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1970

THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

DANIEL: AN ORATORIO FOR MIXED CHORUS AND ORCHESTRA, CHILDREN'S CHORUS, BARITONE SOLOIST AND NARRATOR, THE TEXT TAKEN FROM THE OLD TESTAMENT BOOK OF DANIEL AND PSALM ONE

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

VOLUME ONE: THE COMMENTARY

BY

RICHARD ALAN LAMB

Norman, Oklahoma

1969

DANIEL: AN ORATORIO FOR MIXED CHORUS AND ORCHESTRA, CHILDREN'S CHORUS, BARITONE SOLOIST AND NARRATOR, THE TEXT TAKEN FROM THE OLD TESTAMENT BOOK OF DANIEL AND PSALM ONE

APPROVED BY

Robert R. Smith

Gail Le Stwolinski

Colbert Hackler

Margaret Smith Haynes

Woodrow James

DISSERTATION COMMITTEE

ACKNOWLEDGEMENTS

The author would not be so presumptuous as to inscribe this work "Soli Deo Gloria." To do so might imply that he classed himself in the same category as composers like J. S. Bach or Igor Stravinsky, or that he considers this work of such artistic and spiritual import that it would be worthy of bringing honor to God. No such implication is intended. May it be recorded, however, that this writer strongly believes the selection of this topic, this text, and this University to be the result of Divine guidance. For the inadequacies in the handling of the material, the writer bears full responsibility.

The author would like to express his sincere gratitude to friends and colleagues, and especially to his wife and children, who have been patient and longsuffering all these years while he has been "working on the doctorate!"

Acknowledgements are due the National Council of the Churches of Christ in the U. S. A. and the Thomas Nelson and Sons, Publishers, for their kind permission to use the texts from the Revised Standard Version of the Holy Bible.

This dissertation is in partial fulfillment of the Doctor of Music Education degree at the University of Oklahoma. The author would extend a special word of thanks to his very helpful Advisory Committee: Dr. Margaret Smith Haynes, Dr. Gail de Stowlinski, Dr. Woodrow James, who has served as overseer of the composition project, and Dr. Robert C. Smith, Committee Chairman, and a kind and encouraging advisor.

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VOLUME TWO: THE MUSIC

DANIEL: AN ORATORIO FOR MIXED CHORUS AND ORCHESTRA, CHILDREN'S CHORUS, BARITONE SOLOIST AND NARRATOR, THE TEXT TAKEN FROM THE OLD TESTAMENT BOOK OF DANIEL AND PSALM ONE

CHAPTER I

INTRODUCTION

The Biblical story of Daniel concerns events which occurred during the time the Hebrew people were in Babylonian captivity. Daniel and his three young friends, Shadrach, Meshach, and Abednego, were among the first group taken captive in 605 B. C. They were taken to the court of Nebuchadnezzar, the Babylonian king, where they were educated and trained for royal service. Daniel became a counselor of kings and an interpreter of dreams, and toward the close of his life received Divine revelations as to the future course of human history.

This oratorio is based on events which occurred during the reign of king Nebuchadnezzar, as described in the first three chapters of the Book of Daniel. Since Chapter One is primarily in a narrative form involving plot, setting and

characterization, and, consequently, of less dramatic impact than the succeeding chapters, a good portion of it is scored for narrator with orchestral accompaniment. Chapter Two is devoted entirely to the description and interpretation of Nebuchadnezzar's dream, and Chapter Three relates the ordeal of Shadrach, Meshach, and Abednego in the fiery furnace, and their miraculous deliverance.

A setting of Psalm One, which begins, "Blessed is the man who walks not in the counsel of the wicked," is also included in this oratorio. The picture portrayed in the Psalm is of one who is steadfast, of firm convictions, and one whose "delight is in the law of God." Since this element of consistent devotion runs throughout the Book of Daniel, and since the characteristics of "the man" referred to in the Psalm closely resemble those of the young man Daniel, the Psalm becomes an integral part of the work. It takes the position of the opening choral number, and themes from it appear throughout the oratorio as unifying elements. This fact will be explained in detail in Chapter Two.

This project was selected after the realization was made concerning the sparseness of literature in this category suitable for young people. The majority of oratorios are too difficult for most high school performers, and the ones that

do fall within their performance capabilities are usually either too short to stand alone on a concert program, are outmoded musically, or else they are of completely inferior musical quality.

The existence of such a general problem gave rise to this dissertation subject. The specific problems involved in this project included the following: (1) Since this was to be an extended work for high school performers it must be sufficiently challenging to capture their interest, yet not go beyond their grasp musically; (2) Vocal lines should be contrived in such a way as to facilitate their execution rather than continually present unwieldy technical problems; (3) The instrumentation should be such as would be available in high school orchestras, and parts should not tax the limits of the instrumental ranges; (4) It was felt that the major emphasis should be on the chorus and that solos should be kept to a minimum (such a plan not only helps sustain interest for the chorus but also creates less problems in trying to find high school soloists who would be effective vocally and dramatically).

In order to solve these specific problems the following plan was developed. The baritone role of Daniel is the only soloist called for in the oratorio. There is a short,

incidental solo for baritone voice appearing in Psalm One which may be sung by Daniel or by the boys in the chorus. The part of king Nebuchadnezzar is taken by the chorus, sometimes in harmony, at other times in unison. The king's wise men and magicians are represented by the boys in the chorus as are the three Hebrew children, Shadrach, Meshach, and Abednego. The part of the herald announcing the king's proclamation is sung by a unison chorus of boys, and the girls of the chorus form a speech chorus which speaks the accusations of the Chaldean gossipers.

A standard instrumentation is called for. With the exception of requiring only one bassoon, the woodwinds are in pairs, as are the trumpets and horns. Two tenor trombones, a bass trombone and tuba, strings and percussion complete the required list of instruments. Percussion instruments include triangle, tam-tam, tambourine, snare drum, cymbals, bass drum, timpani, xylophone, harp and piano.

As an aid to accuracy and facility in sight-reading the vocal lines are generally smooth and directional rather than angular, although they do not always continue around a single key center. Furthermore, many choral phrases begin in unison or on the solidity of chordal structures which are easy to hear. From these secure points of departure the lines spread

out into more complex harmonies, the philosophy behind this being that almost any harmonic dissonance may be accurately achieved if each vocal line has a secure beginning and a logical sequence.

The fact that Daniel and his three friends were probably in their early teens when taken into the court of Nebuchadnezzar could have some significance in the minds of young performers. Interest is further heightened by the inclusion of a children's chorus, or elementary school chorus, to which is given some very important musical passages. For example, after the overture the children introduce Psalm One with Daniel's "Blessed is the man..." theme. They repeat this melody later with the text "he is like a tree planted by streams of water."

Ostinatos in Psalm One and Chapter Two, Daniel's Prayer of Thanksgiving, his interpretation of the dream, and the final chorus of the oratorio all contain significant passages for children's voices. A discussion of these is included in Chapter Two.

Although this work is intended for high school performers, it certainly does not have to be limited to this age group. The texts from the two Old Testament books are of such a general nature as to involve no theological or denominational

determent to the performance of the oratorio. With this generalization in text and the medium-difficulty of the music the work should have appeal for college and university choral groups and religious musical organizations.

CHAPTER II

DESCRIPTIVE NOTES ON THE MUSIC

There are certain musical structures, or motives, and certain standard compositional devices employed in this work as unifying elements. The devices which will perhaps be most apparent are the ostinato and the canon. Specific instances of their use will be cited later in this chapter.

The use of themes to portray specific people, places or things is, of course, nothing new in music composition, the most prominent terminology for such practices being, perhaps, Richard Wagner's "leitmotifs" and their forerunner, the "idée fixe" of Berlioz. The music of Johann Sebastian Bach is replete with pictorial themes and symbolic motives, and composers through the centuries have sought to at least fit the music to the mood of the thought being expressed.

The "characteristic motives" in this work, though they appear in multiple varieties, may be summarized into two groups, symbolic of the two extreme qualities "good" and "evil." Further symbolic of the fact that both these qualities are present in the life of every individual, all

the motives are derived from one basic structure--the major second, most frequently appearing as B--C-sharp. This interval is used harmonically and melodically, and is combined with another major second to provide the basis for all the other "characteristic motives." See Example 1, Appendix A.

All the variations shown in Example 2 are related symbolically as well as musically, and wherever one of them occurs there is either a textual reference or an underlying implication of "the wicked," "sinners," or the ubiquitous and persistent nature of evil. Example 2-a is perhaps the most significant of these because it is the opening motive of the oratorio, appearing first in the horns and later the harp and a muted trumpet. It continues to appear throughout the Overture, and is heard again in Psalm One in response to the phrase "nor stands in the way of sinners," (measure 21). See Example 2-a.

After each of its first two statements in the Overture, this "evil" motive is countered by "Daniel's theme," representing "goodness," or steadfast faith. Its first appearance is in an inverted form, and it is carried by the cellos and basses. (Example 3.) Daniel's theme in its normal version is heard for the first time in the opening choral unison of Psalm One, associated with the text "Blessed is the man who

walks not in the counsel of the wicked." (Example 4.) Later on it provides the basis for Daniel's Prayer of Thanksgiving (Score pages 112-119) in slightly altered form. (Example 5.) The similarity between Daniel's theme and the basic motive as shown in Example 1-b is obvious.

Other variations of the "evil" motive are shown in Example 2. Motives "b" and "d" provide the basis for the entire section of Psalm One employing the text "the wicked are not so," (beginning in measure 73). Motive "c" is derived from the last two notes of "b," and is the figure for the children's choir ostinato. Motive "e" is an orchestral bridge figure (measures 129-138). Motive "f" occurs in the Overture as an arpeggiated pattern in the harp sounding in opposition to a variation of Daniel's theme.

So far, the illustrations shown have been melodic derivatives of the major second "germ." Two instances are cited in which it is used harmonically. Beginning in measure 129 of Psalm One it occurs as a repetitive harmonic figure in conjunction with the orchestral bridge theme mentioned earlier (Example 2-e), and, in similar fashion, it provides rhythm underneath the children's choir ostinato (beginning in measure 232).

In addition to the "evil" motive derivatives cited

previously, a second interval representative of the Satanic forces is in evidence in this work--the tritone, or the "diabolus in musica." There are at least three occurrences of it in Psalm One. In measures 20 and 21 the chorus sings the interval G--C-sharp on the words "of sinners;" the outer extremities of the Children's Choir ostinato, beginning in measure 95, (see Example 2-c) outlines the tritone F-sharp to C-natural; and the incidental solo for baritone (measures 160-171) contains three examples of it, D-sharp to A, F to B, and G to C-sharp.

In Chapter Three, the Chaldean gossipers come forward to accuse the three Hebrew young men of not bowing down to the golden image. The text is set for a Speech Chorus of women's voices, and the chords in the piano and xylophone contain tritones coupled with perfect fourths. (Example 6.)

The orchestral ostinato which opens Chapter Three provides a stark and striking use of the tritone. The canonic voice follows the four-note subject at a distance of two beats and the interval of a perfect fifth below. When the canon enters, the first harmonic interval is that of a minor seventh. From this dissonance both voices move inward to the tritone, and, while the canonic voice holds for two beats, the subject voice moves away to a major seventh dissonance.

Bound by its canonic inheritance, the second voice moves downward by a half step, resolving this dissonance to the octave rather than a perhaps expected sixth. Because of the rhythmic and melodic structure of the motive the effect of this canonic pattern seems to be a chain of suspensions with an increase in dissonance.

The ostinato technique is employed at least once in each of the three chapters of Daniel as well as in Psalm One. The first occurrence is the duet figure by the children's voices (as shown in Example 2-c) beginning in measure 95 of Psalm One, repeating the words "the wind." The one-measure pattern is executed eight times on the D major tonality and then four times a half step higher in E-flat. After the children establish the pattern for four measures the sopranos and altos of the mixed chorus come in with their own duet pattern. Without considering the text this duet might also be considered a one measure ostinato figure repeated three times in D and three times in E-flat. Of course, since the tonality does change (and since the number of repetitions is so brief) it would be taking some liberty to label this a true ostinato. A look at the text helps us decide that this is a four-measure pattern in D and a four-measure sequence of it in E-flat. The orchestra also has its own ostinato figure with the

pizzicato eighth-notes. These two choral duet figures--"the wind" in the children's voices, and "the chaff..." in the women's voices--soon return again, beginning in measure 115, with "the wicked" theme (first heard in measure 73) juxtaposed against them by the tenors and basses.

All of the above material is heard again beginning with measure 198, and, as a vocal coda, the children close out Psalm One with their same duet ostinato while the mixed chorus in unison reiterates one last time "the wicked are not so."

The ostinato in Chapter One of Daniel is found in the percussion section in measures 24 through 36. The tambourine and snare drum execute a rhythmic ostinato underneath the harp and xylophone, who are repeating, in canon, a melody given out by the piccolo and oboe.

Daniel, Chapter Two, abounds in ostinato figures. The first example occurs in measures 76 through 87, and is a pattern of parallel triads in the violas and cellos, accompanying the chorus of wise men and astrologers. The second is another children's choir figure, this time in unison. They chant on middle C, then in alternation on the octave above, the words "this was the dream," all the while Daniel is singing the interpretation of the king's dream and the

women's voices in unison increase the musical tension with an ascending scale in syncopation. This section begins on measure 261.

In measures 329 through 336 the chorus provides a four-part choral ostinato first for the baritone soloist and then for the orchestra which imitates the soloist's melody. The words for the chorus are "break in pieces."

In the final chorus of Chapter Two, "Truly Your God," soprano and bass ostinatos occur simultaneously (measures 371-375 and 381-385). The same bass ostinato occurs once again in measures 393 through 396 while the soprano figure is now heard a third higher. As a climax to the chorus, and the chapter, the tempo slows to maestoso, and, while the chorus sings the "Truly Your God" theme in unison, the orchestra reiterates a two-chord ostinato underneath (measures 428-448). As the dynamic level increases, the choral parts divide into harmony for the final eight measures, gradually increasing from two to six parts. The combination of chorus and orchestra here provides one instance of polytonality as the two-chord ostinato--D minor seventh chord to a G major thirteenth chord--is pitted against whole measures of first a D minor, then G major, and finally a D major triad.

An attempt to further unify the work is obvious in the

beginning of Chapter Three as the orchestra builds a canon at the lower fifth, using the "Truly Your God" theme as a basis, into a powerful ostinato. This provides an accompaniment for the narrator, and for the herald as he proclaims the king's order that all must bow down to the golden image. As this figure progresses it expands into fuller sonorities and becomes more distorted harmonically.

This same angular ostinato figure undergirds the majority of the final chorus of the oratorio while the choir is singing a legato, primarily scalewise derivation of it (beginning in measure 274 to the words of king Nebuchadnezzar, "Blessed be the God of Shadrach..."). As this choral melody reappears in the recapitulation of this chorus the orchestra returns, not to the "Truly Your God" ostinato, as before, but to the same two-chord ostinato with which Chapter Two ended. Eventually, all three themes--the two-chord pattern, the "Truly Your God" ostinato, and the "Blessed be the God of Shadrach" diatonic choral melody--are joined together to bring the work to a close.

Mention should be made of one additional ostinato. It is found in measures 105-121, as the piano and xylophone provide accompaniment for the Speech Chorus of women's voices.

The use of canon is less frequent than the ostinato but

examples do occur in Chapters Two and Three. Beginning in measure 101 of Chapter Two the orchestral background to the narration is a four-voice canon between the woodwinds and solo strings.

The final chorus of Chapter Two (beginning measure 368) shows the female and male voices entering in a canon at the octave although the strict rule is not followed throughout. A second canonic idea occurs between the same voicings beginning in measure 389.

In Chapter Three the boy's chorus, representing Shadrach, Meshach, and Abednego, sing their defiance to the king's order in a three-voice canon at the unison--"we have no need to answer you."

A previously mentioned example of canon is the opening orchestral ostinato of Chapter Three.

Other devices or techniques have also been employed which it is hoped will heighten and maintain the interest for the performers (as well as the audience). Earlier in Chapter Two of the Commentary reference was made to the use of polytonality. Although a number of single instances exist, the most extensive use of this device occurs in the March and Worship music of Chapter Three. In order to take advantage of a dramatic moment in the story, two sections of instrumental

music are inserted after verse eight of the text. The first section is a Fanfare and March for brass, representing the call to worship the image of gold, the assembling of all the people, and their march around the idol. The second section is to portray a pagan ritual of worship. Both sections are studies in polytonality. The second section involves, in addition to superimposed triads, cross-relation between individual voices. The first section is primarily the superimposing of major triads, B-flat and G-flat, for example.

One other device of interest may be mentioned--that of the "moaning chorus" which occurs during the worship music. The chorus is to imitate the general range of a perfect fifth, and starting in a normal mid-range area for each voice. These sounds should begin very softly, building in intensity as the measures progress but with a slight rise and fall in dynamic level on each moan, corresponding to the rise and fall in pitch. Definite pitches should not be sung, and the voices should not come in all at one time, or on any given beat. The effect should be a spontaneous expression--a wailing or moaning--beginning with a few voices and gradually adding others. Occasionally a few voices, preferably female, might interject a soft, vocalized sigh descending from a high pitch. Although the intensity increases slightly

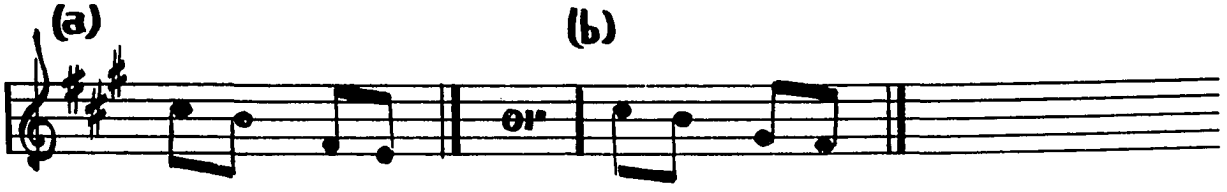
as the section progresses, suggestive of more people being caught up in the pagan ritual, the entire effect should always be in the background. It should never predominate the orchestral music.

It is hoped that this oratorio is sufficiently challenging, interesting, educational and practical to warrant its inclusion in current choral literature.

APPENDIX A

APPENDIX A

Ex. 1.



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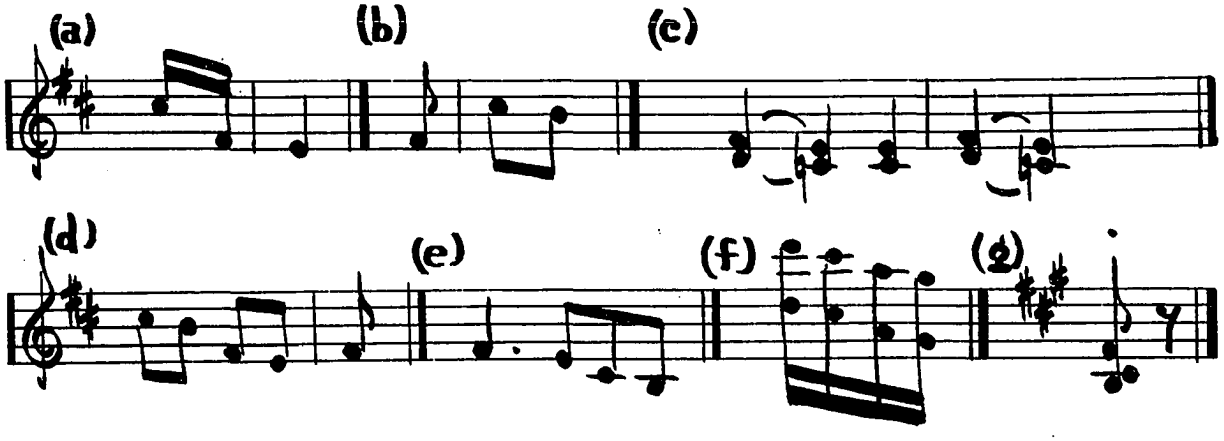

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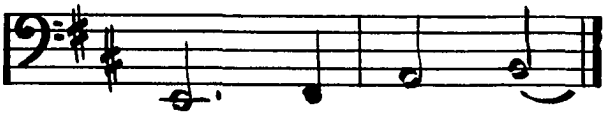

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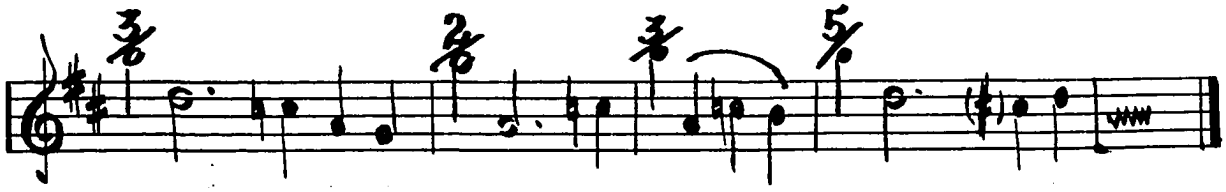
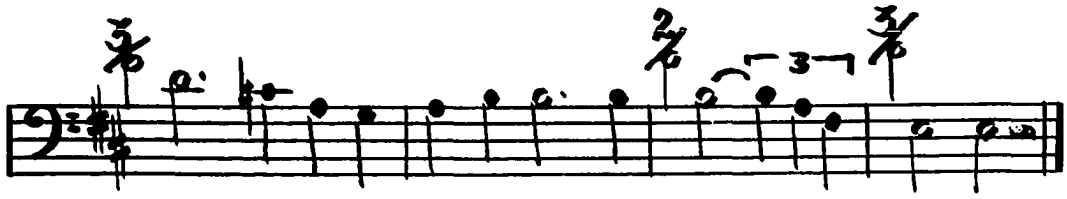


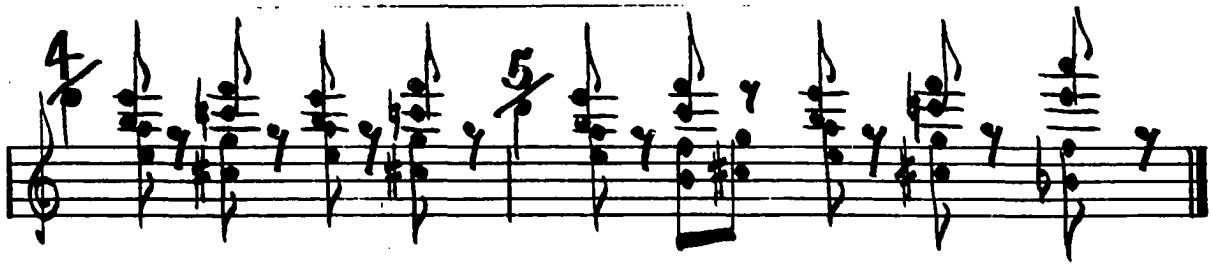
Bless- ed is the man who walks not in the...

Ex. 5.



Bless-ed be the Name of God for ev - er and ev - er.

Ex. 6.



APPENDIX B

London Toronto Johannesburg Melbourne

THOMAS NELSON & SONS
PUBLISHERS
Copewood and Davis Streets • Camden, N. J. 08103

February 17, 1969

Mr. Richard A. Lamb
811 Lahoma
Norman, Oklahoma 73069

Dear Mr. Lamb:

Thank you very much for your letter of February 10th requesting permission to use passages from the Revised Standard Version Bible for your musical composition entitled "Daniel."

Permission to use these passages must be obtained from the following:

Mr. Howard N. Woodland
National Council of the Churches
of Christ in the U.S.A.
475 Riverside Drive
New York, New York 10027

We are sending your request to Mr. Woodland today and I am sure you will be hearing from him very shortly.

Sincerely,

Betty Godfrey

BG:es
CC: Howard N. Woodland

division of christian education

national council of the churches of christ in the u.s.a.

475 riverside drive, new york, n.y. 10027 telephone: 870-2271

arthur s. flemming, president r. h. edwin espy, general secretary

rev. harlie l. smith
chairman

rev. gerald e. knoff
associate general secretary

February 24, 1969

Mr. Richard A. Lamb
811 Lahoma
Norman, Oklahoma

Dear Mr. Lamb:

Thomas Nelson & Sons has forwarded to me your letter of February 10, requesting permission to use quotations from the Revised Standard Version Bible for a musical composition being written by you entitled "Daniel." The particular passages to be used are from the Book of Daniel, and Psalm I in its entirety.

It is with pleasure that I grant your request with the understanding that in using the Revised Standard Version Bible text you will adhere faithfully to it. It would be appreciated if a footnote appeared on the composition stating that the Bible text is from the Revised Standard Version Bible and is used by permission.

With best wishes.

Sincerely yours,

H. N. Woodland

Howard N. Woodland
Executive Assistant

HNW:OSP

DANIEL

(AT THE COURT OF NEBUCHADNEZZAR)

An Oratorio

for

Mixed Chorus and Orchestra,

Children's Chorus, Baritone

Soloist, and Narrator

by

Richard A. Lamb

THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

DANIEL: AN ORATORIO FOR MIXED CHORUS AND ORCHESTRA, CHILDREN'S CHORUS, BARITONE SOLOIST AND NARRATOR, THE TEXT TAKEN FROM THE OLD TESTAMENT BOOK OF DANIEL AND PSALM ONE

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in partial fulfillment of the requirements for the

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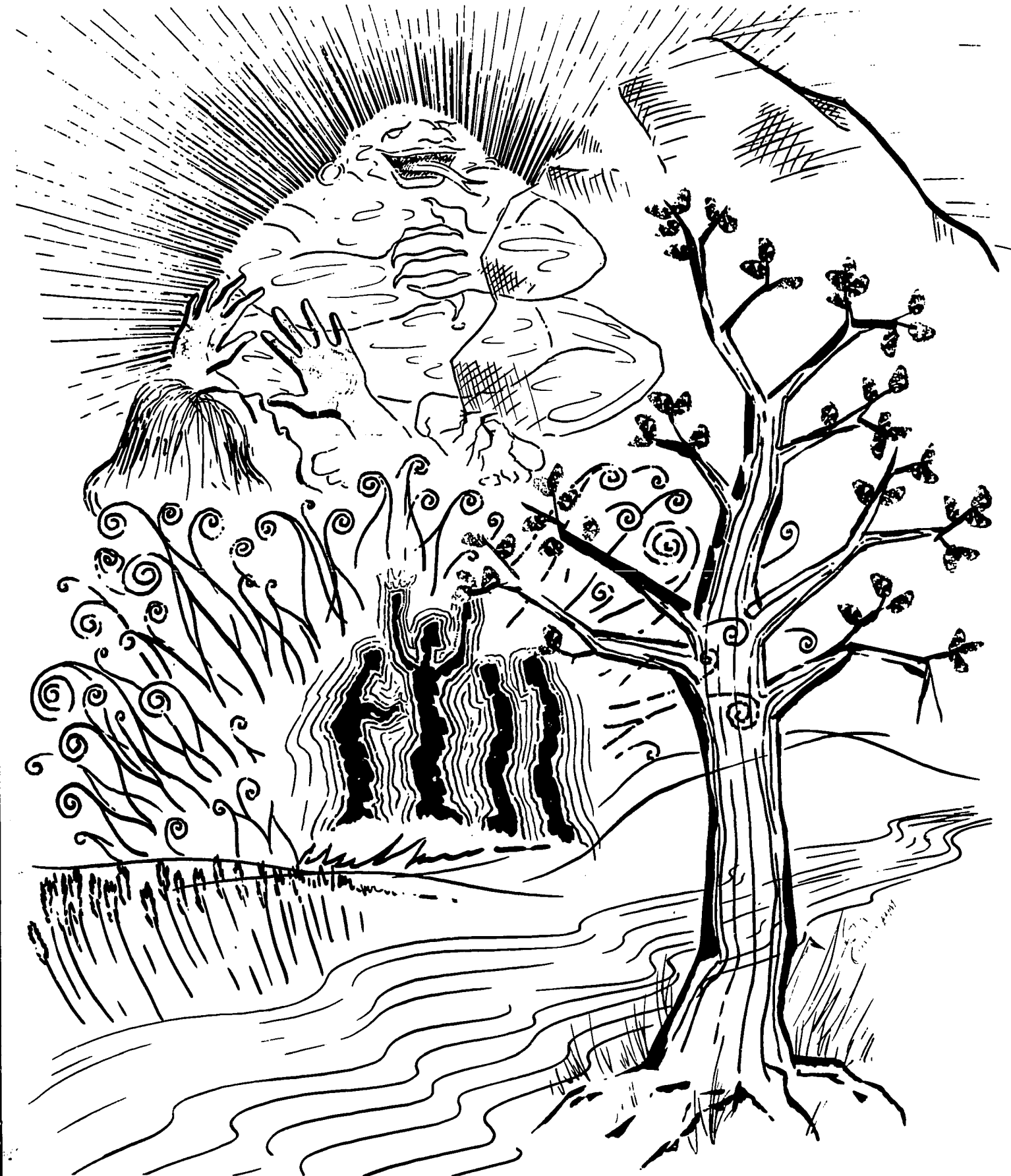
VOLUME TWO: THE MUSIC

BY

RICHARD ALAN LAMB

Norman, Oklahoma

1969



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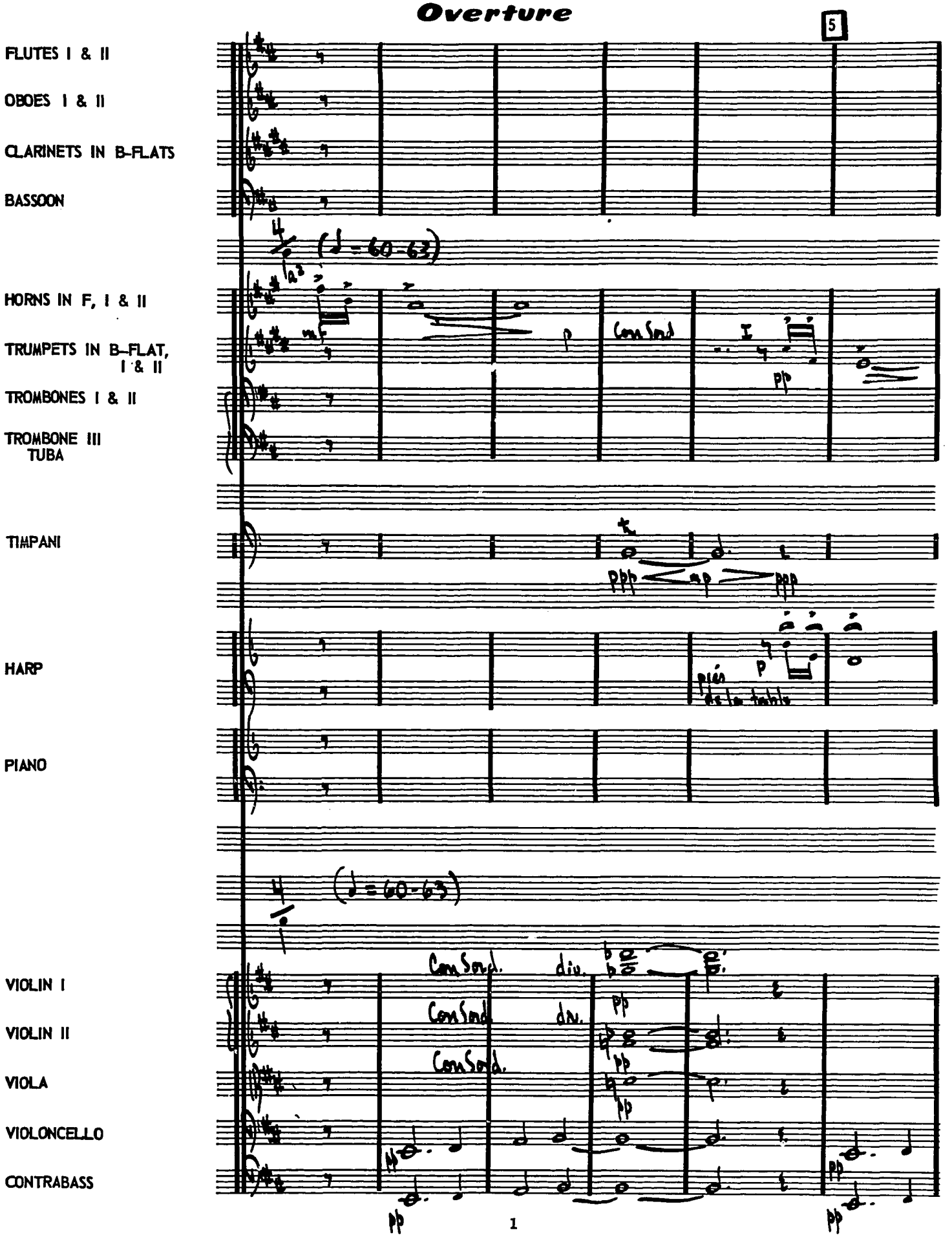
Overture



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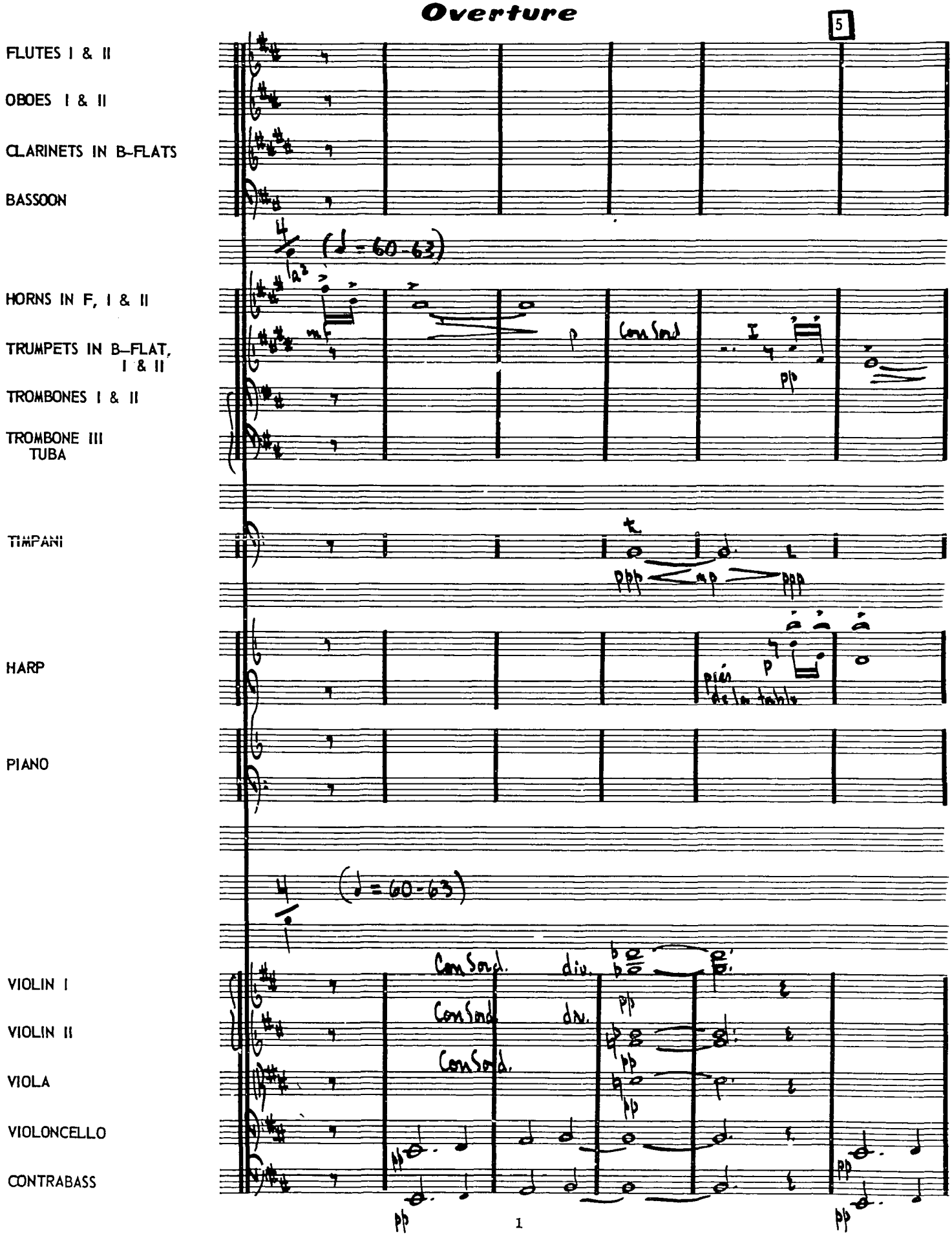
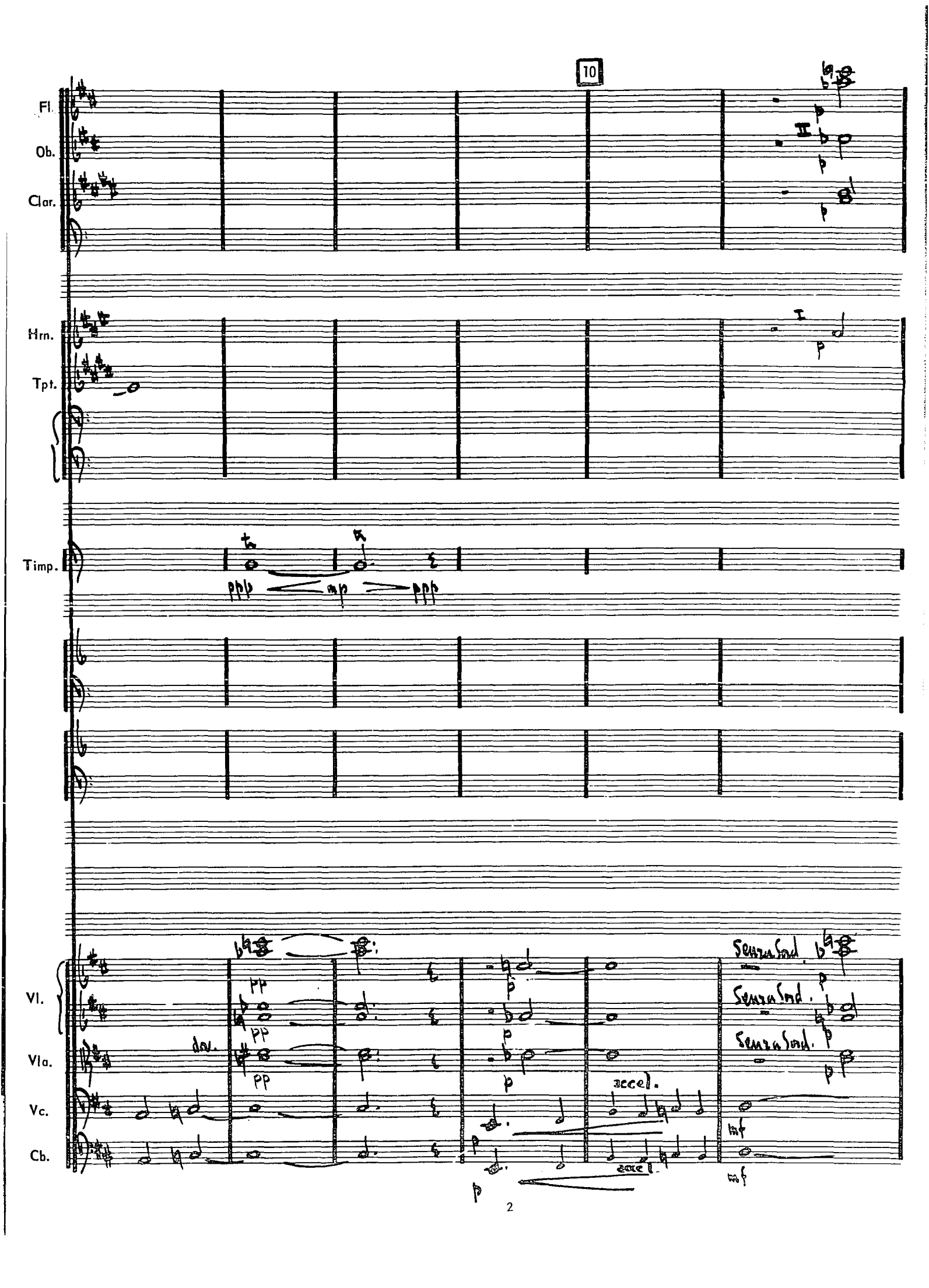
Overture

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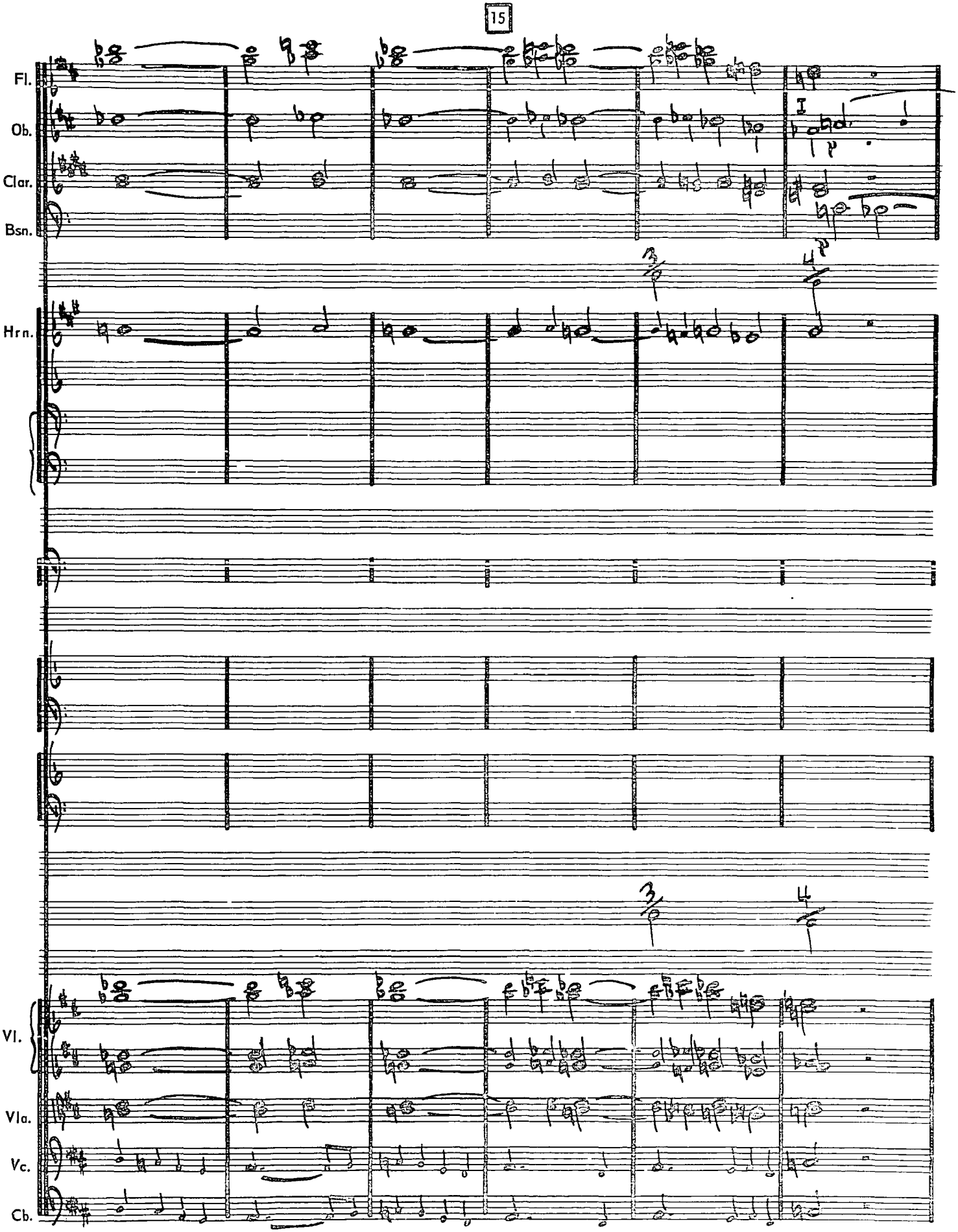
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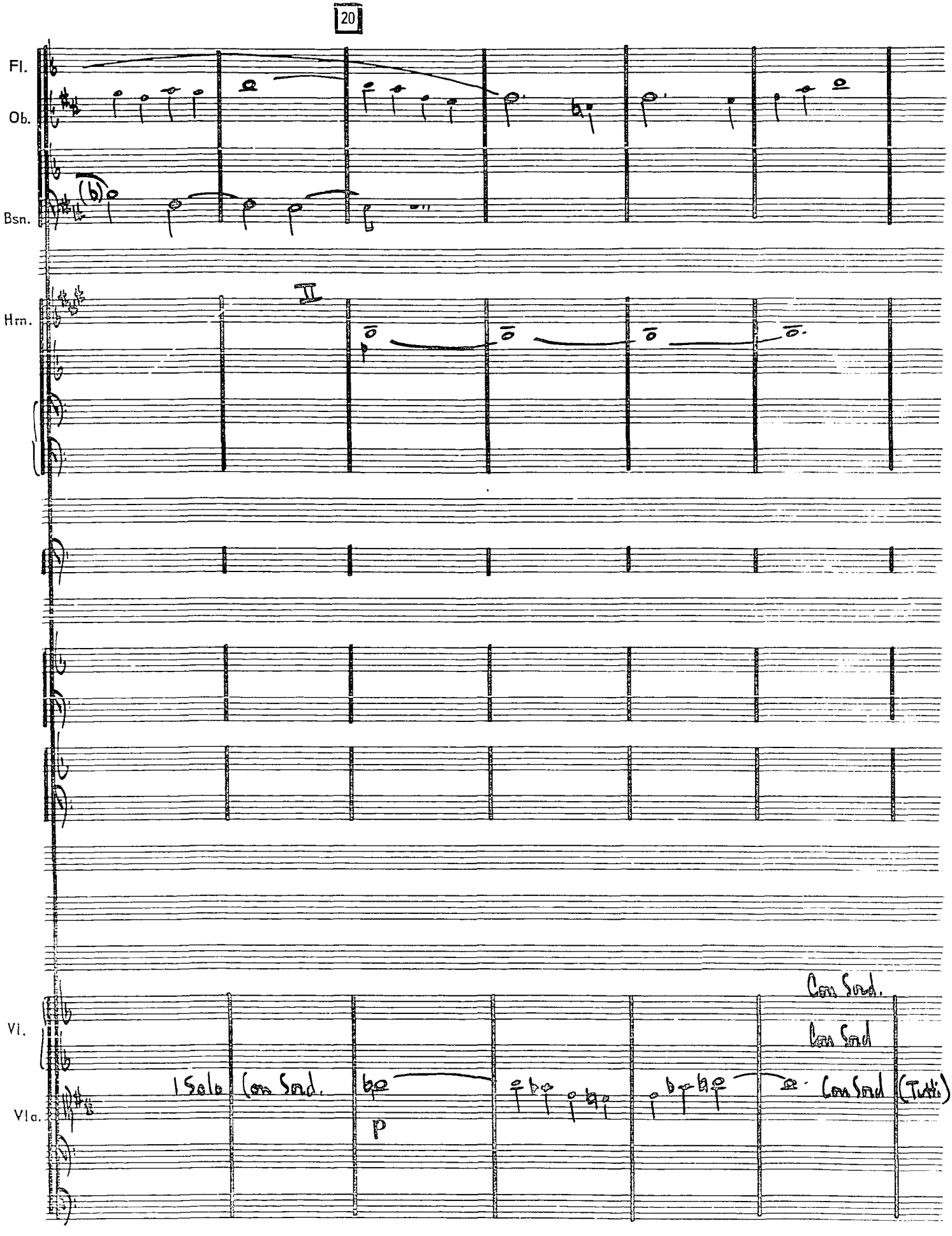
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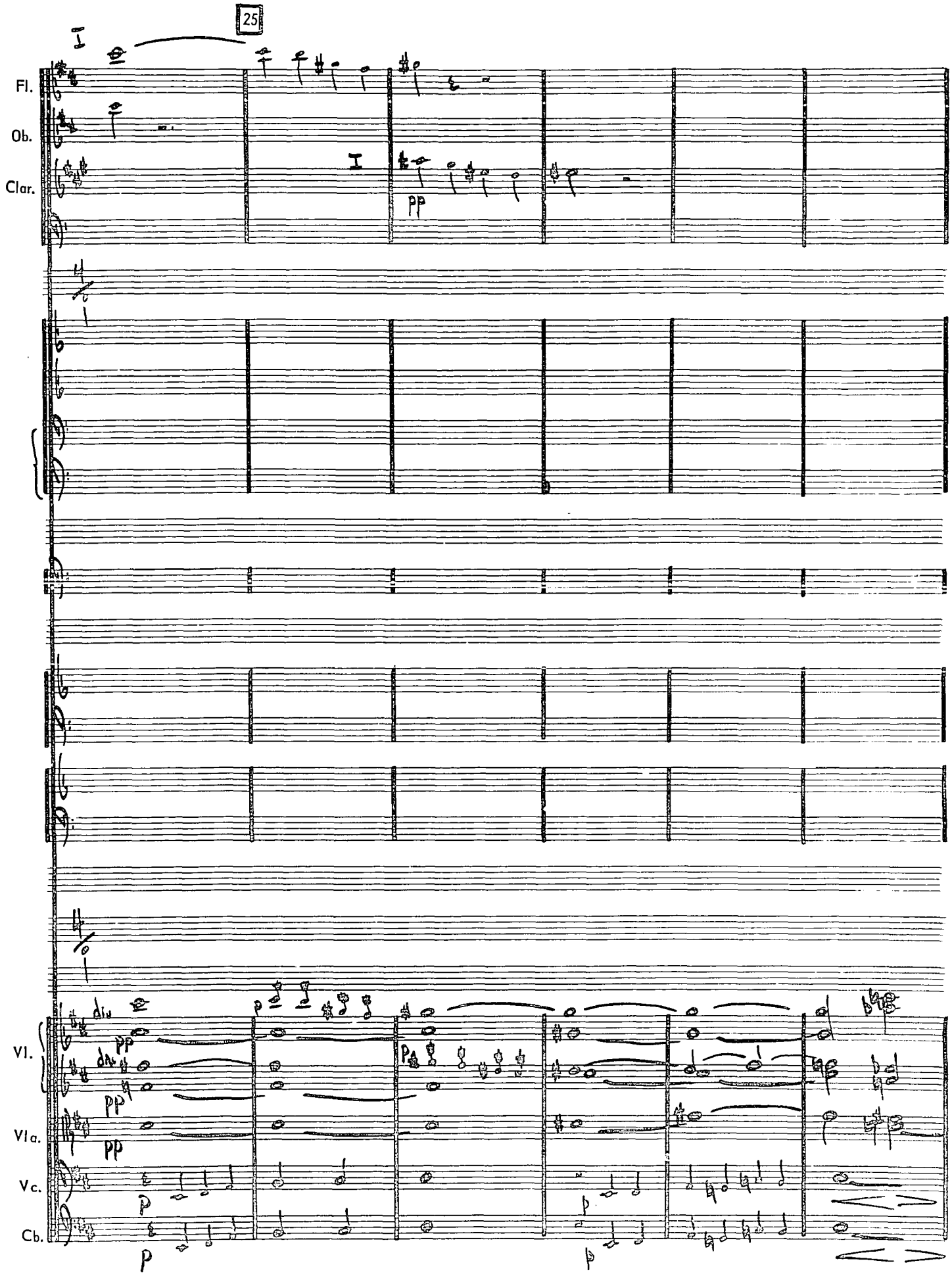

25
Fl.
Ob.
Clar.
pp
Vl.
Vla.
Vc.
Cb.
pp
pp
p
p
p

30

Poco a poco accel.

Harp

mp

Poco a poco accel.

Vl.

Vla.

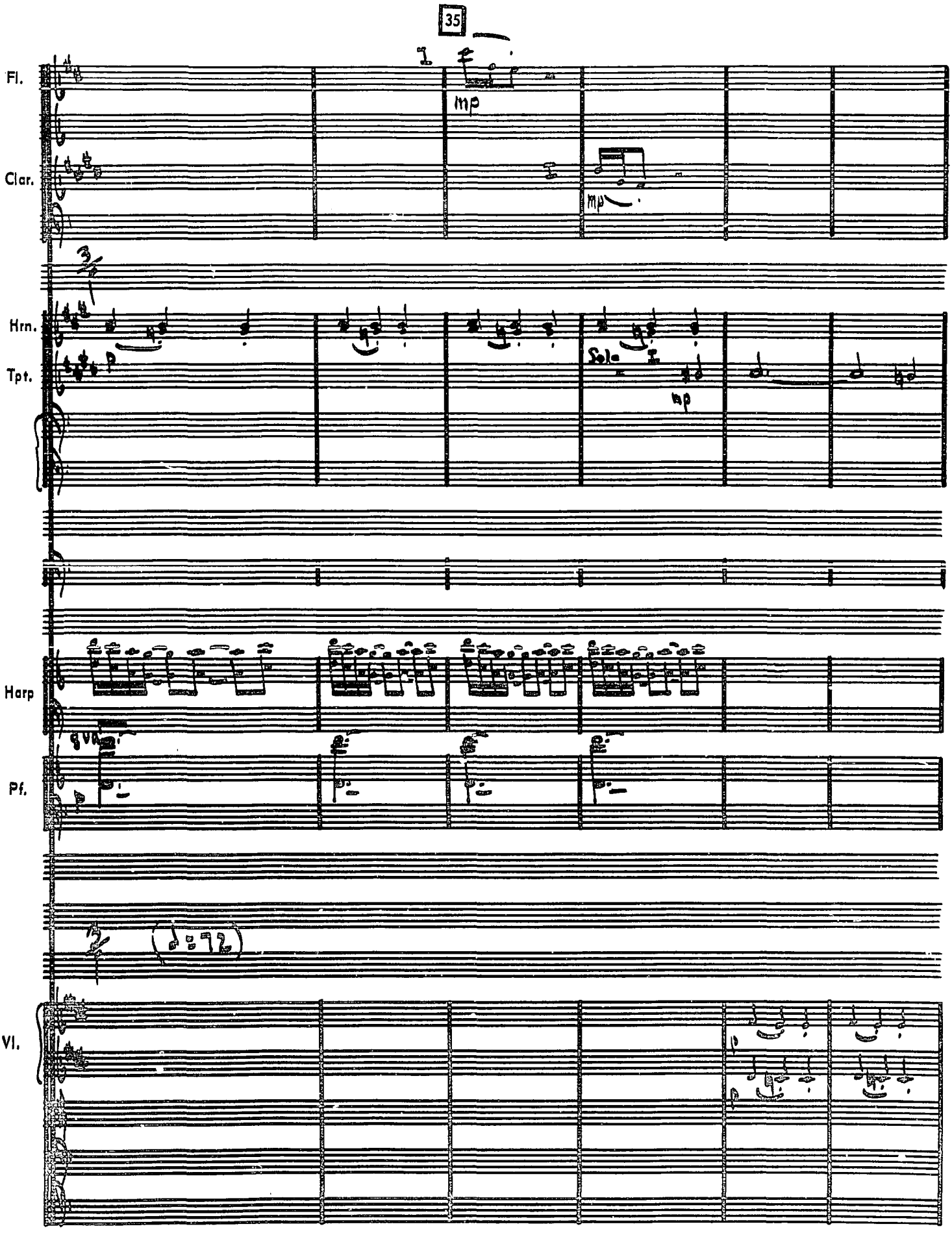
Vc.

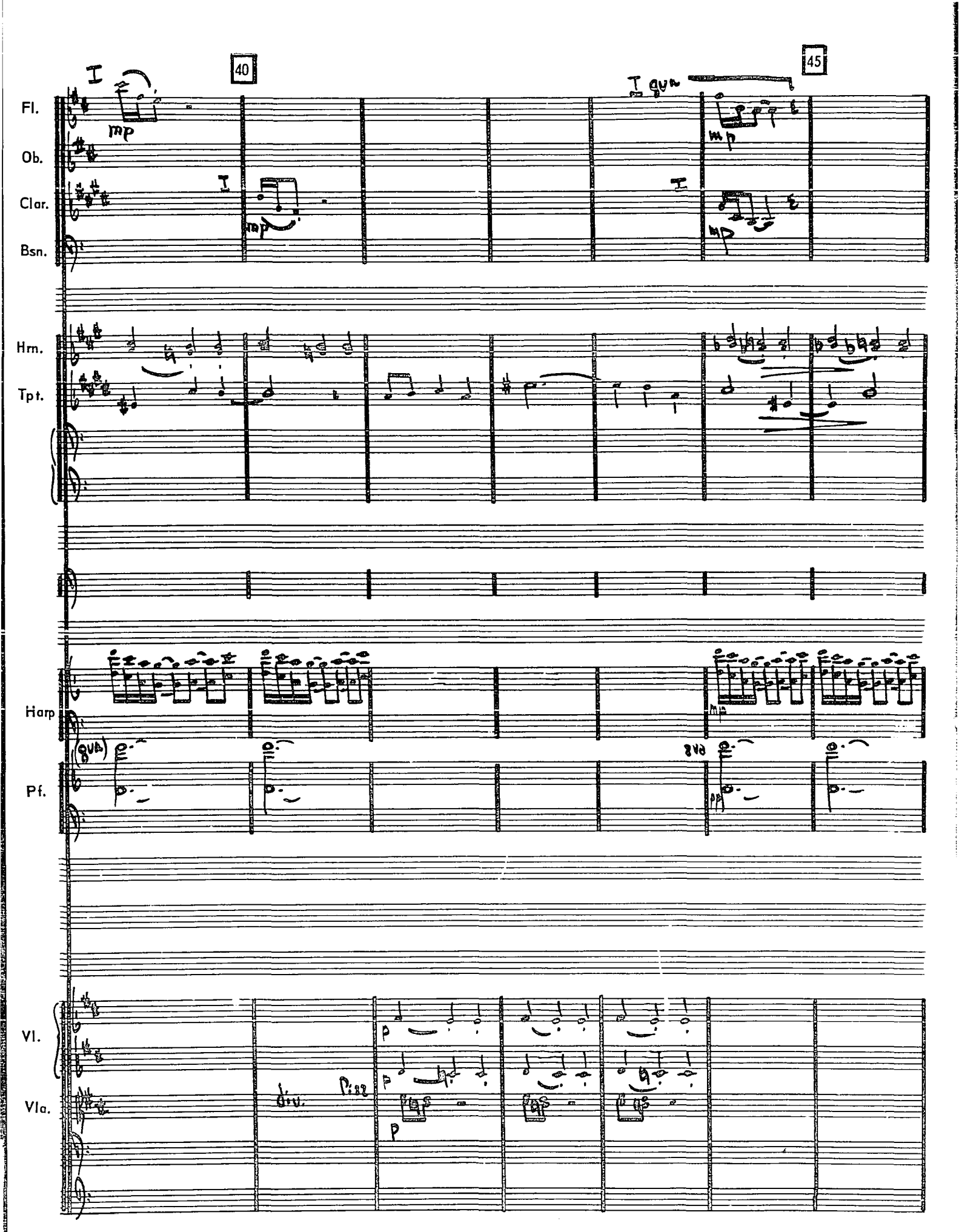
Cb.

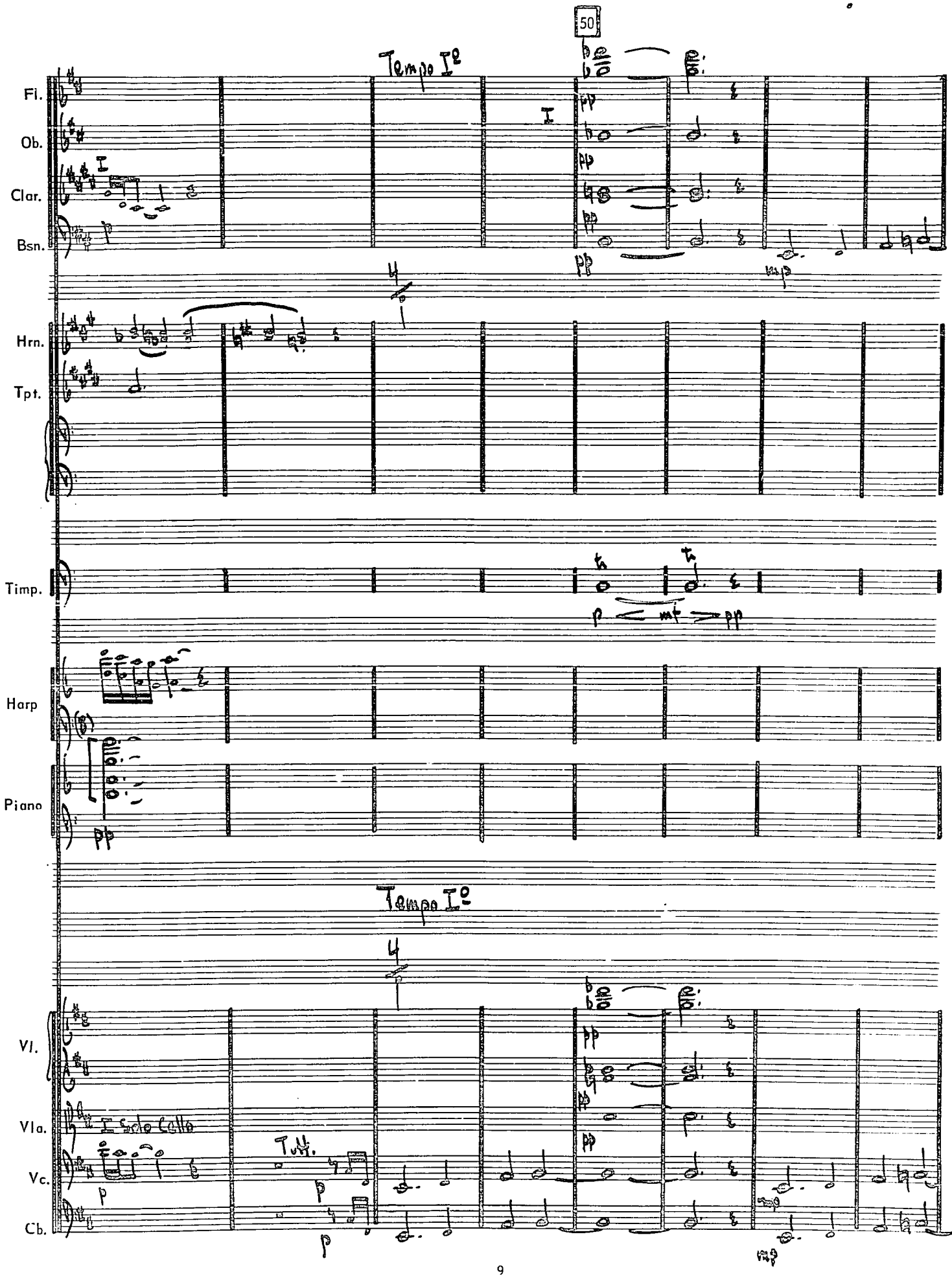
Senza Sord.

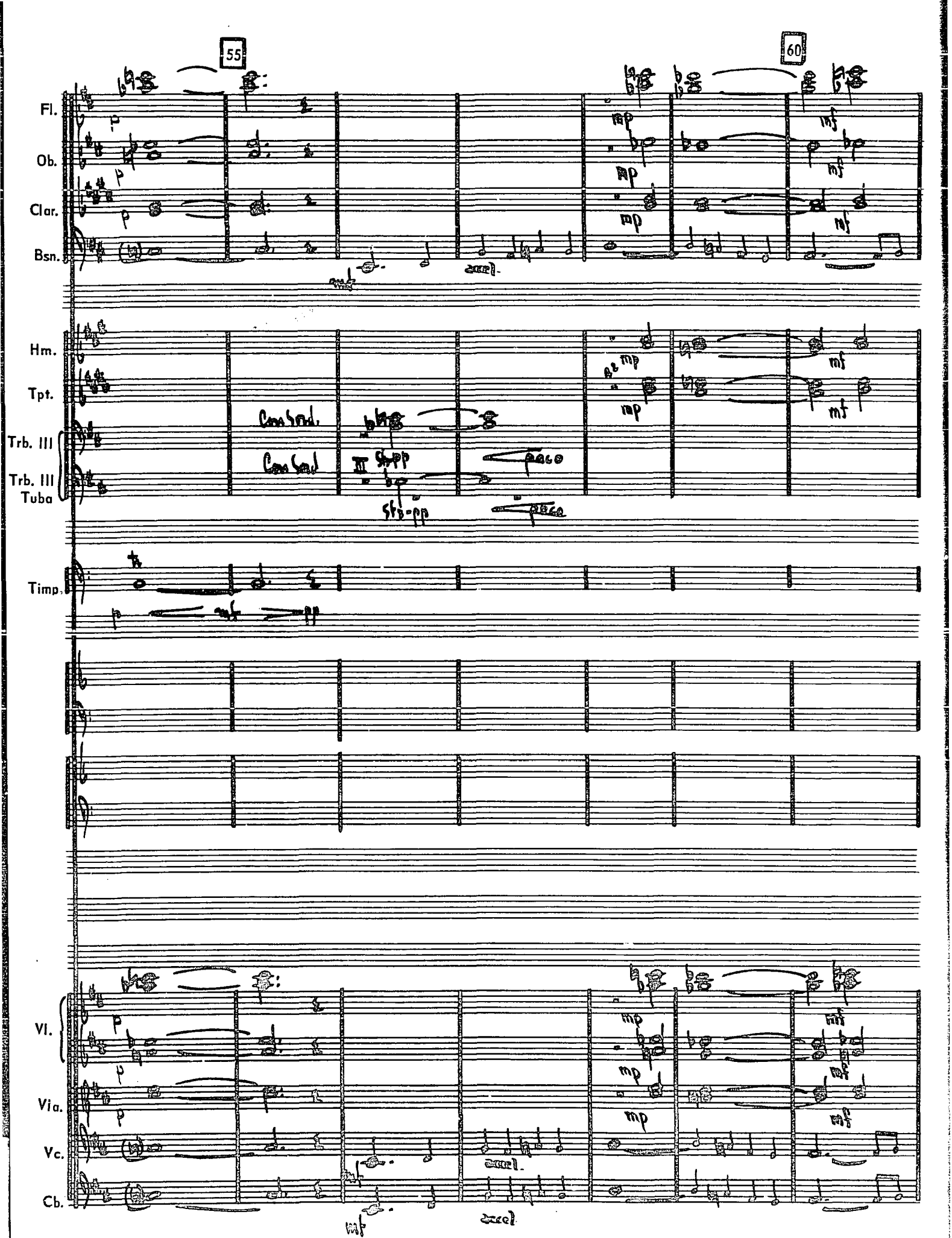
Senza Sord.

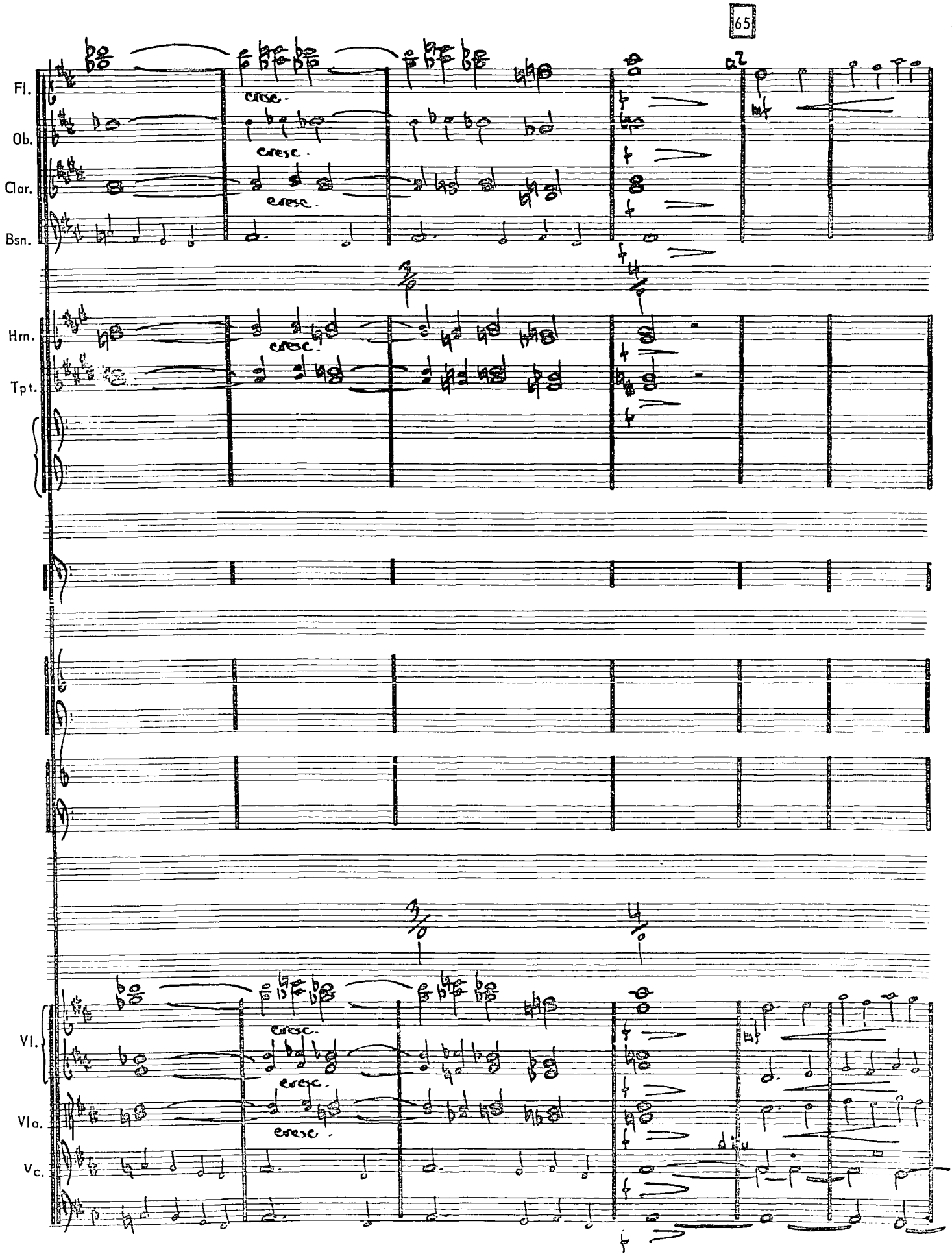
Senza Sord.

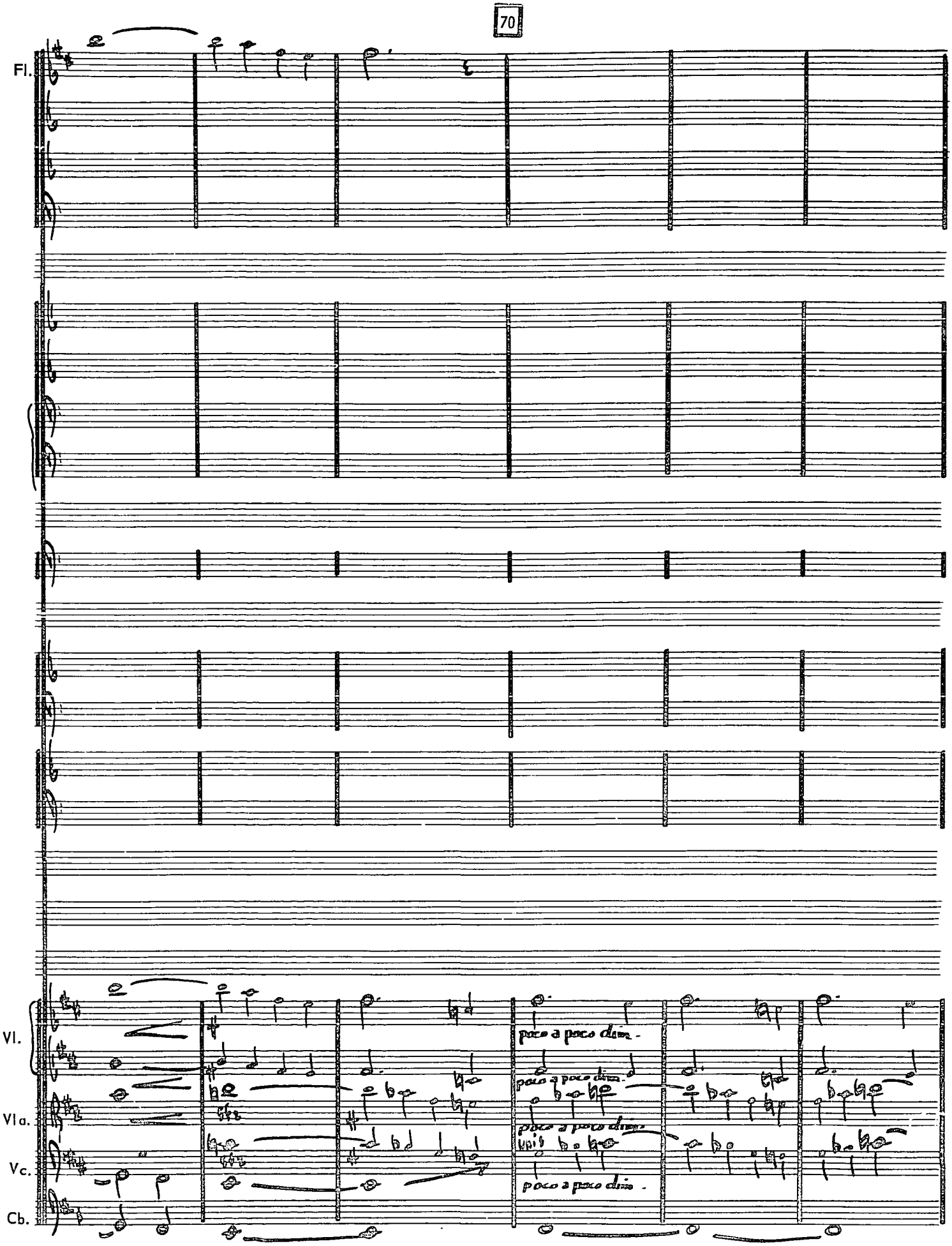

35
Fl.
mp
Clar.
mp
Hrn.
Tpt.
Solo
mp
Harp
Pf.
Vl.

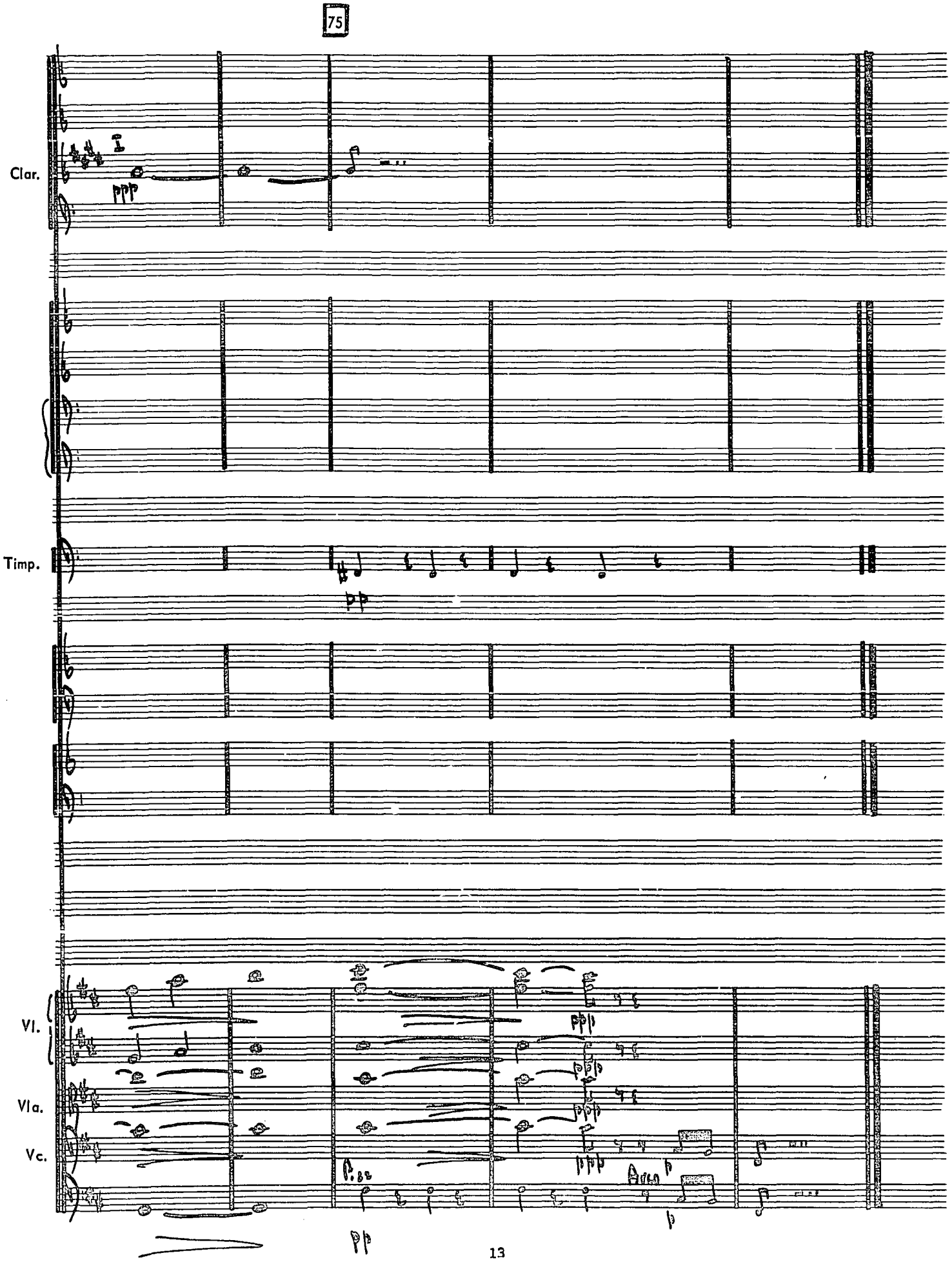

40
45
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Harp
Pf.
Vl.
Vla.


50
Tempo I°
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Timp.
Harp
Piano
Tempo I°
Vl.
Vla.
I Solo Cello
Tutt.
Vc.
Cb.

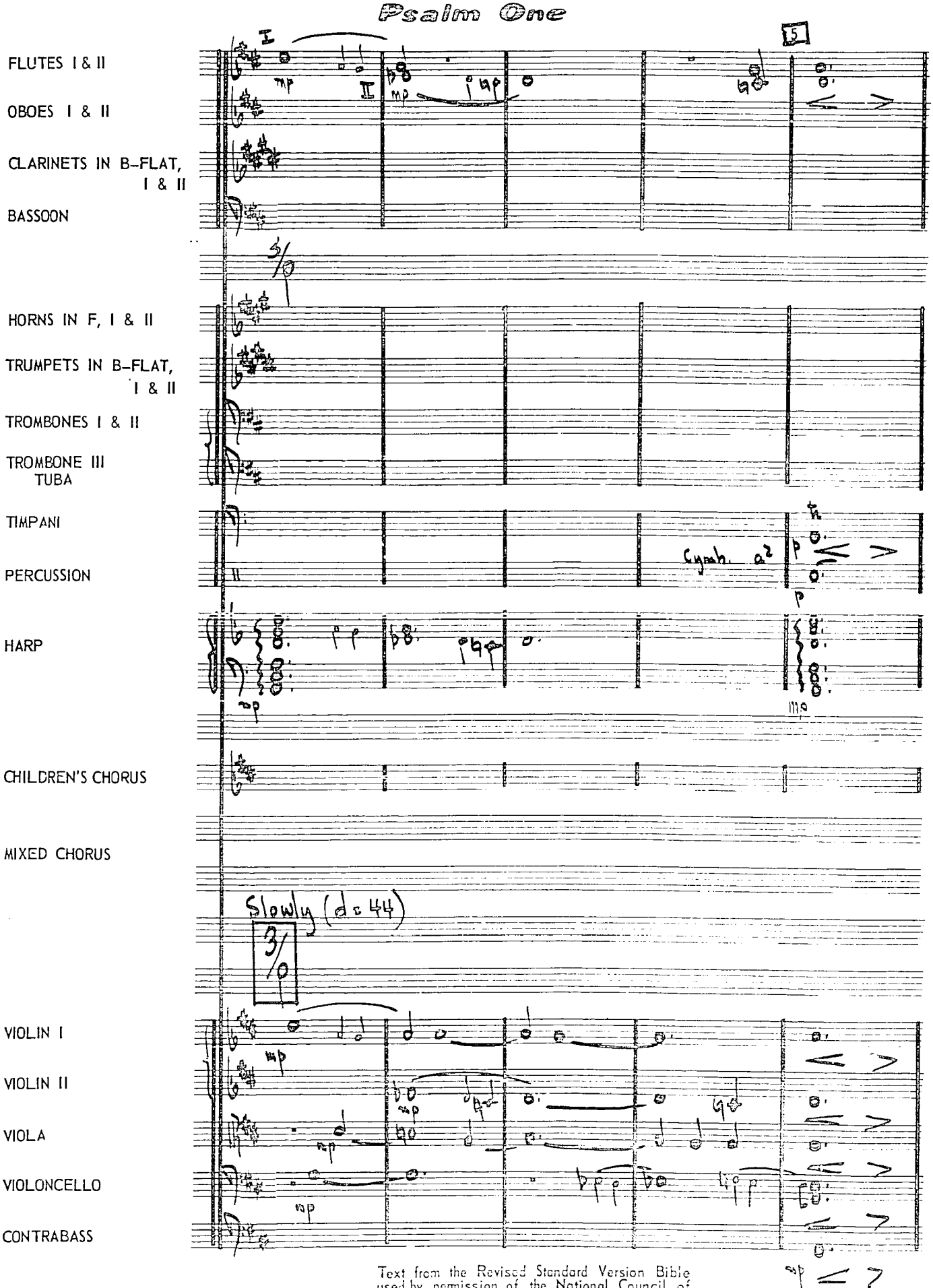

55
60
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Trb. III
Trb. III
Tuba
Timp.
Vl.
Vla.
Vc.
Cb.


65
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Vl.
Vla.
Vc.
cresc.
a2
div.

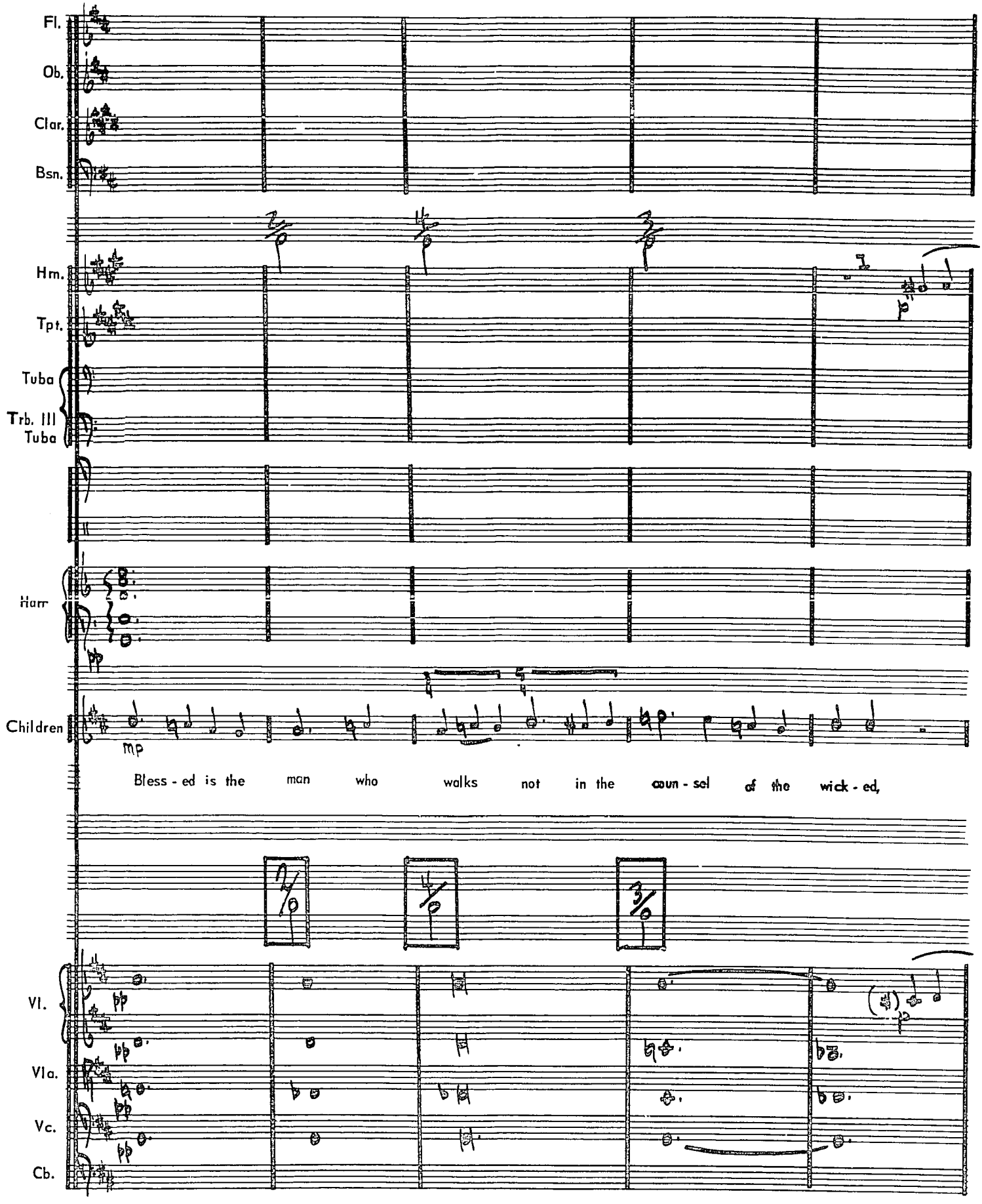

70
Fl.
Vl.
Vla.
Vc.
Cb.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.

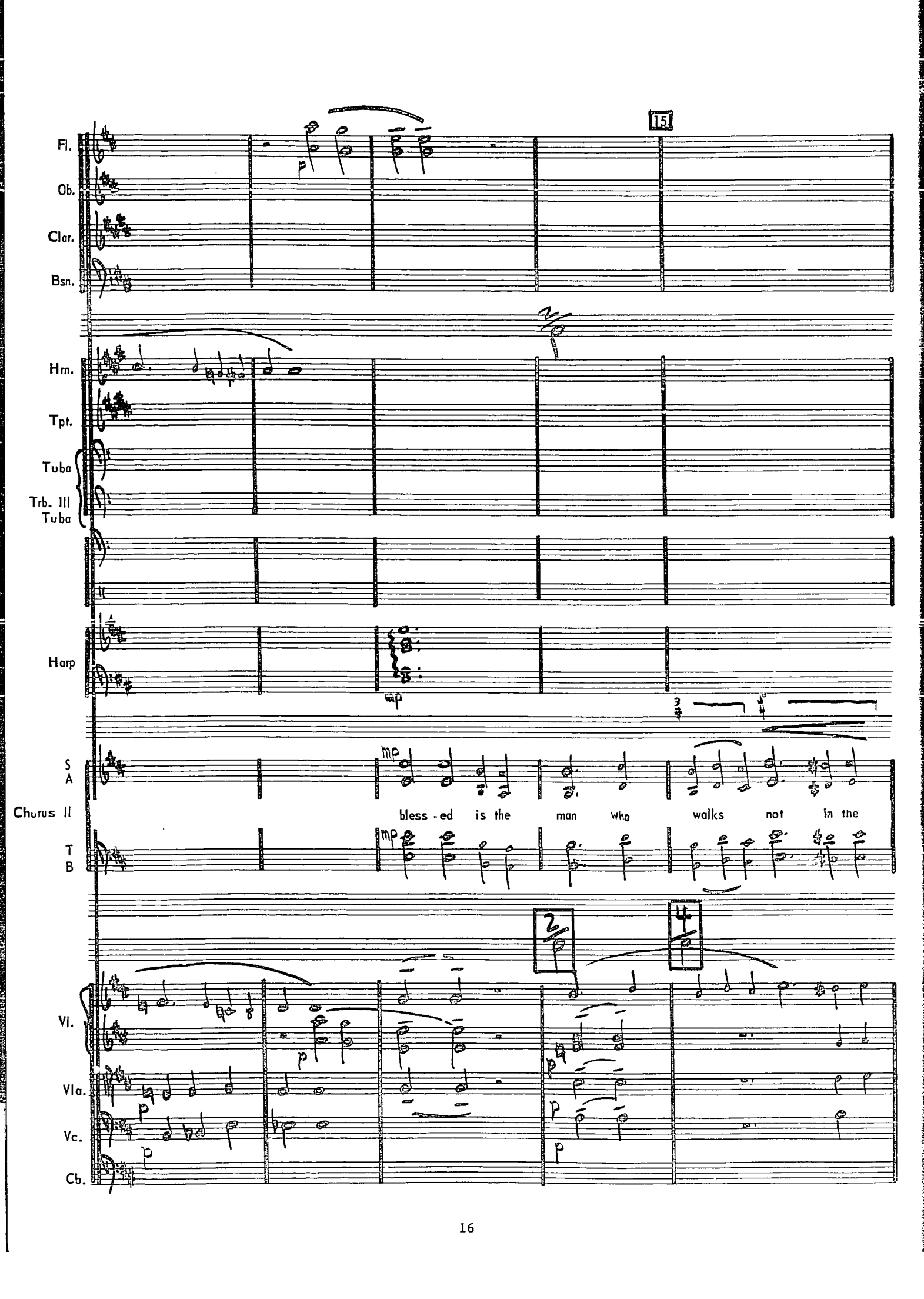

75
Clar.
ppp
Timp.
pp
Vl.
Vla.
Vc.
pp

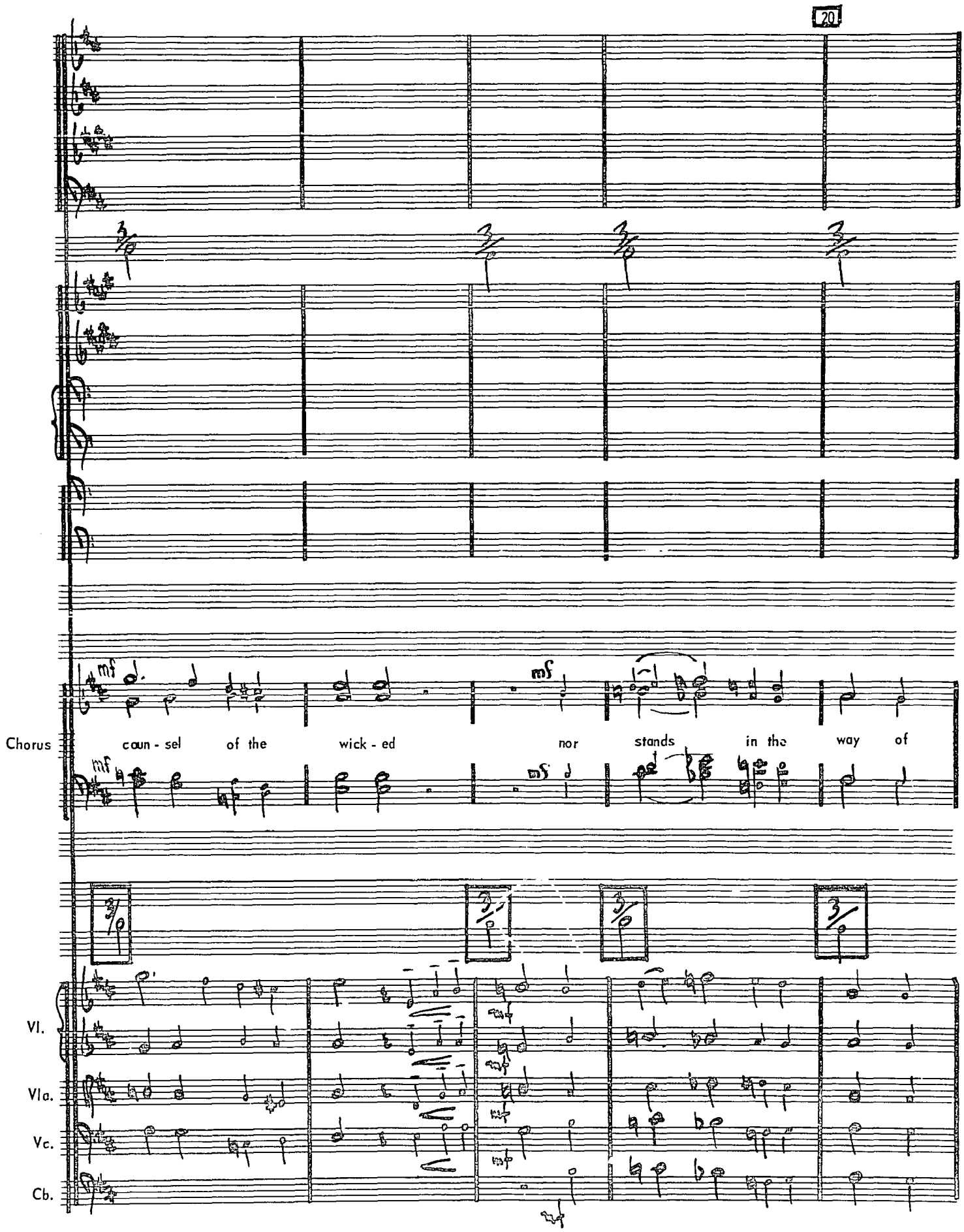
Psalm One

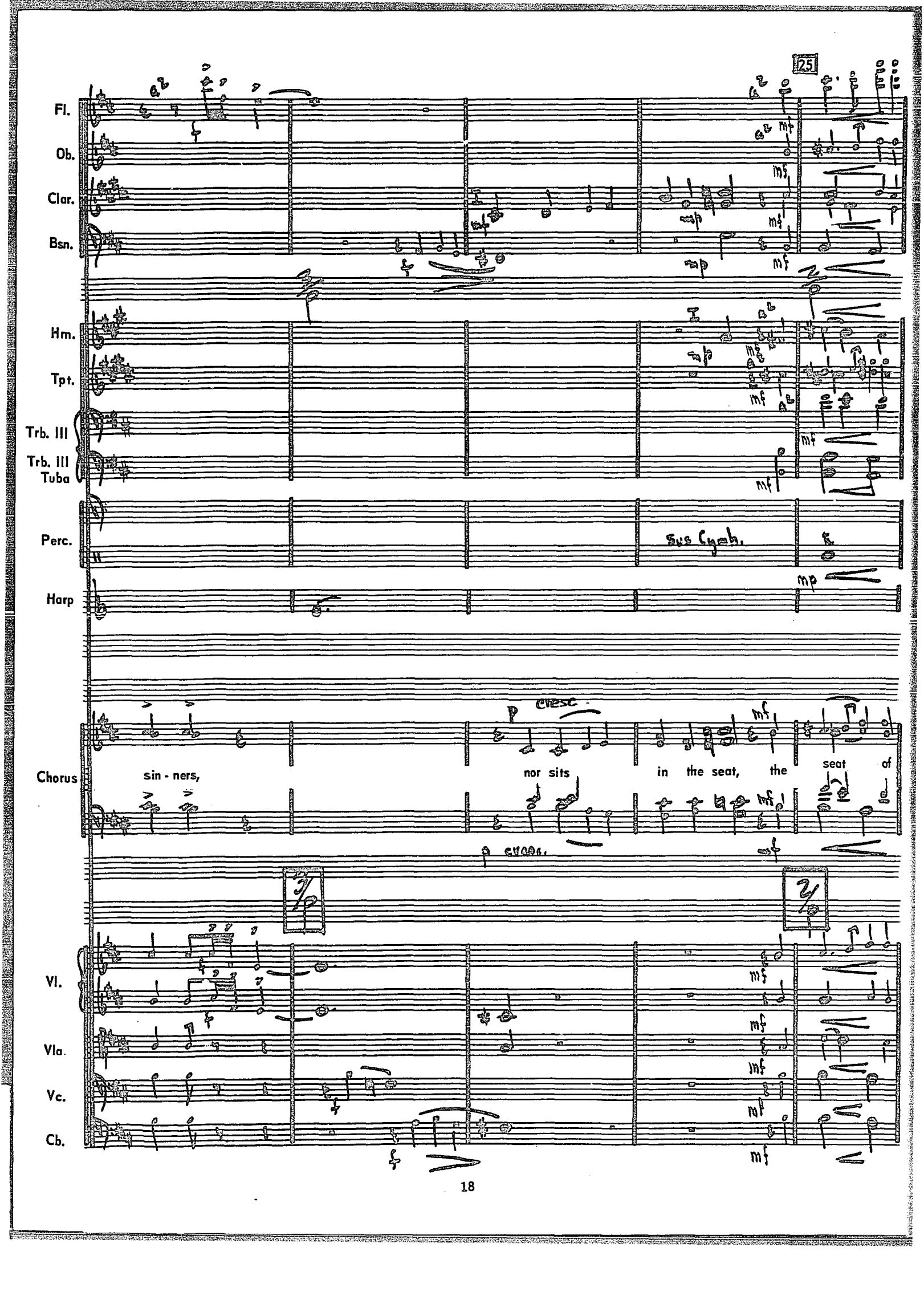


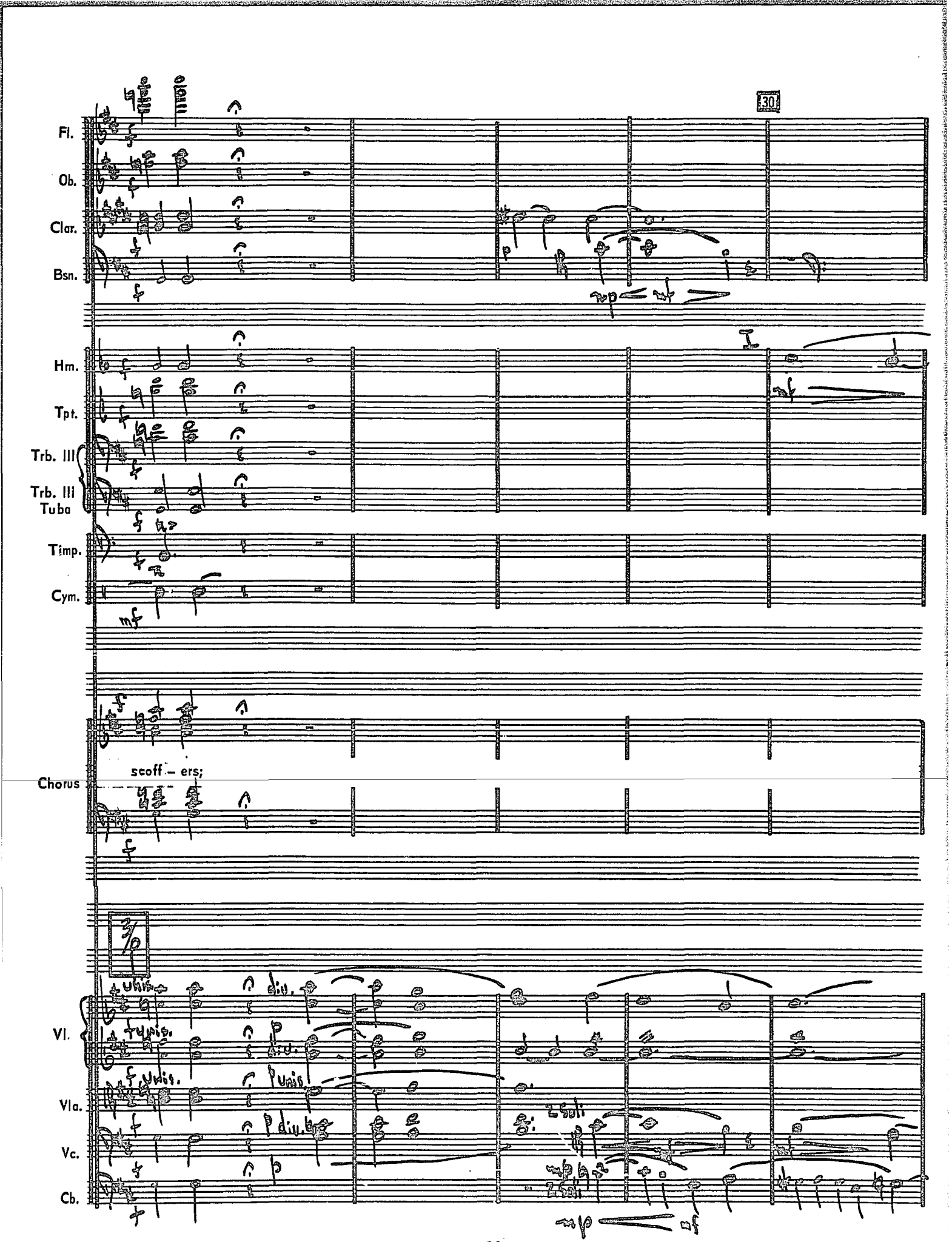
Text from the Revised Standard Version Bible used by permission of the National Council of the Churches of Christ in the U.S.A., New York.

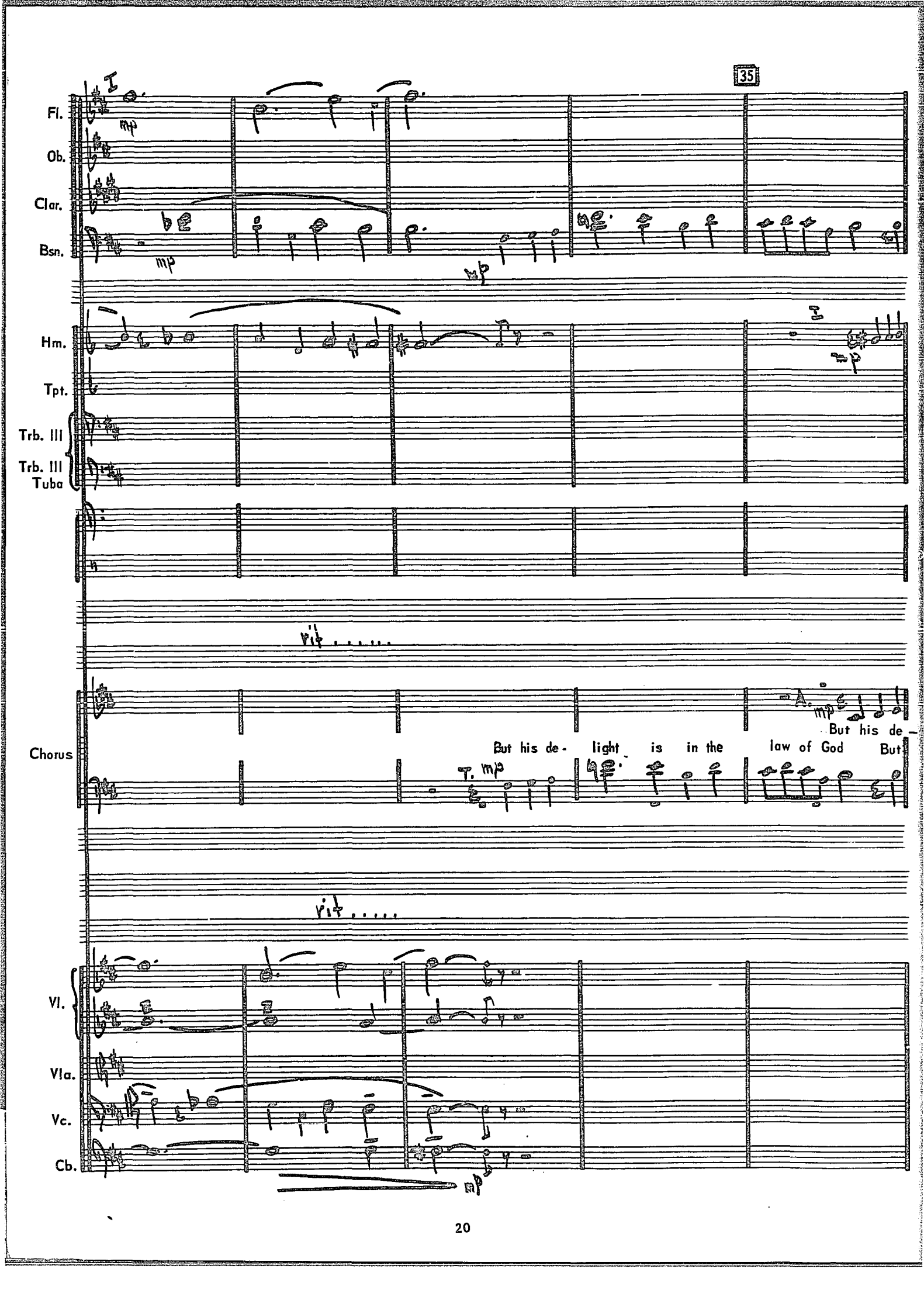

Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Tuba
Trb. III
Tuba
Harr
Children
mp
Bless - ed is the man who walks not in the coun - sel of the wick - ed,
Vl.
Vla.
Vc.
Cb.

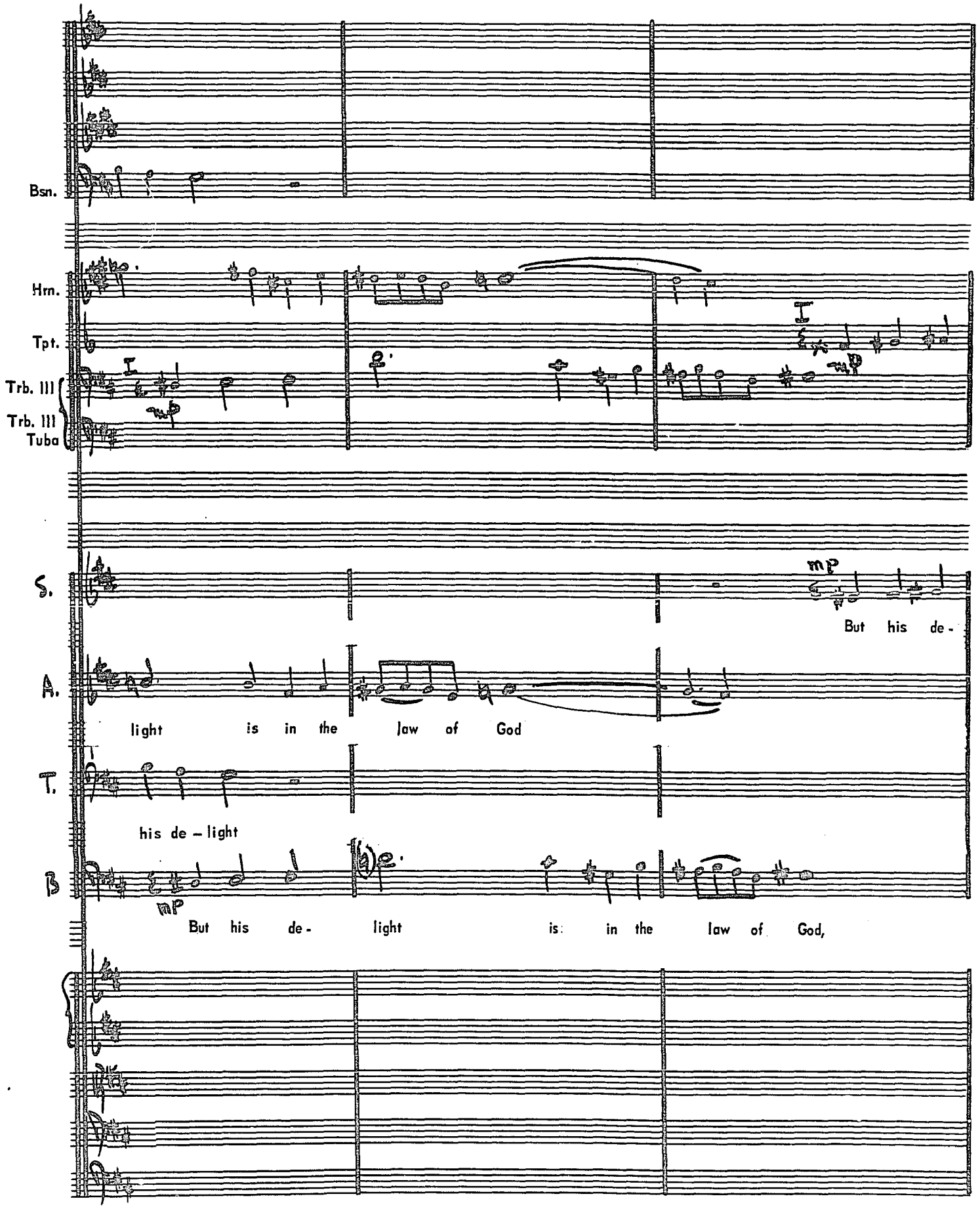

15
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Tuba
Trb. III
Tuba
Harp
S
A
Chorus II
T
B
Vl.
Vla.
Vc.
Cb.
mp
bless - ed is the man who walks not in the

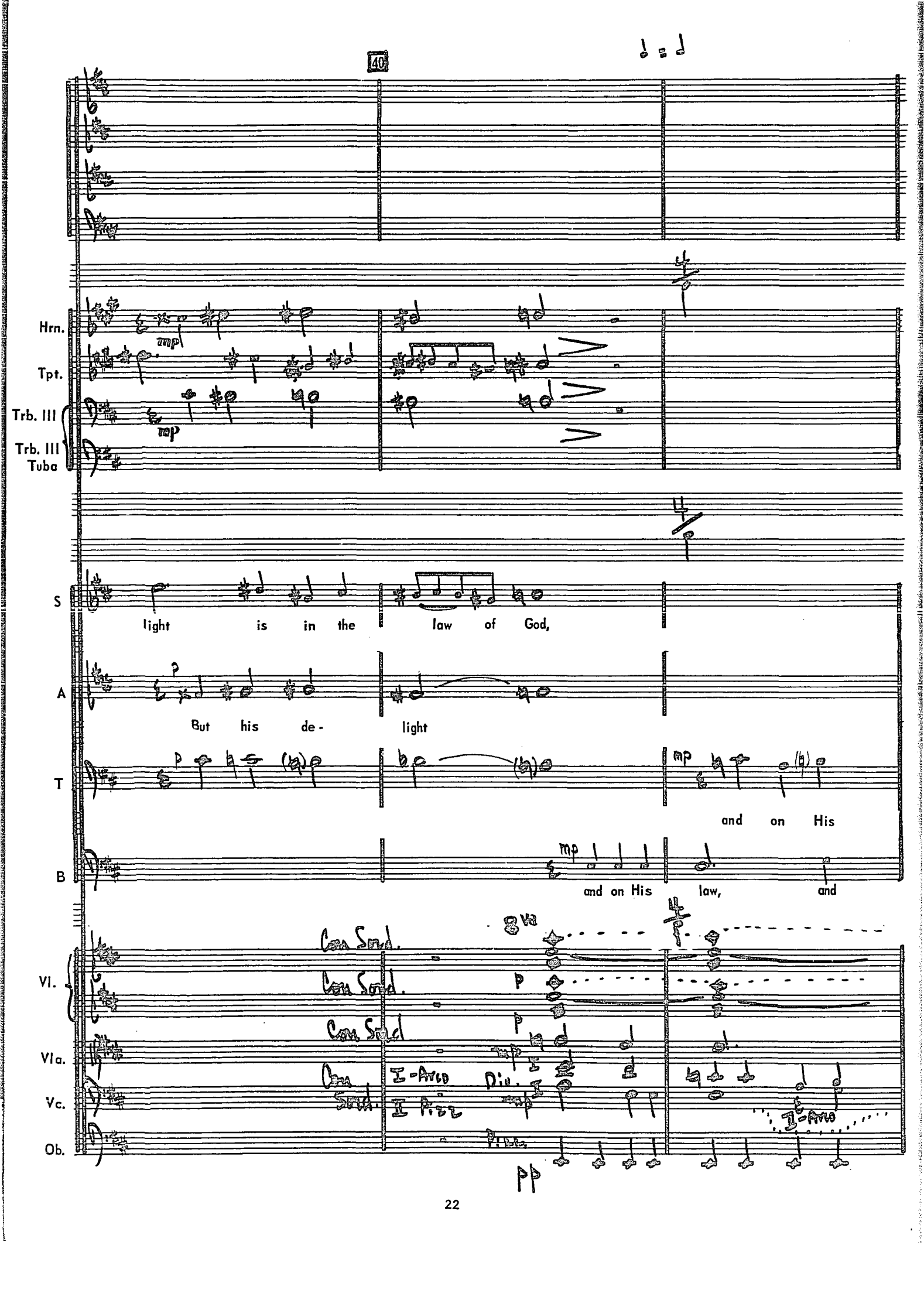

20
Chorus
coun - sel of the wick - ed nor stands in the way of
Vl.
Vla.
Vc.
Cb.

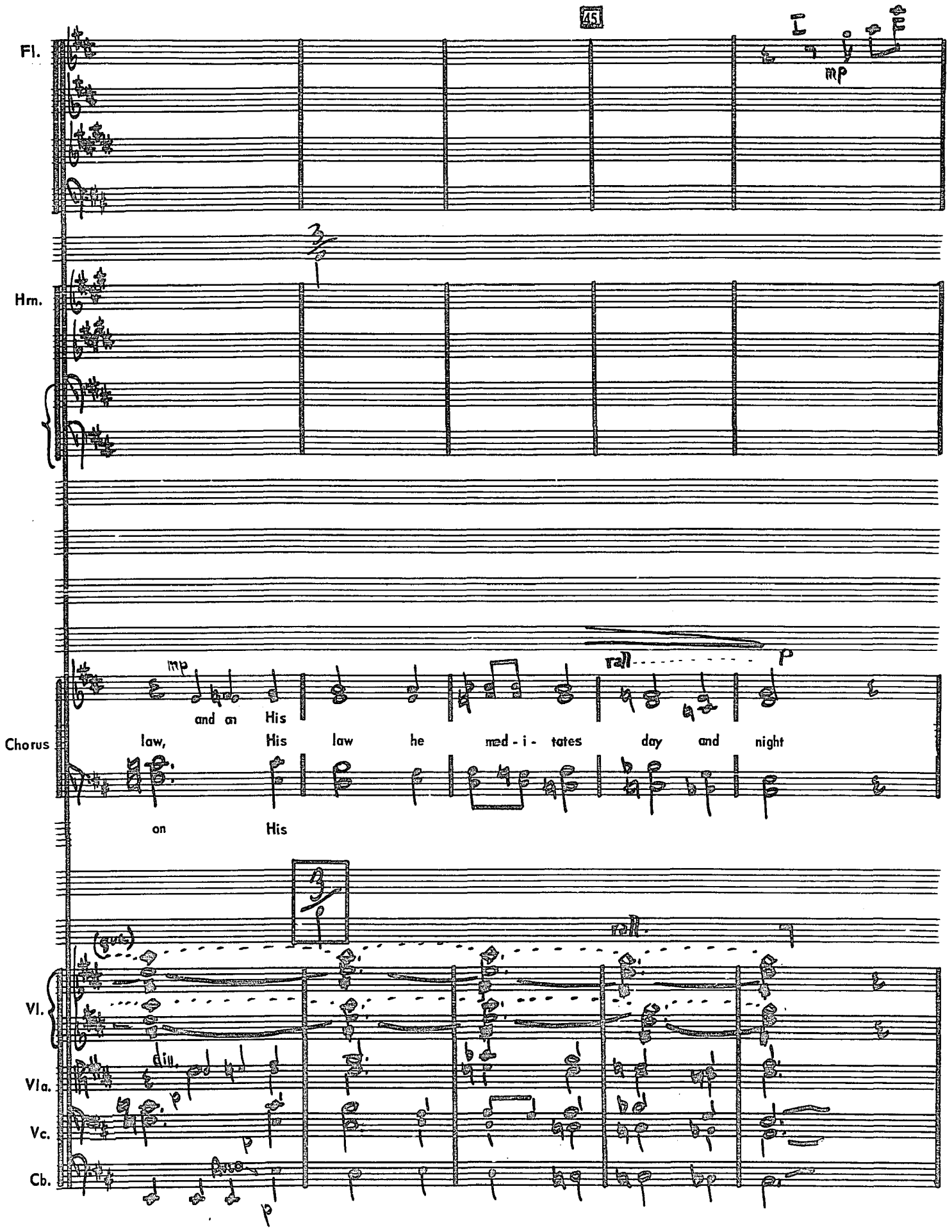

25
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. III
Trb. III
Tuba
Perc.
Sus Cymb.
Harp
Chorus
sin - ners,
cresc.
nor sits
in the seat, the
seat of
Vl.
Vla.
Vc.
Cb.

