

pppp e legato.

ppp con 8va bassa.

con 8va. bassa.

con 8va. bassa.

pppp *ppp*

8va. bassa.

8va. bassa.

Ritenendo molto il tempo e pianissimo.

morendo.

(Sennacherib comes out of the dark cloud, which begins to disappear. Amazed at the sight of his enemies he stands still.)
(Hic de nube, quae incipit evanescere, Sennacherib erumpit, sed, hostium adpectu percussus, repente consistit.)

Moderato. espressivo.

SENNACHERIB.

pp

Who now more wretch - ed than I?
 Quis jam me mi - se - ri - or? *ppp*

Than I - saac's
 I - sac quis

God who is . . . more dread - - ful? . . .
 De - o est . . . a - tro - - - cior? . . . *ppp*

SENNACHERIB.

Adagio.

Lo, I, whose were count - less war - riors, far state - li - er in their pride
 Co - pi - as qui tot ha - bui mox, pul - chrio - res mi - li - tes
molto espressivo.

pianissimo lugubre.

Than Le - ba - non's ce - dars high crest - ed, I a - lone live, a wretch - ed
 Quam ce - dros Li - ba - ni co - man - tes, nunc su - per - stes u - ni - cus

ppp *cres.*

Fu - gi - tive! O fi - nal stroke of fate! Fu - gi - tive! O fi - nal stroke of
 Fu - gi - o: per - ni - cium ul - ti - mam fu - gi - o per - ni - cium ul - ti -

ppp *ritenuto.* *ten.*

ppp *ritenuto. col canto.*

fate!
mam!

Than I
Quis jam

who
me

wretcheder?
mi-ser-ior?

pp molto espressivo.

Than Isaac's
I-sac quis

God who is more dreadful?
De-o est a-tro-cior?

ppp

cris.

Fu-gi-tive! O fi-nal stroke of fate! Fu-gi-tive! O fi-nal stroke of
Fu-gi-o: per-ni-cium ul-ti-mam fu-gi-o per-ni-cium ul-ti-

rit. molto. ten.

molto.

rit. molto.

Poco piu mosso.

fate!
mam!

Hi-ther has-ten I with ea-ger steps,
Huc, huc, con-ci-ta-tis gres-si-bus

ppp

crescendo e affretando un poco.

Has - ten my - self to yield cap - tive to the fierce and re - lent - less
Ten do u - bi in ma - nus fe - ro - ces i - pse me tra dam

crescendo e affretando un poco.

HEZEKIAH (*drawing his sword*).
EZECHIAS (*distringes gladium*). *affretando.*

affretando.

Say ra - ther that thou yieldest thy life as due to this my sword. . . which now shall
Nam hu - ic vi - tam en - si of - fer - re de - bes, i - pse quam. . . hau - ri - at,

foe - man.
hos - tium.

crescendo sempre e affretando. *crescendo e affretando molto.*

take it?
lu - an
 ISAIAS.

Lento. pp

Sheath thy sword, O King, spare the van - quish'd;
Con - de en - sem, Rex. par - ce vi - cto. . .

Più mosso agitato.

for God's hand is hea - vy on him. . . Though once in haugh - ti - ness he
vi - ctor in - stat hu - ic De - us. Quam in - so - lens jac - ta - vit

allargando a piacere. *mf*

con - quer'd, in fool - ish - ness he per - ish - eth,
 a - ciem, cun - cla i - na - nis la - bi - tur,

As the black dust in the rag - ing north wind's path is caught up and
 Ul fu - ren - ti ac - tus a qui - lo ne pul - ve - ris ni - gri

crescendo. *diminuendo.*

scat - ter'd ! . . .
 glo - bus,

Lento.

8va.
ppp poco rallentando. *pp espressivo.*

espressivo.

His first born son in gloom of
 Quem pri - mum na - tum ge - nu - e -

8va.

night hath an an - gel put to death,
ral, no - cle trum - cat An - ge - lus,

8va.

poco ritenuto.

O - thers who
 Ce - te - ri

8va.

a tempo.

live, on their fa - ther's re - turn, will embrace him
vi - vunt, re - ver - sum qui o - scu - la - bus - tur

8va.

fond ly
 pa trem

8va.

poco ritenuto.

Mean - - - ing quick - - - ly.
psi psum

8va.

crescendo. *crescendo.*

him to de-vote to death by their own
ne - ci sce - le stis mox da - tu - ri

8va.

crescendo molto.