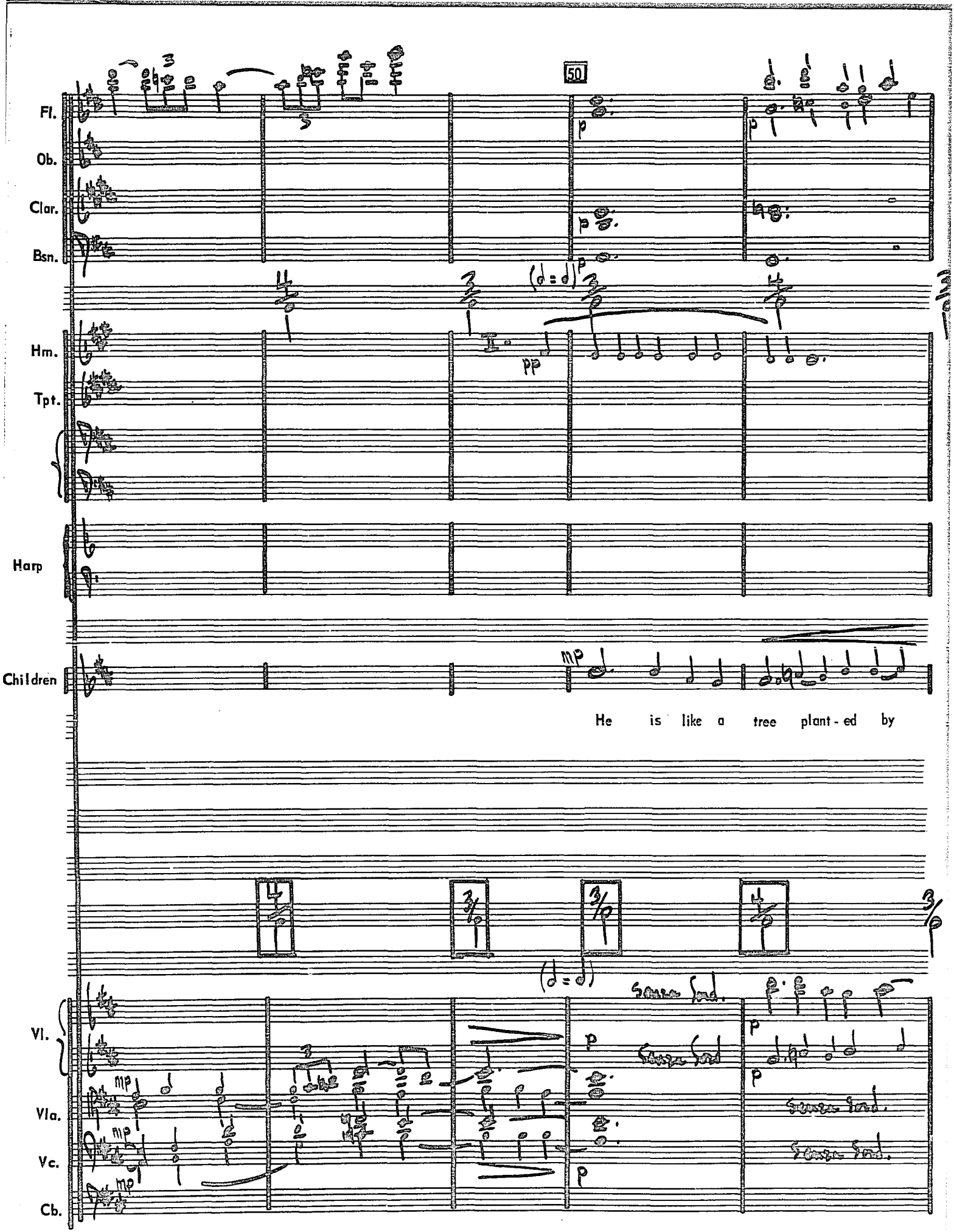

30
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Trb. III
Trb. III
Tuba
Timp.
Cym.
mf
Chorus
scoff – ers;
Vl.
Vla.
Vc.
Cb.
unis.
div.

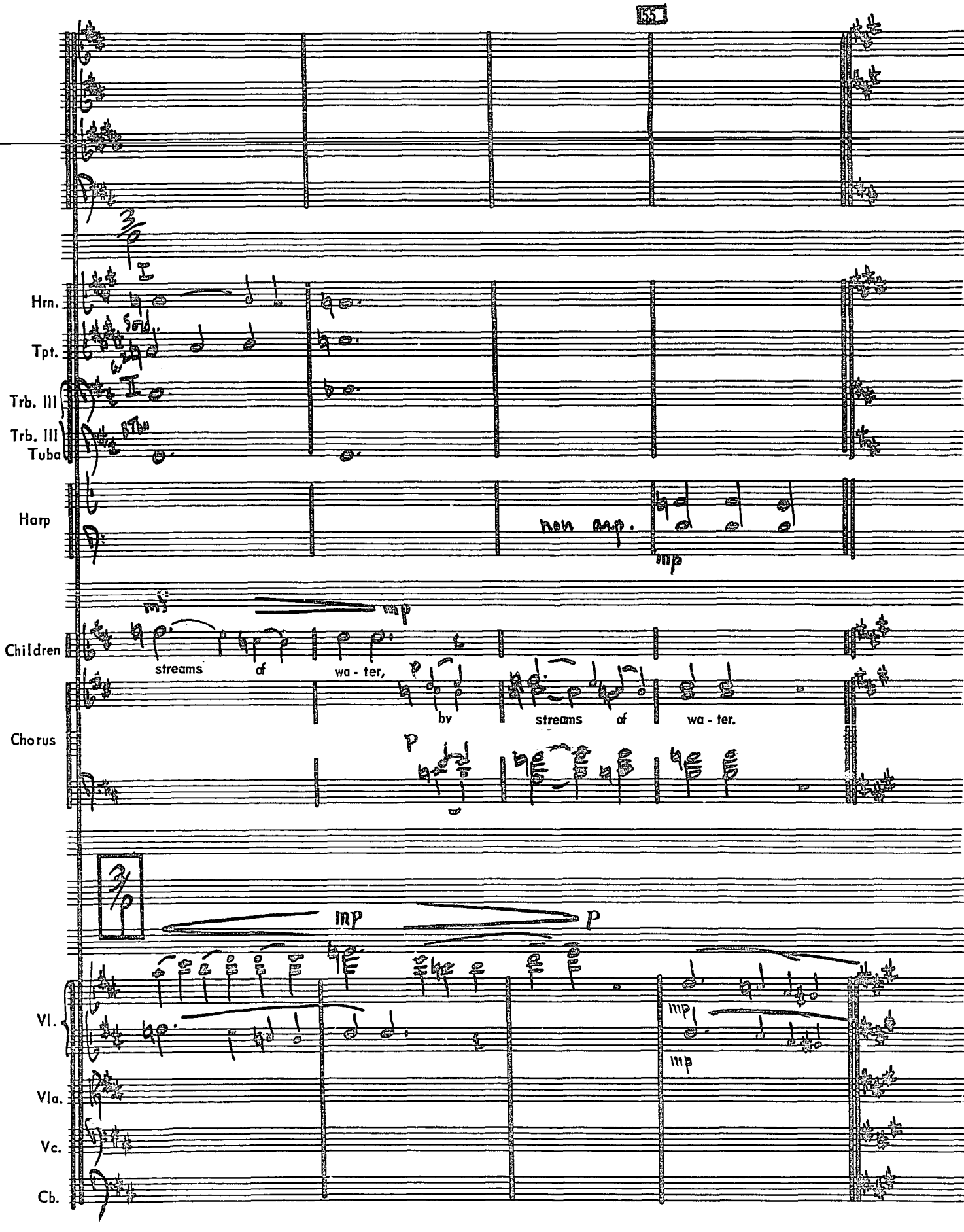

35
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Trb. III
Trb. III
Tuba
Chorus
But his de- light is in the law of God But
But his de-
Vl.
Vla.
Vc.
Cb.

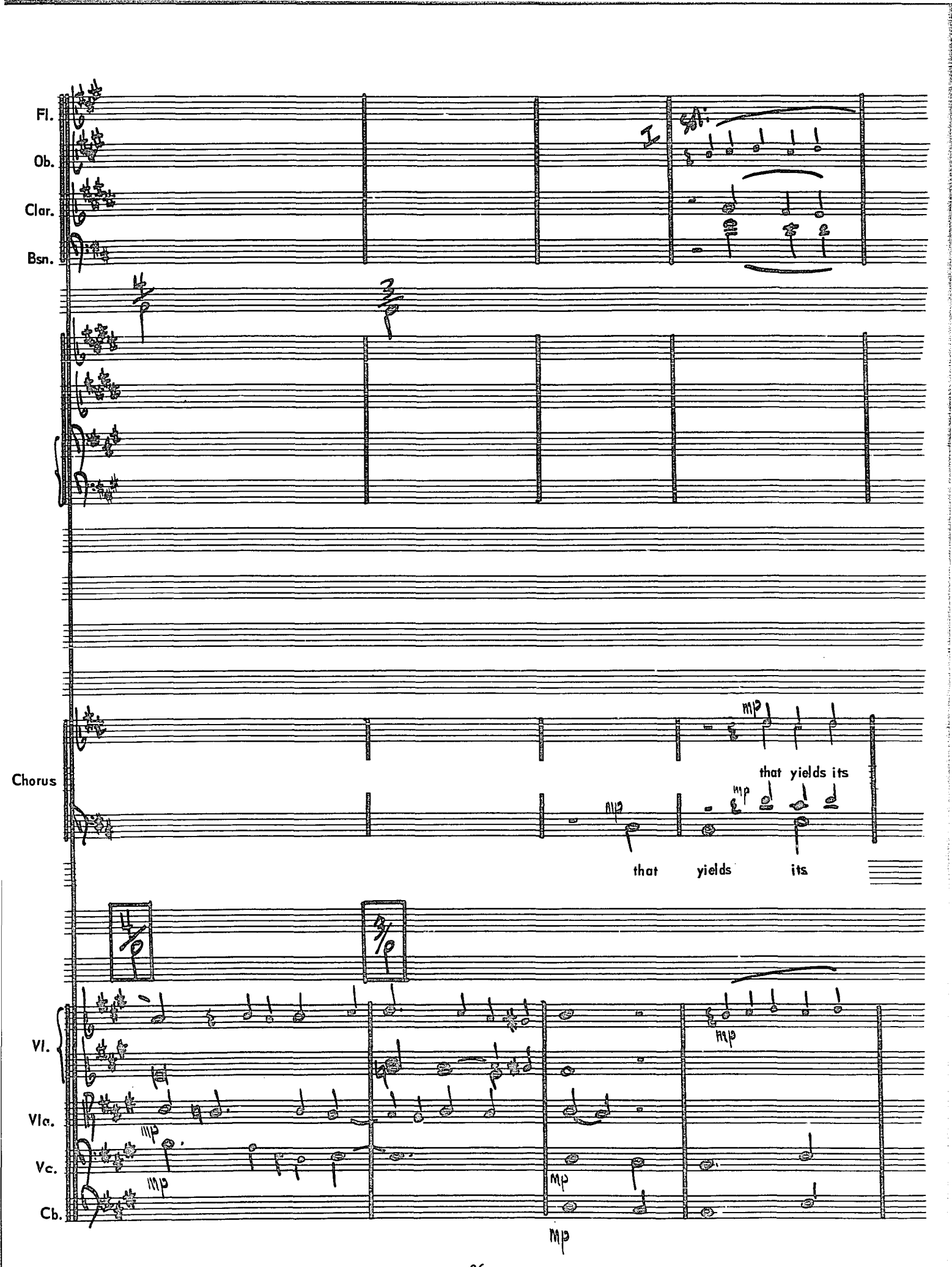

Bsn.
Hrn.
Tpt.
Trb. III
Trb. III
Tuba
S.
mp
But his de-
A.
light is in the law of God
T.
his de – light
B
mp
But his de- light is in the law of God,

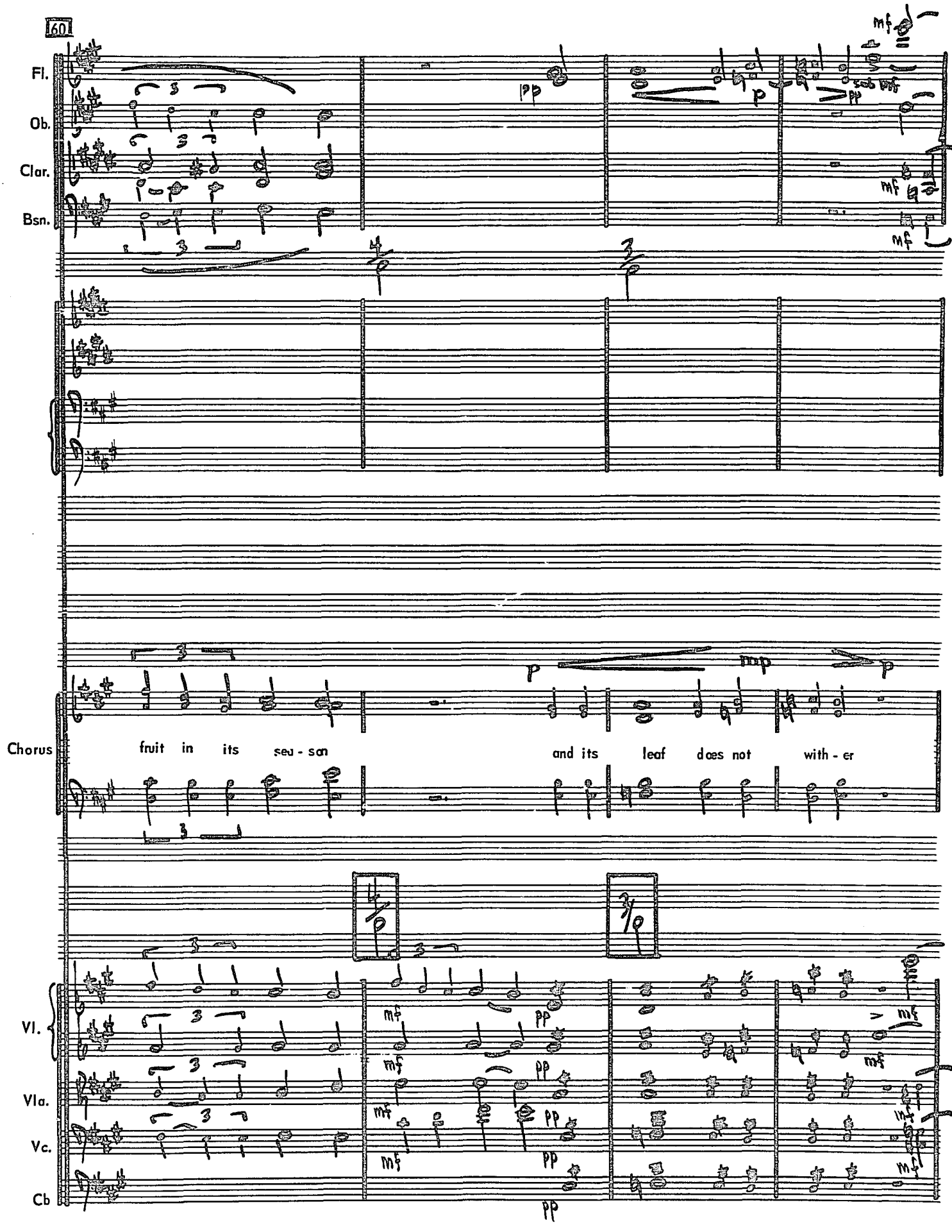

40
Hrn.
Tpt.
Trb. III
Trb. III
Tuba
S
light is in the law of God,
A
But his de- light
T
and on His
B
and on His law, and
Vl.
Vla.
Vc.
Ob.
Con Sord.
I-Arco
II Pizz
Div.
Pizz.
8va

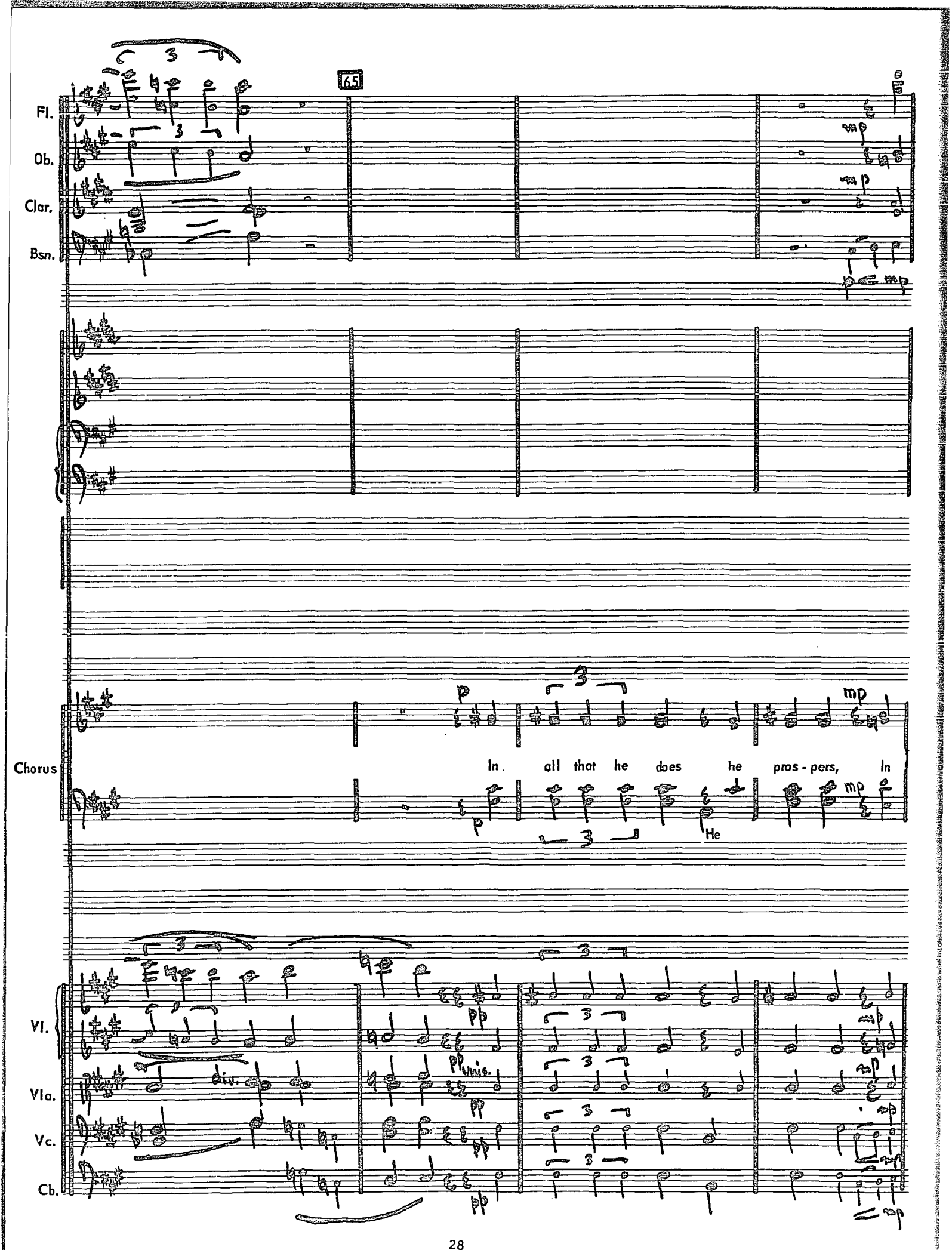

45
Fl.
mp
Hm.
mp
rall
p
and on His
Chorus
law, His law he med - i - tates day and night
on His
rall.
Vl.
Vla.
Vc.
Cb.

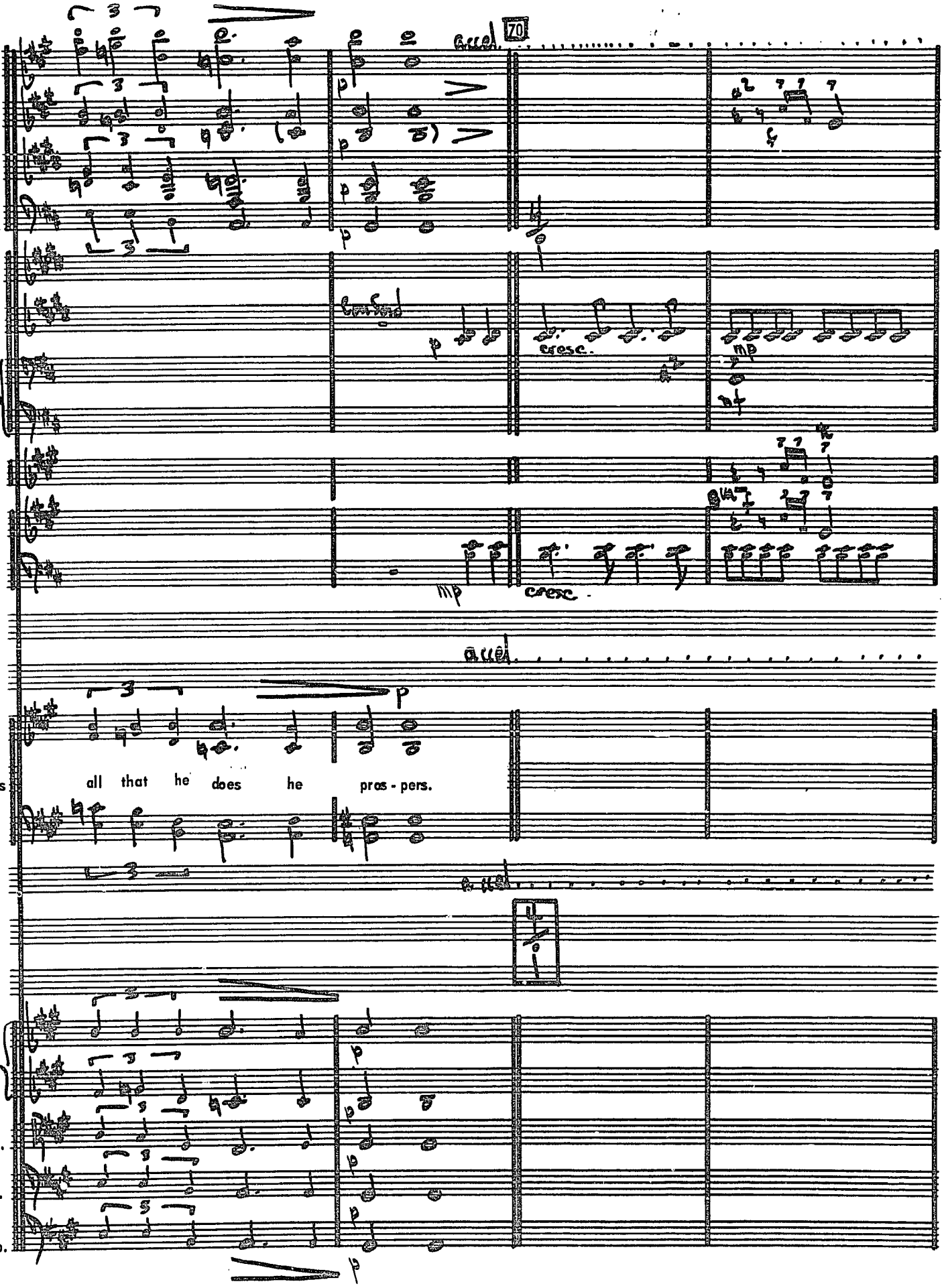

50
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Harp
Children
He is like a tree plant - ed by
Vl.
Vla.
Vc.
Cb.

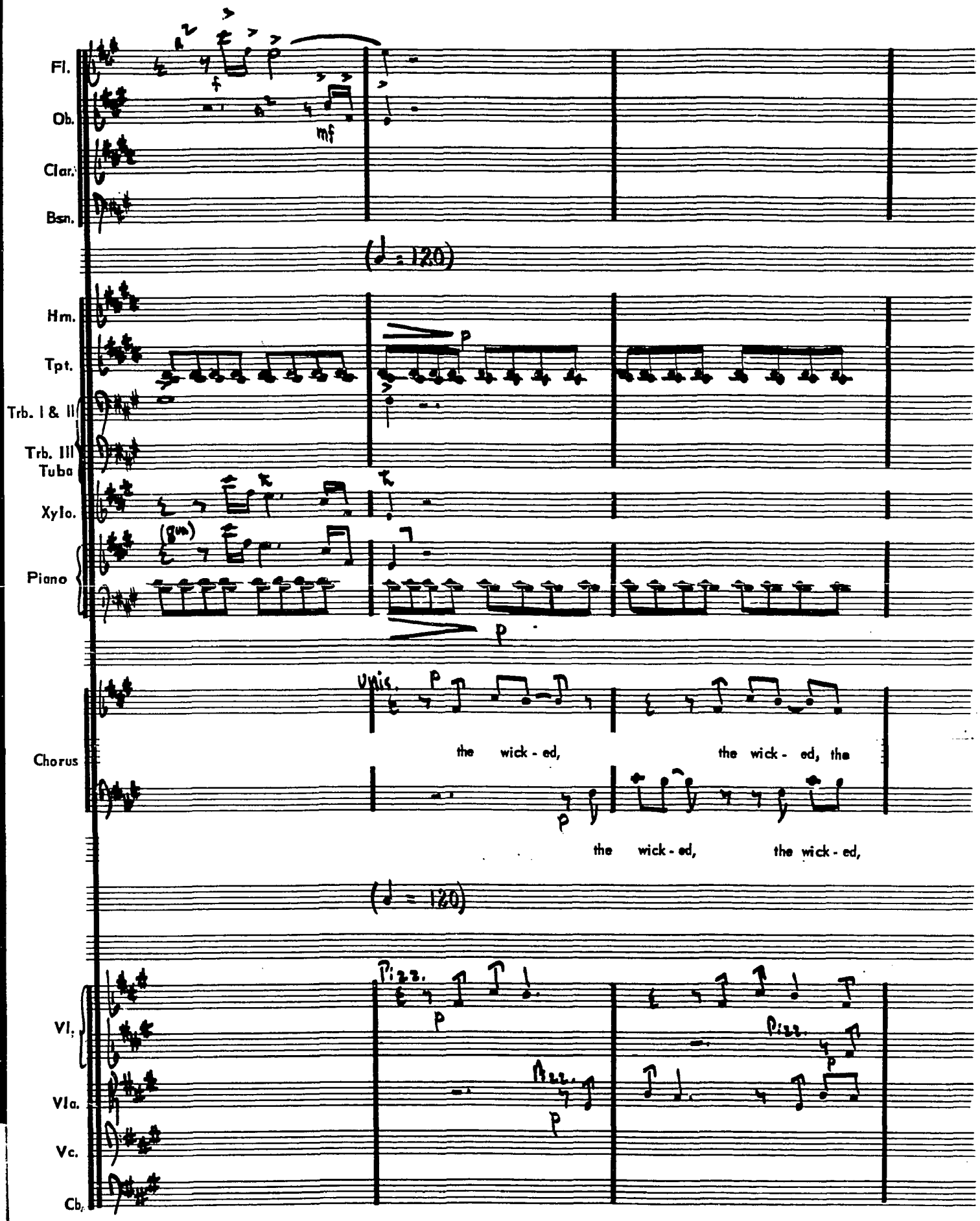

55
Hrn.
Tpt.
Trb. III
Trb. III
Tuba
Harp
non arp.
mp
Children
streams of wa - ter,
by streams of wa - ter.
Chorus
mp
p
Vl.
Vla.
Vc.
Cb.

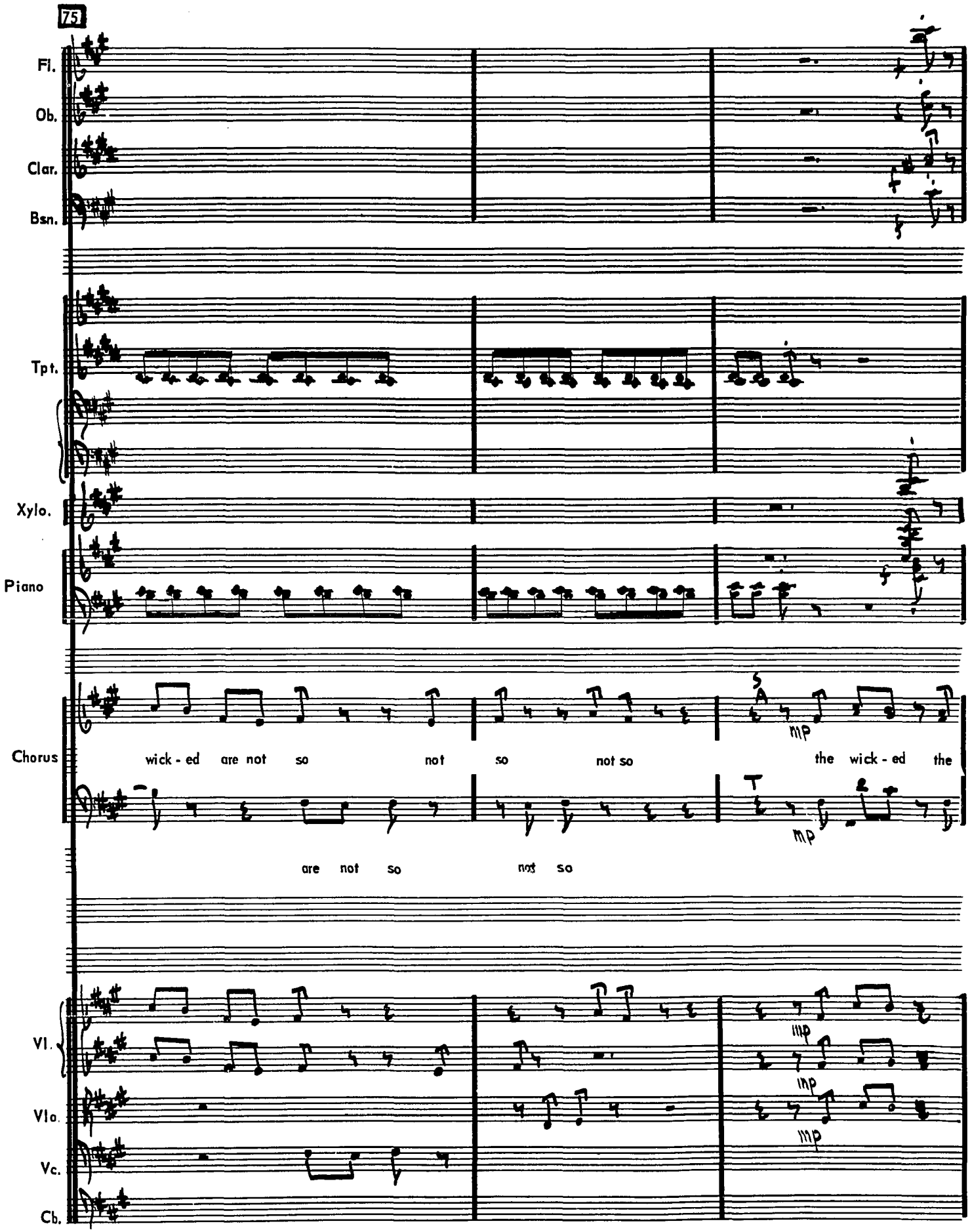

Fl.
Ob.
Clar.
Bsn.
I
Chorus
mp
that yields its
that yields its
Vl.
Vla.
Vc.
Cb.
mp

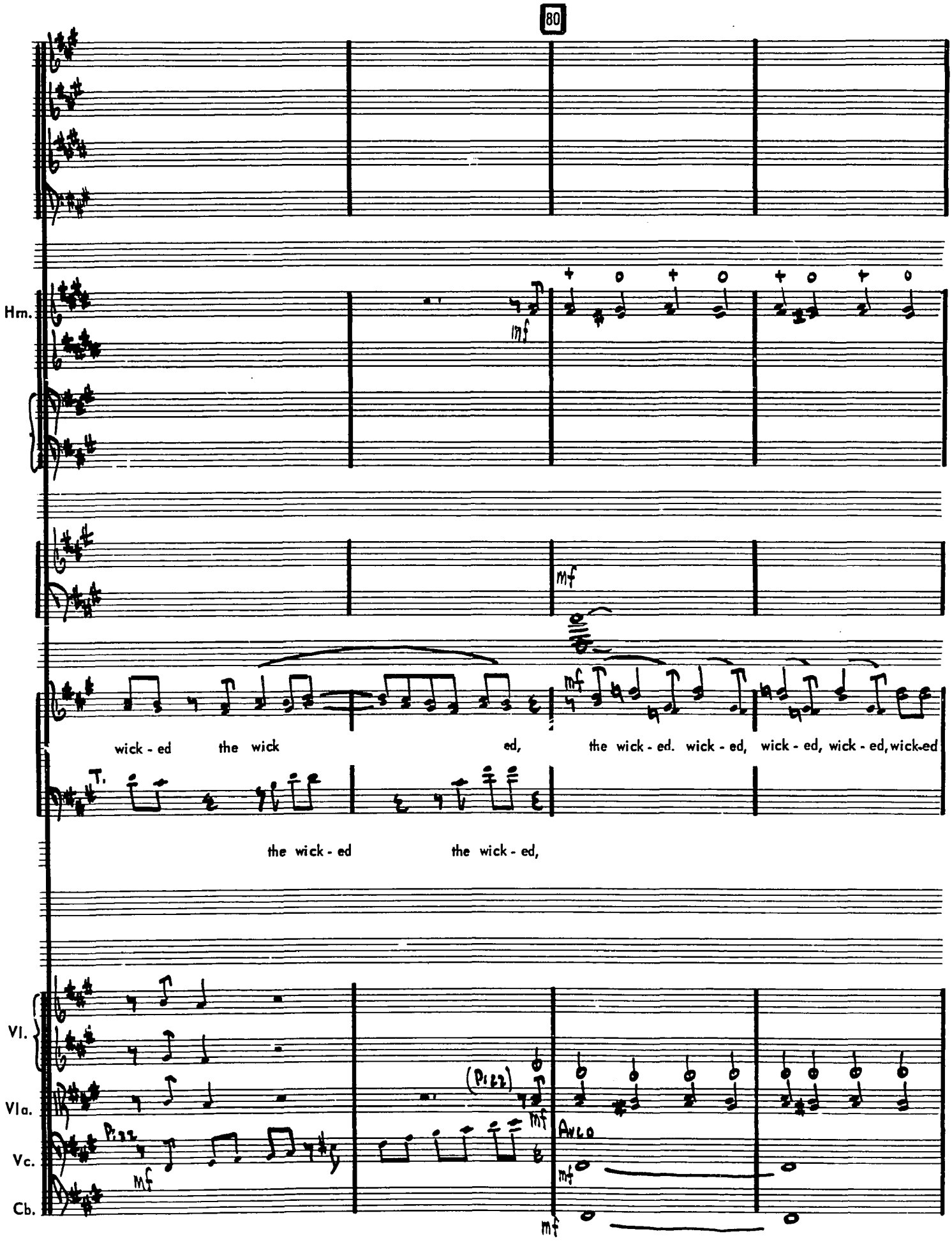

60
Fl.
Ob.
Clar.
Bsn.
Chorus
fruit in its sea - son
and its leaf does not with - er
Vl.
Vla.
Vc.
Cb

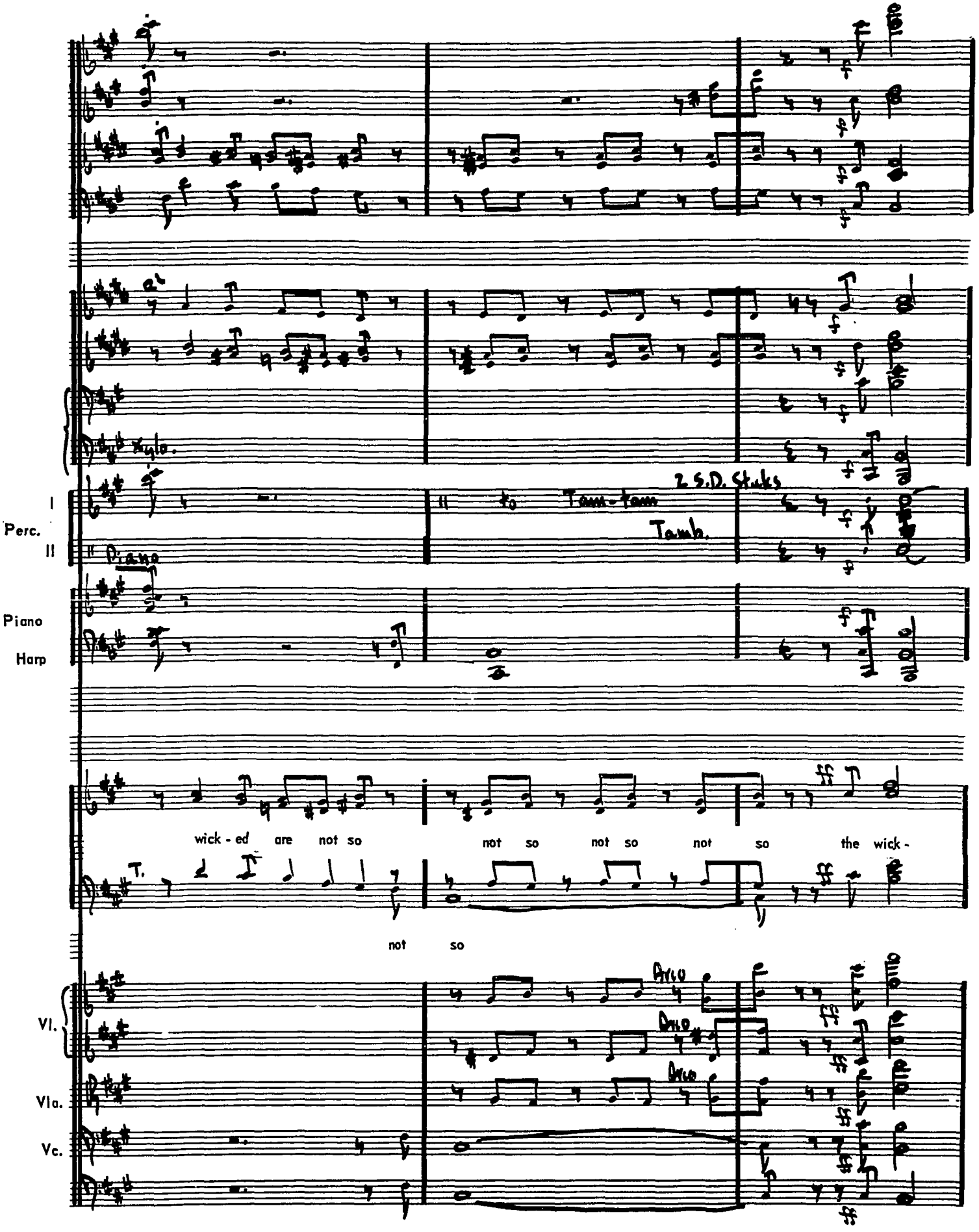

65
Fl.
Ob.
Clar.
Bsn.
Chorus
In all that he does he pros - pers, In
He
Vl.
Vla.
Vc.
Cb.
div.
unis.


70
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Trb. III
Trb. III
Tuba
Xylo.
Piano
Chorus
all that he does he pros - pers.
Vl.
Vla.
Vc.
Cb.

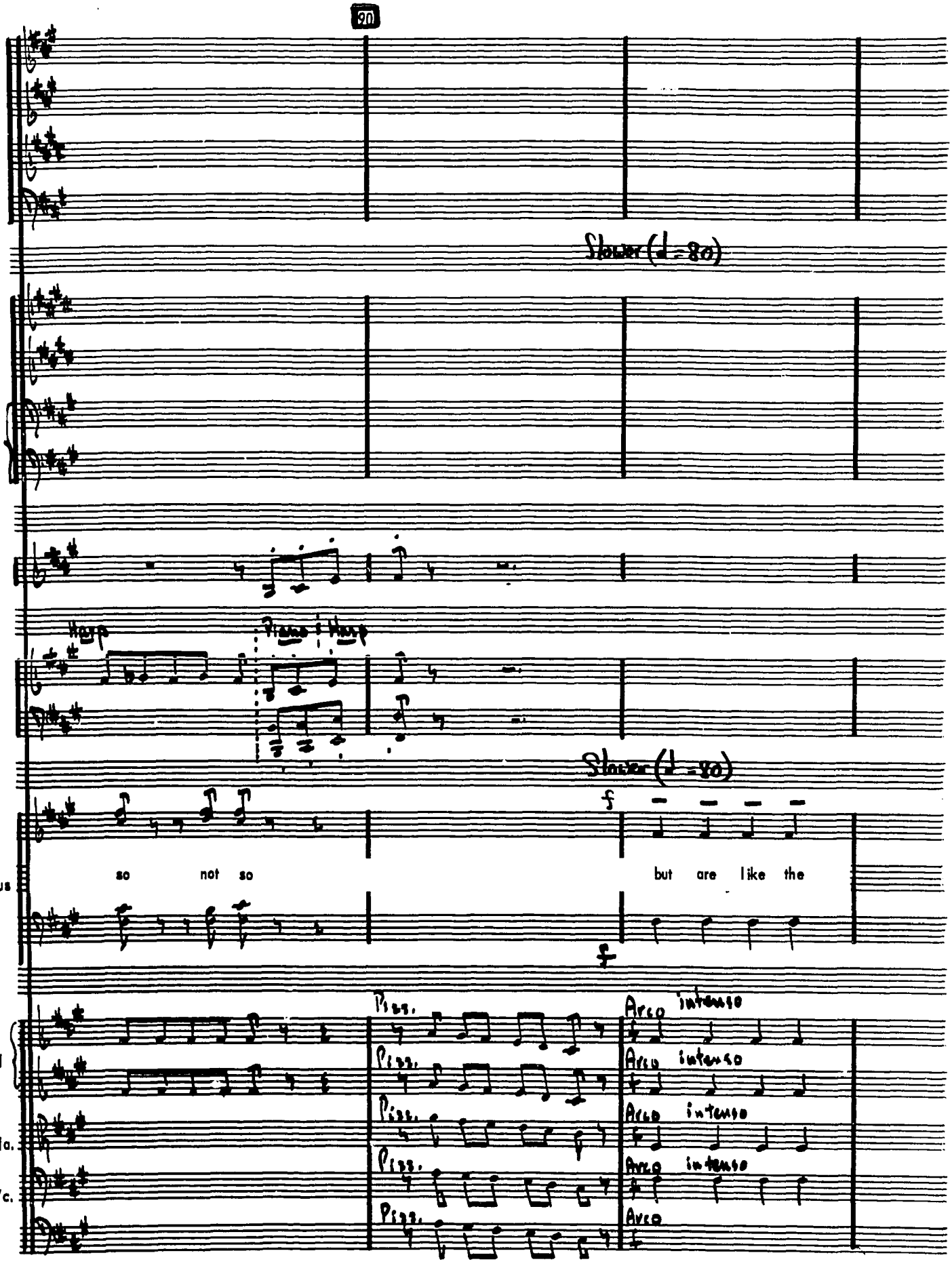

Fl.
Ob.
Clar.
Bsn.
mf
(♩ = 120)
Hrn.
Tpt.
p
Trb. I & II
Trb. III
Tuba
Xylo.
(gliss)
Piano
p
Chorus
Unis.
p
the wick - ed, the wick - ed, the
the wick - ed, the wick - ed,
(♩ = 120)
Vl.
Pizz.
p
Vla.
Vc.
Cb.

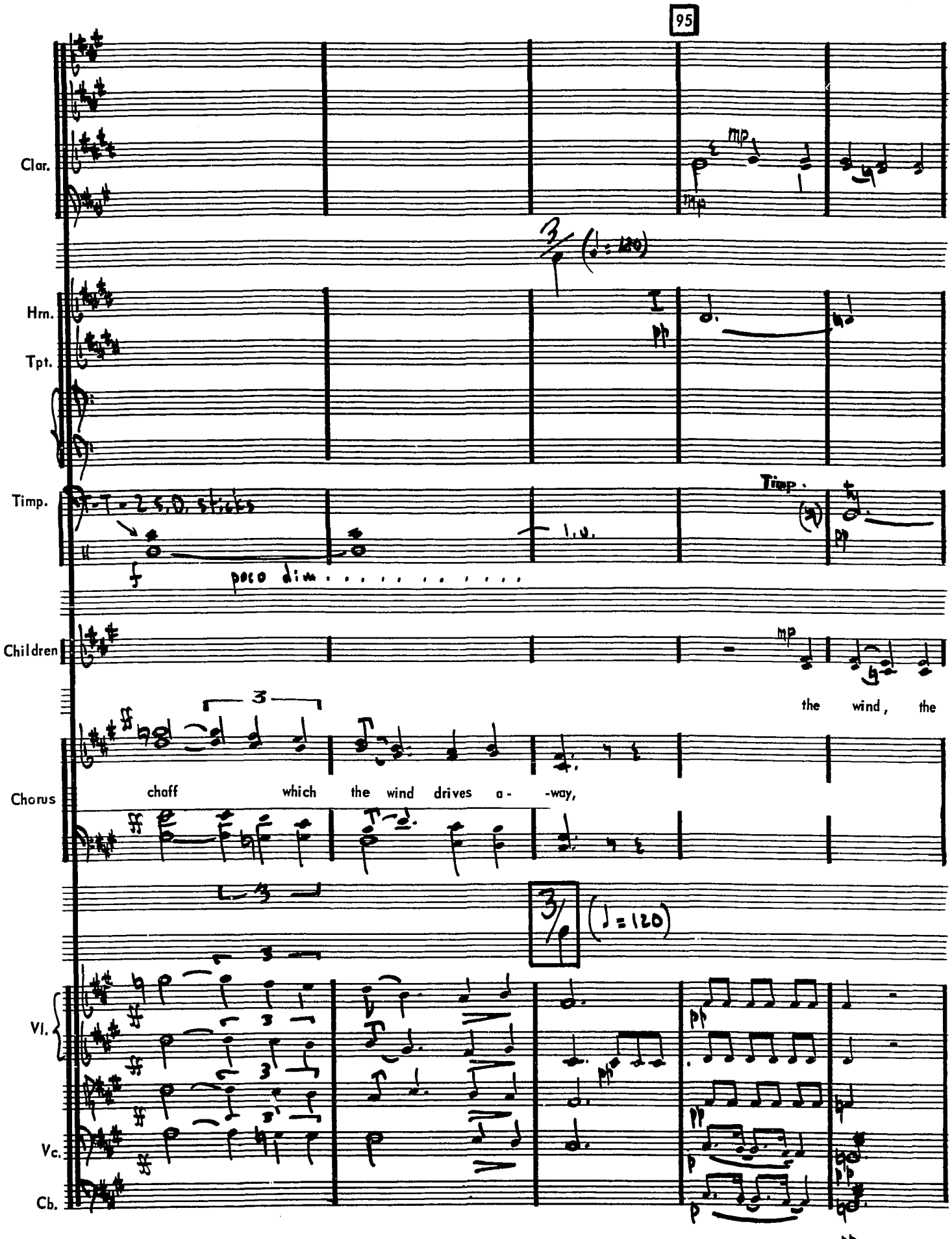

75
Fl.
Ob.
Clar.
Bsn.
Tpt.
Xylo.
Piano
Chorus
wick - ed are not so not so not so the wick - ed the
are not so not so
mp
Vl.
Vlo.
Vc.
Cb.

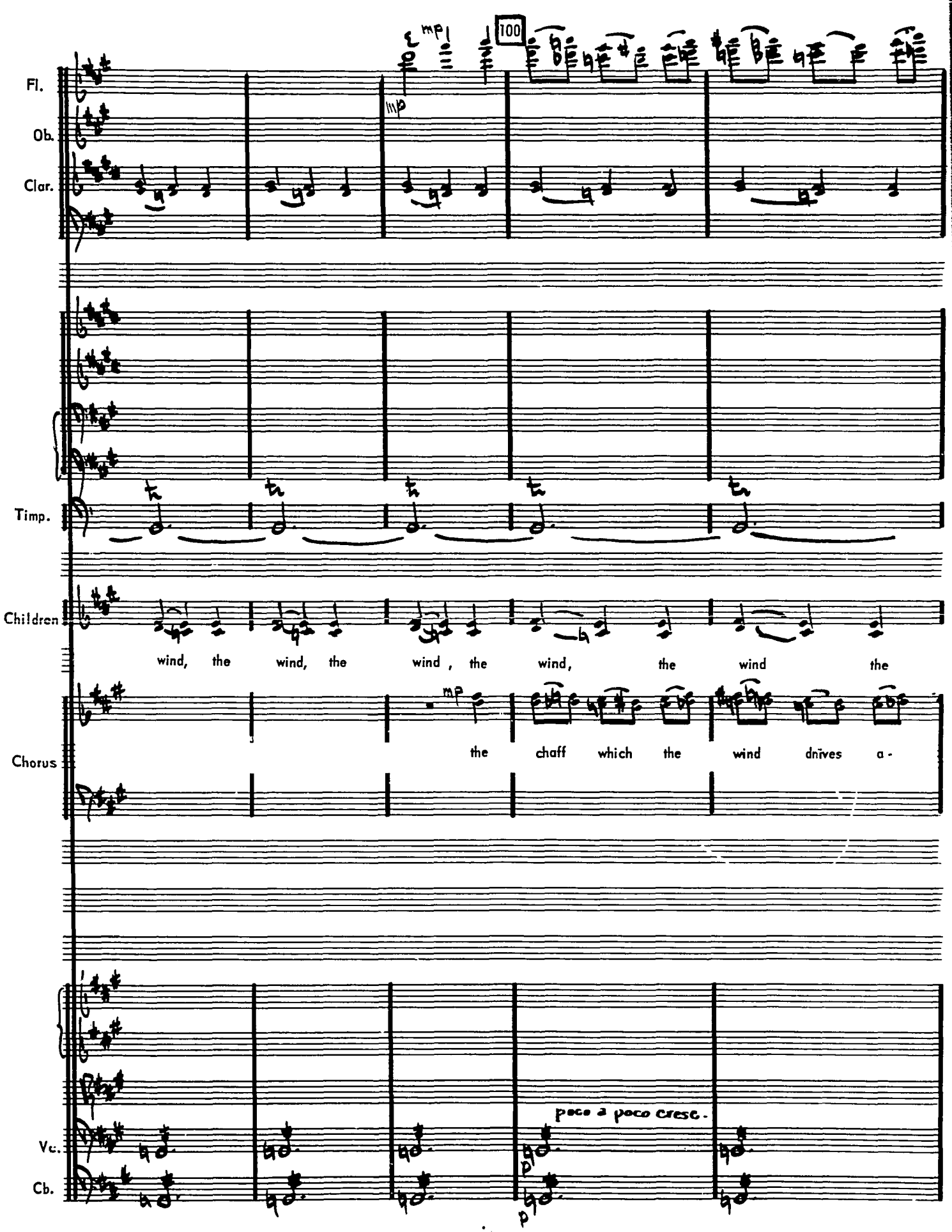

80
Hm.
mf
mf
wick - ed the wick ed, the wick - ed. wick - ed, wick - ed, wick - ed, wick-ed
T.
the wick - ed the wick - ed,
Vl.
Vla.
Vc.
Cb.
(Pizz)
mf
Arco
mf
mf
mf

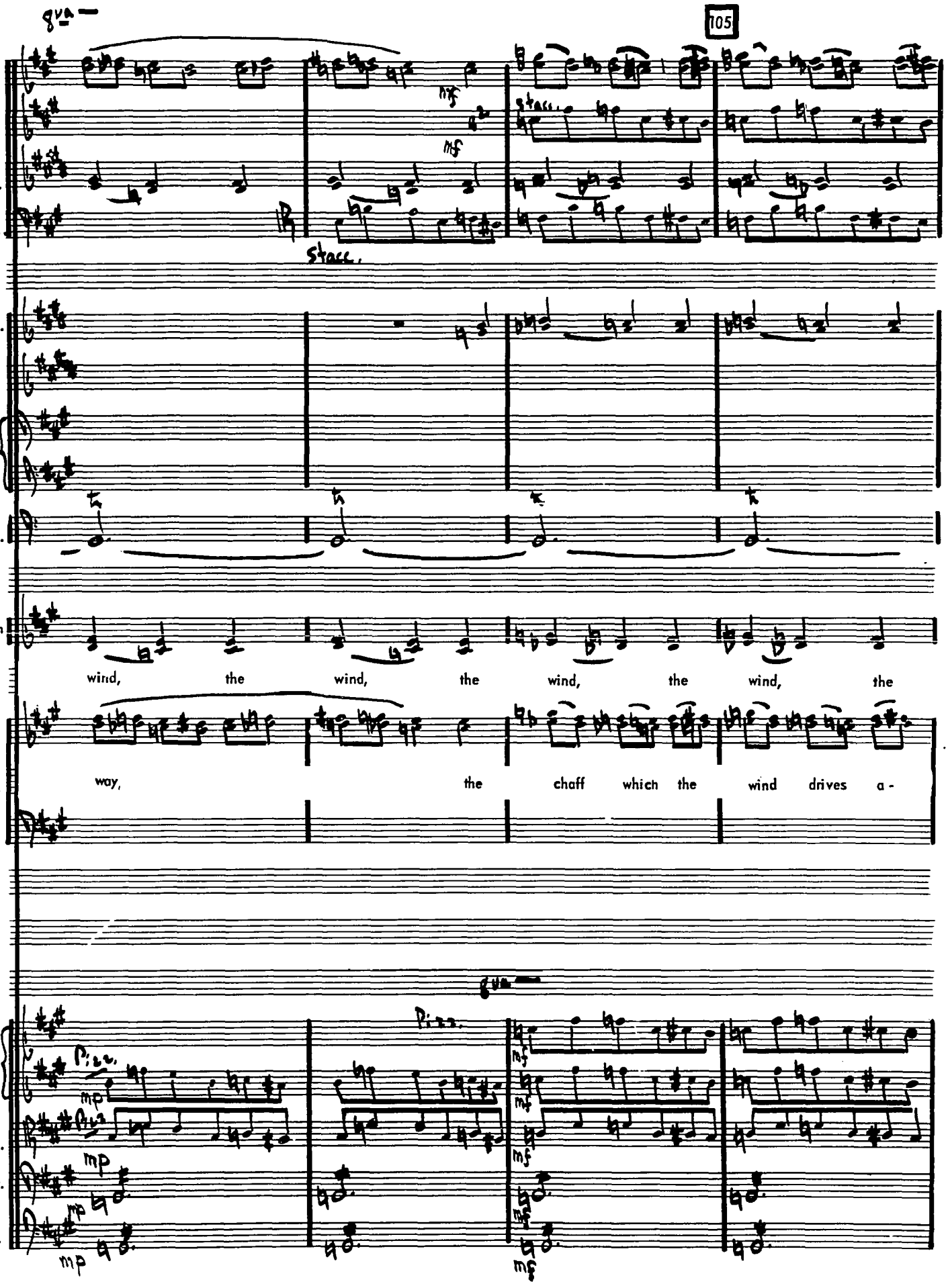

Xylo.
Perc.
I
II
Piano
Piano
Harp
2 S.D. Stuks
to Tam-tam
Tamb.
wick - ed are not so
not so not so not so the wick -
not so
T.
Vl.
Vla.
Vc.
Arco
Arco
Arco

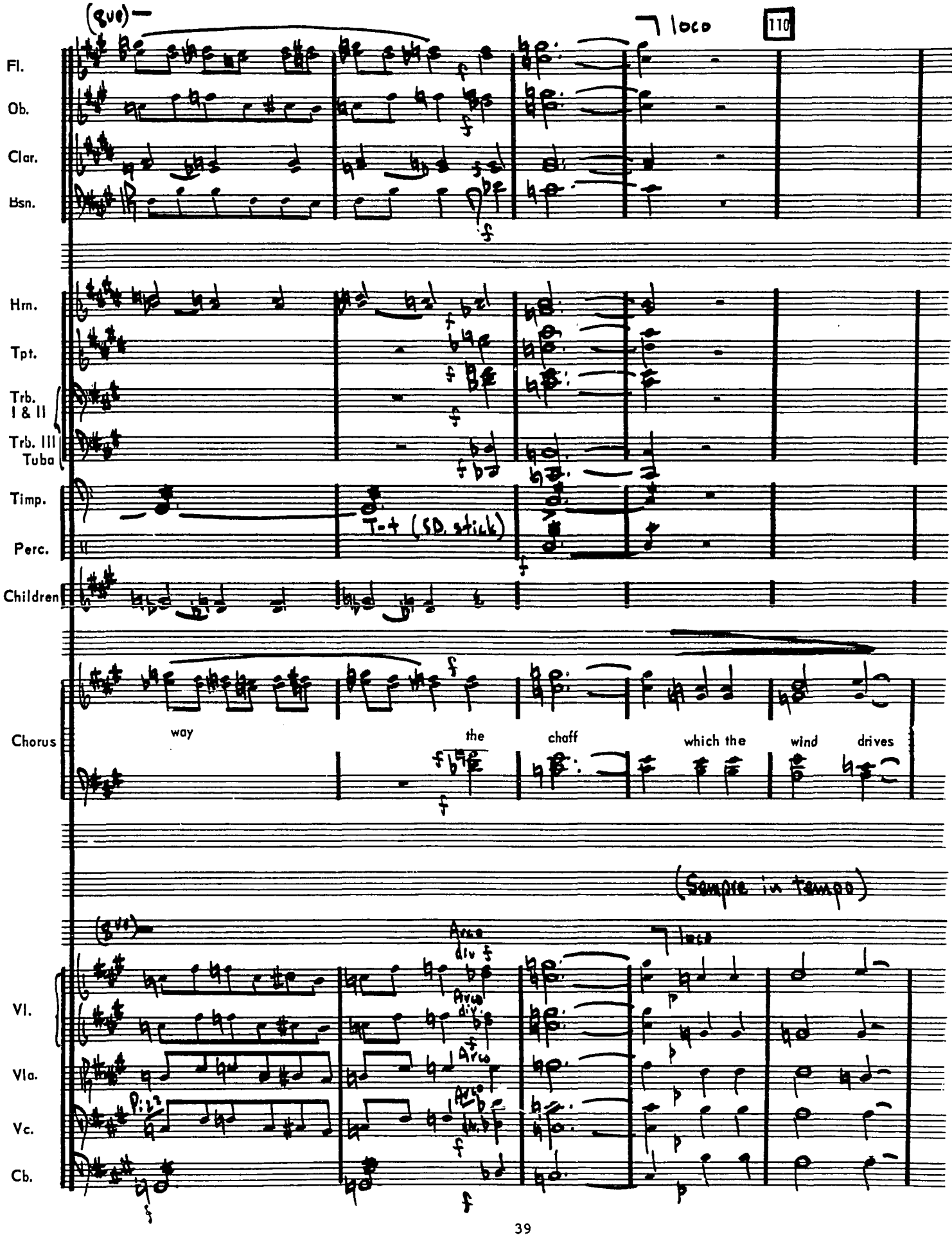
85
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
T-T (felt mallet)
Perc.
p
Piano & Harp
Harp
mp
Chorus
-ed ore not so,
mp
not so not
the wick - ed are not so
Vl.
Vla.
Vc.
Cb.
mp
mp
Pizz.
mp

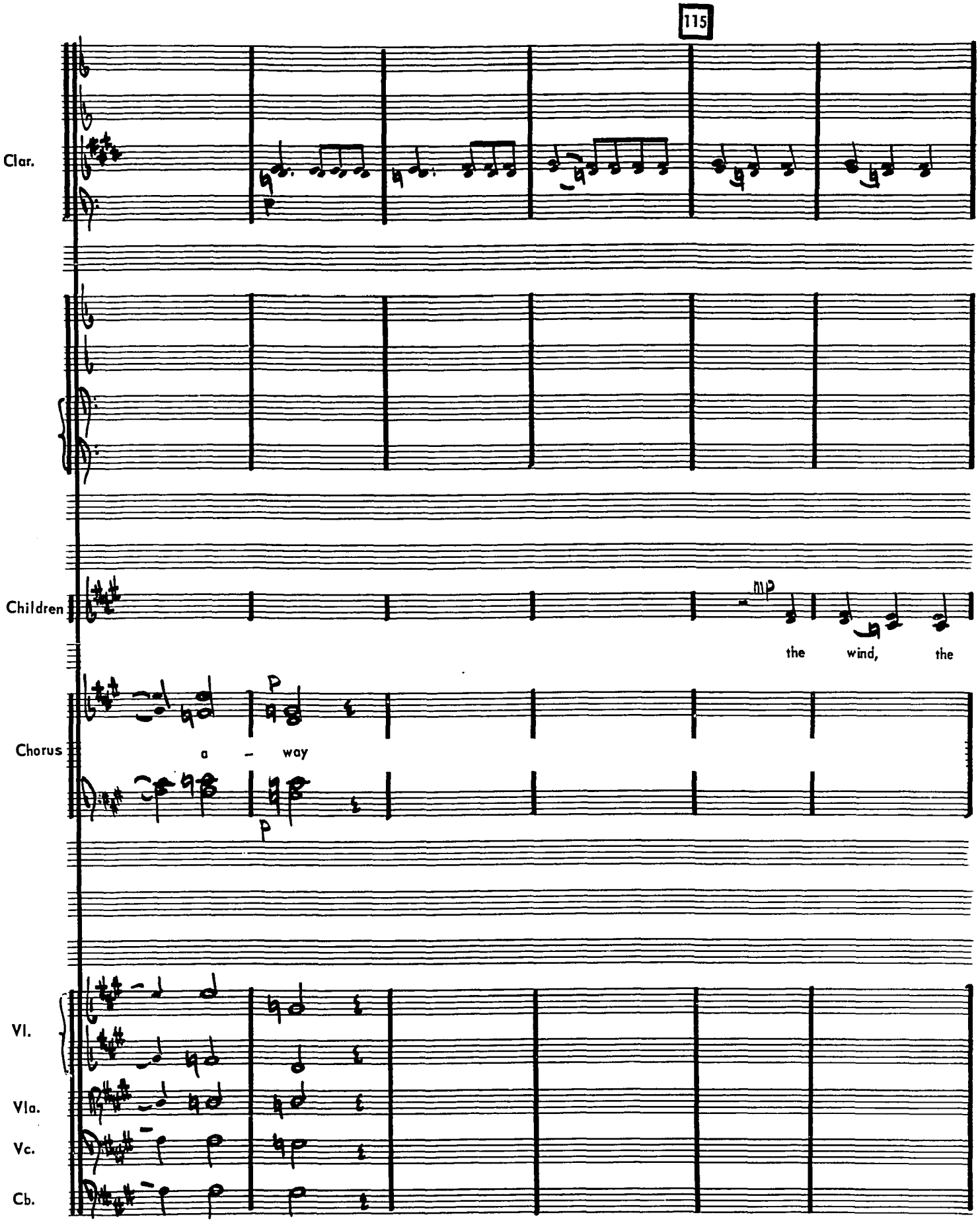

30
Slower (♩=80)
Xylo.
Harp
Piano : Harp
Piano & Harp
Slower (♩=80)
f
Chorus
so not so
but are like the
f
Pizz.
Arco intenso
Vl
Vla.
Vc.

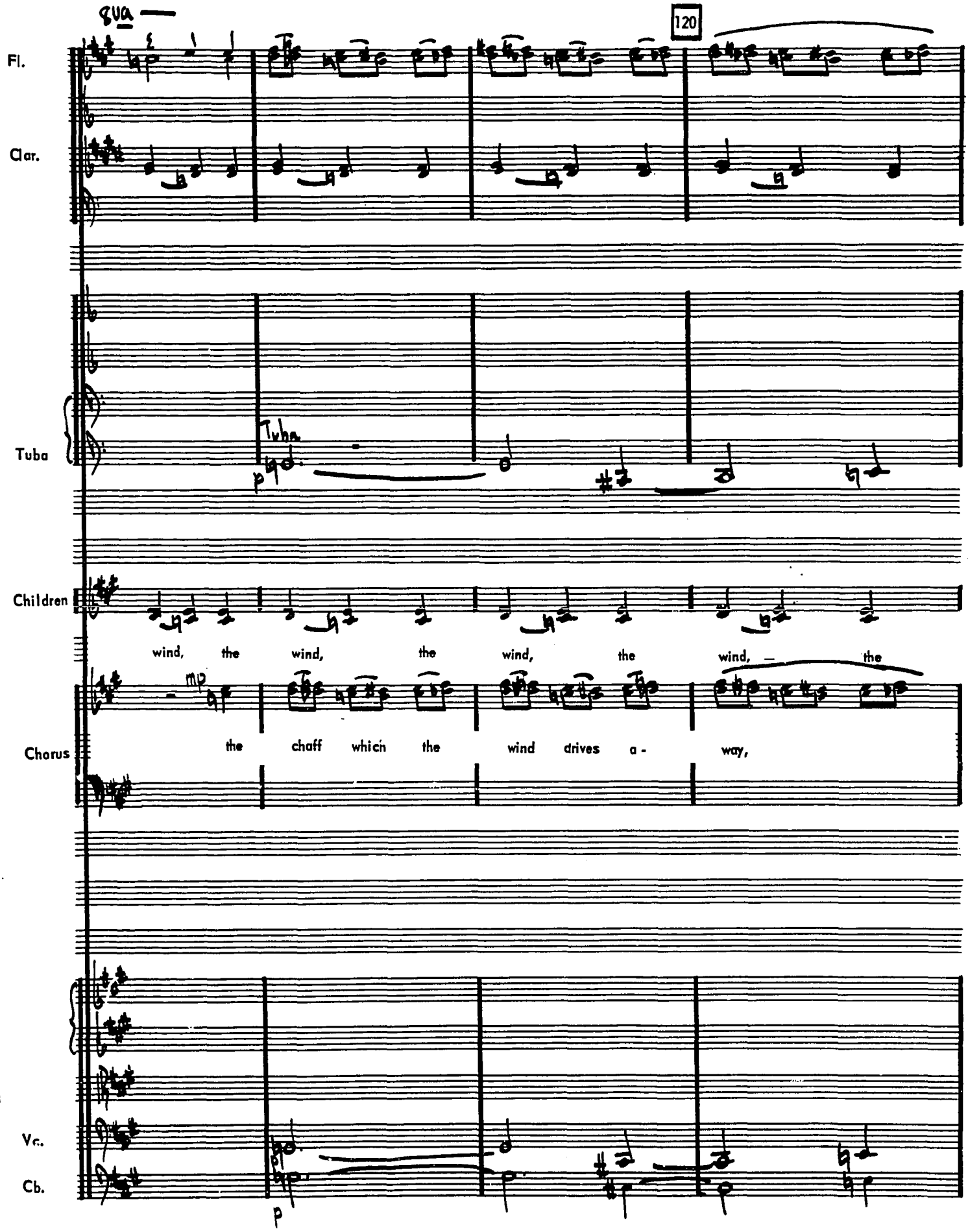

95
Clar.
Hrn.
Tpt.
Timp.
Children
Chorus
Vl.
Vc.
Cb.
mp
pp
poco dim
I.V.
the wind, the
chaff which the wind drives a- -way,
(♩= 120)

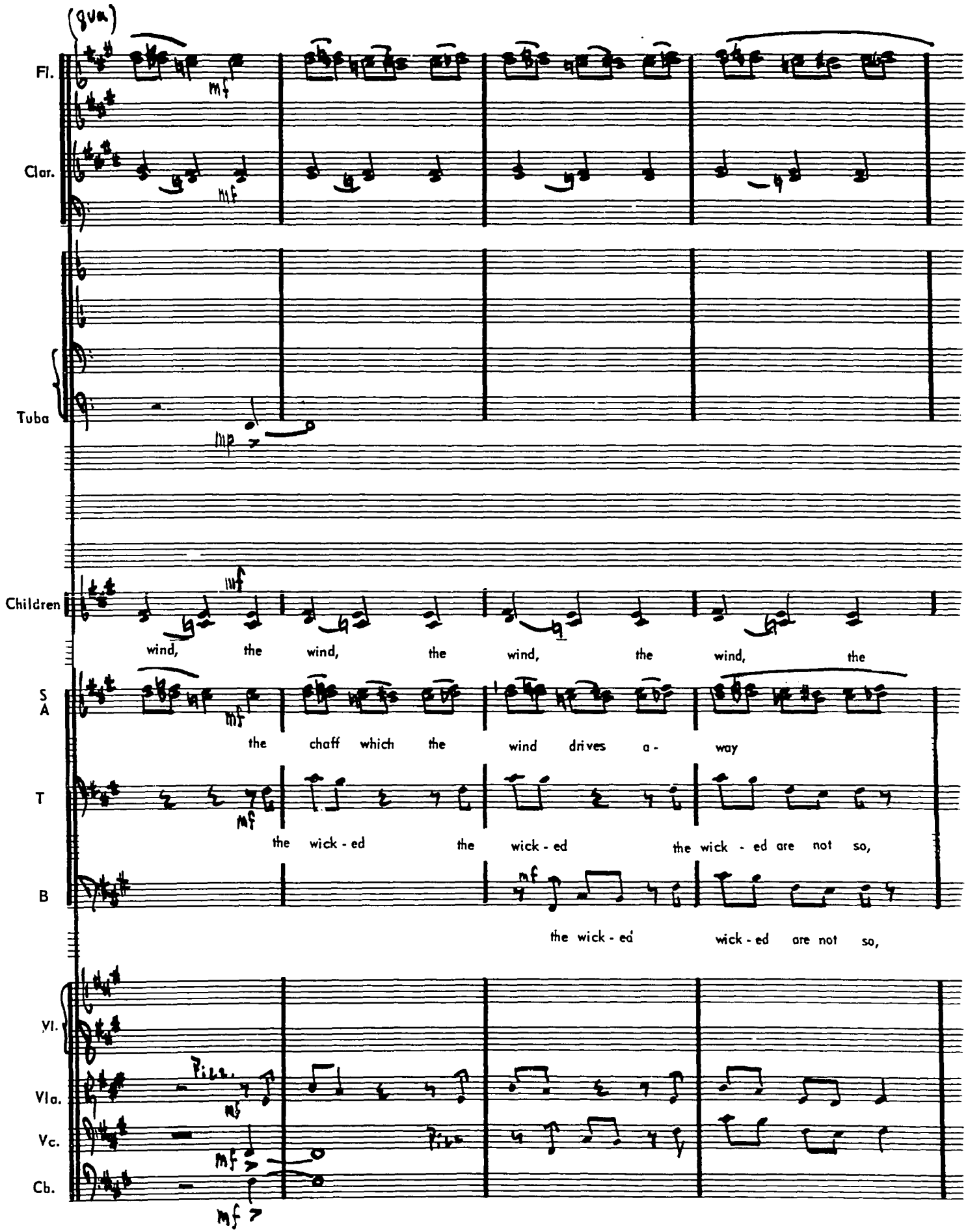

100
Fl.
Ob.
Clar.
Timp.
Children
wind, the wind, the wind, the wind, the wind the
mp
Chorus
the chaff which the wind drives a-
poco a poco cresc.
Vc.
Cb.

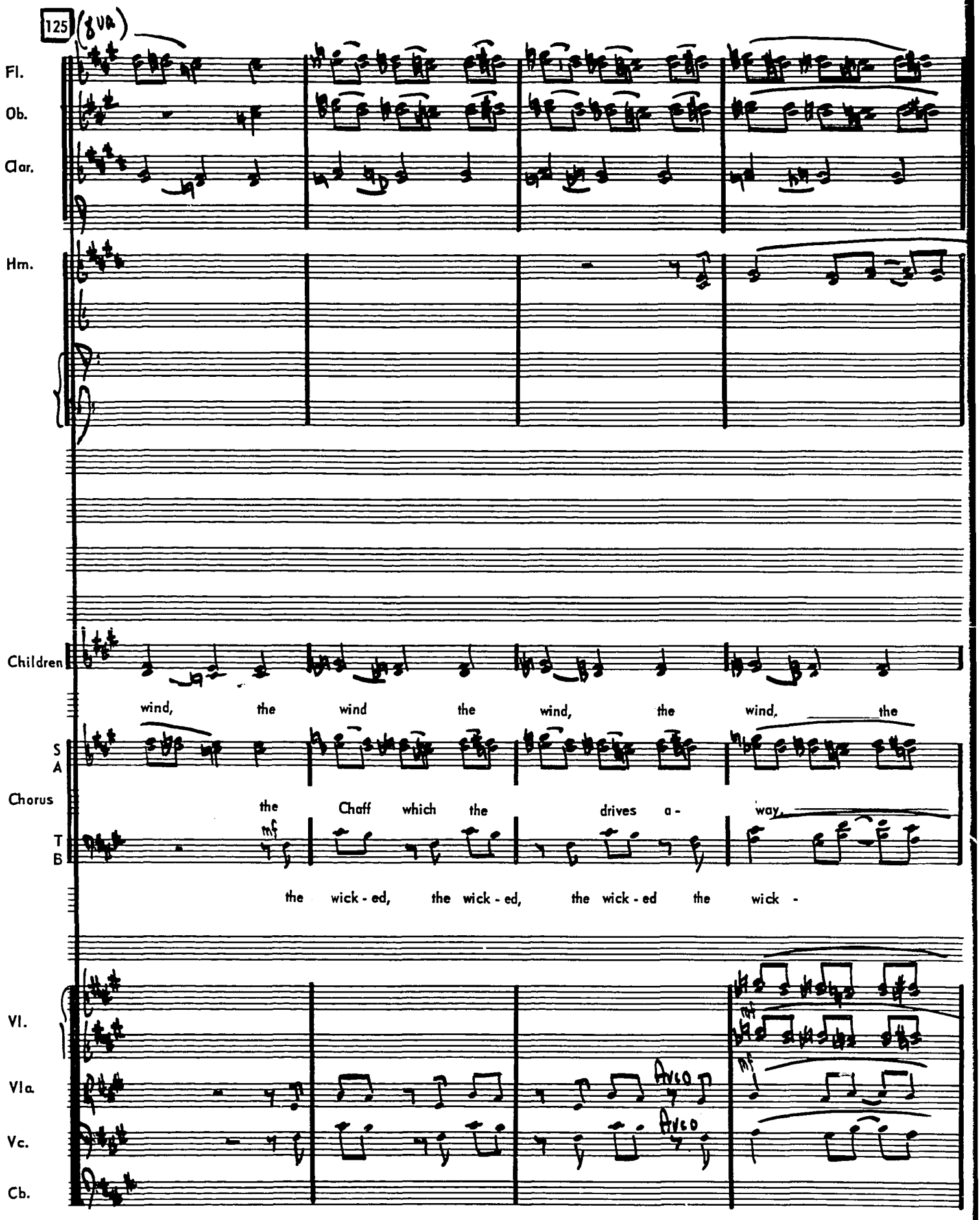

105
Fl.
Ob.
Clar.
Bsn.
Hrn.
Timp.
Children
wind, the wind, the wind, the wind, the
Chorus
way, the chaff which the wind drives a-
Vl.
Vla.
Vc.
Cb.

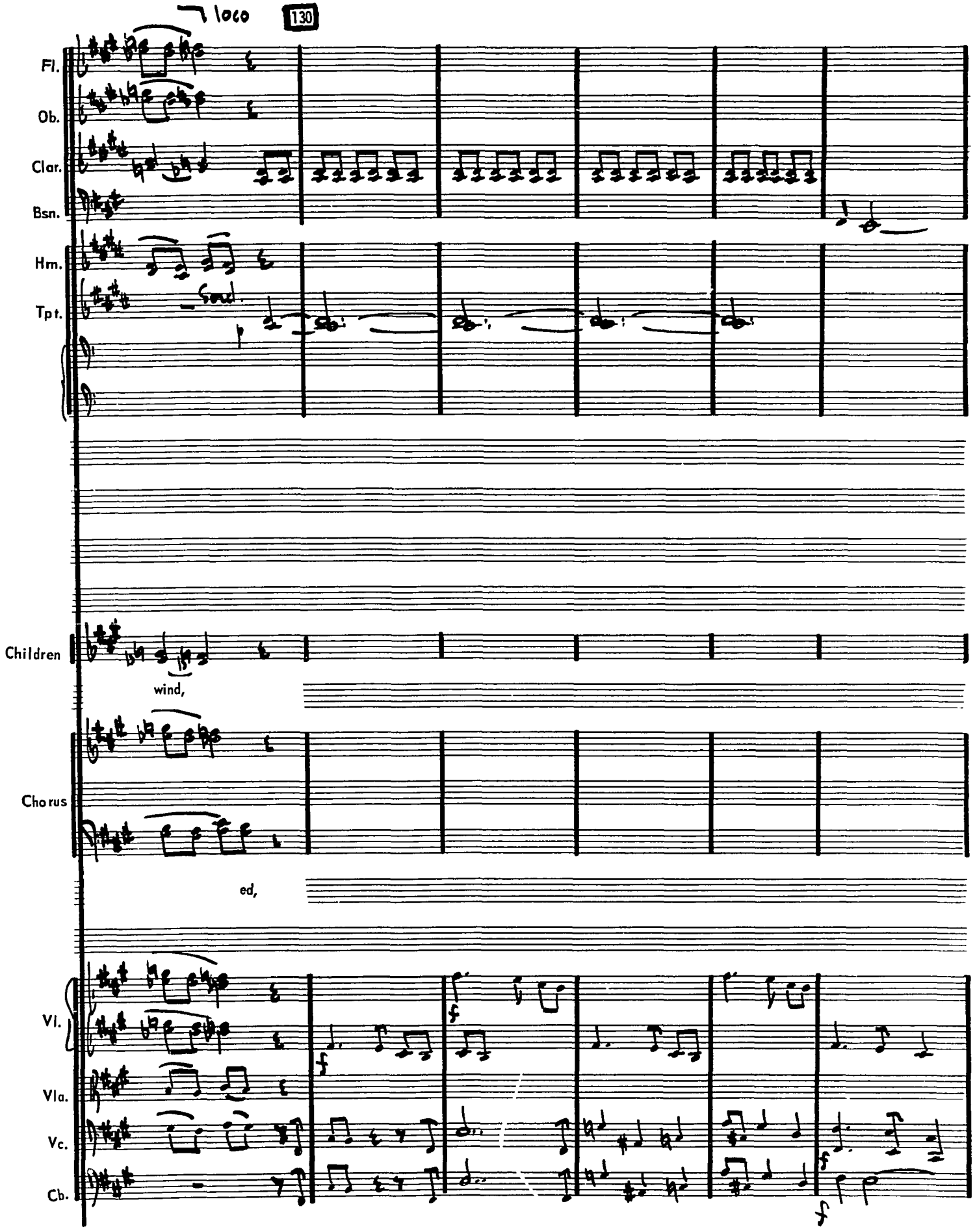

(8va)
loco
110
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
Timp.
T-t (SD. stick)
Perc.
Children
Chorus
way
the
chaff
which the
wind
drives
(Sempre in tempo)
(8va)
Arco div
loco
Vl.
Vla.
Vc.
Pizz
Cb.

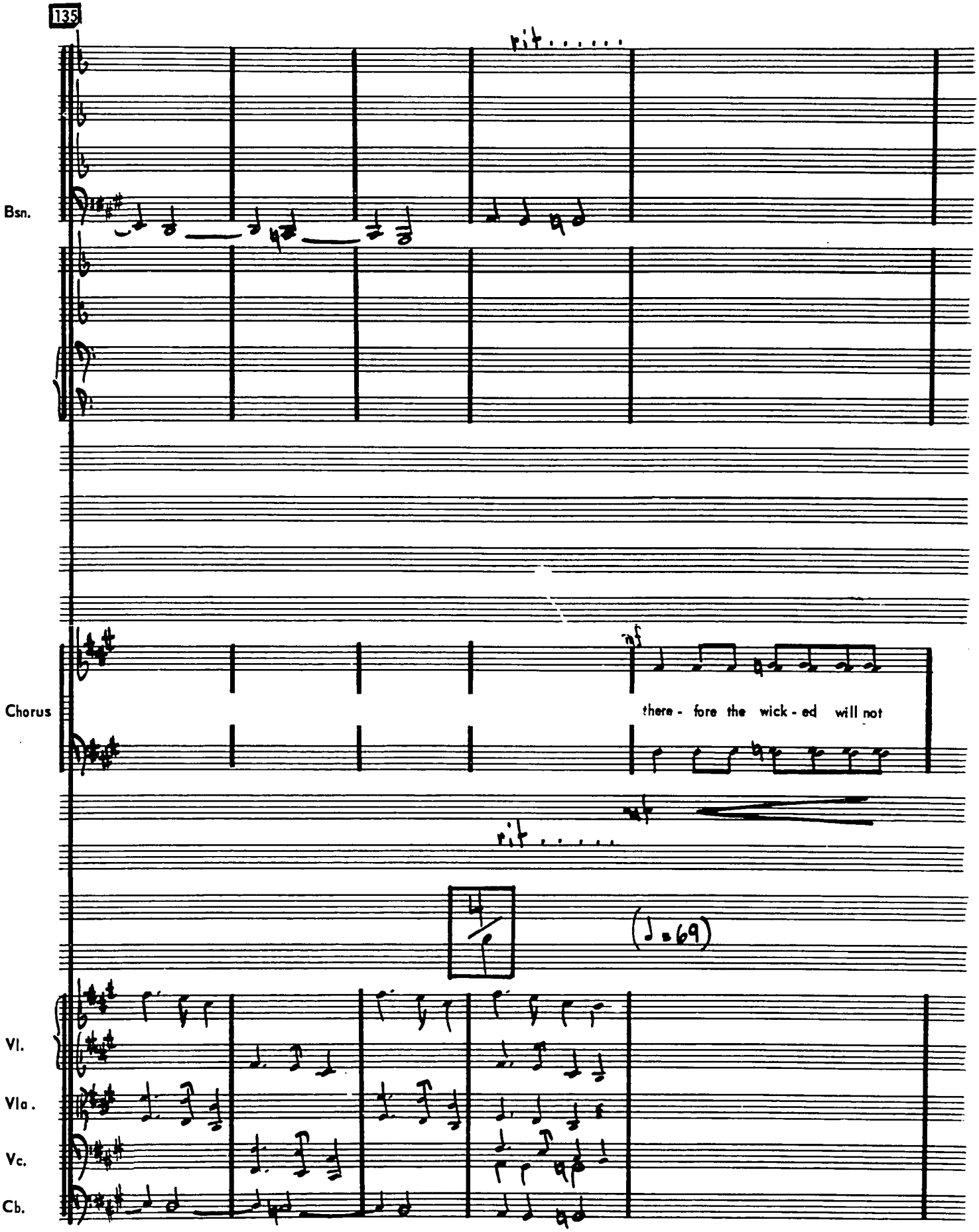

115
Clar.
Children
mp
the wind, the
Chorus
P
a - way
P
Vl.
Vla.
Vc.
Cb.

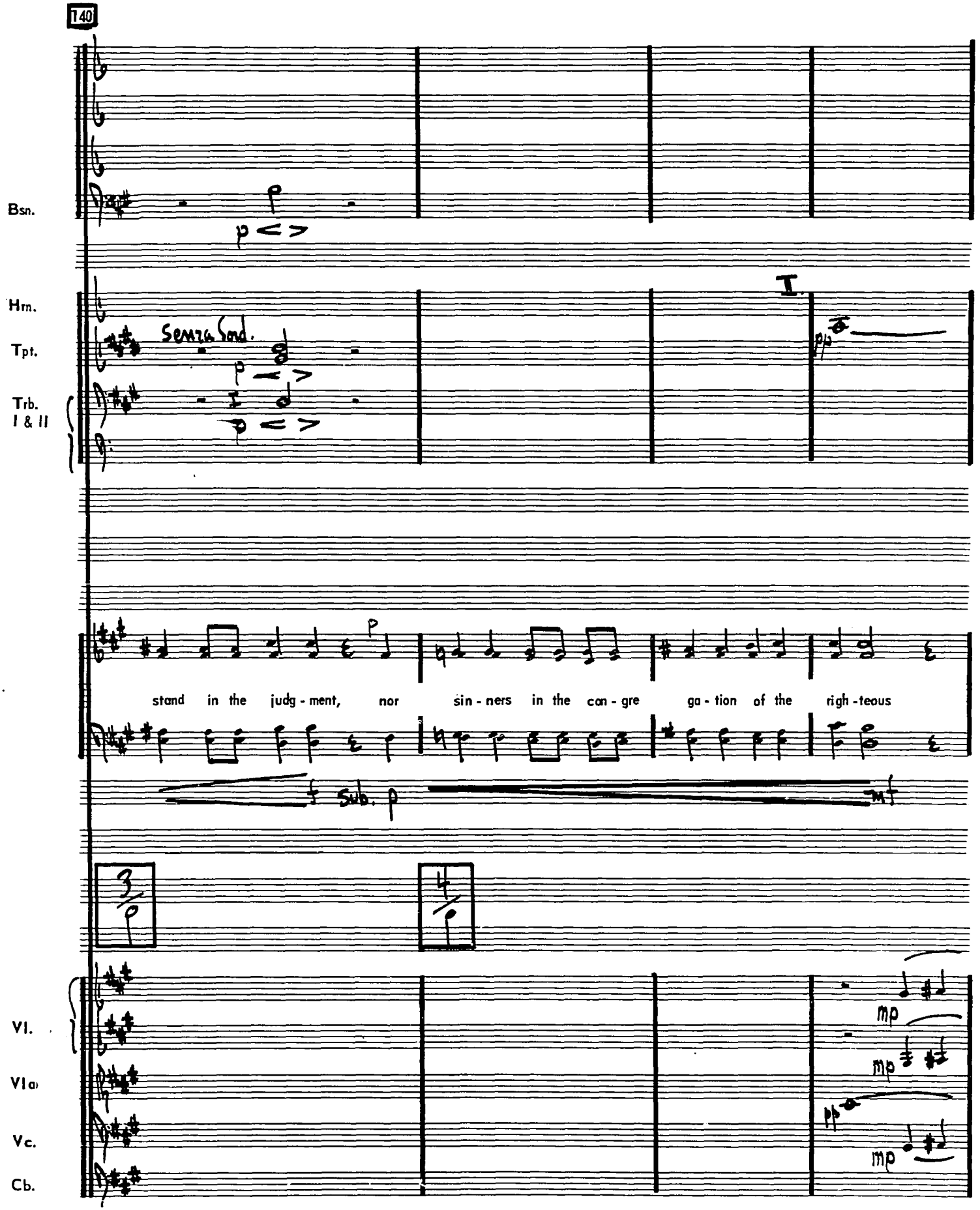

Fl.
Clar.
120
Tuba
Tuba.
p
Children
wind, the wind, the wind, the wind, — the
Chorus
mp
the chaff which the wind drives a - way,
Vc.
Cb.
p

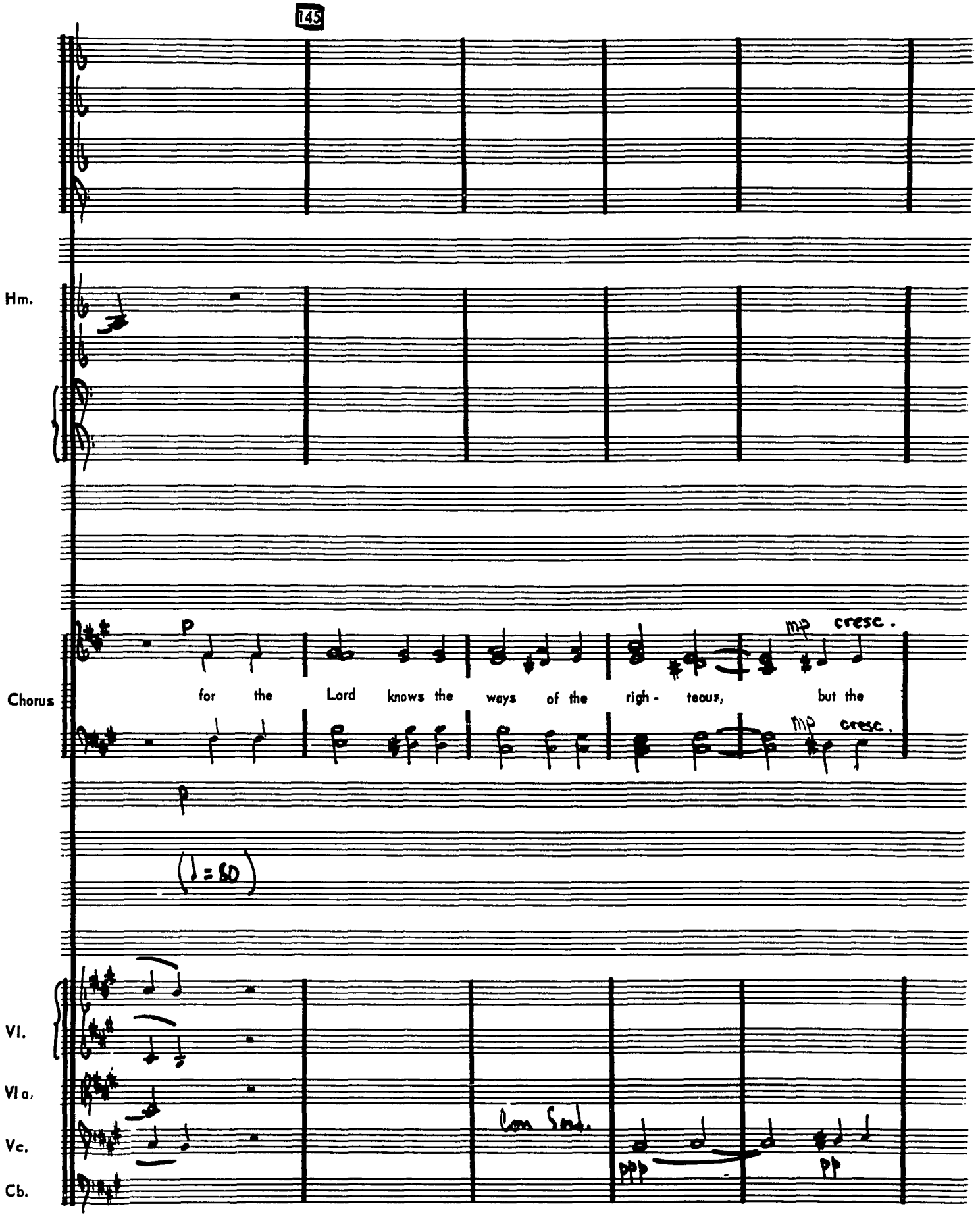

(gva)
Fl.
Clar.
Tuba
Children
wind, the wind, the wind, the wind, the
S
A
the chaff which the wind drives a - way
T
the wick - ed the wick - ed the wick - ed are not so,
B
the wick - ed wick - ed are not so,
Vl.
Vla.
Vc.
Cb.

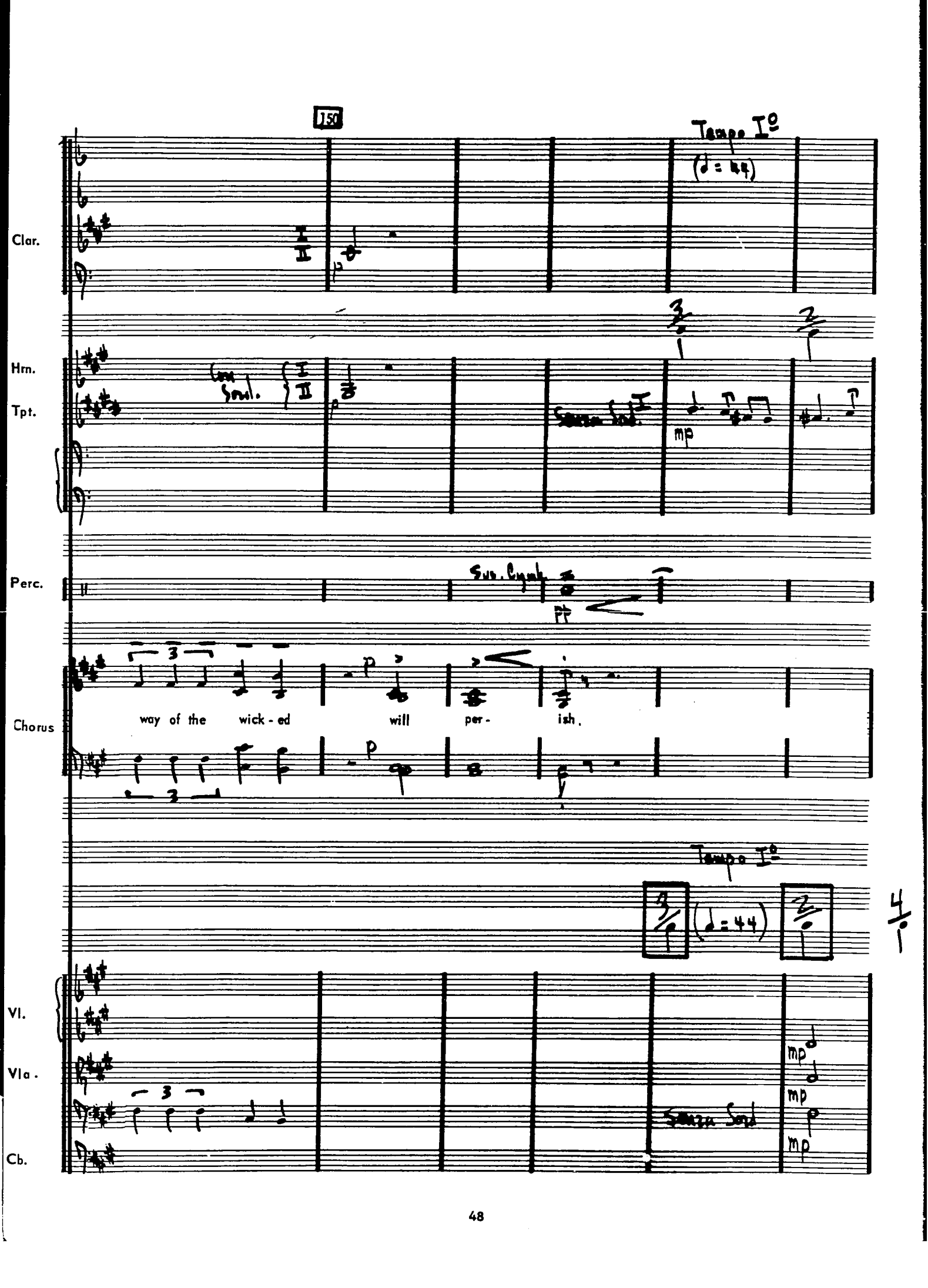

125
(8va)
Fl.
Ob.
Clar.
Hrn.
Children
wind, the wind the wind, the wind, the
S
A
Chorus
the Chaff which the drives a - way,
mf
T
B
the wick - ed, the wick - ed, the wick - ed the wick -
Vl.
Vla.
Vc.
Cb.
Arco
Arco
mf
mf

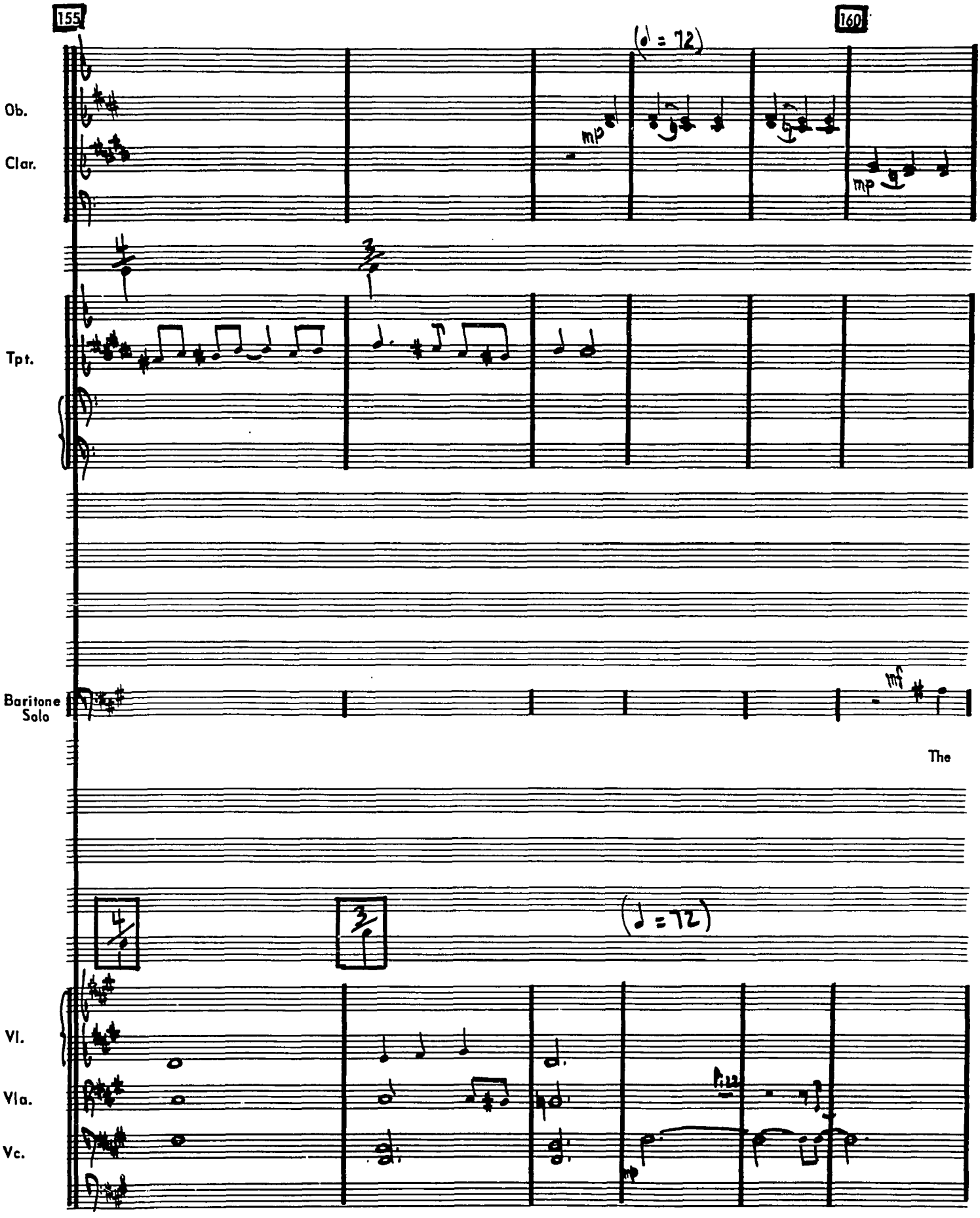

loco
130
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Children
wind,
Chorus
ed,
Vl.
Vla.
Vc.
Cb.

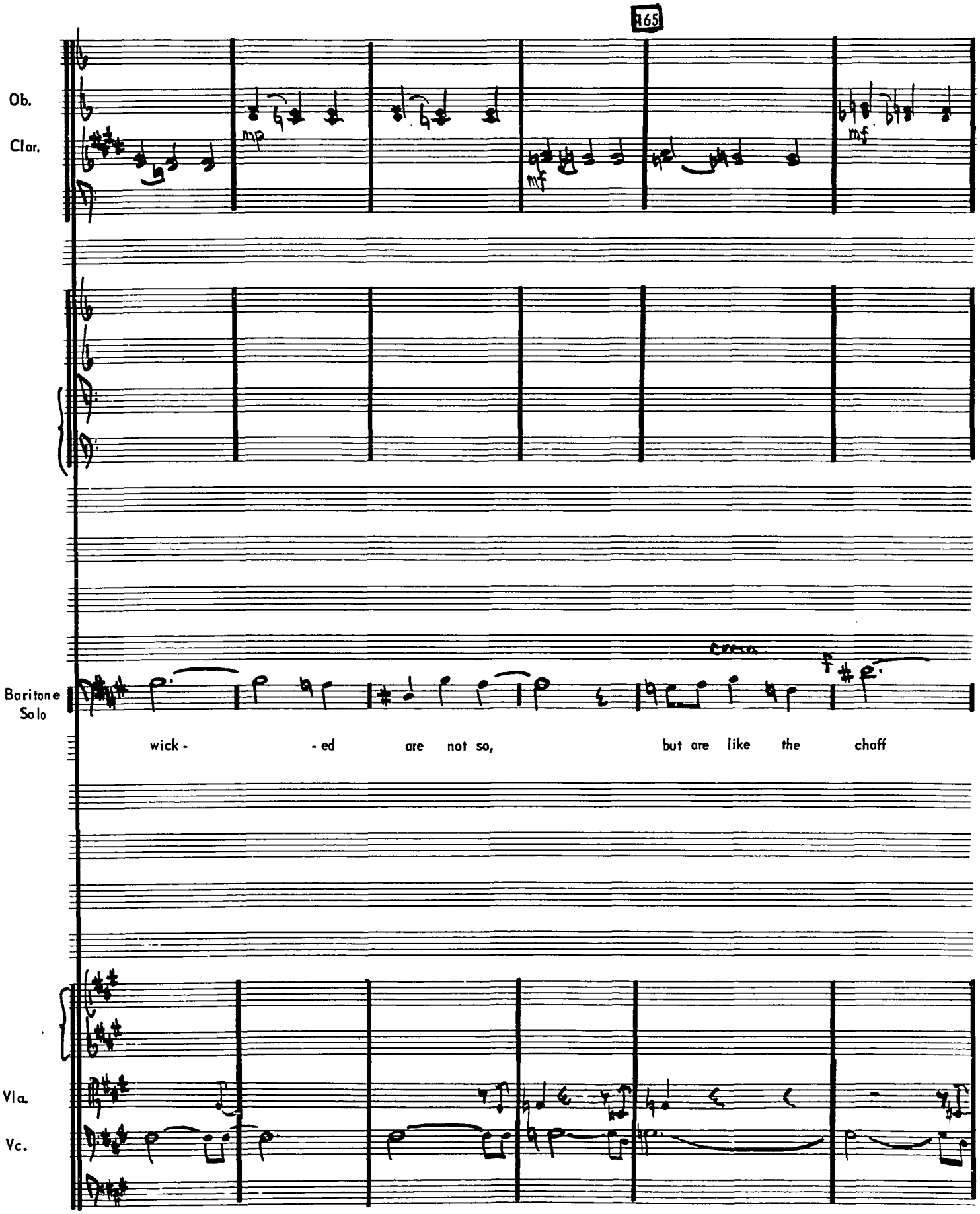

135
rit.
Bsn.
Chorus
inf
there - fore the wick - ed will not
rit.
(♩=69)
Vl.
Vla.
Vc.
Cb.

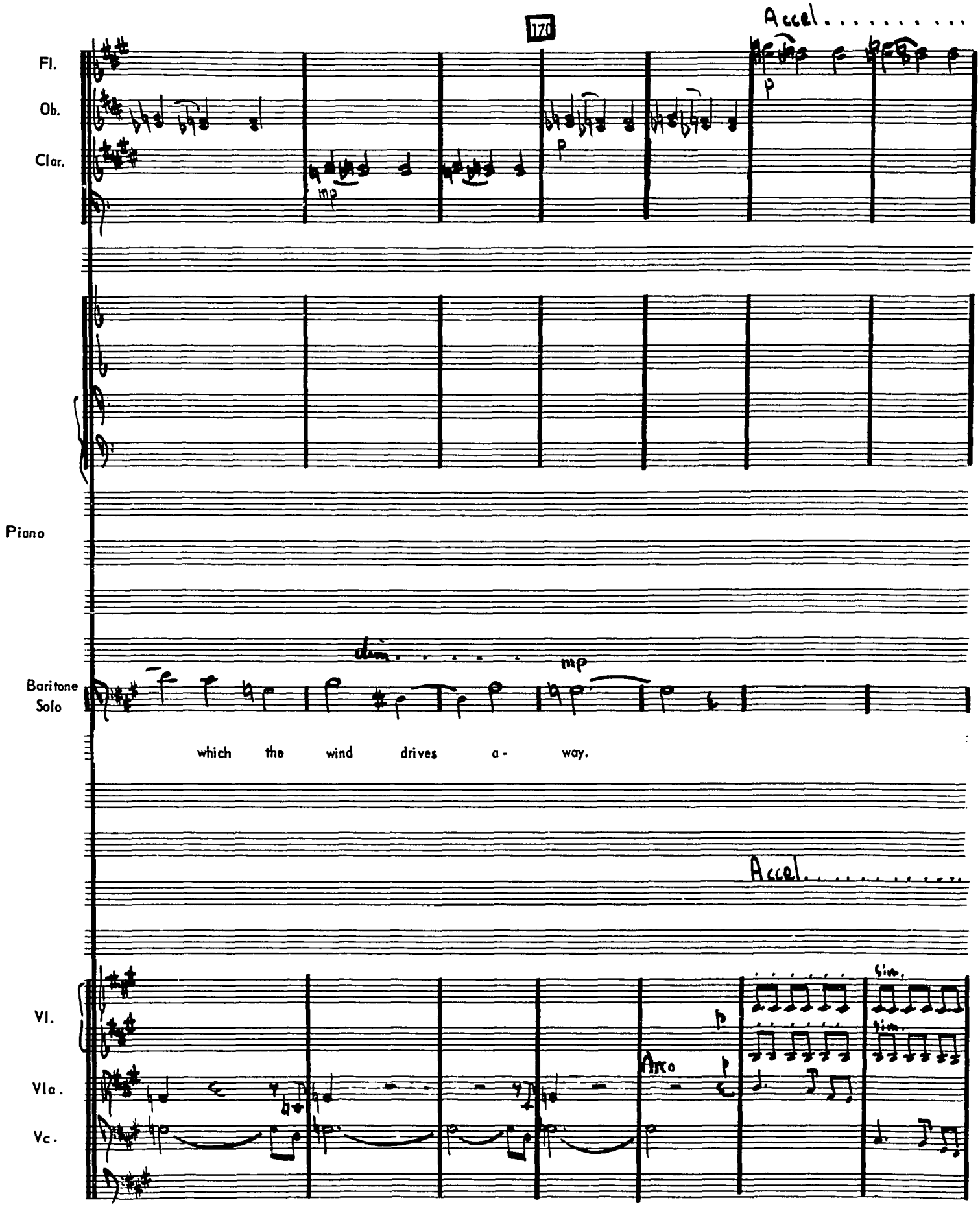

140
Bsn.
Hrn.
Tpt.
Trb. I & II
Senza Sord.
I.
stand in the judg - ment, nor sin - ners in the con - gre ga - tion of the righ - teous
Sub. p
Vl.
Vla.
Vc.
Cb.

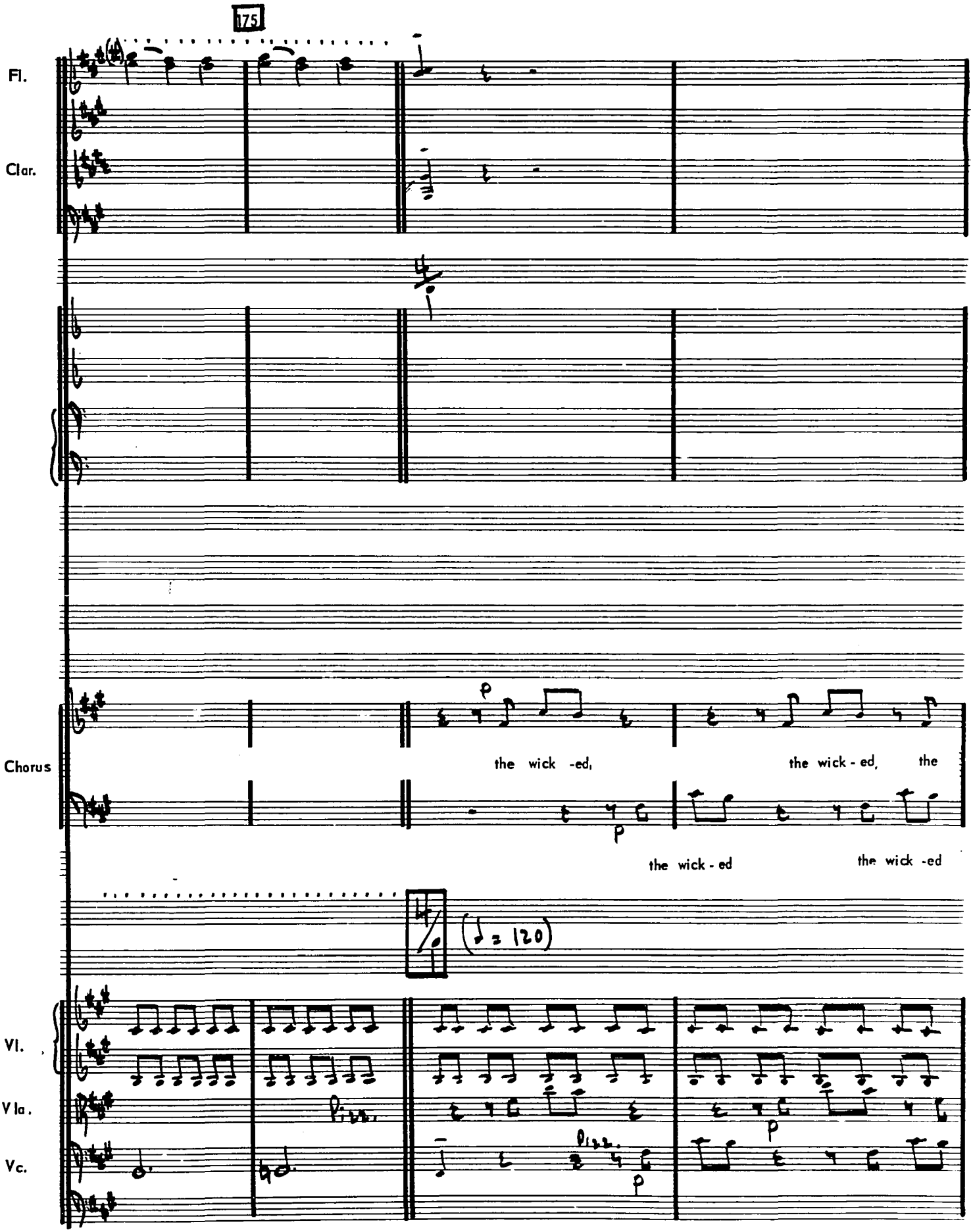

145
Hm.
Chorus
p
for the Lord knows the ways of the righ - teous,
mp cresc.
but the
mp cresc.
p
(♩= 80)
Vl.
Vla.
Vc.
Cb.
Con Sord.
ppp
pp

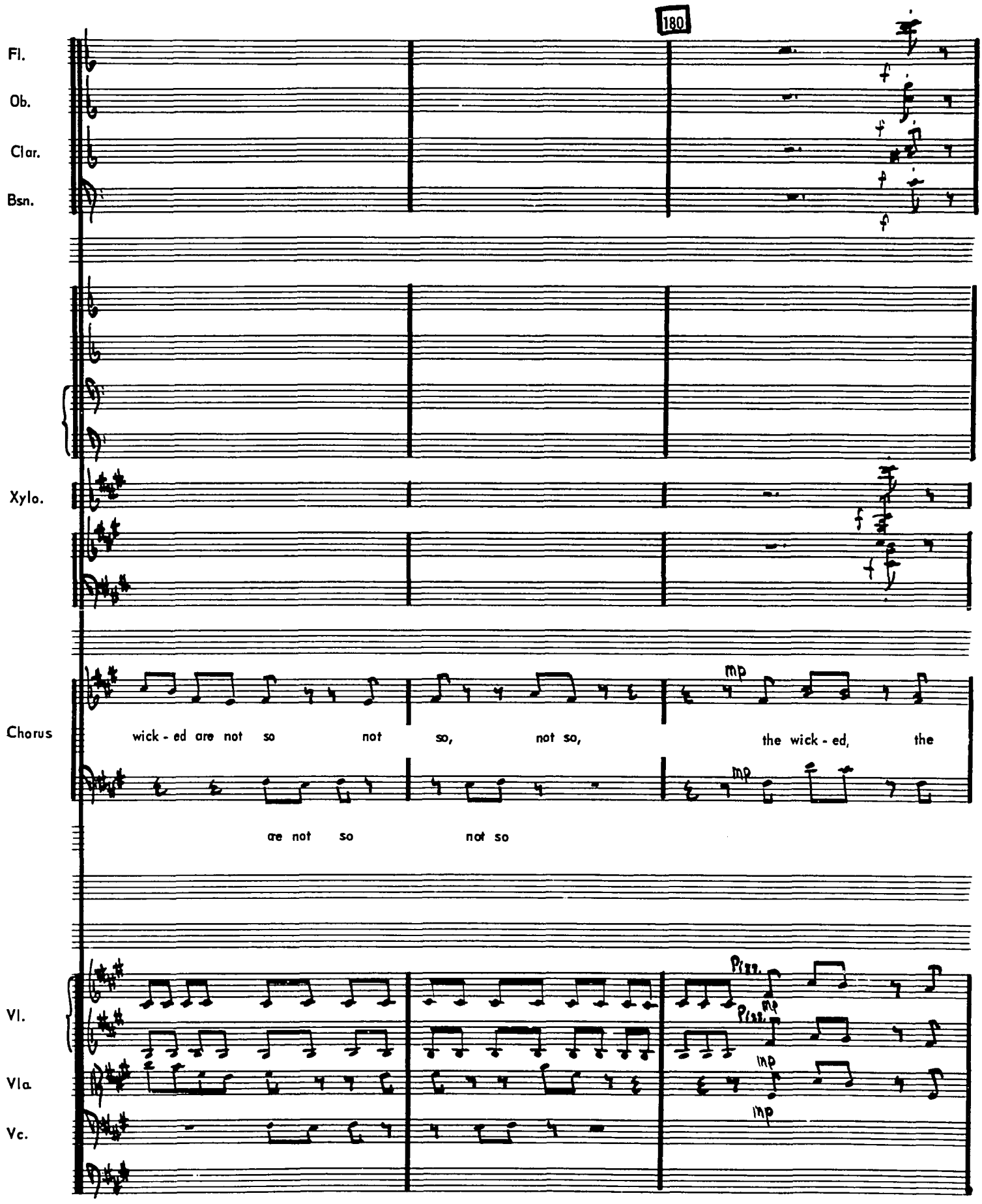

150
Tempo I°
(♩ = 44)
Clar.
Hrn.
Tpt.
Perc.
Sus. Cymb.
pp
Chorus
way of the wick - ed will per - ish.
Tempo I°
(♩ = 44)
Vl.
Vla.
Cb.
mp
mp
mp

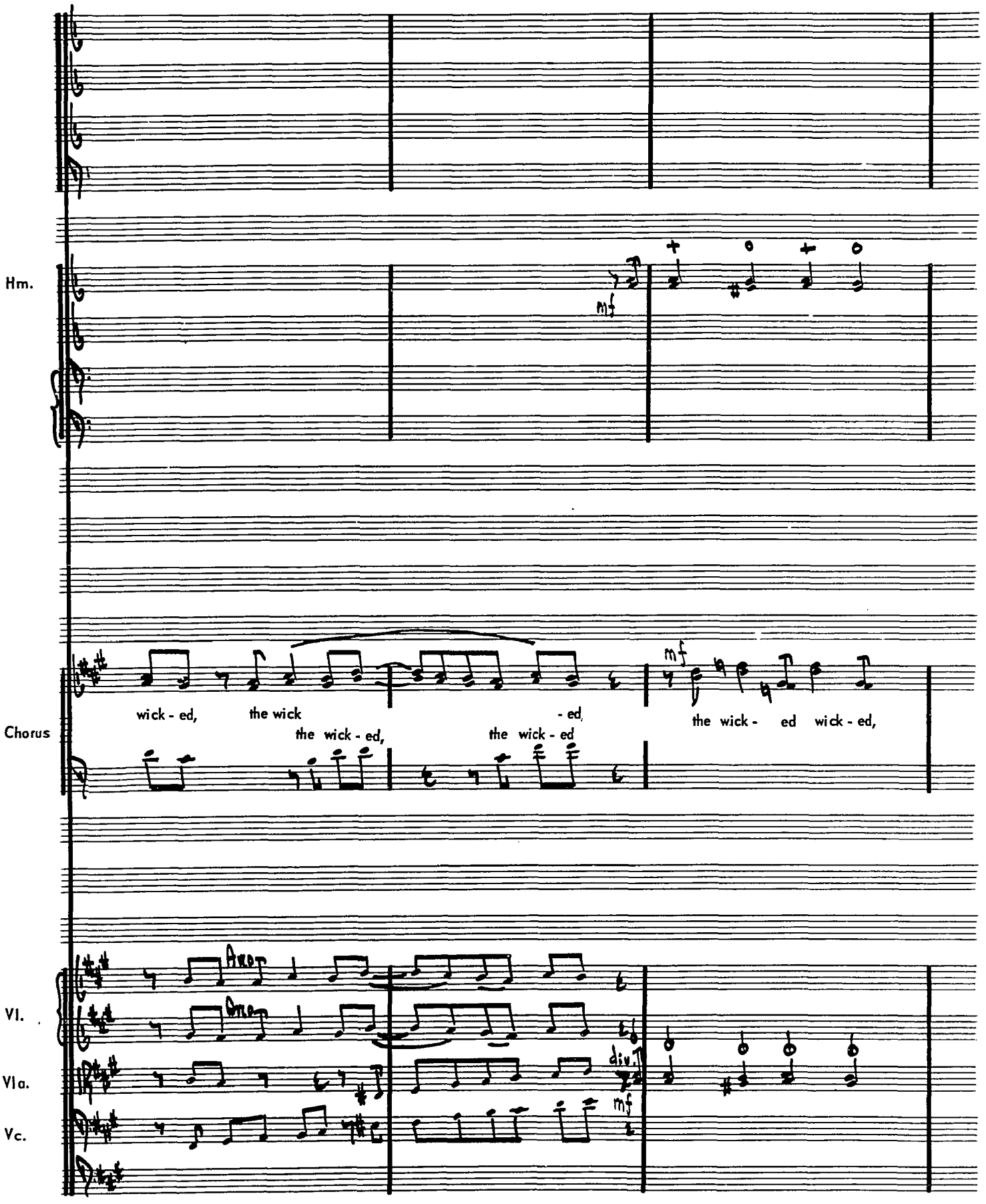

155
160
(♩ = 72)
Ob.
Clar.
mp
mp
Tpt.
Baritone Solo
mf
The
(♩ = 72)
Vl.
Vla.
Vc.
mp

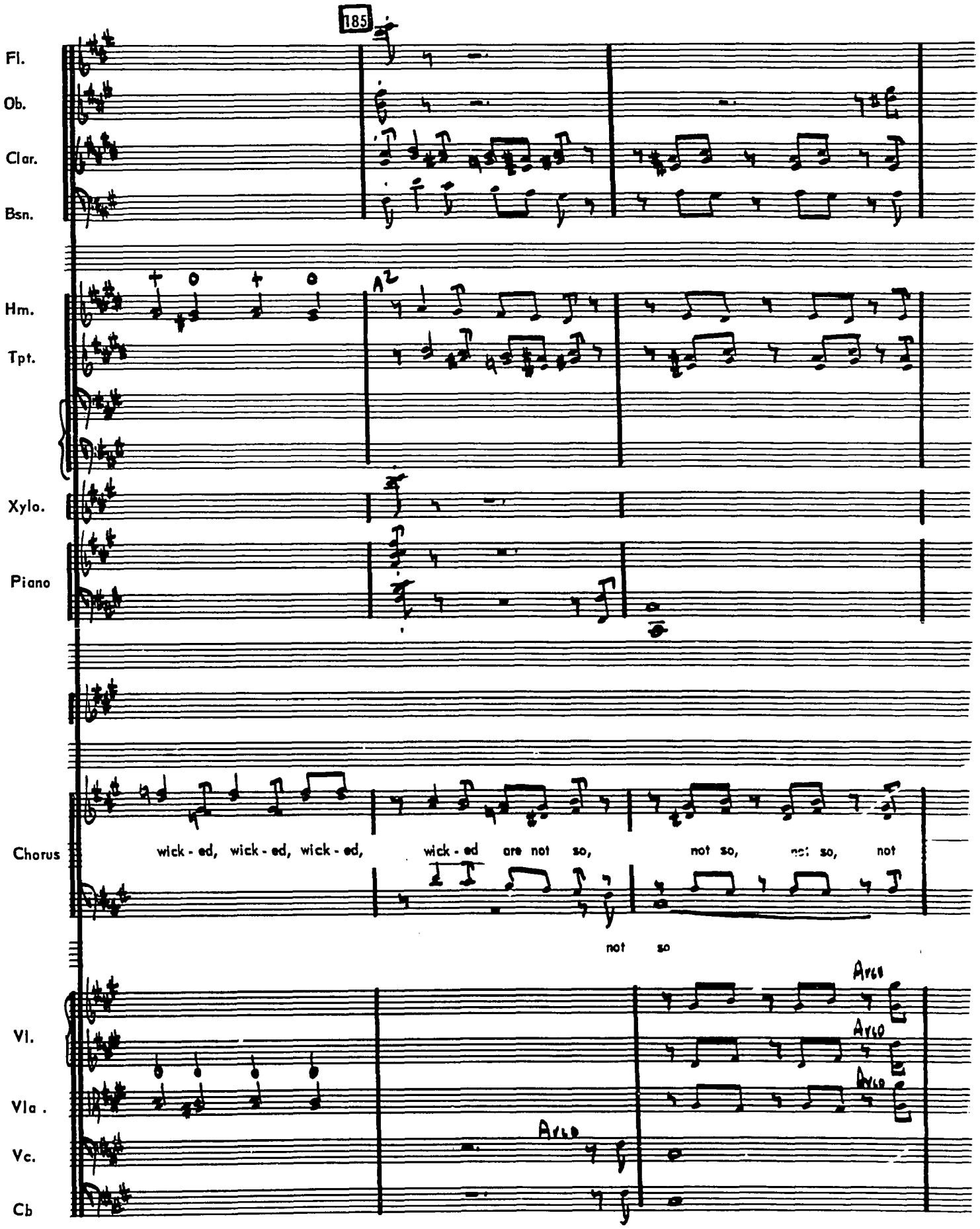

165
Ob.
Clar.
mp
mf
mf
cresc.
f
Baritone Solo
wick - - ed are not so, but are like the chaff
Vla.
Vc.

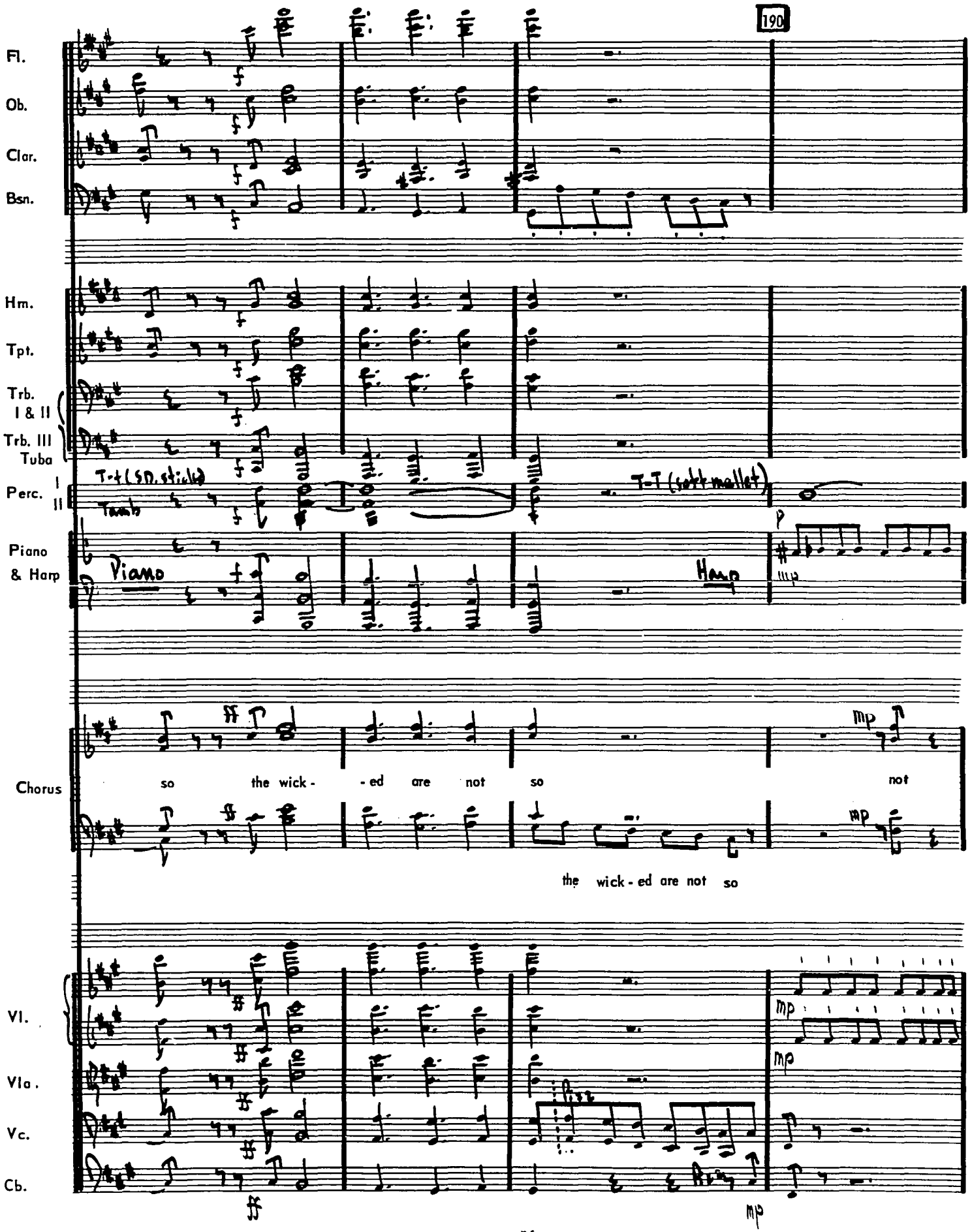

170
Accel.
Fl.
Ob.
Clar.
mp
p
Piano
Baritone Solo
dim.
mp
which the wind drives a- way.
Accel.
Vl.
Vla.
Vc.
Arco
p
sim.
sim.

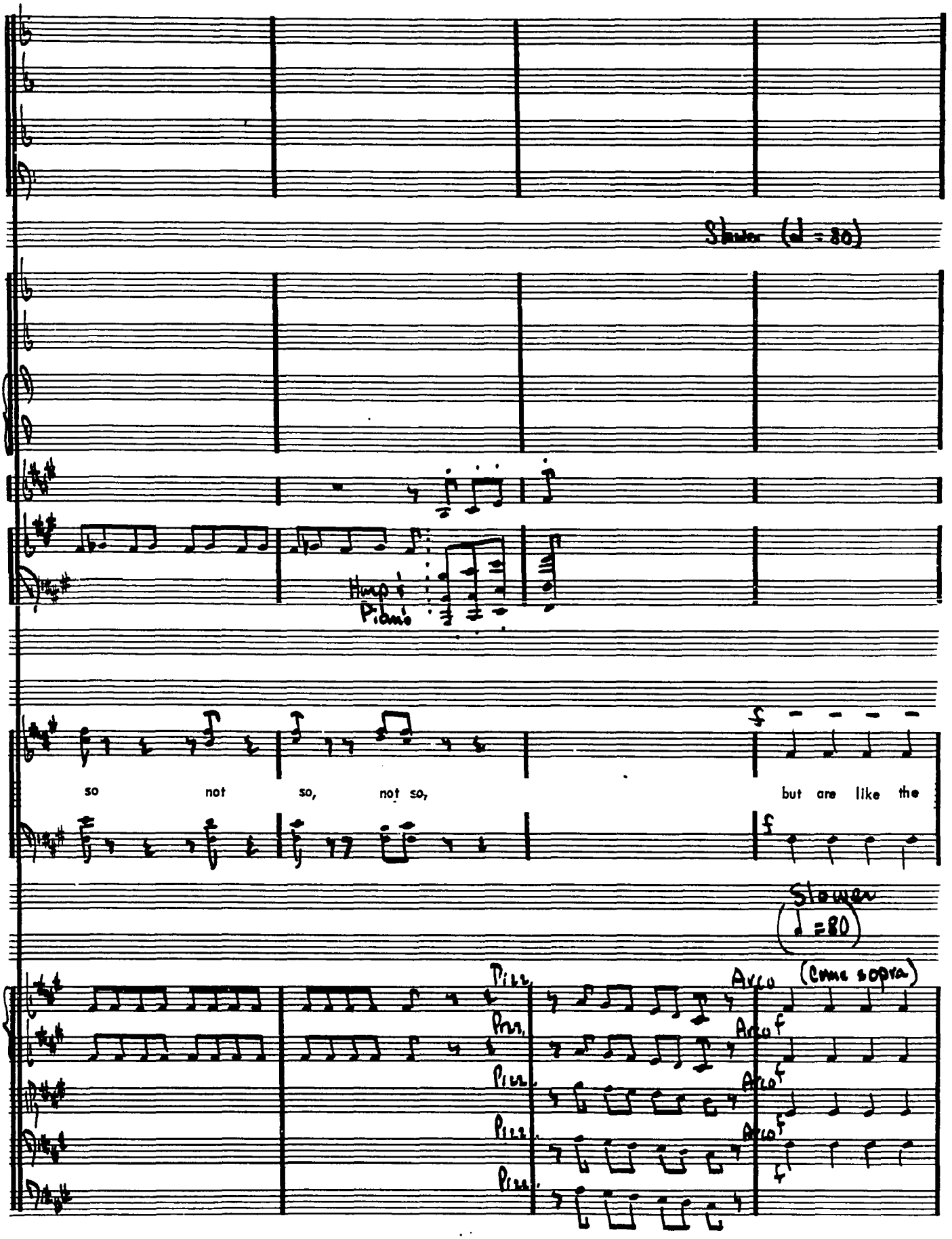

175
Fl.
Clar.
Chorus
the wick -ed,
the wick - ed,
the
the wick - ed
the wick -ed
(♩ = 120)
Vl.
Vla.
Vc.

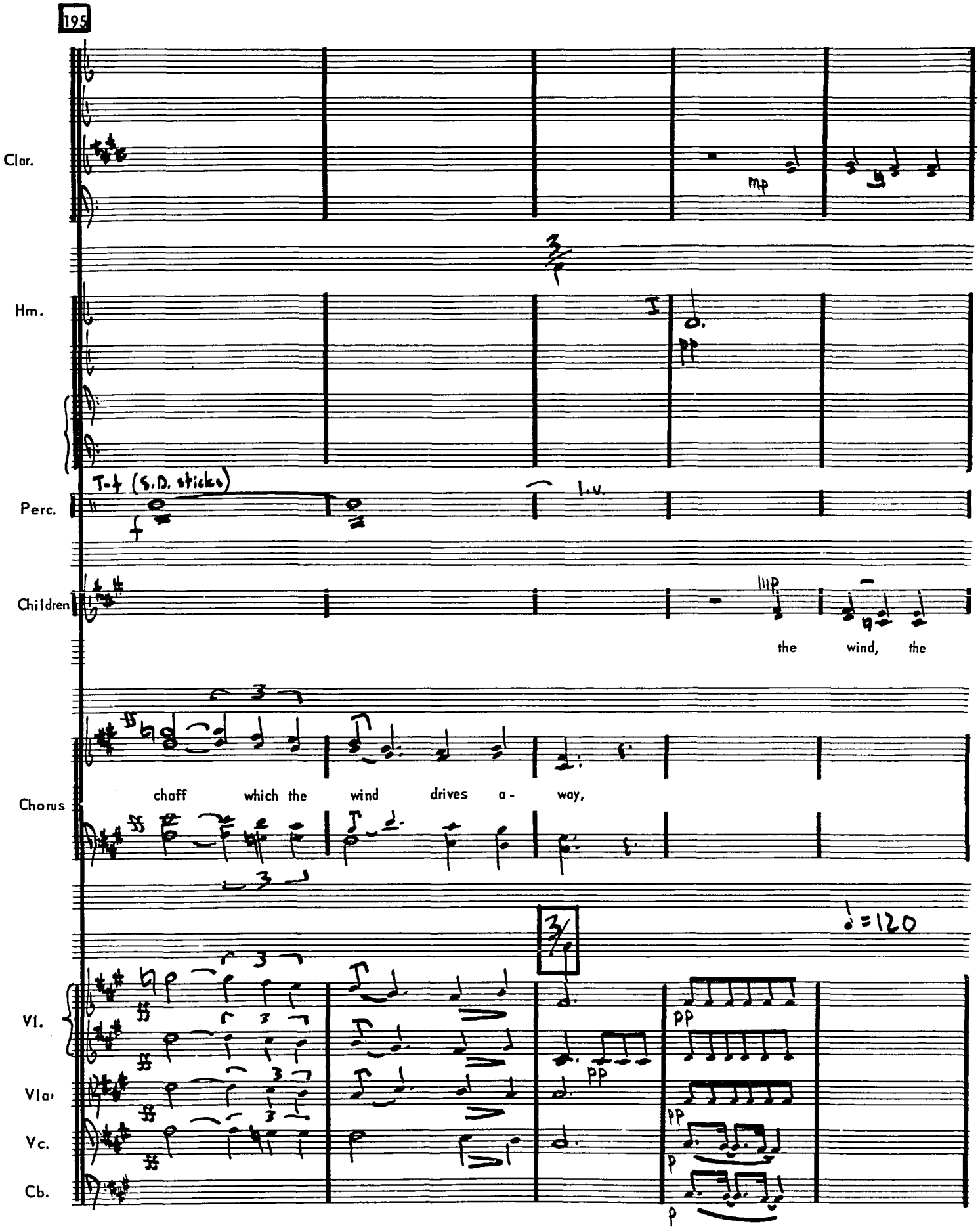

180
Fl.
Ob.
Clar.
Bsn.
Xylo.
Chorus
wick - ed are not so not so, not so, the wick - ed, the
are not so not so
Vl.
Vla.
Vc.
mp
pizz.
arco

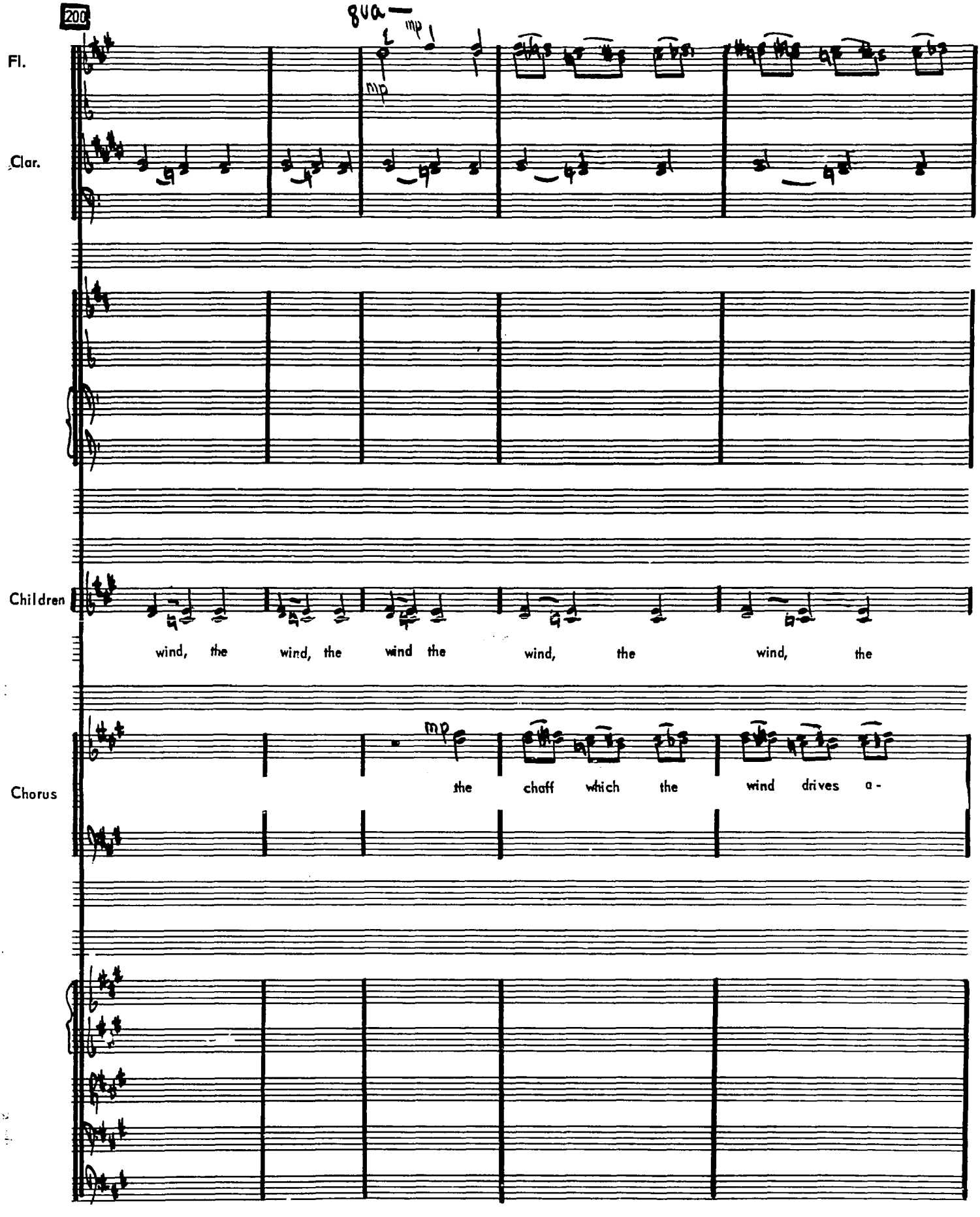

Hm.
mf
Chorus
wick - ed, the wick - ed, the wick - ed, the wick - ed
mf
the wick - ed wick - ed,
Vl.
Vla.
Vc.
div.
mf

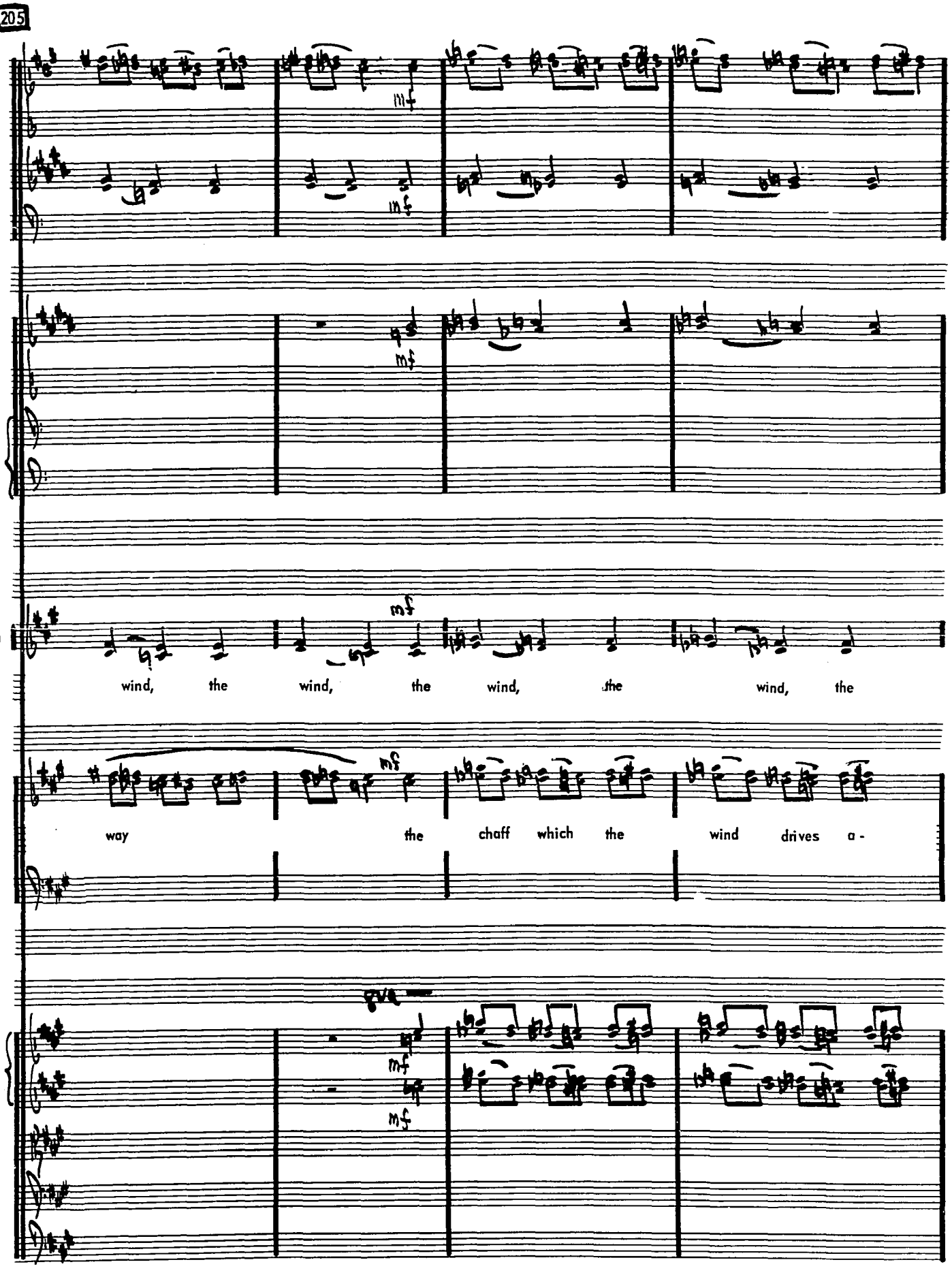

185
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Xylo.
Piano
Chorus
wick - ed, wick - ed, wick - ed, wick - ed are not so, not so, not so, not
not so
Vl.
Vla.
Vc.
Cb
Arco

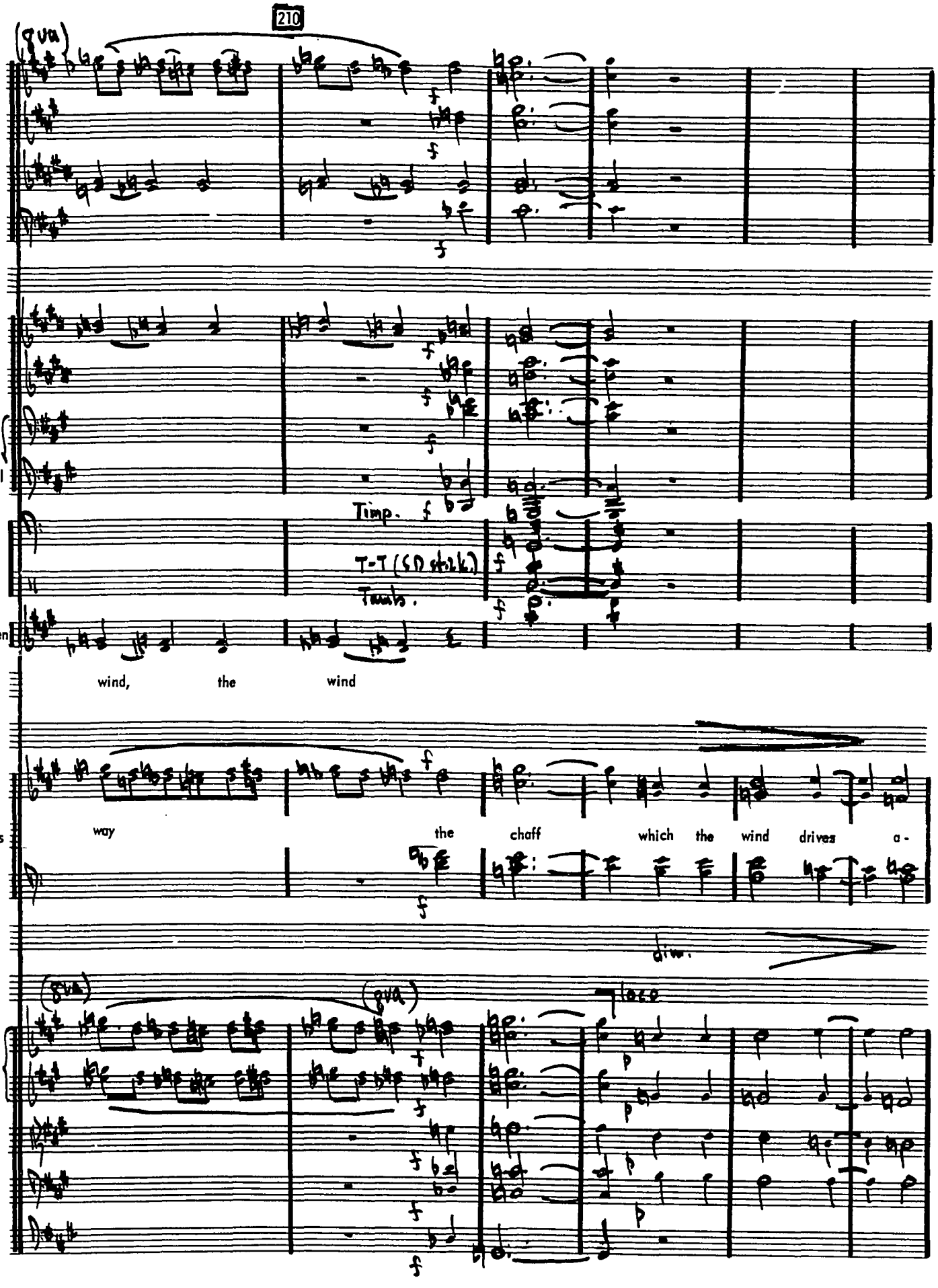

190
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Trb. I & II
Trb. III Tuba
Perc. I II
T-t (SD. stick)
Tamb
T-T (soft mallet)
Piano & Harp
Piano
Harp
p
mp
Chorus
so the wick - - ed are not so not
the wick - ed are not so
Vl.
Vla.
Vc.
Cb.
mp
mp
mp

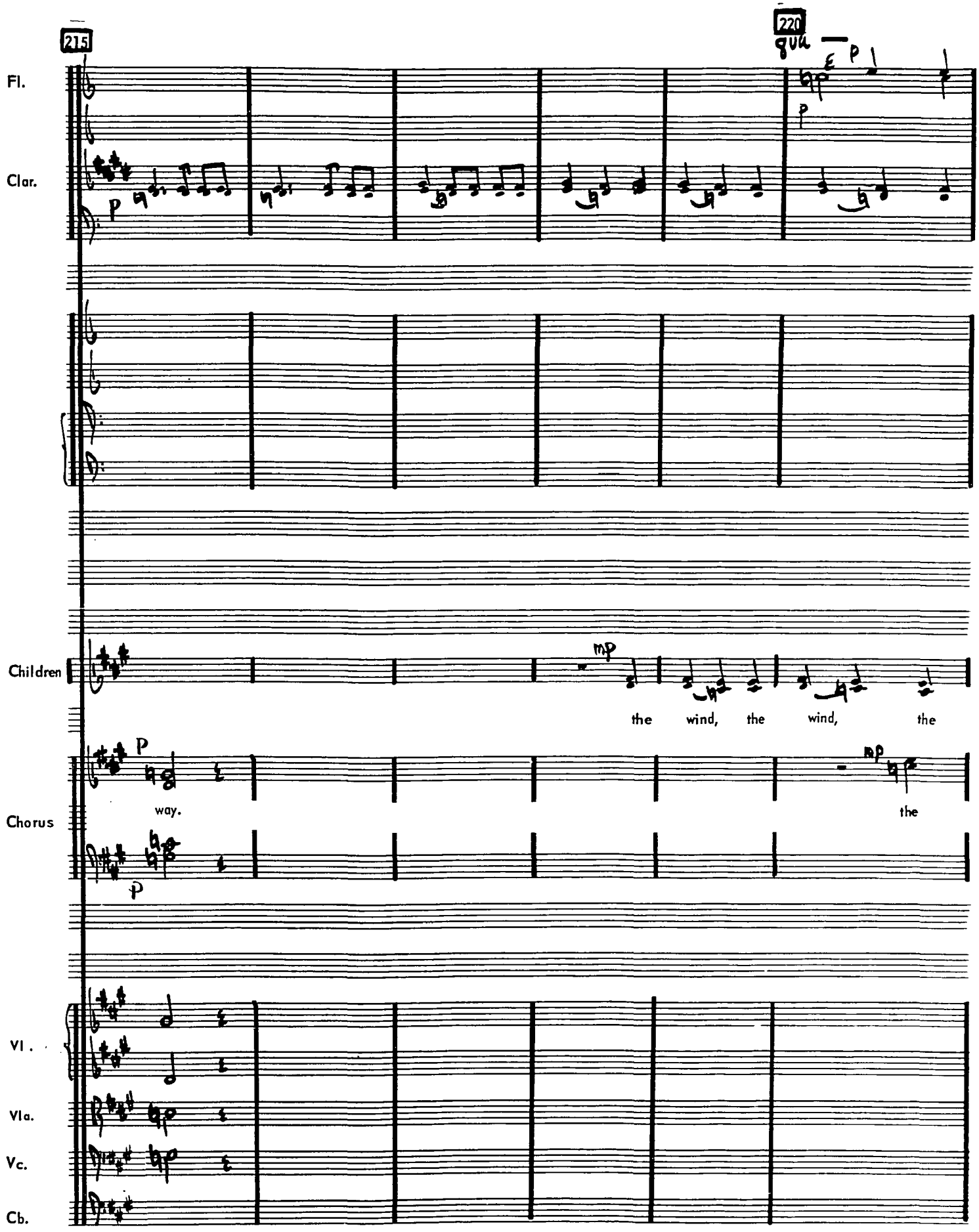

Slower (♩ = 80)
Xylo
Piano & Harp
Harp
Piano
Chorus
so not so, not so,
but are like the
Slower
(♩ =80)
Vl.
Vla.
Vc.
Cb.
Pizz.
Arco
(come sopra)

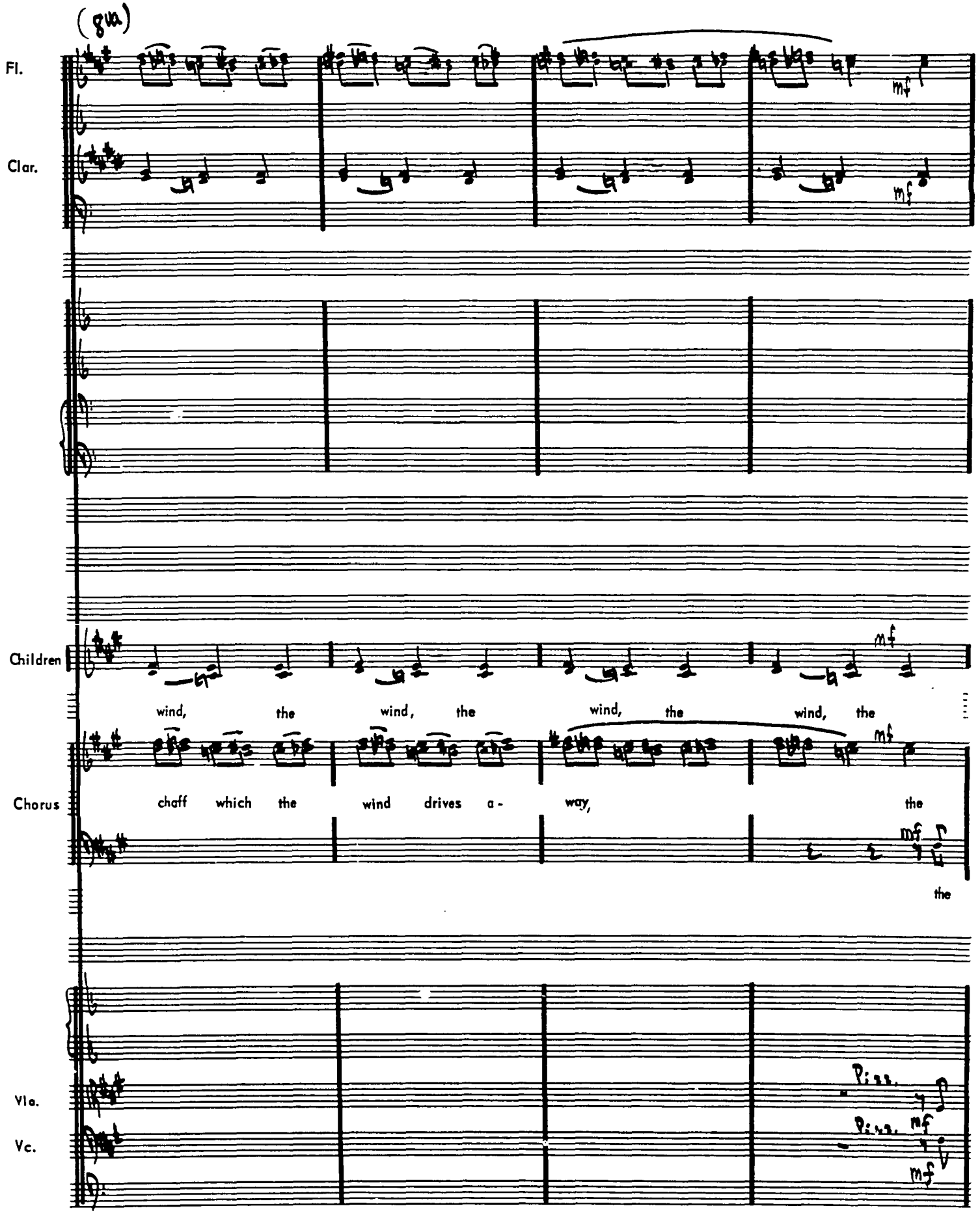

195
Clar.
mp
Hm.
pp
Perc.
T-t (S.D. sticks)
l.v.
Children
mp
the wind, the
Chorus
chaff which the wind drives a- way,
♩=120
Vl.
Vla.
Vc.
Cb.
pp
pp
pp
p
p

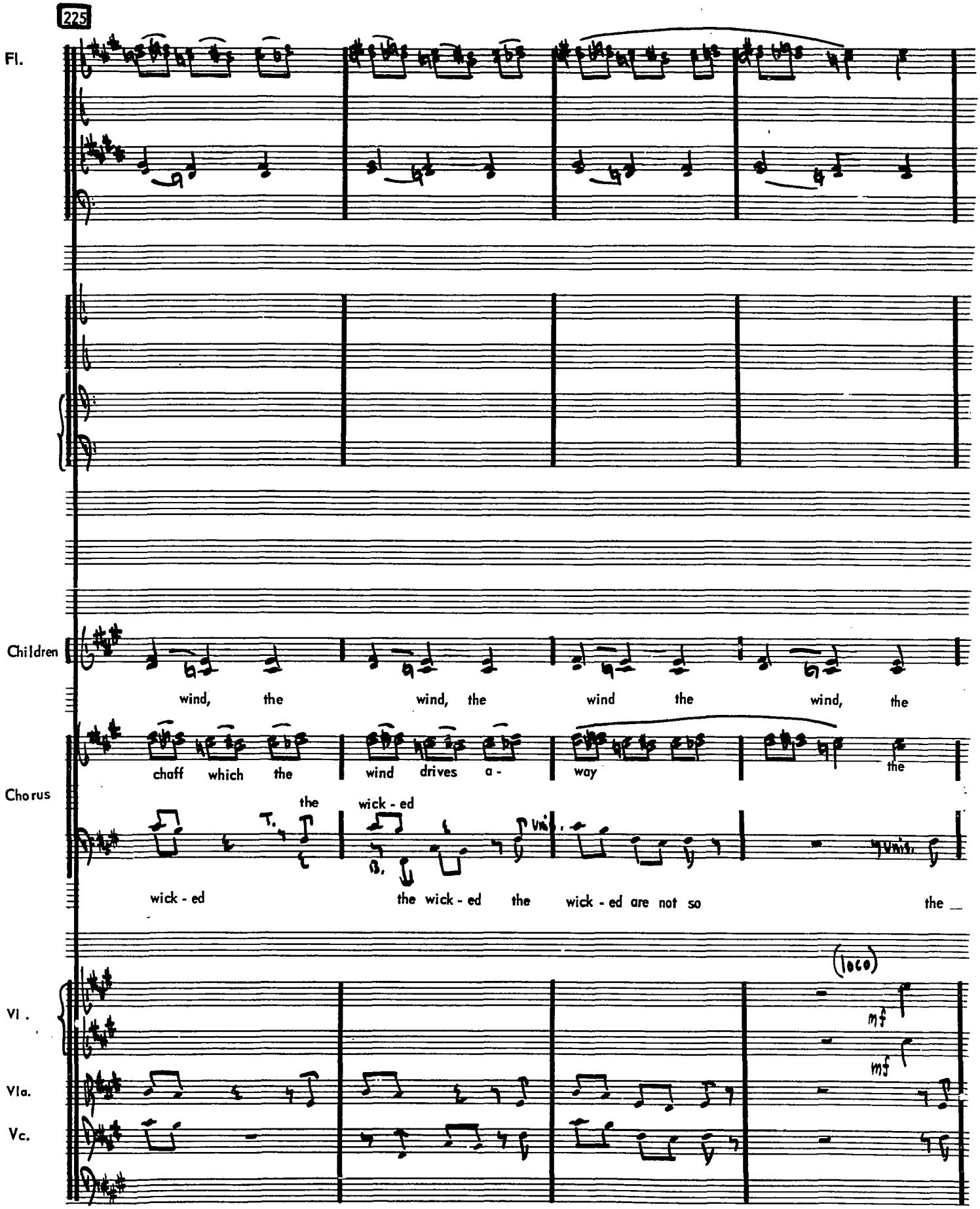

200
8va
mp
mp
Fl.
Clar.
Children
wind, the wind, the wind the wind, the wind, the
mp
Chorus
the chaff which the wind drives a-

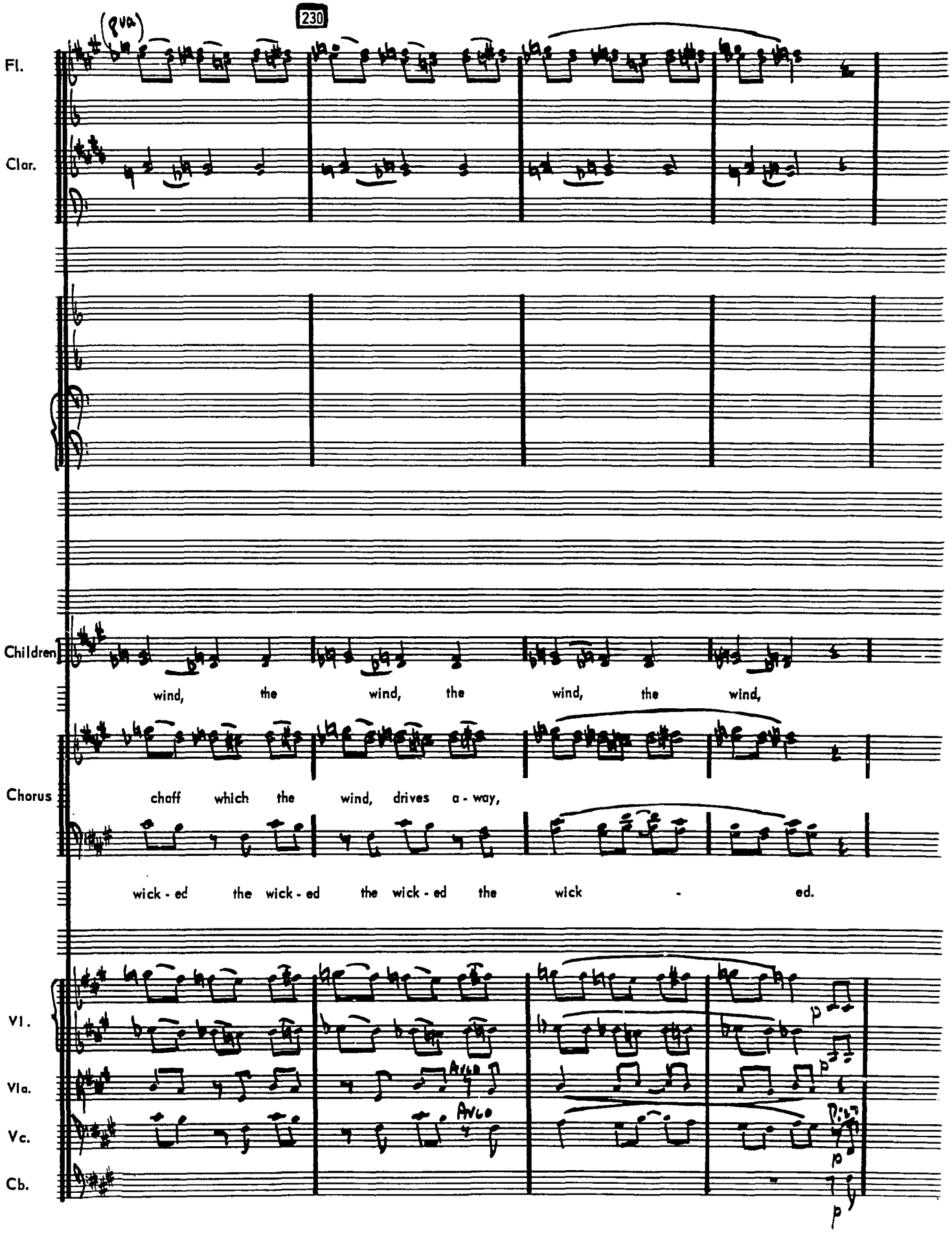

205
Fl.
Clar.
Hrn.
Children
wind, the wind, the wind, the wind, the
Chorus
way the chaff which the wind drives a-
8va
Vl.

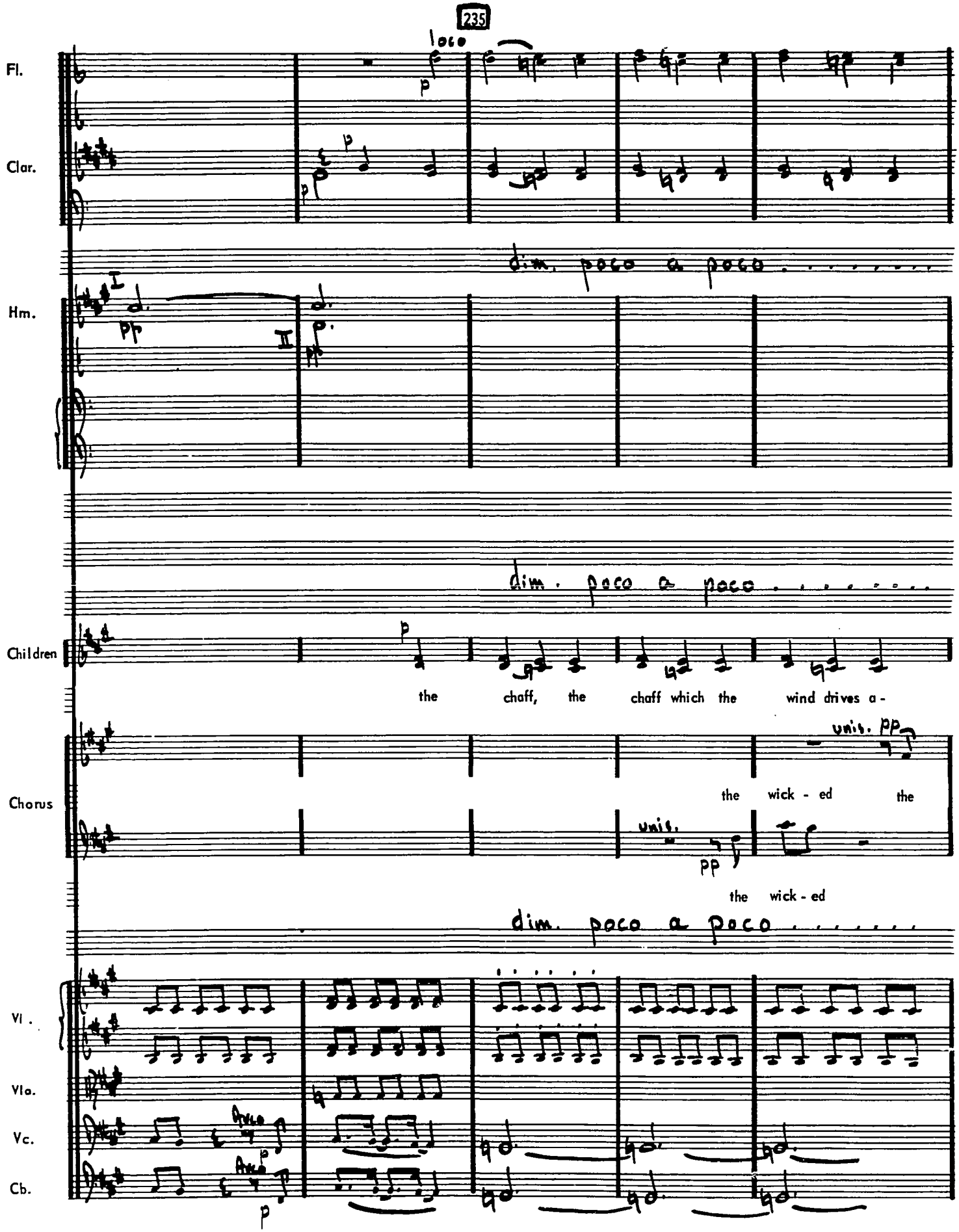

210
(8va)
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Trb. I & II
Trb. III
Tuba
Timp.
Perc.
T-T (SD stick)
Tamb.
Children
wind, the wind
Chorus
way the chaff which the wind drives a-
div.
(8va)
(8va)
loco
Vl.
Vla.
Vc.
Cb.

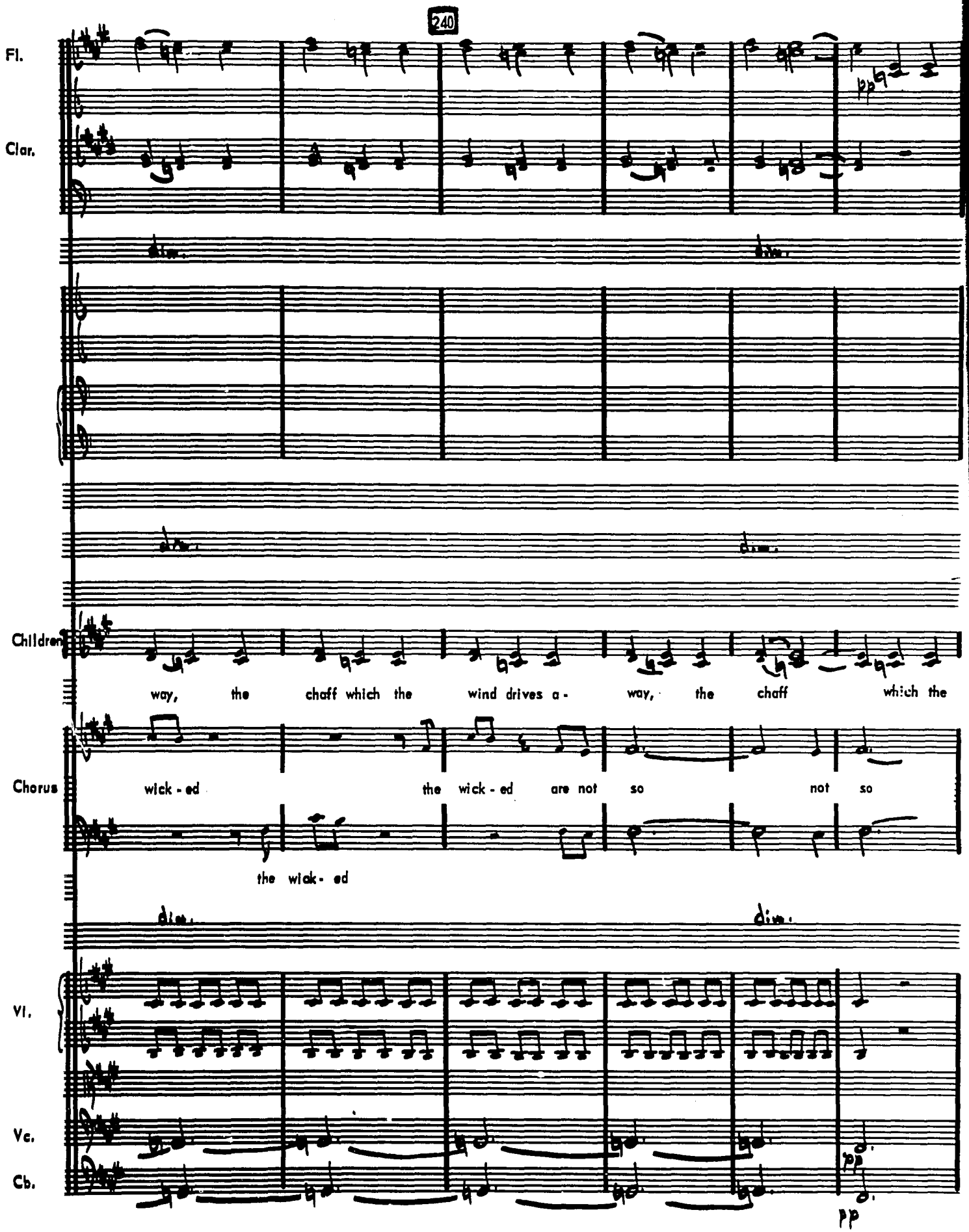

215
220
Fl.
Clar.
Children
the wind, the wind, the
Chorus
way.
the
Vl.
Vla.
Vc.
Cb.

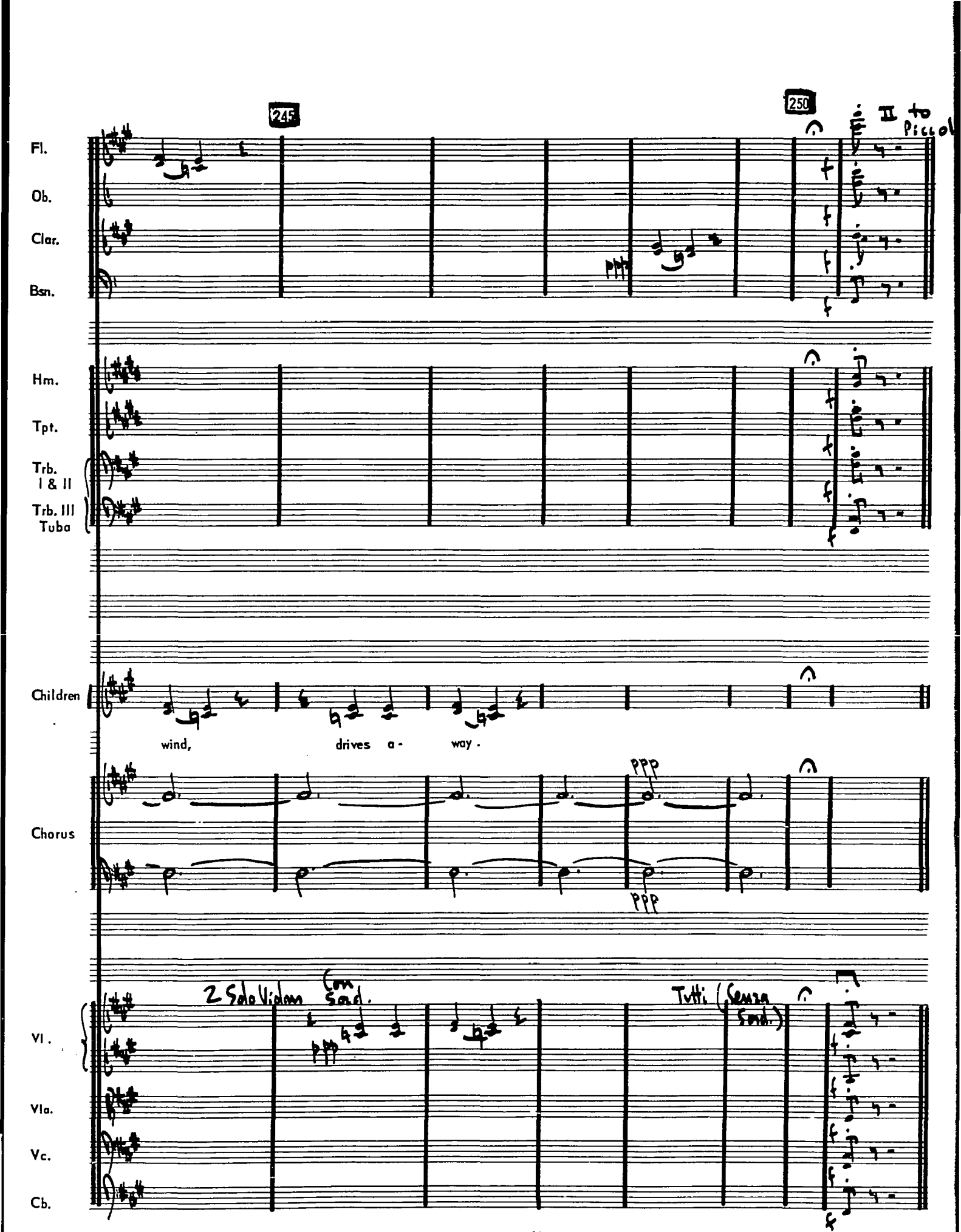

(gtr.)
Fl.
Clar.
mf
mf
Children
wind, the wind, the wind, the wind, the
mf
Chorus
chaff which the wind drives a- way, the
mf
the
Vla.
Vc.
Pizz.
Pizz. mf
mf


225
Fl.
Children
wind, the wind, the wind the wind, the
Chorus
chaff which the wind drives a- way the
the wick - ed
wick - ed the wick - ed the wick - ed are not so the
(loco)
mf
Vl.
Vla.
Vc.

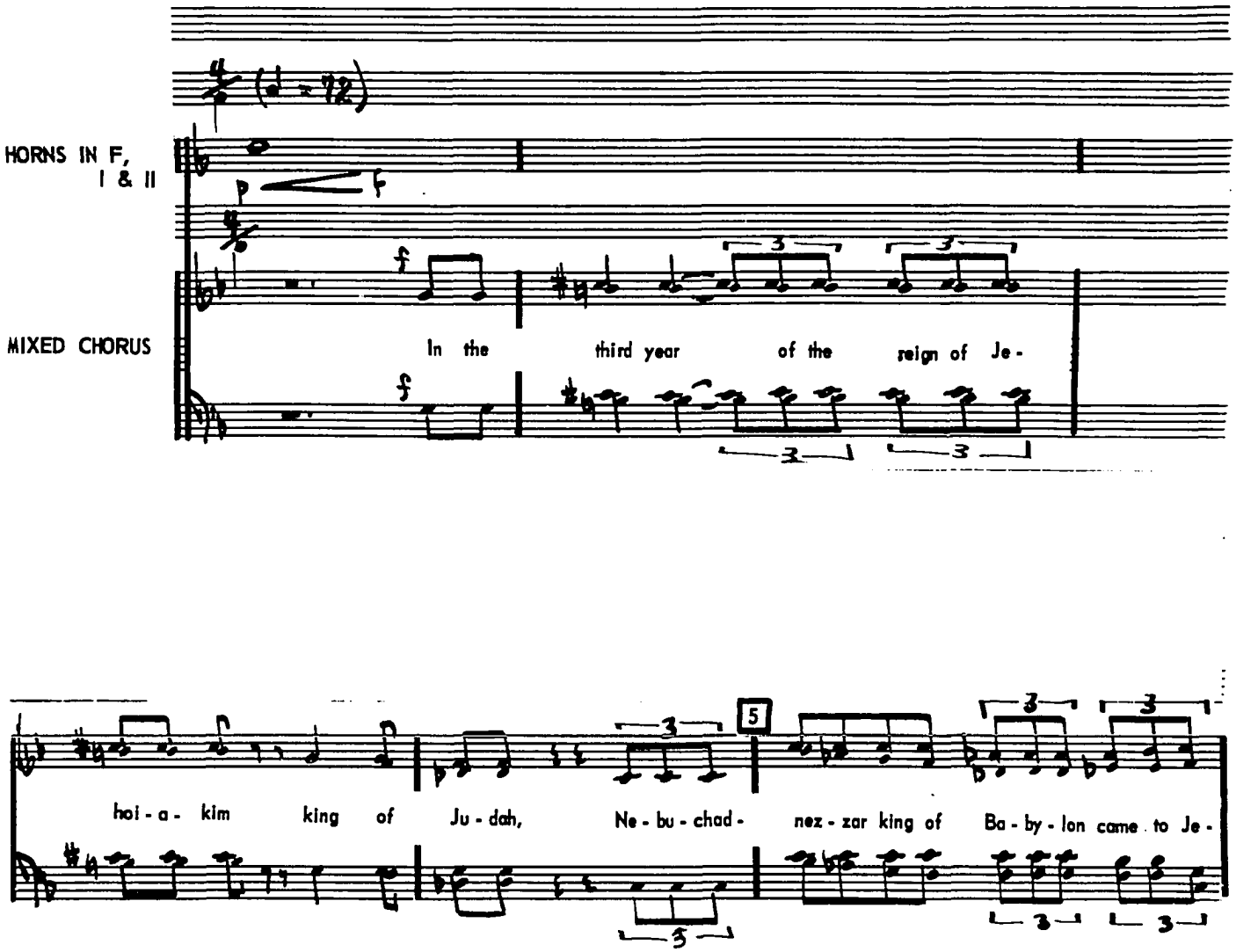

(pva)
230
Fl.
Clar.
Children
wind, the wind, the wind, the wind,
Chorus
chaff which the wind, drives a - way,
wick - ed the wick - ed the wick - ed the wick - ed.
Vl.
Vla.
Vc.
Cb.
Arco
Arco
p
p
p
p

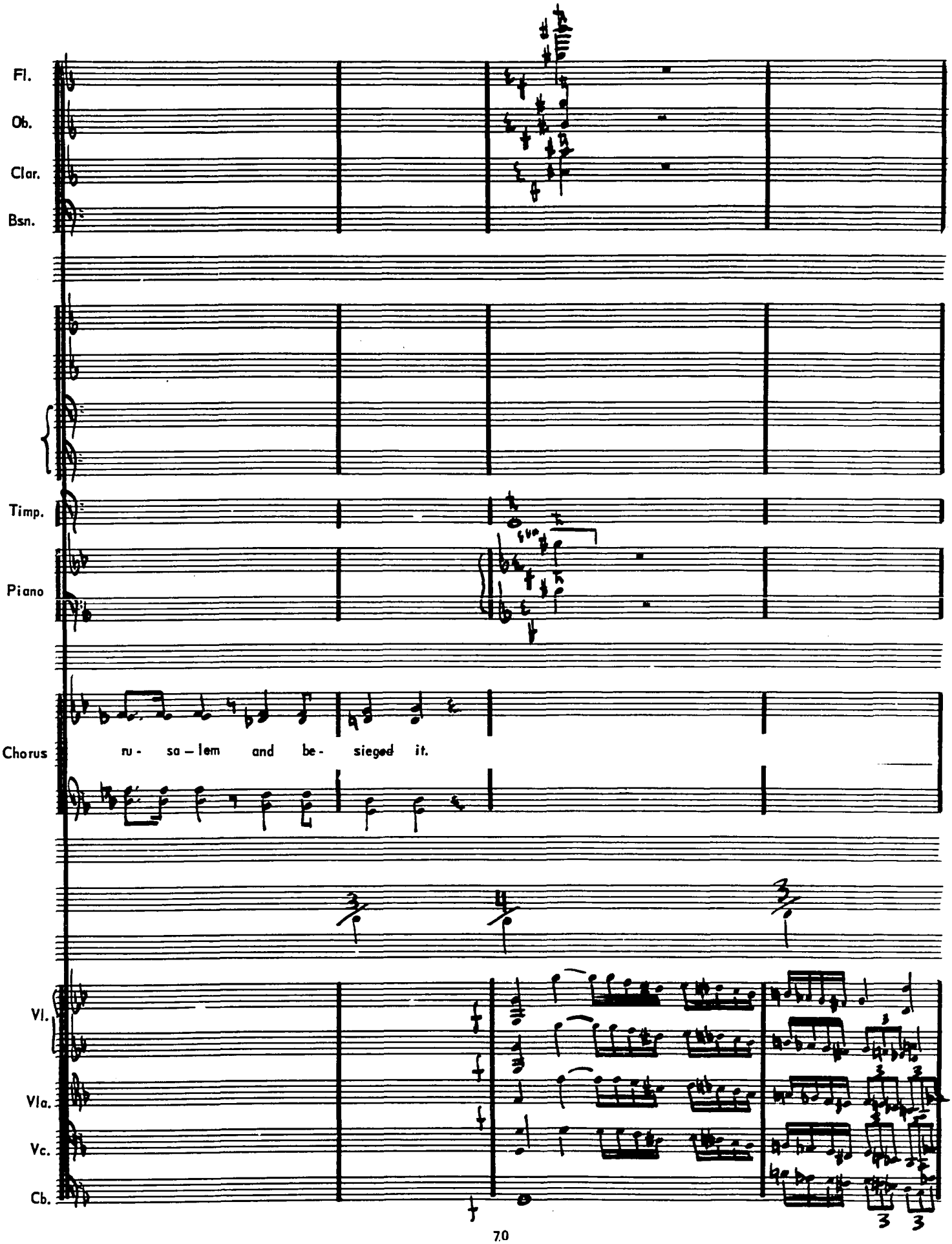

235
loco
Fl.
Clar.
dim. poco a poco
Hm.
I
II
dim. poco a poco
Children
the chaff, the chaff which the wind drives a-
Chorus
unis.
the wick - ed the
the wick - ed
dim. poco a poco
Vl.
Vla.
Vc.
Cb.

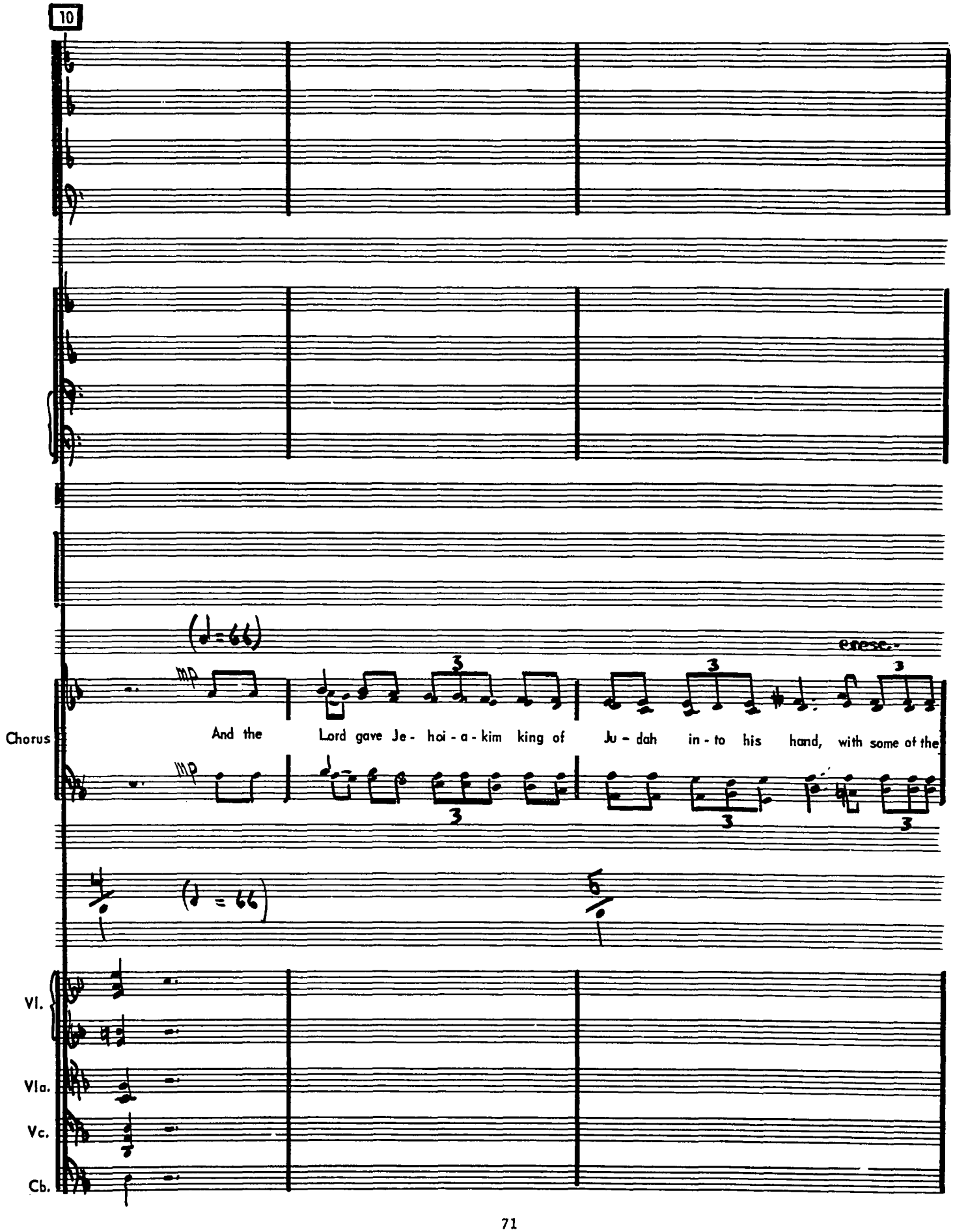

240
Fl.
Clar.
dim.
dim.
Children
way, the chaff which the wind drives a- way, the chaff which the
Chorus
wick - ed the wick - ed are not so not so
the wick - ed
dim.
dim.
Vl.
Vc.
Cb.
pp
pp

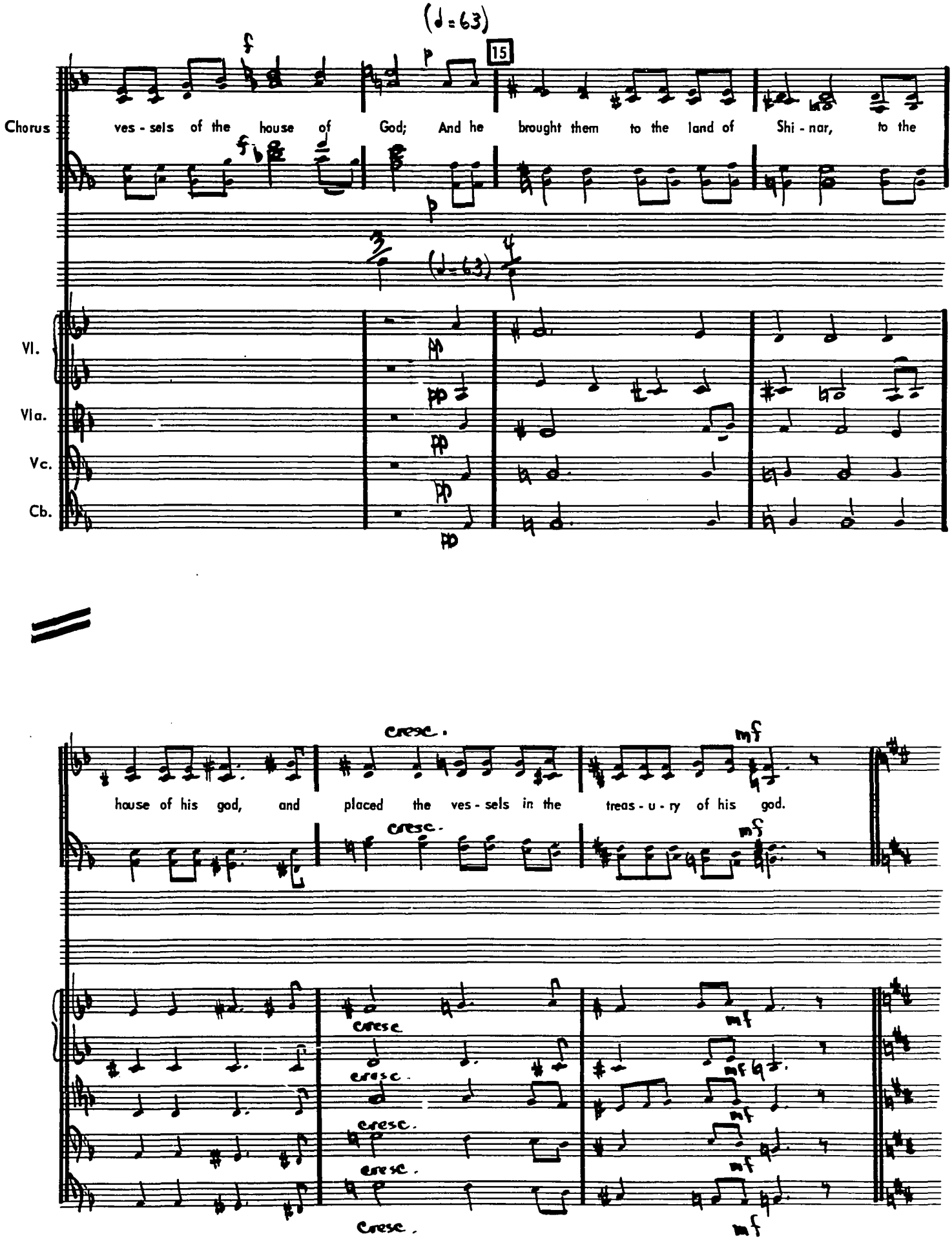

245
250
II to Piccolo
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Trb. I & II
Trb. III Tuba
Children
wind, drives a- way.
Chorus
ppp
ppp
2 Solo Violins
Con Sord.
ppp
Tutti (Senza Sord.)
Vl.
Vla.
Vc.
Cb.

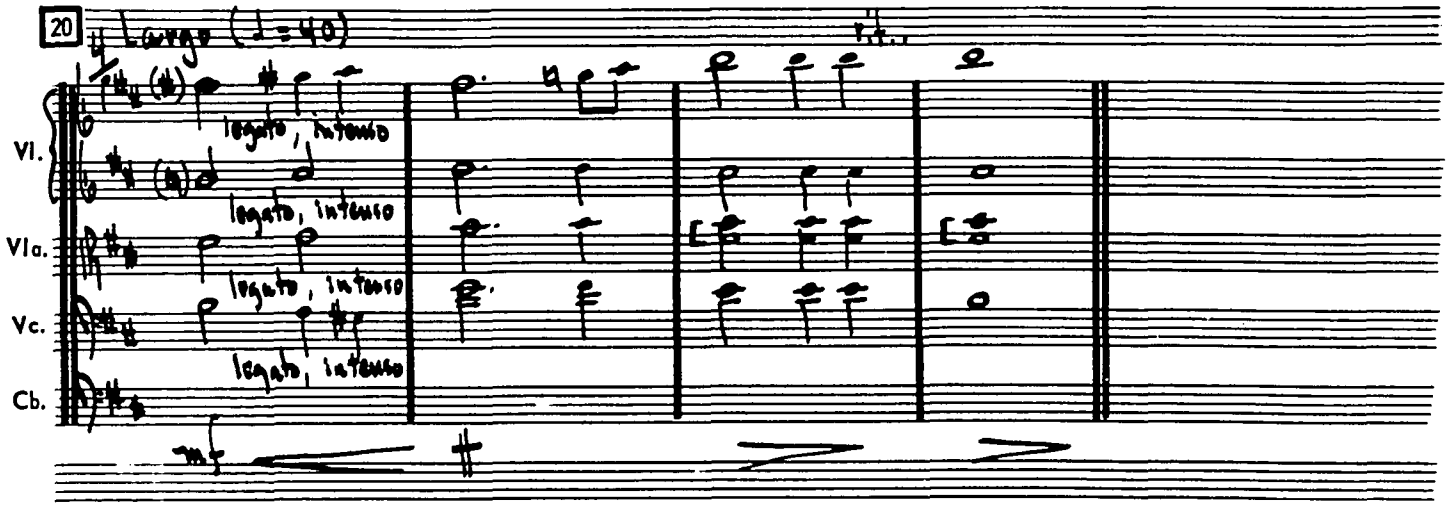
Daniel Chapter One

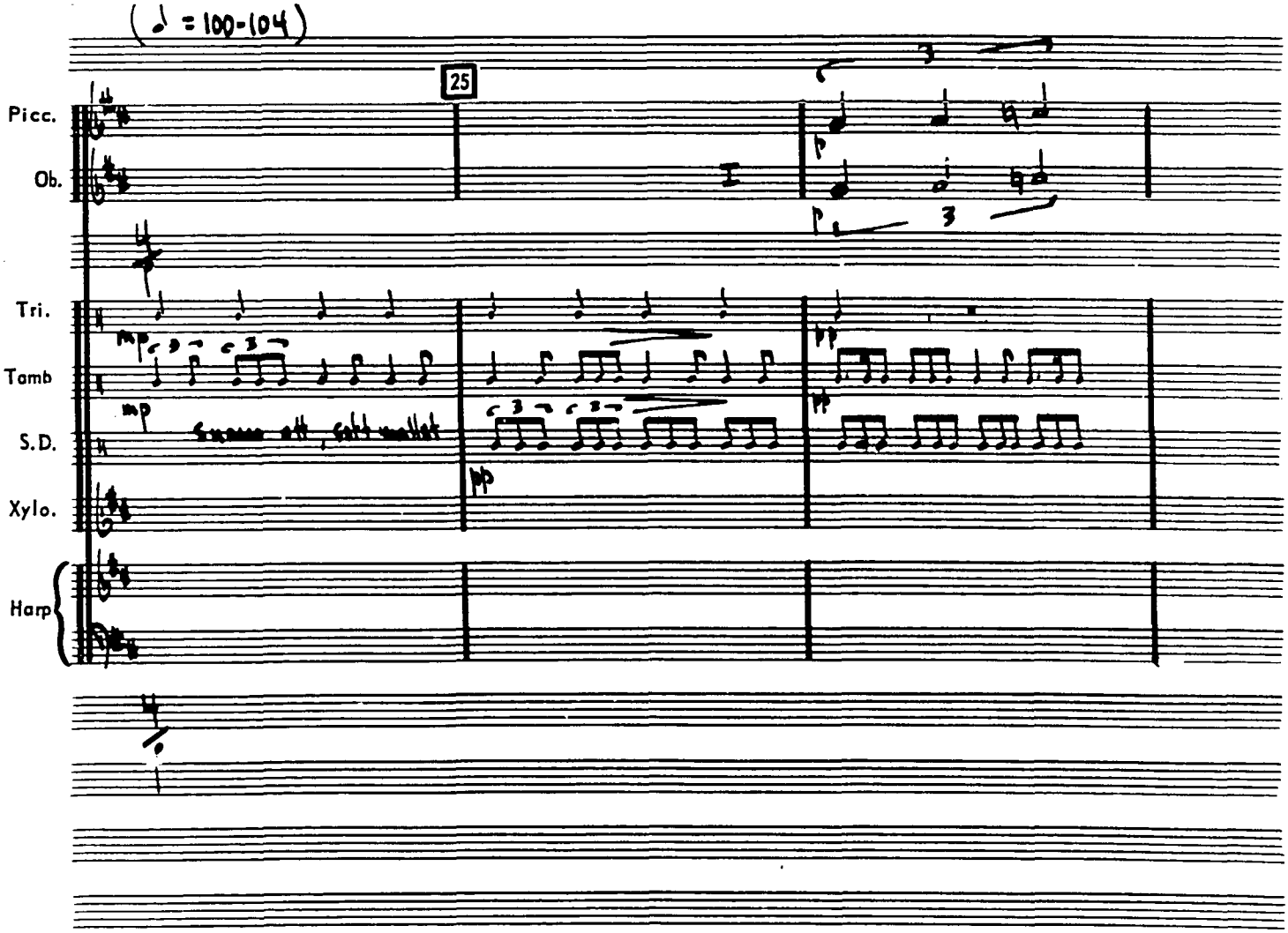



Fl.
Ob.
Clar.
Bsn.
Timp.
Piano
Chorus
ru - sa – lem and be - sieged it.
Vl.
Vla.
Vc.
Cb.

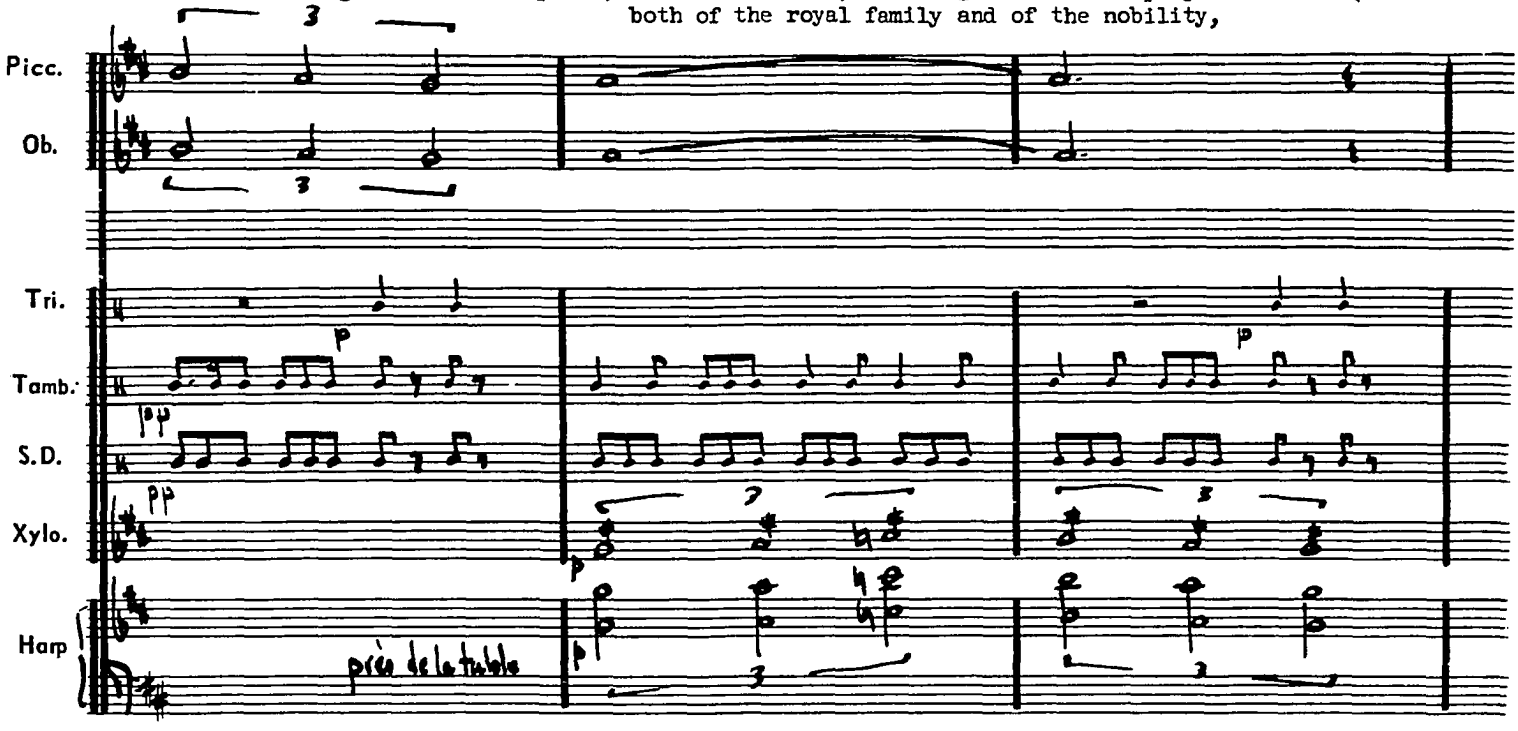

10
(♩=66)
mp
3
cresc.
Chorus
And the Lord gave Je- hoi - a - kim king of Ju - dah in - to his hand, with some of the
mp
3
(♩ = 66)
Vl.
Vla.
Vc.
Cb.


(♩=63)
15
Chorus
ves - sels of the house of God; And he brought them to the land of Shi - nar, to the
Vl.
Vla.
Vc.
Cb.
house of his god, and placed the ves - sels in the treas - u - ry of his god.
cresc.
mf

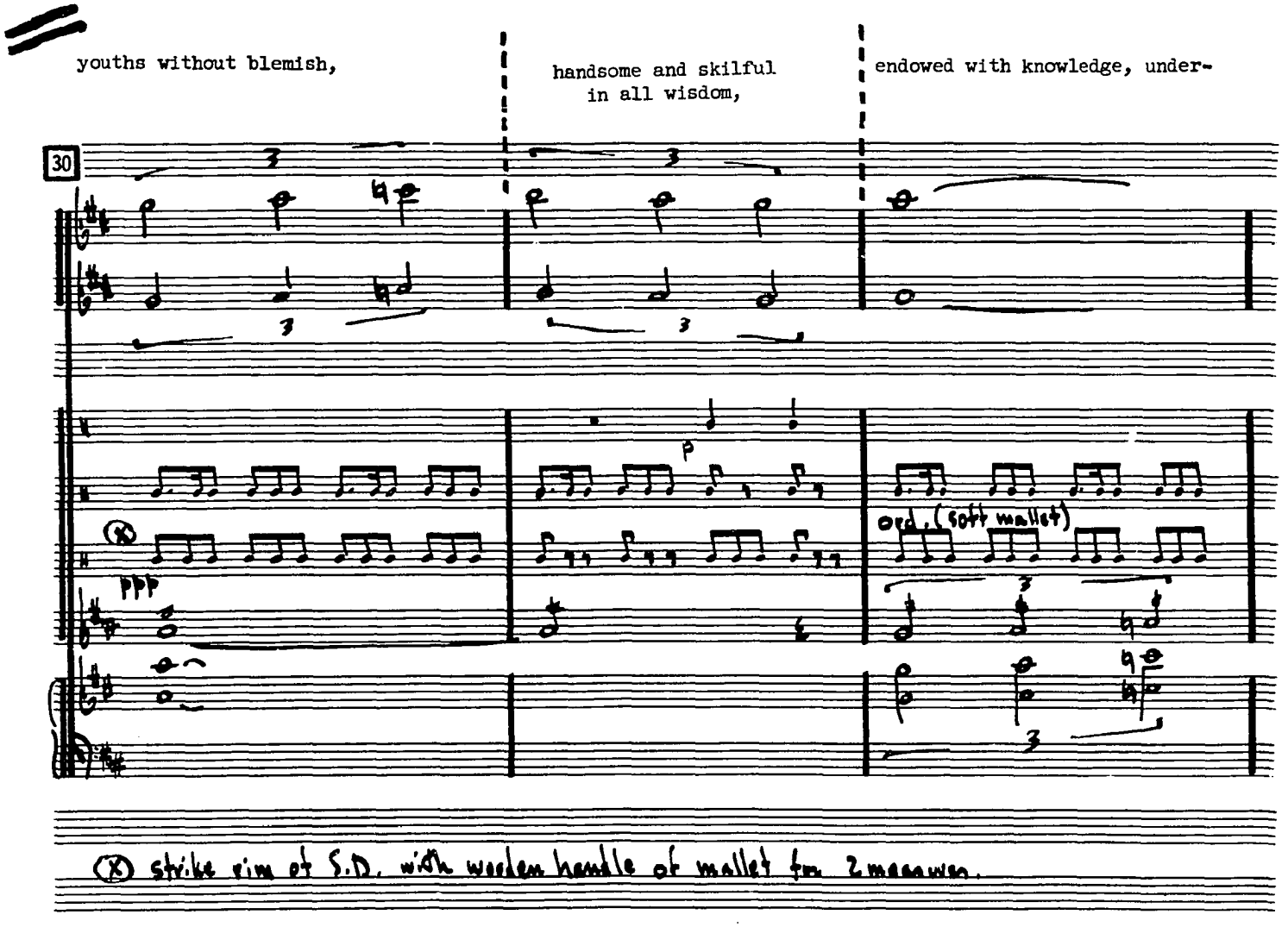

20
Largo (♩ = 40)
Vl.
Vla.
Vc.
Cb.
legato, intenso
legato, intenso
legato, intenso
legato, intenso
mf


(♩ = 100-104)
25
Picc.
Ob.
Tri.
Tamb
S.D.
Xylo.
Harp
mp
mp
pp
pp

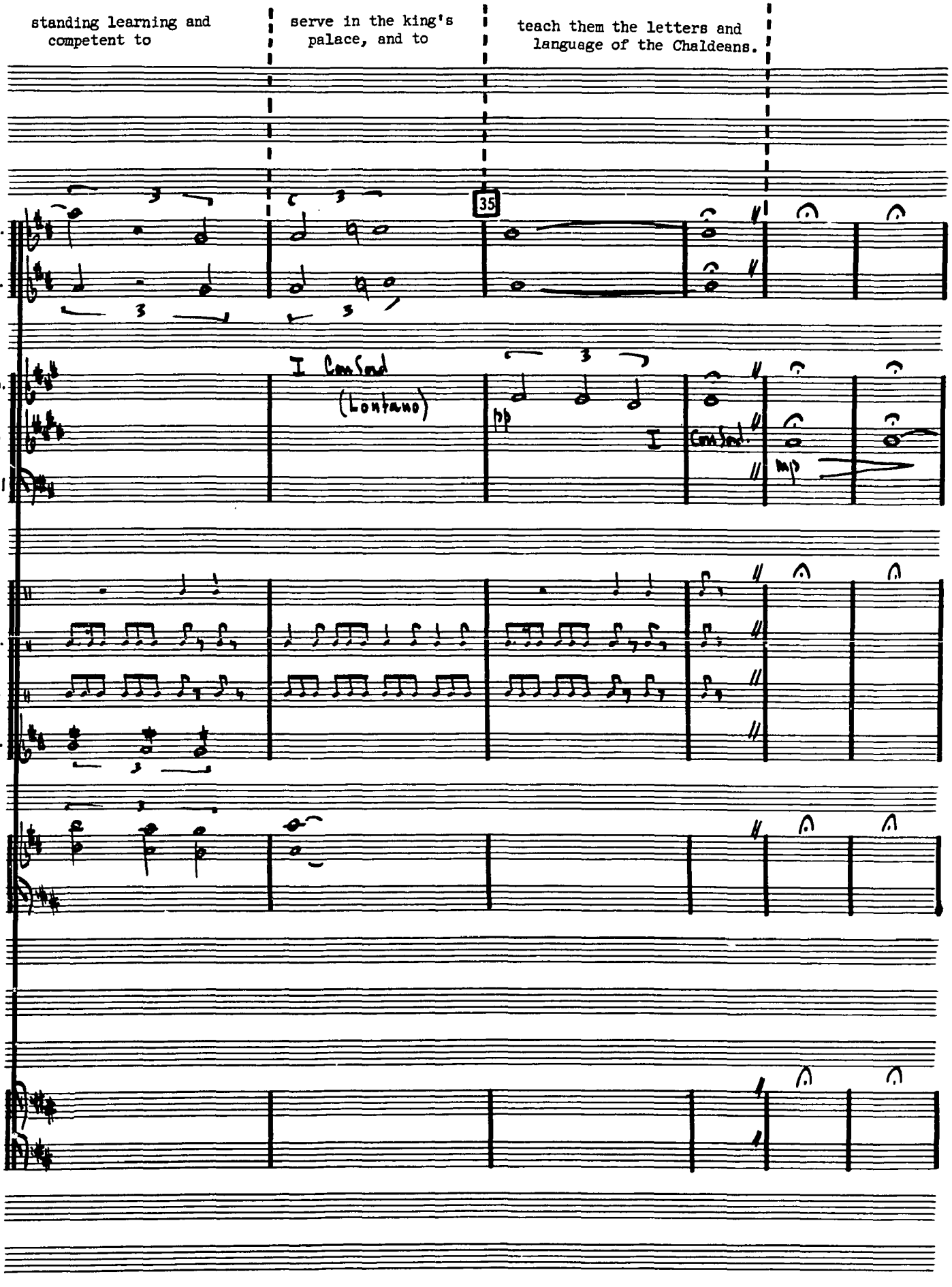
NARRATOR: Then the king commanded Ashpenaz, the chief eunuch, to bring some of the people of Israel, both of the royal family and of the nobility,



youths without blemish, handsome and skilful in all wisdom, endowed with knowledge, under-

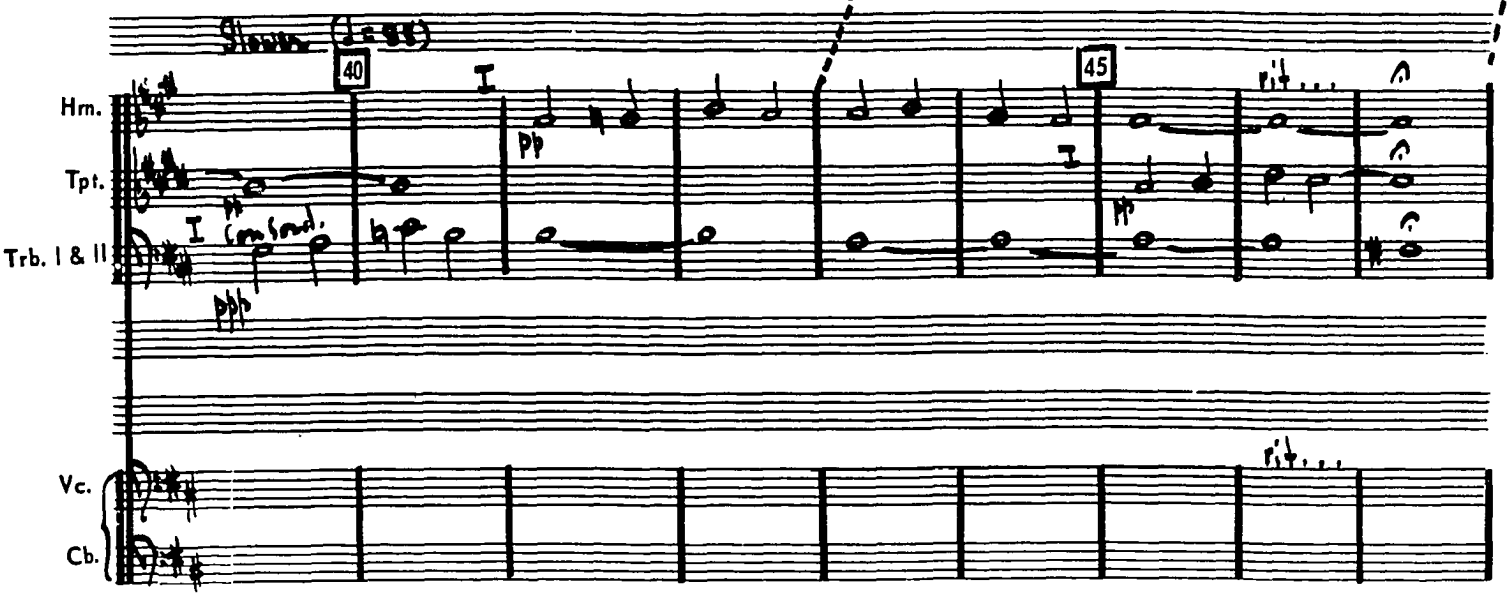


(X) strike rim of S.D. with wooden handle of mallet for 2 measures.

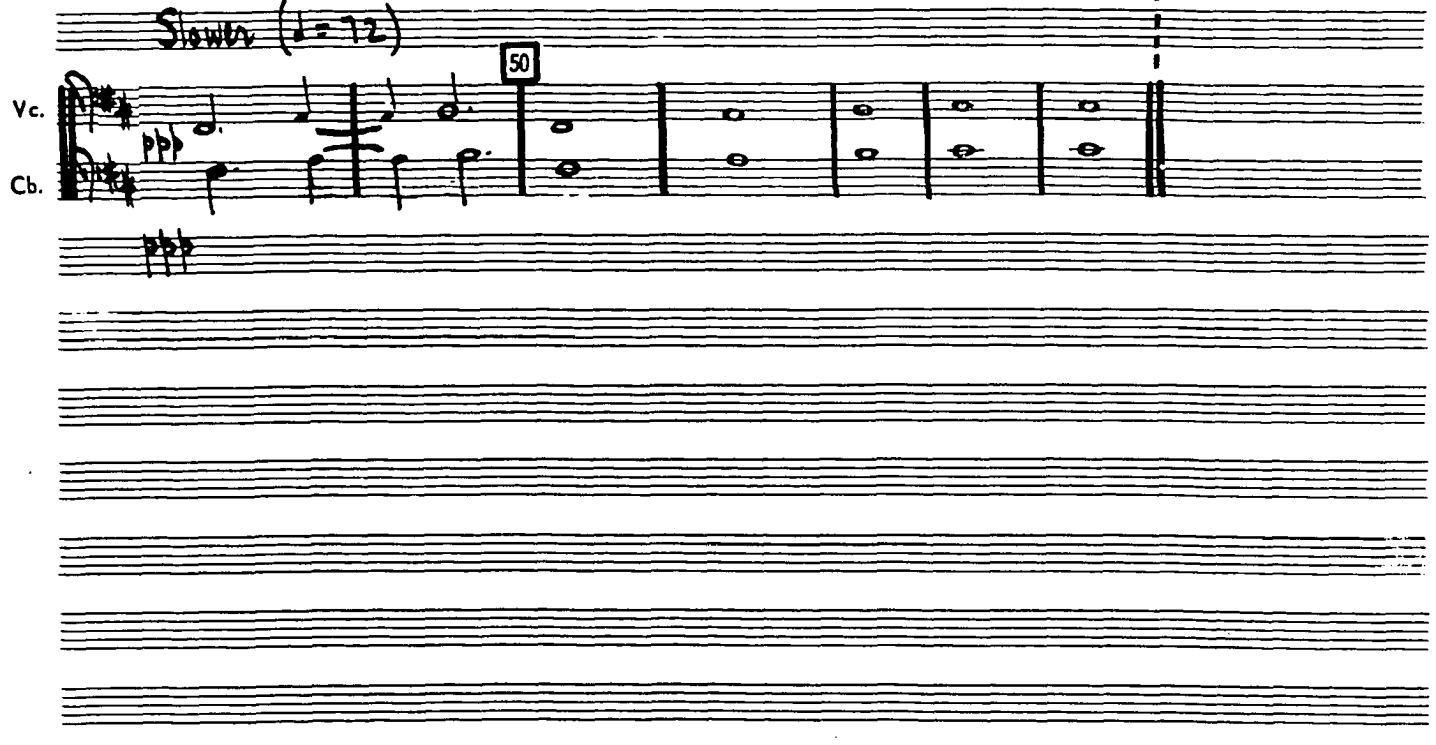

standing learning and competent to
serve in the king's palace, and to
teach them the letters and language of the Chaldeans.
35
Picc.
Ob.
Hrn.
Tpt.
Trb. I & II
I Con Sord
(Lontano)
pp
I
(con sord.)
mp
Tri
Tamb.
S.D.
Xylo.
Harp
Vc.
Cb.

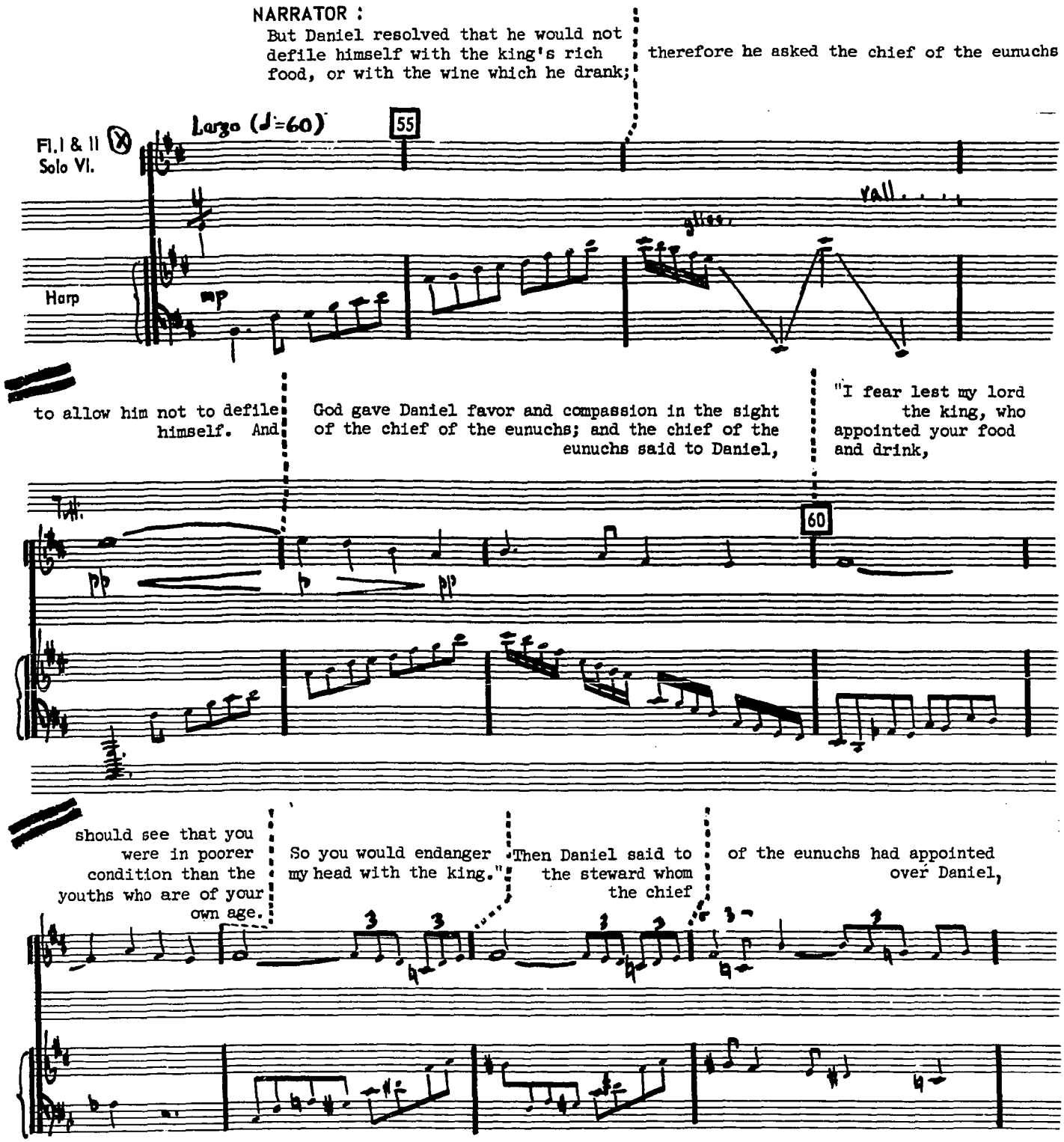
The king assigned them a daily portion of the rich food which the king ate, and of the wine which he drank. They were to be educated for three years, and at the end of that time they were to stand before the king.

Among these were Daniel, Hananiah, Mishael, and Azariah of the tribe of Judah.

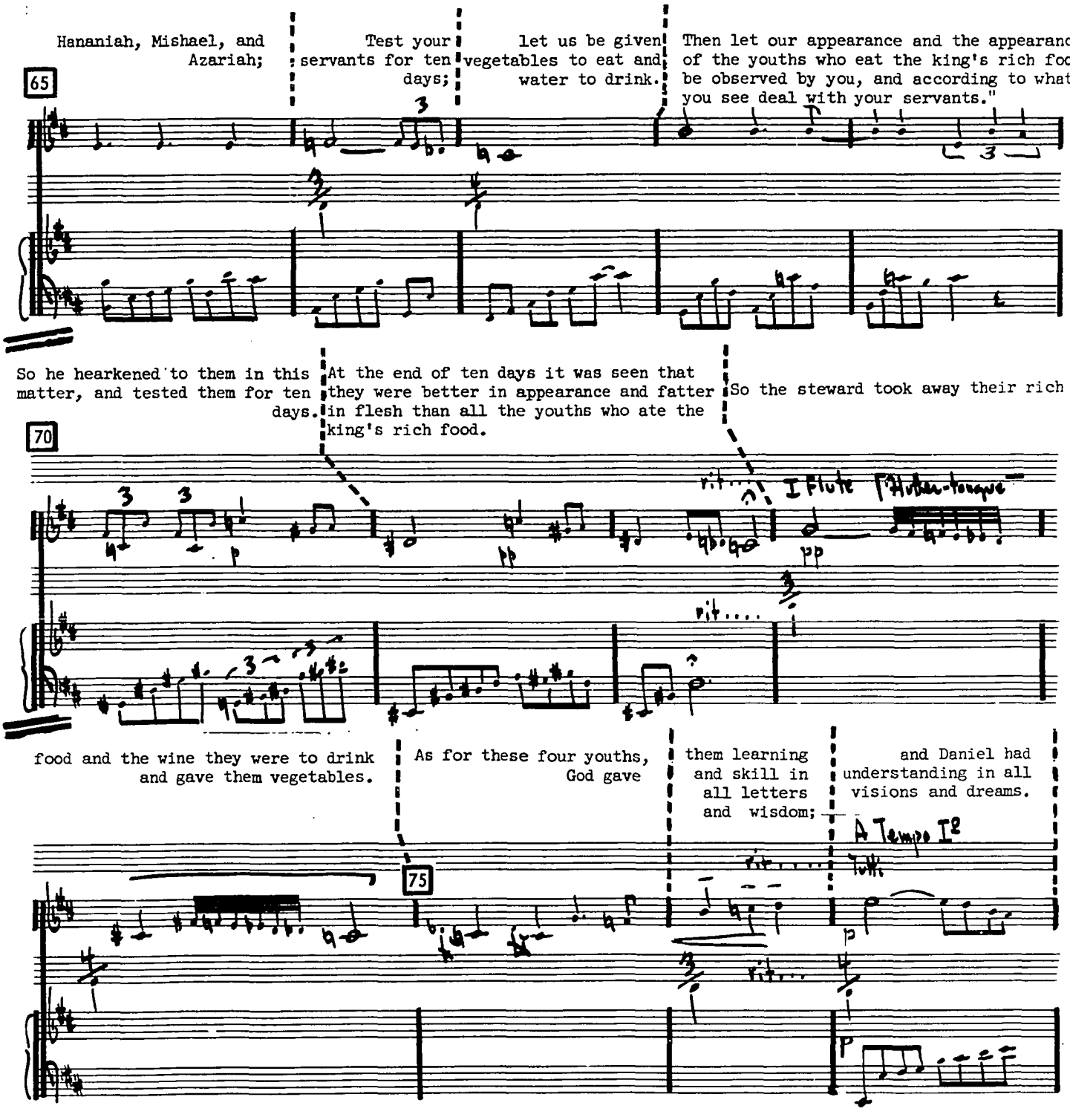


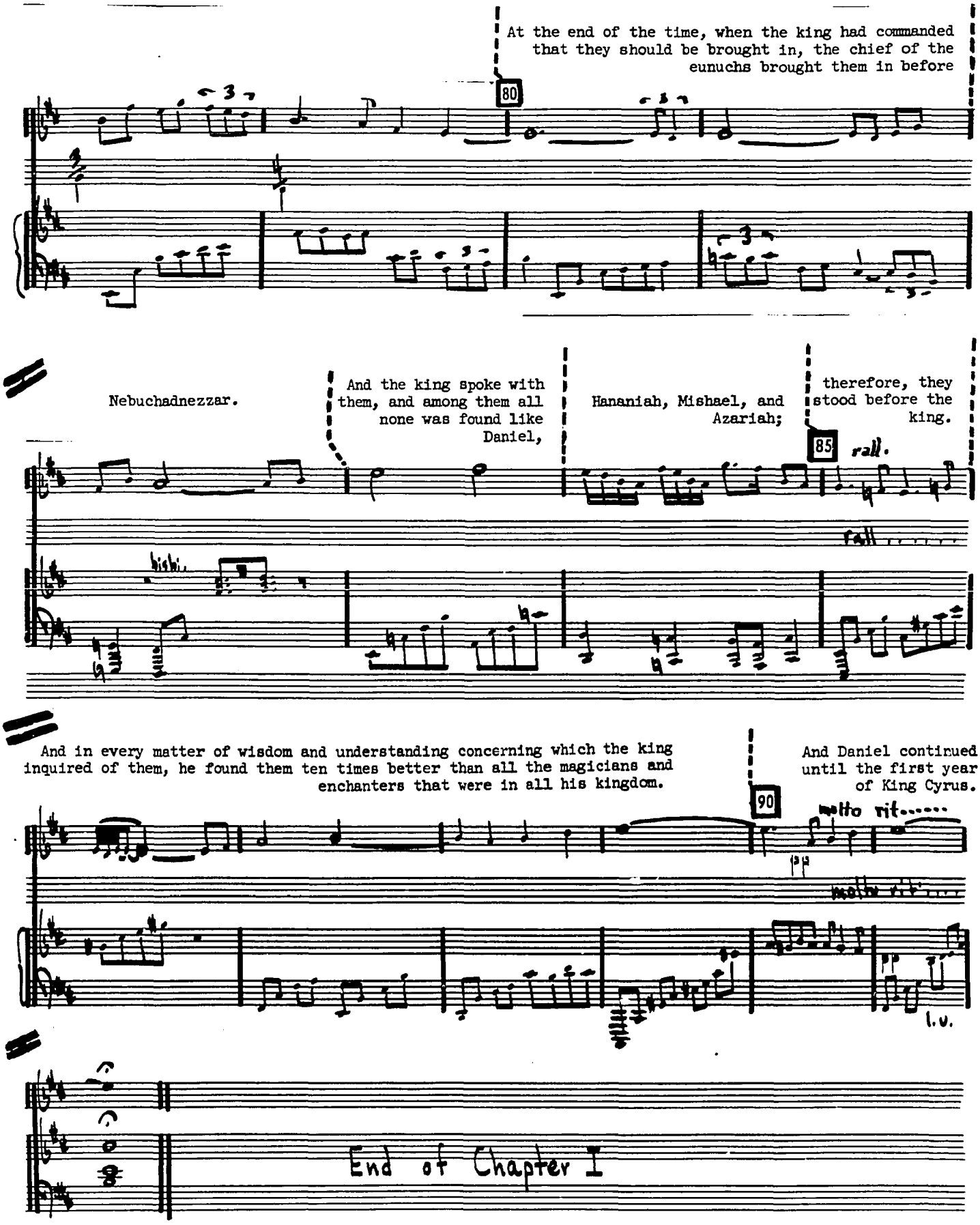
And the chief of the eunuchs gave them names: Daniel he called Belteshazzar, Hananiah he called Shadrach, Mishael he called Meshach, and Azariah he called Abednego.