Adagio come prima.
 SENNACHERIB.

treach - 'rous hands. Ah! why
dex - te - ris. Heu! cur,

Pro-phet un - appeas'd by
cae - de in - ex - pla - to

8va.

e ritenuto. *molto espressivo.*

slaugh - - ter, dost thou
va - les, o - men

to this fear -
hor - ren - dum.

8va.

ppp

ful . . . o-men point
a . . . dii - cis!

O how just, how ter - ri - ble, and fear -
Quam ju - stus, quam ter - ri - bi - lis

crescendo.

ful, O how migh - ty is thy Lord God, How just, how ter - ri - ble, and
est, quam po - tens De - us tu - us! quam ju - stus, quam ter - ri - bi -

crescendo. *affretando.* *allargando.*

fear - ful, how migh - ty is thy Lord God! . . .
lis est, quam po - tens Deus tu - us!

ten. (he rushes away.)
(fugit.)

molto ritenuto. *a tempo.*

ISAIAH.
ISAIAS.
Mosso agitato.

The bull from us fle - eth with head - long bound - ings, God his tow'ring horns hath ut - ter - ly
Eva. Prae - ci - pi - ti a - bi - it tau - rus sal - tu, Cel - su De - us cu - i cor - nus

bro - ken. He the air no long - er, bel - low - ing, Lash - eth with his tail. He no more from his
fre - git; Jam non cau - da, rau - cum re - bo - ans, Ver - be - rat au - ras, Jam non flamma

rit.

(Meantime the cloud has dispersed. The glowing sun arises and adorns the city's towers. The people come in crowds from Jerusalem.)

(*Interea nubes evanuit. Sol rutilus exoritur atque urbis culmina decorat. Ex urbe Populus turmatim advolat.*)

ritenuto.
 eyes flasheth lightnings.
lu - mina tro - quet.

Lento non troppo.

ppp armonioso.

pp
 Up - ris - eth now the
Sed pro pe a - dest

ritenuto col canto.

sun, the ci - ty's lof - ty Tow'rs with ce - les - tial
Sol, qui ur - bis tu - tas Ro - se - o vi - stit

splen - dour a - dorn - ing. Lift up your
lu - mi - ne tur - res: Om - ni - po -

voi - - - ces loud - ly prais - ing Him our Pre - ser - ver.
 - ten - - - ti Ser - va - to - ri Di - ci - te car - men,

All ye people with one voice sing prais - - - es. . . .
 Lae - tum, po - pu - li, di - ci - te car - - - men. . . .

diminuendo.

X.—FINAL HYMN.

X.—INNO FINALE.

CHORUS OF MAIDENS.
 CHORUS PUELLARUM.
 SOPRANI. *Cantabile legato.*

He whose . . name in her sore . . . dis - tress Je -
 Quem re - - - bus in ru - en - - - ti - bus Je -

CONTRALTI.

Our God whose name in sore dis-tress
 Quem re-bus in ru-en-ti-bus

Maestoso, Cantabile.

mf

ru - sa - lem a - - loud . . . call - ed,
 ru - sa - lem a - - loud . . . call - ed,
 Je - ru - sa - lem a - - loud . . . call - ed,
 Je - ru - sa - lem a - - loud . . . call - ed.

He . . . is glad for the tri - - - umph, He . . . is . . .
 Mi - - - ra De - us vi - sto - - - ria Mi - - - ra
 . . . ed, He in the tri - umph re :
 rat Mi - ra De - us vi -

glad for the tri - - - umph
 De - - - us vi - cto - - - ria
 . . . joic eth He is
 cto . . . ria mi . . . ra

That . . . sav - ed this His ho - - ly
Lae - ta - tus est Je - ru - sa -

glad for the tri - umph That sav - ed this His ho - - ly
De - us vi - sto - ria Lac - ta - tus est Je - ru - sa -

marcato.

ANNA.
espressivo.

Now sheath their swords the arm - ed
Jam te - la po - nunt mi - li -

place!
lem . . .

place!
lem . . .

men;
tes,

Now cease from fear the ti - mid
Al - tum - que po - nunt vir - gi -

maids;
nes

Now . . . at the word Om -
Lo - cum, ju - ben - te

marcato.

ni - po - tent War gives place, . . . war gives
Nu - mi - ne Lo - cum Bel - lum re -

place to mar - riage feasts. . .
lin - quit nu - ptis.