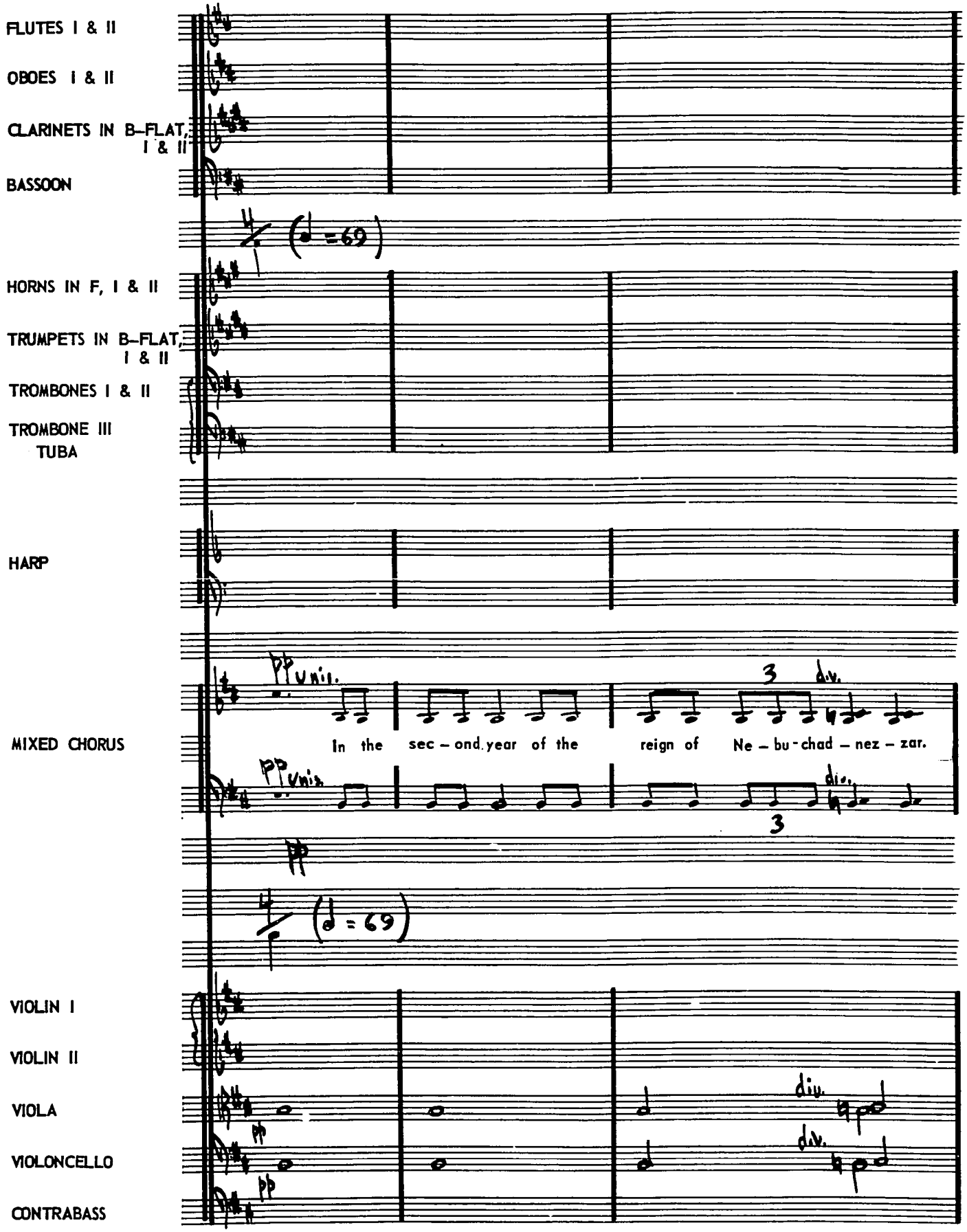


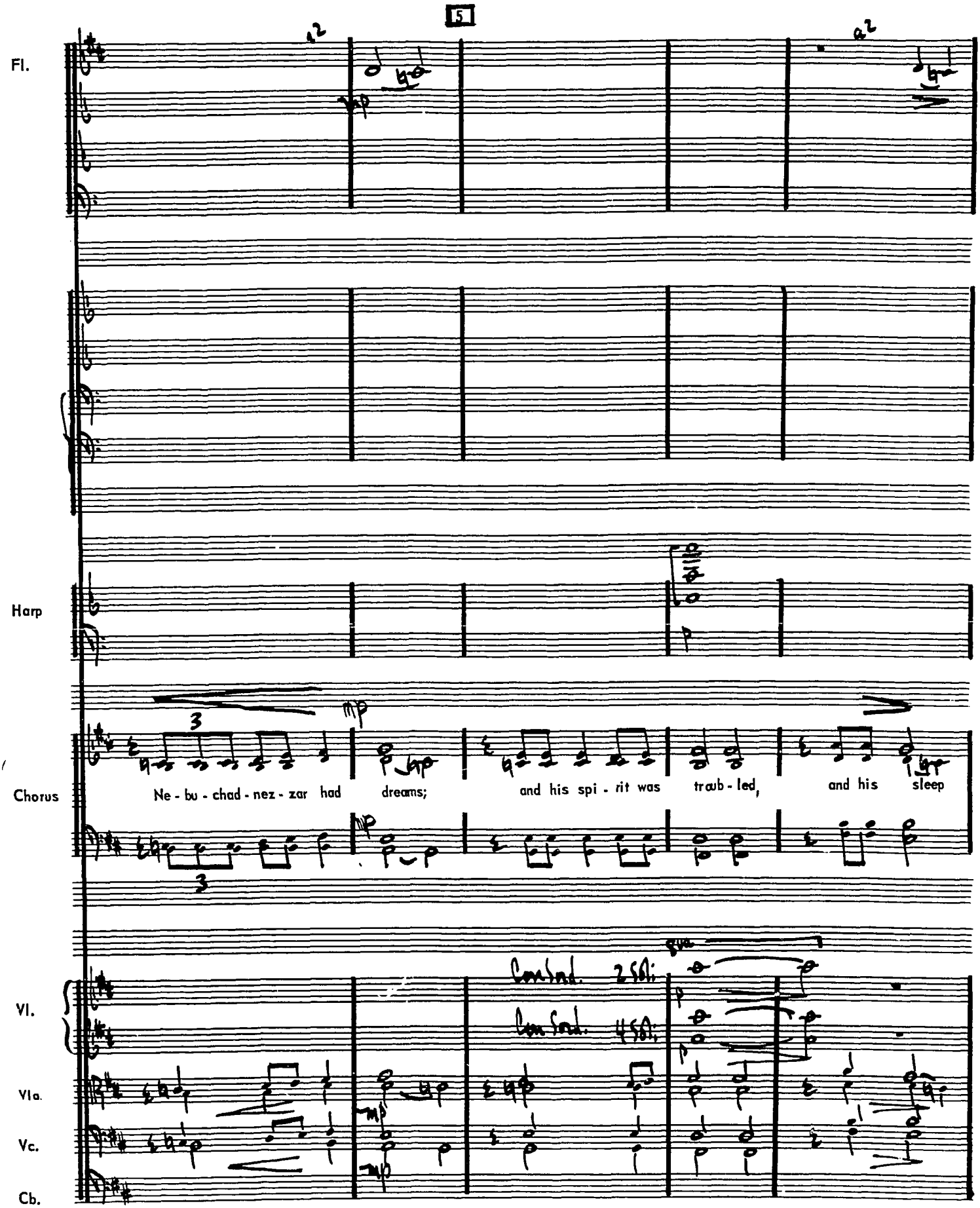
⊗ Flutes should "stagger-breathe" so that the melodic line will remain unbroken throughout this section.

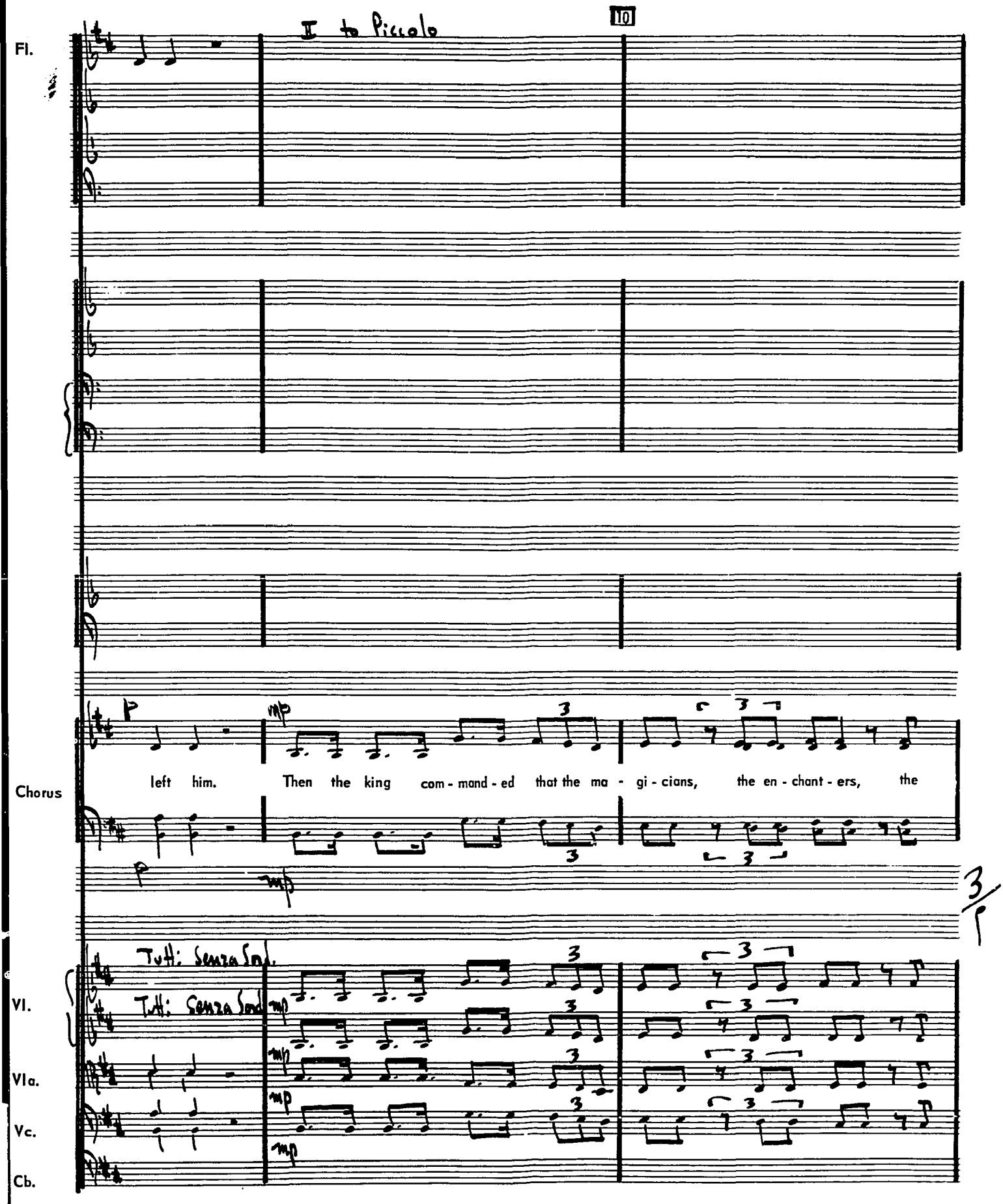

Hananiah, Mishael, and Azariah;
Test your servants for ten days;
let us be given vegetables to eat and water to drink.
Then let our appearance and the appearance of the youths who eat the king's rich food be observed by you, and according to what you see deal with your servants."
65
So he hearkened to them in this matter, and tested them for ten days.
At the end of ten days it was seen that they were better in appearance and fatter in flesh than all the youths who ate the king's rich food.
So the steward took away their rich
70
I Flute
food and the wine they were to drink and gave them vegetables.
As for these four youths, God gave
them learning and skill in all letters and wisdom;
and Daniel had understanding in all visions and dreams.
A Tempo I°
75

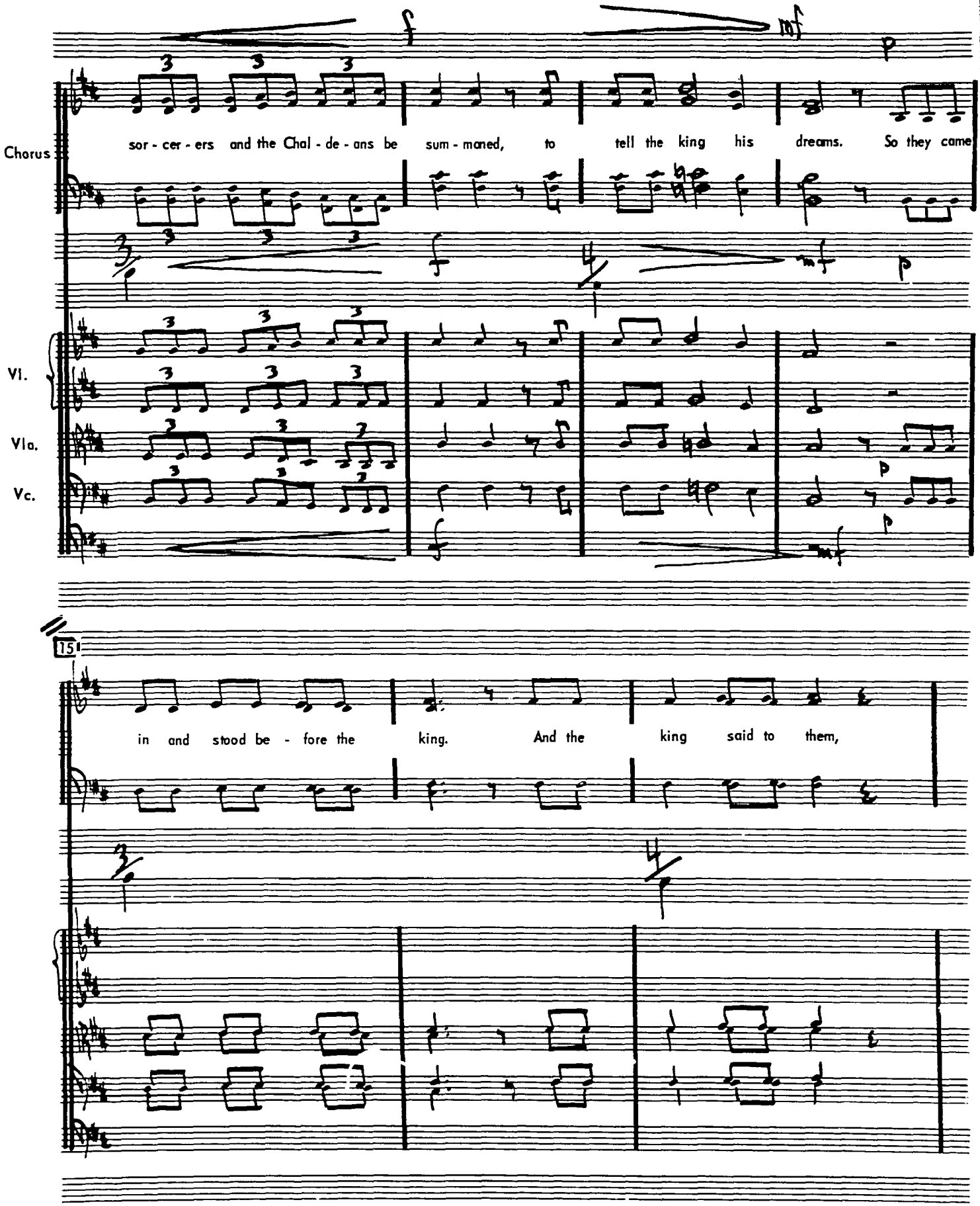

At the end of the time, when the king had commanded that they should be brought in, the chief of the eunuchs brought them in before
80
Nebuchadnezzar.
And the king spoke with them, and among them all none was found like Daniel,
Hananiah, Mishael, and Azariah;
therefore, they stood before the king.
85
rall.
rall.
And in every matter of wisdom and understanding concerning which the king inquired of them, he found them ten times better than all the magicians and enchanters that were in all his kingdom.
And Daniel continued until the first year of King Cyrus.
90
molto rit.....
molto rit.....
l.v.
End of Chapter I

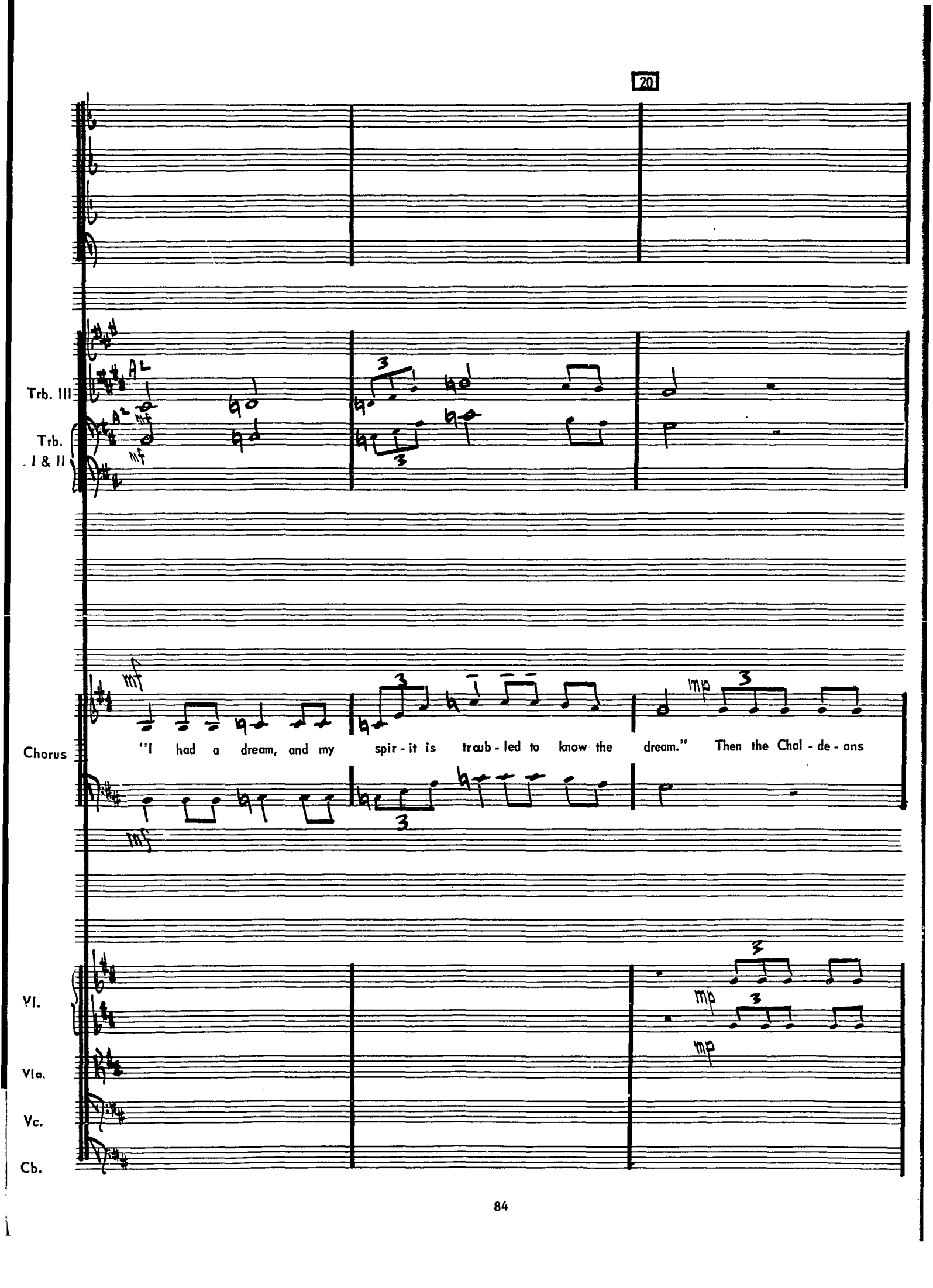
Daniel Chapter Two

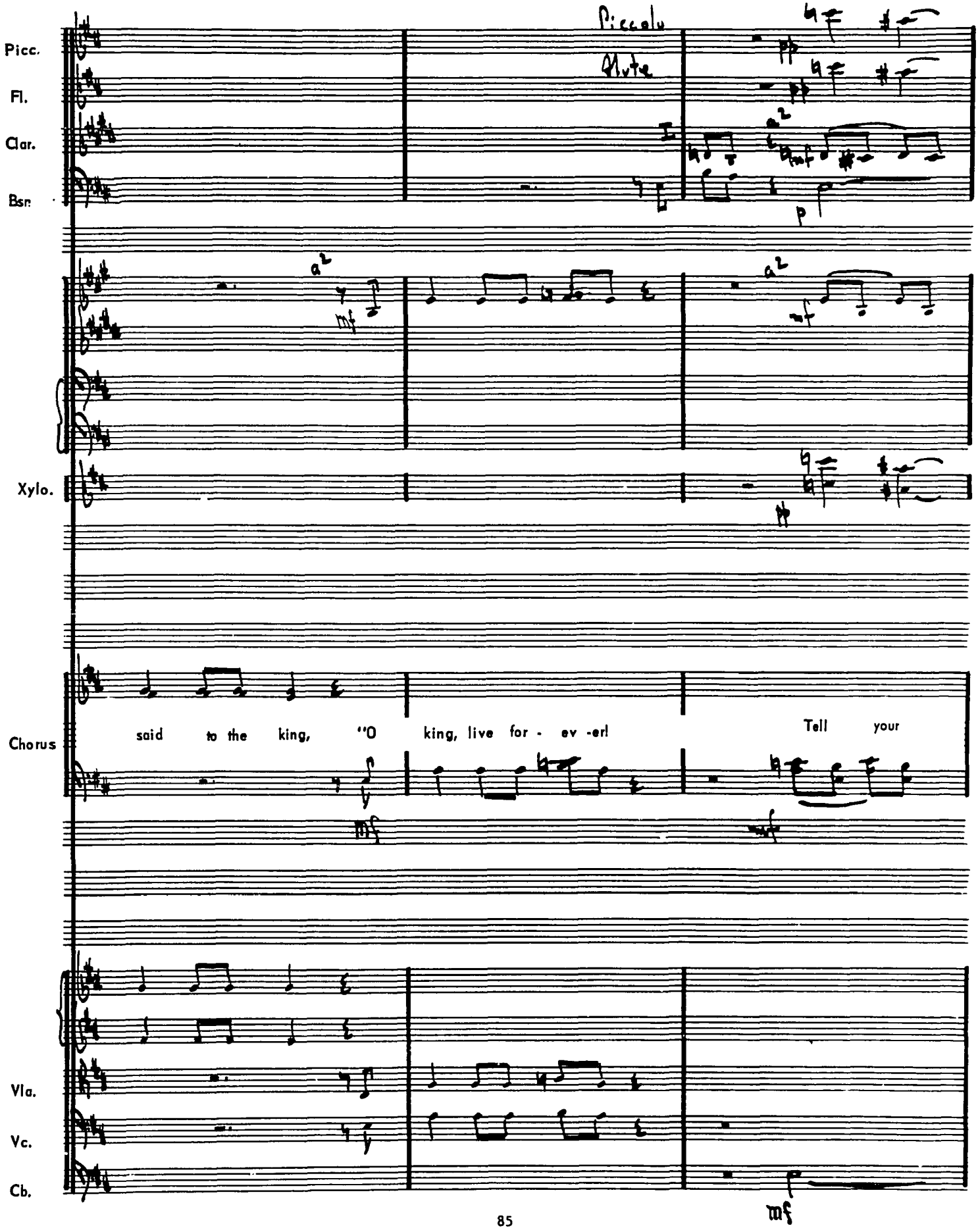


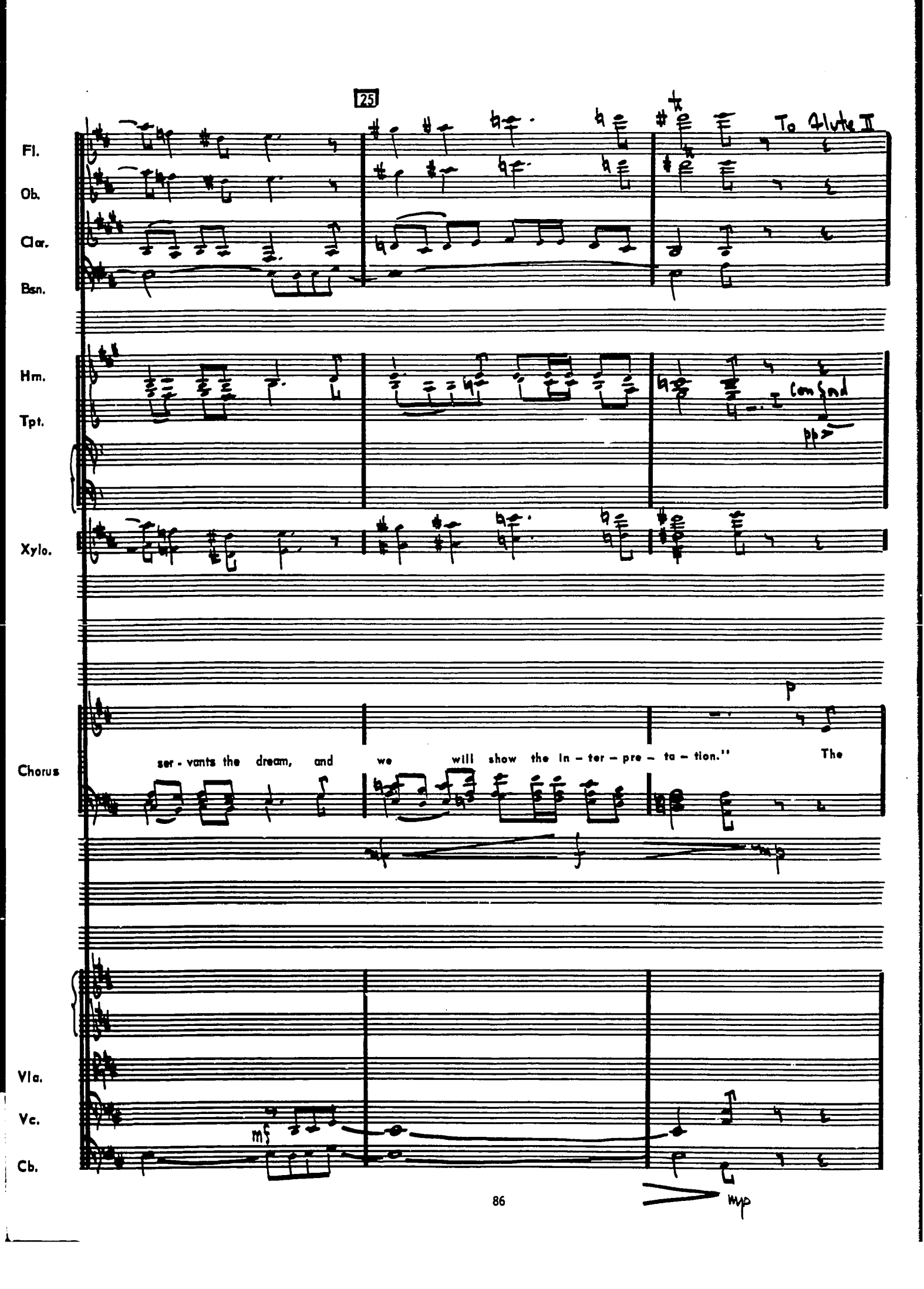

5
Fl.
a2
a2
Harp
Chorus
Ne - bu - chad - nez - zar had dreams; and his spi - rit was traub - led, and his sleep
Vl.
Vla.
Vc.
Cb.

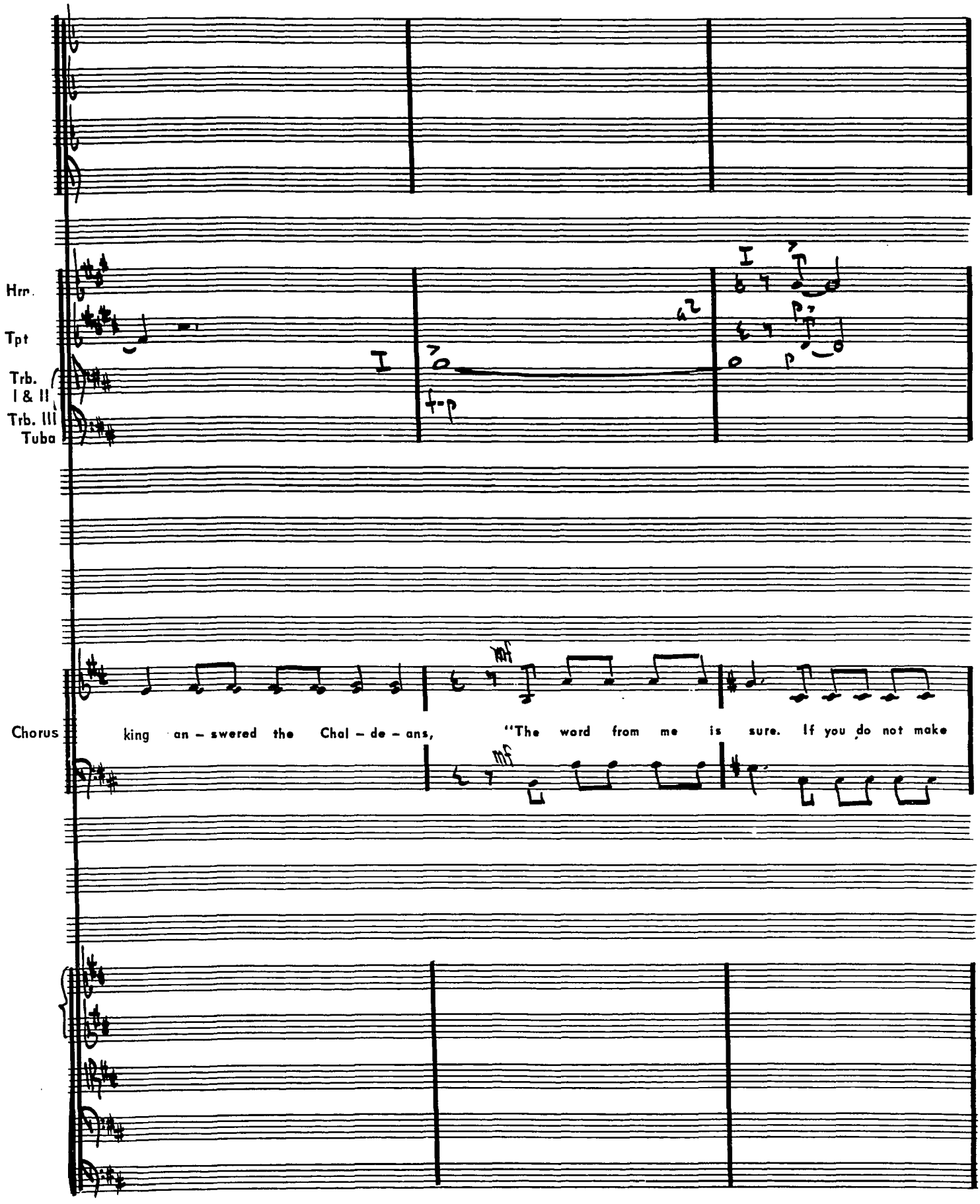

II to Piccolo
10
Fl.
Chorus
left him. Then the king com - mand - ed that the ma - gi - cians, the en - chant - ers, the
Tutti: Senza Sord.
Tutti: Senza Sord.
Vl.
Vla.
Vc.
Cb.

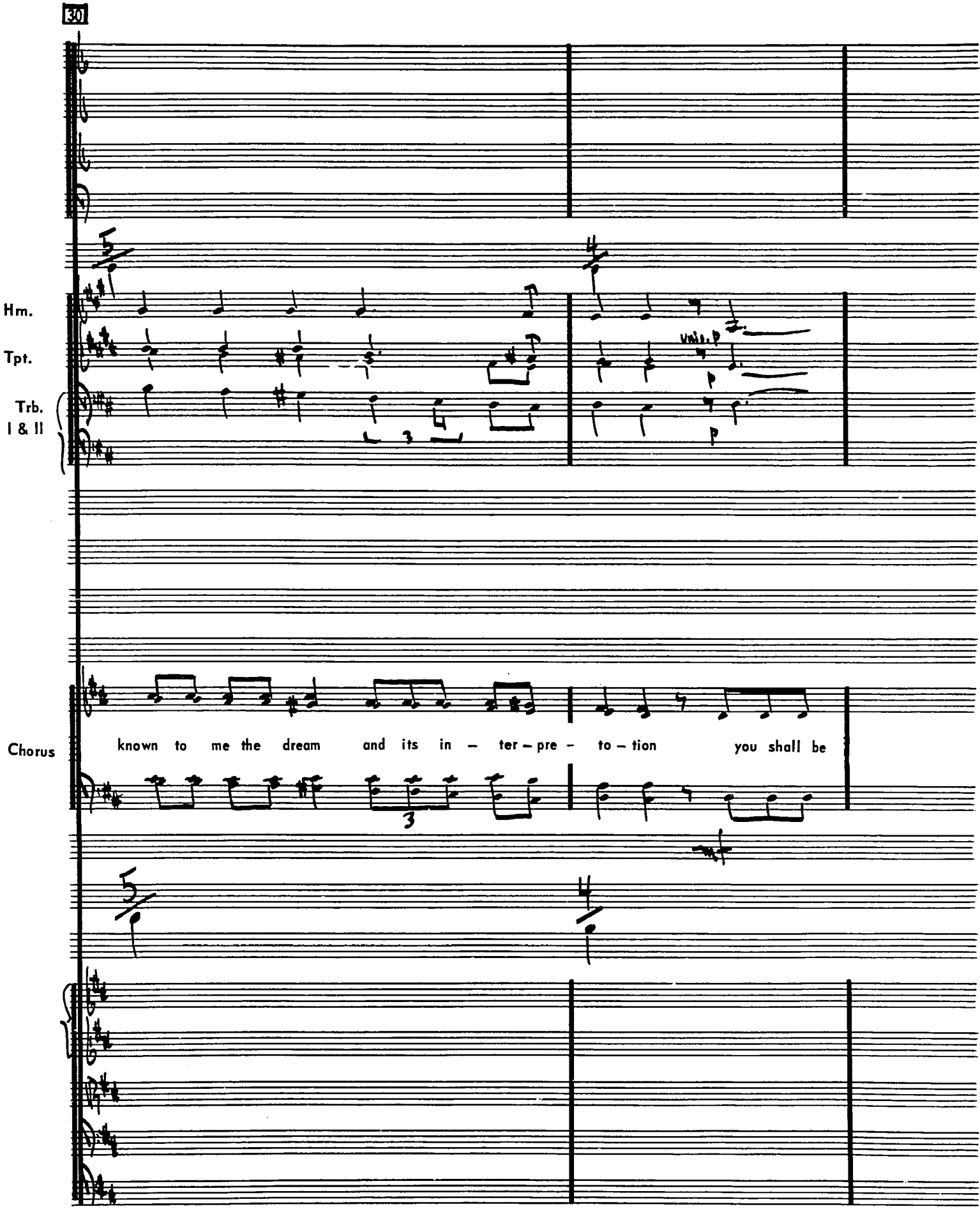

Chorus
sor - cer - ers and the Chal - de - ans be sum - moned, to tell the king his dreams. So they came
Vl.
Vla.
Vc.
15
in and stood be - fore the king. And the king said to them,

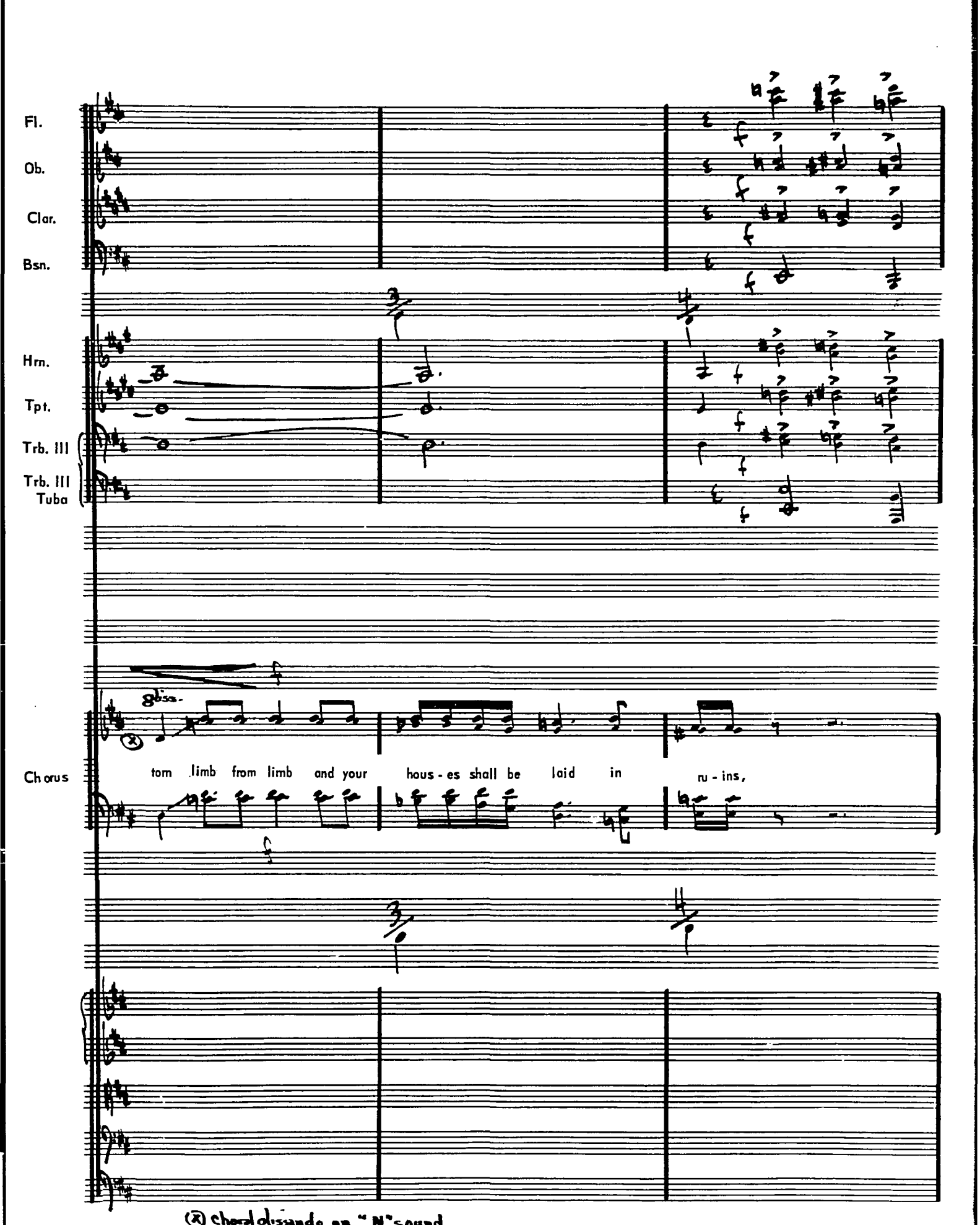

20
Trb. III
Trb. I & II
Chorus
"I had a dream, and my spir - it is traub - led to know the dream." Then the Chal - de - ans
Vl.
Vla.
Vc.
Cb.

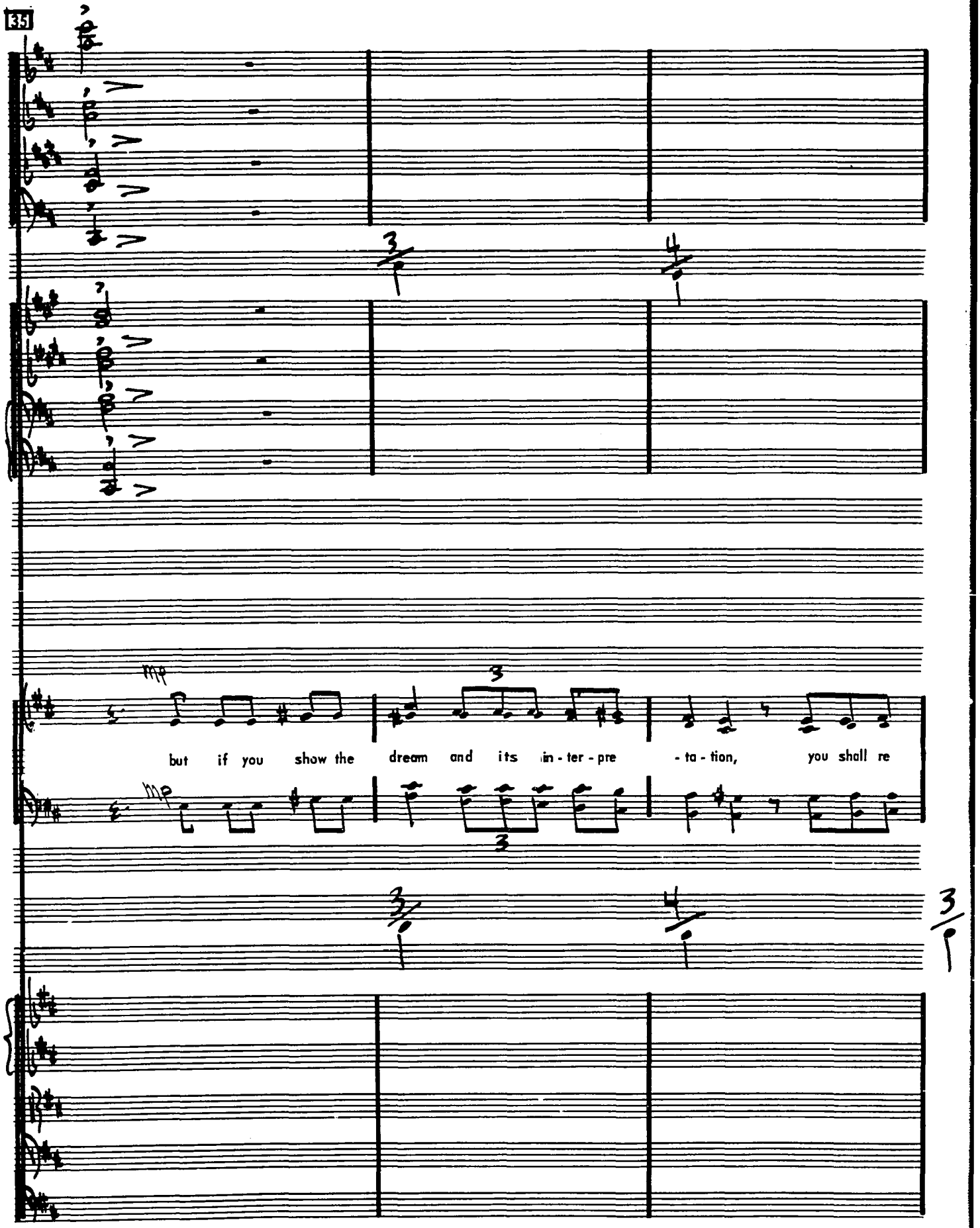

Piccolo
Flute
Picc.
Fl.
Clar.
Bsn.
a2
p
mf
Xylo.
Chorus
said to the king, "O king, live for - ev -er!
Tell your
Vla.
Vc.
Cb.
mf

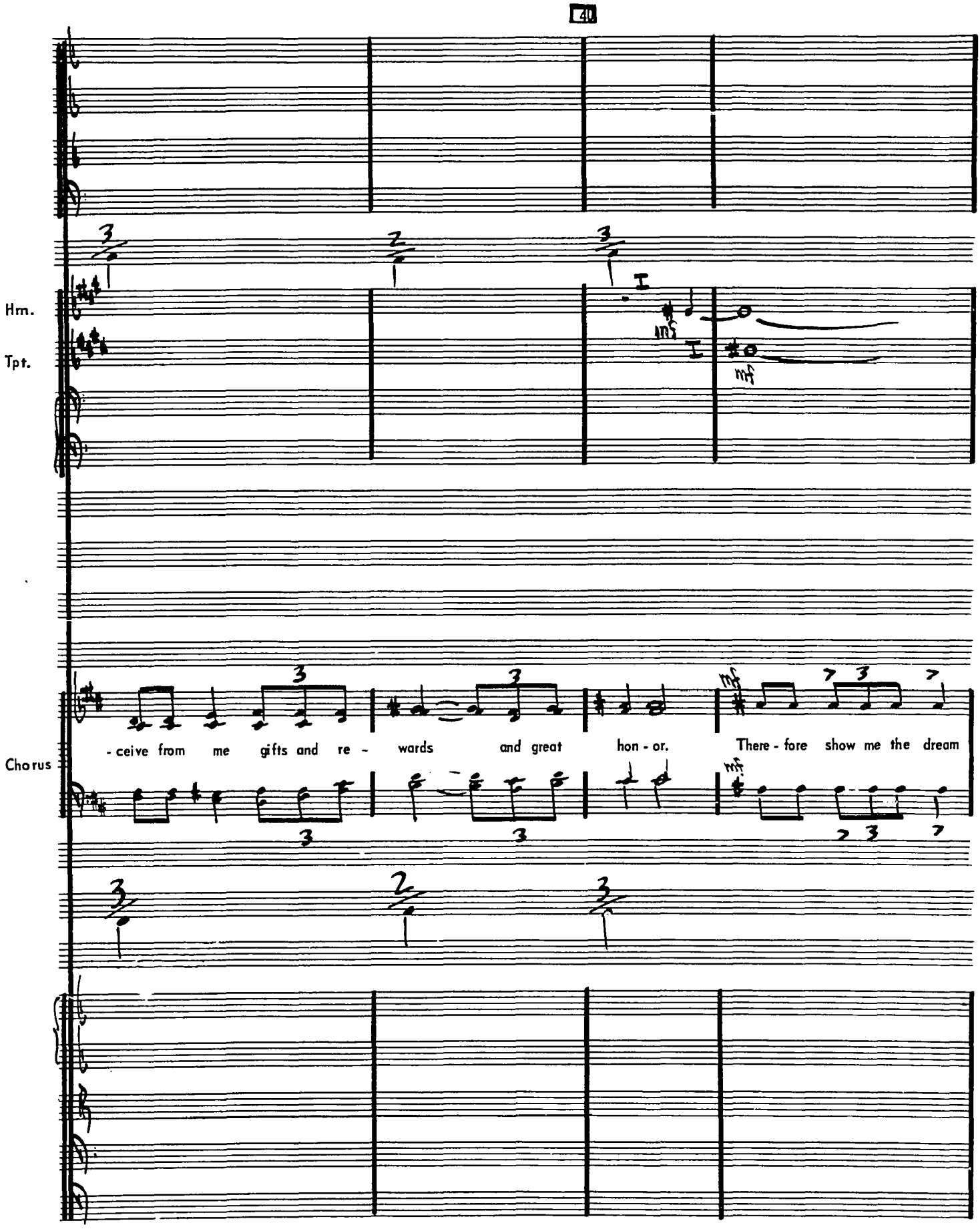

25
To Flute II
Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Con Sord
pp
Xylo.
p
Chorus
ser - vants the dream, and we will show the In - ter - pre - ta - tion." The
Vla.
Vc.
mf
Cb.
mp

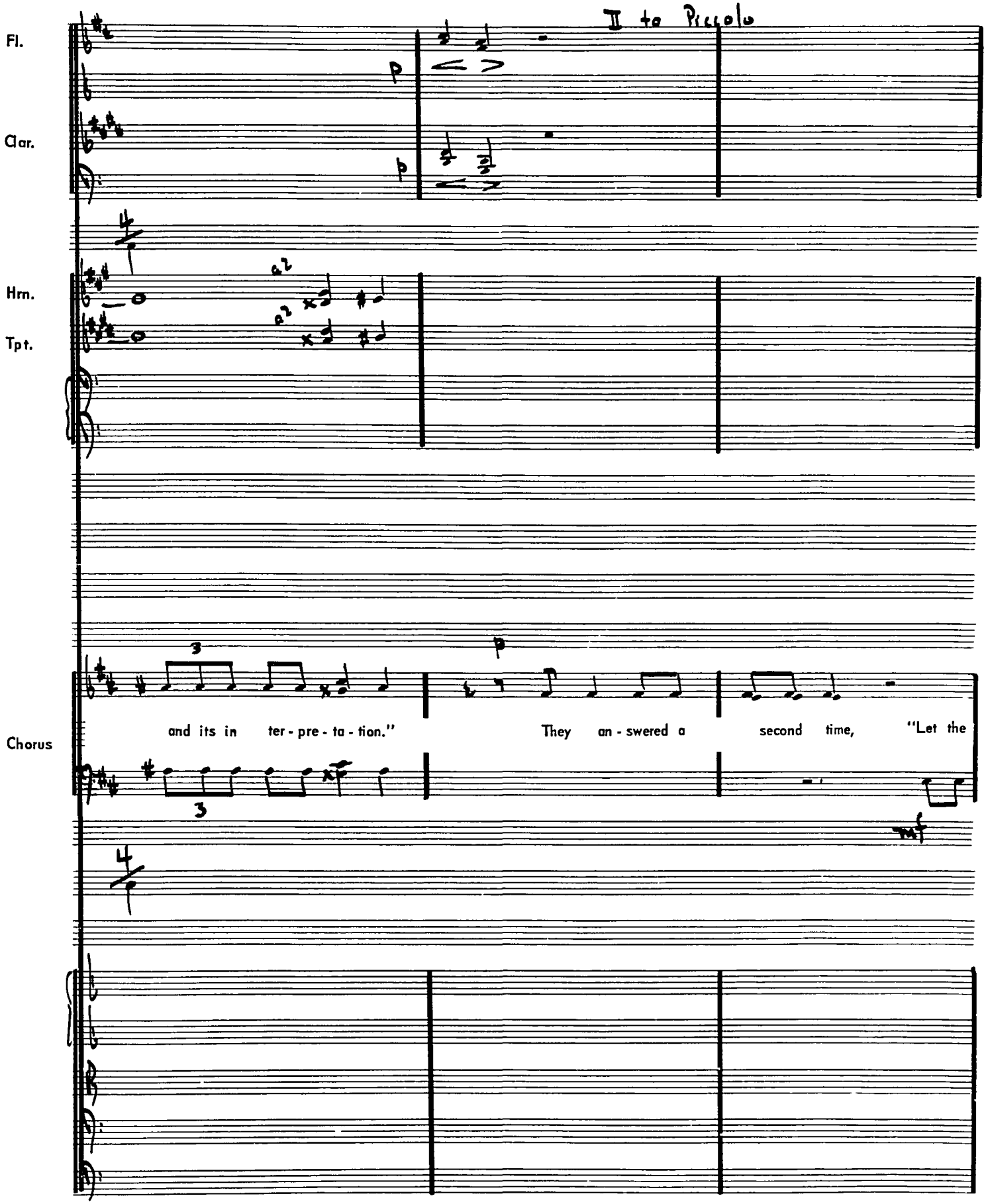

Hrn.
Tpt
Trb. I & II
Trb. III
Tuba
Chorus
king an – swered the Chal – de – ans, "The word from me is sure. If you do not make

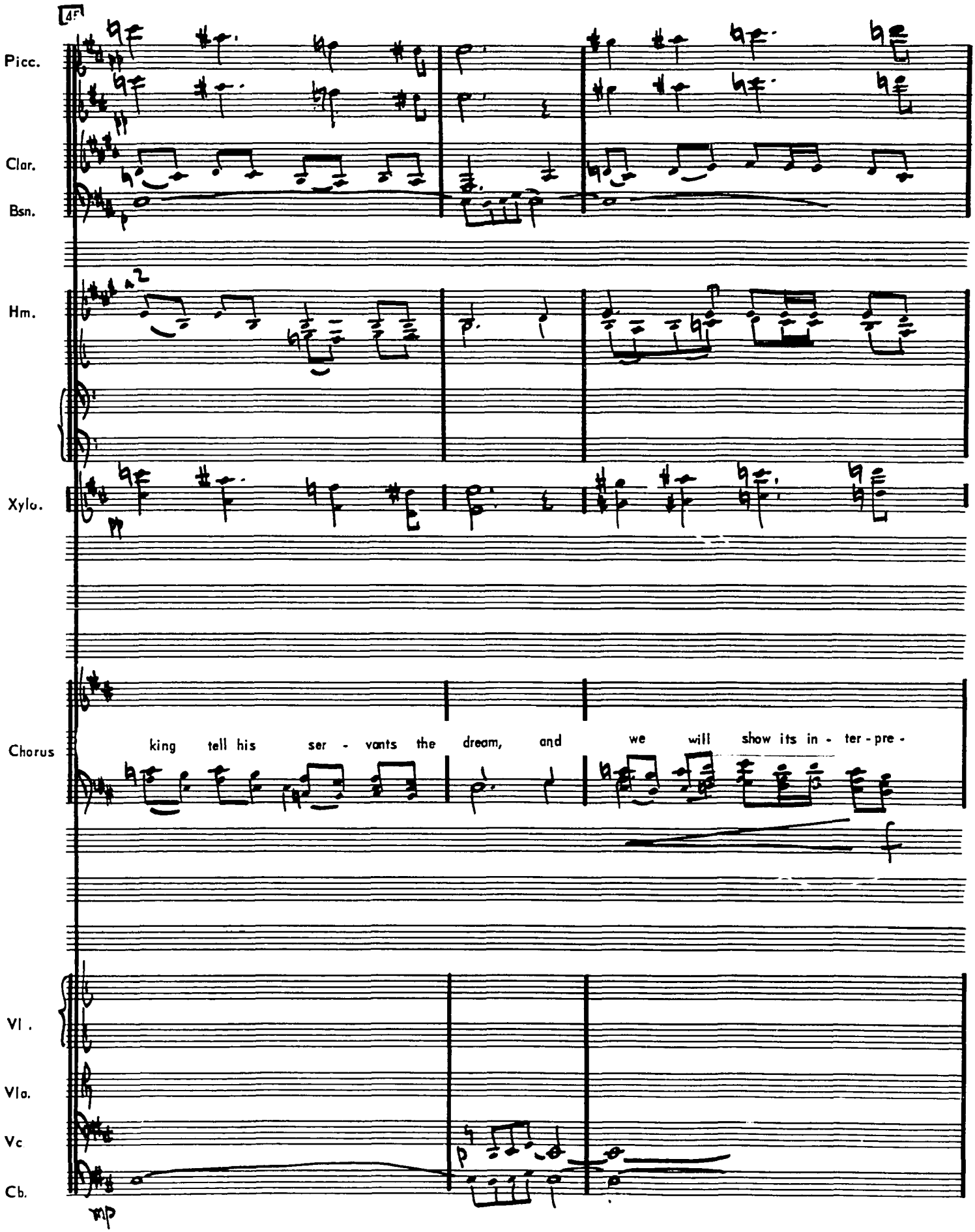

30
Hm.
Tpt.
Trb.
I & II
Chorus
known to me the dream and its in – ter – pre – to – tion you shall be

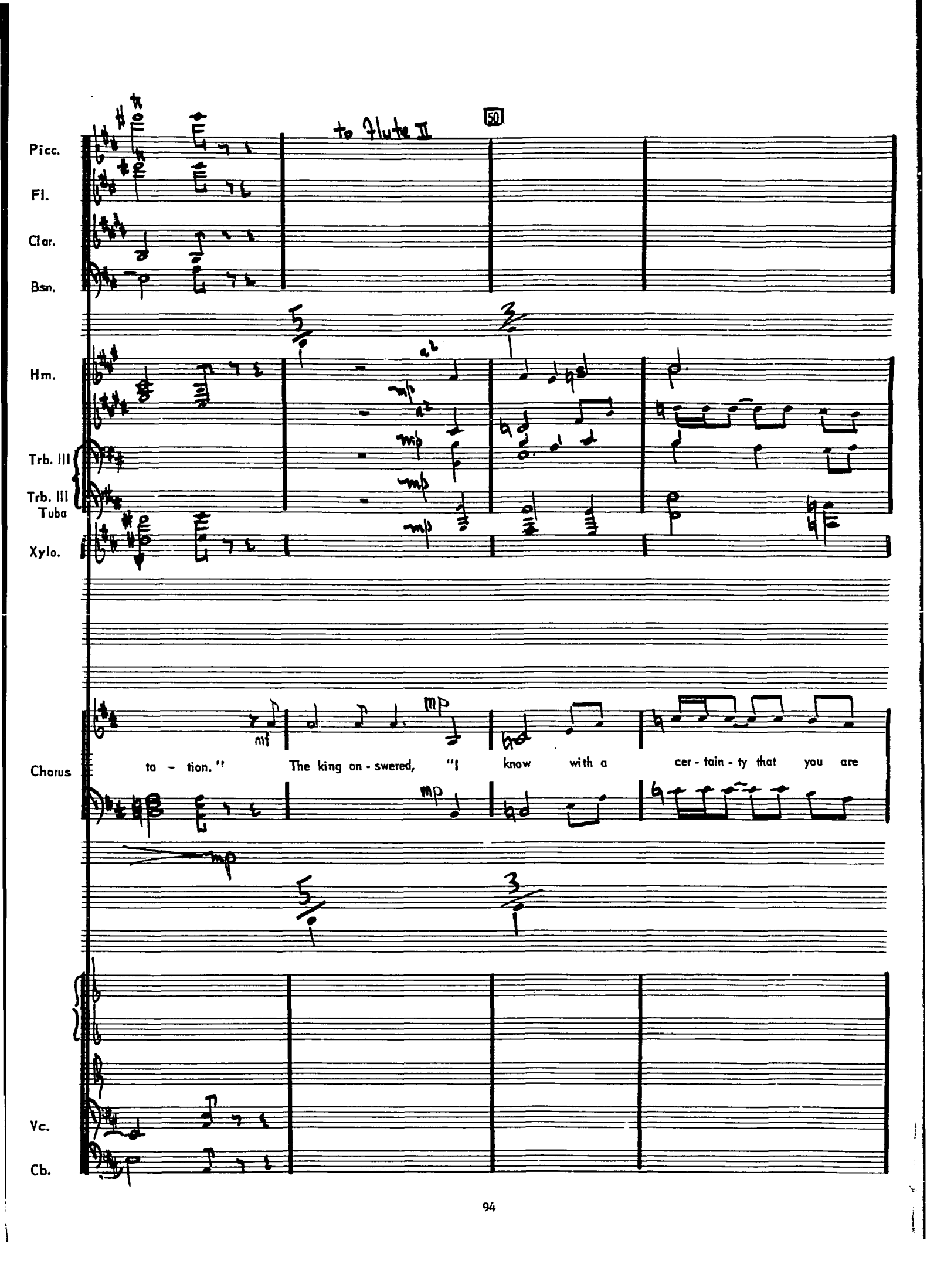

Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. III
Trb. III
Tuba
gliss.
Chorus
tom limb from limb and your hous - es shall be laid in ru - ins,
(X) chord glissando on "N" sound

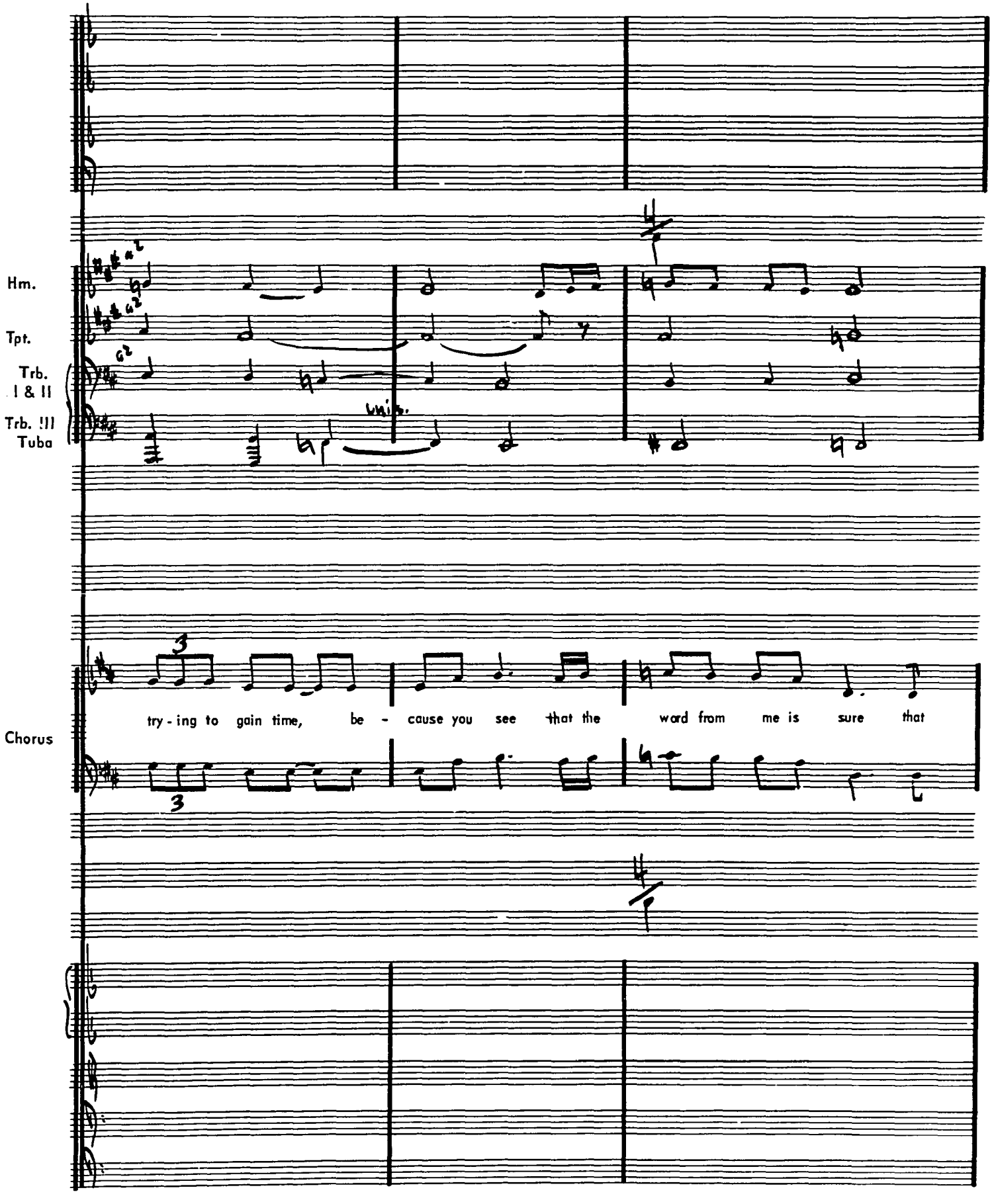

35
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. III
Trb. III
Tuba
Chorus
mp
but if you show the dream and its in - ter - pre - ta - tion, you shall re
mp

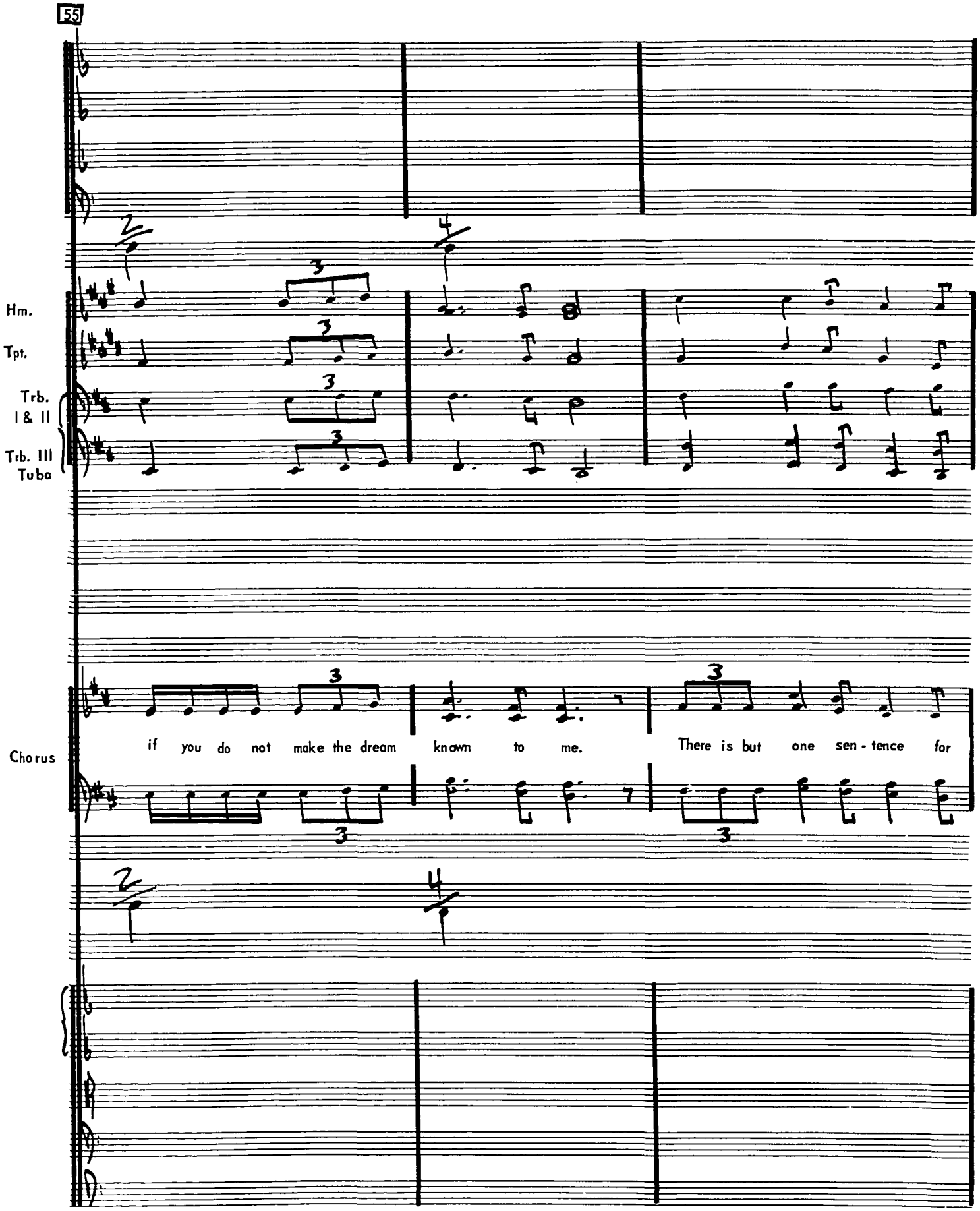

40
Hm.
Tpt.
Chorus
- ceive from me gifts and re - wards and great hon - or. There - fore show me the dream

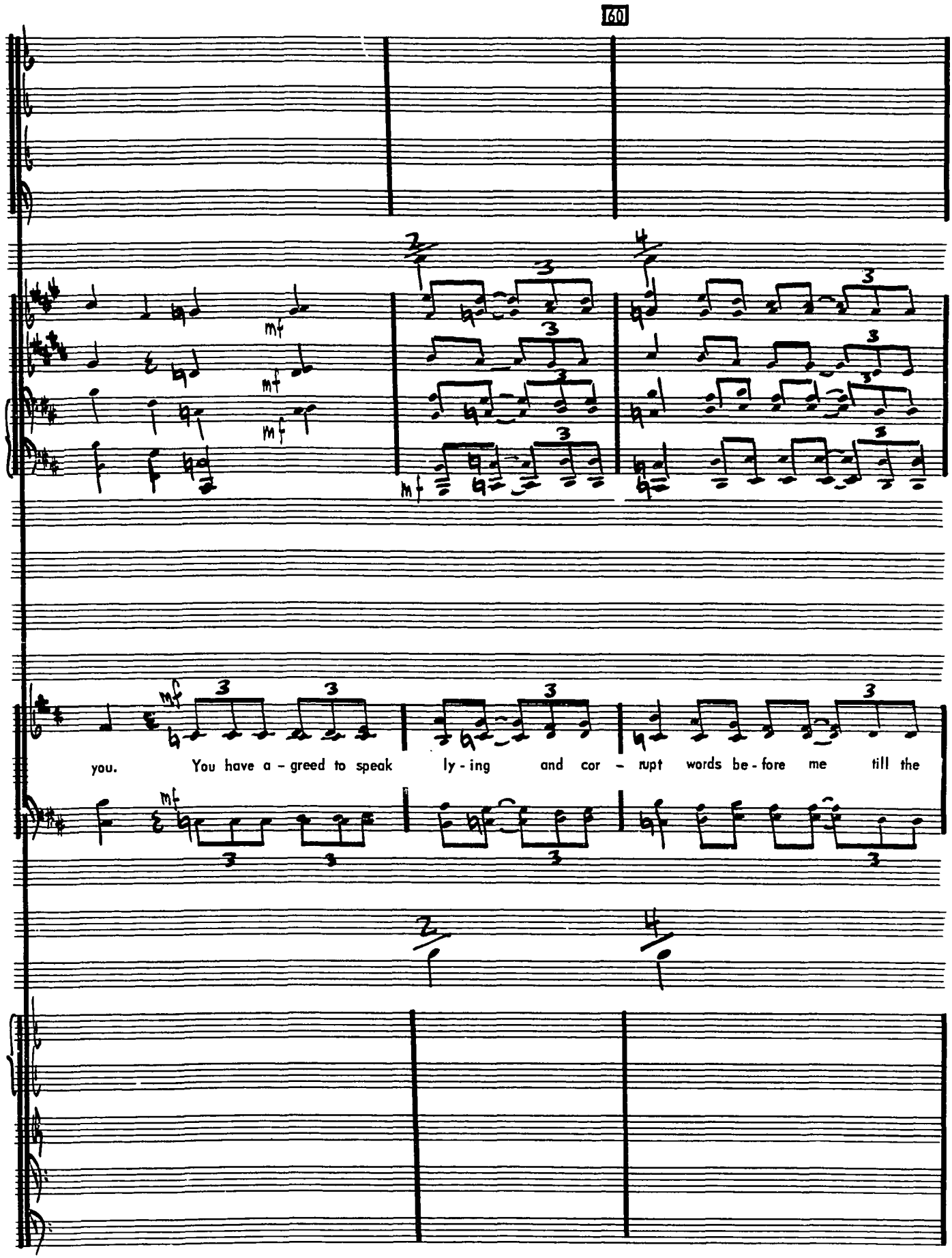

II to Piccolo
Fl.
Clar.
Hrn.
Tpt.
Chorus
and its in ter - pre - ta - tion."
They an - swered a second time, "Let the

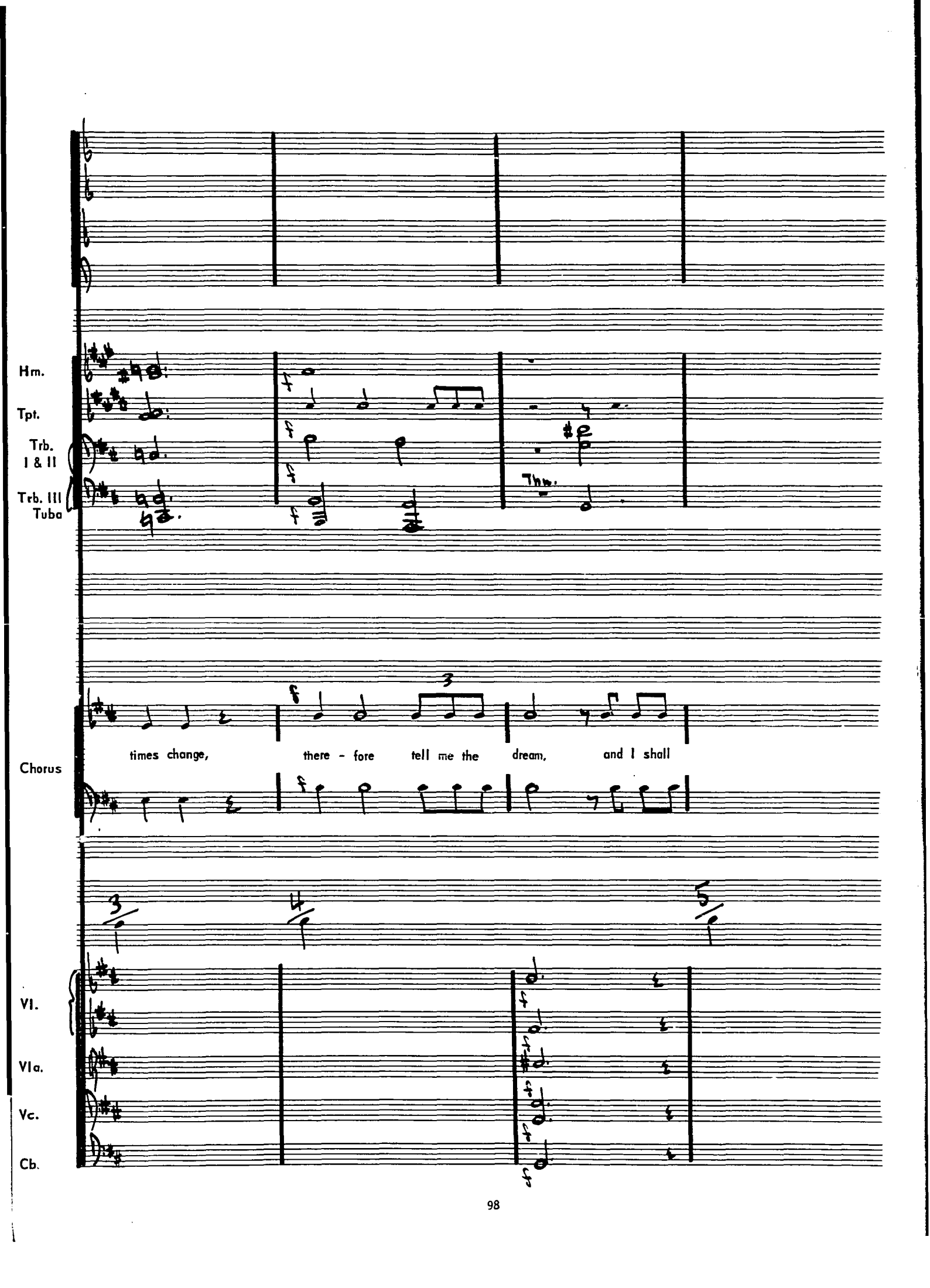

Picc.
Clar.
Bsn.
Hm.
Xylo.
Chorus
king tell his ser - vants the dream, and we will show its in - ter - pre -
Vl.
Vla.
Vc
Cb.

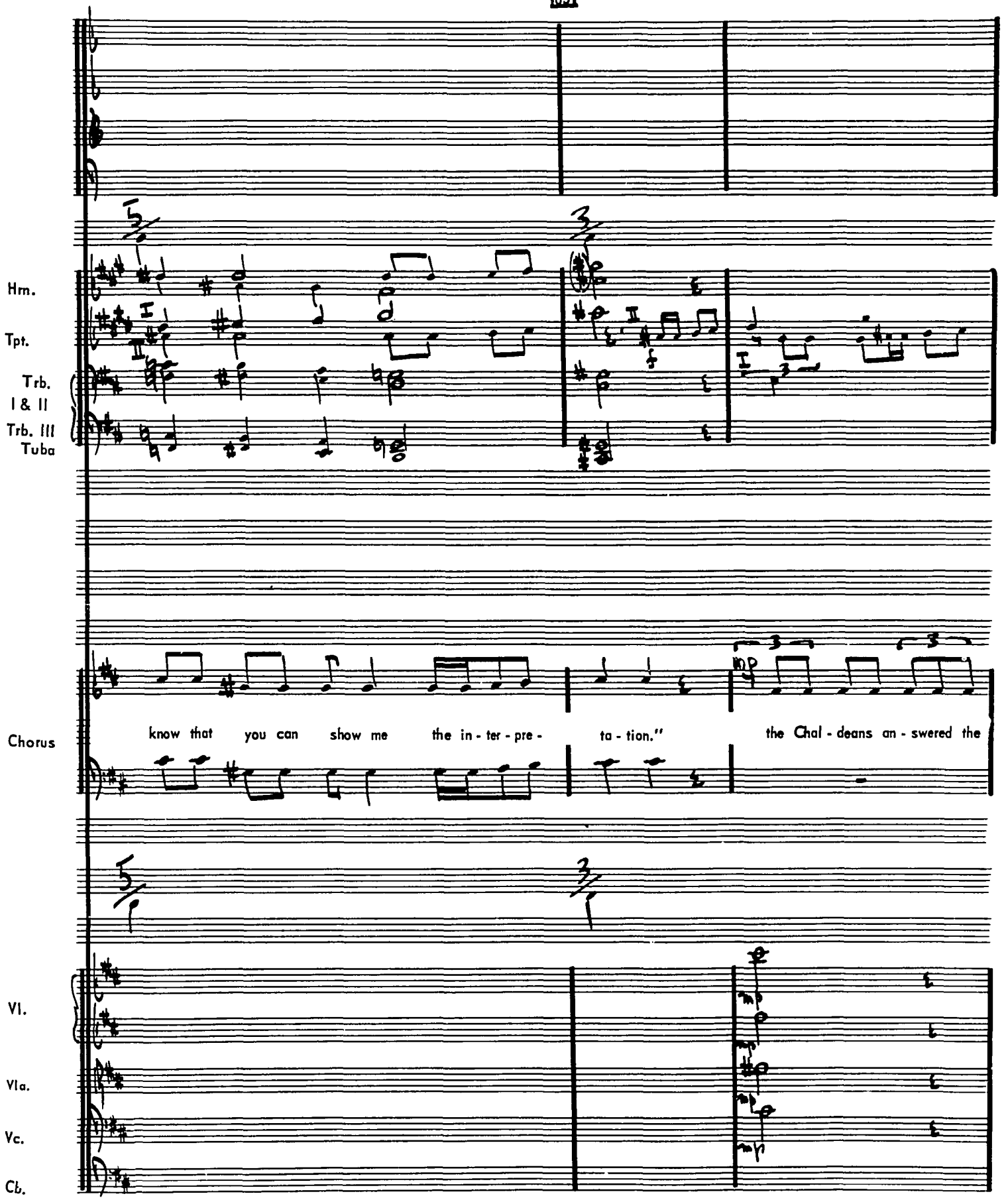

Picc.
Fl.
Clar.
Bsn.
Hm.
Trb. III
Trb. III
Tuba
Xylo.
Chorus
Vc.
Cb.
to Flute II
50
a2
mp
mf
ta - tion."
The king on - swered, "I know with a cer - tain - ty that you are

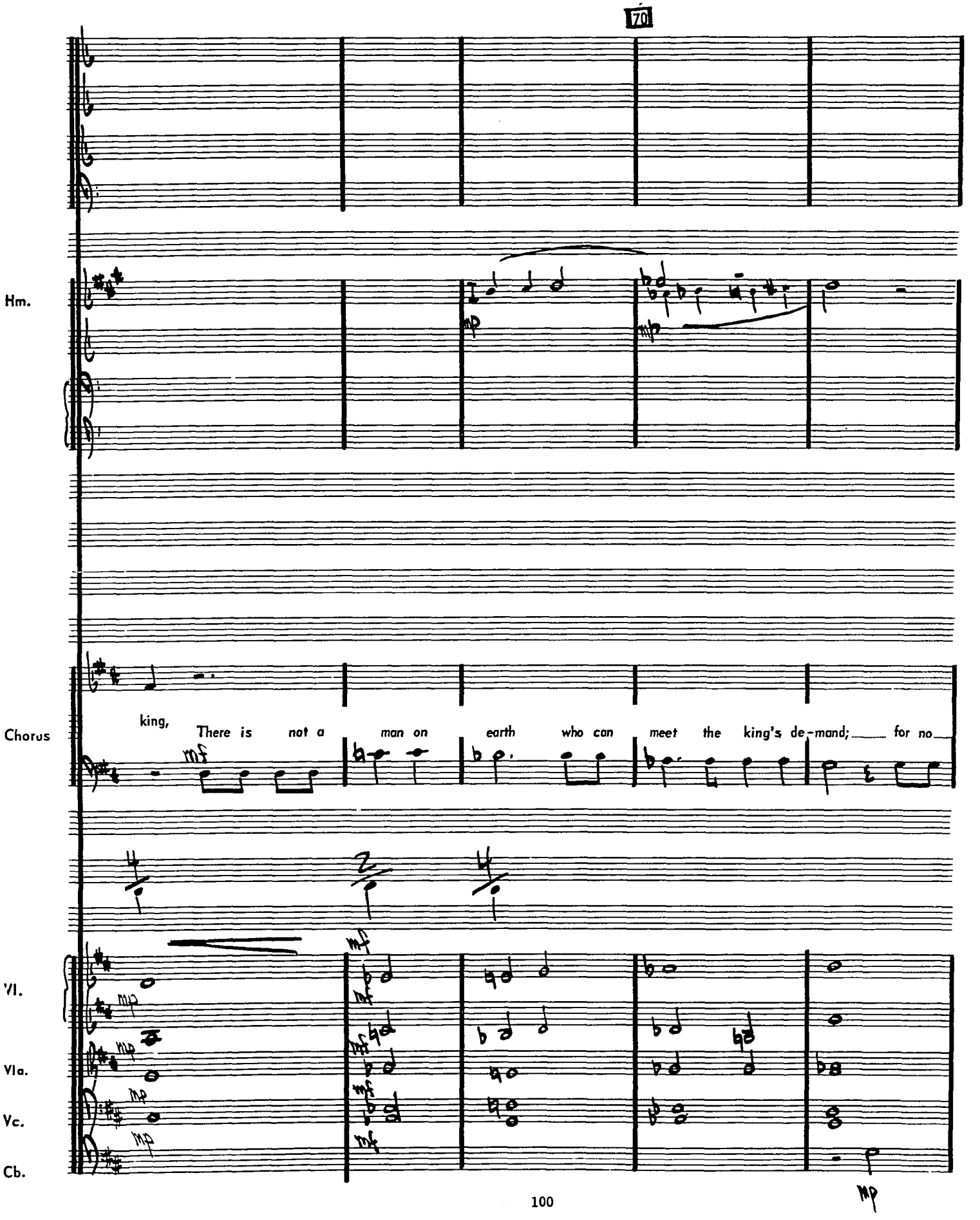

Hm.
Tpt.
Trb. I & II
Trb. III Tuba
unis.
Chorus
try - ing to gain time, be - cause you see that the word from me is sure that

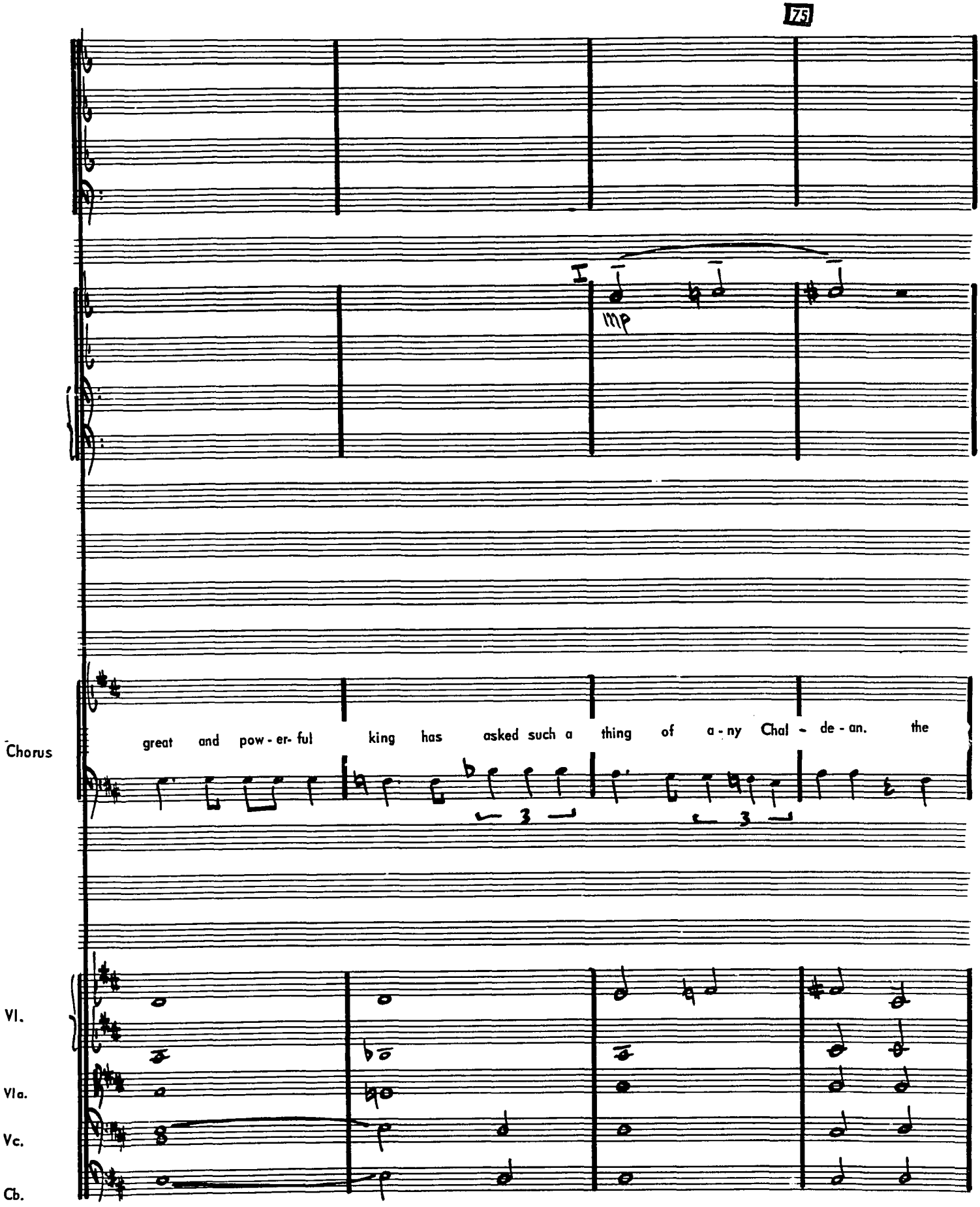

55
Hm.
Tpt.
Trb. I & II
Trb. III Tuba
Chorus
if you do not make the dream known to me.
There is but one sen - tence for

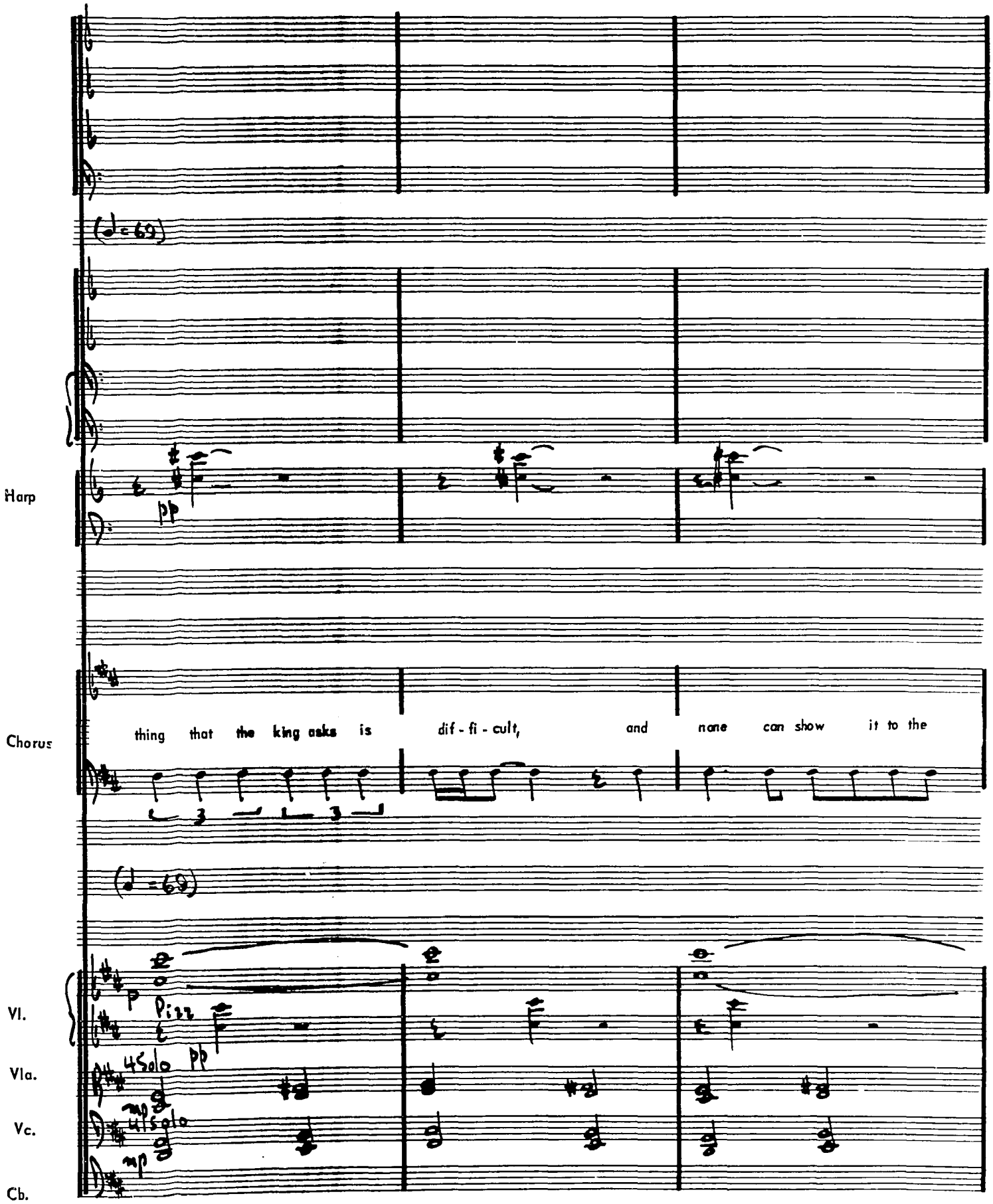

160
Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
mf
Chorus
you. You have a - greed to speak ly - ing and cor - rupt words be - fore me till the

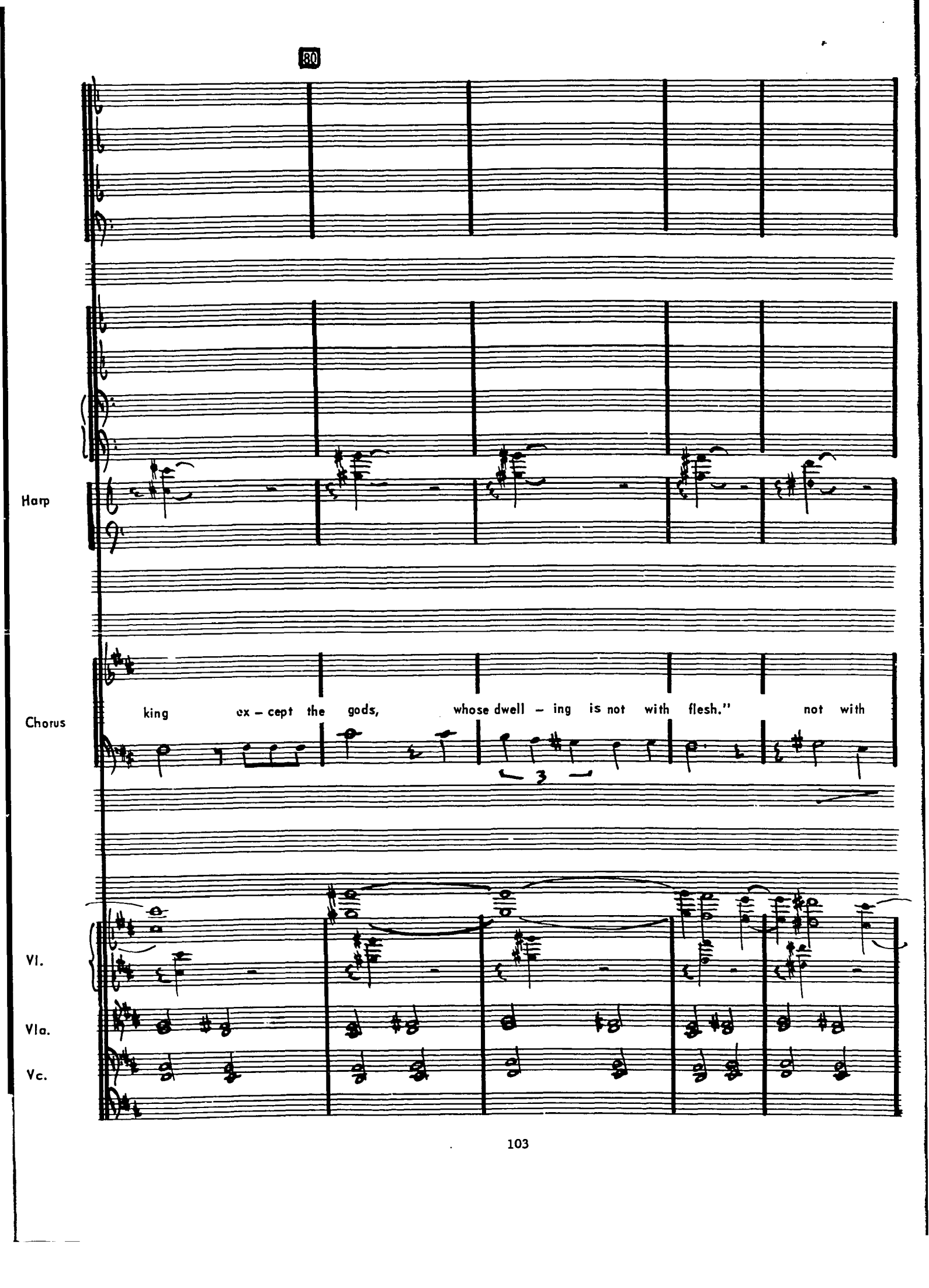

Hm.
Tpt.
Trb. I & II
Trb. III Tuba
Thm.
Chorus
times change, there - fore tell me the dream, and I shall
Vl.
Vla.
Vc.
Cb.

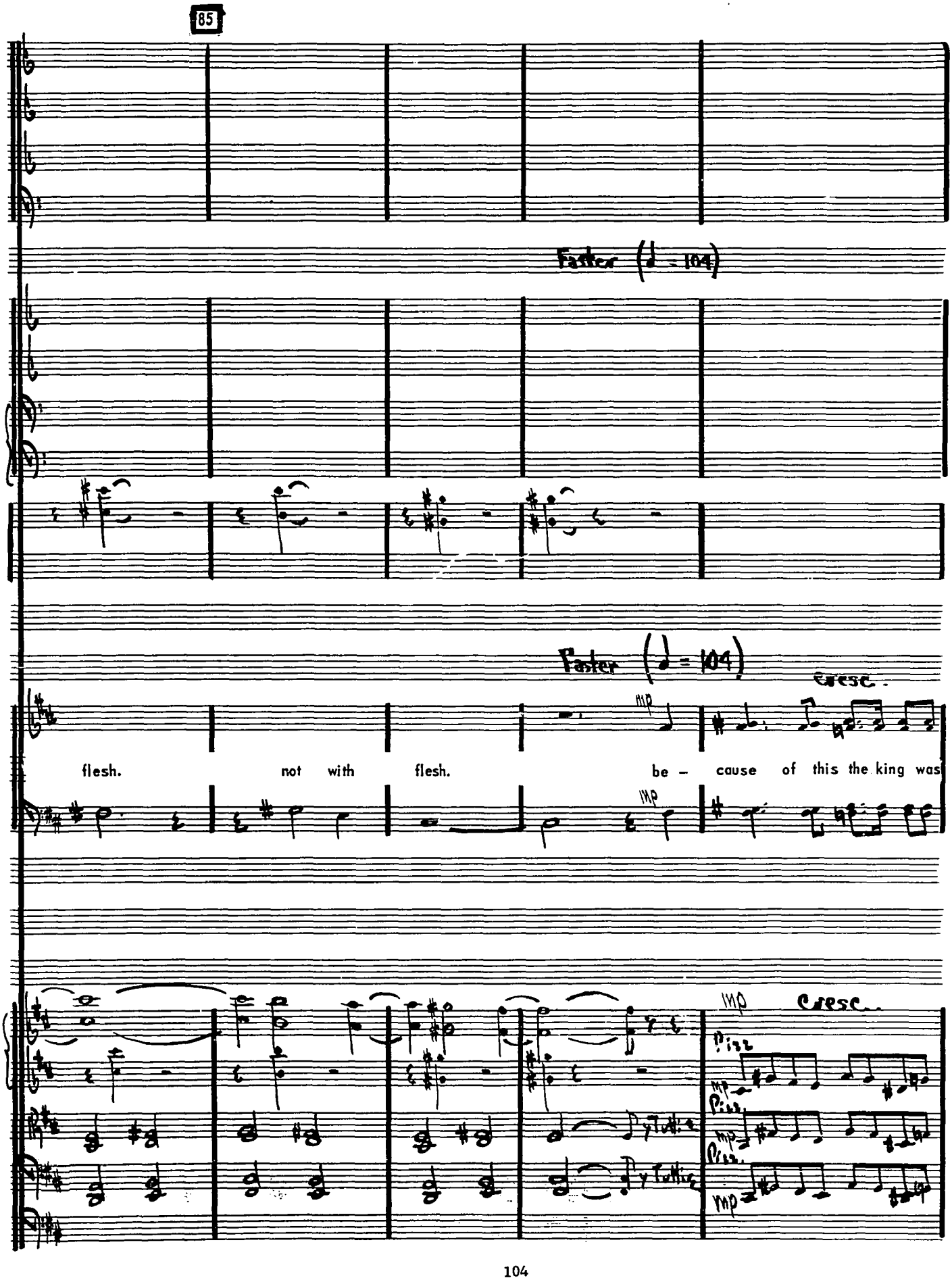

Hm.
Tpt.
Trb. I & II
Trb. III Tuba
Chorus
know that you can show me the in - ter - pre - ta - tion."
the Chal - deans an - swered the
Vl.
Vla.
Vc.
Cb.

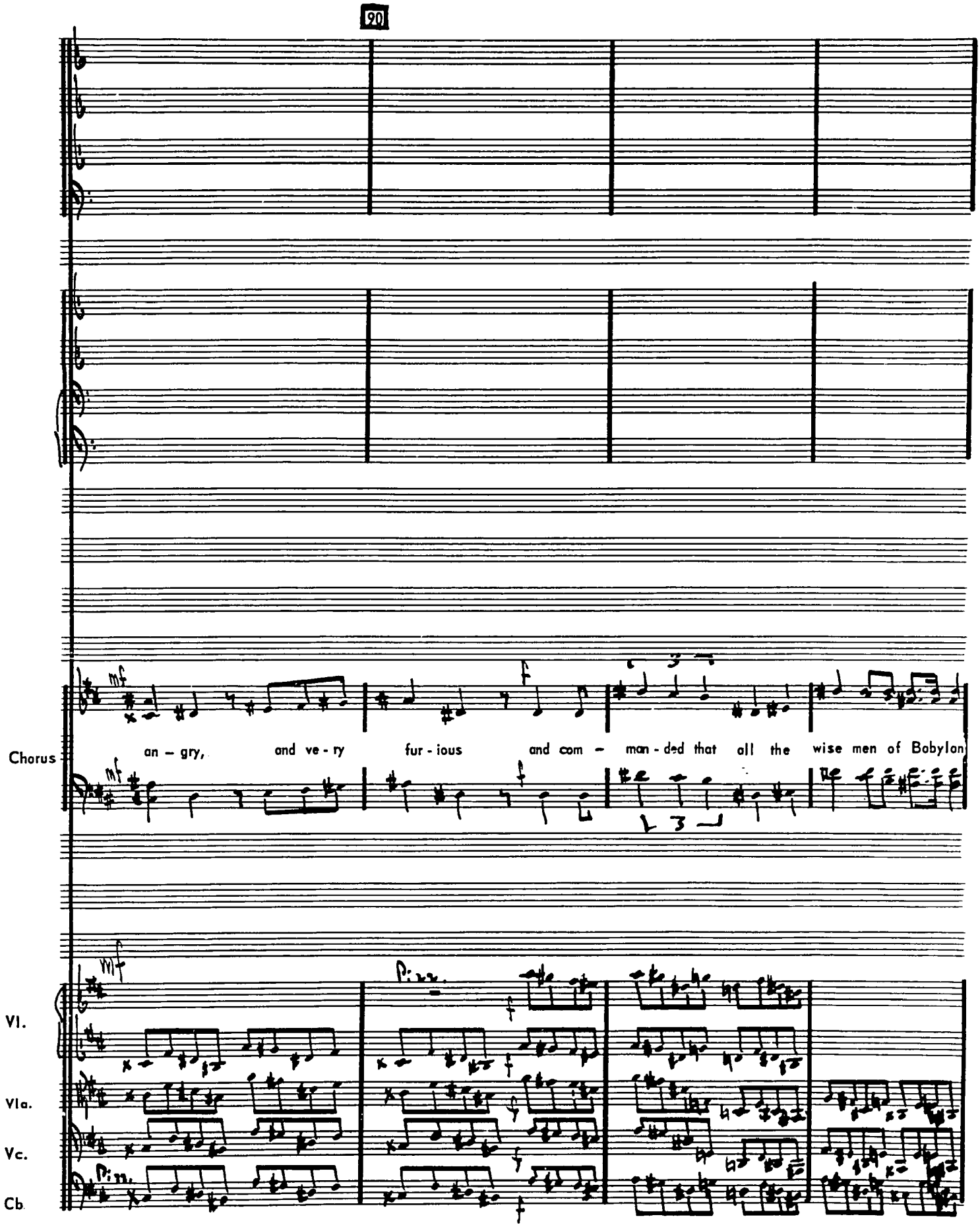

170
Hm.
Chorus
king, There is not a man on earth who can meet the king's de-mand; for no
Vl.
Vla.
Vc.
Cb.

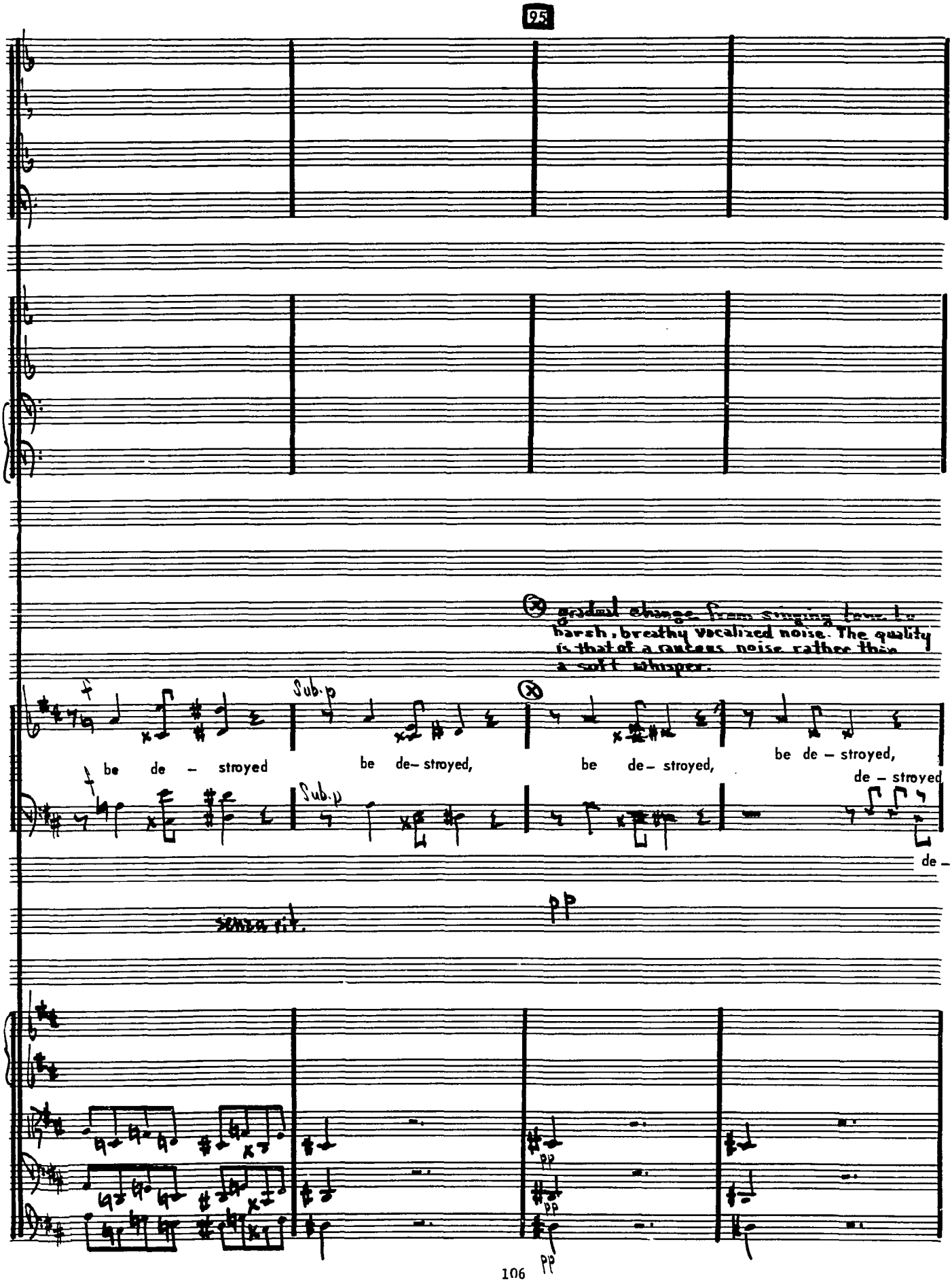

75
I
mp
Chorus
great and pow - er- ful king has asked such a thing of a - ny Chal - de - an. the
3
3
Vl.
Vla.
Vc.
Cb.

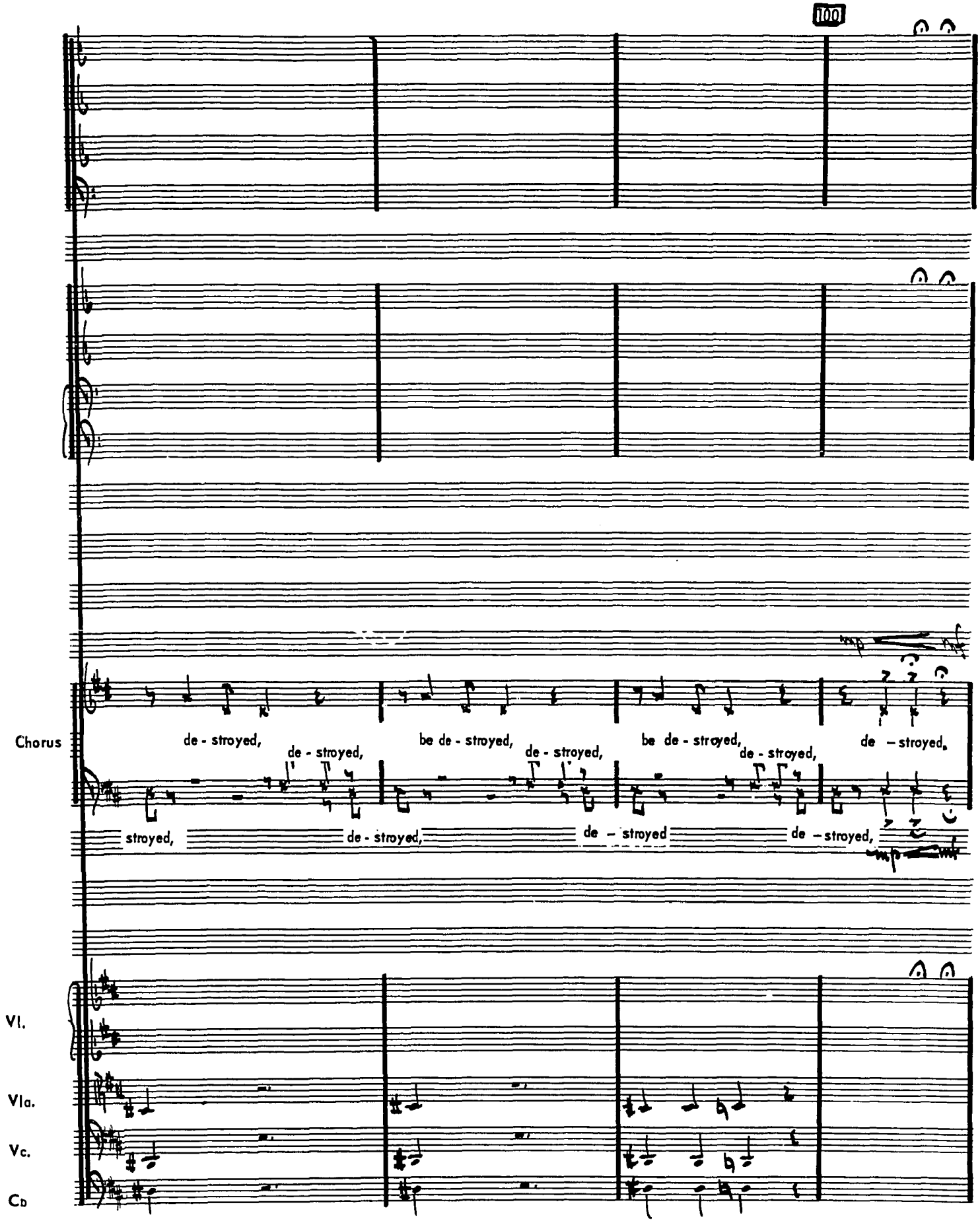

(♩=69)
Harp
pp
Chorus
thing that the king asks is dif - fi - cult, and none can show it to the
(♩=69)
Vl.
p
Pizz
Vla.
4 Solo pp
Vc.
mp
4 Solo
Cb.
mp

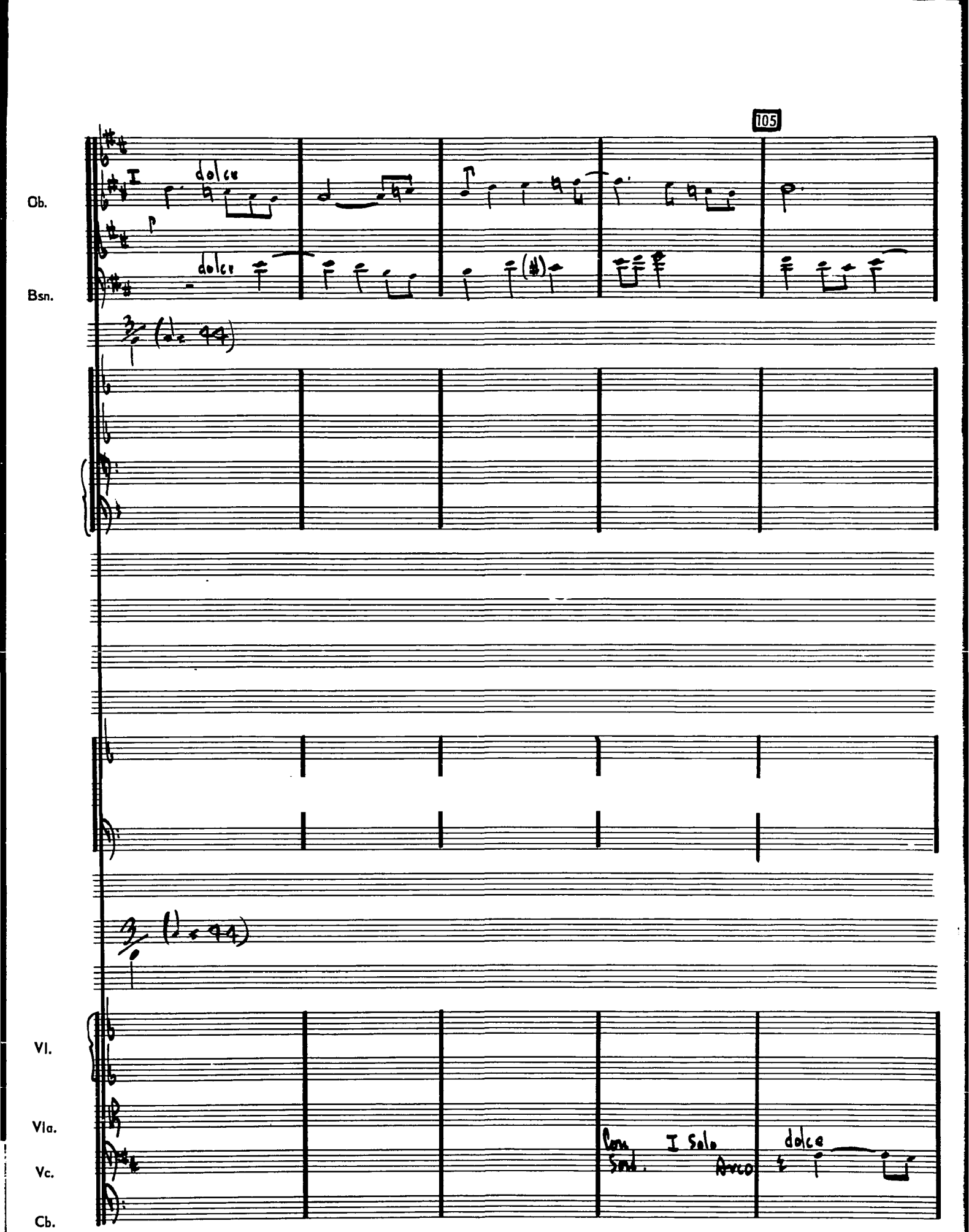

80
Harp
Chorus
king ex – cept the gods, whose dwell – ing is not with flesh." not with
3
Vl.
Vla.
Vc.

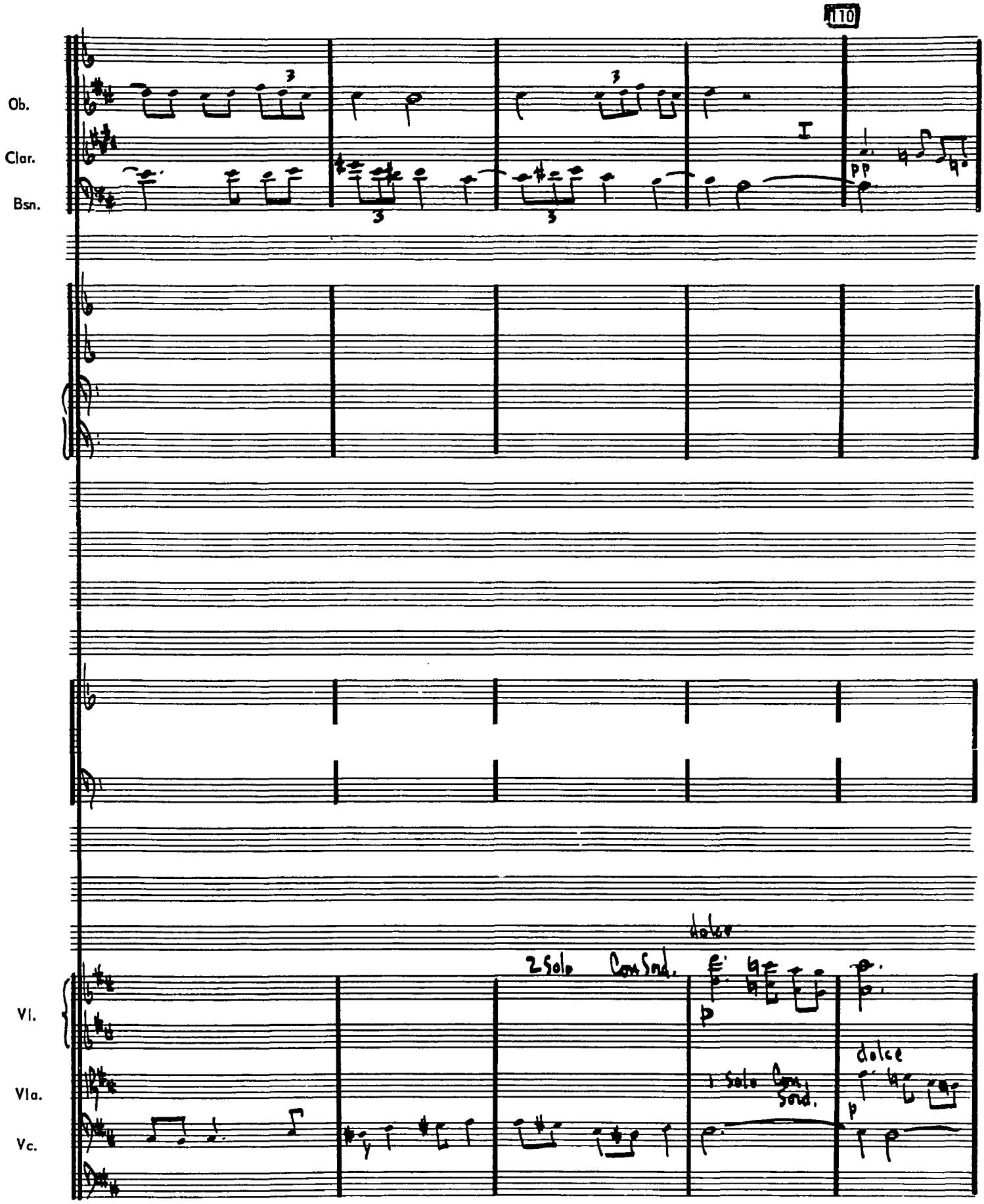

85
Faster (♩ = 104)
Harp
Faster (♩ = 104)
cresc.
Chorus
flesh. not with flesh. be - cause of this the king was
mp
cresc.
Vl.
Vla.
Vc.
Cb.
pizz.
mp

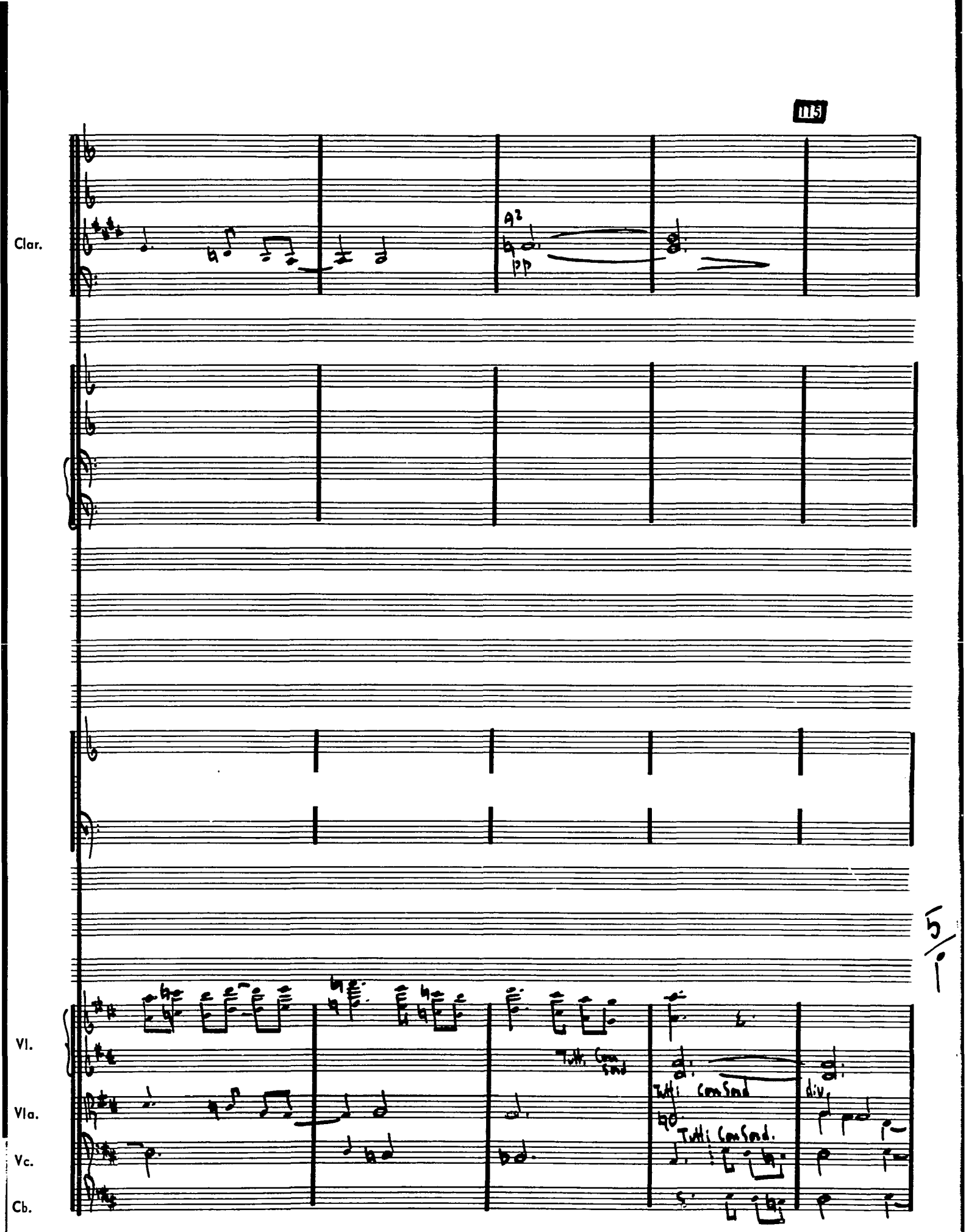

90
Chorus
an – gry, and ve - ry fur - ious and com – man - ded that all the wise men of Babylon
Vl.
Vla.
Vc.
Cb.

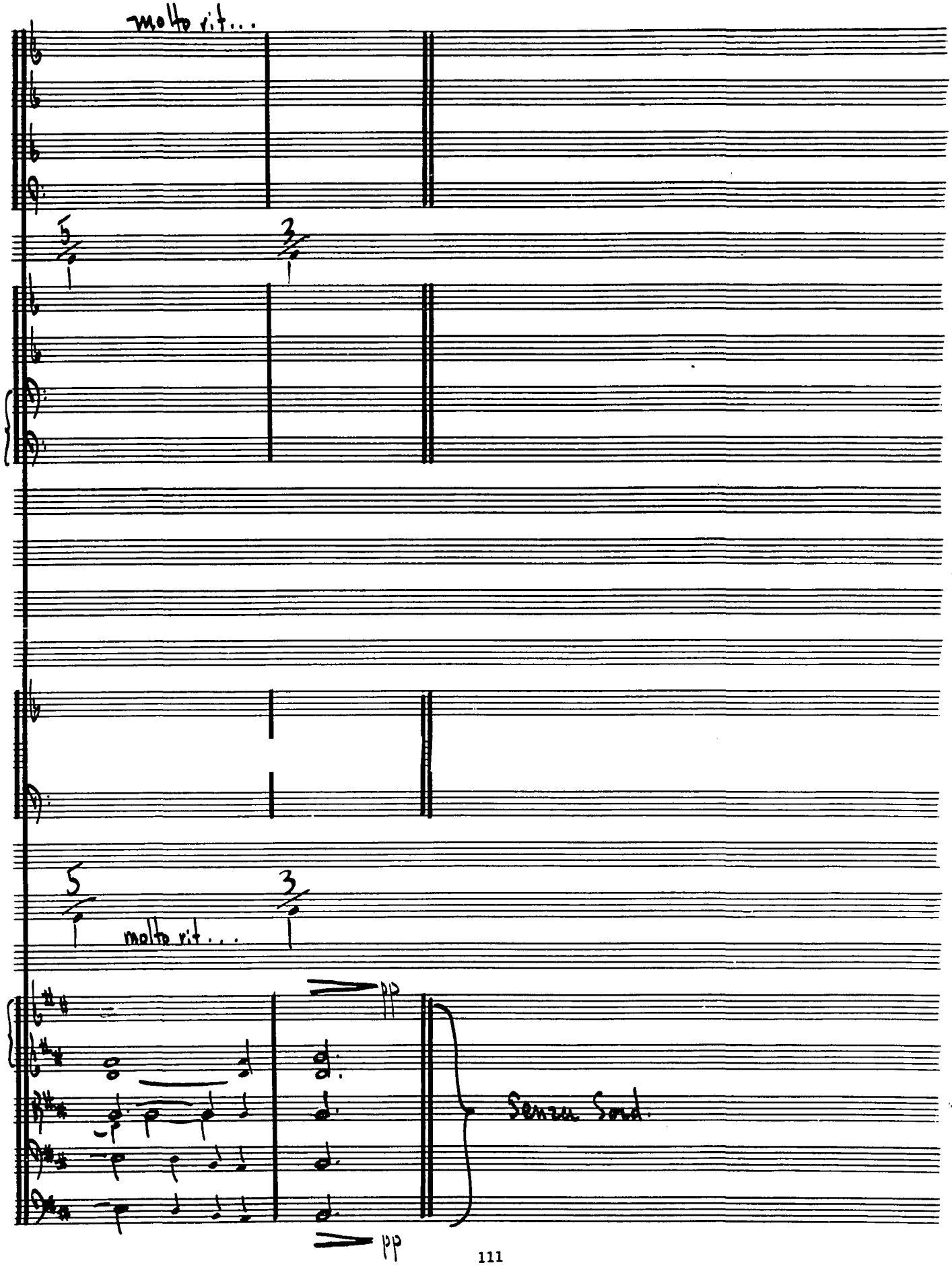

95
gradual change from singing tone to harsh, breathy vocalized noise. The quality is that of a raucous noise rather than a soft whisper.
Sub.p
Sub.p
Chorus
be de – stroyed
be de– stroyed,
be de– stroyed,
be de – stroyed,
de – stroyed
de –
pp
Vl.
Vla.
pp
pp
Cb.
pp

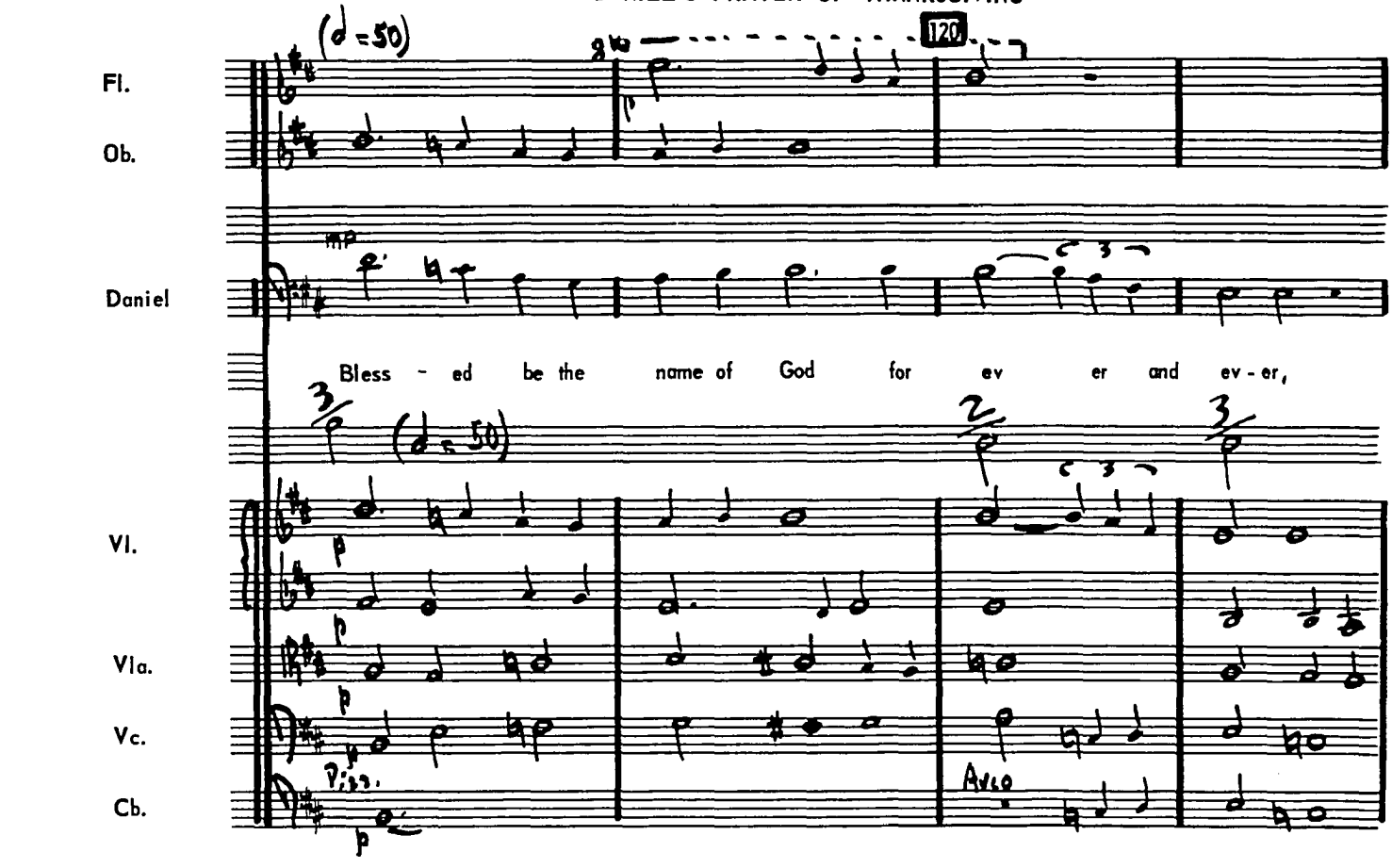

100
Chorus
de - stroyed,
de - stroyed,
be de - stroyed,
de - stroyed,
be de - stroyed,
de - stroyed,
de – stroyed,
stroyed,
de - stroyed,
de – stroyed
de – stroyed,
Vl.
Vla.
Vc.
Cb

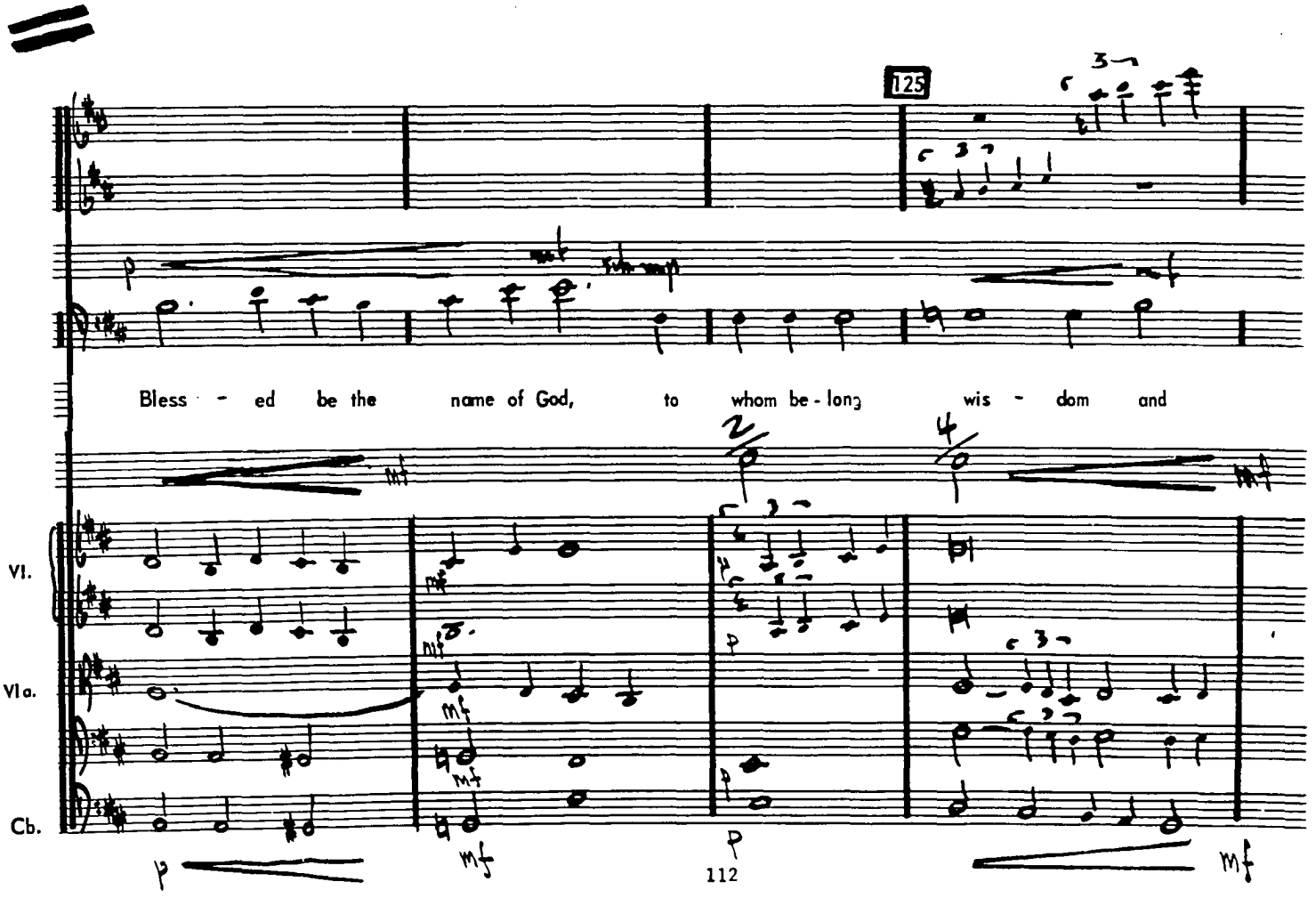

105
Ob.
Bsn.
dolce
dolce
Vl.
Vla.
Vc.
Cb.
Con Sord.
I Solo
Arco
dolce

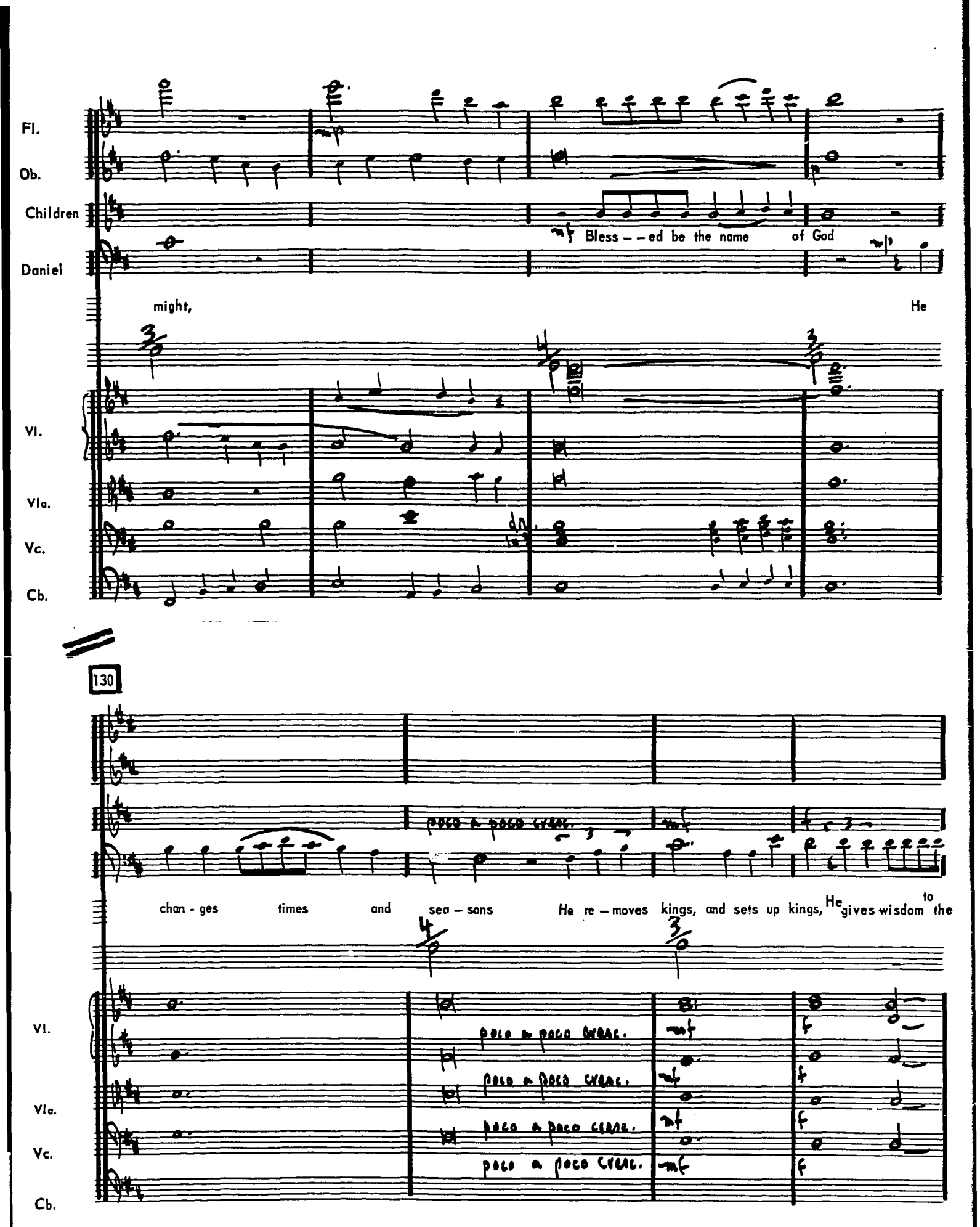

110
Ob.
Clar.
Bsn.
I
pp
Vl.
Vla.
Vc.
dolce
2 Solo Con Sord.
p
1 Solo Con Sord.
dolce
p

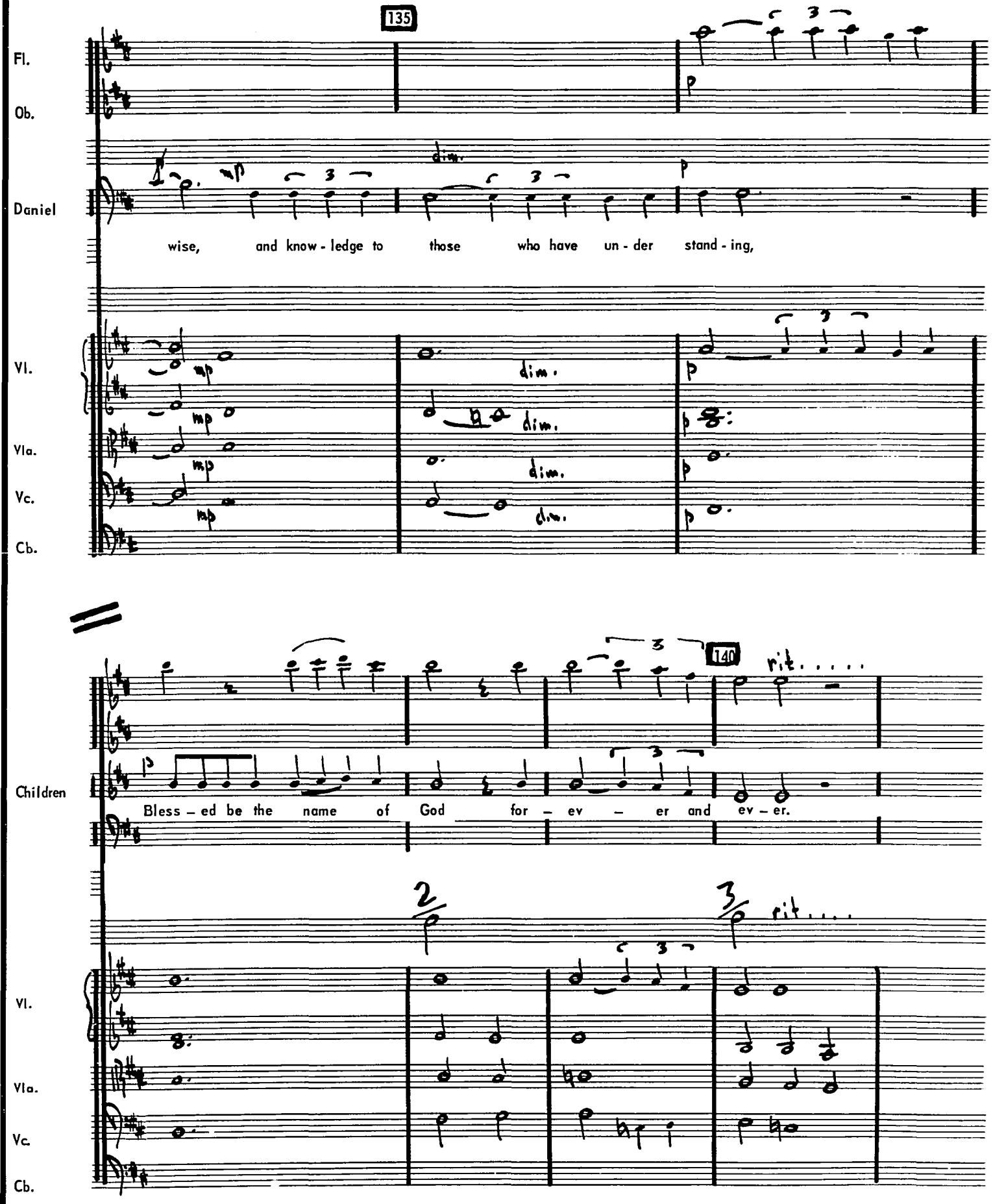

115
Clar.
A2
pp
Vl.
Vla.
Vc.
Cb.
Tutti ConSord.
Tutti ConSord.
div.

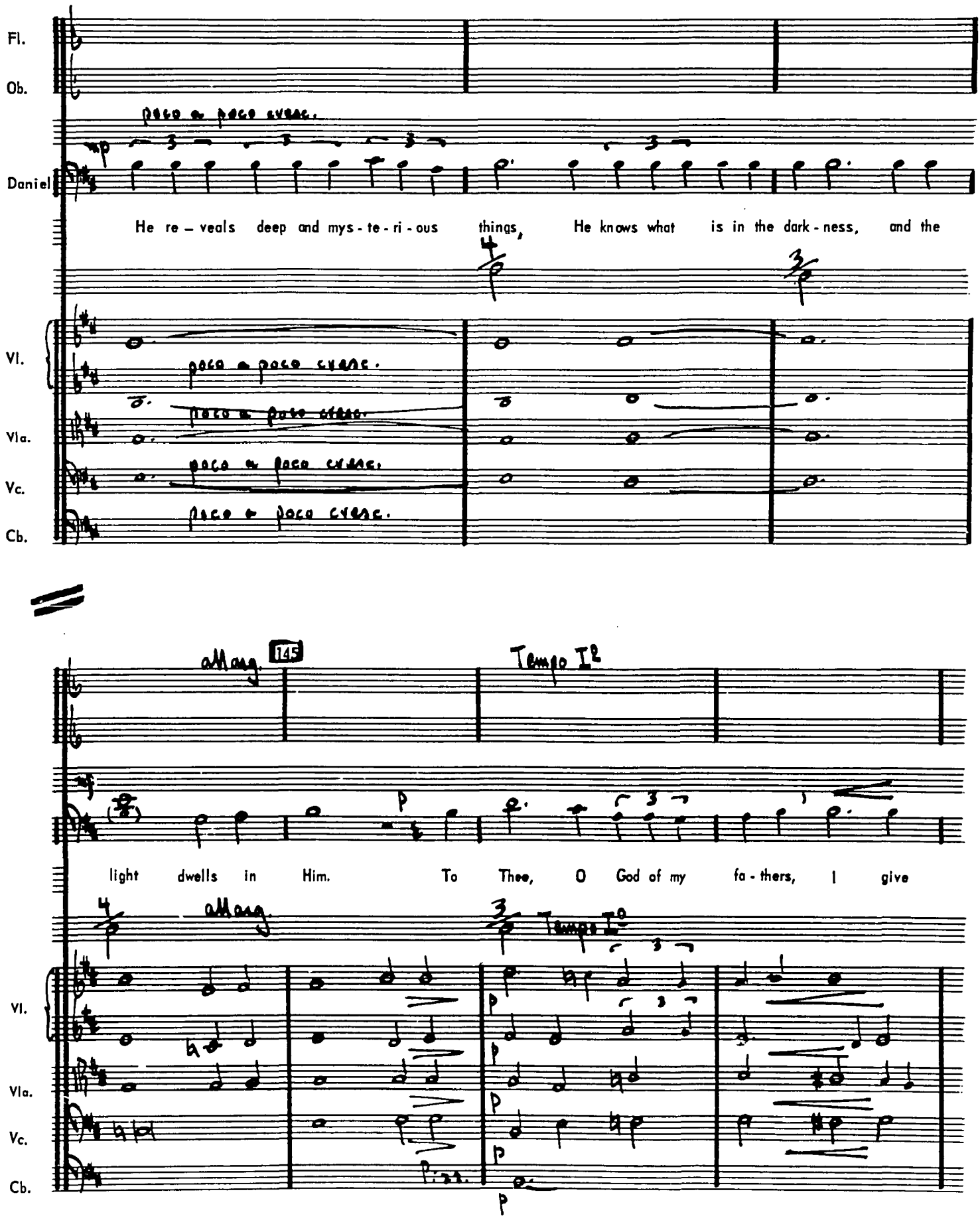

molto rit...
5
3
molto rit...
pp
Vl.
Vla.
Vc.
Cb.
Senza Sord.
pp

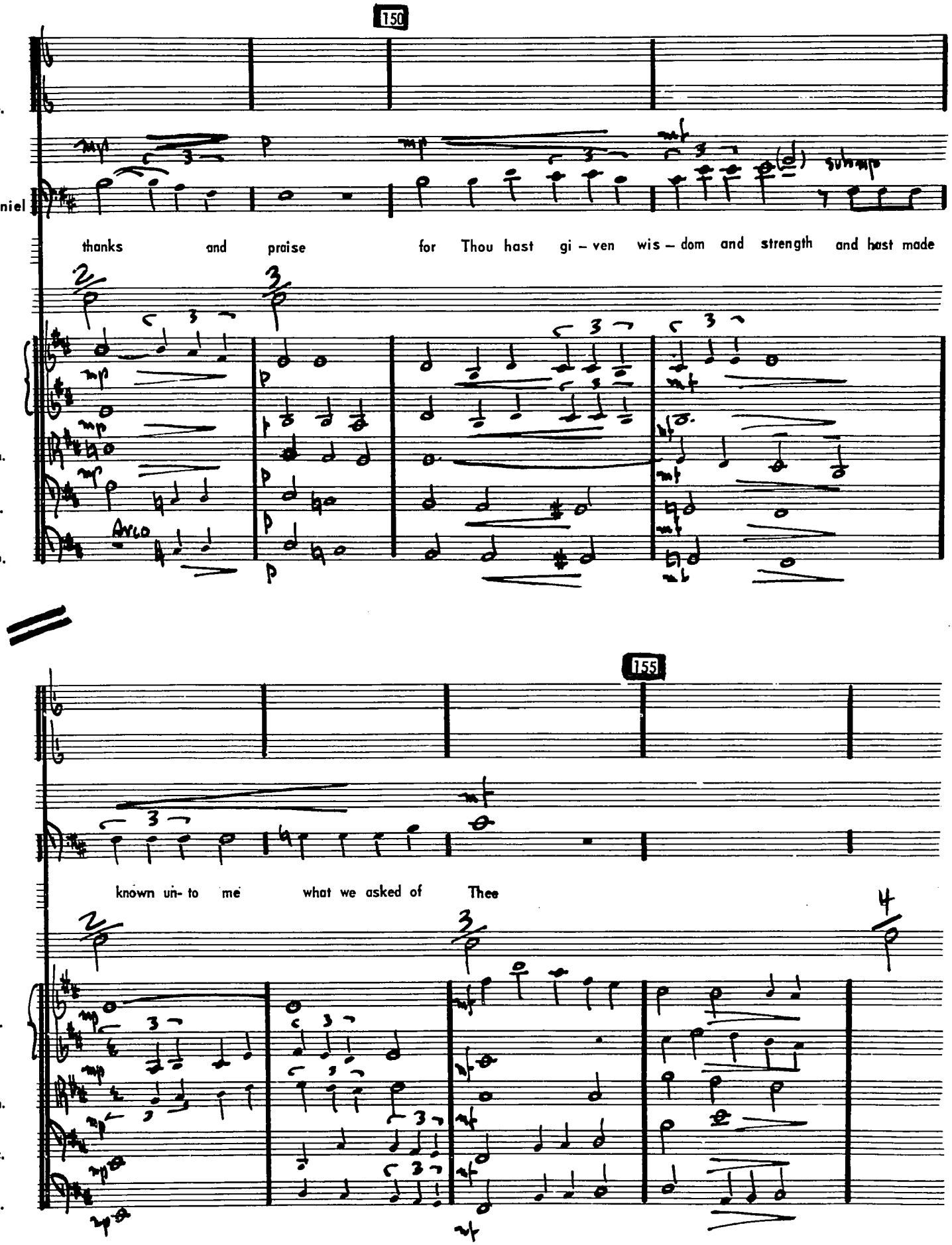

(♩=50)
120
Fl.
Ob.
Daniel
Bless - ed be the name of God for ev er and ev - er,
(♩=50)
Vl.
Vla.
Vc.
Cb.
Pizz.
Arco

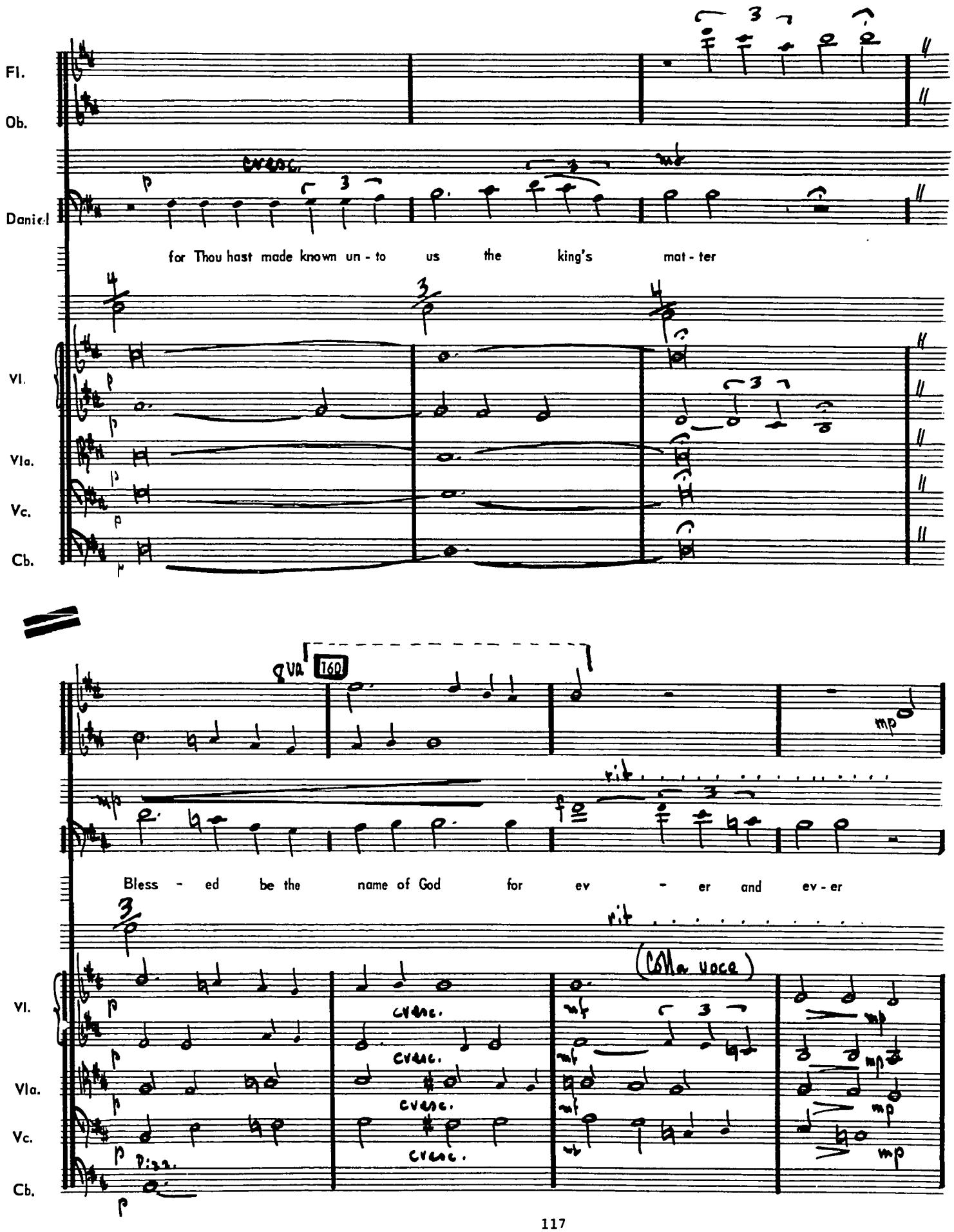

125
Bless - ed be the name of God, to whom be - long wis - dom and
Vl.
Vla.
Cb.

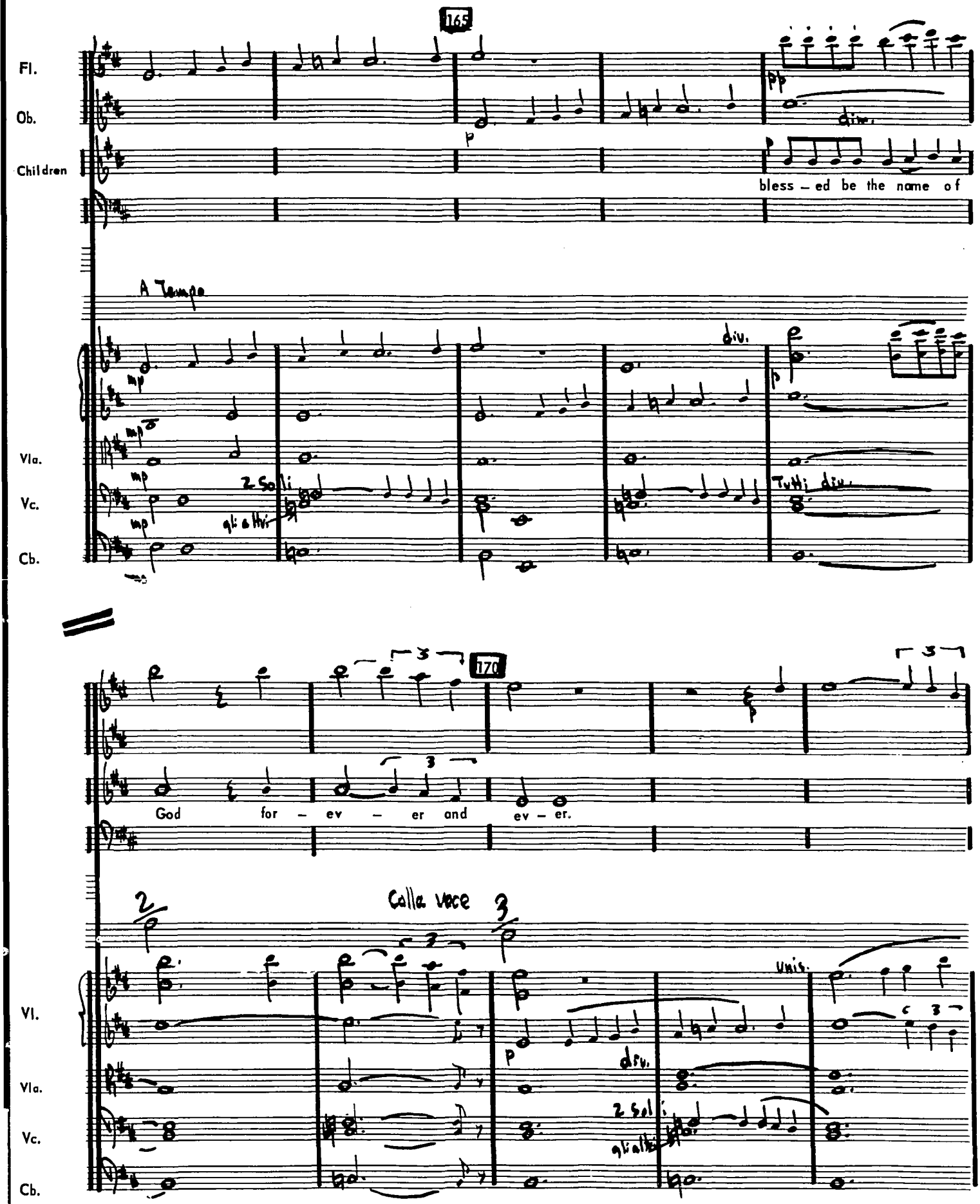

Fl.
Ob.
Children
Daniel
Bless – – ed be the name of God
might,
He
Vl.
Vla.
Vc.
Cb.
130
chan - ges times and sea – sons He re – moves kings, and sets up kings, He gives wisdom to the
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

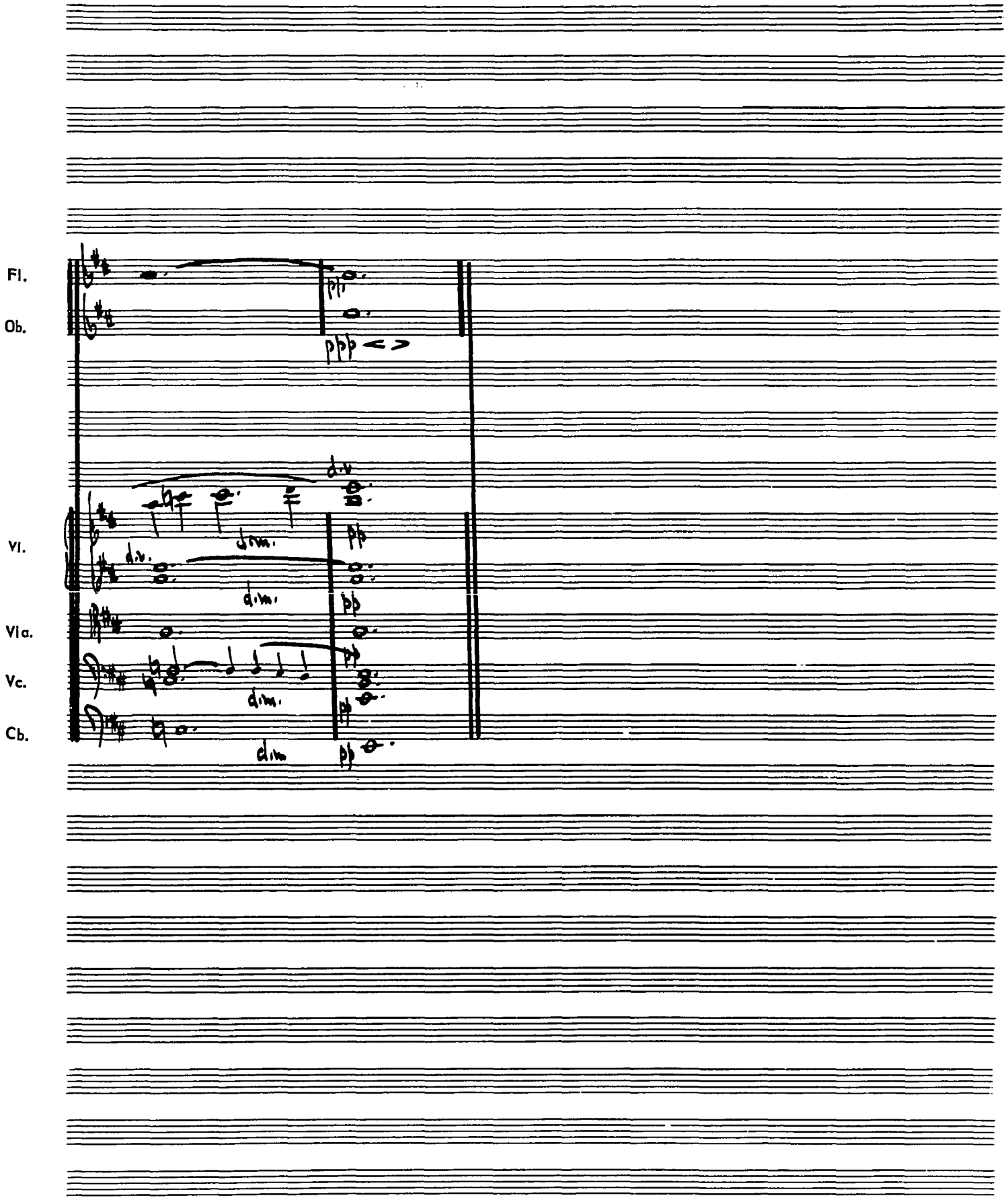

135
Fl.
Ob.
Daniel
wise, and know - ledge to those who have un - der stand - ing,
Vl.
Vla.
Vc.
Cb.
dim.
140
rit. . . . .
Children
Bless – ed be the name of God for – ev – er and ev – er.
2/2
3/2
rit. . . . .

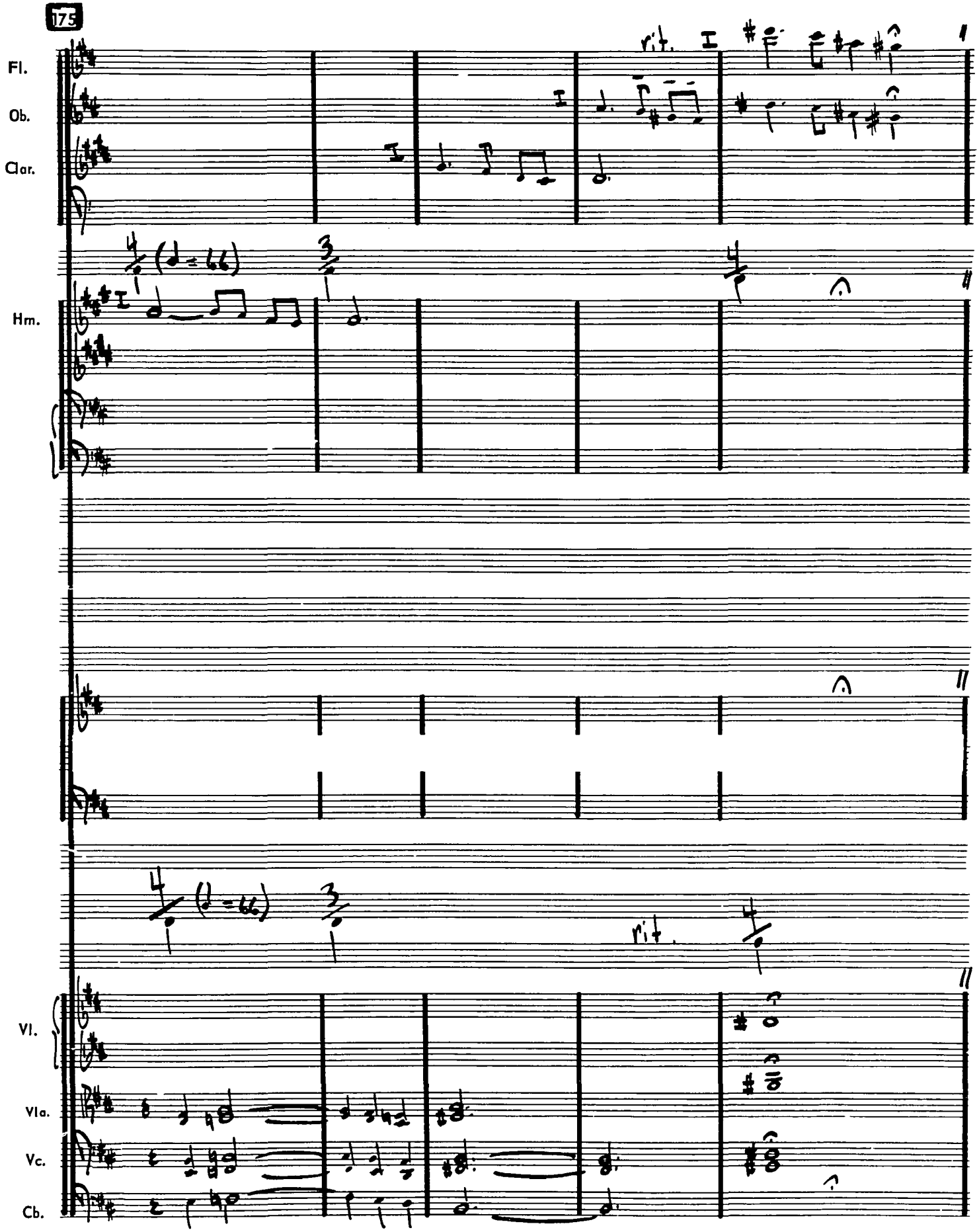

Fl.
Ob.
poco a poco cresc.
Daniel
He re – veals deep and mys - te - ri - ous things, He knows what is in the dark - ness, and the
Vl.
poco a poco cresc.
Vla.
poco a poco cresc.
Vc.
poco a poco cresc.
Cb.
poco a poco cresc.
allarg.
145
Tempo I°
light dwells in Him. To Thee, O God of my fa - thers, I give
allarg.
Tempo I°
Vl.
Vla.
Vc.
Cb.

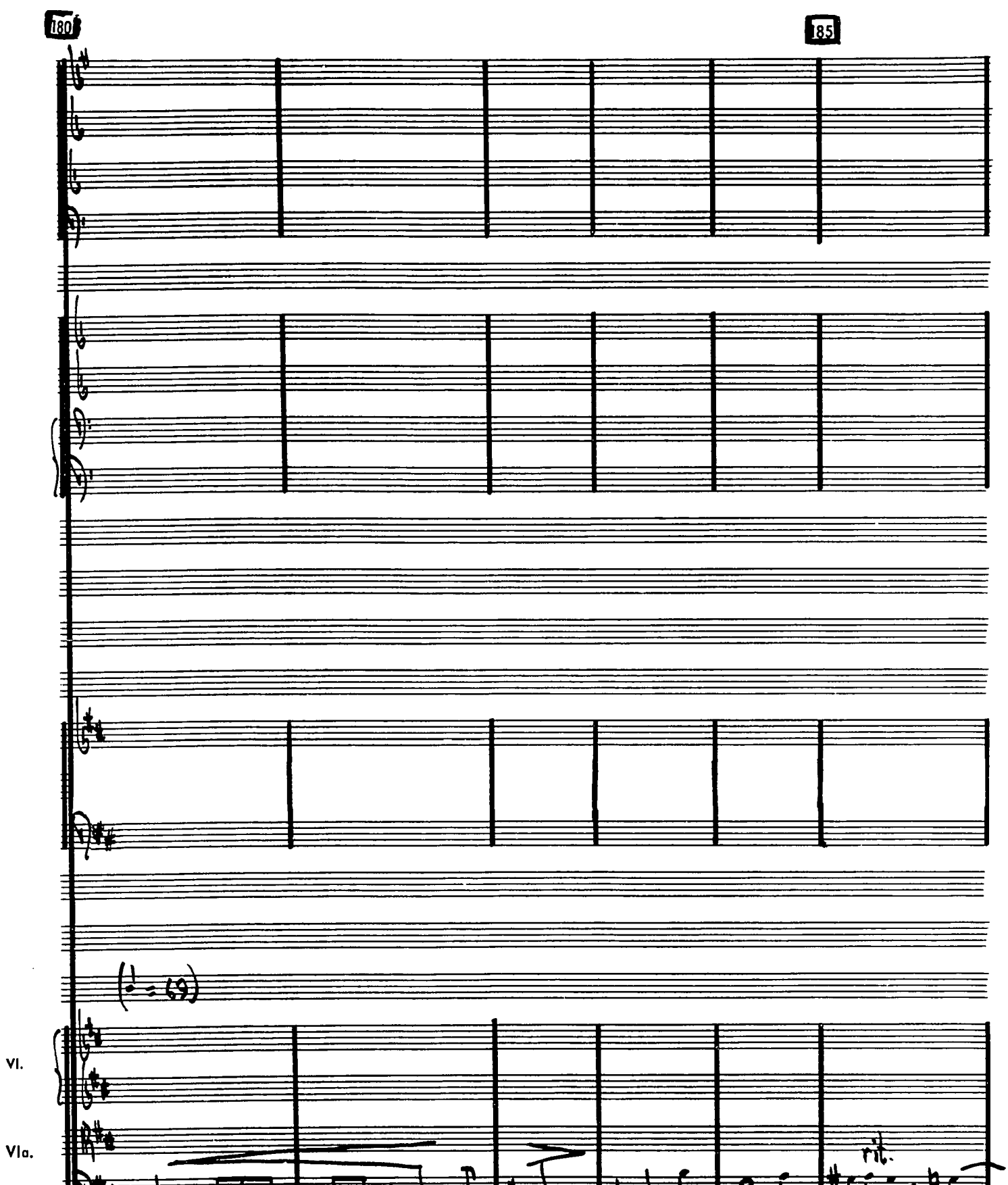

150
Fl.
Ob.
Daniel
thanks and praise for Thou hast gi – ven wis – dom and strength and hast made
Vl.
Vla.
Vc.
Cb.
Arco
155
known un- to me what we asked of Thee
Vl.
Vla.
Vc.
Cb.

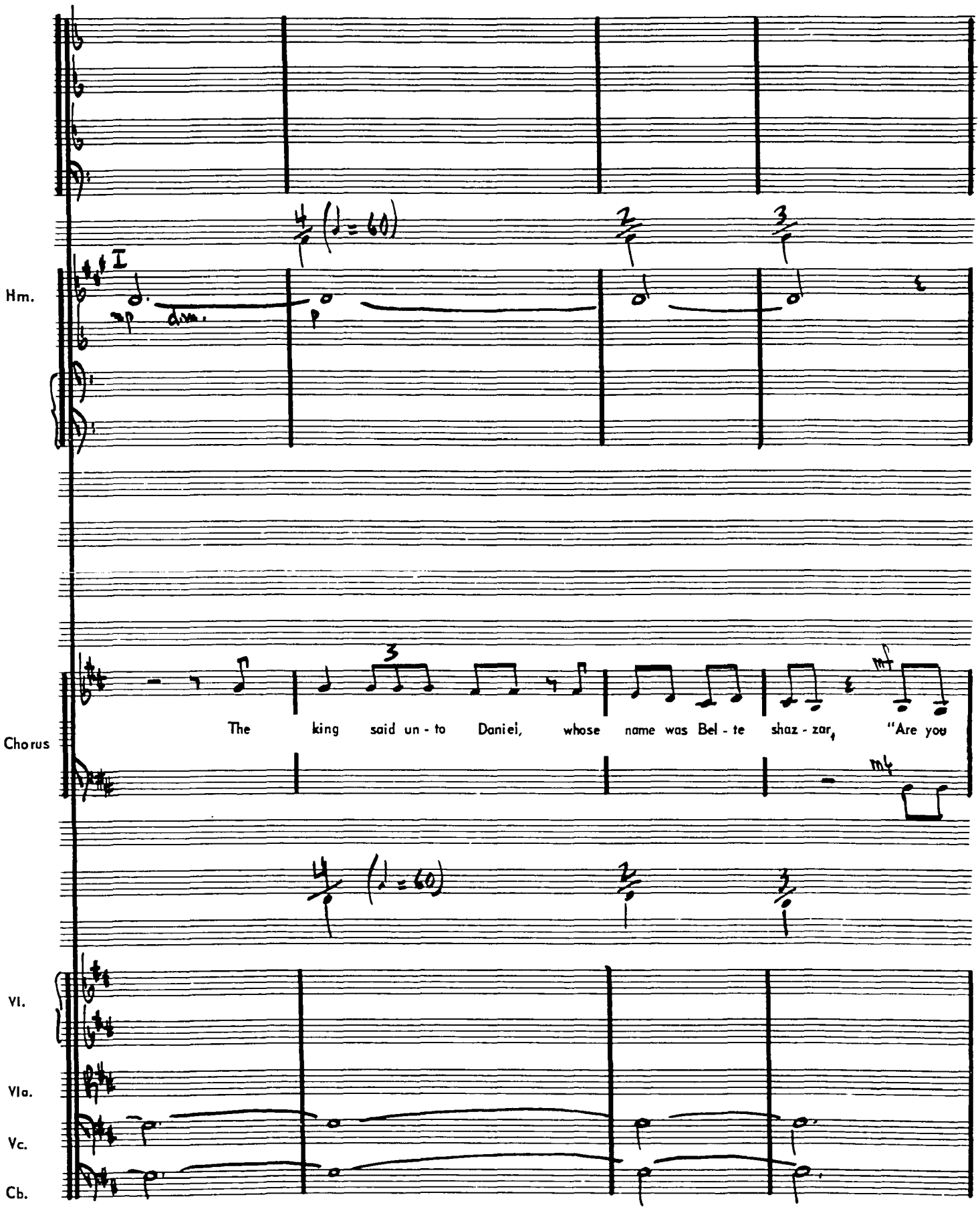

Fl.
Ob.
Daniel
for Thou hast made known un - to us the king's mat - ter
Vl.
Vla.
Vc.
Cb.
8va
160
Bless - ed be the name of God for ev - er and ev - er
rit.
(Colla voce)
Pizz.

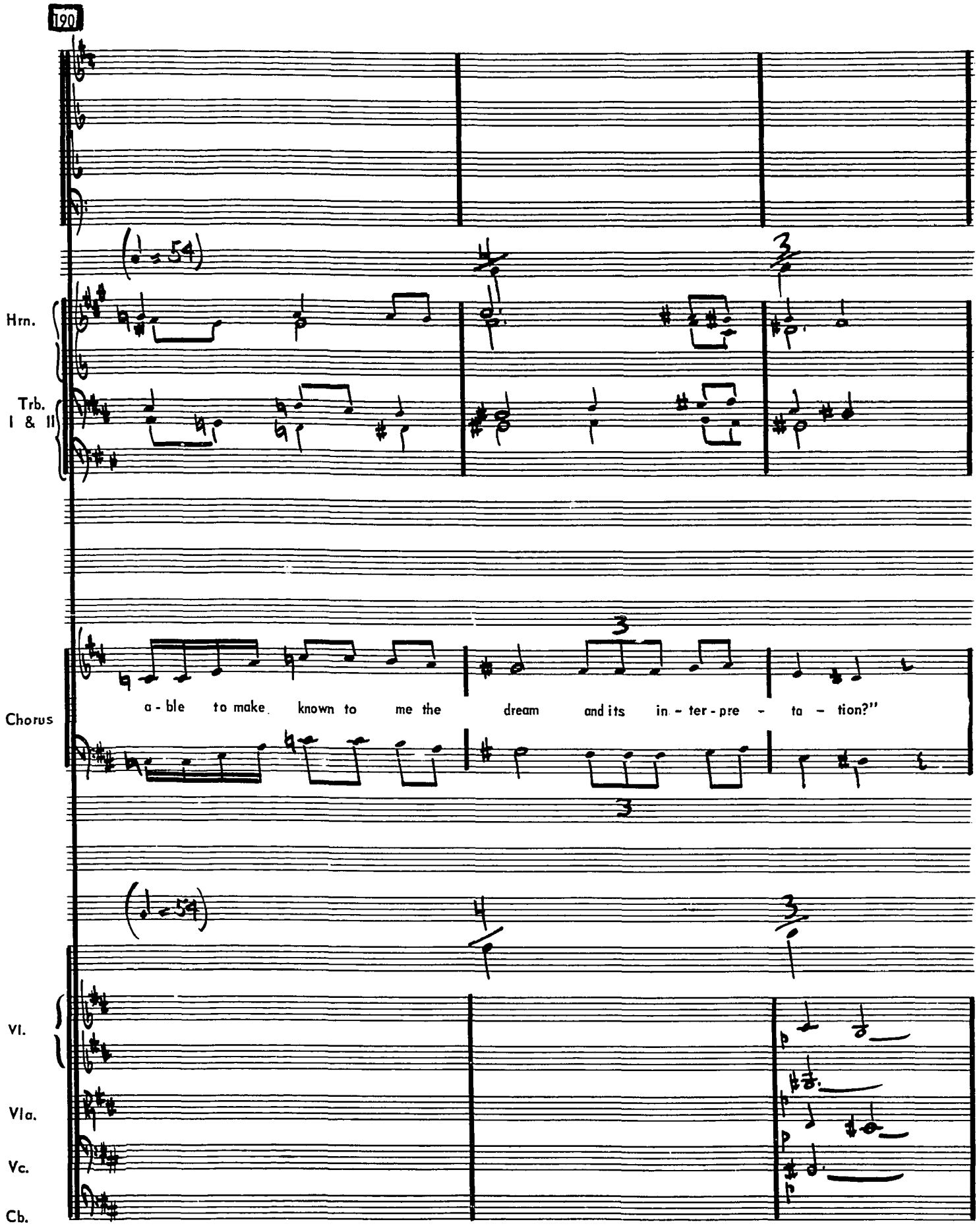

165
Fl.
Ob.
Children
bless – ed be the name of
A Tempo
Vla.
Vc.
Cb.
2 Soli
gli altri
Tutti div.
170
God for – ev – er and ev – er.
Calla voce
Vl.
Vla.
Vc.
Cb.
2 Soli
gli altri
Unis.

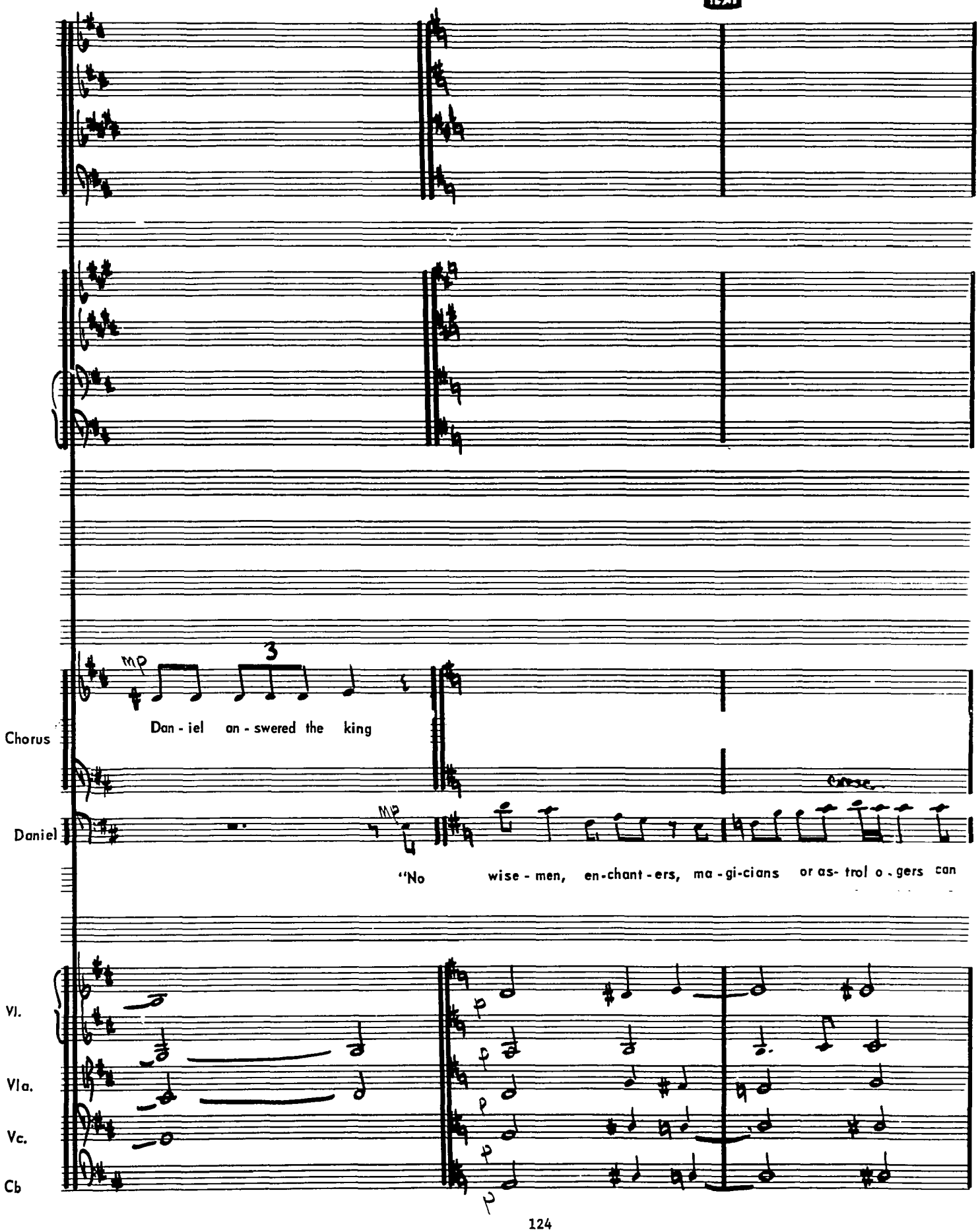

Fl.
Ob.
Vl.
Vla.
Vc.
Cb.
pp
ppp
div.
dim.
pp

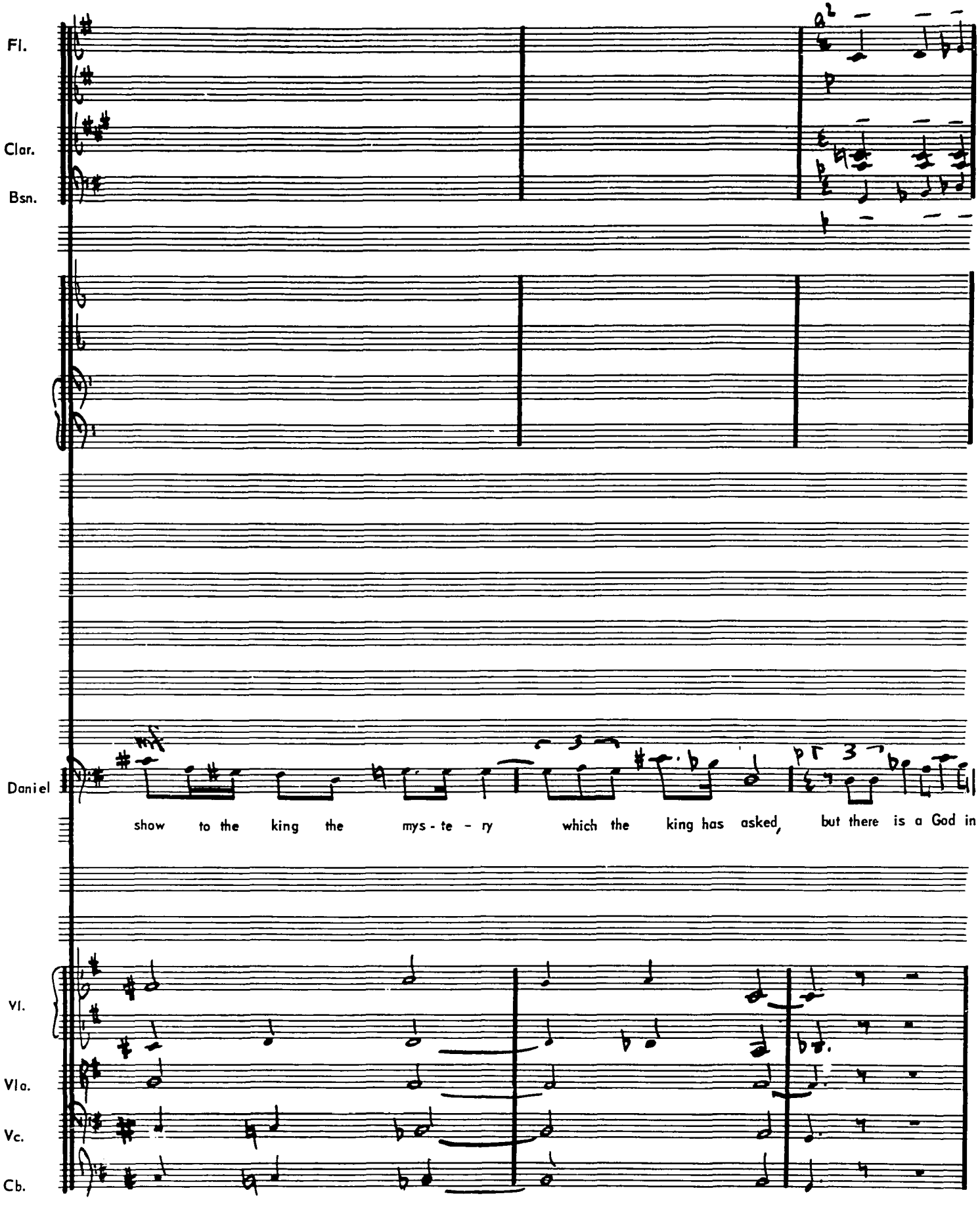

175
Fl.
Ob.
Clar.
rit.
Hm.
(♩ = 66)
(♩ = 66)
rit.
Vl.
Vla.
Vc.
Cb.

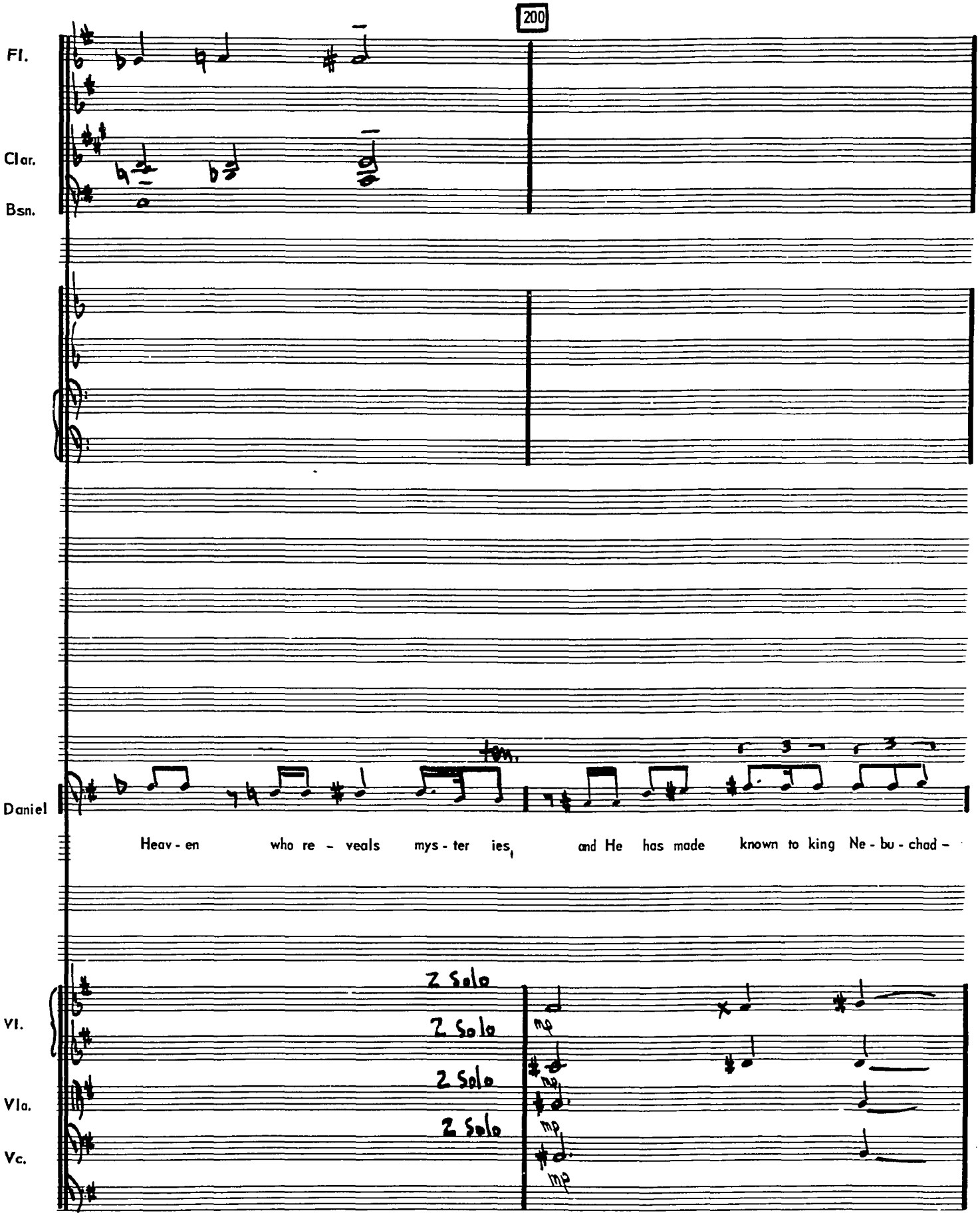

180
185
(♩. = 69)
Vl.
Vla.
Vc.
Cb
pp
pp
mp
p
rit.

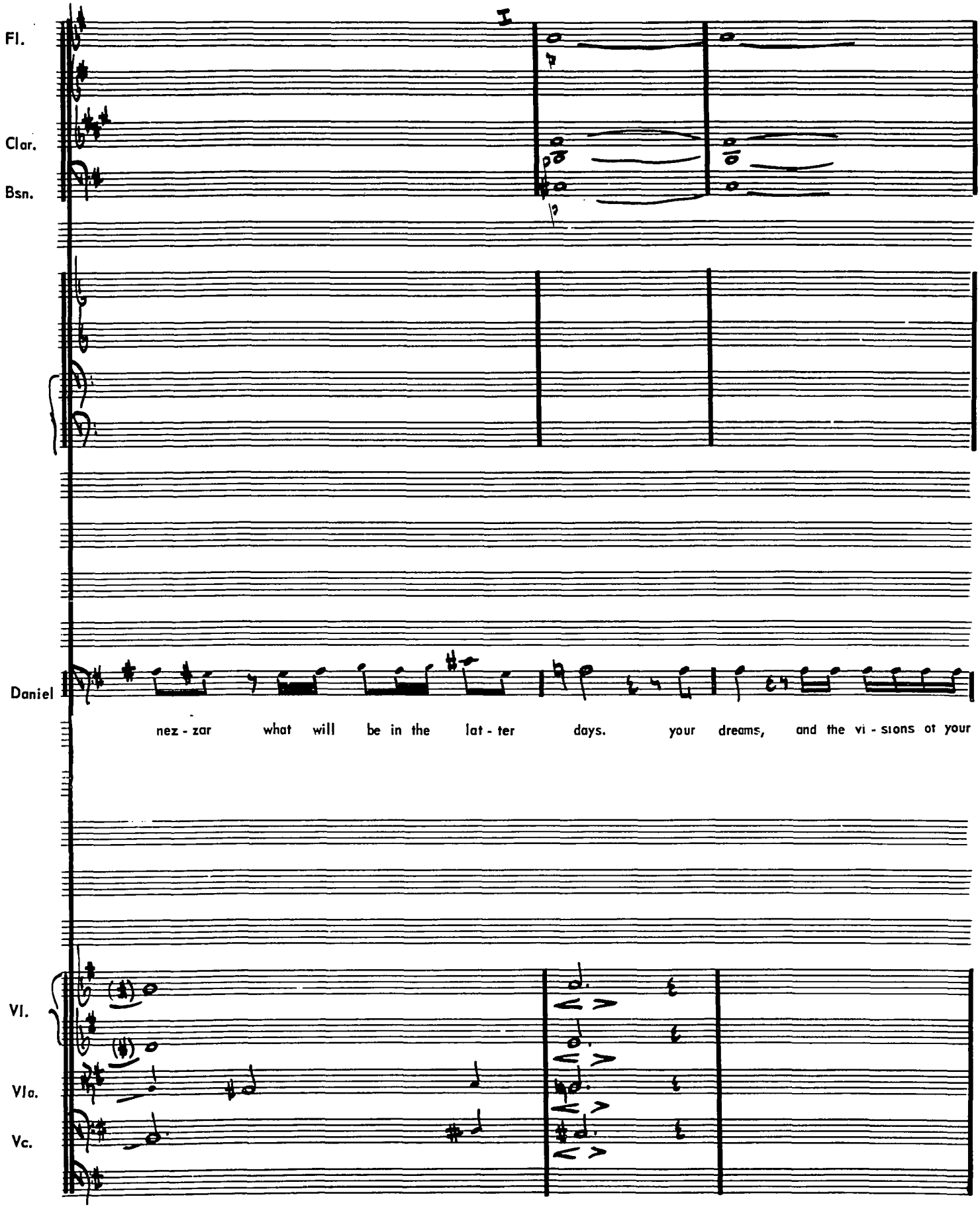

Hm.
I
Chorus
The king said un - to Daniel, whose name was Bel - te shaz - zar, "Are you
Vl.
Vla.
Vc.
Cb.

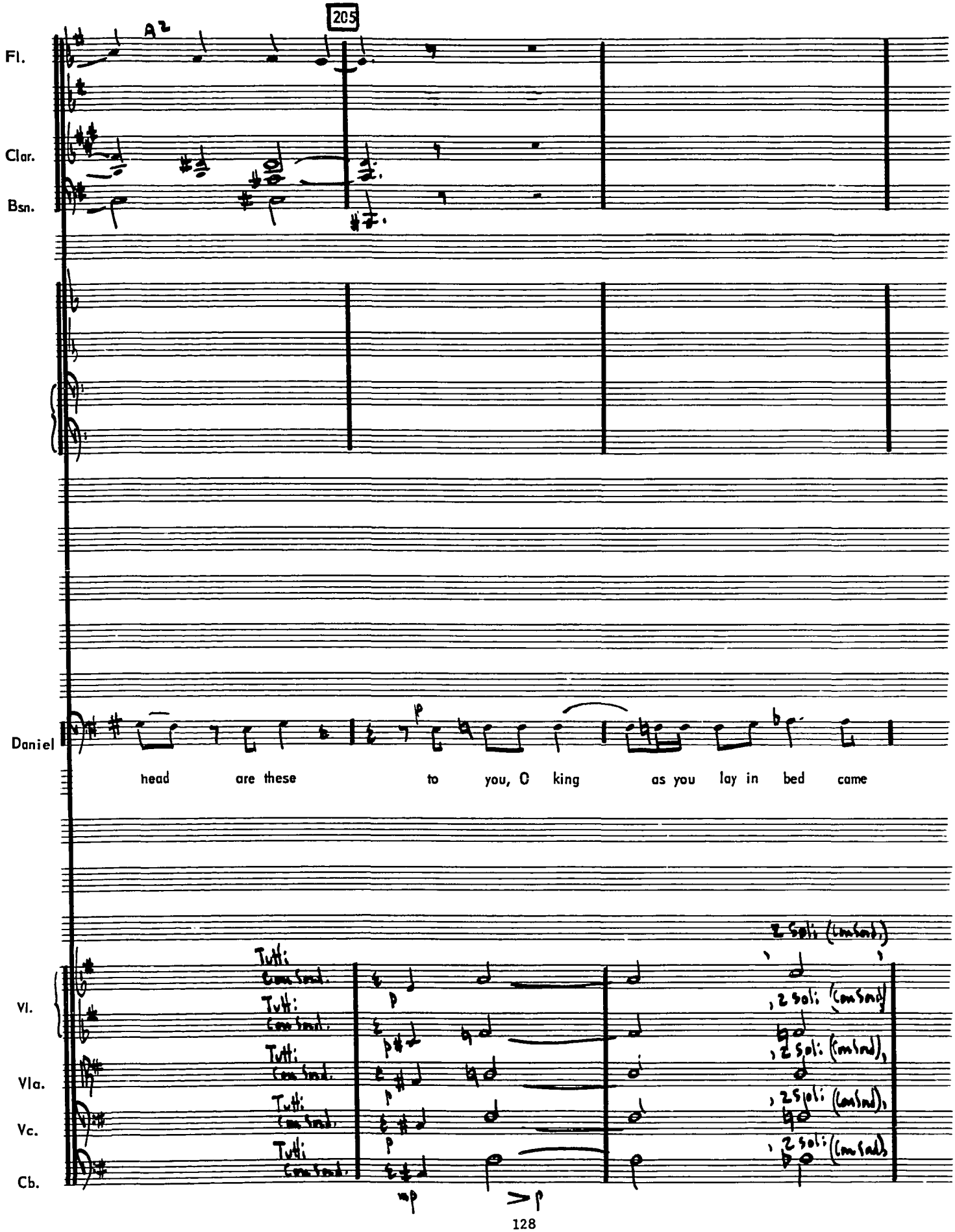

190
Hrn.
Trb. I & II
Chorus
a - ble to make known to me the dream and its in - ter - pre - ta - tion?"
Vl.
Vla.
Vc.
Cb.

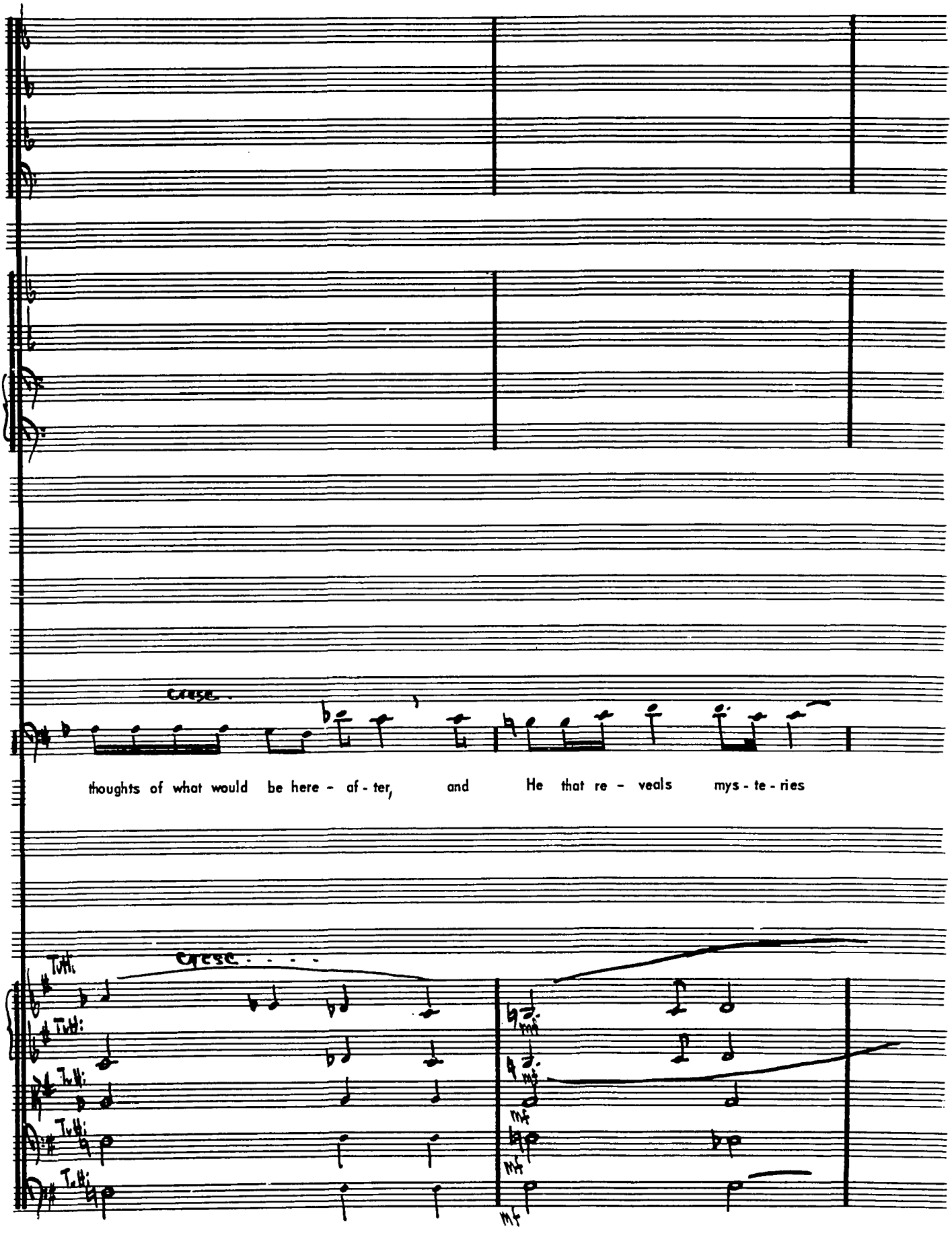

mp
3
Dan - iel an - swered the king
Chorus
Daniel
mp
"No wise - men, en-chant - ers, ma - gi-cians or as- trol o - gers can
Vl.
Vla.
Vc.
Cb
p
p
p
p

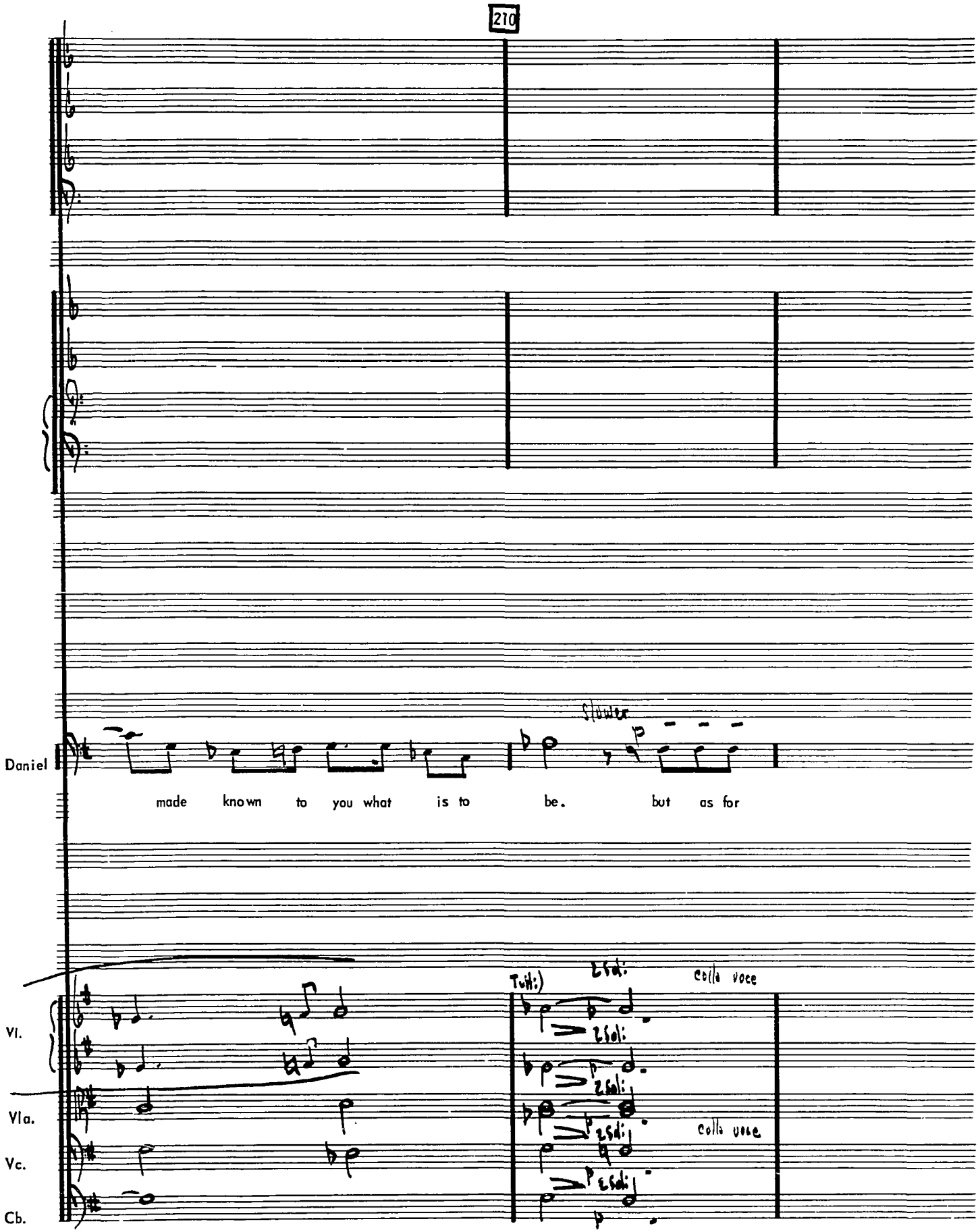

Fl.
Clar.
Bsn.
Daniel
show to the king the mys - te - ry which the king has asked, but there is a God in
Vl.
Vla.
Vc.
Cb.

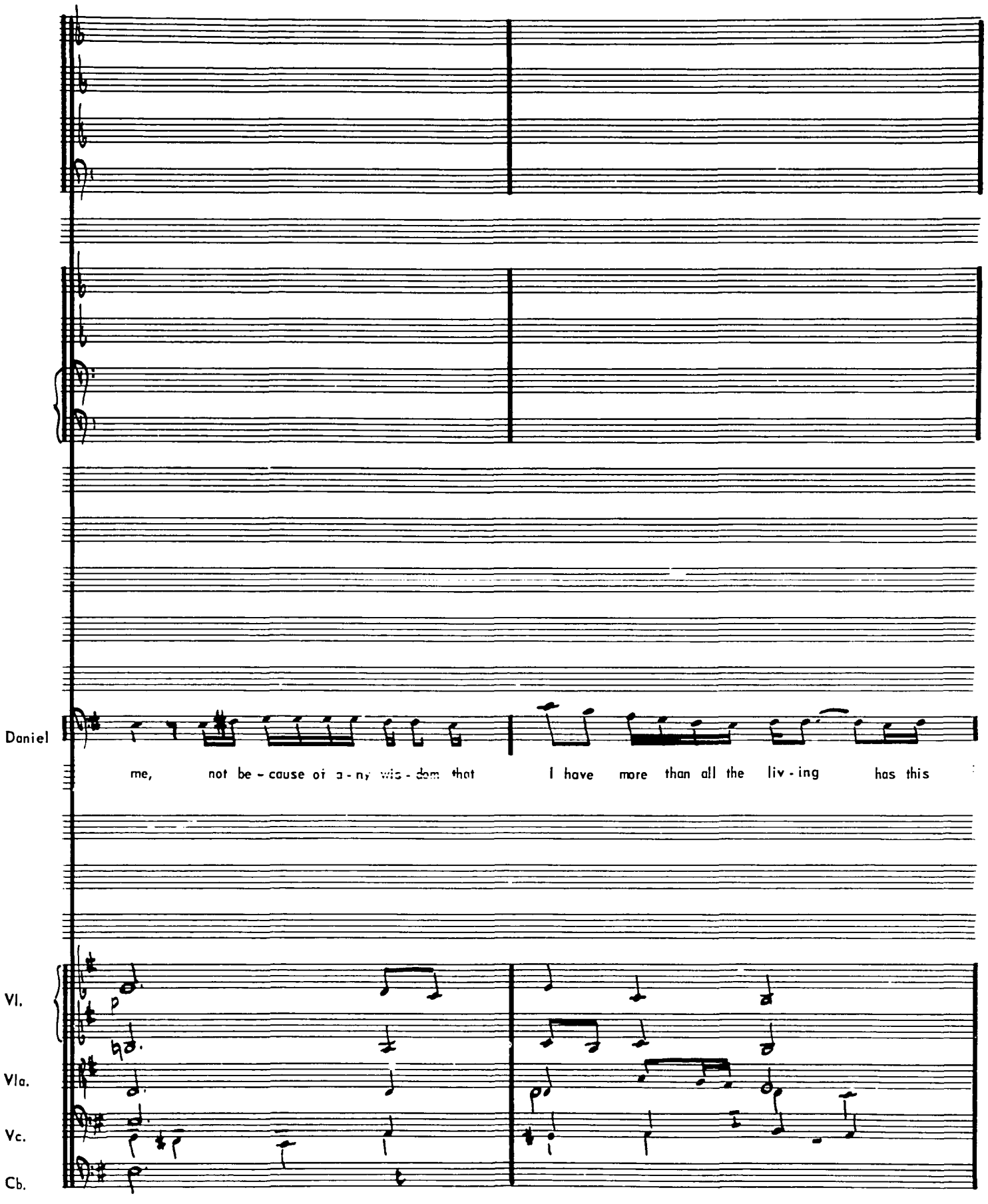

200
Fl.
Clar.
Bsn.
Daniel
Heav - en who re - veals mys - ter ies, and He has made known to king Ne - bu - chad -
Vl.
Vla.
Vc.
2 Solo
2 Solo
2 Solo
2 Solo
mp
mp
mp

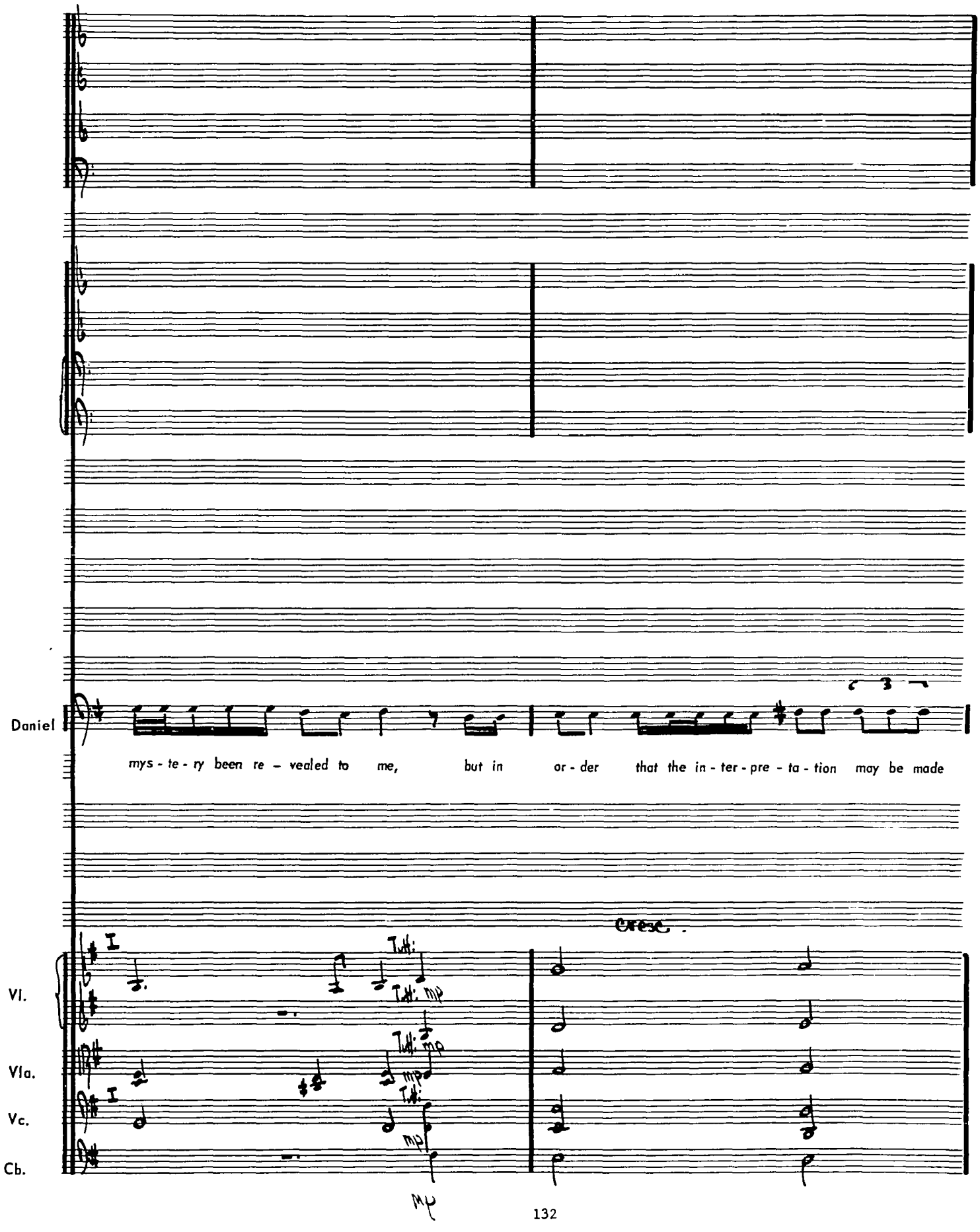

I
Fl.
Clar.
Bsn.
Daniel
nez - zar what will be in the lat - ter days. your dreams, and the vi - sions of your
Vl.
Vla.
Vc.

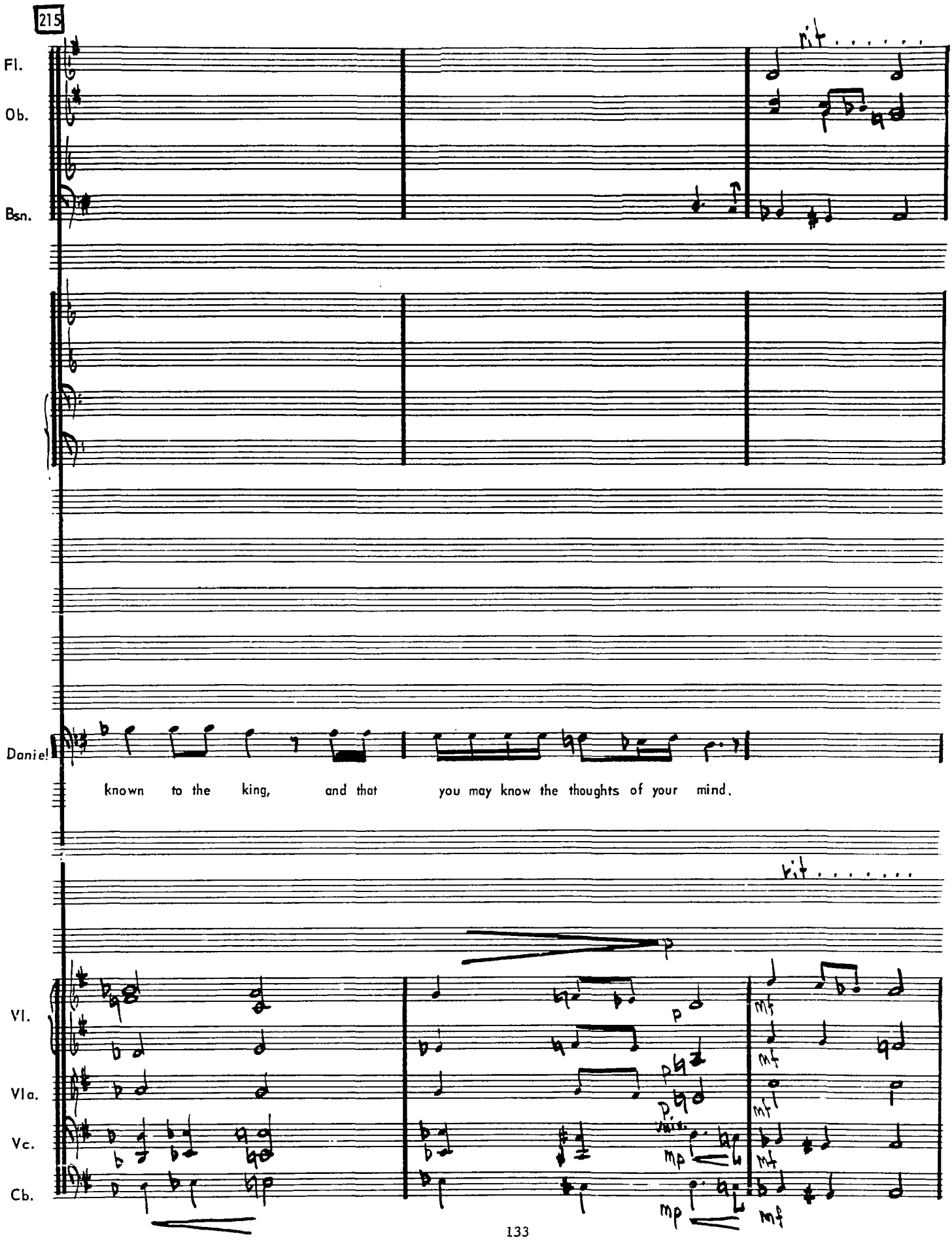

205
A2
Fl.
Clar.
Bsn.
Daniel
head are these to you, O king as you lay in bed came
Vl.
Vla.
Vc.
Cb.
Tutti
Con Sord.
2 Soli (con sord.)
mp
p

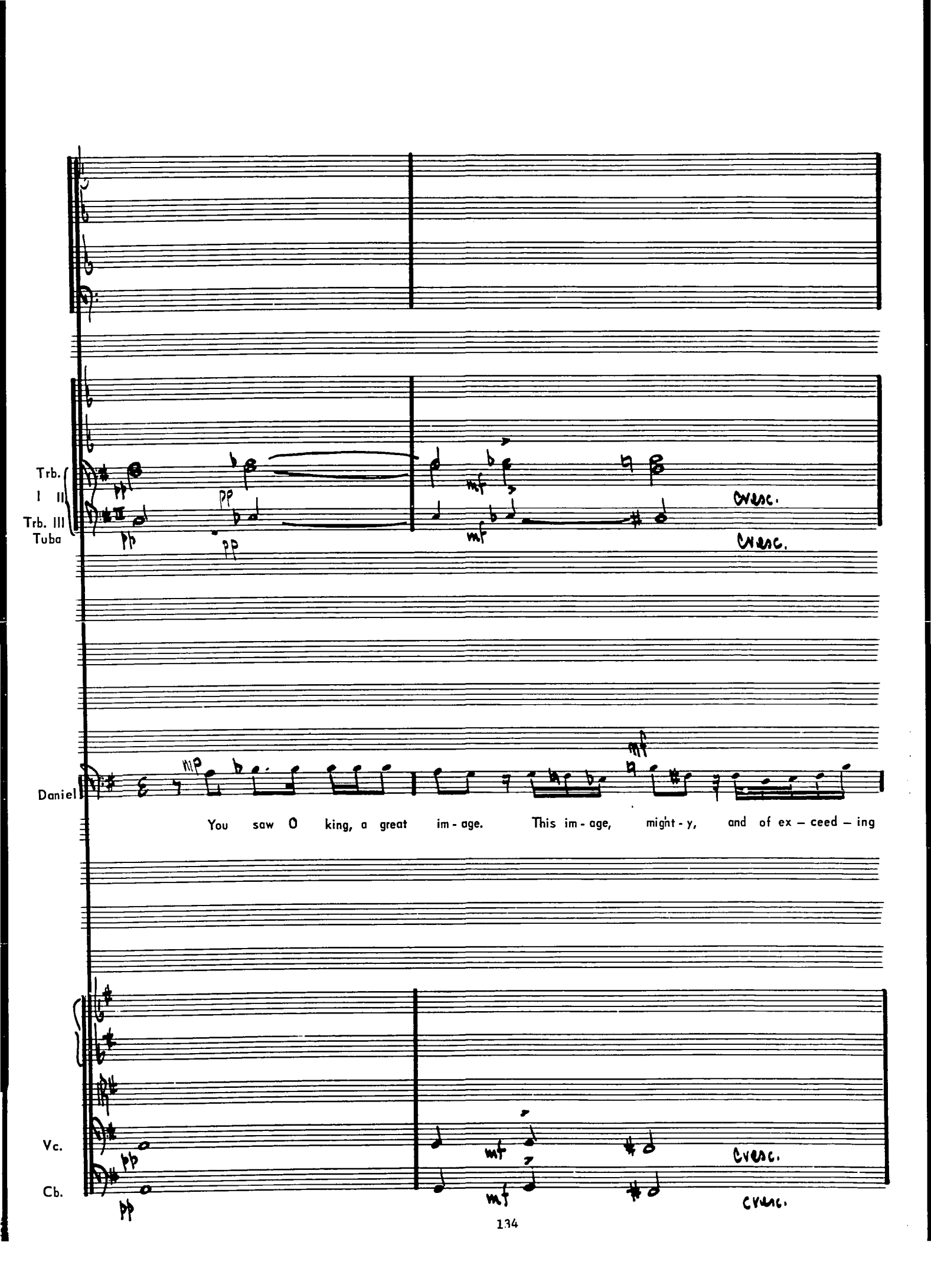

cresc.
thoughts of what would be here - af - ter, and He that re - veals mys - te - ries
cresc. . . . .
Tutti
Tutti
Tutti
Tutti
Tutti
mf
mf
mf
Vl.
Vla.
Vc.
Cb.

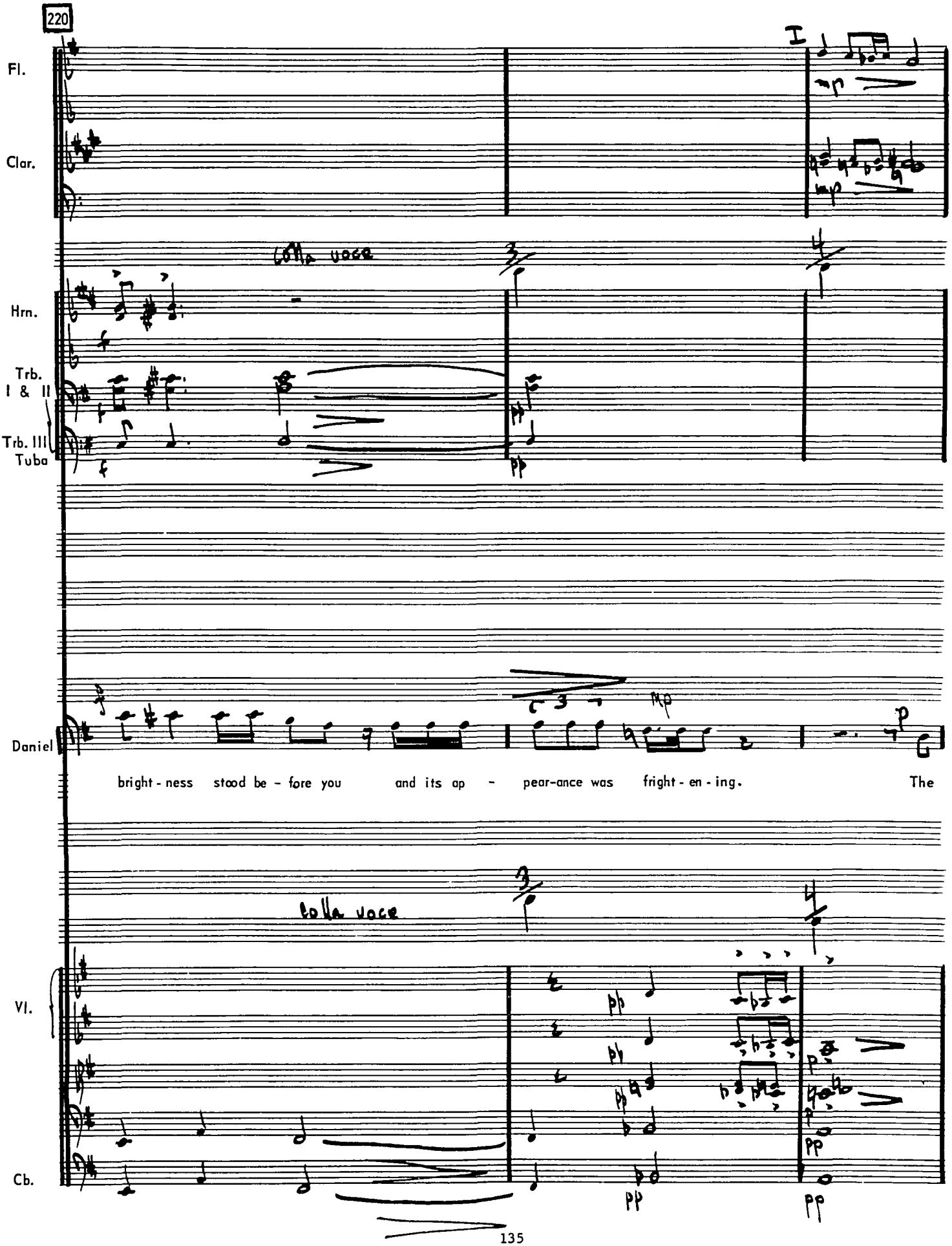

210
Daniel
made known to you what is to be. but as for
Vl.
Vla.
Vc.
Cb.
Tutti
2 Soli
colla voce
colla voce

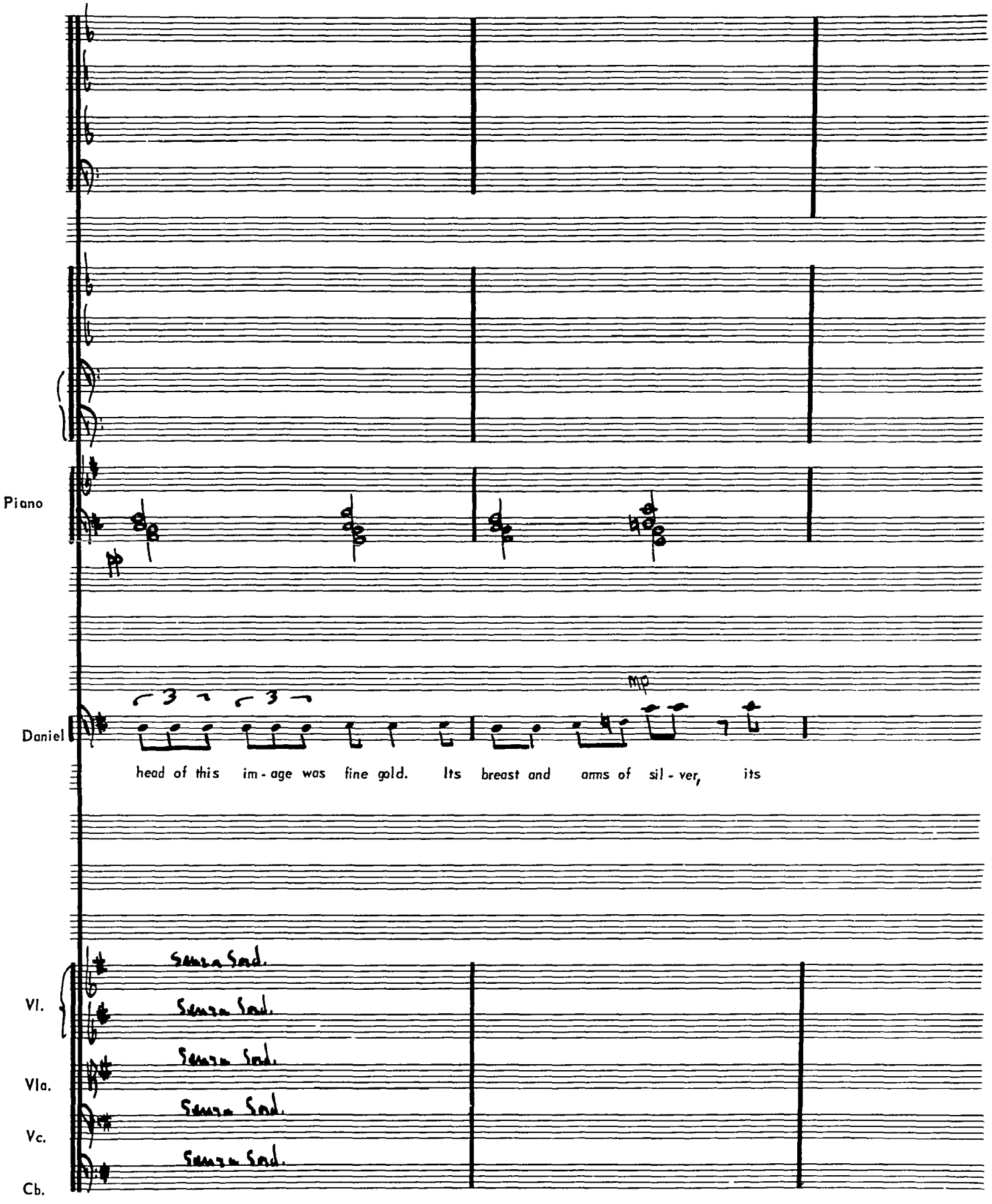

Daniel
me, not be - cause of a - ny wis - dom that I have more than all the liv - ing has this
Vl.
Vla.
Vc.
Cb.