JUDITH. *espressivo.*

As
 Au

morn - ing chas - eth sleep a - way; . . . And
ro - ra pel - lat so - mni - a; . . . *Vo -*

eve - ning bring - eth forth the stars; . . . Sing I
spe - re - pos - tet si - de - ra; . . . *Di - cam*

marcato.

now . . . all His won - - - drous acts, Most migh
De - - - i mi - ra - - - cu - la Ter for - - -

ty . . . and most wor thy
tis . . . at que a . . . ma . . . bi . . .

praise.
lis,

The glo - rious acts of God most High We with ea - ger haste now
Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam

marcato.

The glo - rious acts of God most High We with ea - ger haste now
Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam

run to see, The glo - rious acts of God most High We with ea - ger haste now
cur - ri - mus Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam

The glo - rious acts of God most High We with ea - ger haste now
Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam

run to see, The acts of Him, our Lord God, We with ea - ger haste now
cur - ri - mus, Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam

run to see, The glo - rious acts of God most High We with ea - ger haste now
cur - ri - mus, Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam

The glo - rious acts of God most High We with ea - ger haste now run to see.
Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam cur - ri - mus.

run to see, The glo - rious acts of God most High We with ea - ger haste now run to see.
cur - ri - mus, Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam cur - ri - mus.

run to see, The glo - rious acts of God most High We with ea - ger haste now run to see.
cur - ri - mus, Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam cur - ri - mus.

run to see, The glo - rious acts of God most High We with ea - ger haste now run to see.
cur - ri - mus, Mi - ra - bi - lem vi - cto - ri - am De - i ad vi - den - dam cur - ri - mus.

HEZEKIAH.
EZECHIAS.
pp legato cantabile.

Where now is the trum - pet's pierc - ing sound? Where the
U - - bi at tu - ba - rum stre - - pi - tus? U - bi

pp espressivo legato.

hosts of men in bright ar - - mour clad? In the
ae - - - re cin - cta cor - - po - ra? Ob - dor - mi -

pp

eve - ning fall they a - sleep; From . . slum - - ber
. . e - - runt ve - spe - re, Nec . . ma - - ne

poco ritenuto.

nev - er more to rise!
sur - gunt mi - li - tes!

ISAIAS. *Cantabile.*

The lea - fy fo - rest all . . . sud - den
Fron - do - sa sil - va cor - - - - ru - it

poco ritenuto. pp a tempo.

In the
Ob - dormi-

pp

By flames con - sum - ing now . . . is laid low!
Mag - nis re - pen - te in - - - - cen di - is:

*cres.**allargando.*

eve - ning fall they . . . a - sleep, From . . . slum - ber
e - runt ve - - spe - re, Nec . . . ma - ne

allargando.

ANNA. *pianissimo tutti.* *crescendo.*

Now sheath their swords the arm - - - ed men, Now cease from
Jam te - la po - nunt mi - - li - tes, Me - tum - que

JUDITH.

As morn - ing chas - eth sleep . . . a - way, As eve - ning
Au - ro - ra pel - lat so - - - nui - a Ve - sper re -

EZECHIAS.

nc'er . . . a - gain ris - ing In the
sur - - - gunt mi - li - tes ob - dor - mi -

pp ISAIAS.

And the ash - es of pre - sump - tion, Si - lent
Si - lens ia - cet per ag - ge - res Tan - tae

MAIDENS. SOP.

He . . is glad for the tri - - - umph That
Mi - ra De - - us vi - cto - - ri - a Lae -

CON.

He . . is glad for the tri - - - umph That
Mi - ra De - - us vi - cto - - ri - a Lae -

pp PEOPLE. SOP.

Who now in God doth re - fuse be - lief? Who now his
Cu - i jam De - us non cre - di - tus? I - do - la

pp CON.

Who now in God doth re - fuse be - lief? Who now his
Cu - i jam De - us non cre - di - tus? I - do - la

pp TEN.

Who now in God doth re - fuse be - lief? Who now his
Cu - i jam De - us non cre - di - tus? I - do - la

pp BASSI.

Who now in God doth re - fuse be - lief? Who now his
Cu - i jam De - us non cre - di - tus? I - do - la

pp

fear the ti - - - mid maids, Now . . . at the
po - nunt vir . . . gines, Lo . . . cum iu - -

bring - eth forth . . . the stars, Sing . . . now all His
por - tet si - - - de - ra, Di - cam De - i mi -

eve - ning sleep . . . they, From . . . slum - - ber
e - runt vo - - - spere, Nec . . . ma - - ne

- - ly o'er the fields are strewn, And the ash - - es of
ci - nis su - per - - bi - ac, Si - - lens ia - cet per

sa - ved this His ho - ly place, That sa - - ved
ta - - tus est Je - ru - sa - lem Lae - ta - - tus

sa - ved this His ho - ly place, That sa - ved
ta - - tus est Je - ru - ly - sa - lem Lae - ta - - tus

i - - dols will not break? Who now in God doth re -
quis non de - stru - et? Cu - i jam De - us non

i - - dols will not break? Who now in God doth re -
quis non de - stru - et? Cu - i jam De - us non

i - - dols will not break? Who now in God doth re -
quis non de - stru - et? Cu - i jam De - us non

i - - dols will not break? Who now in God doth re -
quis non de - stru - et? Cu - i jam De - us non

crescendo molto.