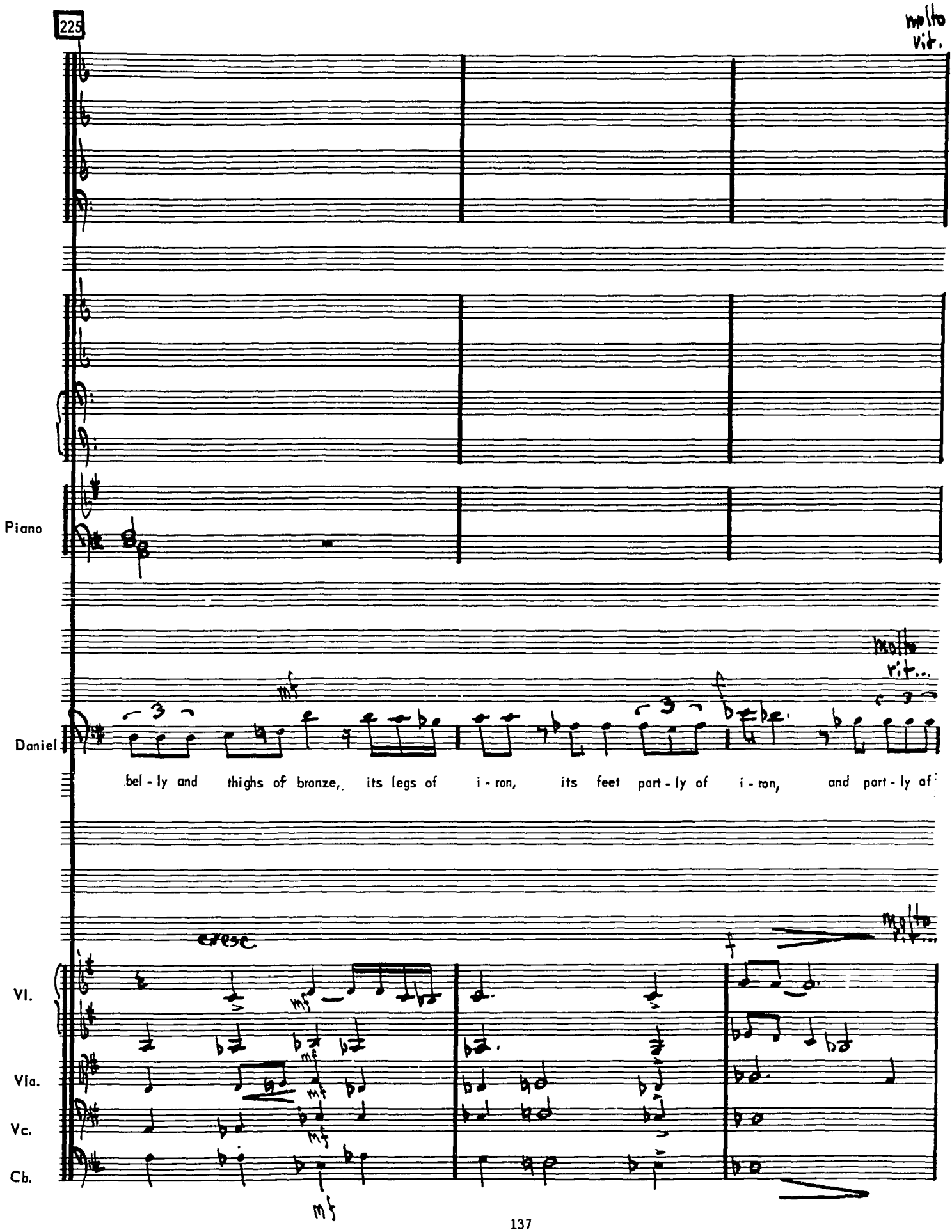

Daniel
mys - te - ry been re - vealed to me, but in or - der that the in - ter - pre - ta - tion may be made
Cresc.
Vl.
Vla.
Vc.
Cb.
I
Tutti:
mp

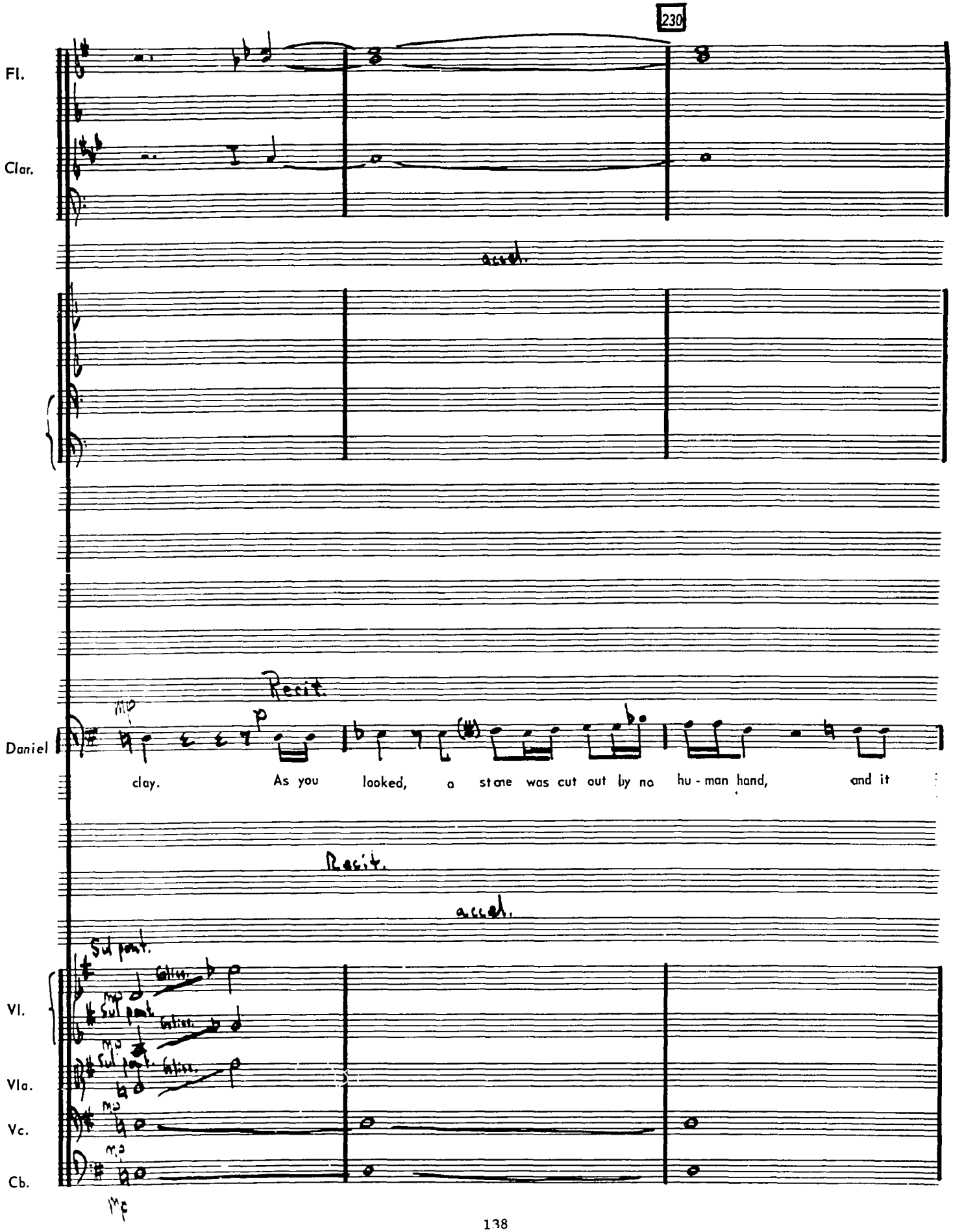

215
Fl.
Ob.
Bsn.
rit.
Daniel
known to the king, and that you may know the thoughts of your mind.
rit.
Vl.
Vla.
Vc.
Cb.
p
mf
mp

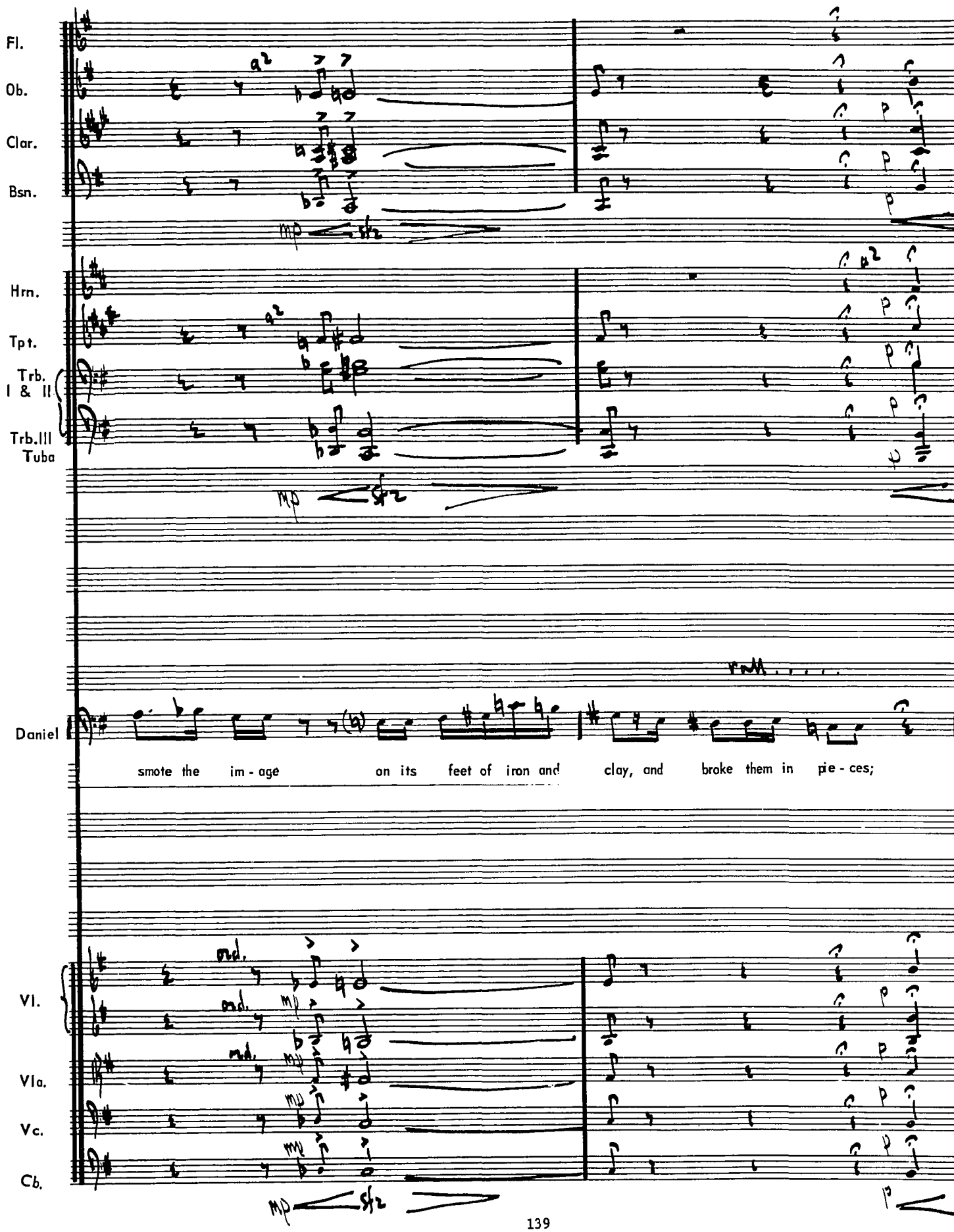

Trb.
I II
Trb. III
Tuba
pp
pp
mf
cresc.
cresc.
Daniel
mp
mf
You saw O king, a great im - age. This im - age, might - y, and of ex – ceed – ing
Vc.
Cb.
pp
pp
mf
mf
cresc.
cresc.


220
I
Fl.
Clar.
Hrn.
Trb. I & II
Trb. III Tuba
Daniel
bright - ness stood be - fore you and its ap - pear-ance was fright - en - ing. The
Vl.
Cb.

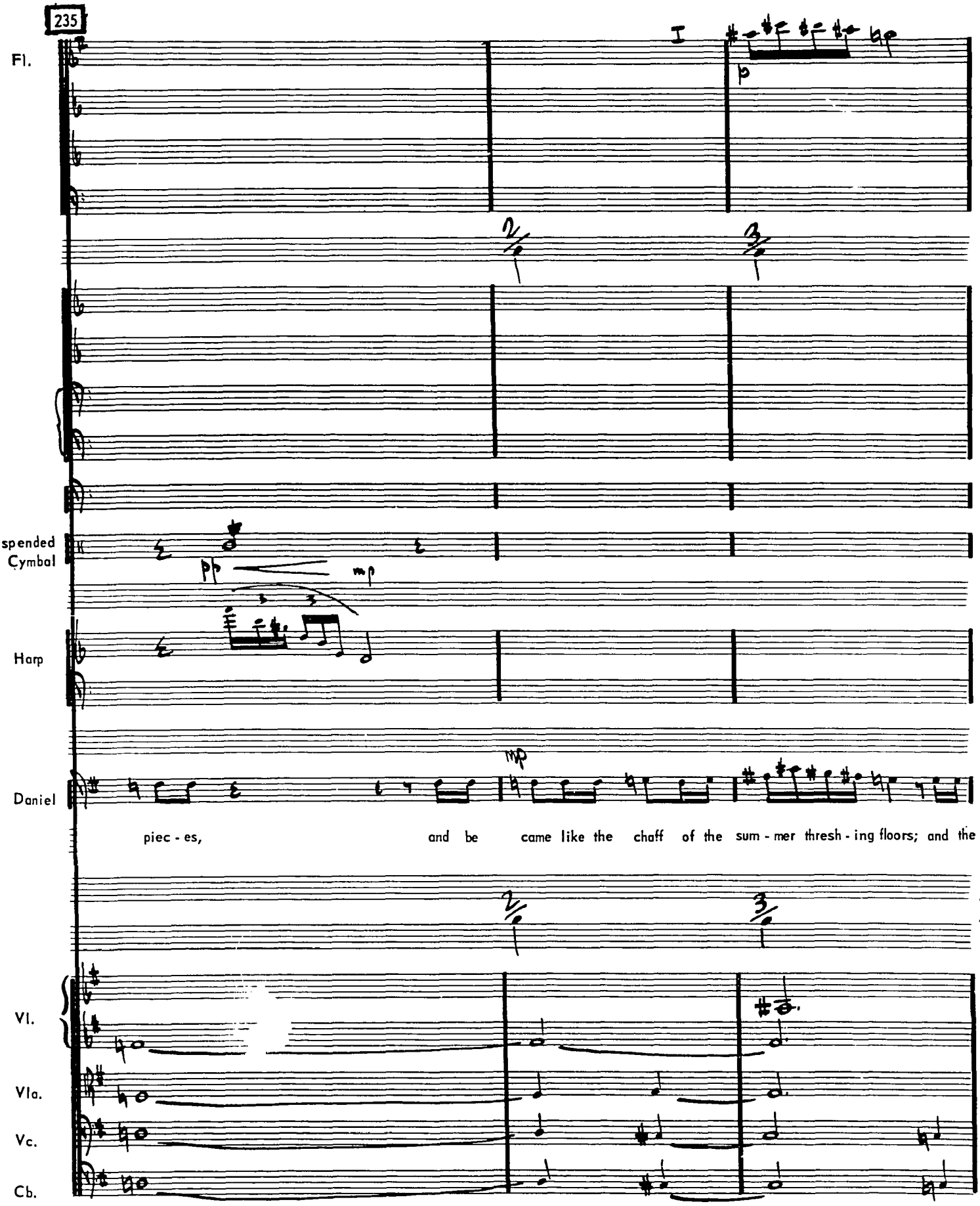

Piano
Daniel
head of this im - age was fine gold. Its breast and arms of sil - ver, its
mp
Senza Sord.
Vl.
Senza Sord.
Senza Sord.
Vla.
Senza Sord.
Vc.
Senza Sord.
Cb.

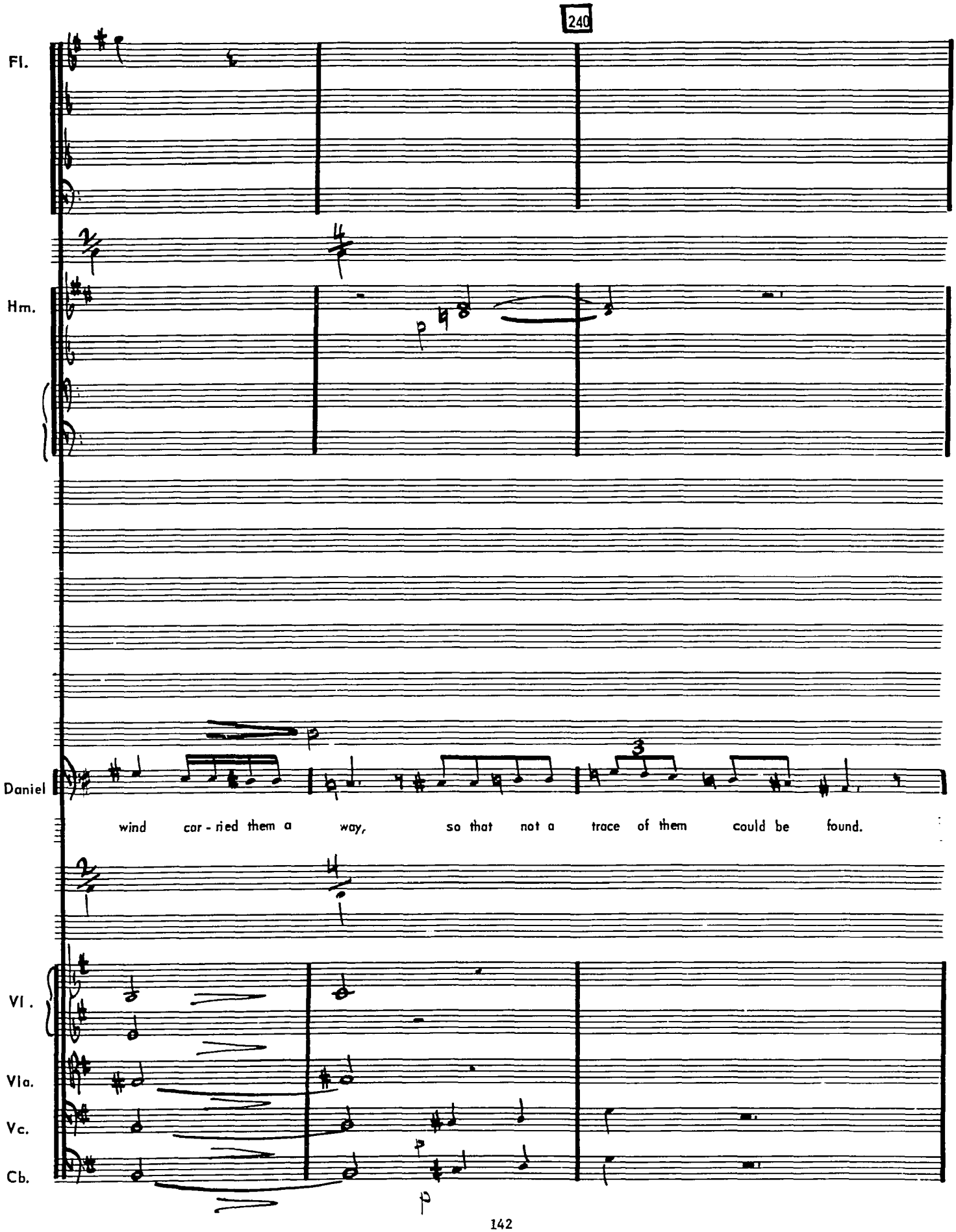

225
molto vit.
Piano
Daniel
mf
molto rit...
bel - ly and thighs of bronze, its legs of i - ron, its feet part - ly of i - ron, and part - ly of
cresc
f
molto rit...
Vl.
Vla.
Vc.
Cb.
mf

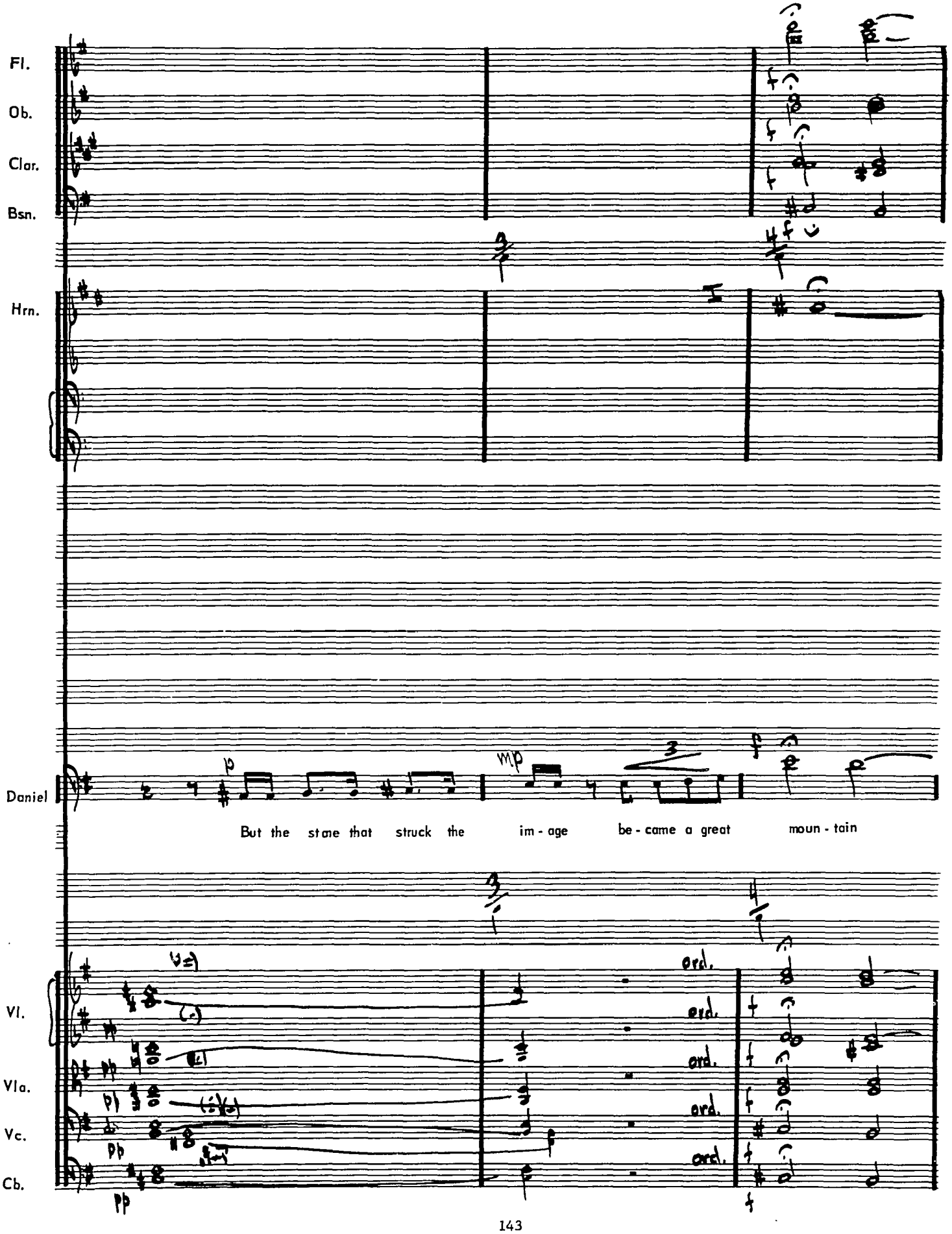

230
Fl.
Clar.
accel.
Recit.
Daniel
clay. As you looked, a stone was cut out by no hu - man hand, and it
Recit.
accel.
Sul pont.
Vl.
Vla.
Vc.
Cb.

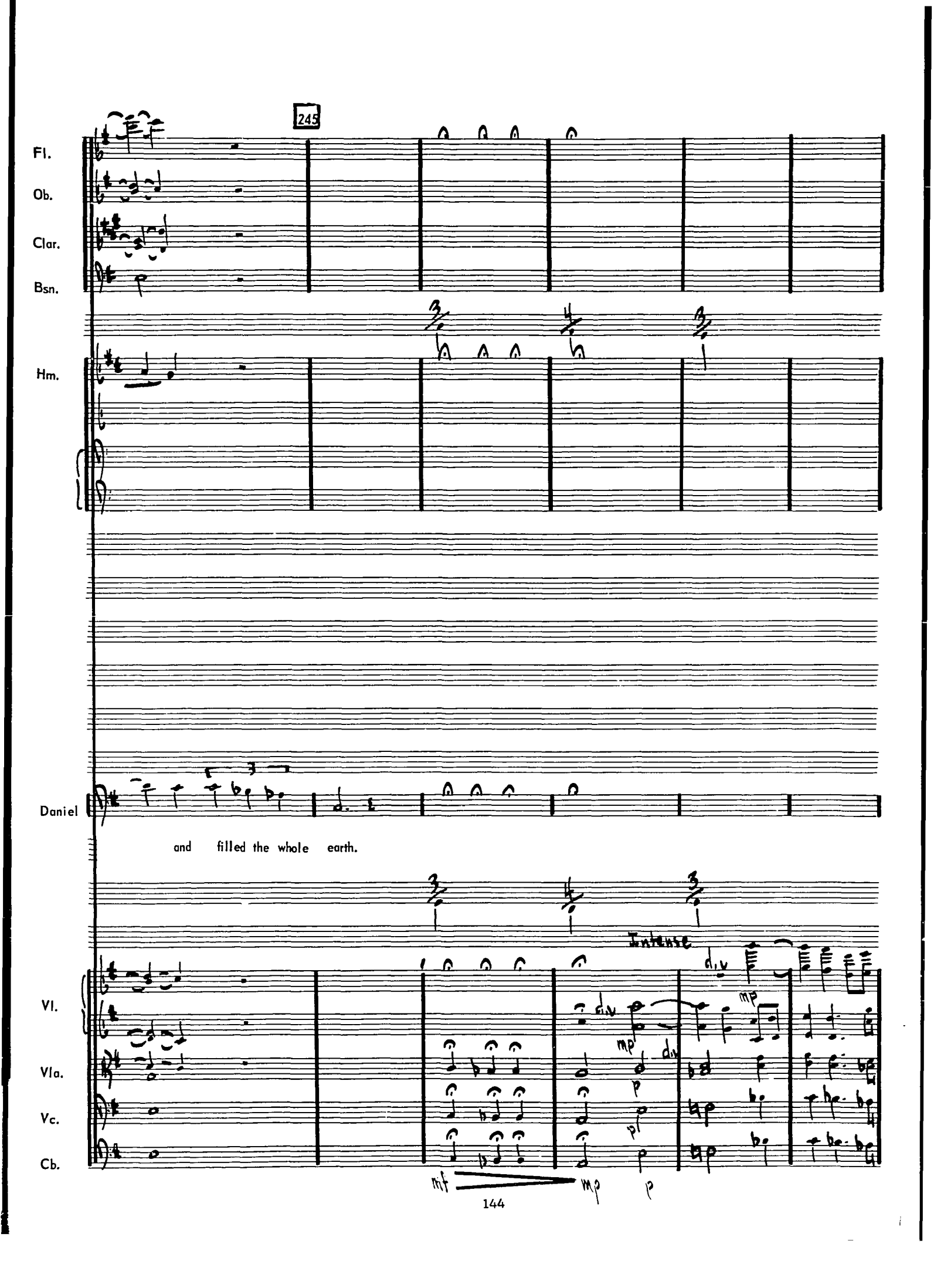

Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb.III Tuba
Daniel
smote the im - age on its feet of iron and clay, and broke them in pie - ces;
Vl.
Vla.
Vc.
Cb.

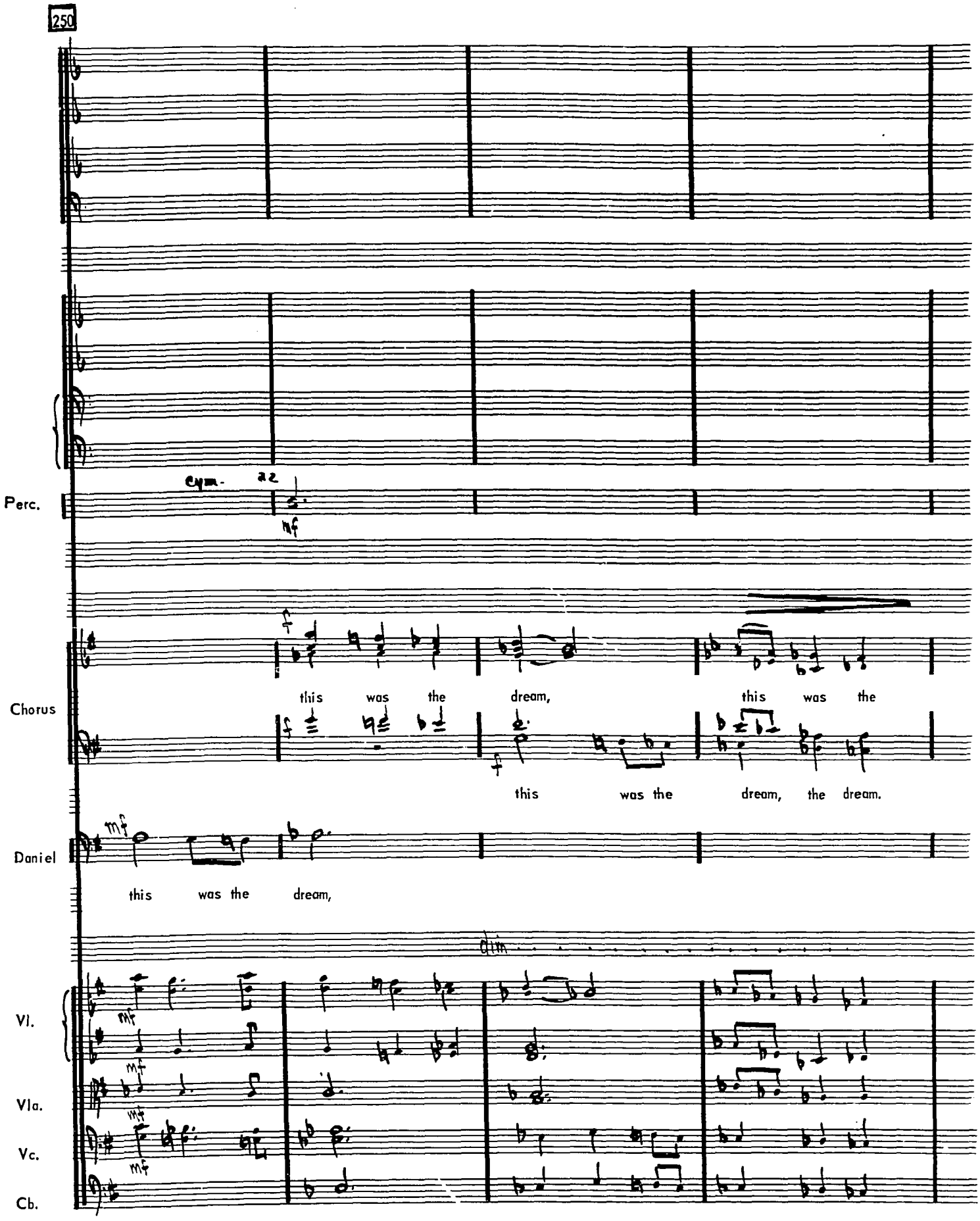
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Tpt.
Trb. III
Tuba
Daniel
P
The the iron, the clay, the bronze, the sil- ver, and the gold, all to geth - er were bro - ken in
2 Sol:
Vl.
Vla.
Vc.
Cb.

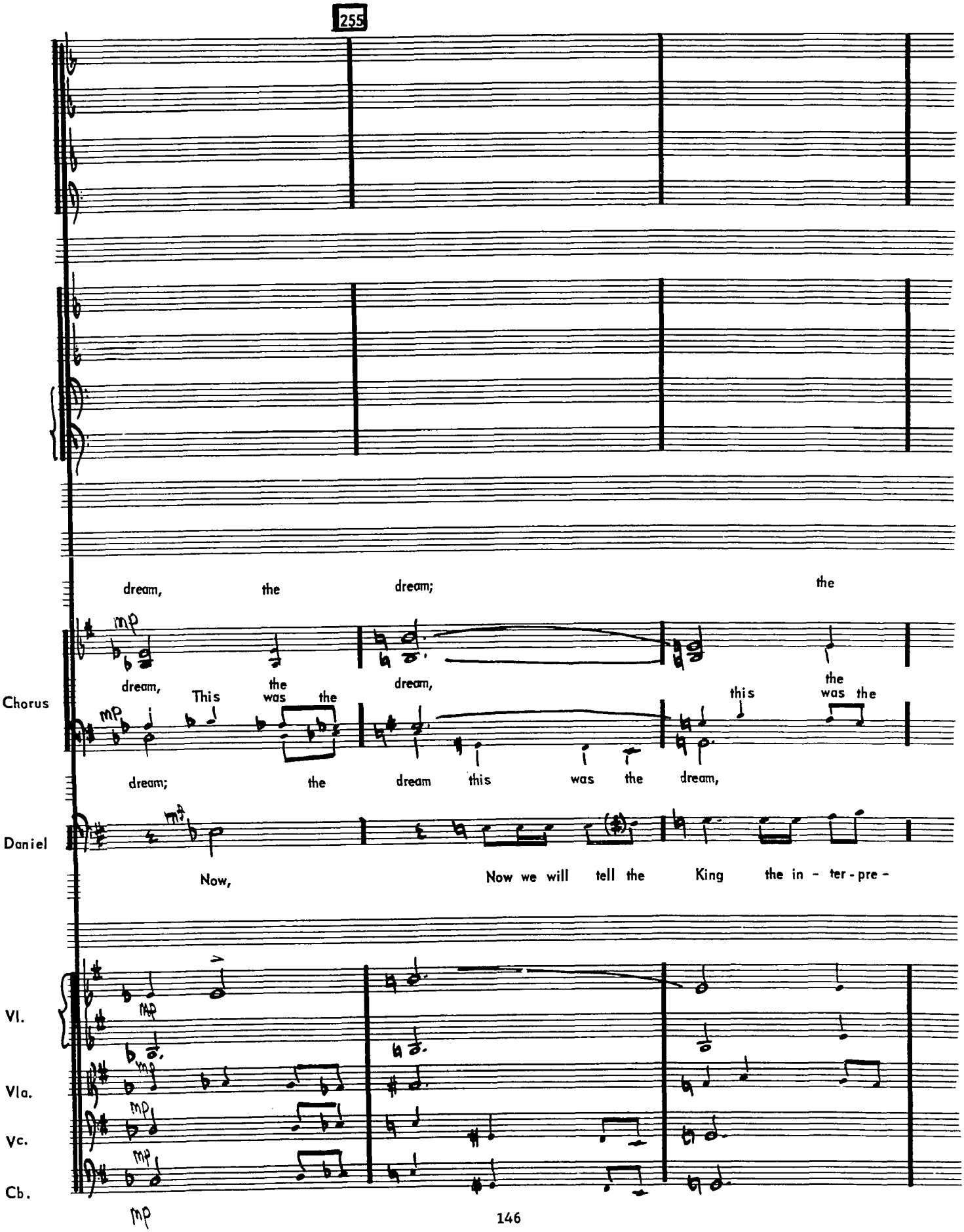

235
I
Fl.
Suspended Cymbal
pp
mp
Harp
Daniel
mp
piec - es, and be came like the chaff of the sum - mer thresh - ing floors; and the
Vl.
Vla.
Vc.
Cb.

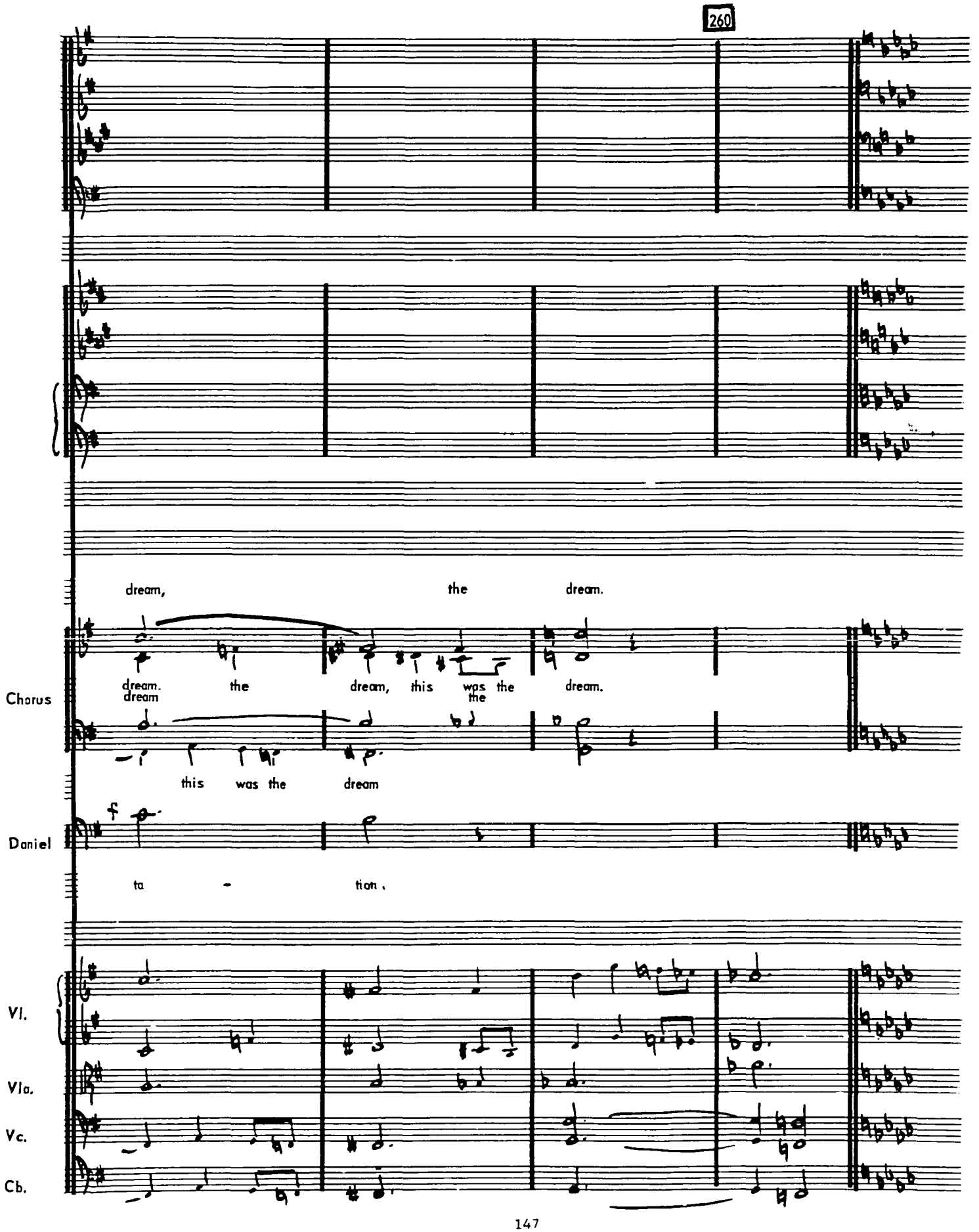

240
Fl.
Hm.
p
Daniel
wind car - ried them a way, so that not a trace of them could be found.
Vl.
Vla.
Vc.
Cb.
p

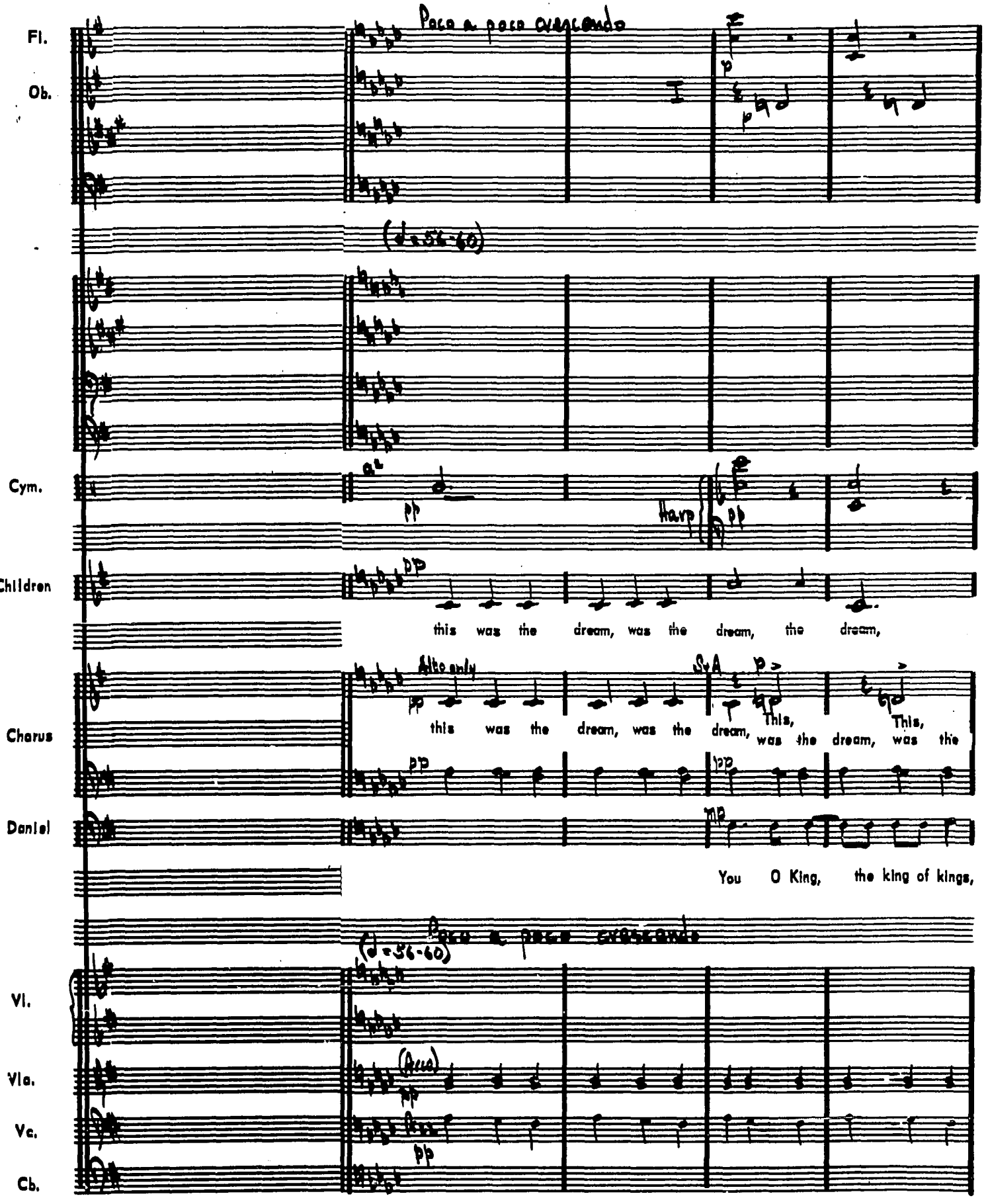

Fl.
Ob.
Clar.
Bsn.
Hrn.
Daniel
p
mp
But the stone that struck the im - age be - came a great moun - tain
Vl.
Vla.
Vc.
Cb.
pp
ord.
ord.
ord.
ord.
ord.

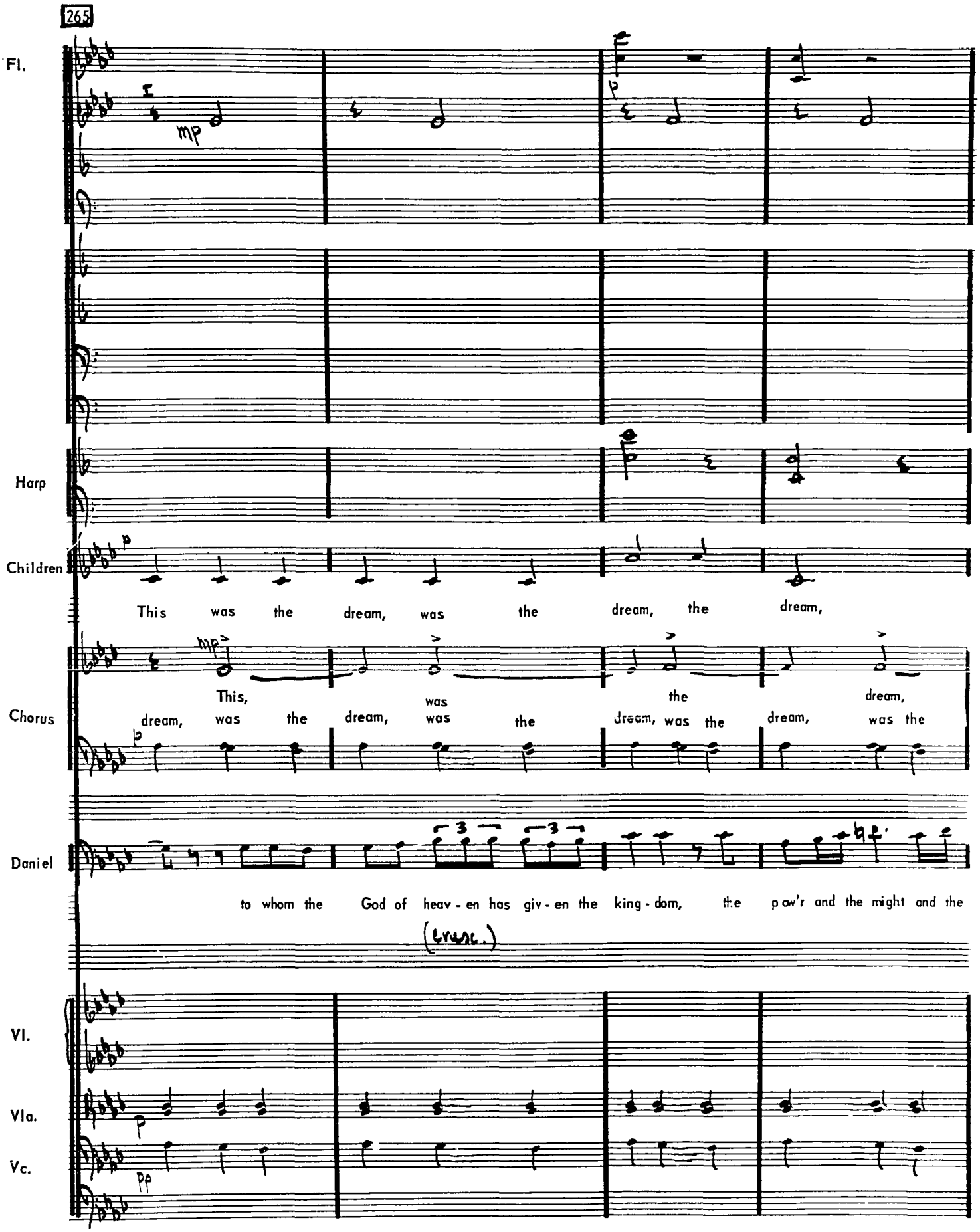

245
Fl.
Ob.
Clar.
Bsn.
Hm.
Daniel
and filled the whole earth.
Intense
Vl.
Vla.
Vc.
Cb.
div
mp
p
mf
mp
p

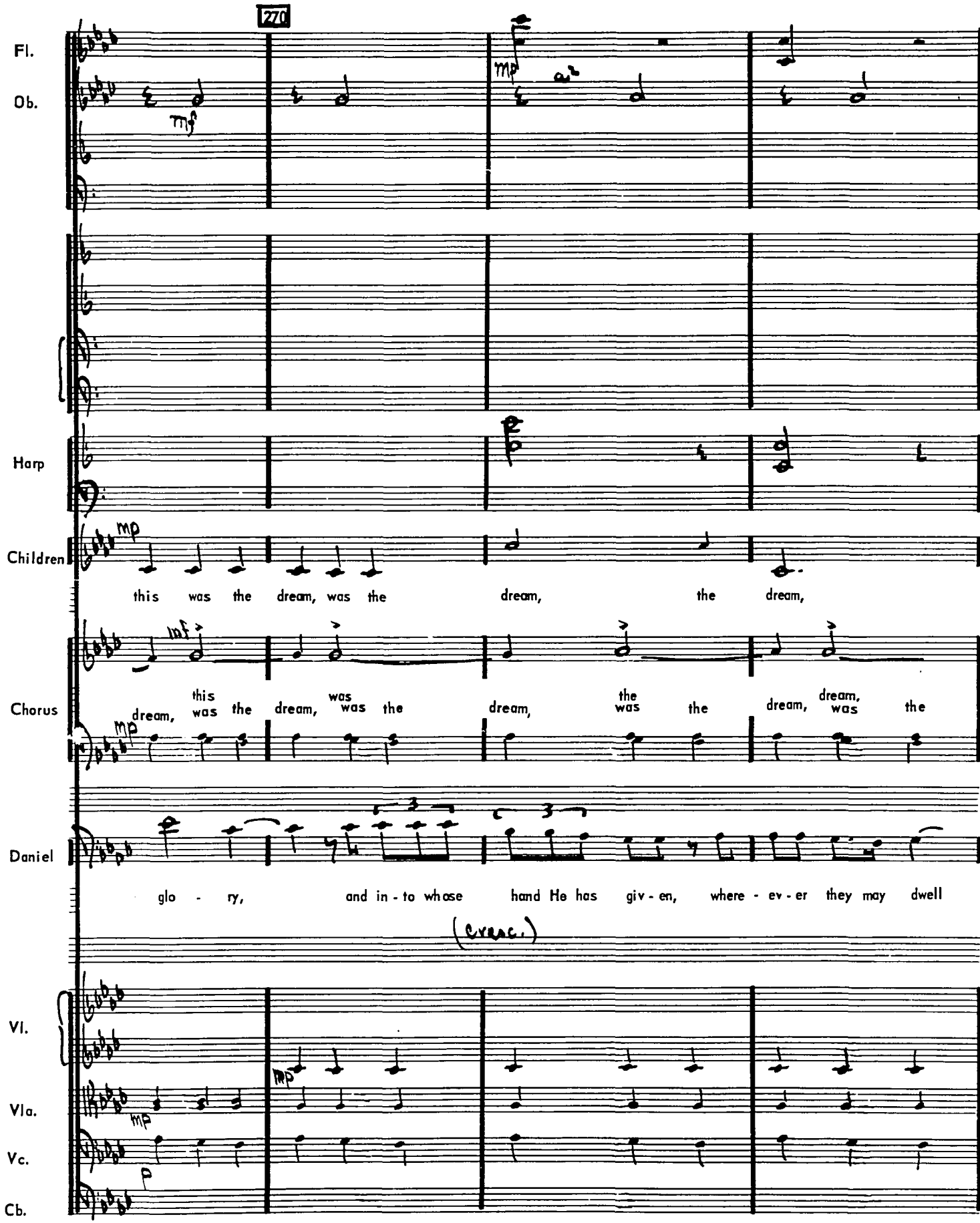

250
Perc.
cym. 22
nf
Chorus
this was the dream, this was the
this was the dream, the dream.
Daniel
this was the dream,
Vl.
Vla.
Vc.
Cb.

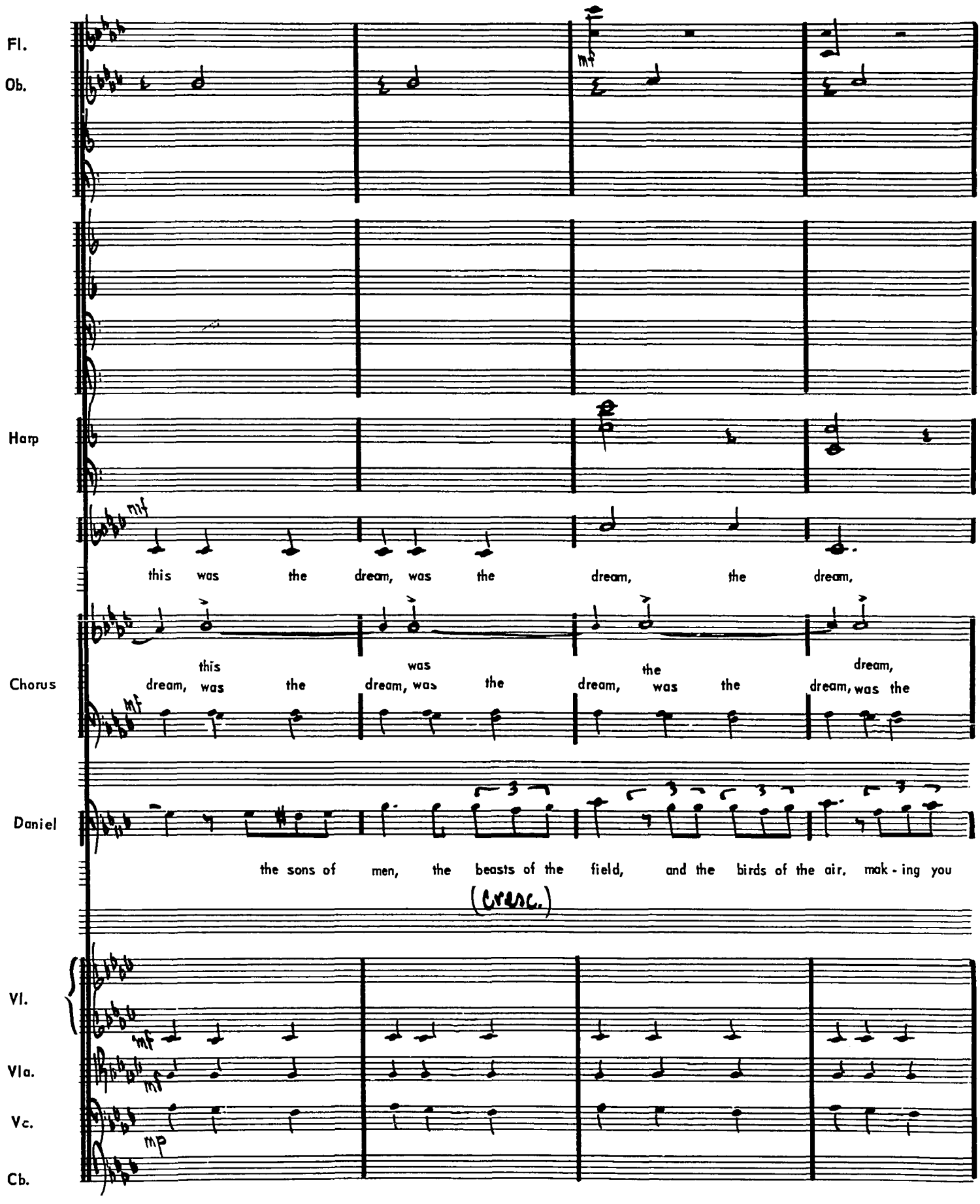

255
dream, the dream; the
dream, This the dream, this the
was the was the
Chorus
dream; the dream this was the dream,
Daniel
Now, Now we will tell the King the in - ter - pre -
Vl.
Vla.
Vc.
Cb.

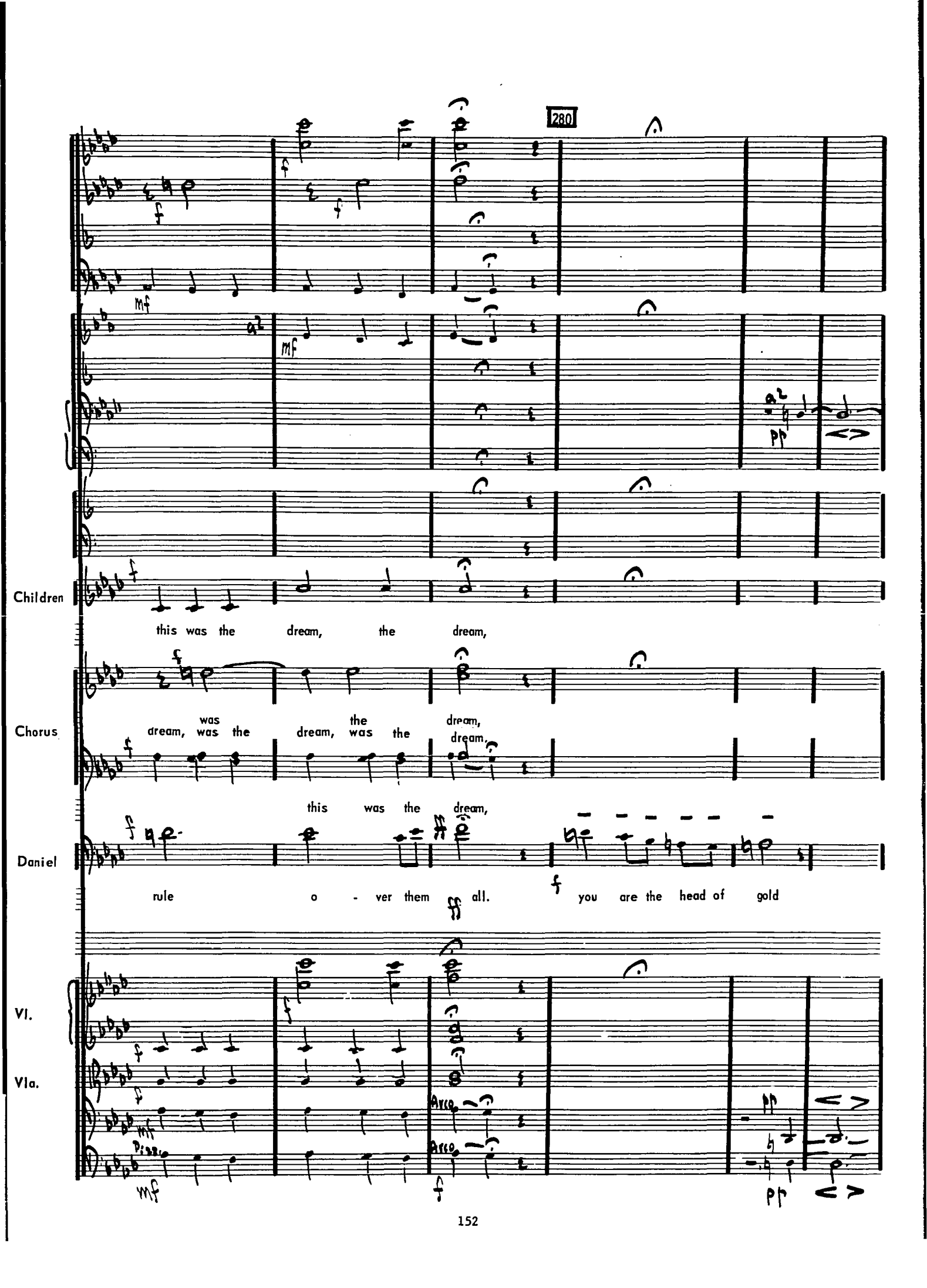

260
dream, the dream.
Chorus
dream. the dream, this was the dream.
dream the
this was the dream
Daniel
f
ta - tion.
Vl.
Vla.
Vc.
Cb.

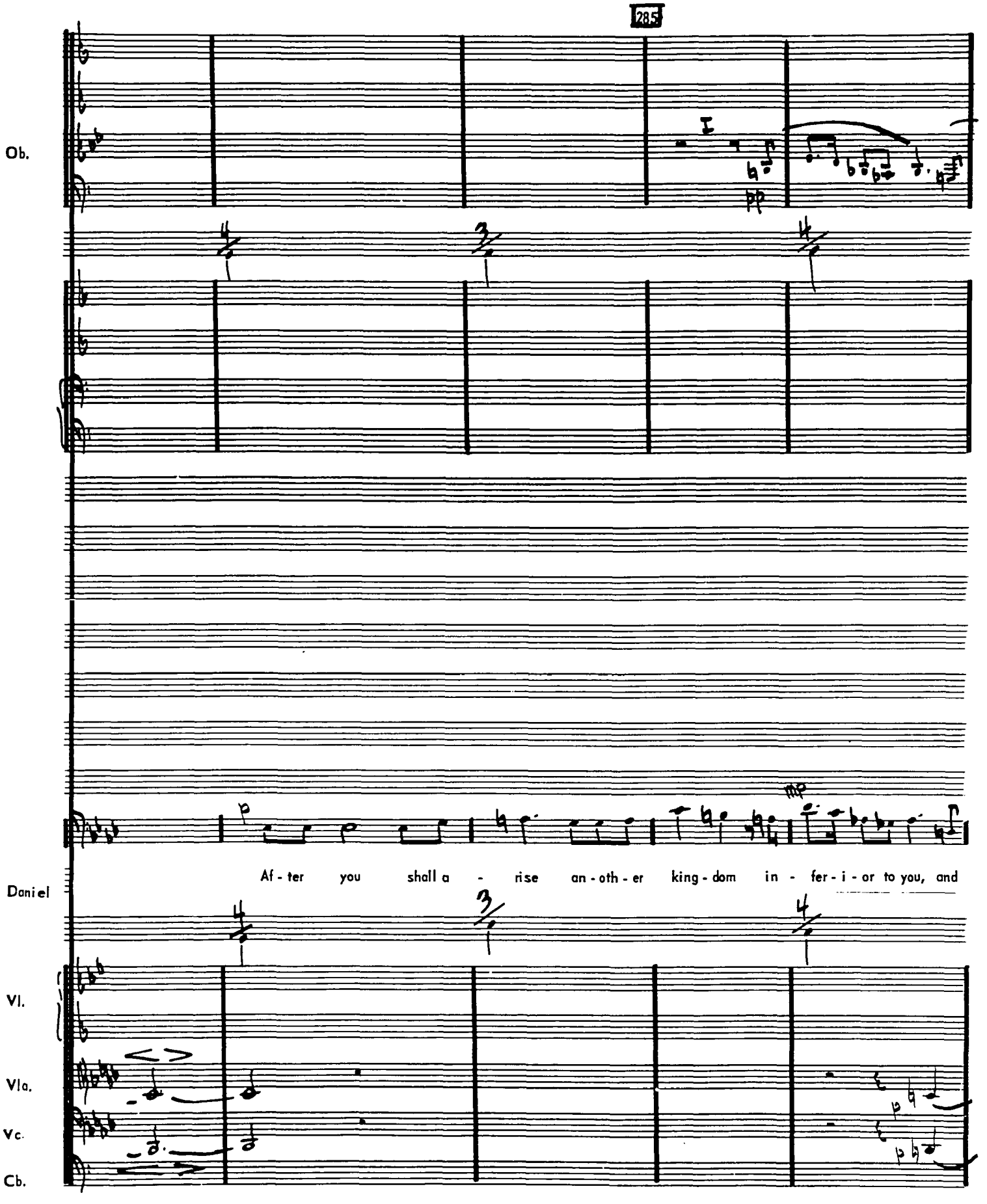

Fl.
Ob.
Poco a poco cresc.
(♩=56-60)
Cym.
Harp
Children
this was the dream, was the dream, the dream,
Chorus
Alto only
this was the dream, was the dream,
This, was the dream, was the
This,
Daniel
You O King, the king of kings,
Poco a poco cresc.
(♩=56-60)
Vl.
Vla.
(Arco)
Vc.
Cb.

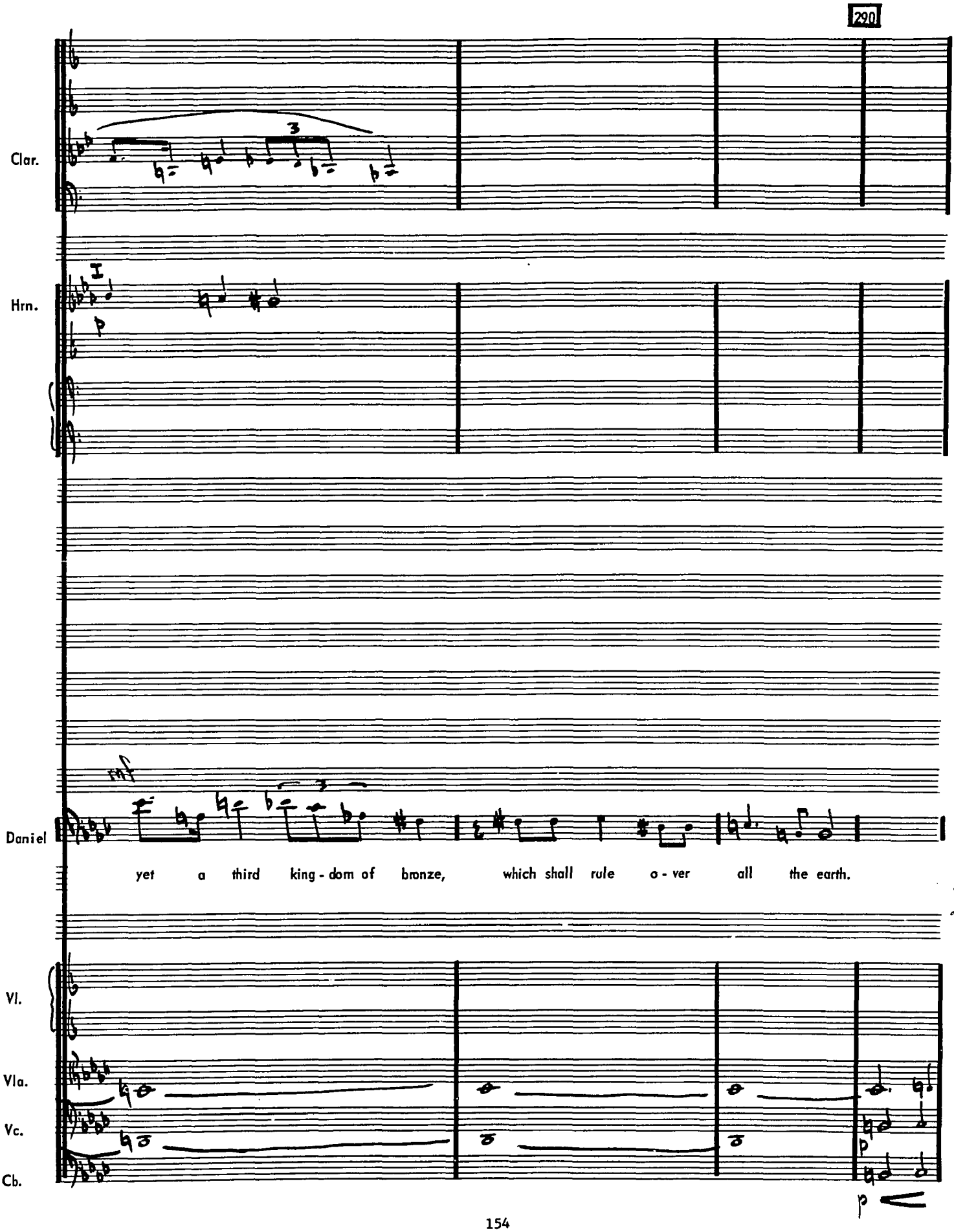

265
Fl.
mp
Harp
Children
This was the dream, was the dream, the dream,
Chorus
mp
This, was the dream,
dream, was the dream, was the dream, was the dream, was the
Daniel
to whom the God of heav - en has giv - en the king - dom, the pow'r and the might and the
(cresc.)
Vl.
Vla.
p
Vc.
pp

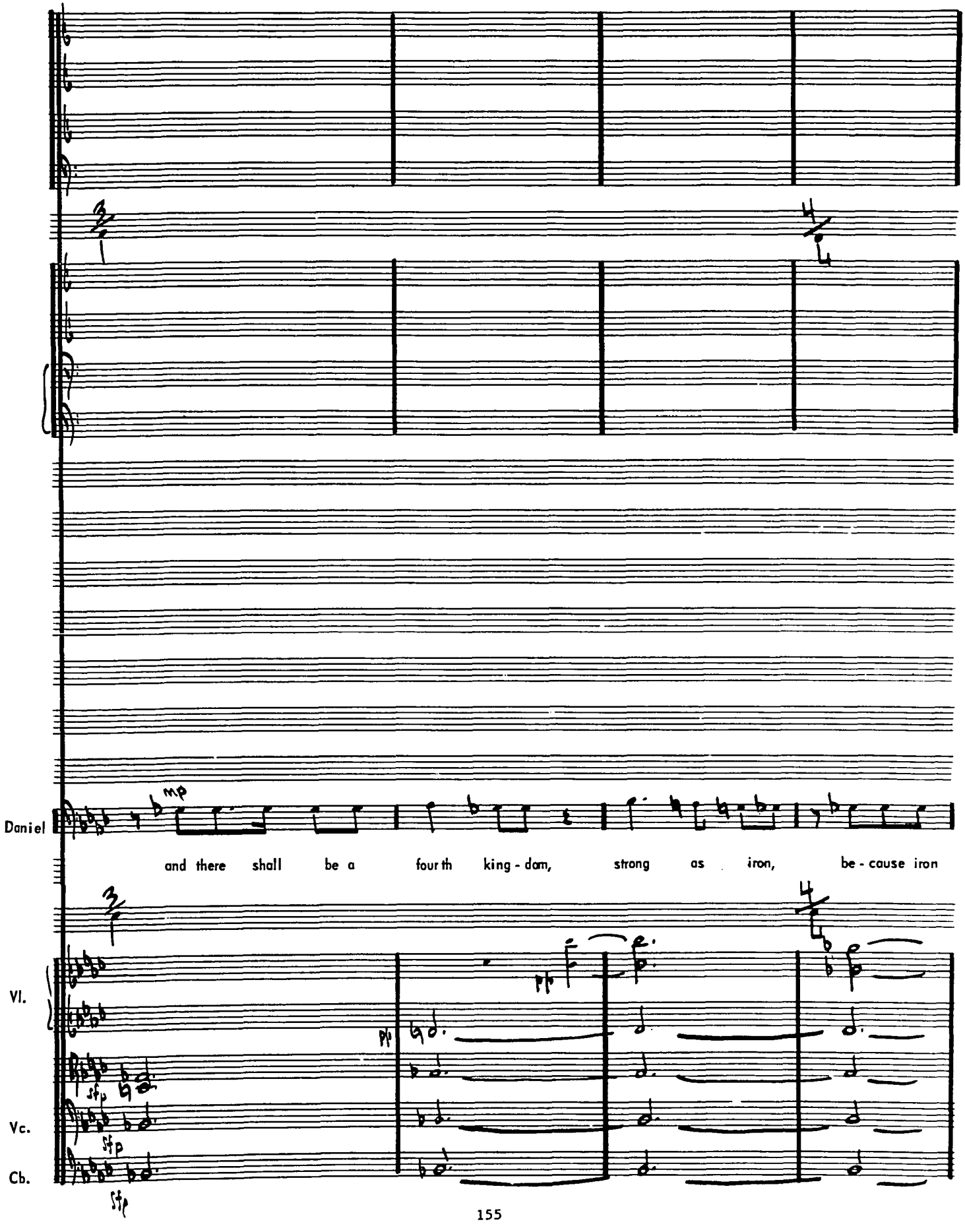

270
Fl.
Ob.
mf
mp
Harp
Children
mp
this was the dream, was the dream, the dream,
Chorus
inf
this was the dream, was the dream, was the dream, was the dream, was the dream, was the
mp
Daniel
glo - ry, and in - to whose hand He has giv - en, where - ev - er they may dwell
(cresc.)
Vl.
Vla.
mp
Vc.
p
Cb.

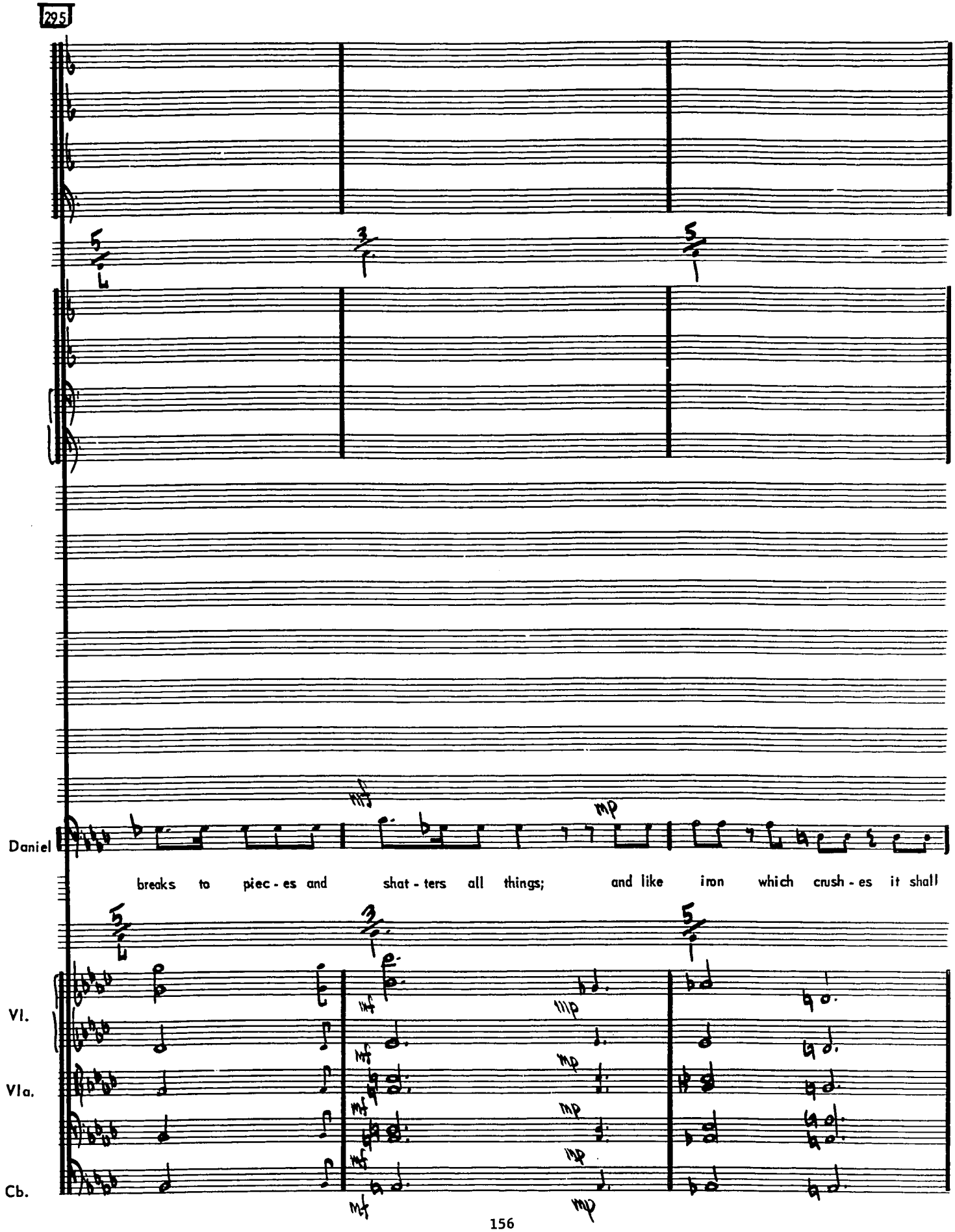

Fl.
Ob.
Harp
this was the dream, was the dream, the dream,
Chorus
this was the dream,
dream, was the dream, was the dream, was the dream, was the
Daniel
the sons of men, the beasts of the field, and the birds of the air, mak - ing you
(cresc.)
Vl.
Vla.
Vc.
Cb.

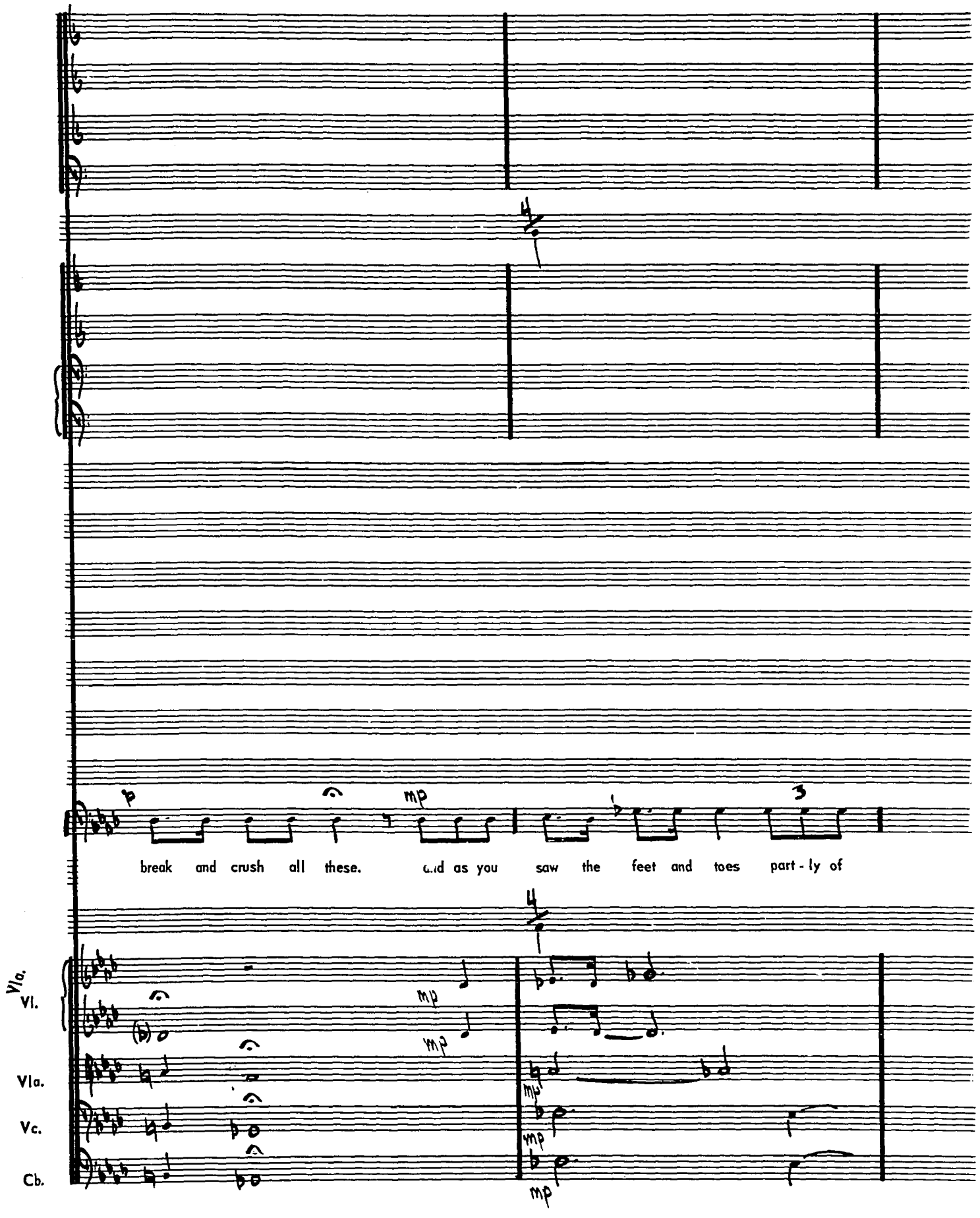

280
Children
this was the dream, the dream,
Chorus
dream, was the dream, was the dream, was the dream,
this was the dream,
Daniel
rule o - ver them all.
you are the head of gold
Vl.
Vla.
Arco
Arco

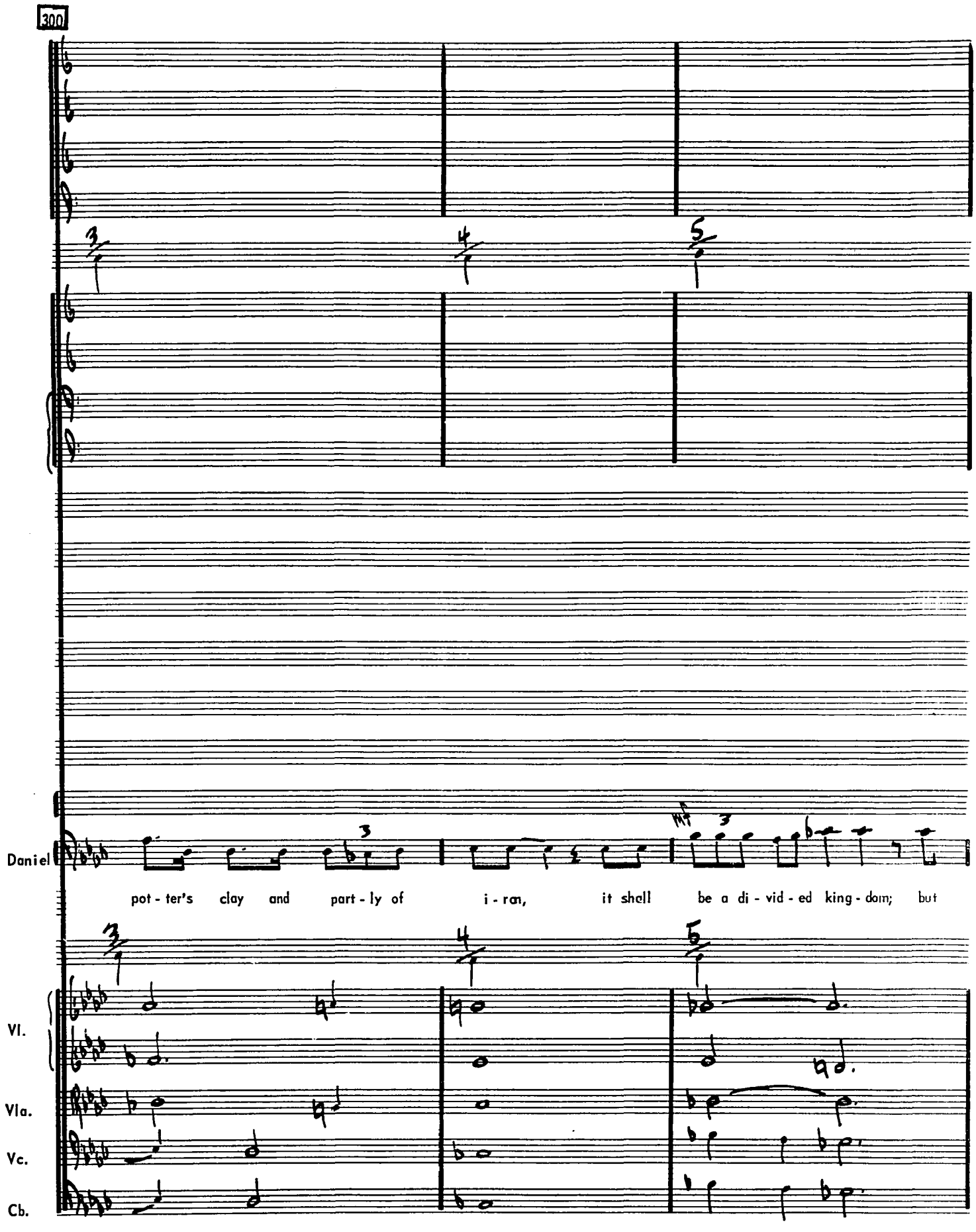

285
Ob.
I
pp
p
mp
Daniel
Af - ter you shall a - rise an - oth - er king - dom in - fer - i - or to you, and
Vl.
Vla.
Vc.
Cb.

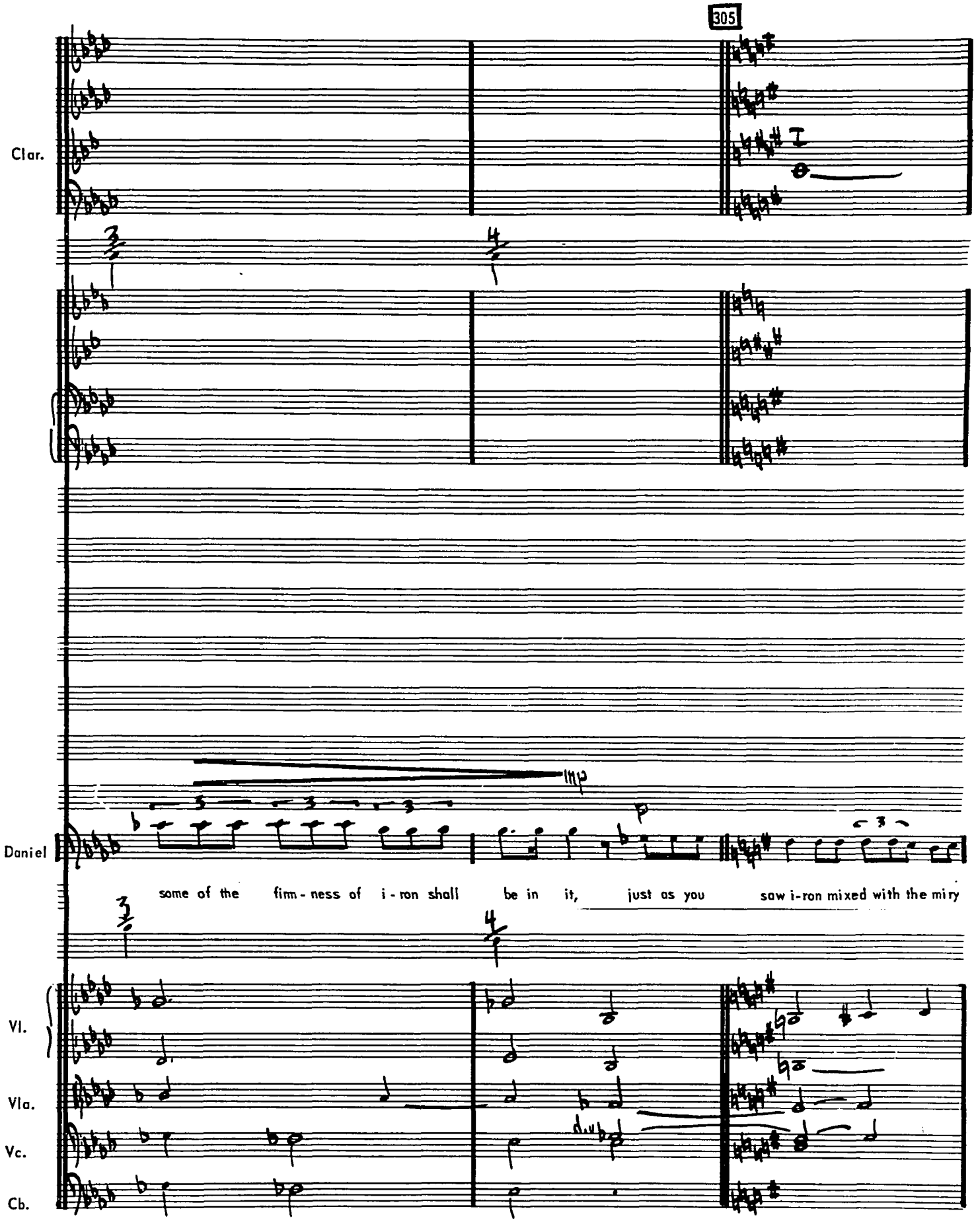

290
Clar.
Hrn.
I
p
Daniel
mf
yet a third king - dom of bronze, which shall rule o - ver all the earth.
Vl.
Vla.
Vc.
Cb.
p

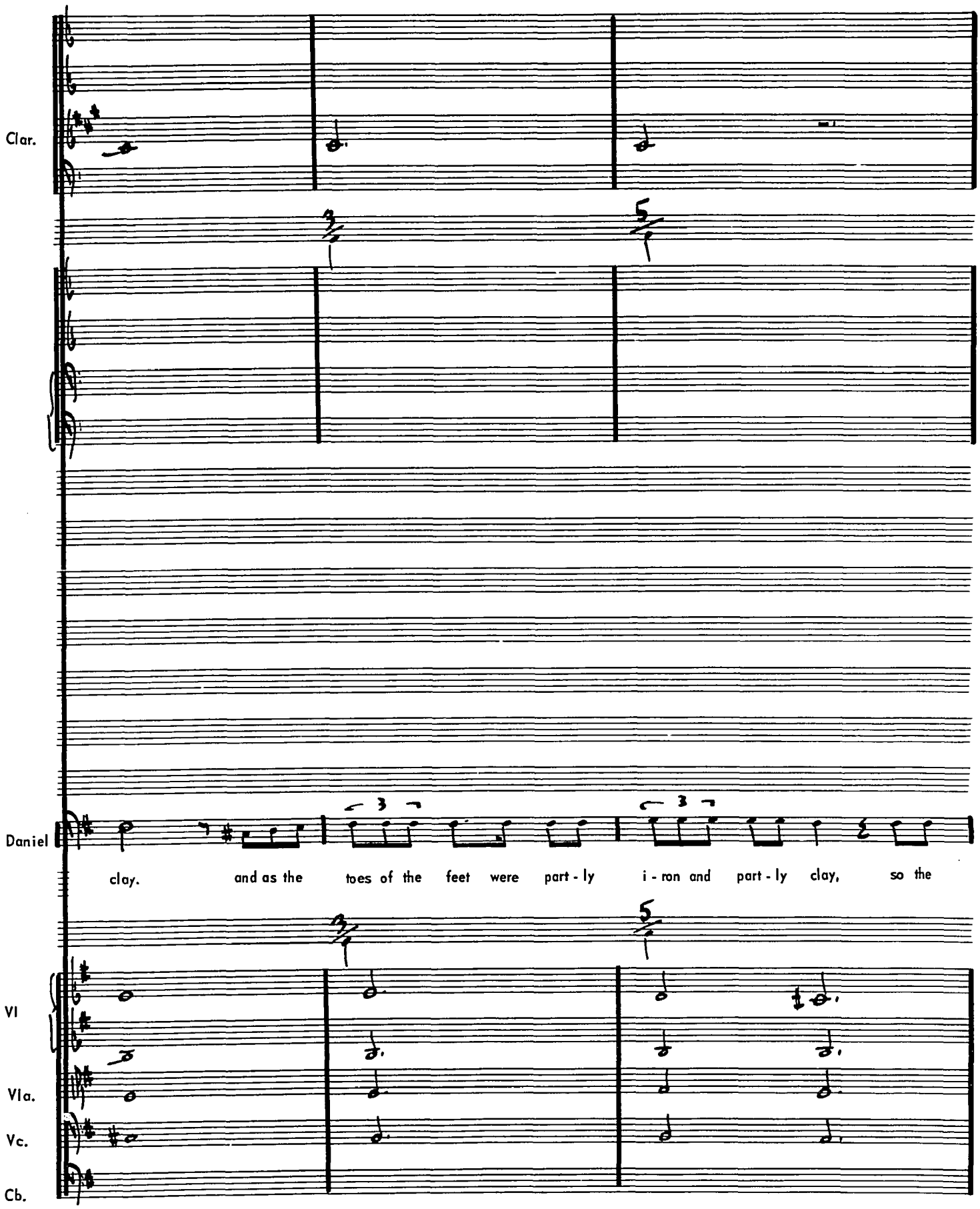

Daniel
mp
and there shall be a fourth king - dom, strong as iron, be - cause iron
Vl.
pp
sfp
Vc.
sfp
Cb.
sfp

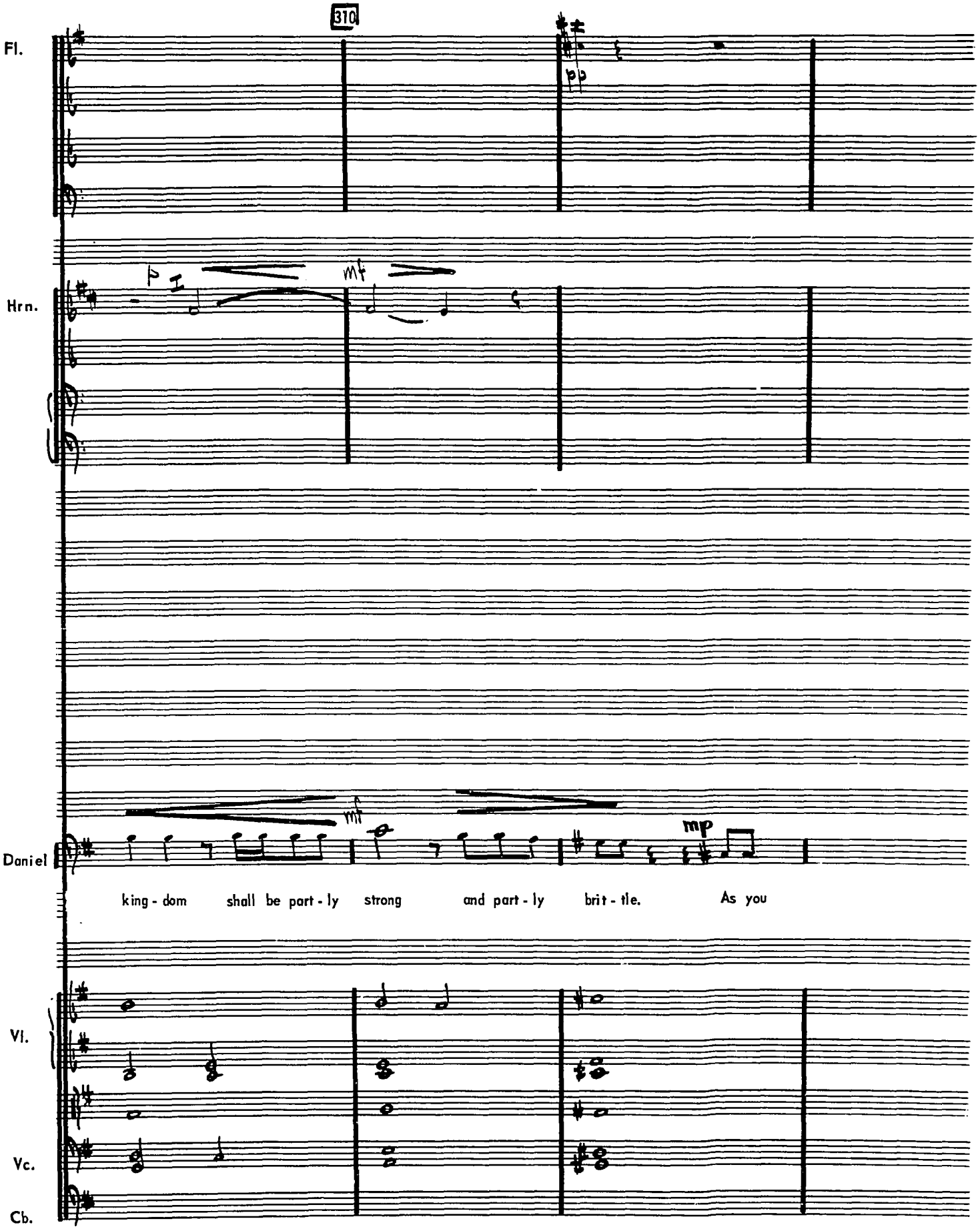

Daniel
breaks to piec - es and shat - ters all things; and like iron which crush - es it shall
Vl.
Vla.
Cb.

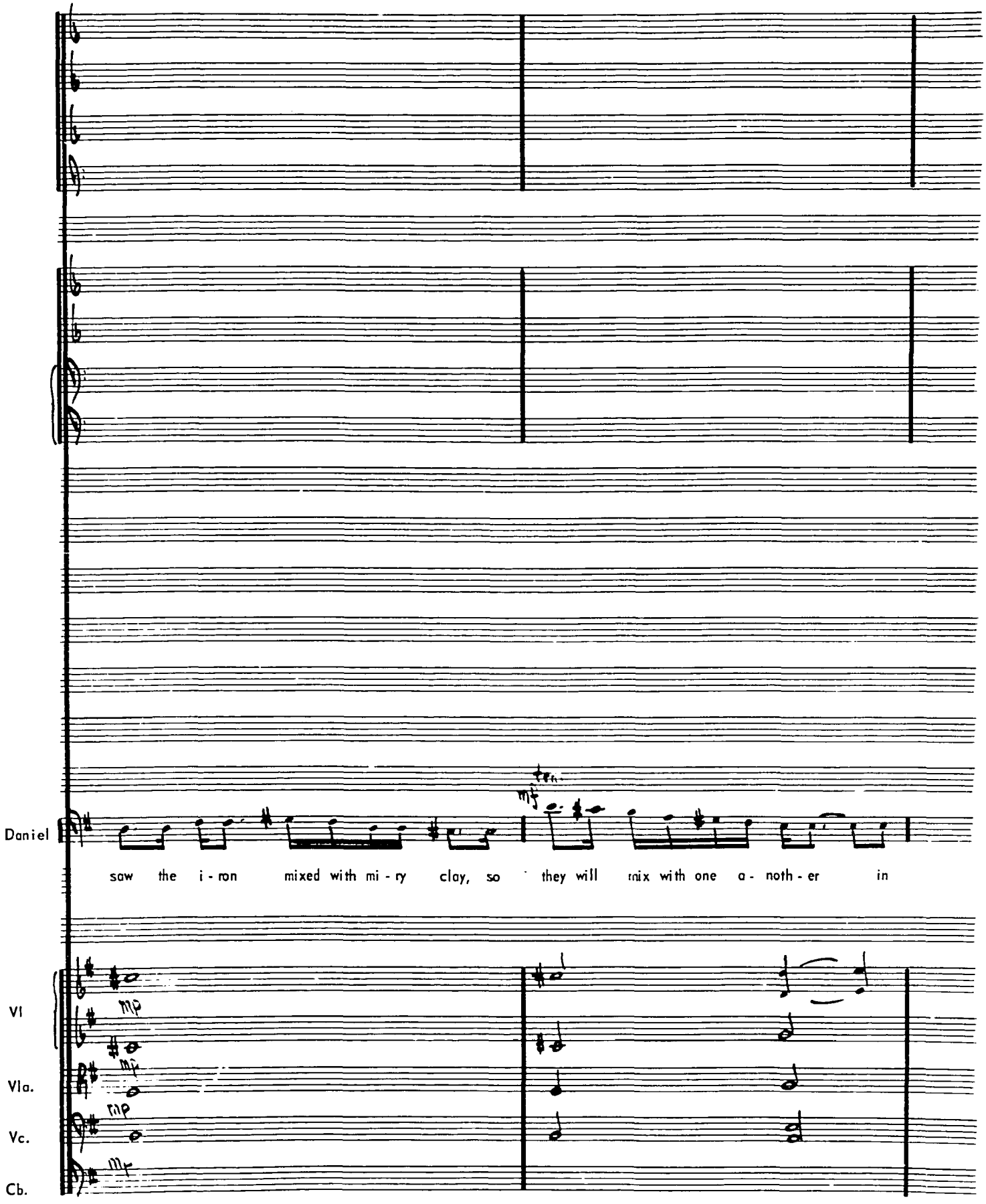

p
mp
break and crush all these.
and as you saw the feet and toes part - ly of
Vla.
Vl.
Vla.
Vc.
Cb.
mp
mp
mp
mp

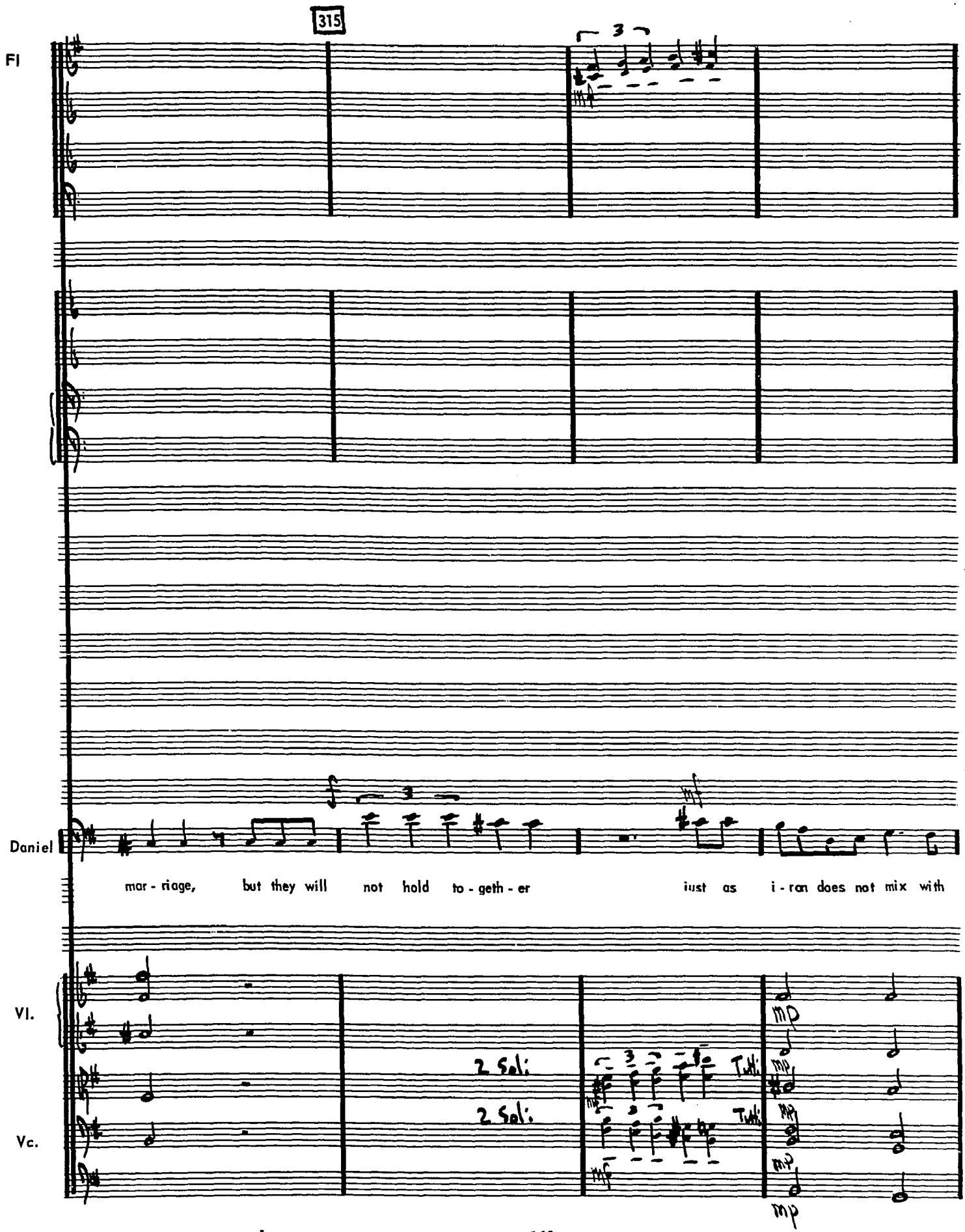

300
Daniel
pot - ter's clay and part - ly of i - ron, it shall be a di - vid - ed king - dom; but
Vl.
Vla.
Vc.
Cb.

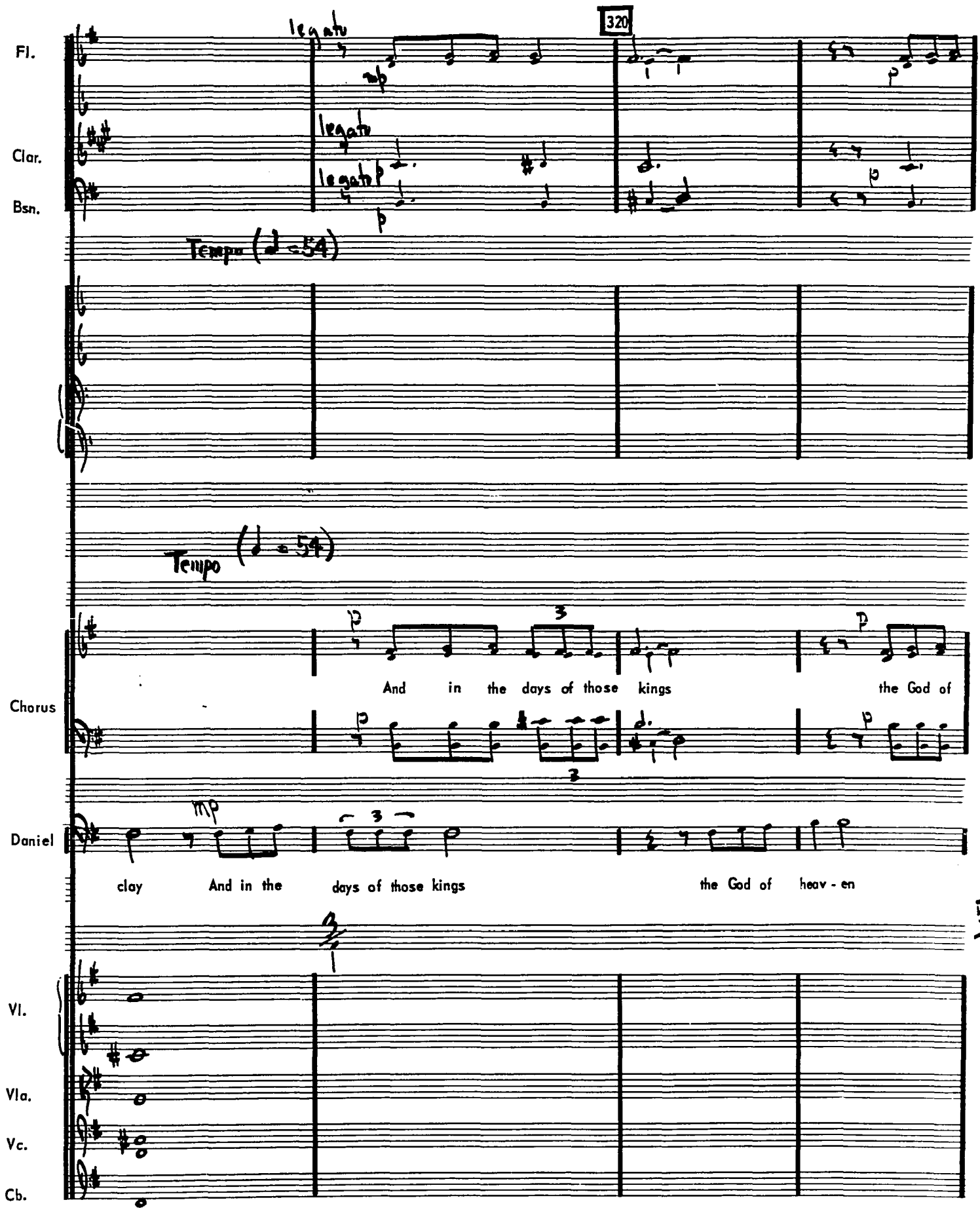

305
Clar.
Daniel
some of the fim - ness of i - ron shall be in it, just as you saw i-ron mixed with the miry
Vl.
Vla.
Vc.
Cb.

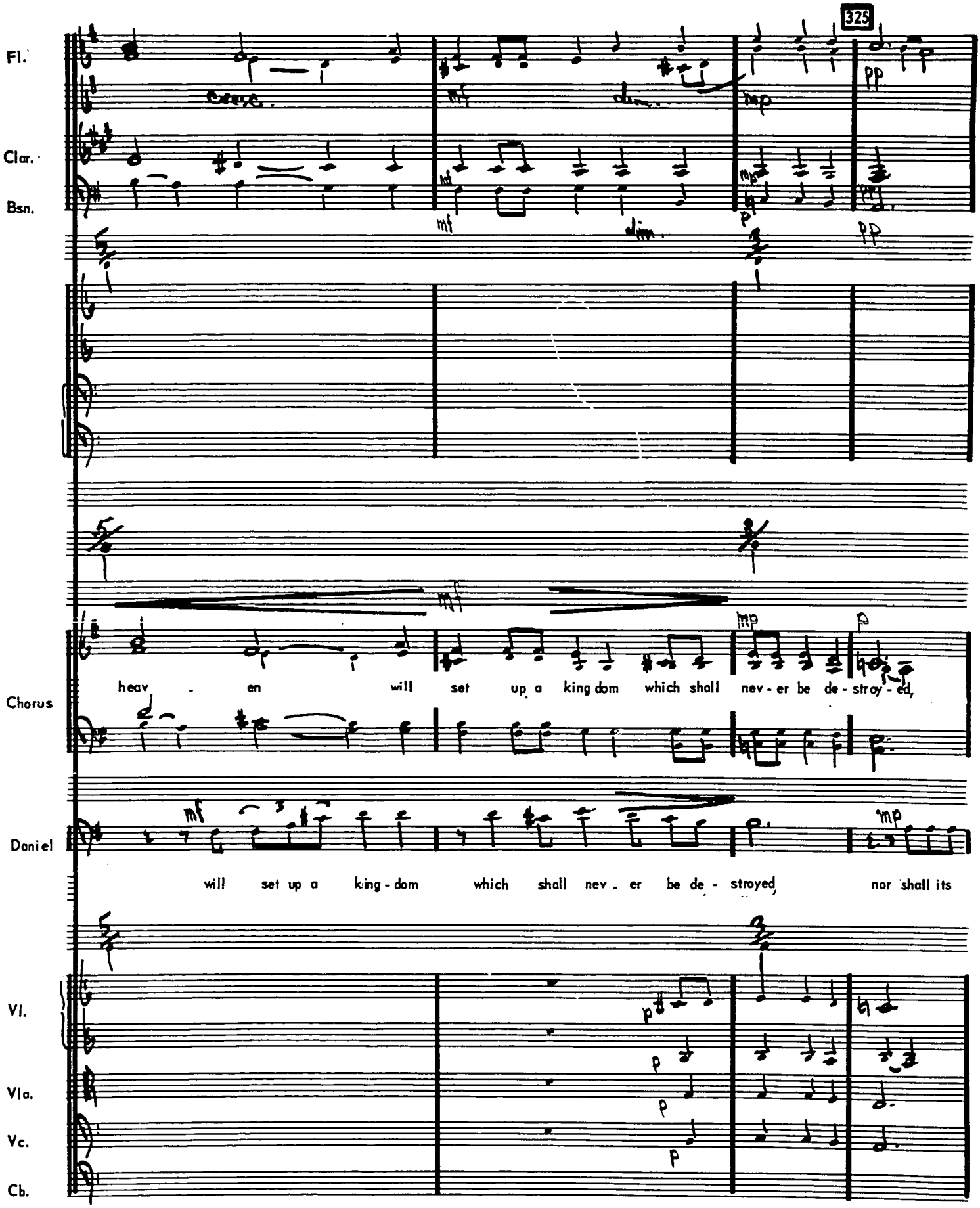

Clar.
Daniel
clay. and as the toes of the feet were part - ly i - ron and part - ly clay, so the
Vl
Vla.
Vc.
Cb.