The musical score is written for a choir and piano. It features ten staves of vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment at the bottom. The music is in a minor key with a 3/4 time signature. The lyrics are in Latin and Spanish, with some words in italics. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. There are three instances of a triplet of eighth notes in the vocal parts, each marked with a '3' above the notes.

word om - ni - po - tent War to glad feasts its place yield - eth,
 - ben - te mu - mi - ne Bel - lum re - lin - quit nu - pli - is

won - drous acts Most might - ty and most wor - - -
 - ra - - - - cu - la Ter for - tis at - que a - - - -

ne - - - - ver more ris - ing, In the eve - ning slum - ber they, From
 sur - - - - gunt mi - li - tes ob - dor - mi - e - runt ve - sere Nec

lof - ty pride, O'er the fields fall in si - - - -
 ag - ge - res Tan - tae ci - nis su - per - - - -

this His ho - ly place That sa - ved this His ho - ly place, That
 est Je - ru - sa - lem Lae - ta - tus est Je - ru - sa - lem Lae -

this His ho - ly place That sa - ved this His ho - ly place, That
 est Je - ru - sa - lem Lae - ta - tus est Je - ru - sa - lem Lae -

- - fuse be - lief? Who now his i - - - -
 cre - di - tus? I do - la quis

- - fuse be - lief? Who now his i - - - -
 cre - di - tus? I do - la quis

- - fuse be - lief? Who now his i - - - -
 cre - di - tus? I do - la quis

- - fuse be - lief? Who now his i - - - -
 cre - di - tus? I do - la quis

diminuendo.

yield - eth to nup - tial feasts. . .
 re - lin - quit nu - pti - is . . .

. . . thy wor - thy praise. . .
 - - - ma - bi - lis. . .

sleep a - gain no more to rise. . .
 ma - ne sur - gunt mi - xi - tes. . .

- lence, in si - - - lence. . .
 - biae, su - per - - - biae. . .

sa - ved this His ho - ly place. . .
 - ta - tus est Je - ru sa - lem. . .

sa - ved this His ho - ly place. . .
 - ta - tus est Je - ru - sa - lem. . .

- dols will not break? . .
 non de - stru - et? . . .

- dols will not break? . . The glo - rious acts of
 non de - stru - et? . . . Mi - ra - bi - lem vi -

- dols will not break? . .
 non de - stru - et? . . .

- dols will not break? . .
 non de - stru - et? . . .

diminuendo. *pp* *cres.* *ppp*

8va bassa.

SOPRANI. *mf*

The glo-ri-ous acts of God most High We with
Mi - ra - bi - lem vi - cto - ri - am De - i

God most High We with ea - ger haste now run to see, The glo-ri-ous acts of God most High We with
- cto - riam De - i ad vi - den - dam cur - ri - mus Mi - ra - bi - lem vi - cto - ri - am De - i

cres.

Sua bassa.

ea - ger haste now run to see. The glo-ri-ous acts of
ad - vi - den - dam cur - ri - mus Mi - ra - bi - lem vi -

ea - ger haste now run to see. The glo-ri-ous acts of
ad - vi - den - dam cur - ri - mus Mi - ra - bi - lem vi -

The glo-ri-ous acts of God most High
Mi - ra - bi - lem vi - cto - ri - am

The glo-ri-ous acts of God most High.
Mi - ra - bi - lem vi - cto - ri - am

cres. sempre.

Sua bassa.

crescendo molto.

God most High We with ea-ger haste now run to see, We with ea-ger haste now run to see.
 - cto - ri - am De-i ad vi-den-dam cur-ri-mus, De-i ad vi-den-dam cur-ri-mus.

God most High We with ea-ger haste now run to see, We with ea-ger haste now run to see.
 - cto - ri - am De-i ad vi-den-dam cur-ri-mus, De-i ad vi-den-dam cur-ri-mus.

We with ea-ger haste now run to see, We with ea-ger haste now run to see.
 De-i ad vi-den-dam cur-ri-mus, De-i ad vi-den-dam cur-ri-mus.

We with ea-ger haste now run to see, We with ea-ger haste now run to see.
 De-i ad vi-den-dam cur-ri-mus, De-i ad vi-den-dam cur-ri-mus.

crescendo molto.

8va bassa.

ff

Thy glo - rious acts, Al - migh - - ty!
 Mi - ra - bi - lem vi - cto - - riam.

ff

Thy glo - rious acts, Al - migh - - ty!
 Mi - ra - bi - lem vi - cto - - riam.

ff

Thy glo - rious acts, Al - migh - - ty!
 Mi - ra - bi - lem vi - cto - - riam.

ff

Thy glo - rious acts, Al - migh - - ty!
 Mi - ra - bi - lem vi - cto - - riam.

foco ritenuto.

ANNA. *Maestoso.*

O I - saac's guar - dian, migh - ty Lord, Pro - tect
Rex sum - me, prae - sens I - sa - ci Tu - te . .

JUDITH.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum me, prae - sens I - sa - ci Tu - te . .

EZECHIAS.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum - me, prae - sens I - sa - ci Tu - te . .

ISAIAS.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum - me, prae - sens I - sa - ci Tu - te . .

MAIDENS, SOP.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum - me, prae - sens I - sa - ci Tu - te . .

CON.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum - me, prae - sens I - sa - ci Tu - te . .

PEOPLE, SOP.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum - me, prae - sens I - sa - ci Tu - te . .

CON.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum - me, prae - sens I - sa - ci Tu - te . .

TEN.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum - me, prae - sens I - sa - ci Tu - te . .

BASSI.

O I - saac's guar - dian, migh - ty Lord, Pro - tect . .
Rex sum - me, prae - sens I - sa - ci Tu - te . .

Sua.

ff
maestoso.

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

Thou all the glo - ry That, when by dan - ger
 la, vi - - - - res, glo - ria, Quos so - spi - ta - sti

8va.

3

made fear-ful Sa-ved was
ter-ri-los, A-mes e . . .

made fear-ful Sa-ved was
ter-ri-los, A-mes e . . .

made fear-ful Sa-ved was
ter-ri-los, A-mes e . . .

made fear-ful Sa-ved was through
ter-ri-los, A-mes e . . . os . . .

made fear-ful Sa-ved was
ter-ri-los, A-mes e . . .

made fear-ful Sa-ved was
ter-ri-los, A-mes e . . .

made fear-ful Sa-ved was
ter-ri-los, A-mes e . . .

made fear-ful Sa-ved was
ter-ri-los, A-mes e . . .

made fear-ful Sa-ved was through
ter-ri-los, A-mes e . . . os . . .

made fear-ful Sa-ved was through
ter-ri-los, A-mes e . . . os . . .

allargando.

through Thy migh - ty pow - er sa - - - - ved, sa -
 os - dem so - spi - tes A - - - - mes, a -

through Thy migh - ty pow - er sa - - - - ved, sa -
 os - dem so - spi - tes A - - - - mes, a -

through Thy migh - ty pow - er sa - - - - ved, sa -
 os - dem so - spi - tes A - - - - mes, a -

Thy . . . migh - ty pow'r sa - ved, . . sa -
 dem . . . so - spi - tes A - mes, . . a -

through Thy migh - ty pow - er sa - - - - ved, sa -
 os - dem so - spi - tes A - - - - mes, a -

through Thy migh - ty pow - er sa - - - - ved, sa -
 os - dem so - spi - tes A - - - - mes, a -

through Thy migh - ty pow - er sa - - - - ved, sa -
 os - dem so - spi - tes A - - - - mes, a -

through Thy migh - ty pow - er sa - - - - ved, sa -
 os - dem so - spi - tes A - - - - mes, a -

through Thy migh - ty pow - er sa - - - - ved, sa -
 os - dem so - spi - tes A - - - - mes, a -

Thy . . . migh - ty pow'r sa - ved, . . sa -
 dem . . . so - spi - tes A - mes, . . a -

8va. ~~~~~

allargando.

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

- - ved was through Thy migh - - ty
 mes e . . . os - dem so - spi . . .

8va.

a tempo.

160

pow'r.
tes.

pow'r.
tes.

pow'r.
tes.

pow'r.
tes.

pow'r.
tes.

pow'r.
tes.

pow'r.
tes.

pow'r.
tes.

8va.

Largo sostenuto.

a tempo.

fff molto espress.

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