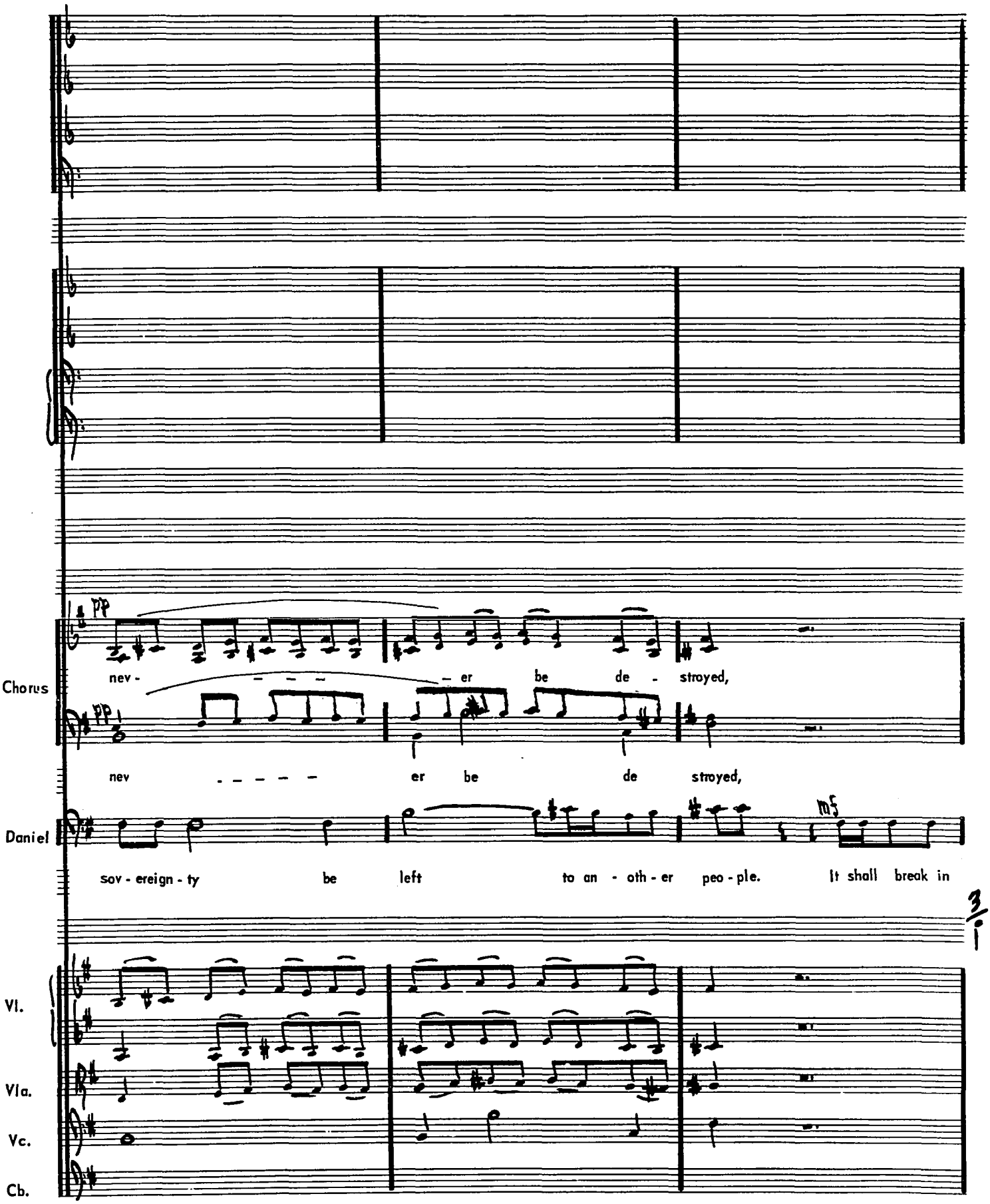

310
Fl.
Hrn.
Daniel
king - dom shall be part - ly strong and part - ly brit - tle. As you
Vl.
Vc.
Cb.

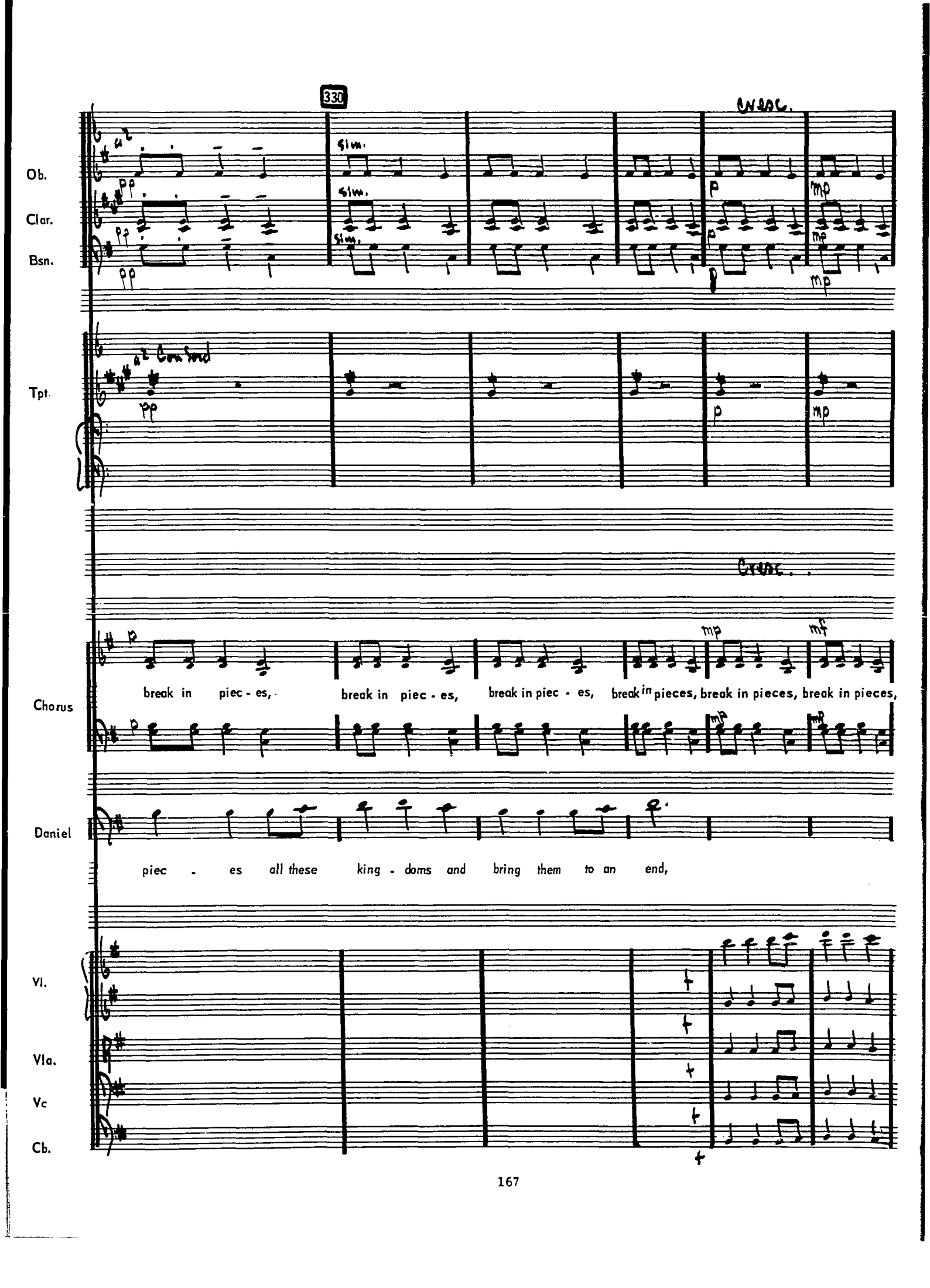

Daniel
saw the i - ron mixed with mi - ry clay, so they will mix with one a - noth - er in
Vl
Vla.
Vc.
Cb.

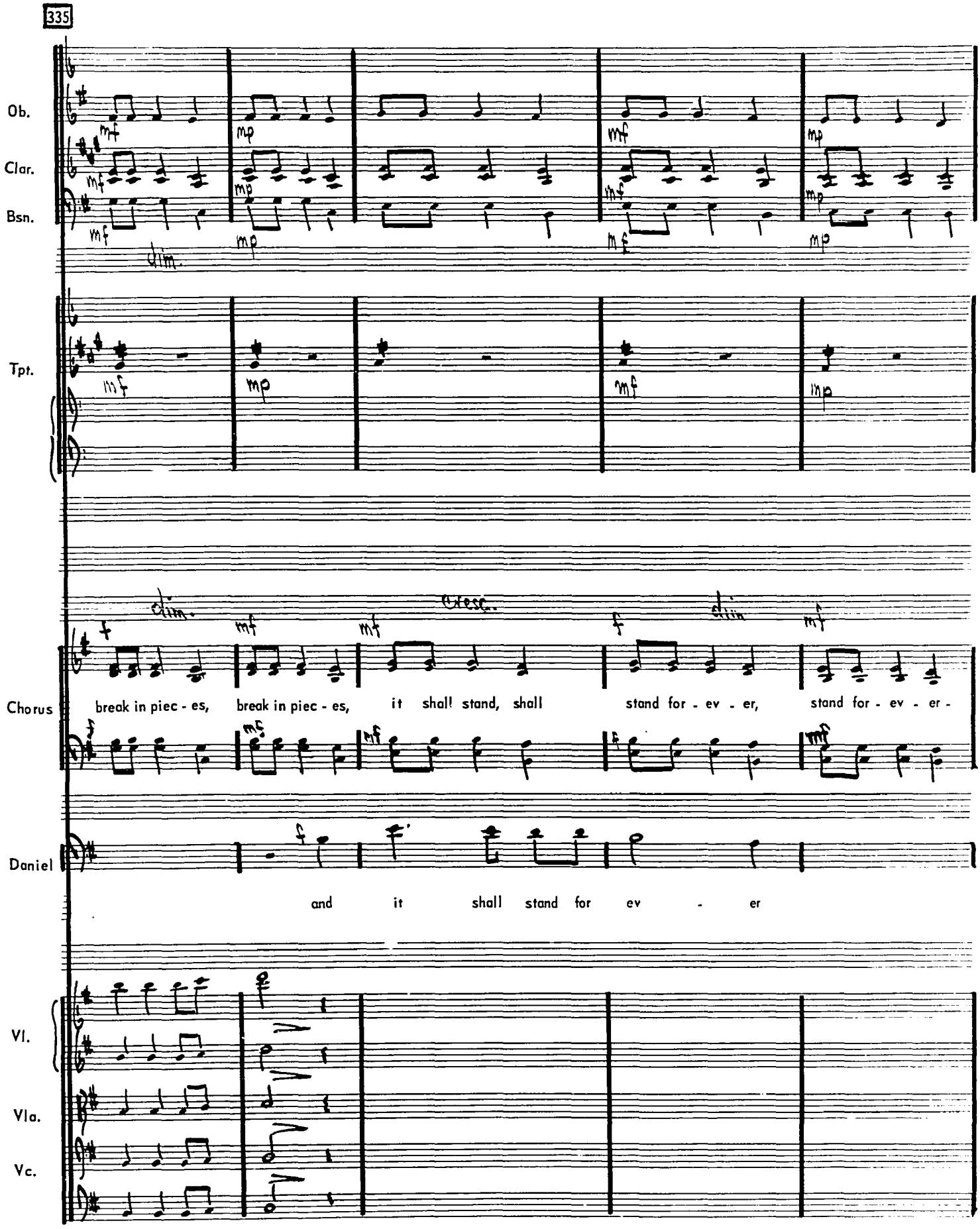

315
Fl
Daniel
mar - riage, but they will not hold to - geth - er just as i - ron does not mix with
Vl.
Vc.
2 Sol.
2 Sol.
Tutti
Tutti

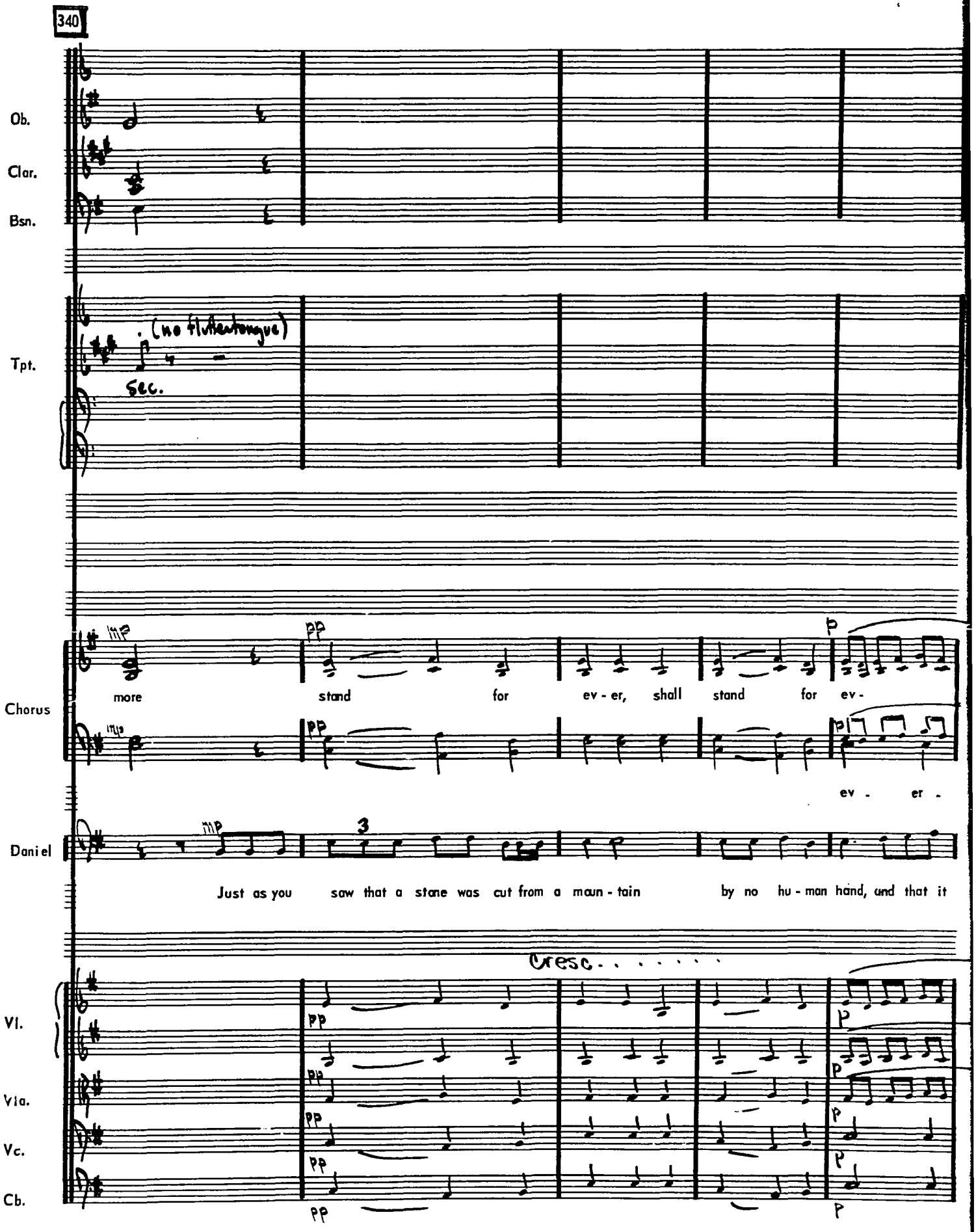

320
Fl.
legato
mp
Clar.
legato
Bsn.
legato
p
Tempo (♩ = 54)
Tempo (♩ = 54)
Chorus
p
And in the days of those kings
the God of
Daniel
mp
clay
And in the
days of those kings
the God of heav - en
Vl.
Vla.
Vc.
Cb.

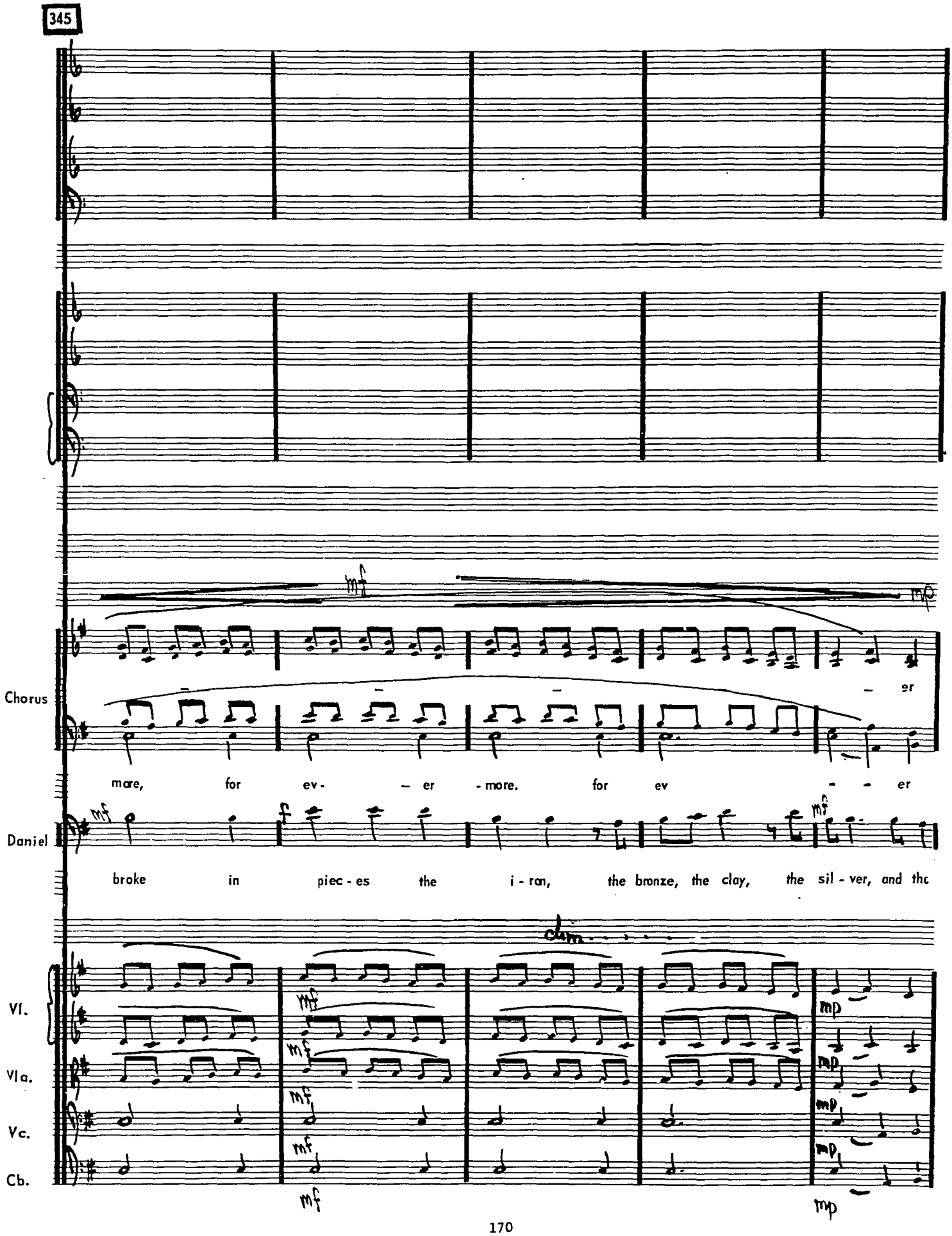

325
Fl.
Clar.
Bsn.
Chorus
heav - en will set up a king dom which shall nev - er be de - stroy - ed,
Daniel
will set up a king - dom which shall nev - er be de - stroyed, nor shall its
Vl.
Vla.
Vc.
Cb.

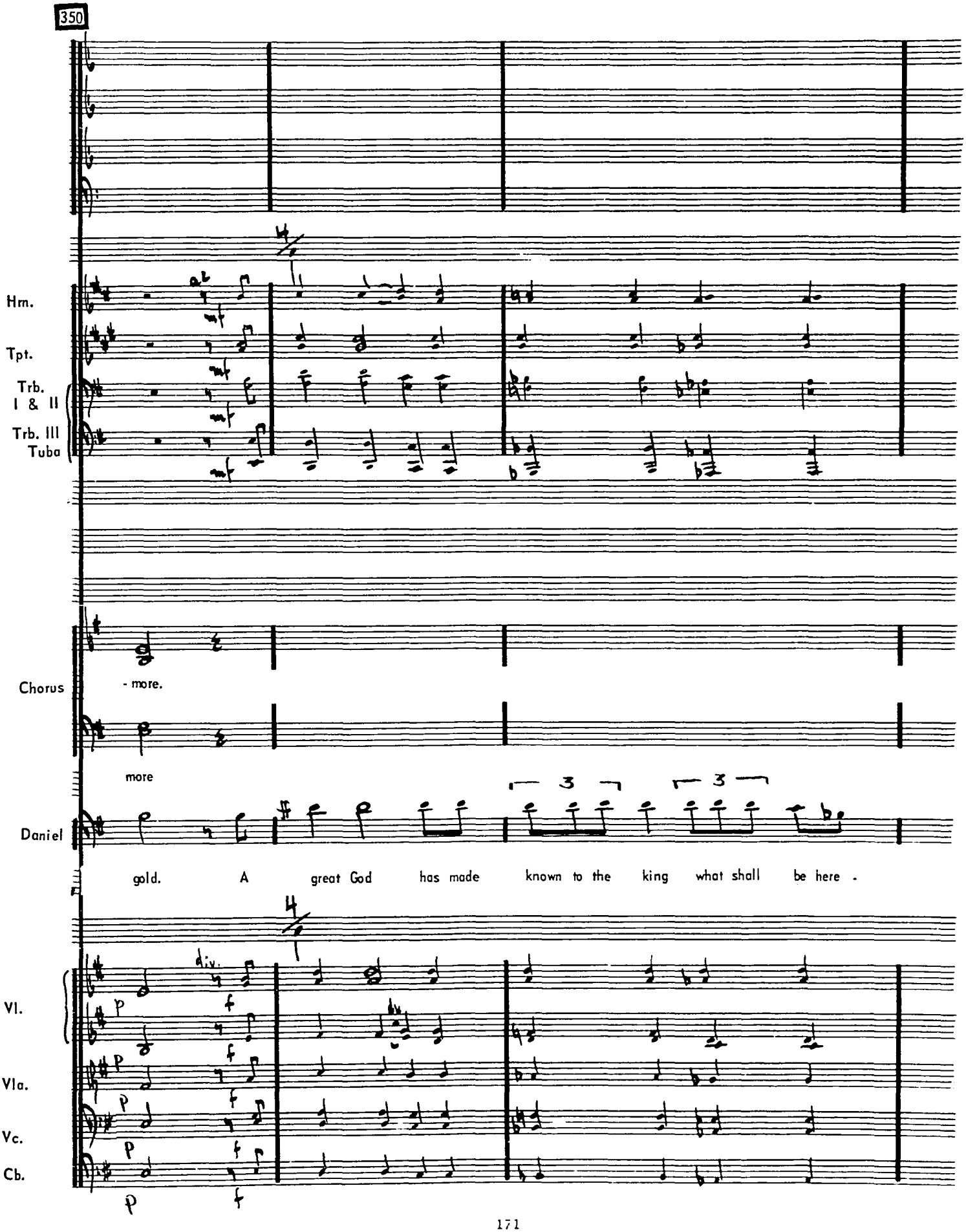

Chorus
pp
nev - er be de - stroyed,
pp
nev - er be de stroyed,
Daniel
mf
sov - ereign - ty be left to an - oth - er peo - ple. It shall break in
3/1
Vl.
Vla.
Vc.
Cb.

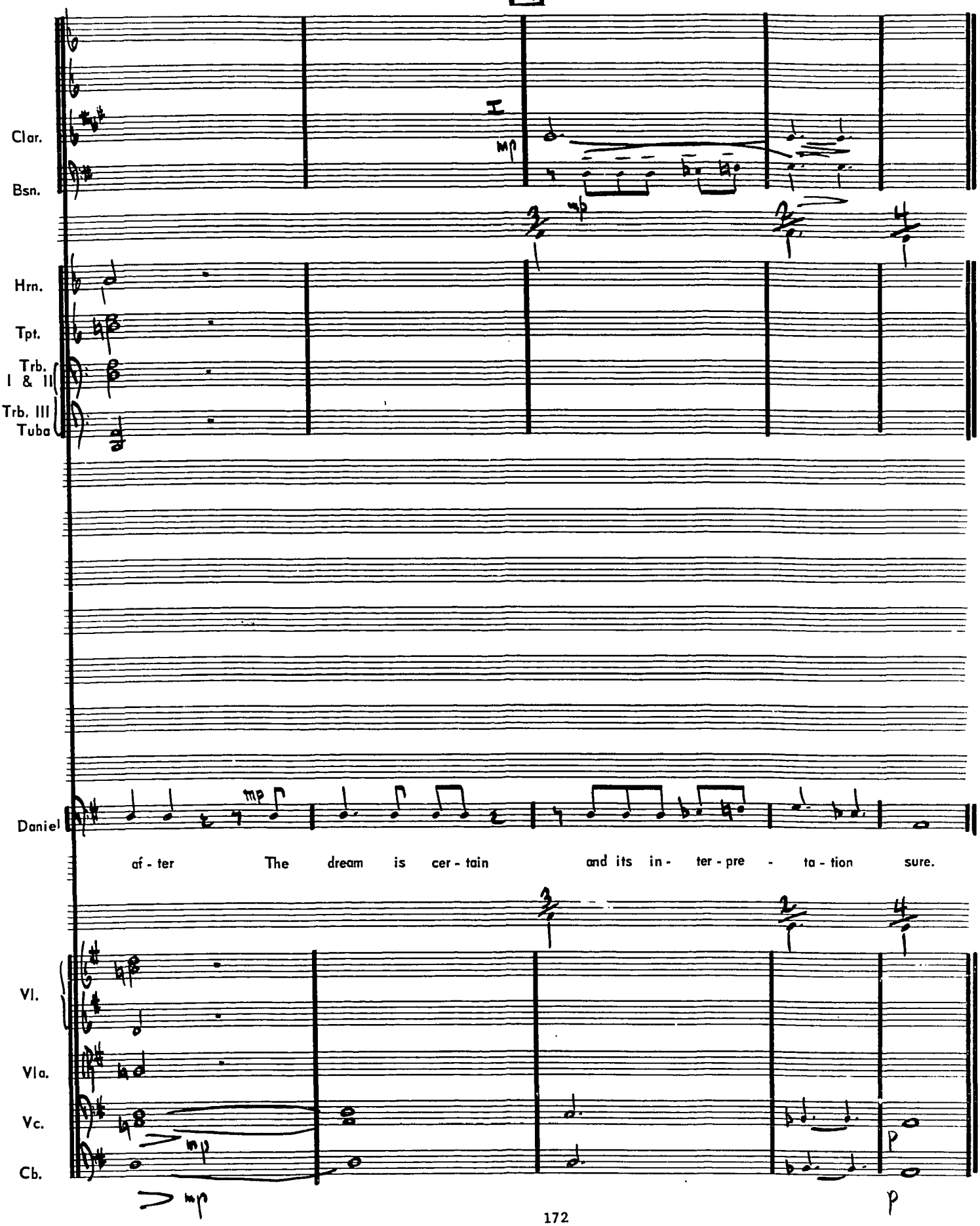

330
Ob.
Clar.
Bsn.
Tpt.
Chorus
Daniel
Vl.
Vla.
Vc
Cb.
break in piec - es, break in piec - es, break in piec - es, break in pieces, break in pieces, break in pieces,
piec - es all these king - doms and bring them to an end,

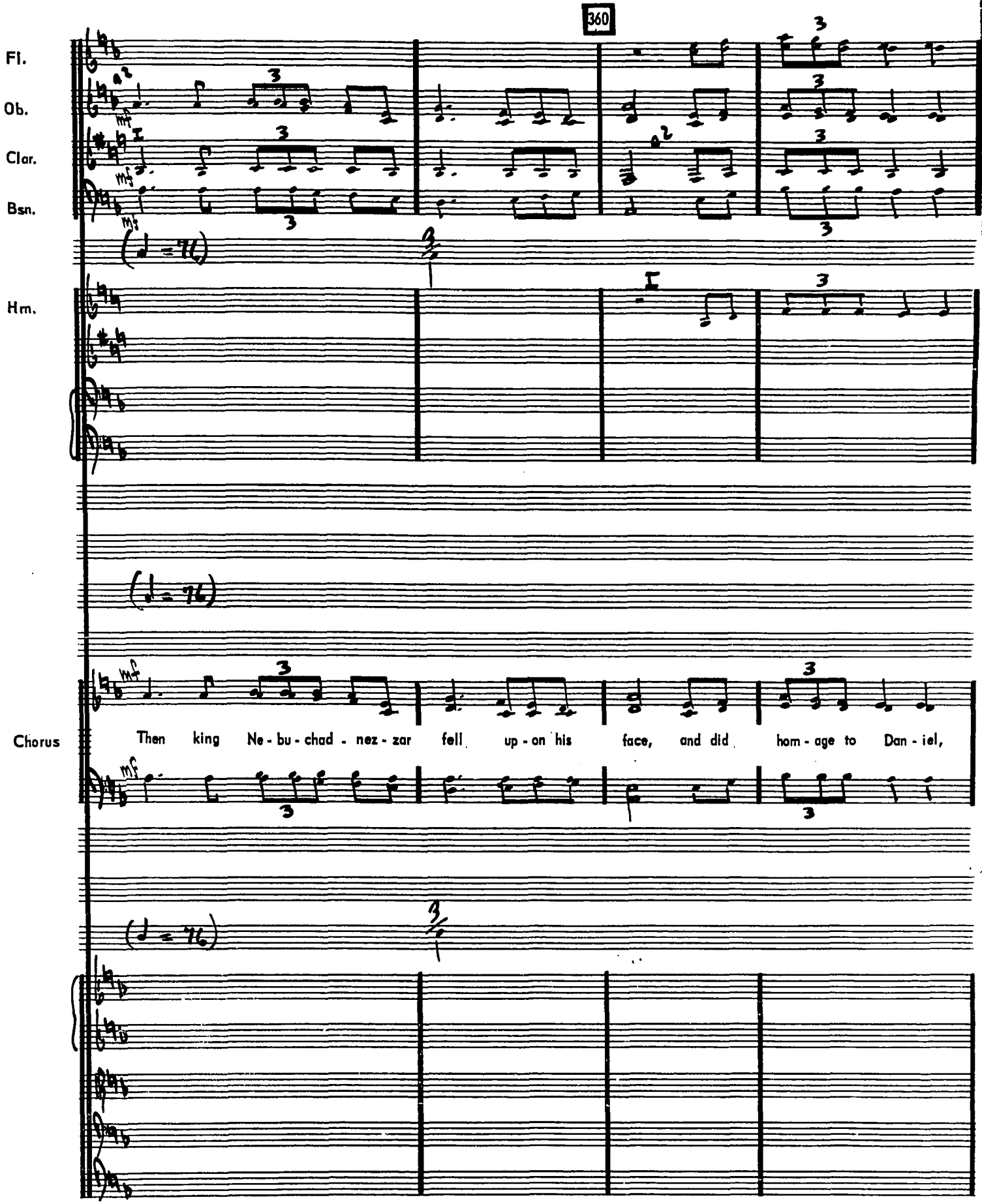

335
Ob.
Clar.
Bsn.
dim.
Tpt.
dim.
cresc.
Chorus
break in piec - es, break in piec - es, it shall stand, shall stand for - ev - er, stand for - ev - er -
Daniel
and it shall stand for ev - er
Vl.
Vla.
Vc.

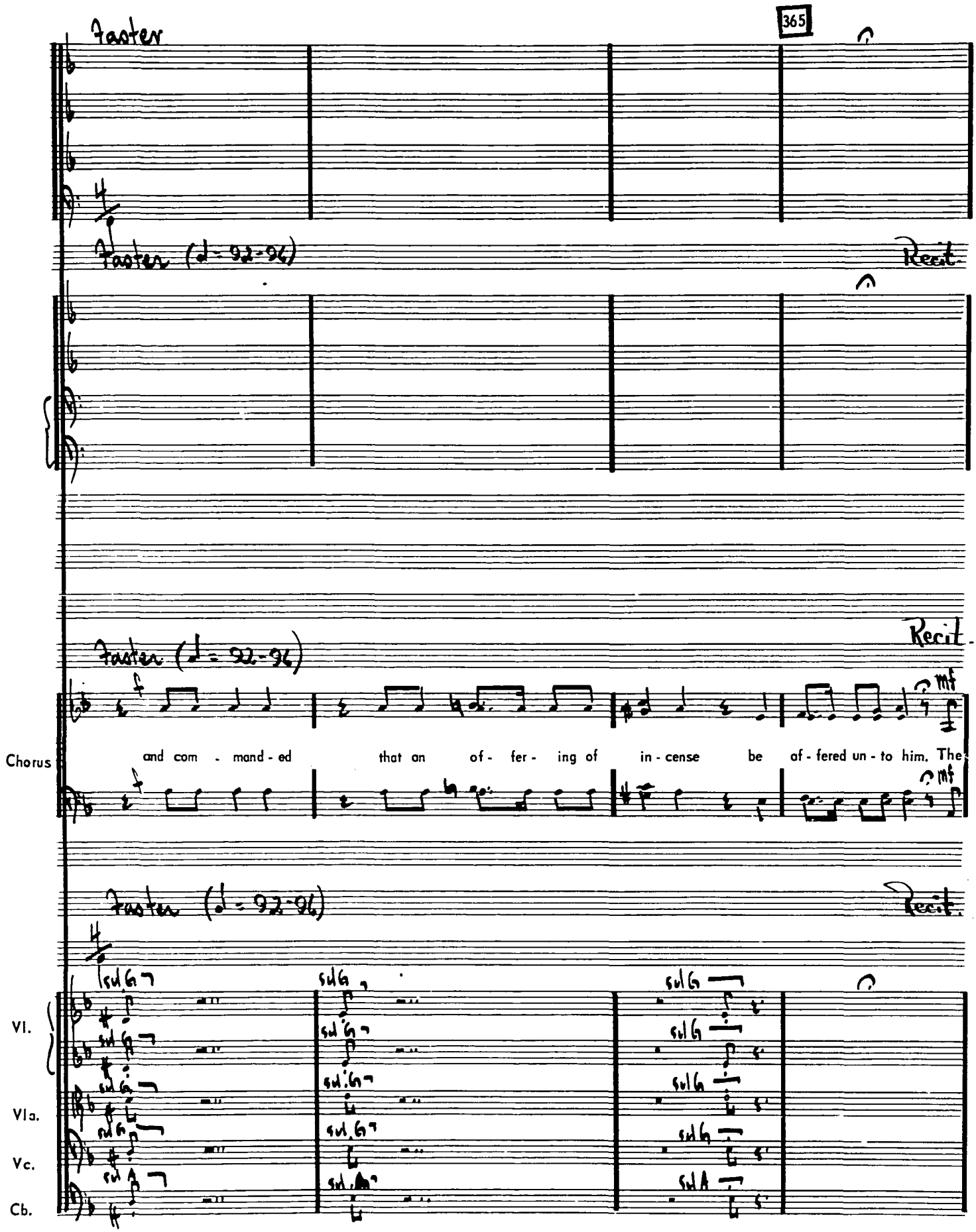

340
Ob.
Clar.
Bsn.
Tpt.
(no flutter tongue)
Sec.
Chorus
more
stand
for
ev - er, shall stand for ev -
ev - er -
Daniel
Just as you saw that a stone was cut from a moun - tain by no hu - man hand, and that it
Cresc.
Vl.
Vla.
Vc.
Cb.

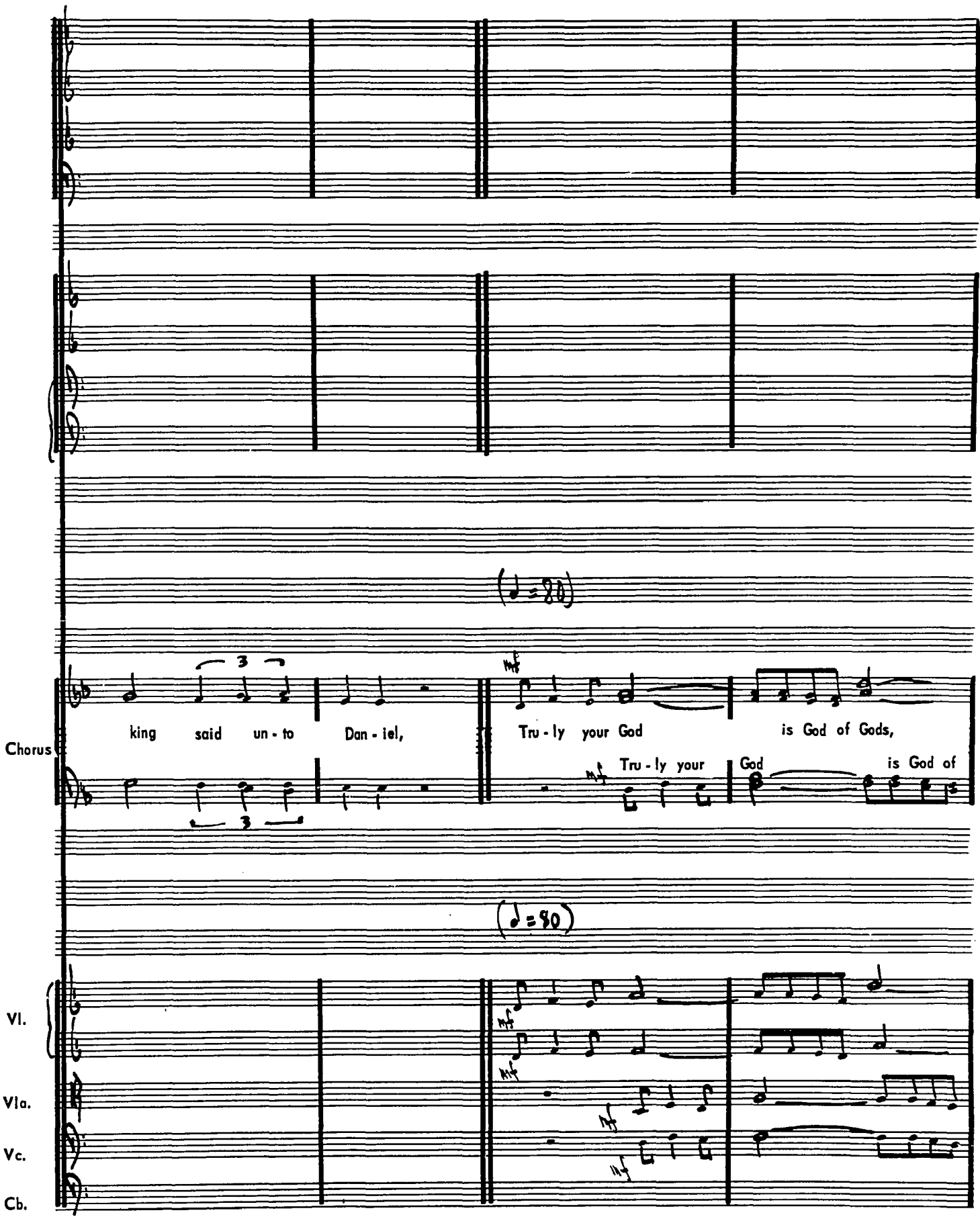

345
Chorus
more, for ev - er - more. for ev - er
Daniel
broke in piec - es the i - ron, the bronze, the clay, the sil - ver, and the
Vl.
Vla.
Vc.
Cb.
mf
mp

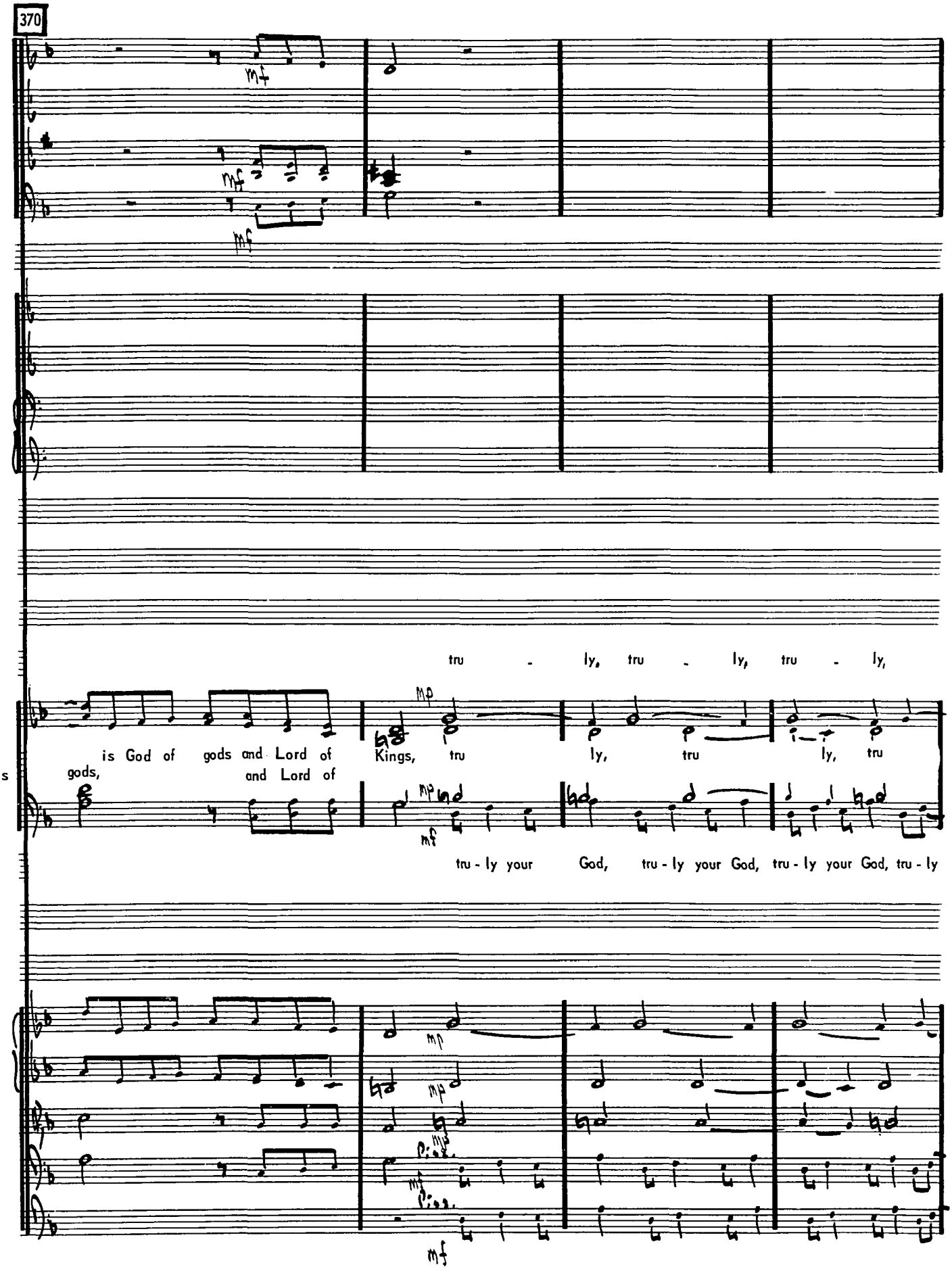

350
Hm.
Tpt.
Trb. I & II
Trb. III Tuba
Chorus
- more.
more
Daniel
gold. A great God has made known to the king what shall be here .
div.
Vl.
Vla.
Vc.
Cb.

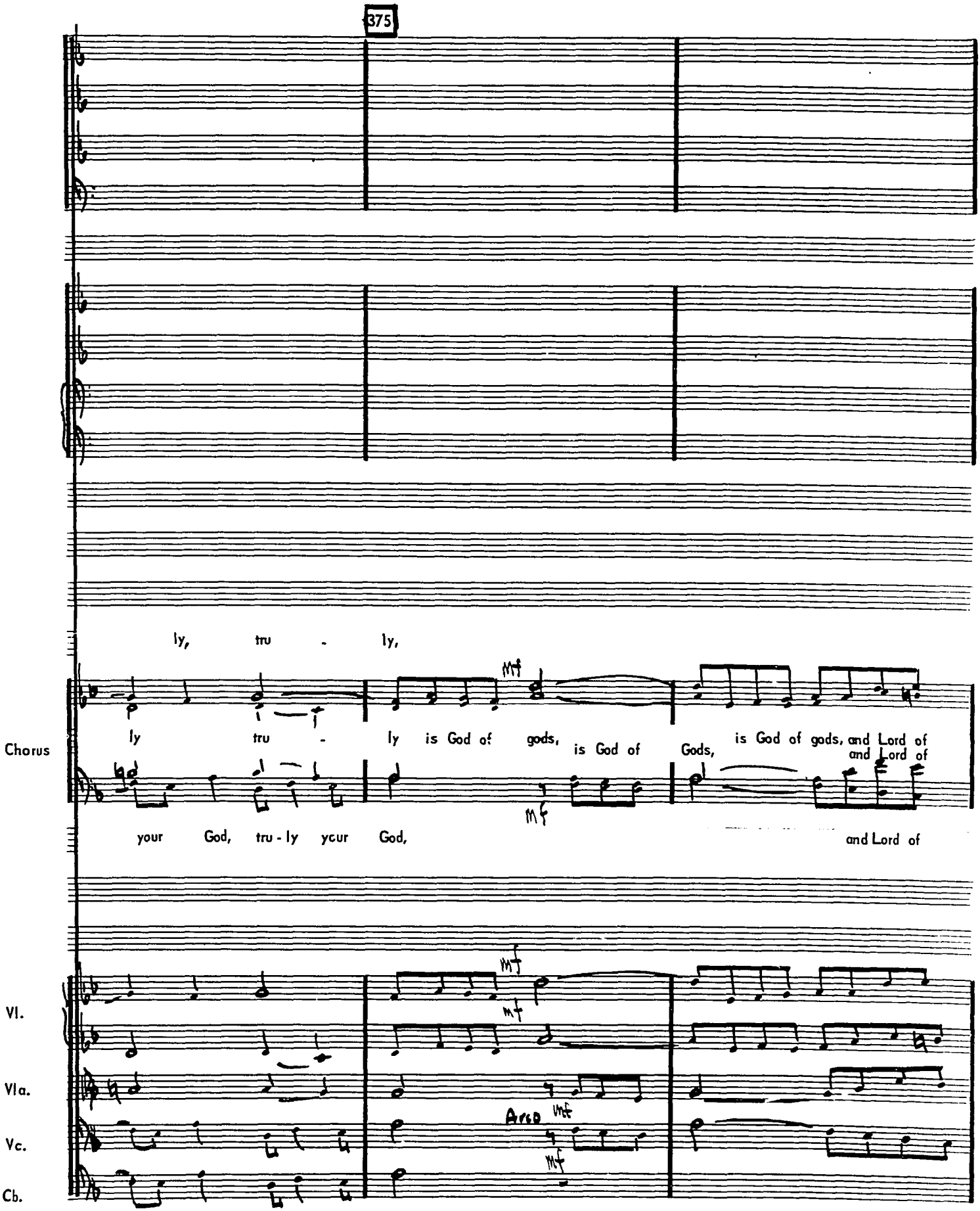

I
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
Daniel
af - ter The dream is cer - tain and its in - ter - pre - ta - tion sure.
Vl.
Vla.
Vc.
Cb.

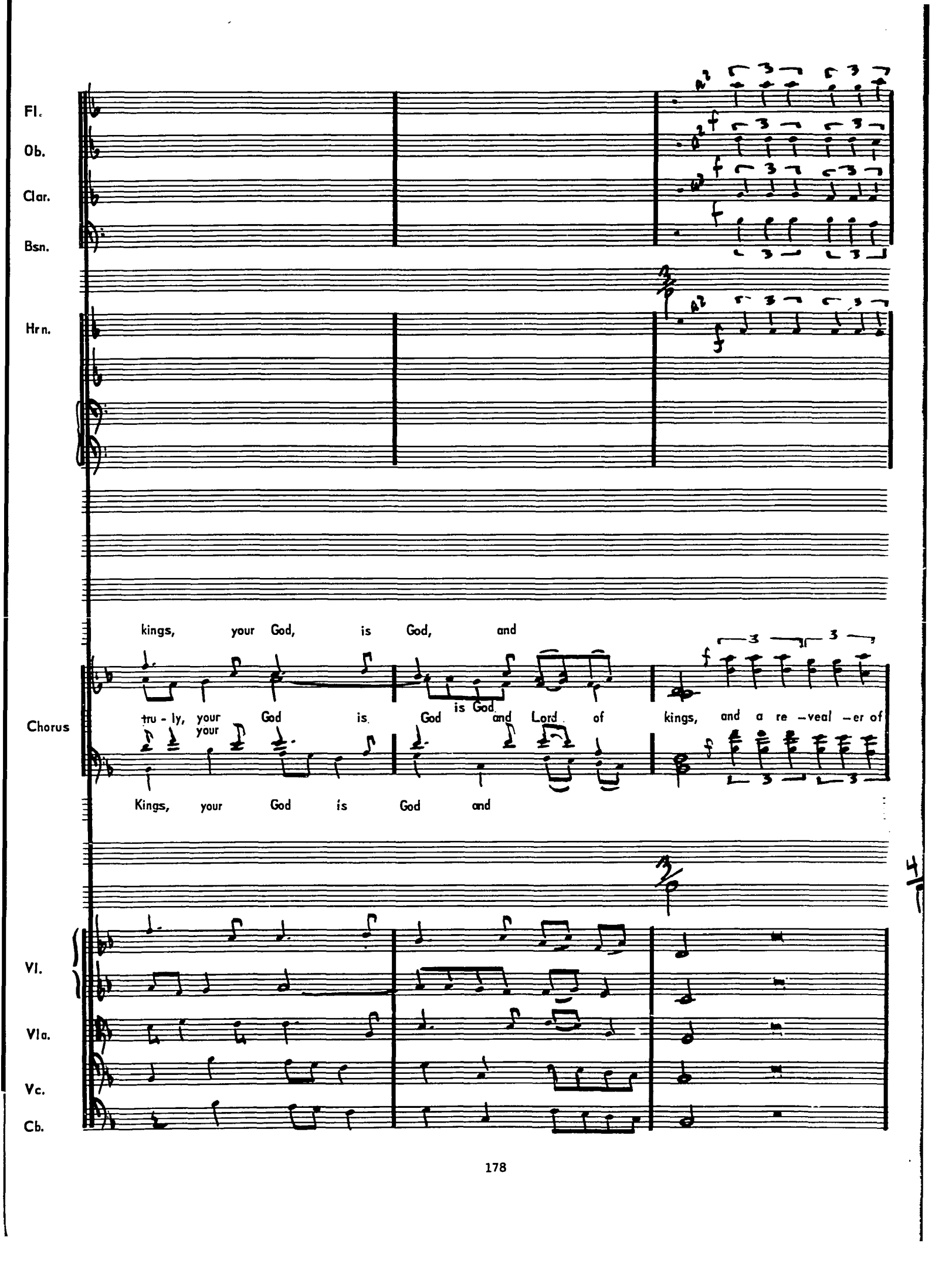

360
Fl.
Ob.
Clar.
Bsn.
Hrn.
Chorus
Then king Ne - bu - chad - nez - zar fell up - on his face, and did hom - age to Dan - iel,

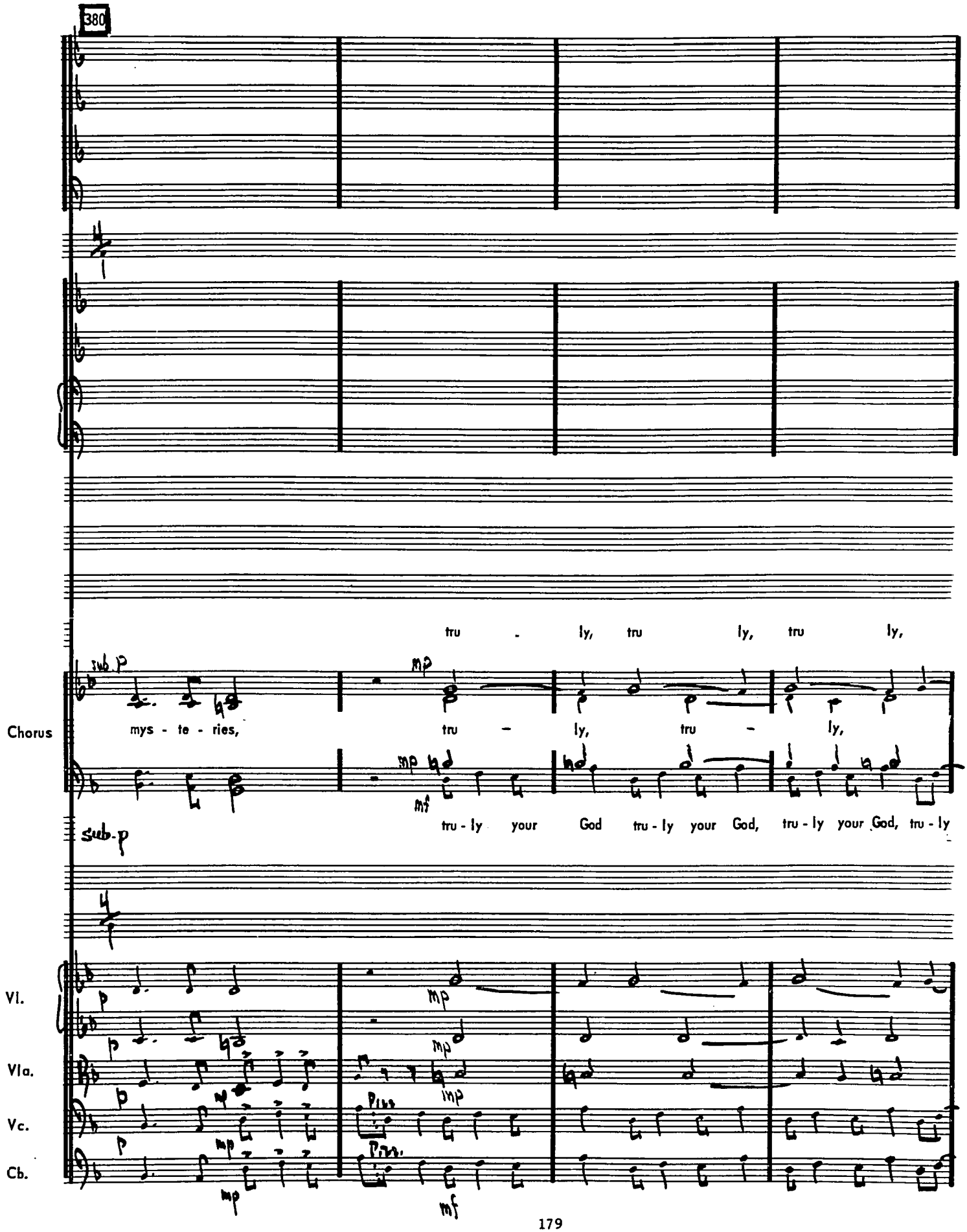

365
Faster
Faster (♩= 92-96)
Recit.
Faster (♩= 92-96)
Recit.
Chorus
and com - mand - ed that an of - fer - ing of in - cense be of - fered un - to him. The
Faster (♩= 92-96)
Recit.
Vl.
Vla.
Vc.
Cb.

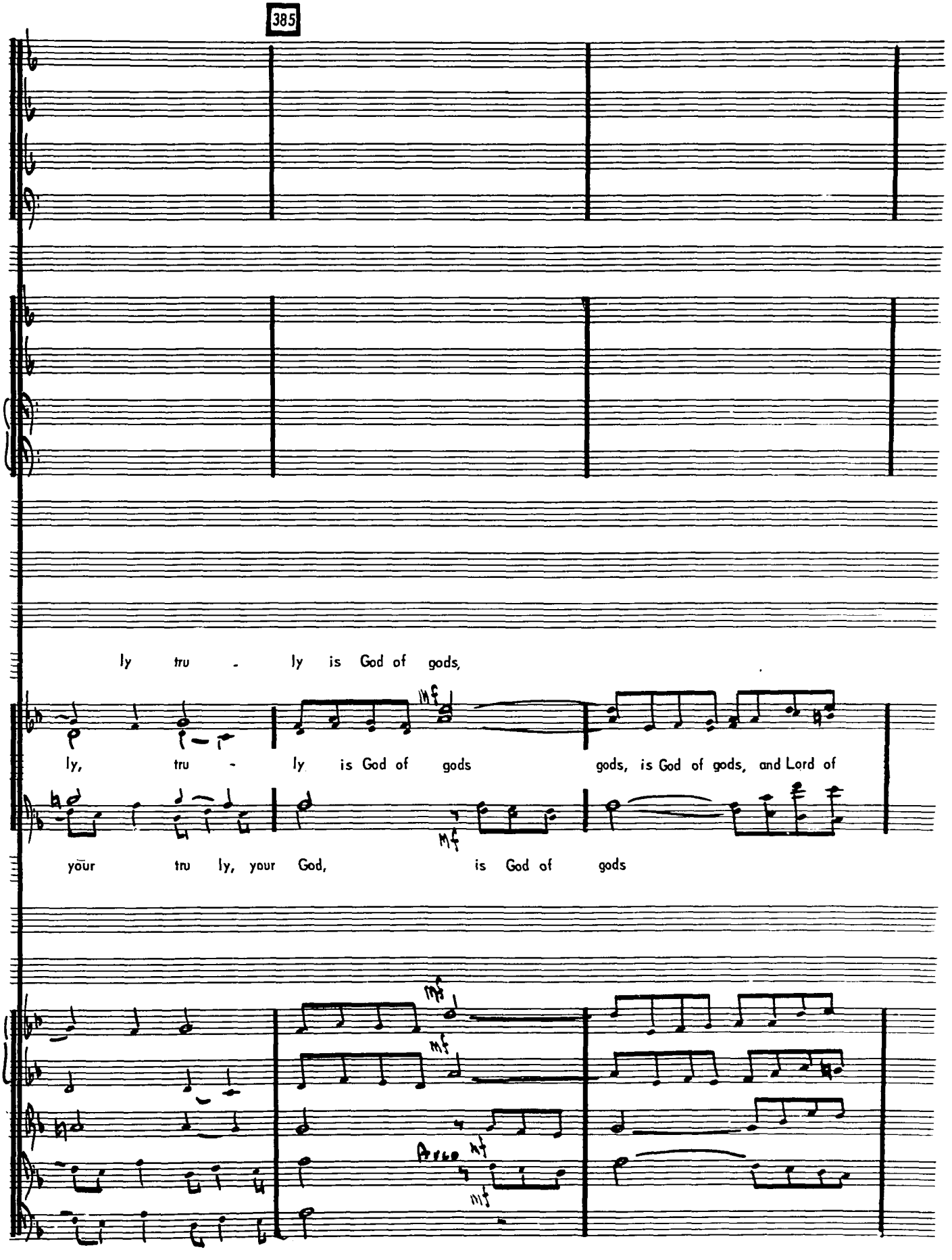

(♩=80)
Chorus
king said un - to Dan - iel,
Tru - ly your God is God of Gods,
Tru - ly your God is God of
(♩=80)
Vl.
Vla.
Vc.
Cb.

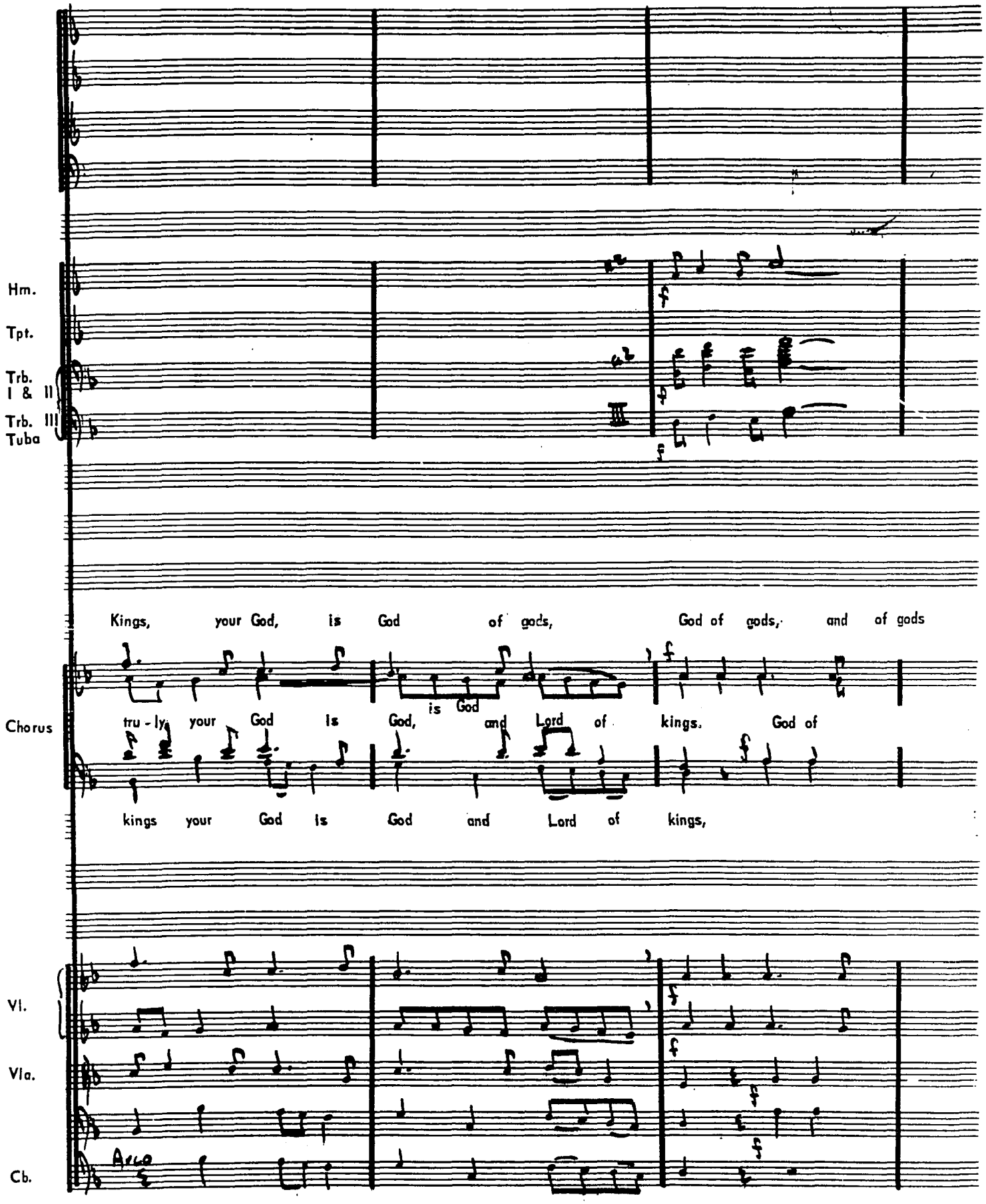

370
Fl.
Clar.
Bsn.
mf
tru - ly, tru - ly, tru - ly,
Chorus
is God of gods and Lord of Kings, tru ly, tru ly, tru
gods, and Lord of
mp
mf
tru - ly your God, tru - ly your God, tru - ly your God, tru - ly
Vl.
Vla.
Vc.
Cb.
pizz.

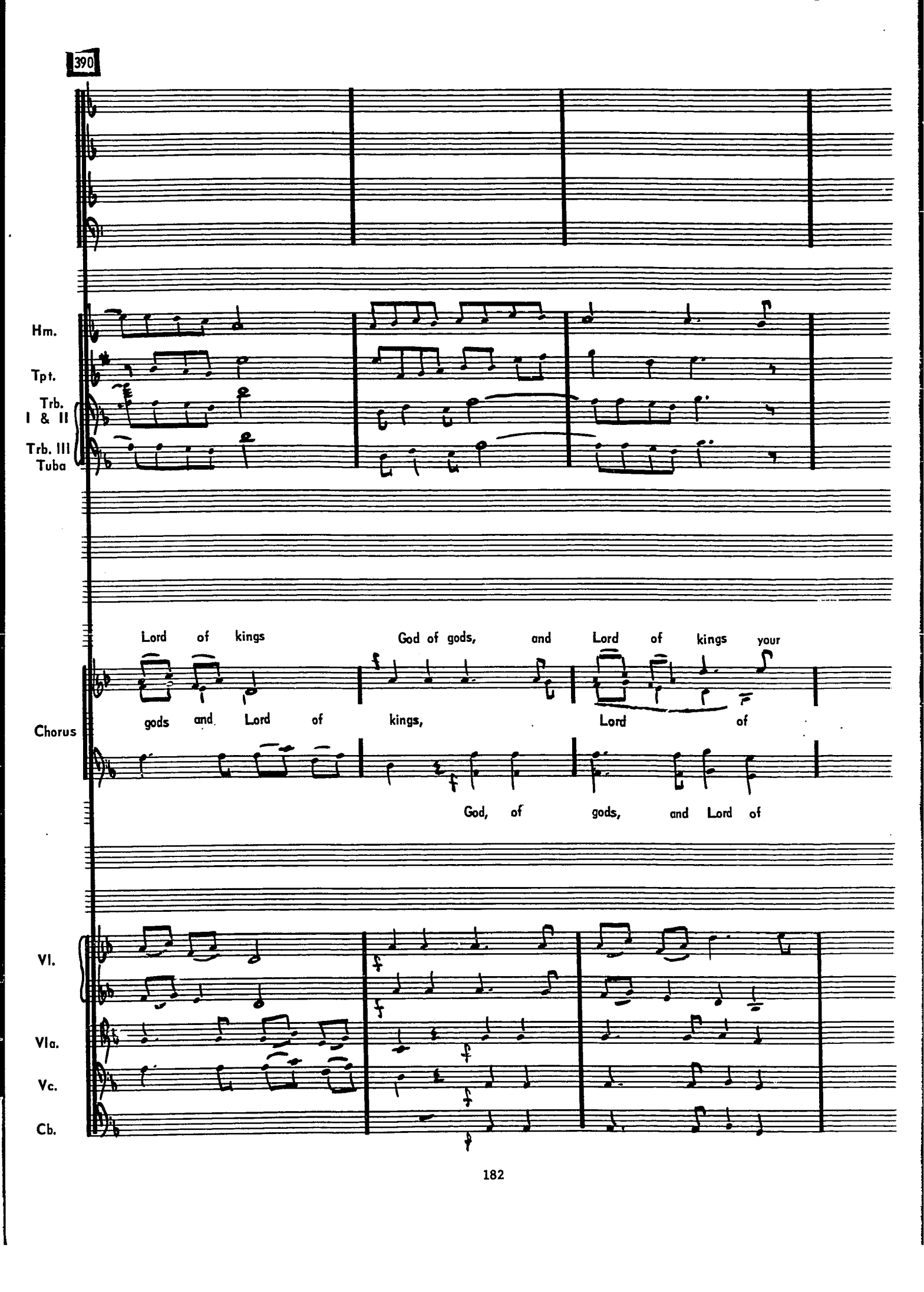

375
ly, tru - ly,
Chorus
ly tru - ly is God of gods, is God of Gods, is God of gods, and Lord of
and Lord of
your God, tru - ly your God,
and Lord of
Vl.
Vla.
Vc.
Cb.
Arco

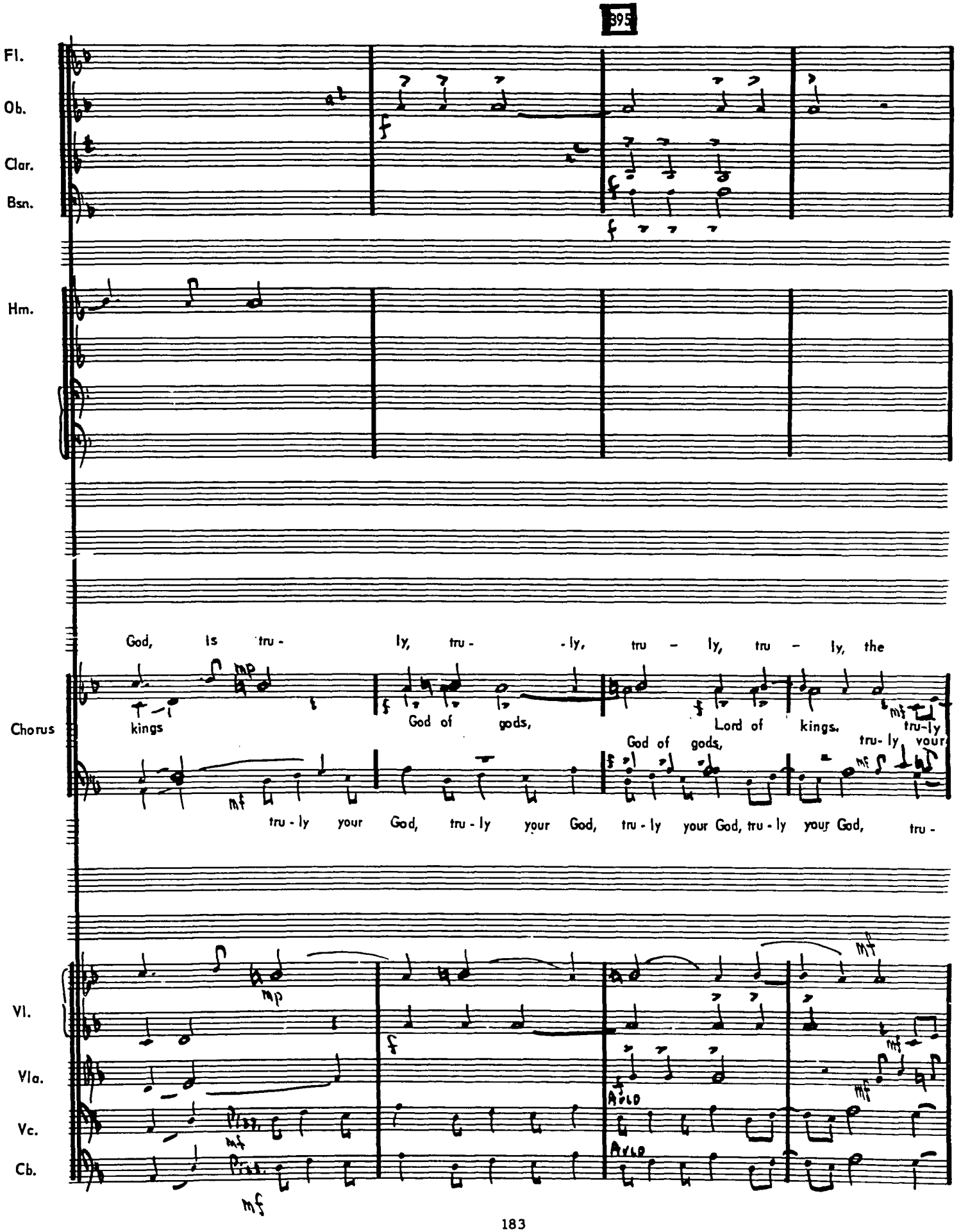

Fl.
Ob.
Clar.
Bsn.
Hrn.
kings, your God, is God, and
Chorus
tru - ly, your God is God and Lord of kings, and a re - veal - er of
your
is God
Kings, your God is God and
Vl.
Vla.
Vc.
Cb.

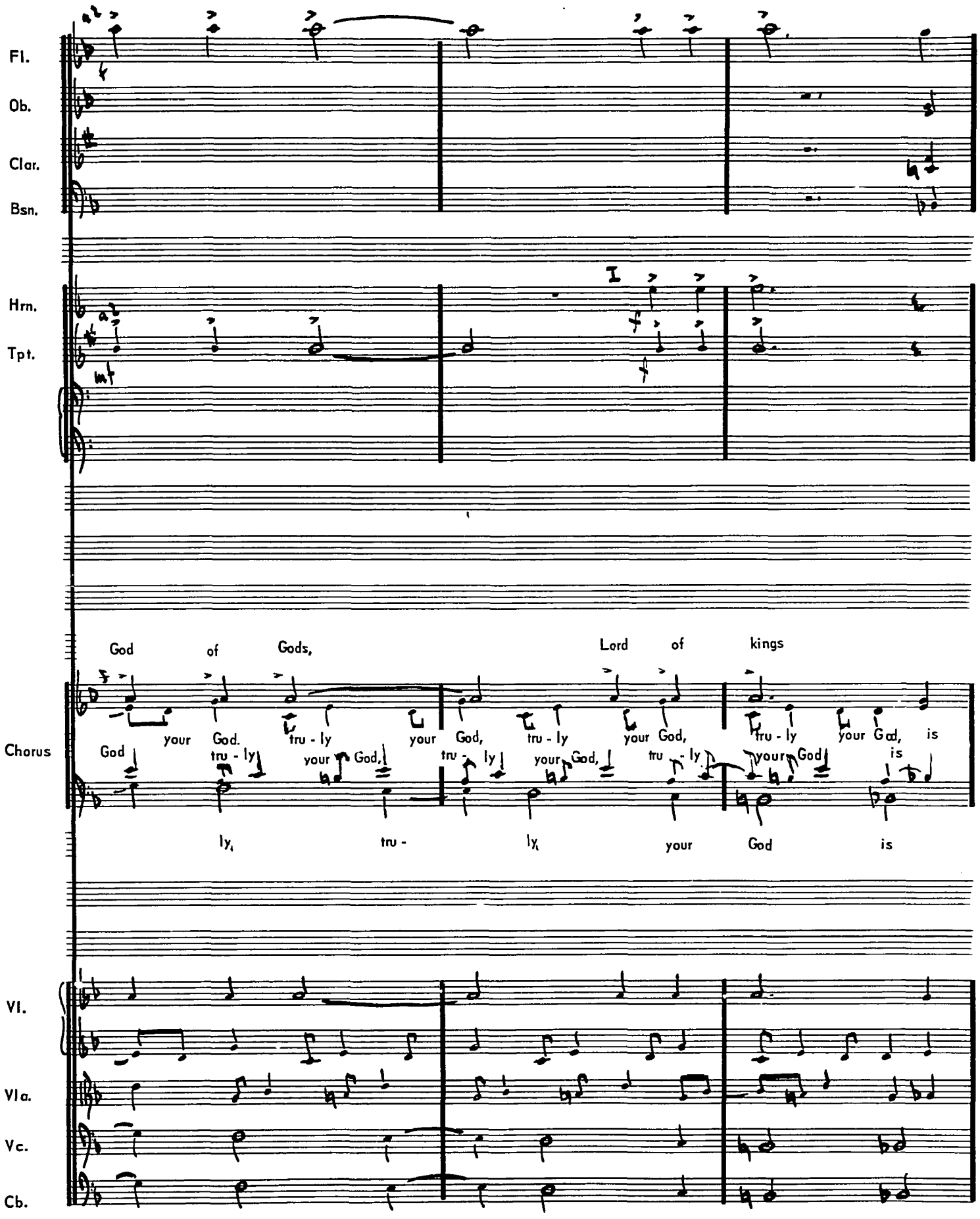

380
tru - ly, tru ly, tru ly,
Chorus
sub.p
mys - te - ries,
tru - ly, tru - ly,
mp
mf
tru - ly your God tru - ly your God, tru - ly your God, tru - ly
sub.p
Vl.
Vla.
Vc.
Cb.
mp
mf
Pizz.

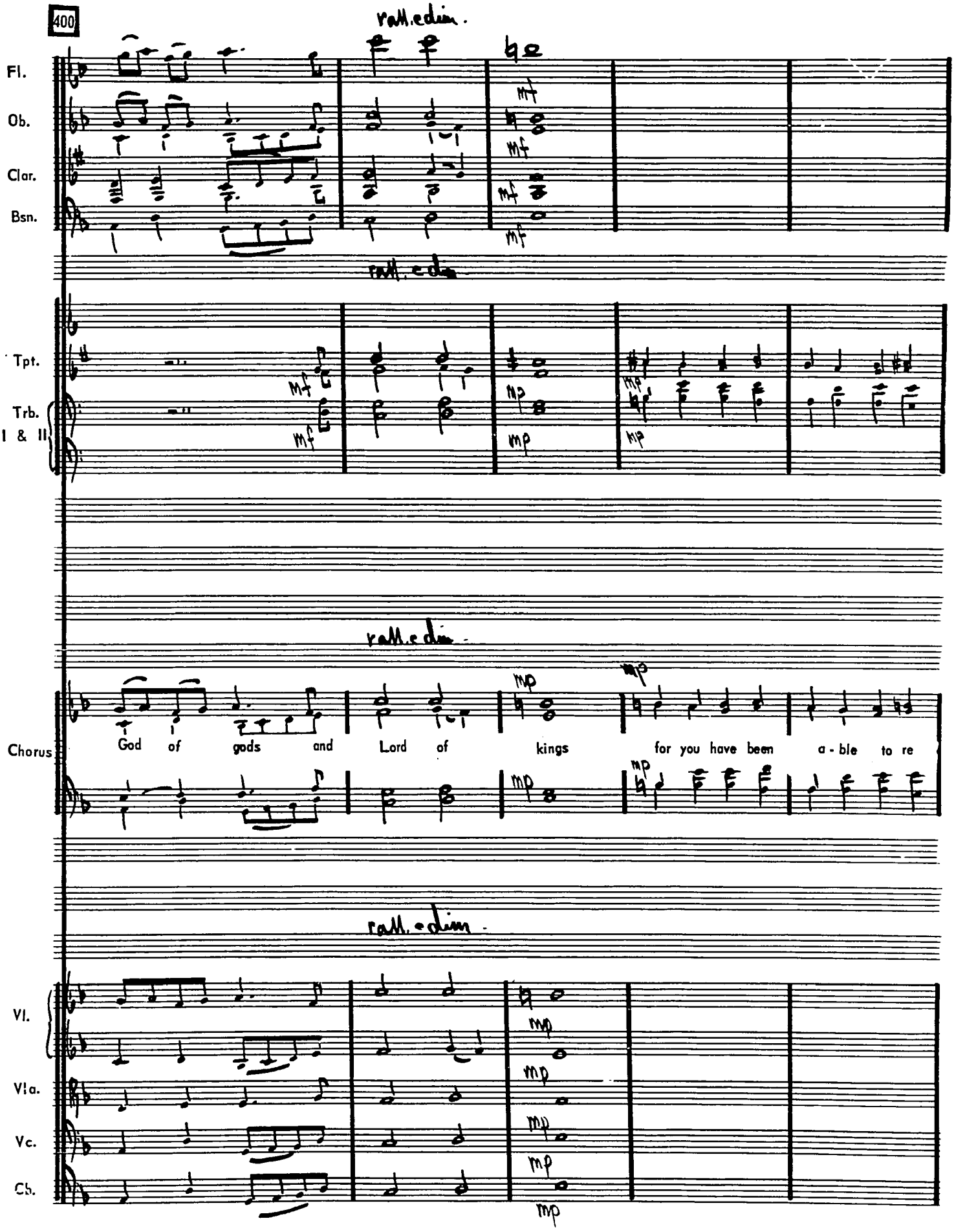

385
ly tru - ly is God of gods,
Chorus
ly, tru - ly is God of gods gods, is God of gods, and Lord of
your tru ly, your God, is God of gods
mf
Vl.
Vla.
Vc.
Cb.

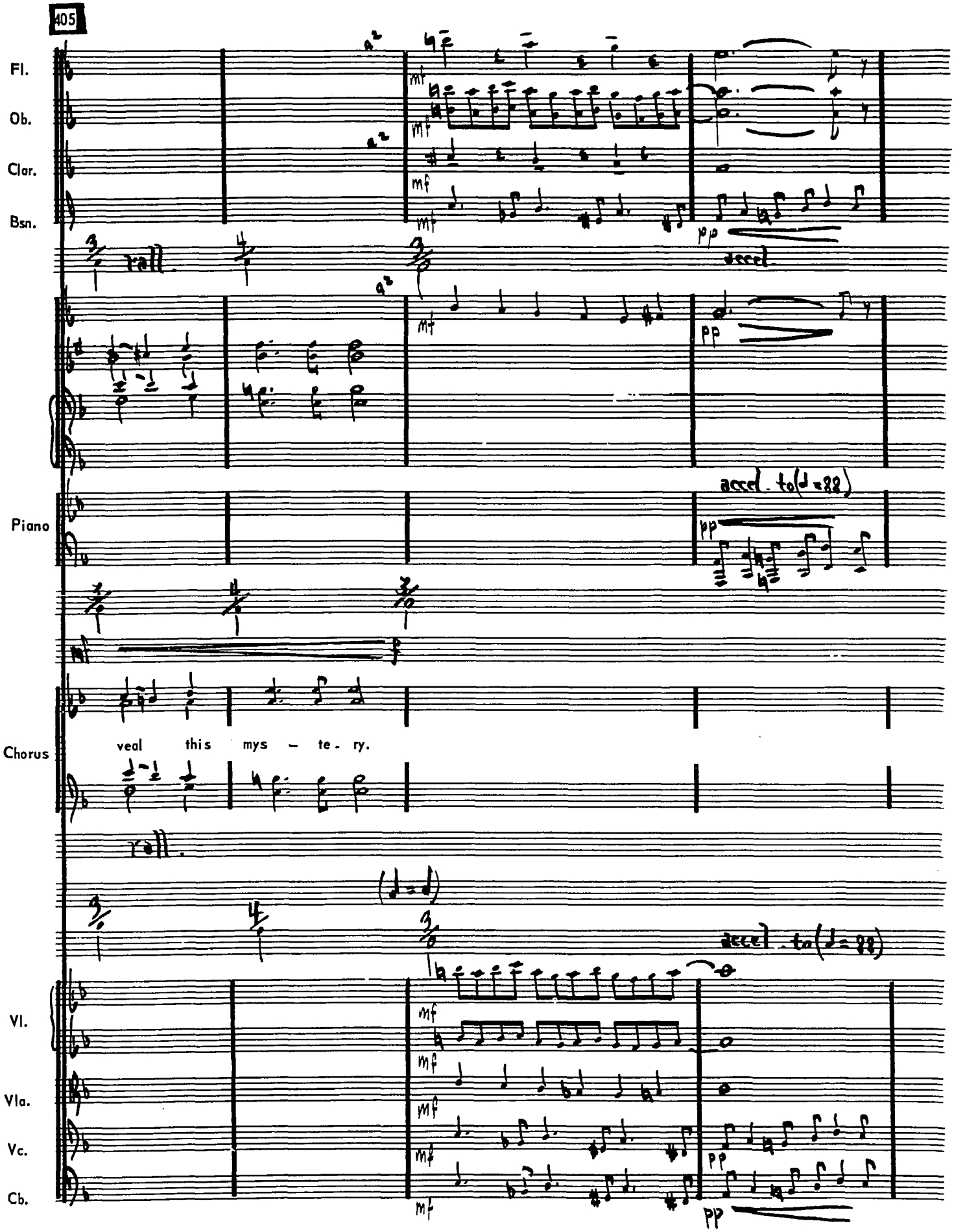

Hm.
Tpt.
Trb. I & II
Trb. III
Tuba
Kings, your God, is God of gods, God of gods, and of gods
is God
Chorus
tru - ly your God is God, and Lord of kings. God of
kings your God is God and Lord of kings,
Vl.
Vla.
Arco
Cb.

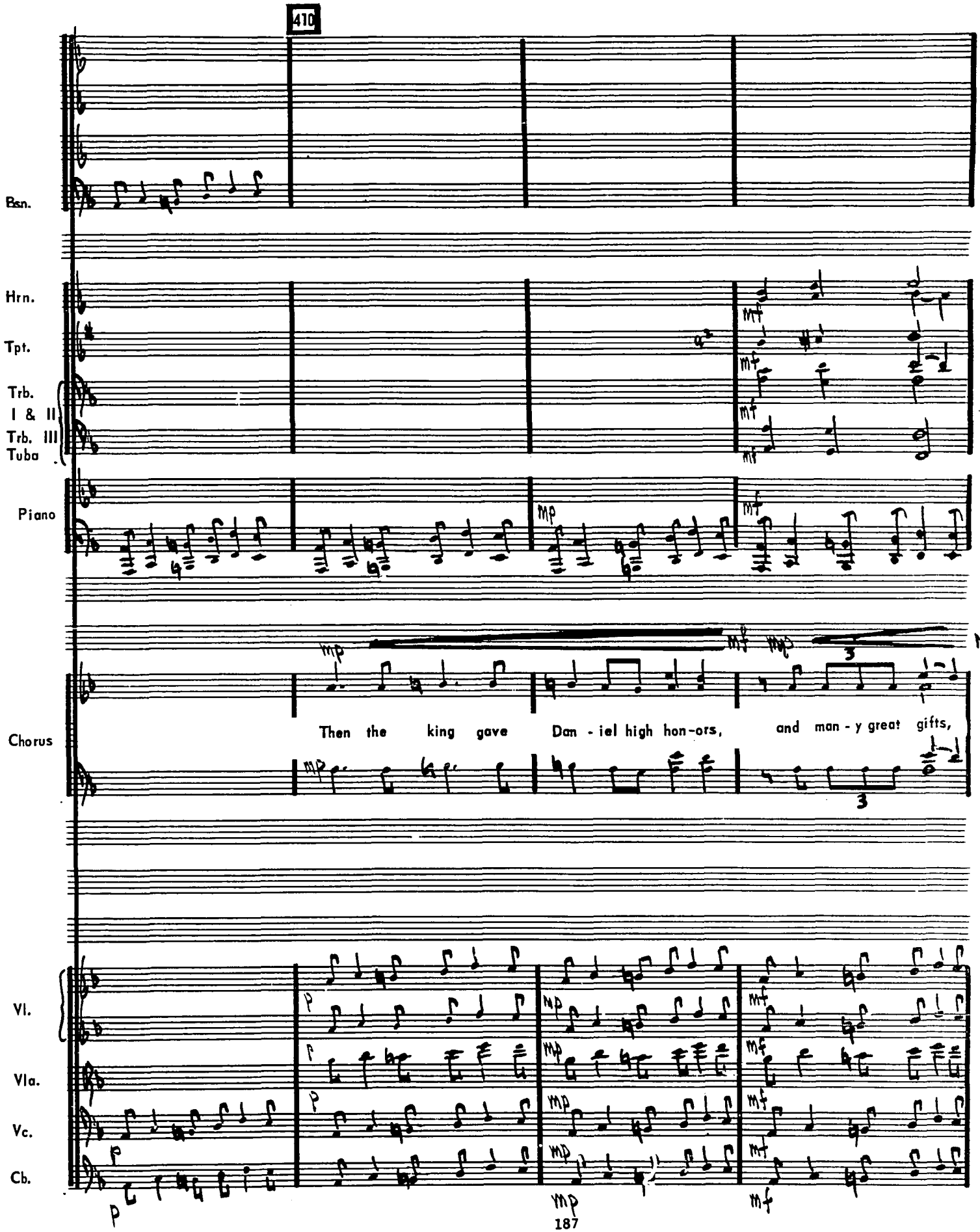

390
Hm.
Tpt.
Trb. I & II
Trb. III Tuba
Lord of kings
God of gods, and
Lord of kings your
Chorus
gods and Lord of
kings,
Lord of
God, of
gods, and Lord of
Vl.
Vla.
Vc.
Cb.

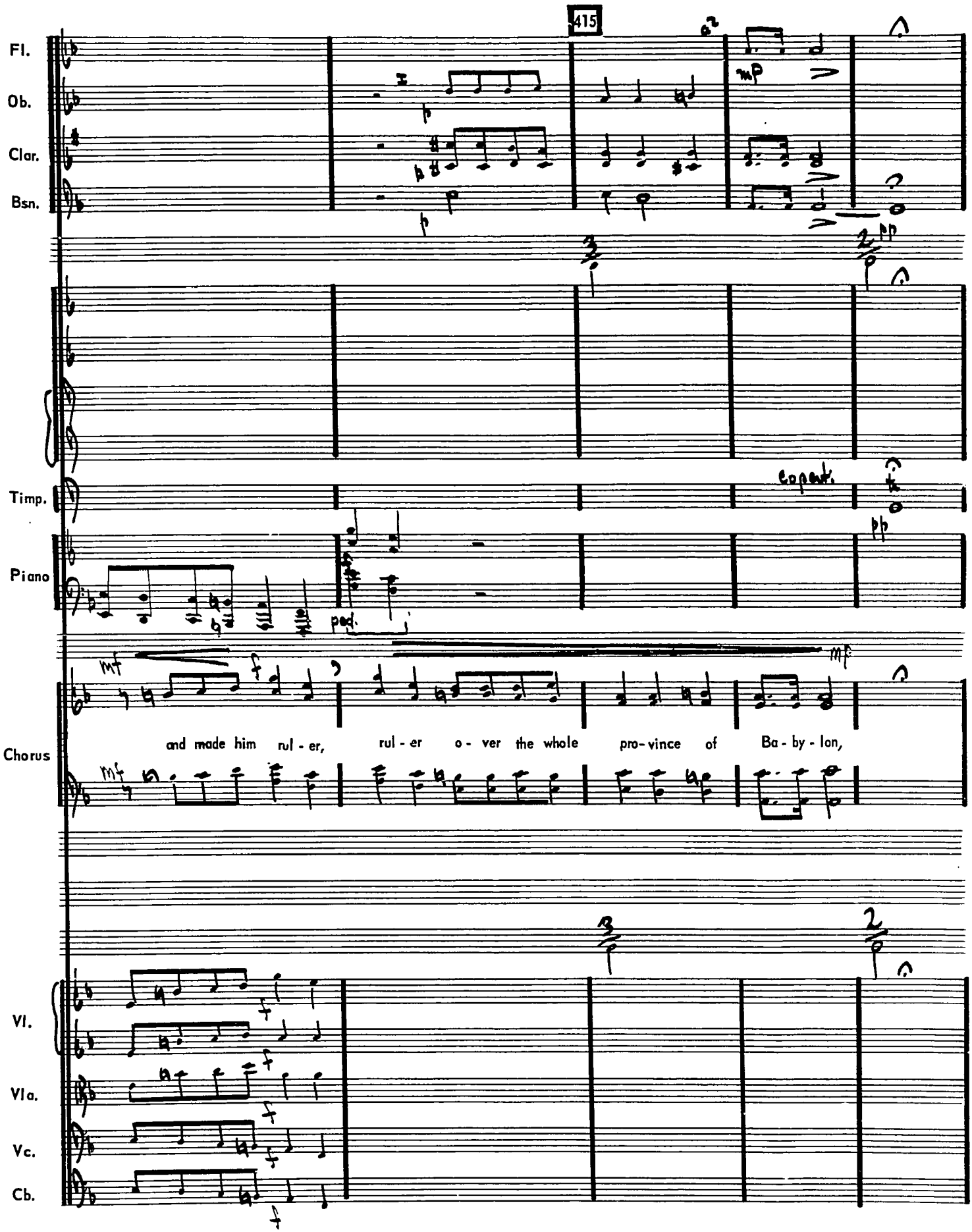

395
Fl.
Ob.
Clar.
Bsn.
Hm.
Chorus
God, is tru - ly, tru - ly, tru - ly, tru - ly, the
kings God of gods, Lord of kings, tru-ly
God of gods, tru- ly your
tru - ly your God, tru - ly your God, tru - ly your God, tru - ly your God, tru -
Vl.
Vla.
Vc.
Cb.
Arco
Arco

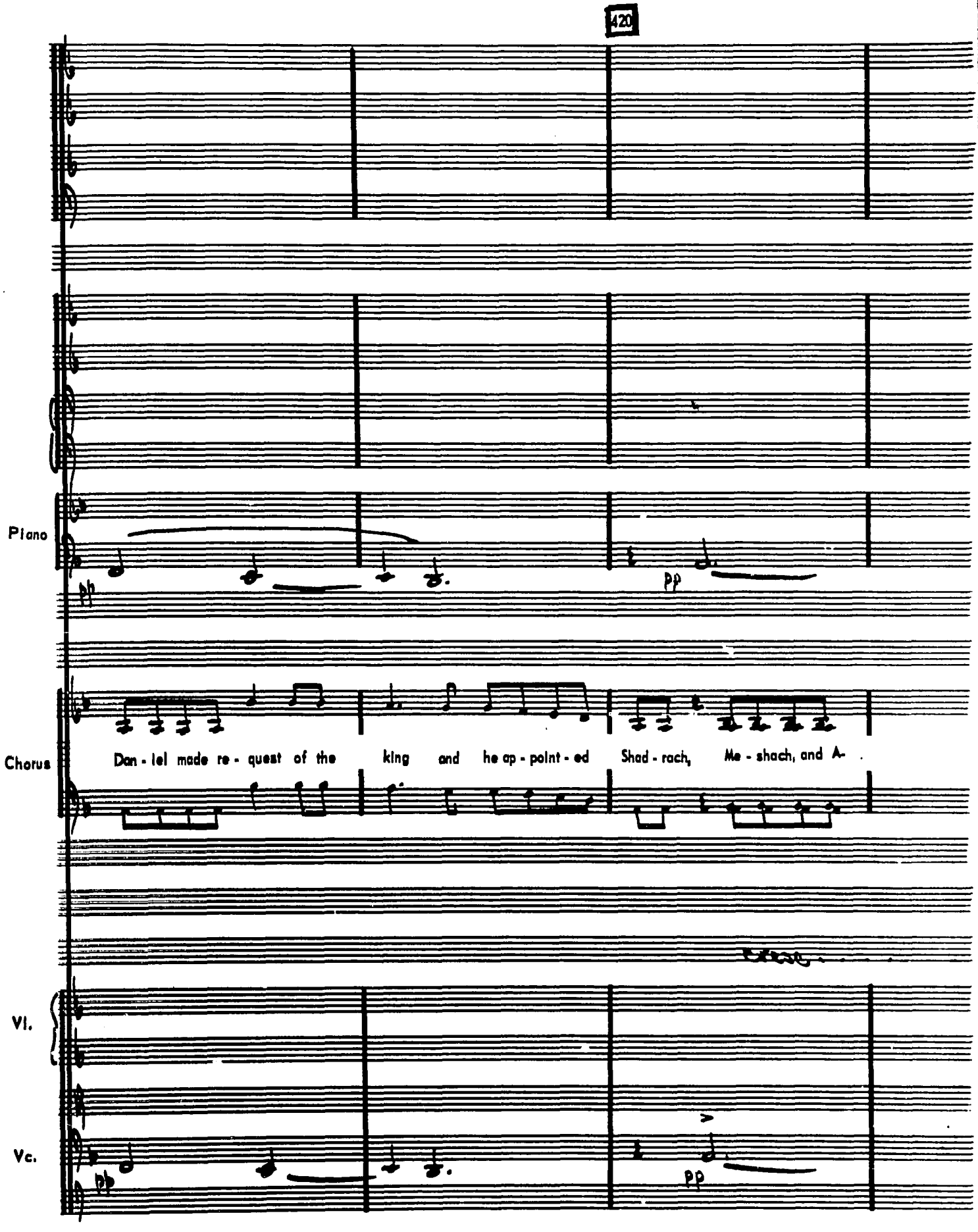

Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
mf
Chorus
God of Gods,
Lord of kings
your God. tru - ly your God, tru - ly your God, tru - ly your God, is
God tru - ly your God, tru - ly your God, tru - ly your God is
ly, tru - ly, your God is
Vl.
Vla.
Vc.
Cb.

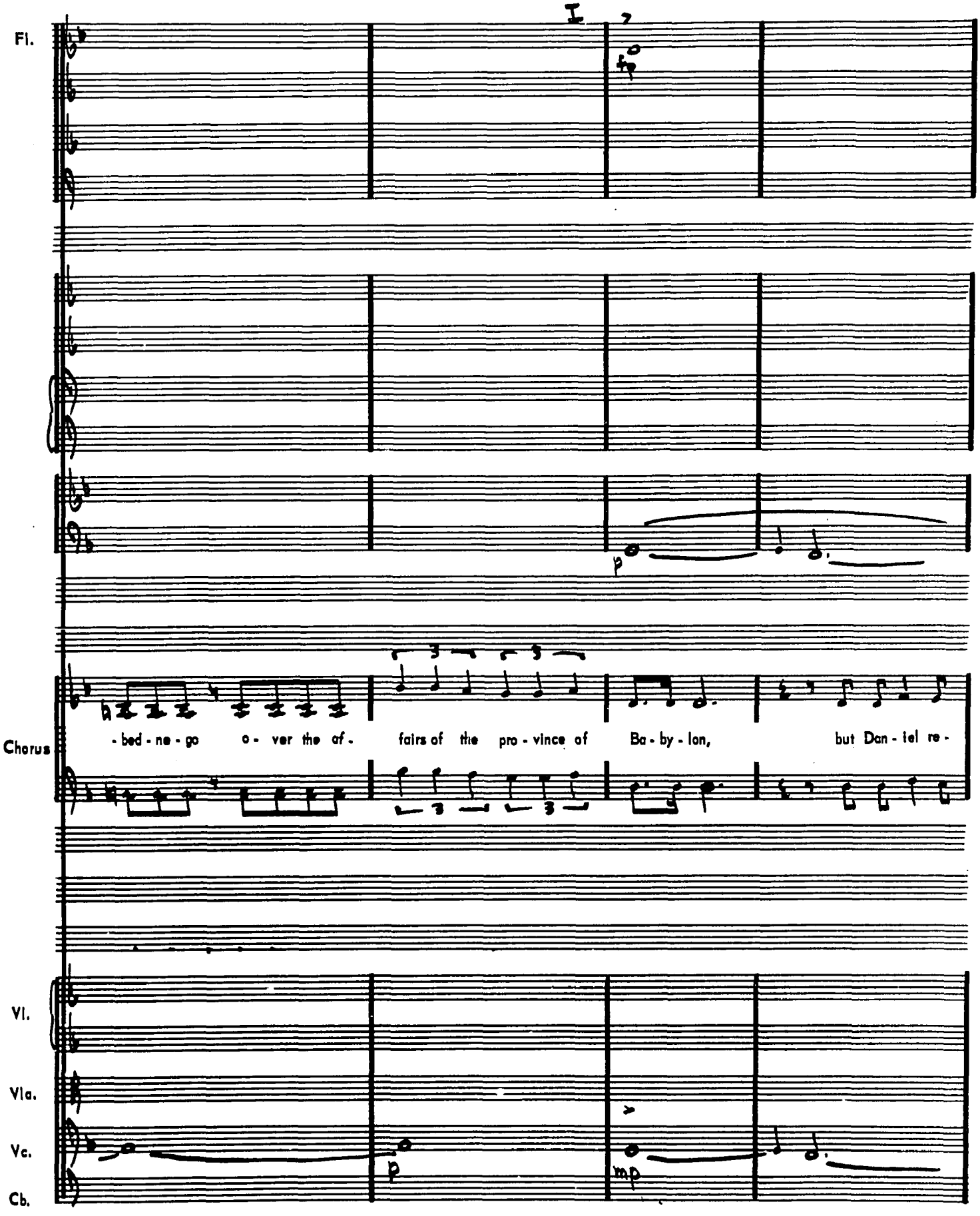

400
rall. e dim.
Fl.
Ob.
Clar.
Bsn.
rall. e dim.
Tpt.
Trb. I & II
rall. e dim.
Chorus
God of gods and Lord of kings for you have been a - ble to re
rall. e dim.
Vl.
Vla.
Vc.
Cb.

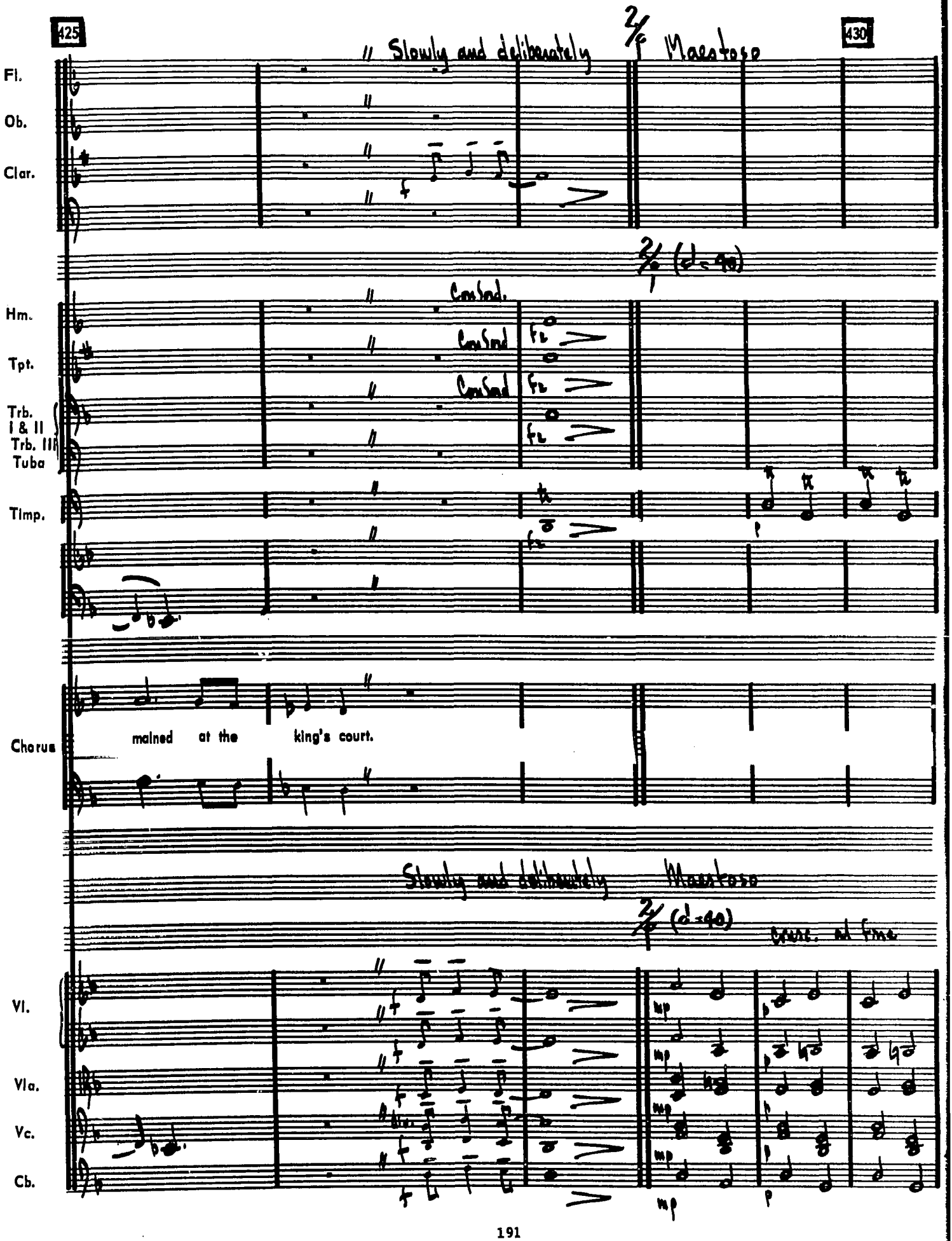

405
Fl.
Ob.
Clar.
Bsn.
rall.
accel.
Piano
accel. to (♩=88)
Chorus
veal this mys - te - ry.
(♩=♩)
accel. to (♩=88)
Vl.
Vla.
Vc.
Cb.

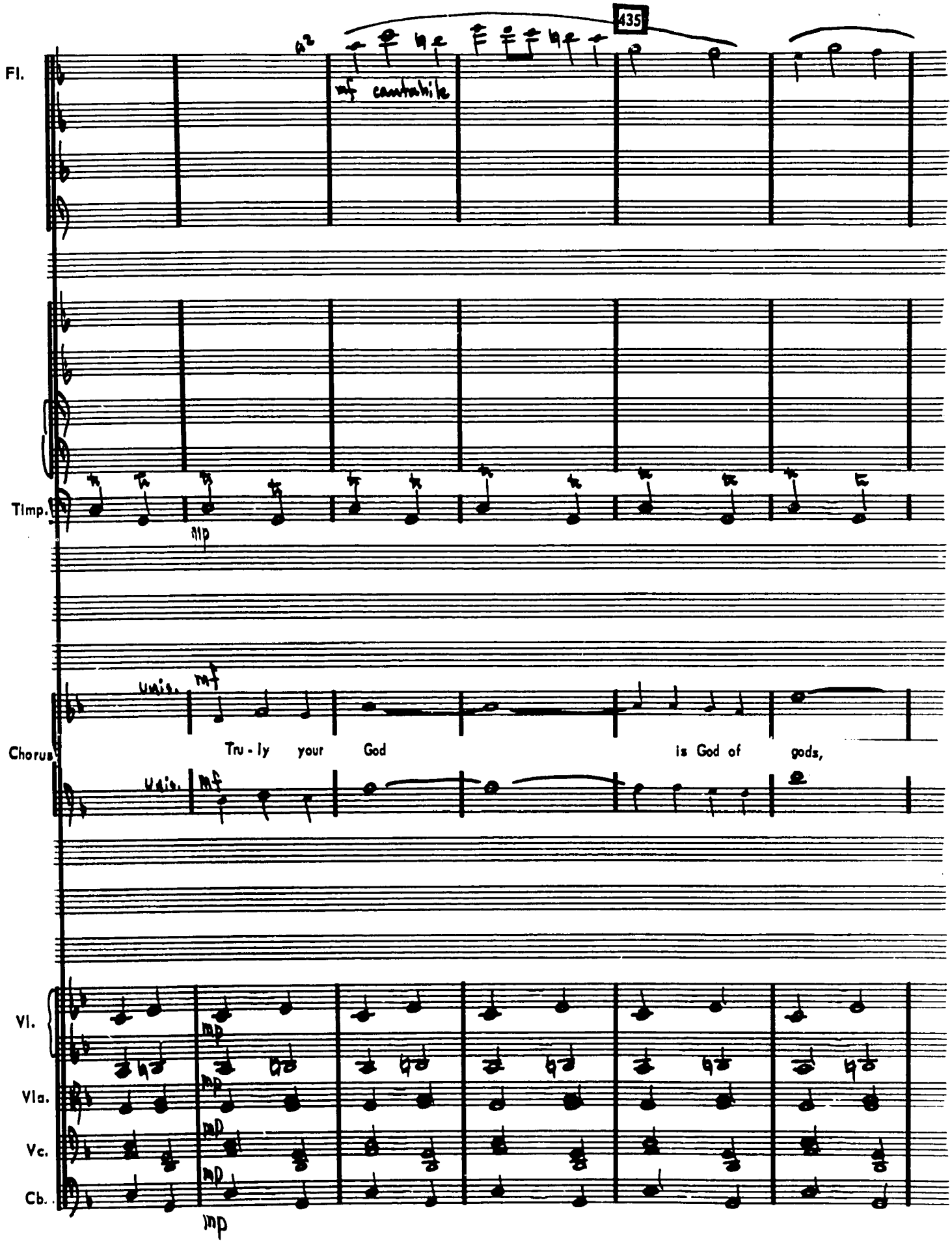

410
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Piano
Chorus
Then the king gave Dan - iel high hon-ors, and man - y great gifts,
Vl.
Vla.
Vc.
Cb.

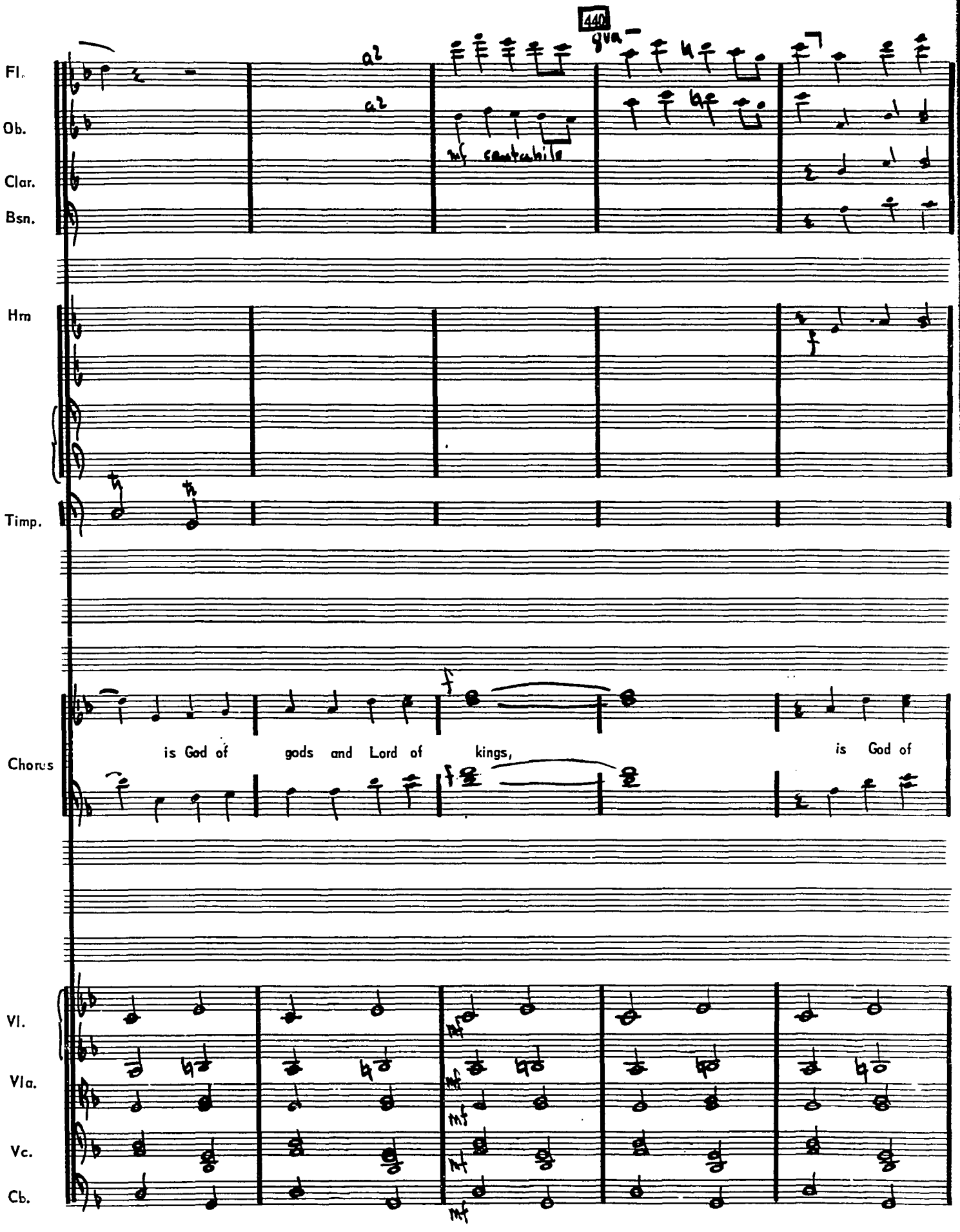

415
Fl.
Ob.
Clar.
Bsn.
Timp.
Piano
Chorus
Vl.
Vla.
Vc.
Cb.
mp
pp
ped.
mf
and made him rul - er, rul - er o - ver the whole pro-vince of Ba - by - lon,

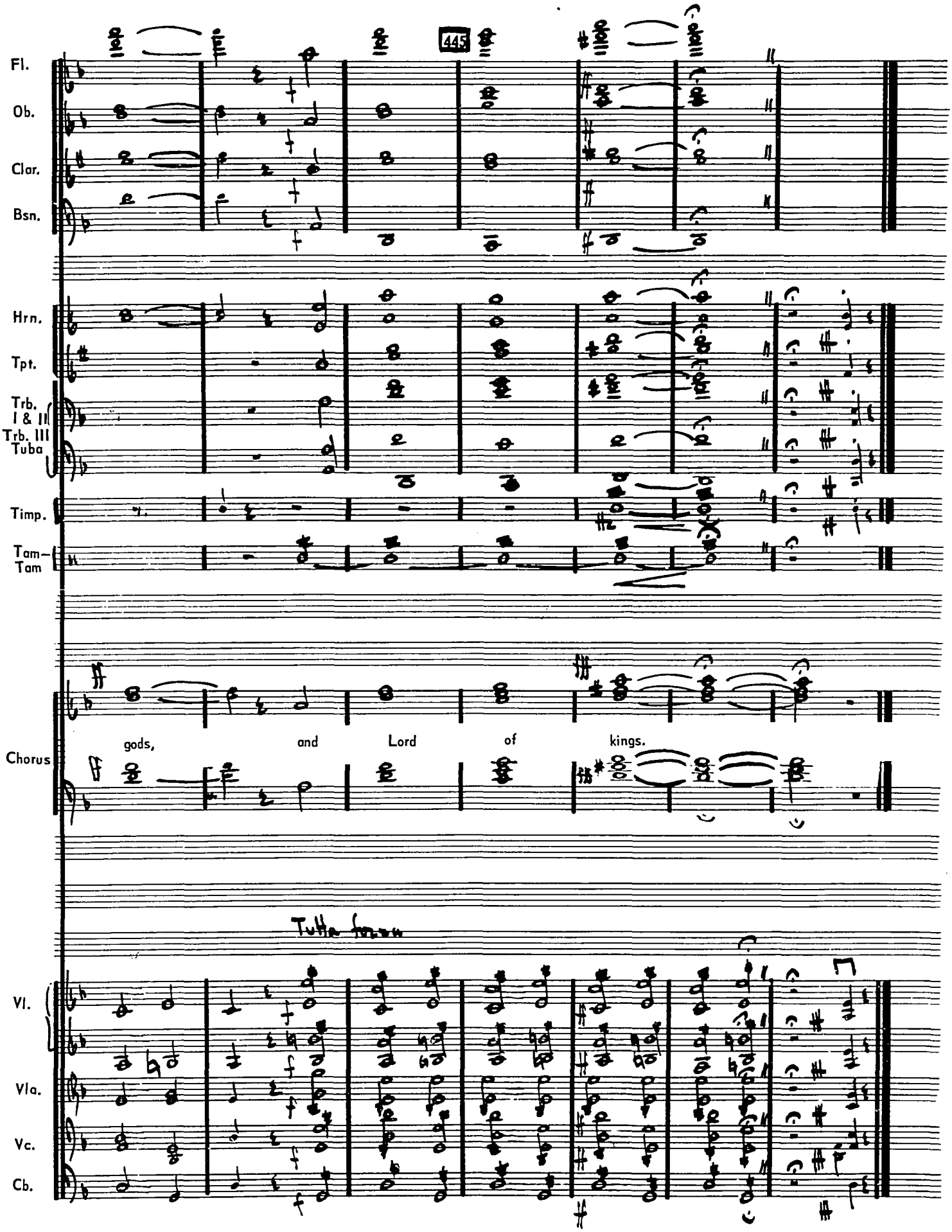

420
Piano
pp
pp
Chorus
Dan - iel made re - quest of the king and he ap - point - ed Shad - rach, Me - shach, and A-
Vl.
Vc.
pp
pp


I
Fl.
p
Chorus
-bed-ne-go o-ver the af- fairs of the pro-vince of Ba-by-lon, but Dan-iel re-
Vl.
Vla.
Vc.
Cb.
p
mp

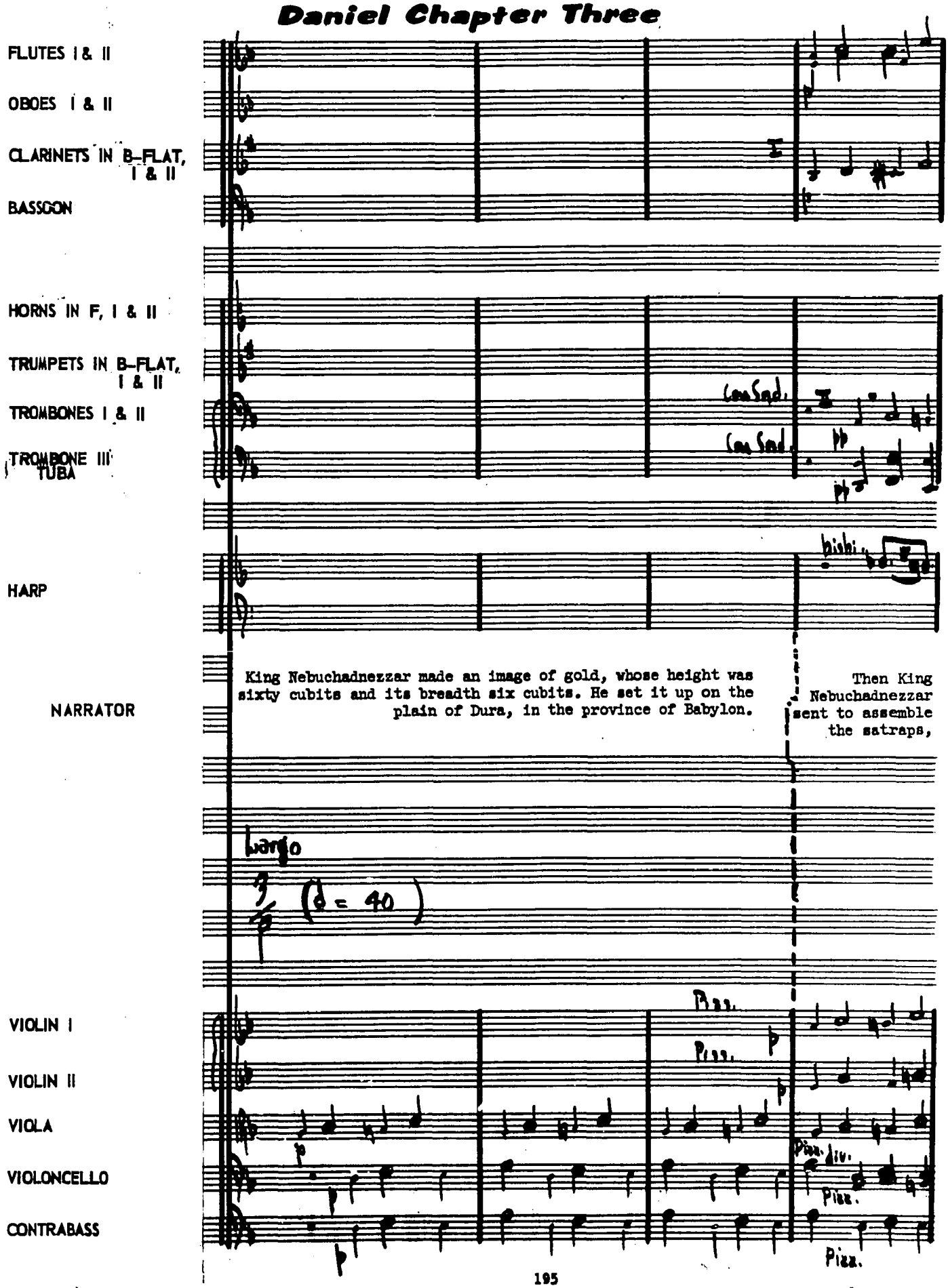

425
430
Slowly and deliberately
Maestoso
Fl.
Ob.
Clar.
Hm.
Tpt.
Trb. I & II
Trb. III
Tuba
Timp.
Chorus
mained at the king's court.
Vl.
Vla.
Vc.
Cb.


435
Fl.
a2
mf cantabile
Timp.
mp
Chorus
unis.
mf
Tru - ly your God is God of gods,
Vl.
Vla.
Vc.
Cb.
mp

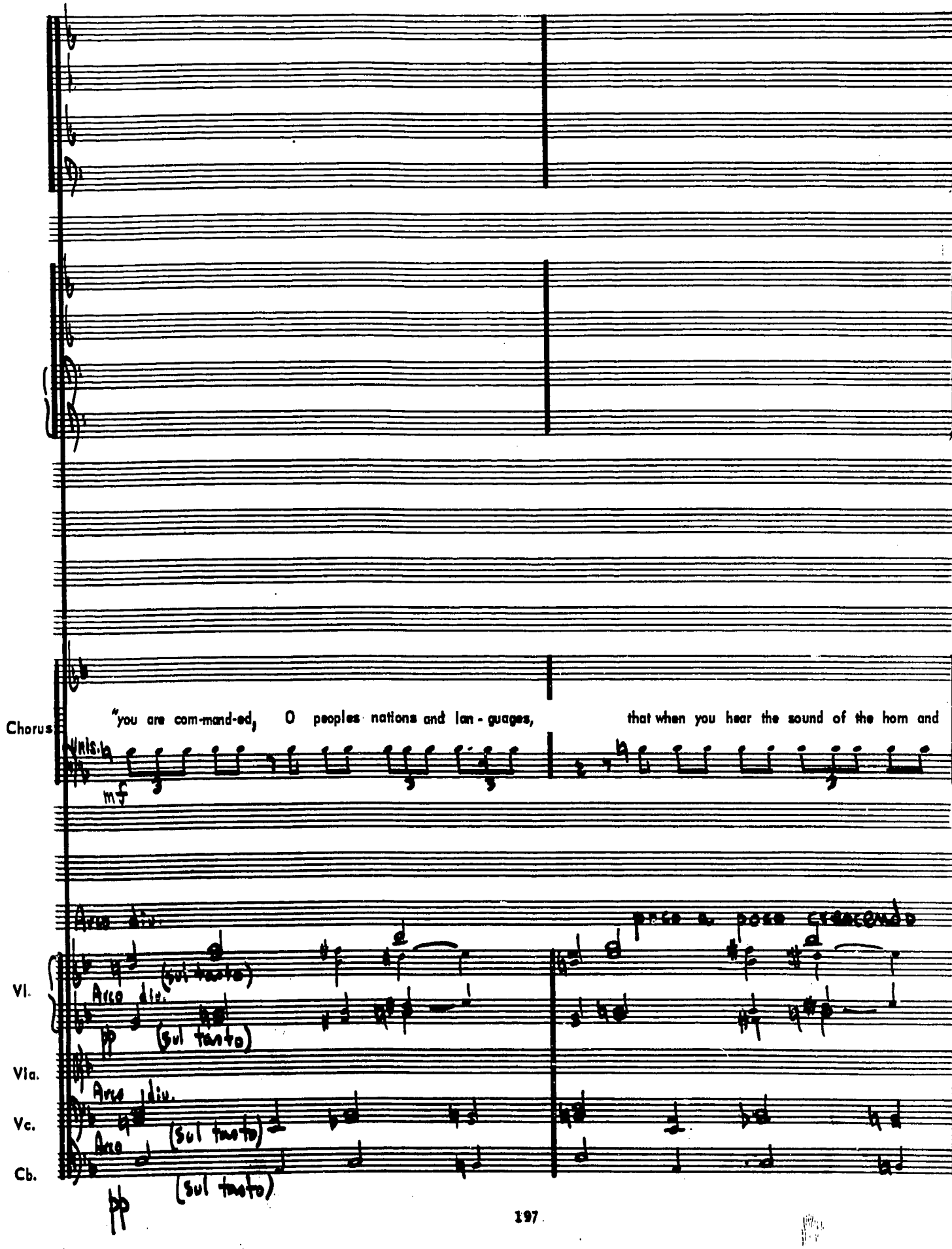

Fl.
Ob.
Clar.
Bsn.
Hrn
Timp.
Chorus
Vl.
Vla.
Vc.
Cb.
a2
a2
mf cantabile
gva
is God of gods and Lord of kings,
is God of

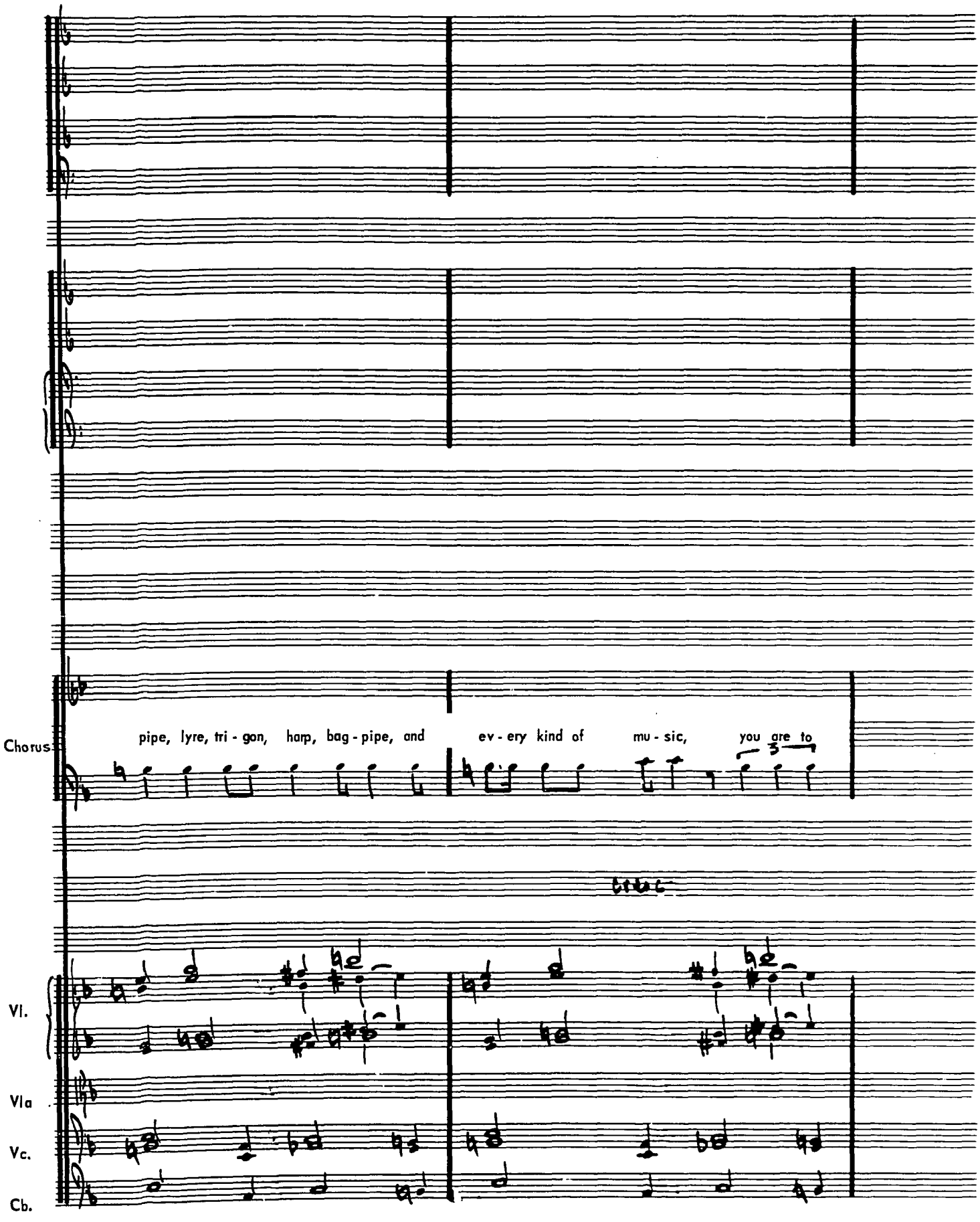

445
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Timp.
Tam-Tam
gods, and Lord of kings.
Chorus
Tutta forza
Vl.
Vla.
Vc.
Cb.

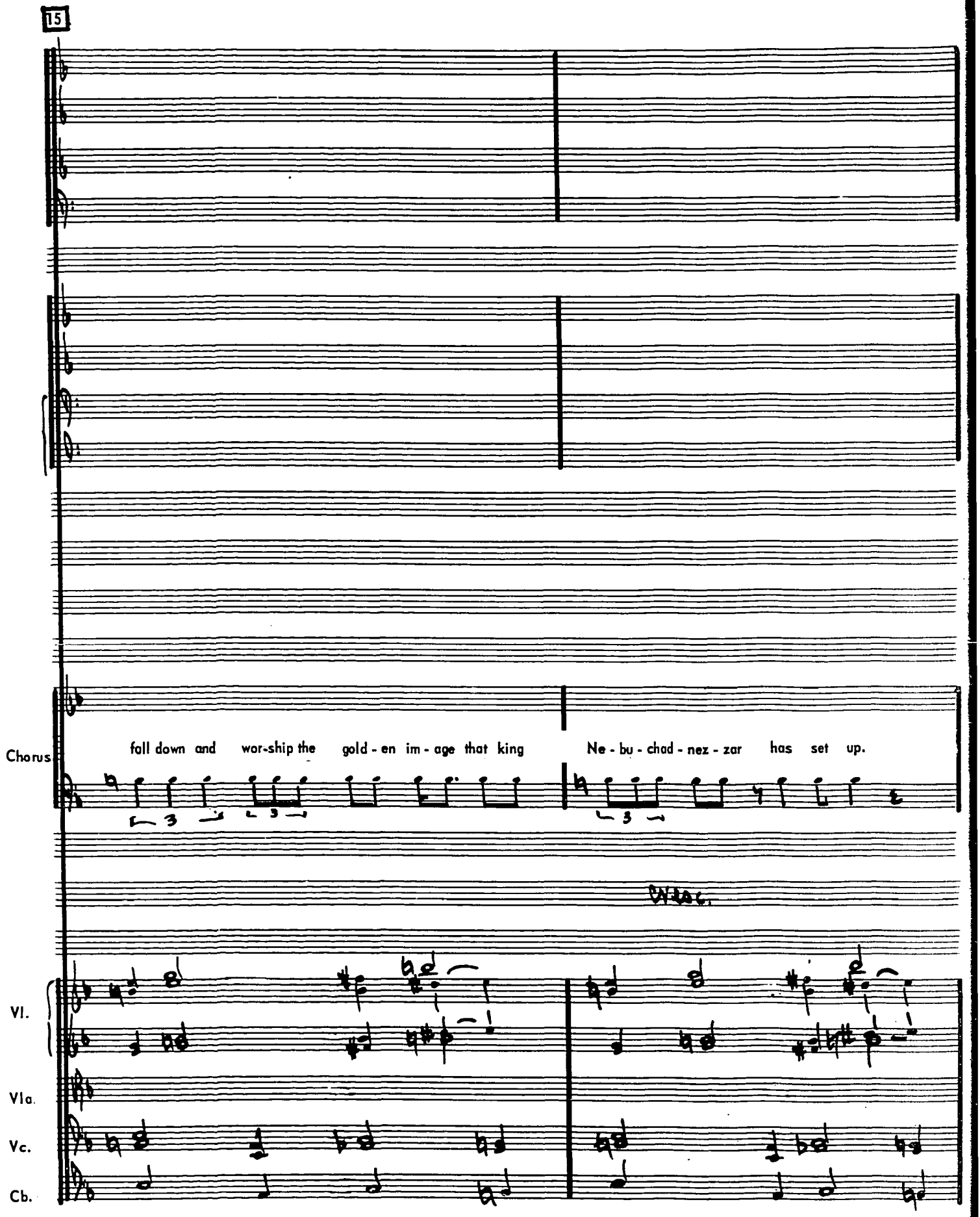
Daniel Chapter Three

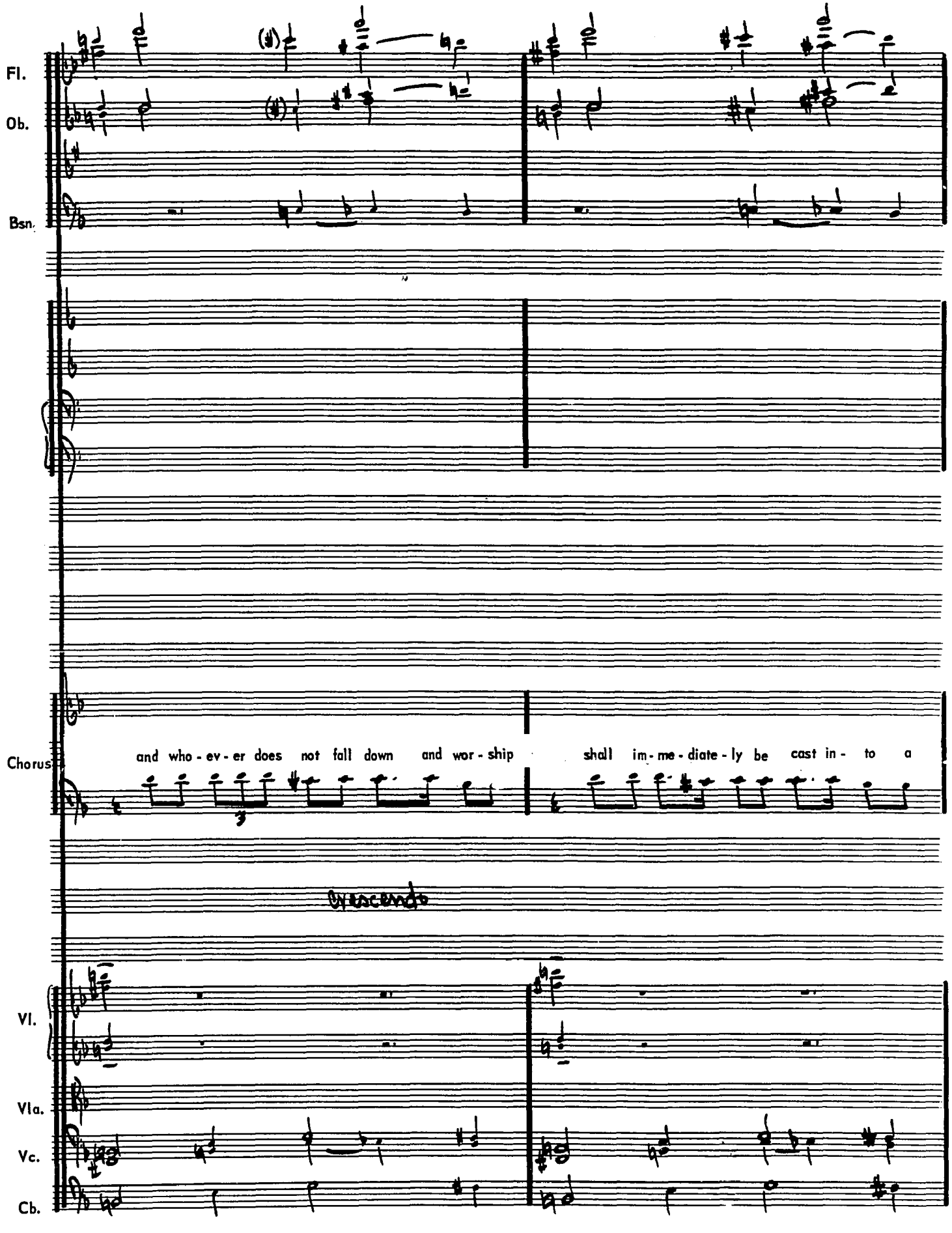


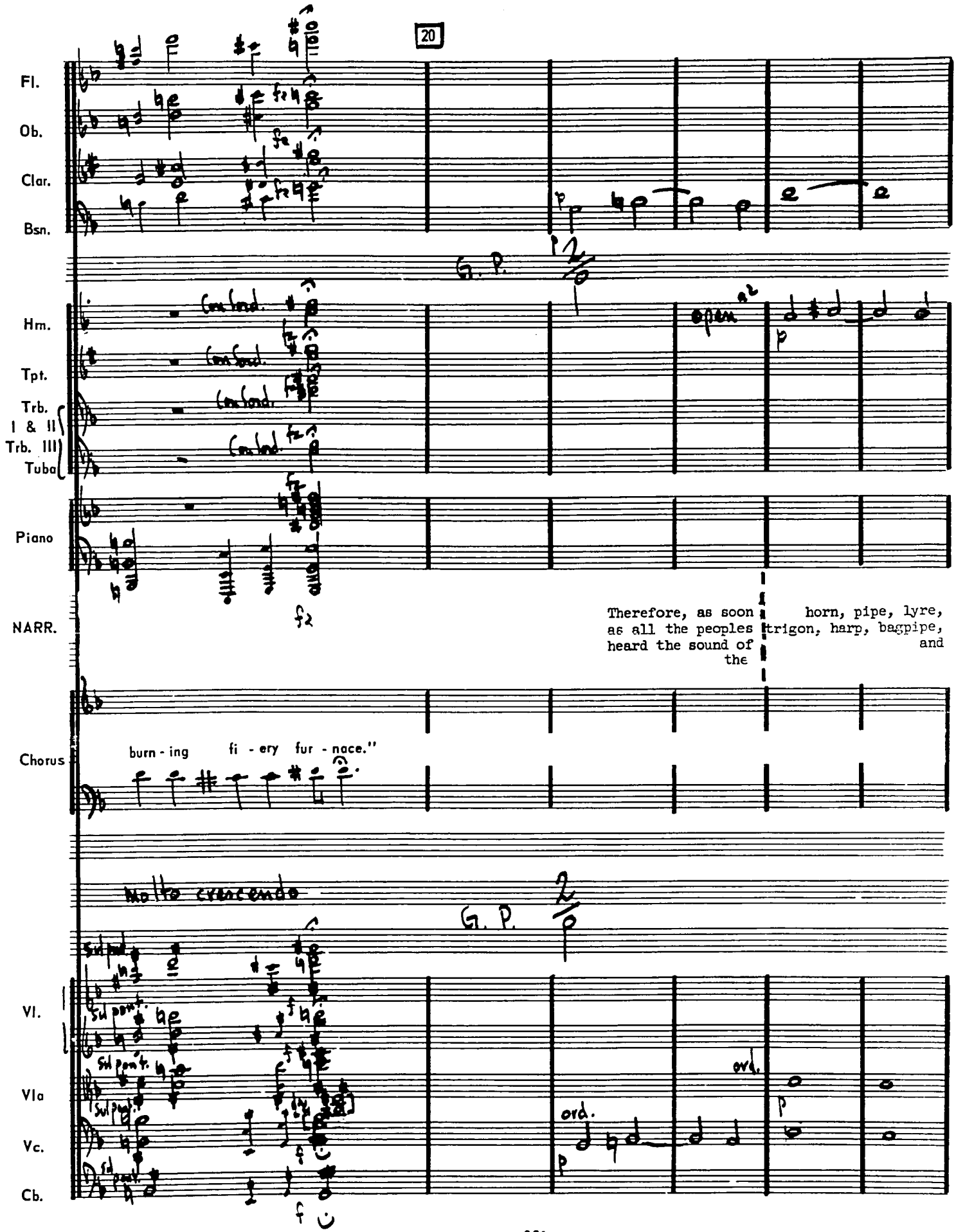
5
10
Fl
Ob.
Clar.
Hrn.
Trb. I & II
Trb. III Tuba
Harp
NARR.
the prefects, and the governors, the counselors, the treasurers, the justices, the magistrates, and all the officials of the provinces to come to the dedication of the image which King Nebuchadnezzar had set up. Then the satraps, the prefects, and the governors, the magistrates, and all the officials of the provinces, were assembled for the dedication of the image that King Nebuchadnezzar had set up; and they stood before the image that Nebuchadnezzar had set up.
And the herald proclaimed aloud,
Vl.
Vla.
Vc.
Cb.

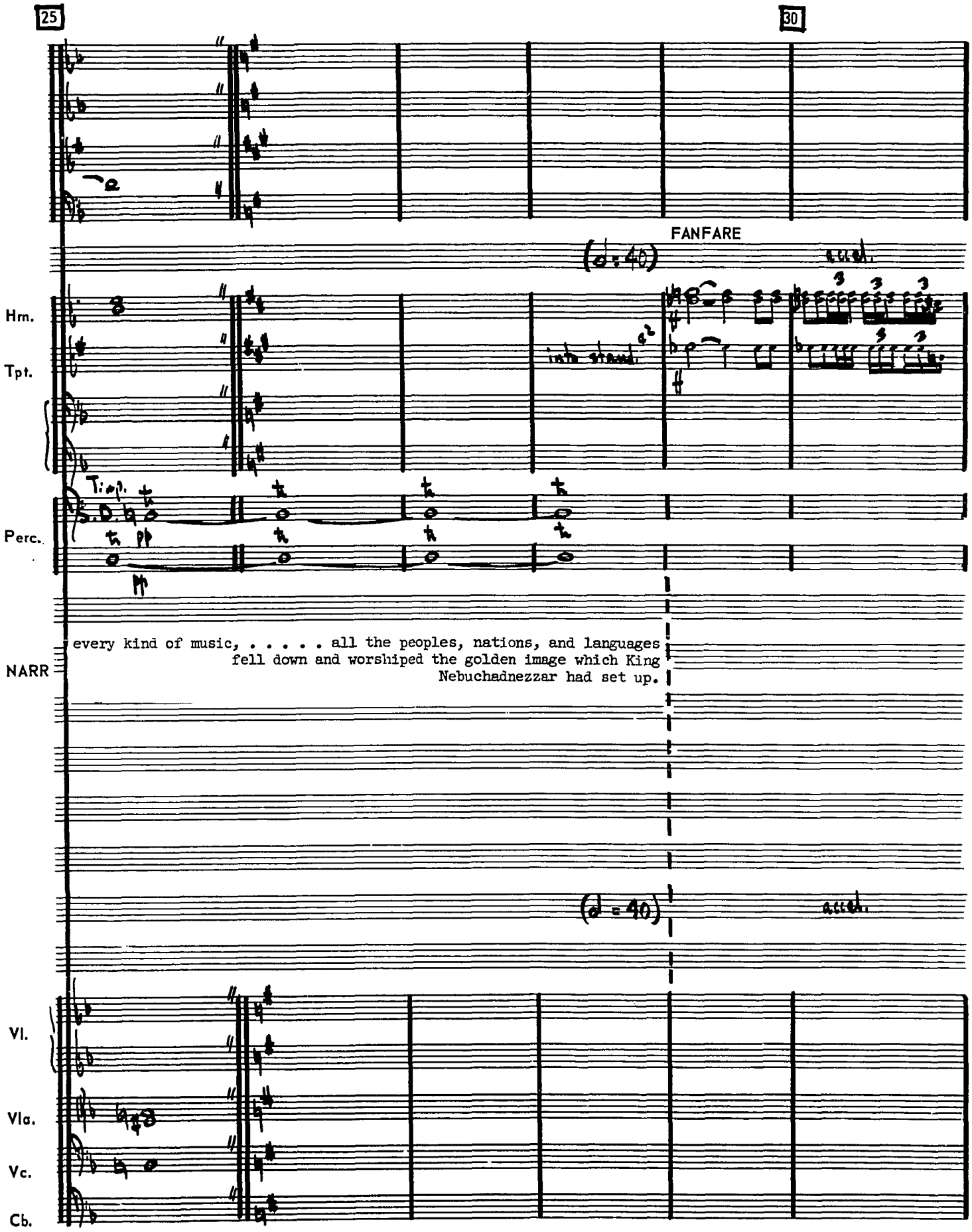

Chorus
"you are com-mand-ed, O peoples nations and lan - guages, that when you hear the sound of the horn and
mf
Arco div.
(sul tasto)
Vl.
pp
(sul tasto)
Vla.
Arco div.
Vc.
(sul tasto)
Arco
Cb.
(sul tasto)
pp

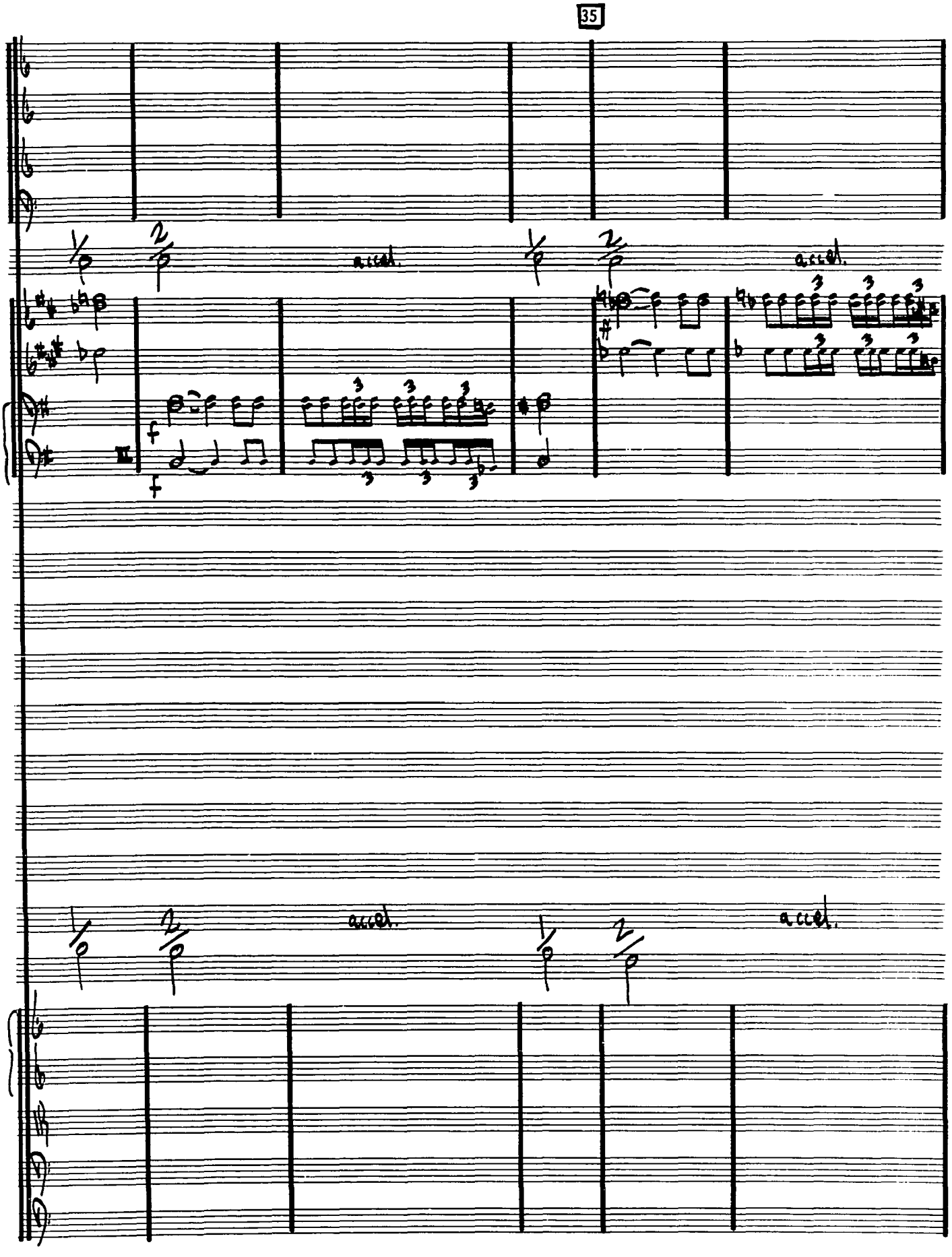

Chorus
pipe, lyre, tri - gon, harp, bag - pipe, and
ev - ery kind of
mu - sic,
you are to
Vl.
Vla
Vc.
Cb.

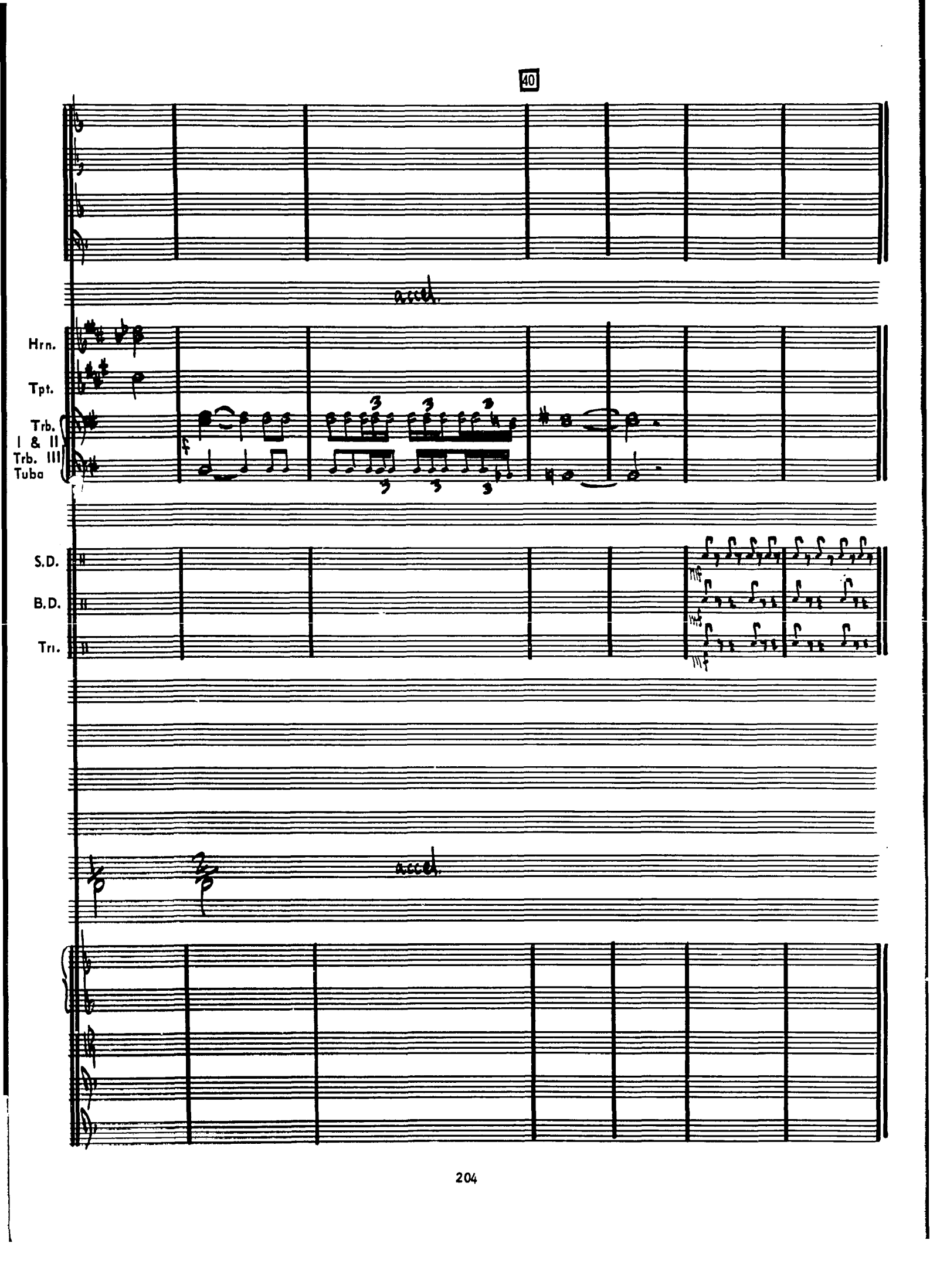

15
Chorus
fall down and wor-ship the gold - en im - age that king Ne - bu - chad - nez - zar has set up.
3
3
3
Vl.
Vla.
Vc.
Cb.

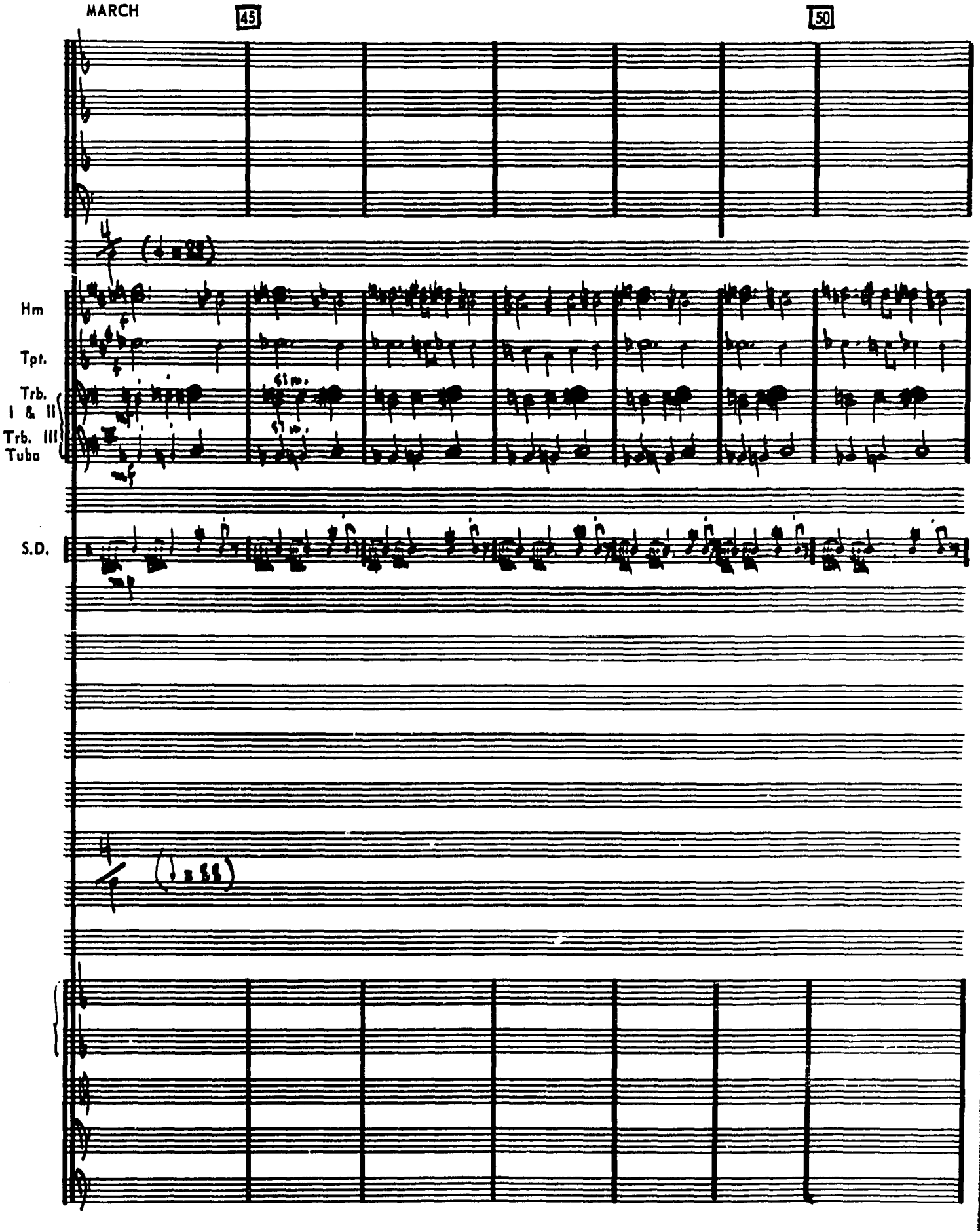

Fl.
Ob.
Bsn.
Chorus
and who - ev - er does not fall down and wor - ship
shall im - me - diate - ly be cast in - to a
crescendo
Vl.
Vla.
Vc.
Cb.

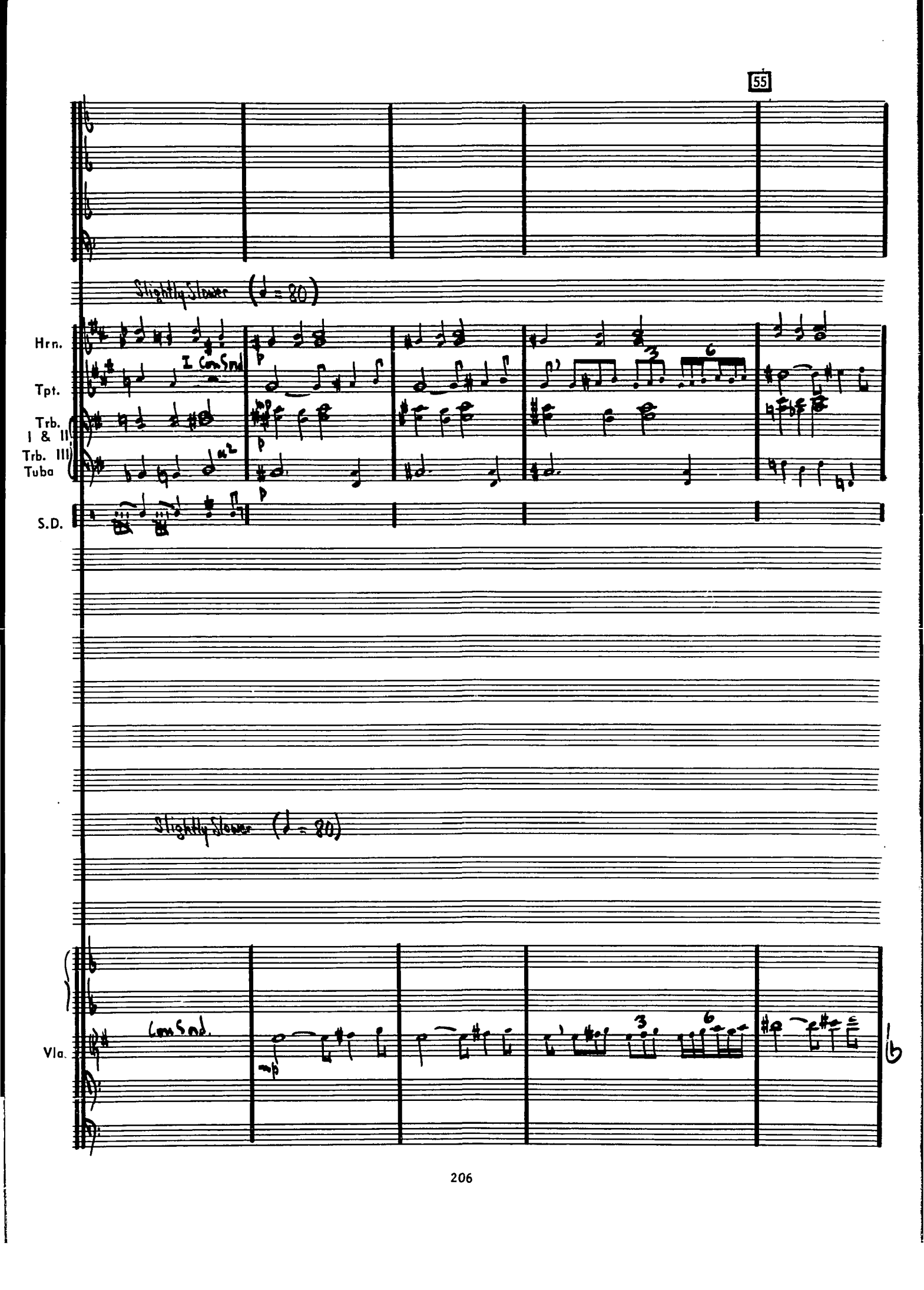

20
Fl.
Ob.
Clar.
Bsn.
G. P.
Hm.
Tpt.
Trb. I & II
Trb. III
Tuba
Piano
NARR.
Therefore, as soon as all the peoples heard the sound of the horn, pipe, lyre, trigon, harp, bagpipe, and
Chorus
burn - ing fi - ery fur - nace."
Molto crescendo
G. P.
Vl.
Vla
Vc.
Cb.
ord.

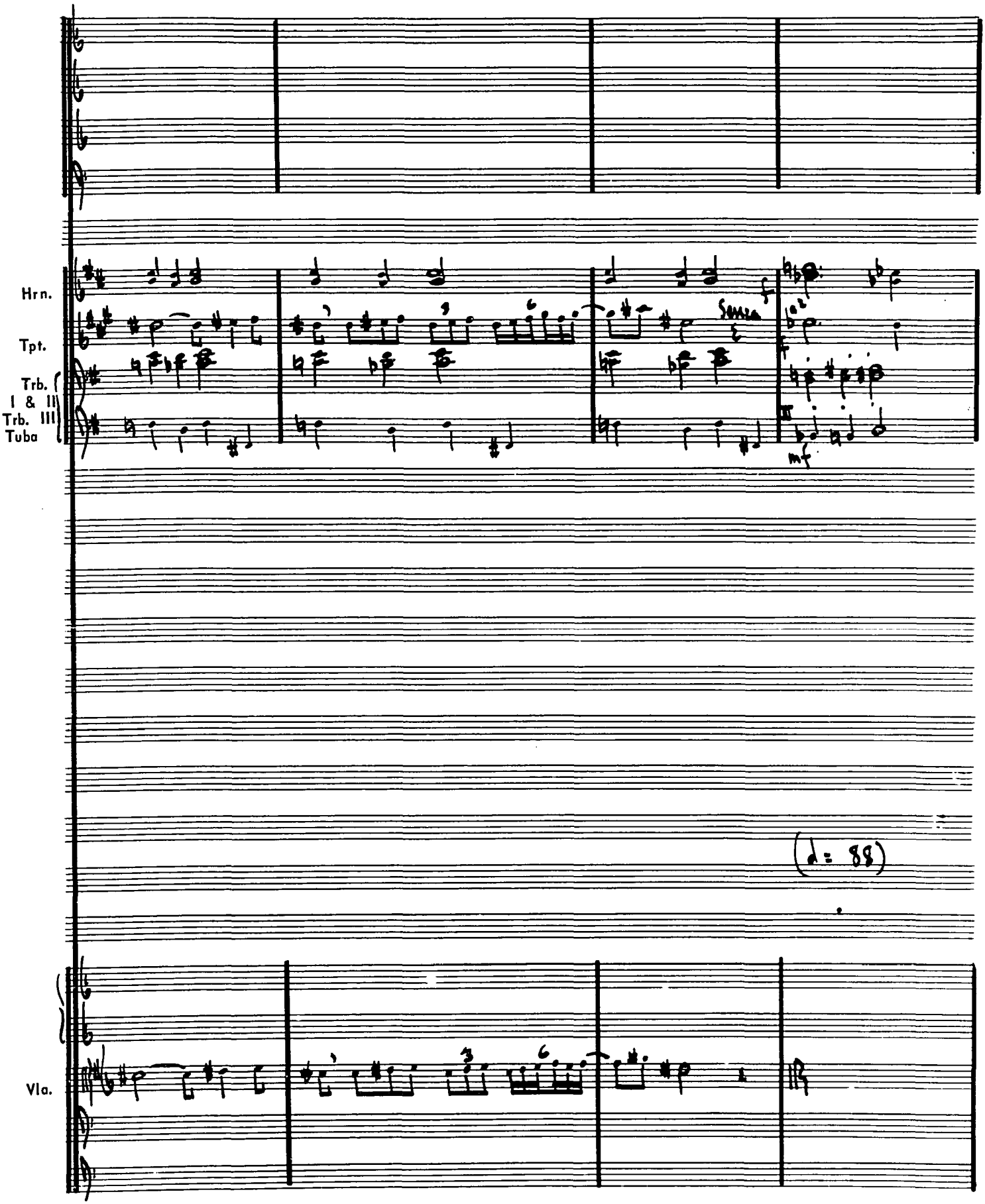

25
30
FANFARE
(♩=40)
Hrn.
Tpt.
into stand.
Timp.
Perc.
every kind of music, ... all the peoples, nations, and languages
fell down and worshiped the golden image which King
Nebuchadnezzar had set up.
NARR
(♩=40)
accel.
Vl.
Vla.
Vc.
Cb.

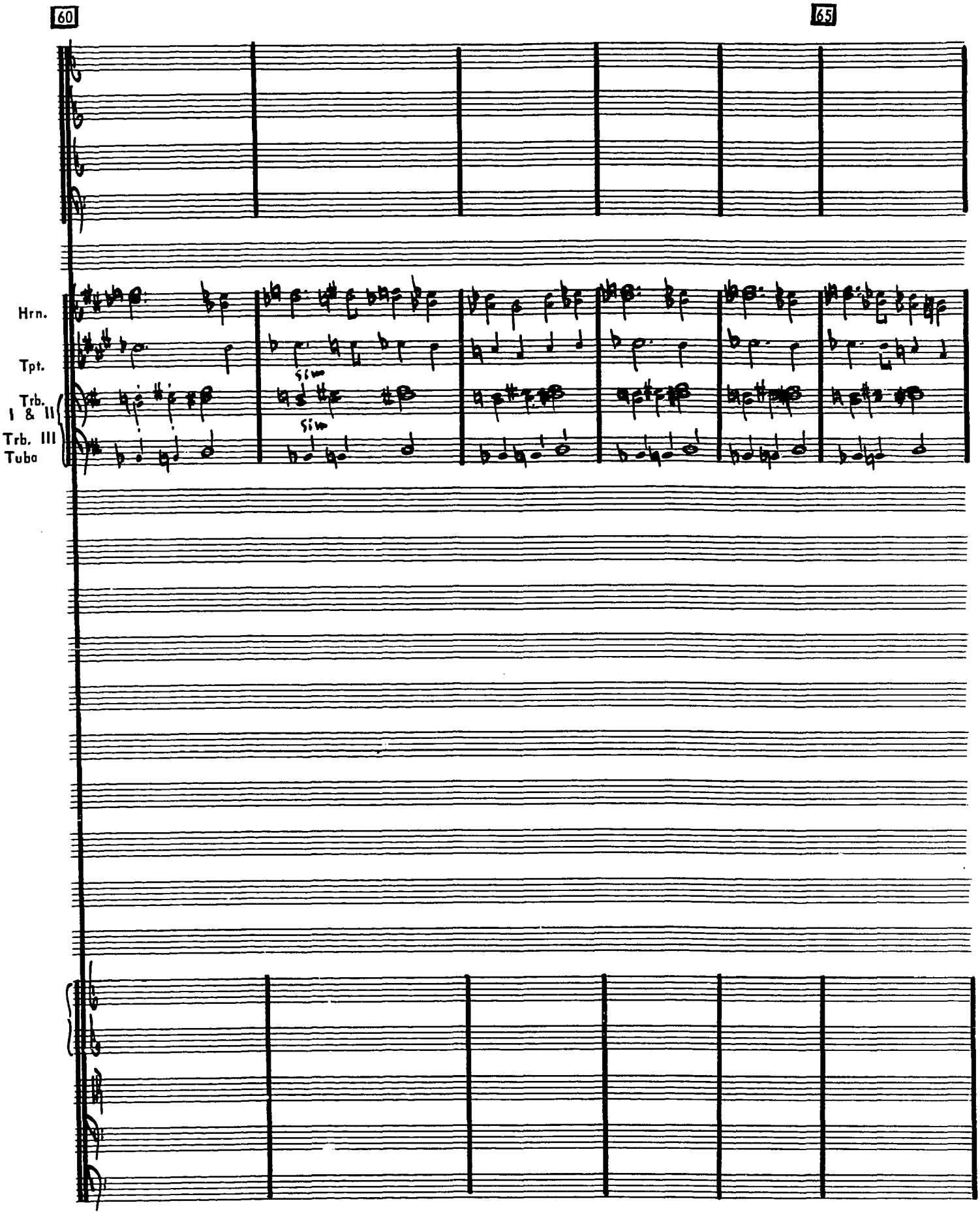

35
Hm.
Tpt.
Trb. I & II
Trb. III
Tuba
accel.
accel.
accel.
accel.

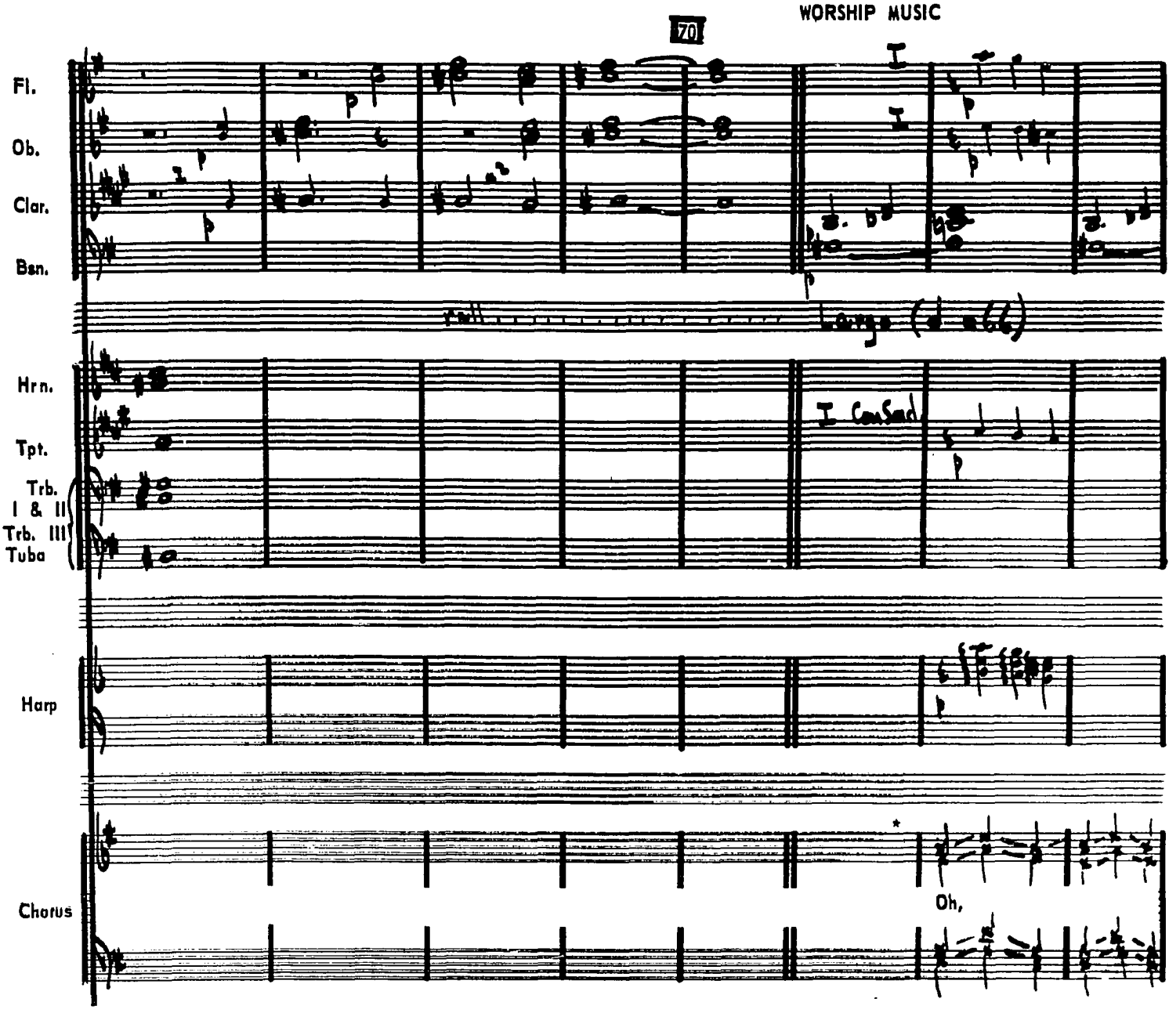

40
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
S.D.
B.D.
Tri.


MARCH
45
50
Hm
Tpt.
Trb. I & II
Trb. III Tuba
S.D.

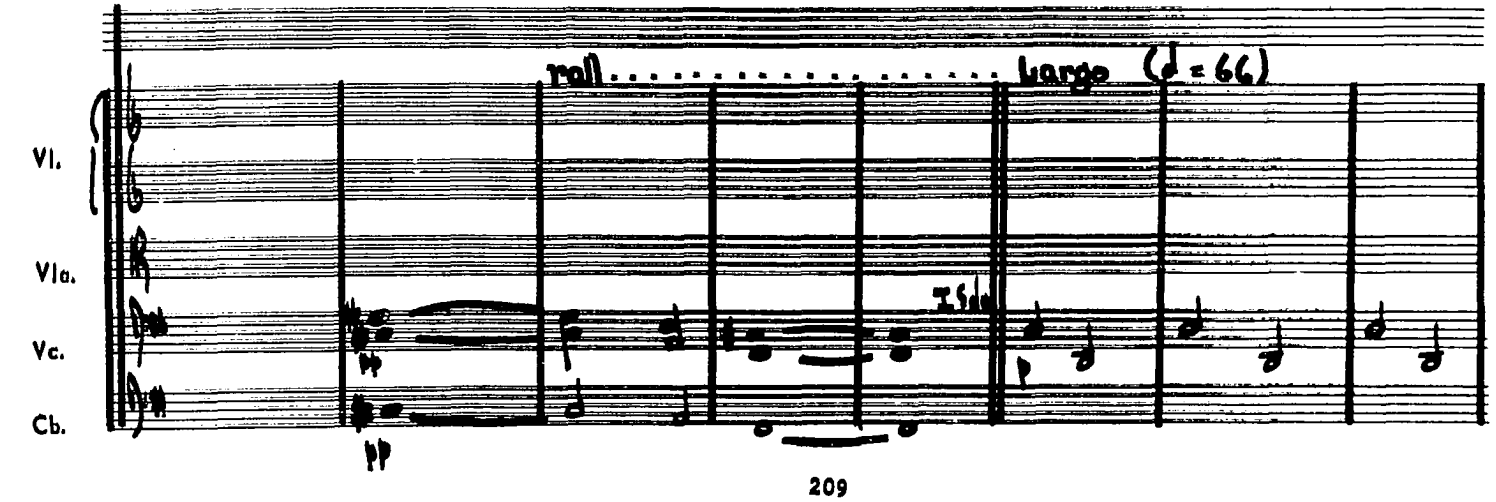

55
Slightly Slower (♩ = 80)
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
S.D.
I Cons Snd
Slightly Slower (♩ = 80)
Vla.
Cons Snd.

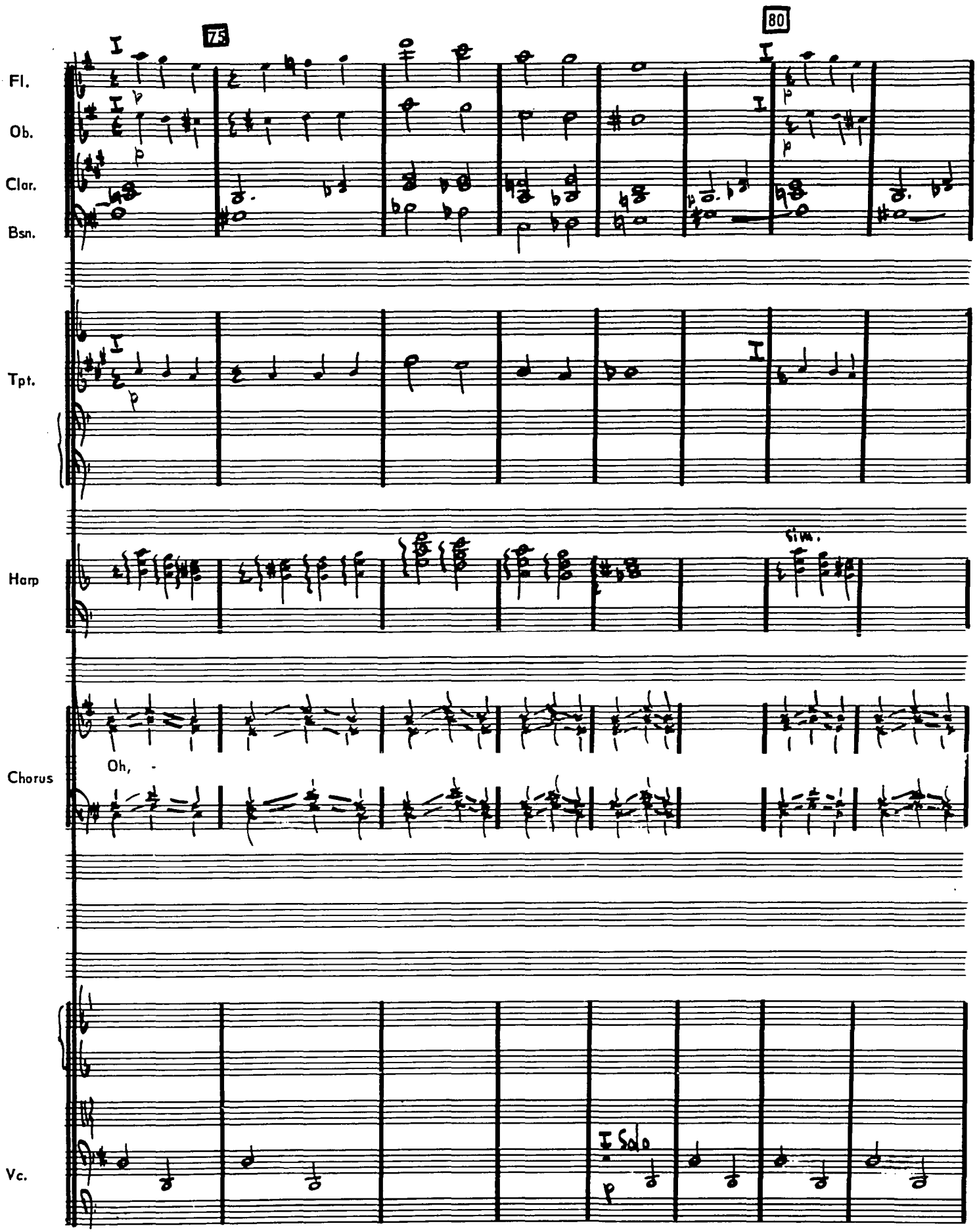

Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Vla.
(♩= 88)

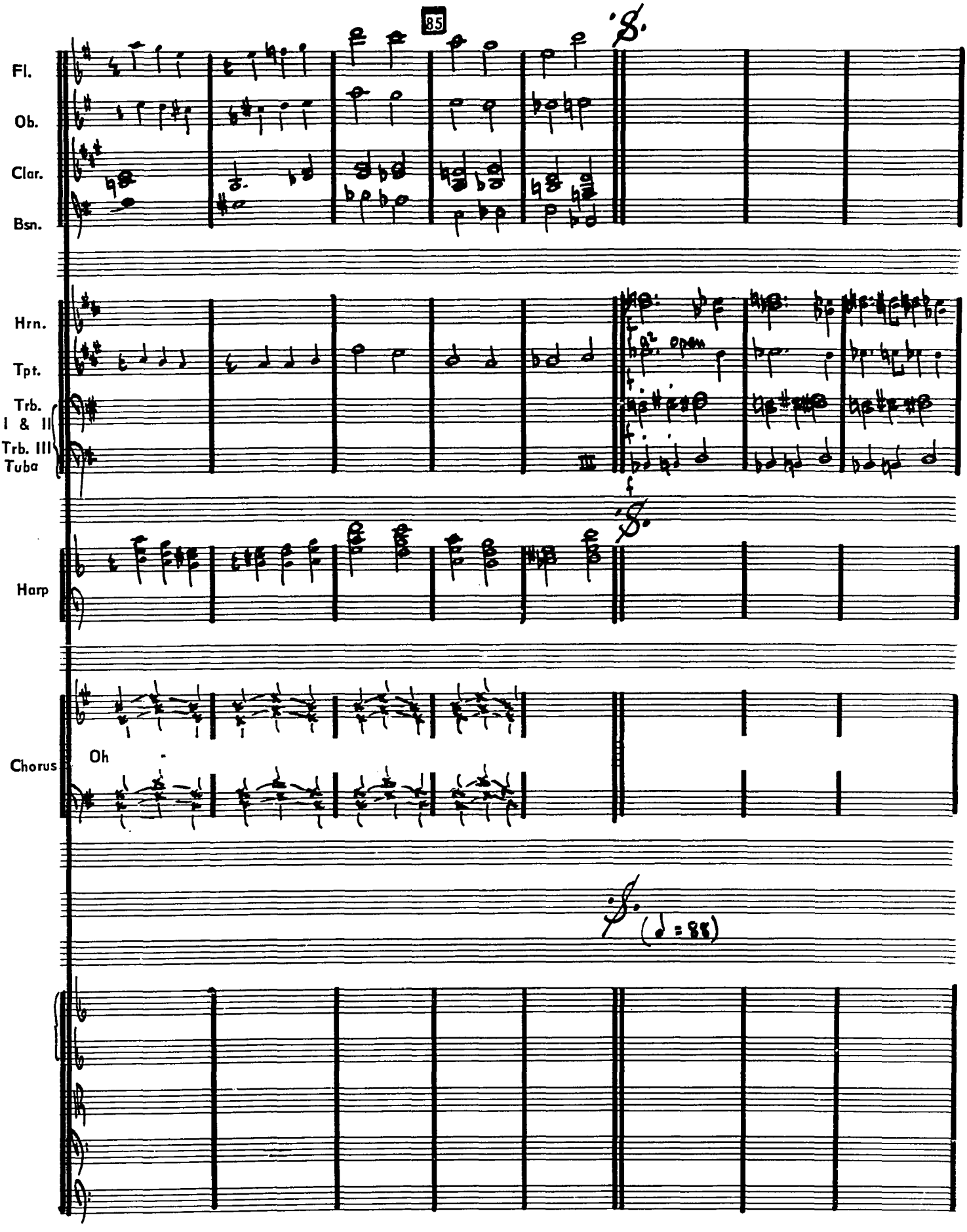

60
65
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
sim
sim

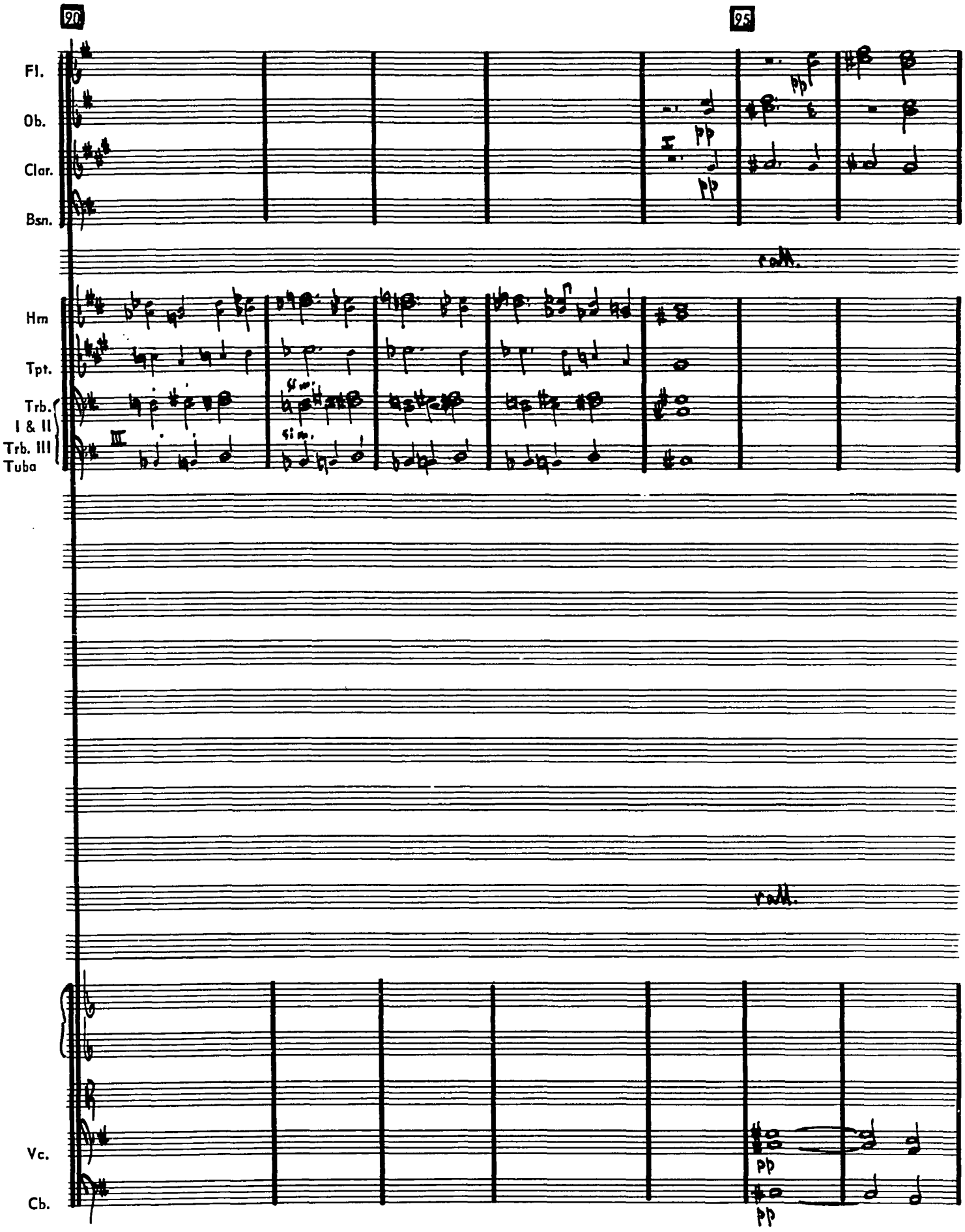


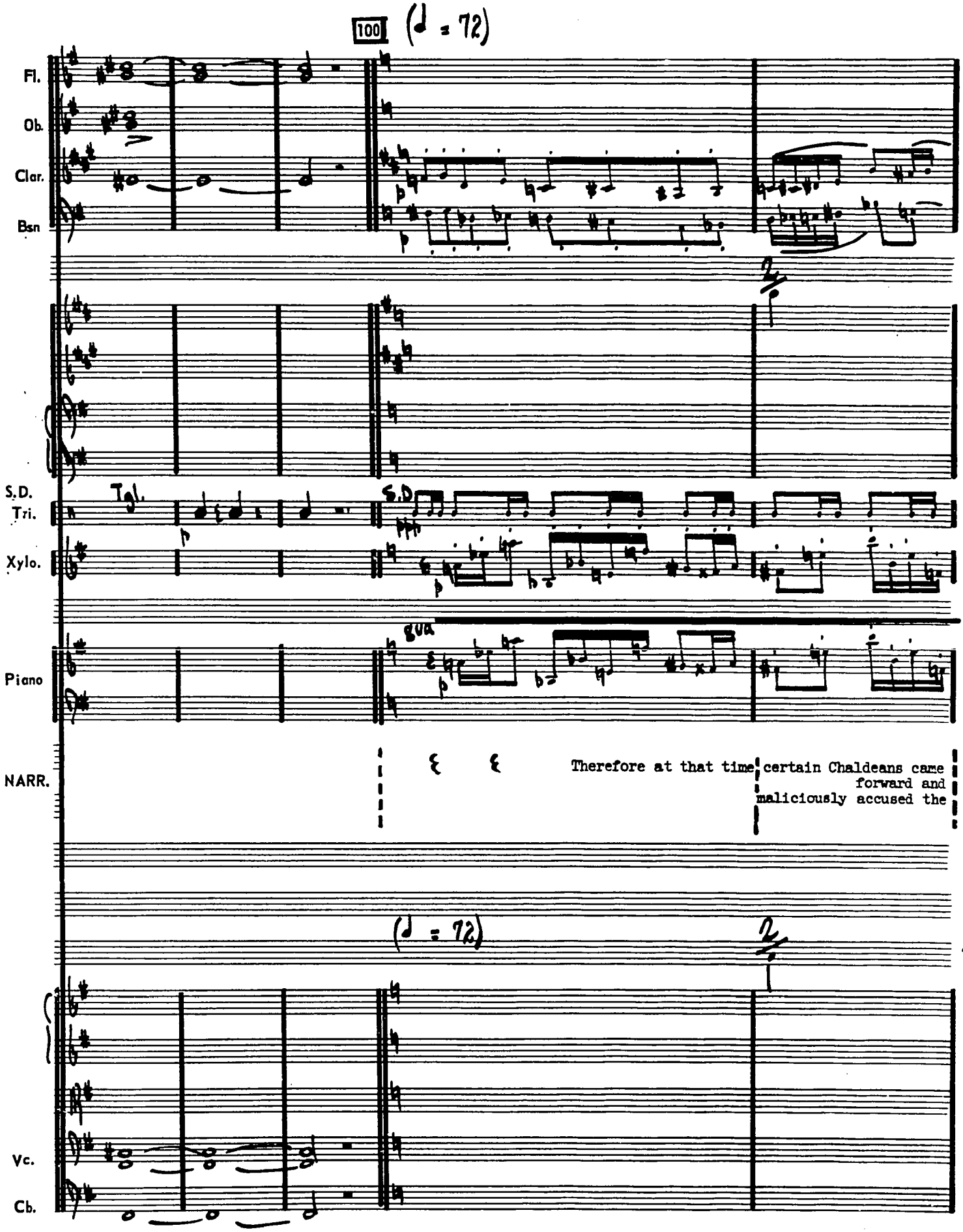
**The chorus is to imitate soft moaning sounds ad libitum, somewhere within the general ranges indicated. There should be a slight increase and decrease in dynamics corresponding to the rise and fall in pitch. Definite pitches should not be sung, and the voices should not come in all at one time, or on any given beat. The effect should be a spontaneous expression – a wailing or moaning. Beginning with a few voices and gradually adding others, the intensity should increase throughout this section, suggestive of more people being caught up in the pagan ritual. This effect should always be in the background. It should never be so loud as to predominate the music.*

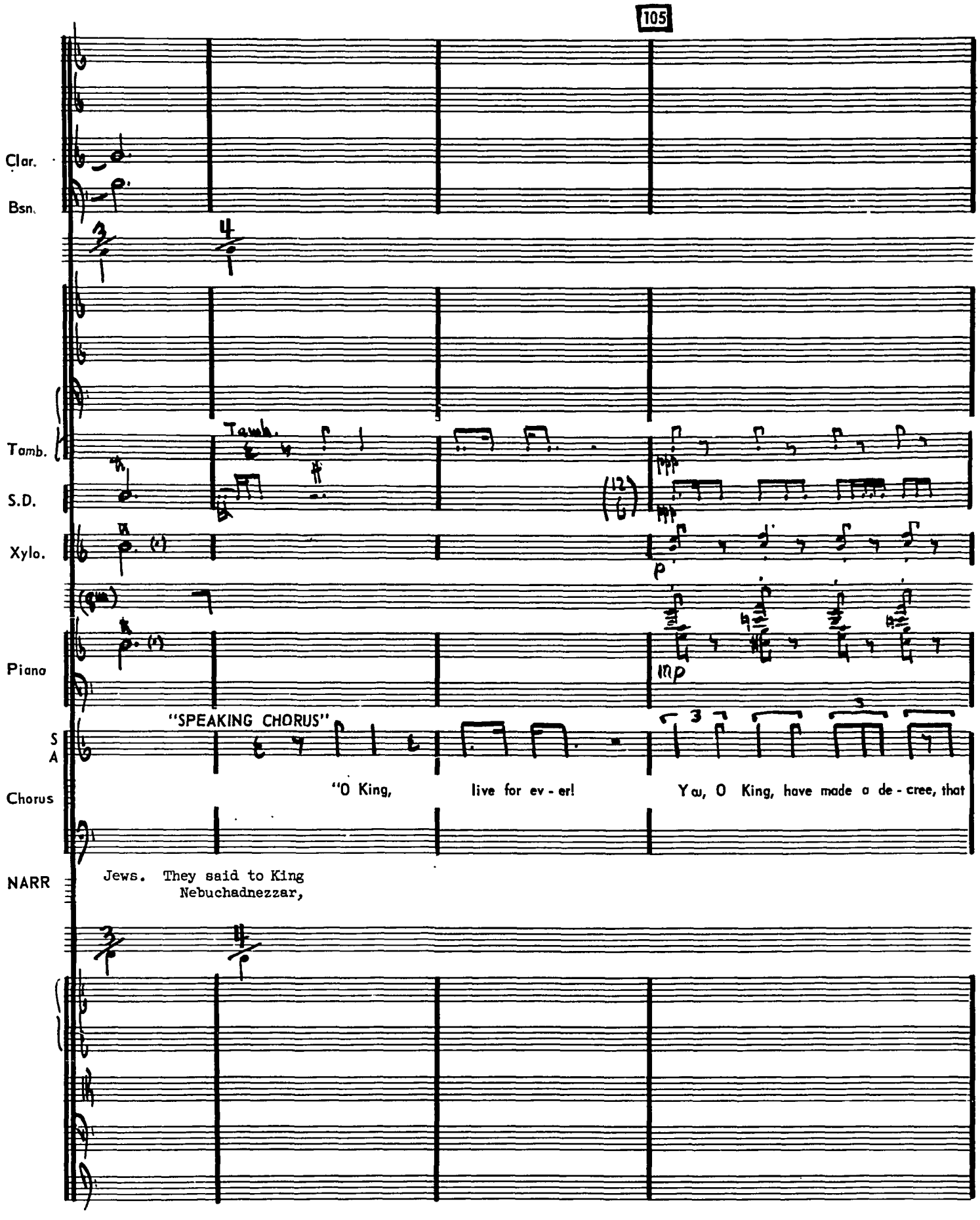


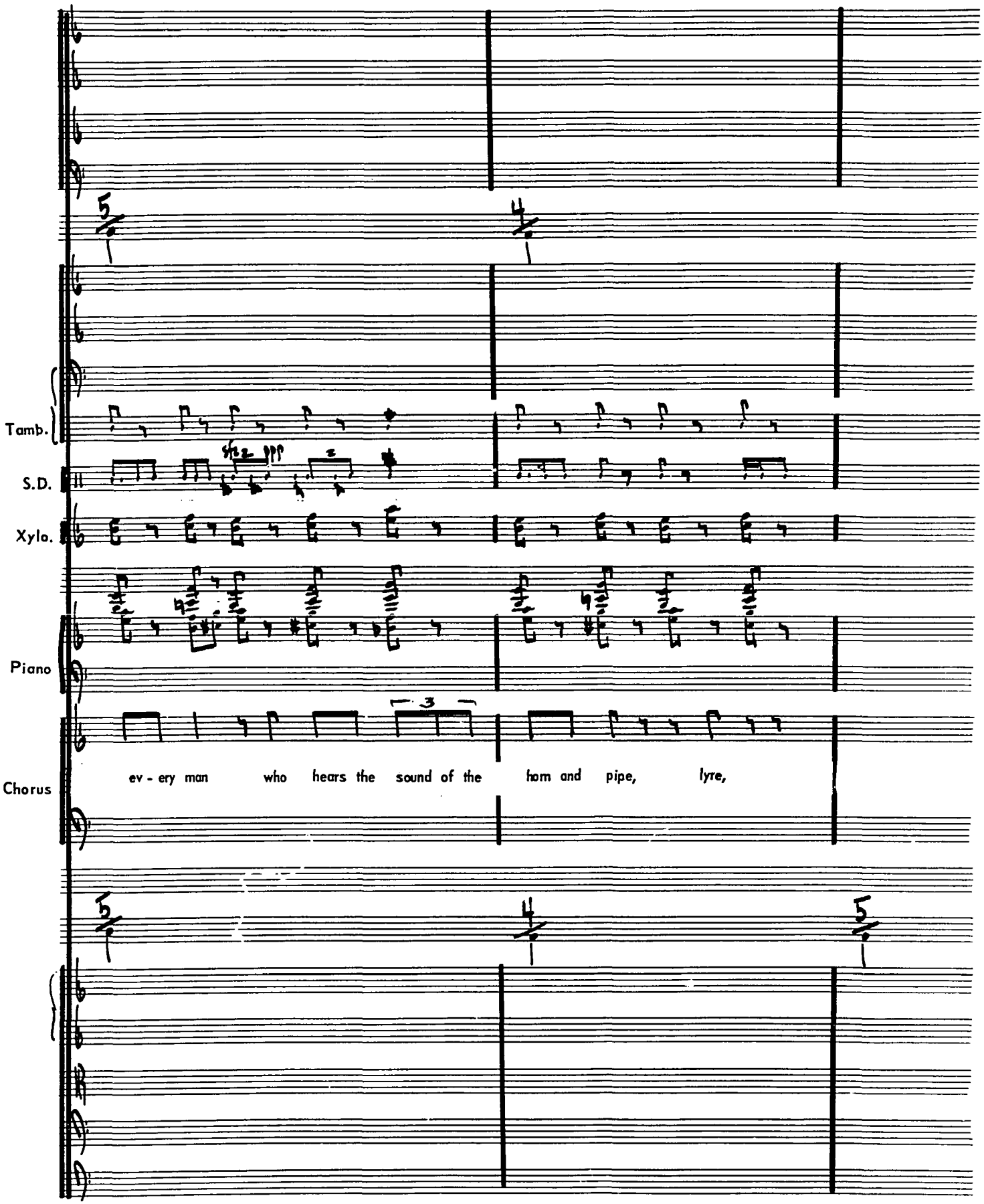

75
80
Fl.
Ob.
Clar.
Bsn.
Tpt.
Harp
sim.
Chorus
Oh,
Vc.
I Solo
p

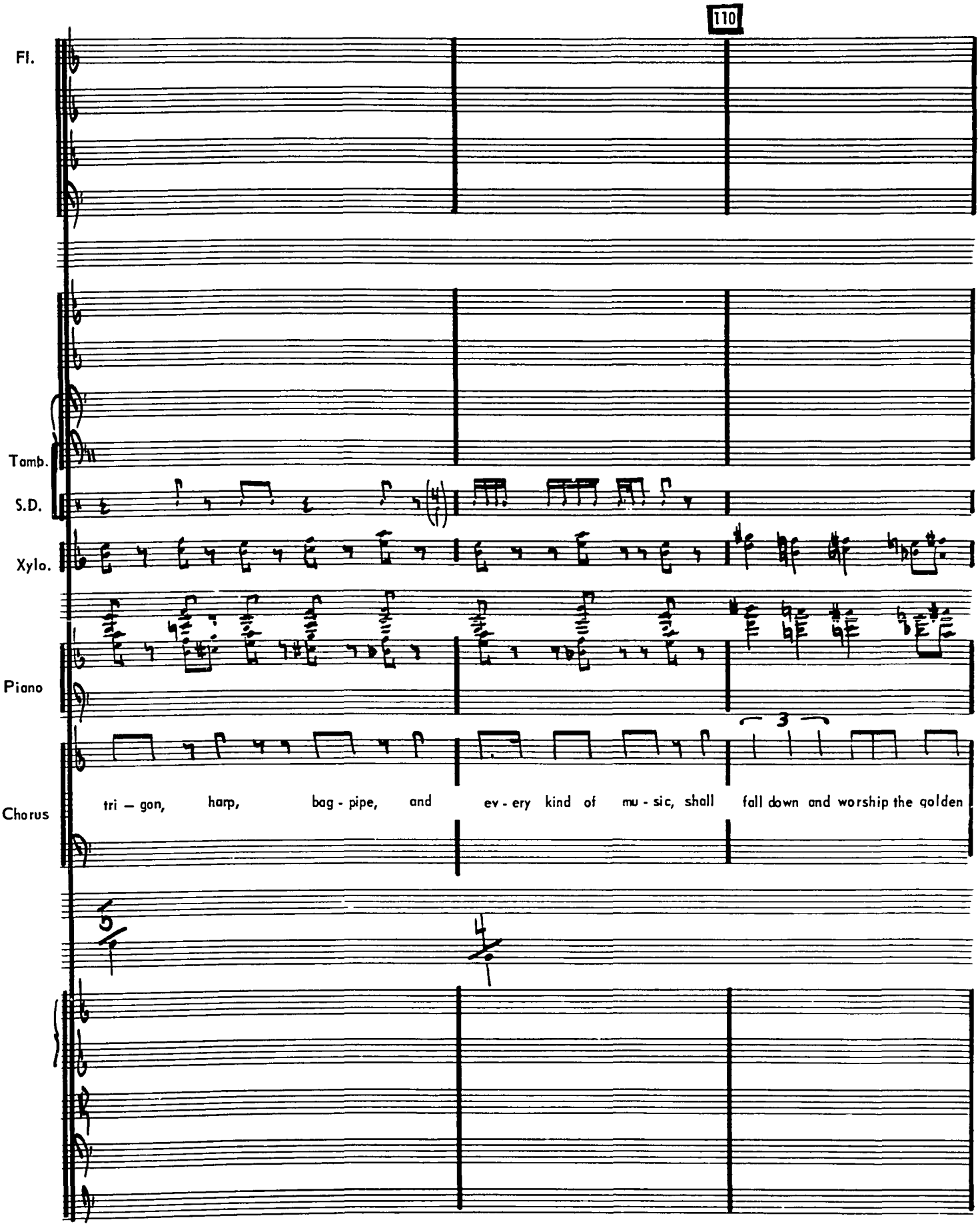

85
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Harp
Chorus
Oh
(♩ = 88)

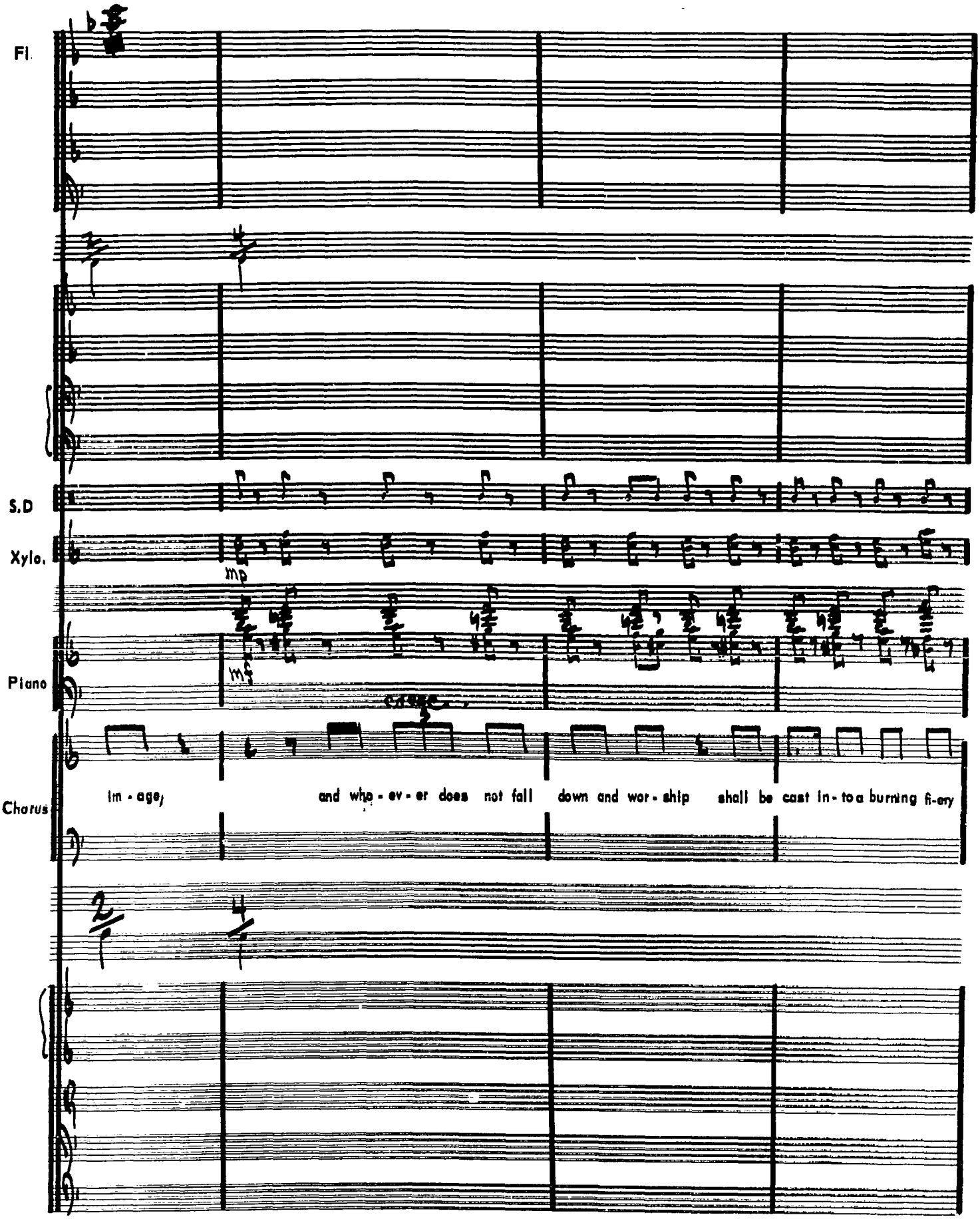

90
95
Fl.
Ob.
Clar.
Bsn.
Hm
Tpt.
Trb. I & II
Trb. III
Tuba
Vc.
Cb.
pp
roll.

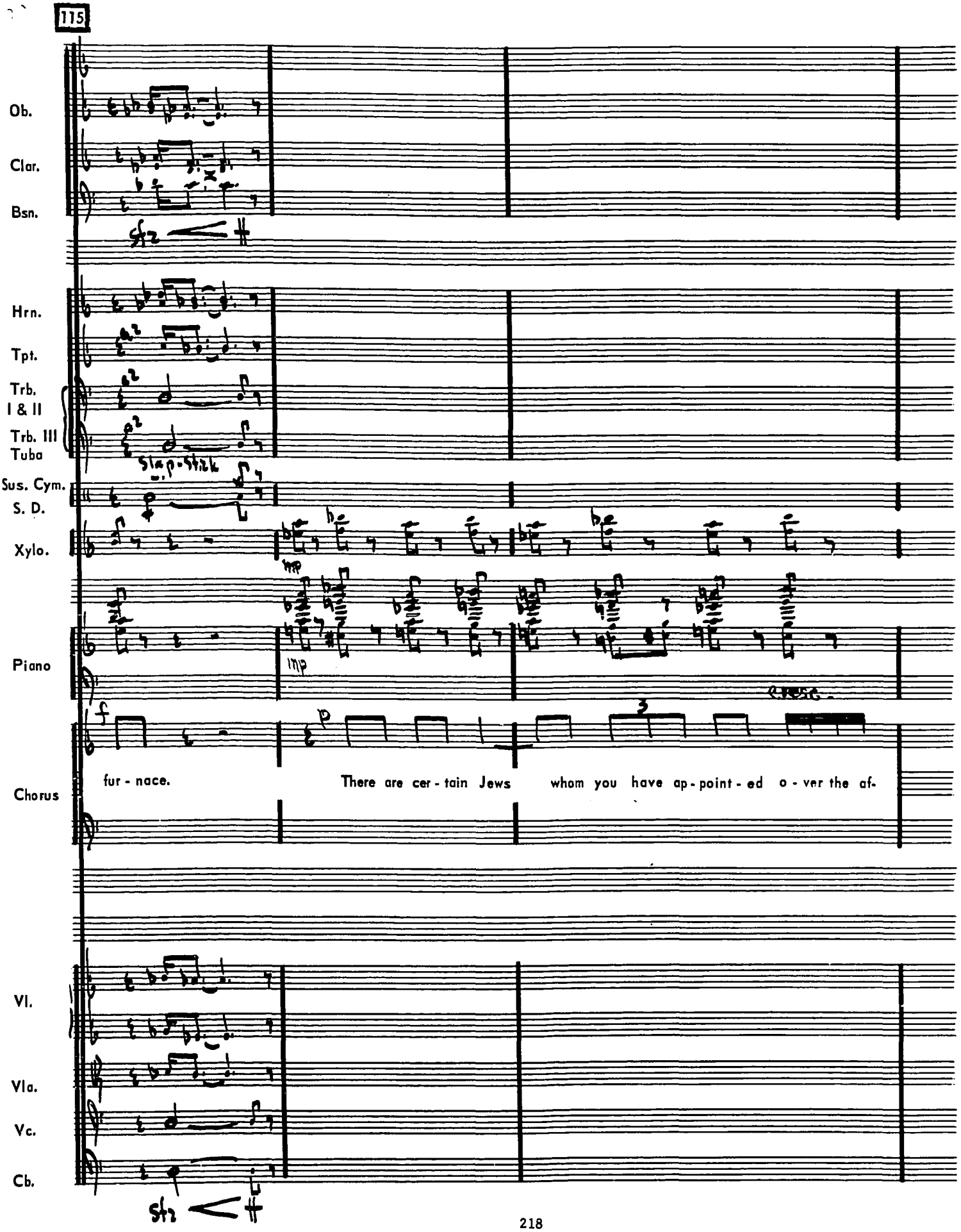

100
(♩ = 72)
Fl.
Ob.
Clar.
Bsn
S.D.
Tri.
Tgl.
Xylo.
Piano
gva
NARR.
Therefore at that time certain Chaldeans came forward and maliciously accused the
(♩ = 72)
Vc.
Cb.

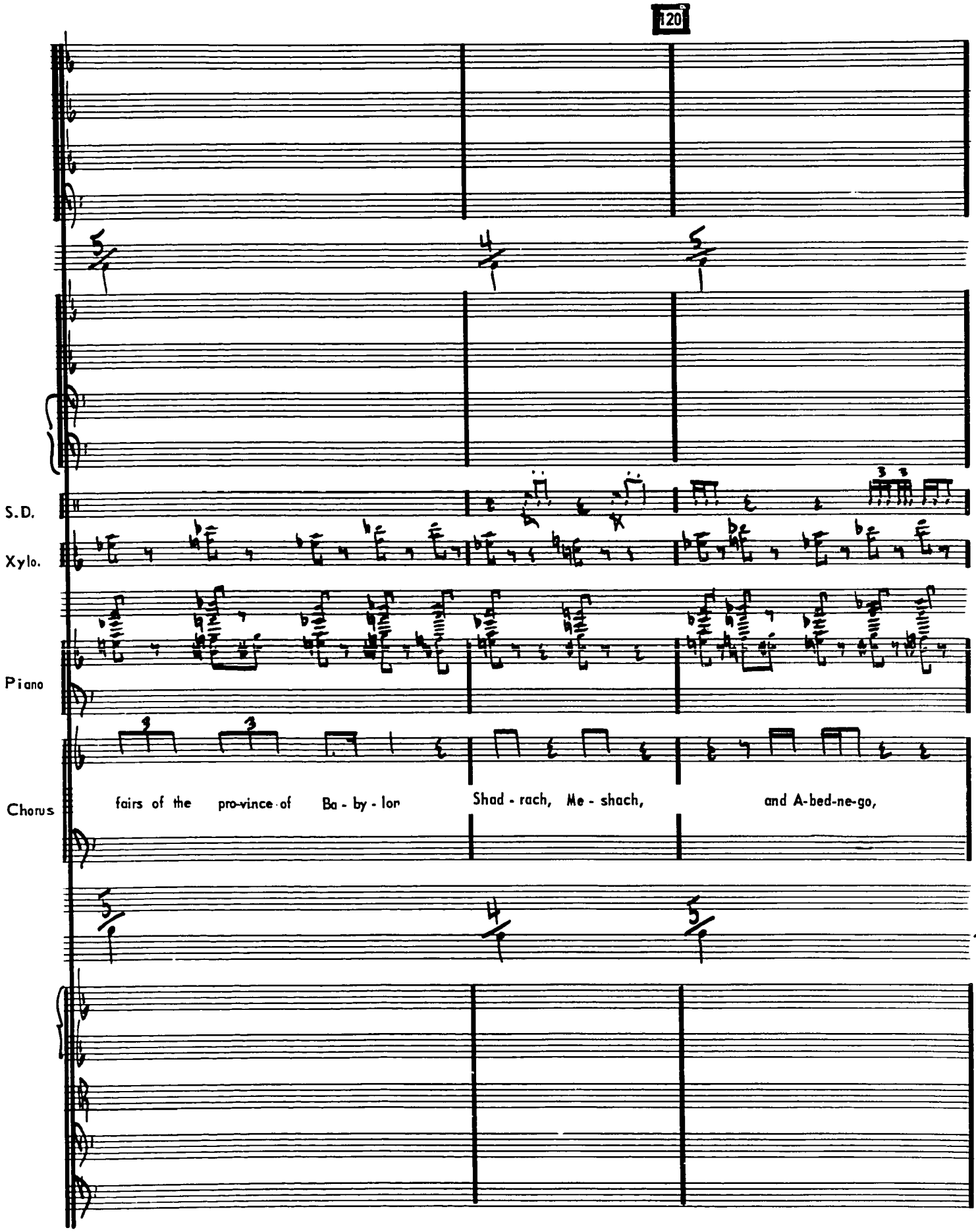

105
Clar.
Bsn.
Tamb.
S.D.
Xylo.
Piano
Tamb.
(12)
p
mp
"SPEAKING CHORUS"
S
A
Chorus
"O King, live for ev - er!
You, O King, have made a de - cree, that
NARR
Jews. They said to King
Nebuchadnezzar,

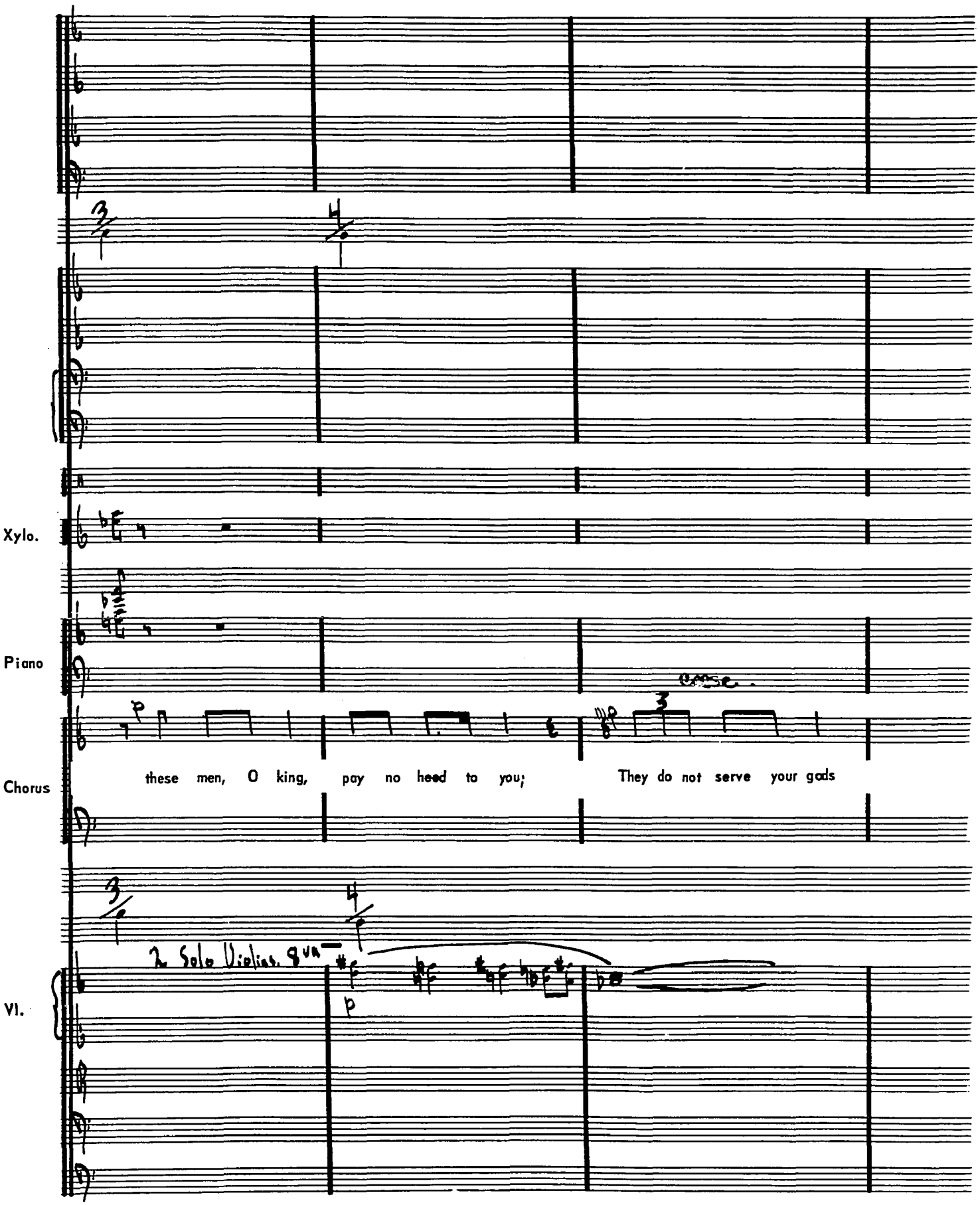

Tamb.
S.D.
Xylo.
Piano
Chorus
ev - ery man who hears the sound of the horn and pipe, lyre,

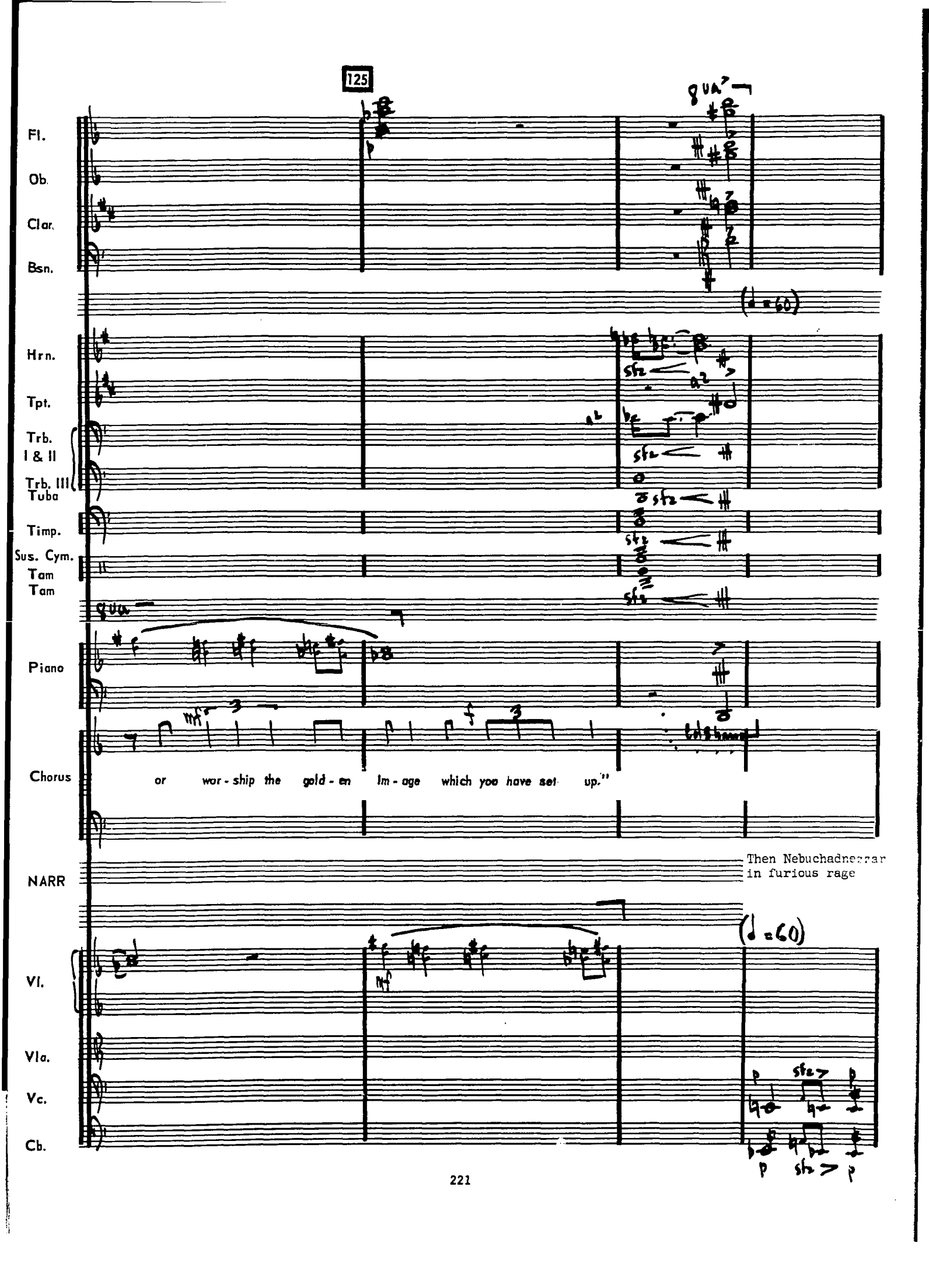

110
Fl.
Tamb.
S.D.
Xylo.
Piano
Chorus
tri – gon, harp, bag - pipe, and ev - ery kind of mu - sic, shall fall down and worship the golden
3

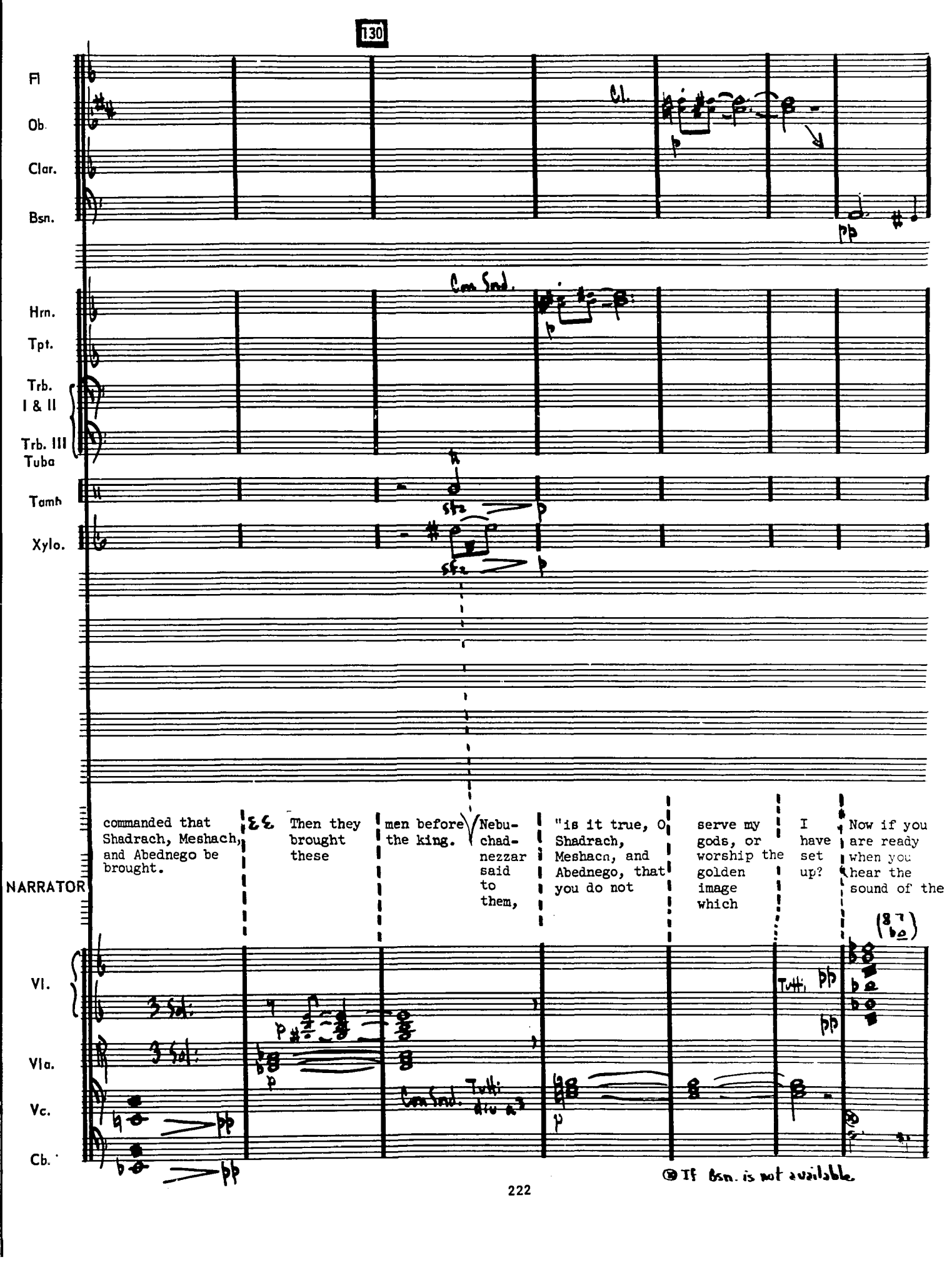

Fl.
S.D
Xylo.
mp
Piano
mf
cresc.
Chorus
im - age,
and who - ev - er does not fall down and wor - ship shall be cast in - to a burning fi-ery

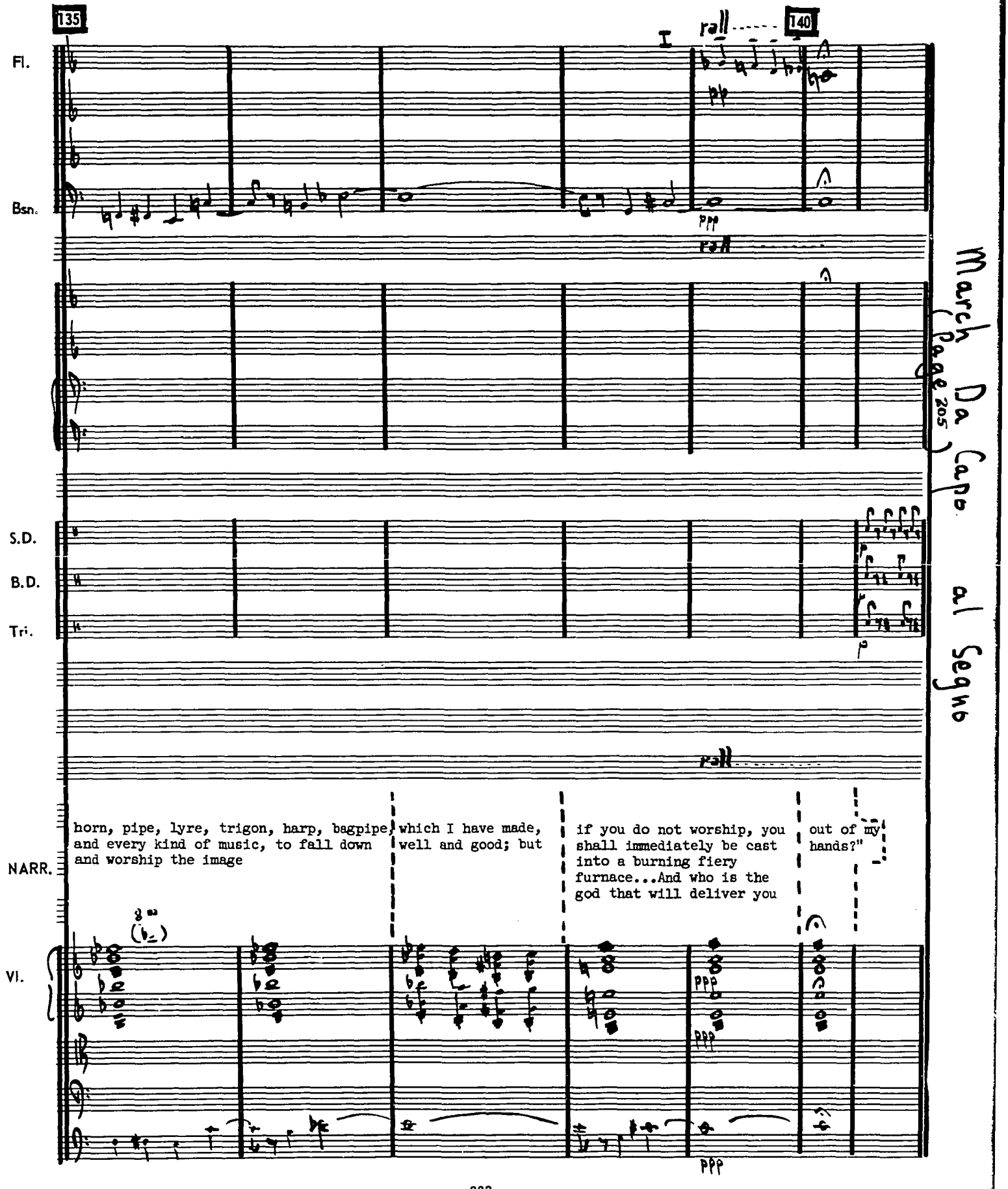

115
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
slap-stick
Sus. Cym.
S. D.
Xylo.
mp
Piano
mp
cresc.
f
p
3
Chorus
fur - nace.
There are cer - tain Jews whom you have ap - point - ed o - ver the af-
Vl.
Vla.
Vc.
Cb.

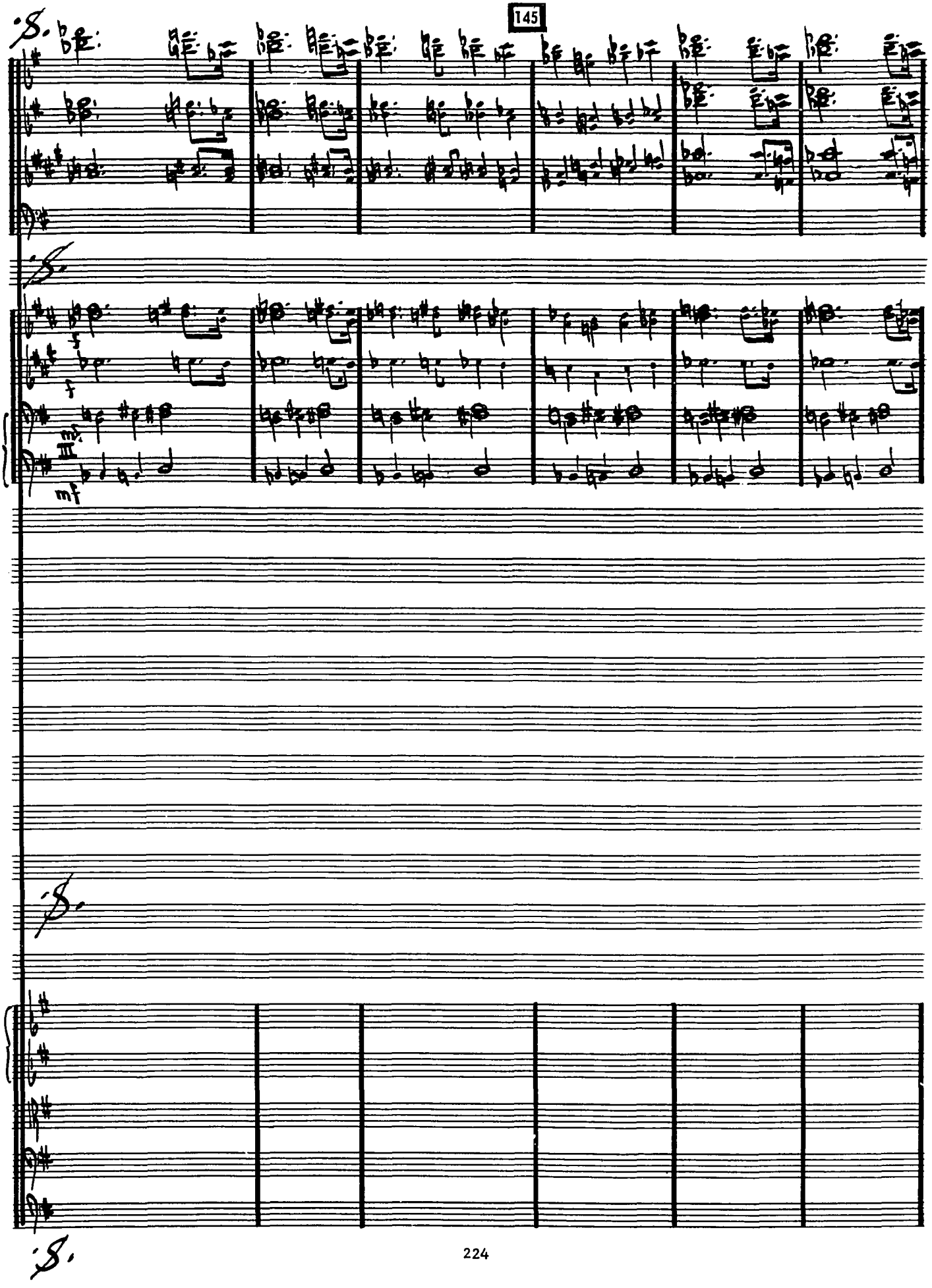

120
S.D.
Xylo.
Piano
Chorus
fairs of the pro-vince of Ba - by - lon
Shad - rach, Me - shach,
and A-bed-ne-go,

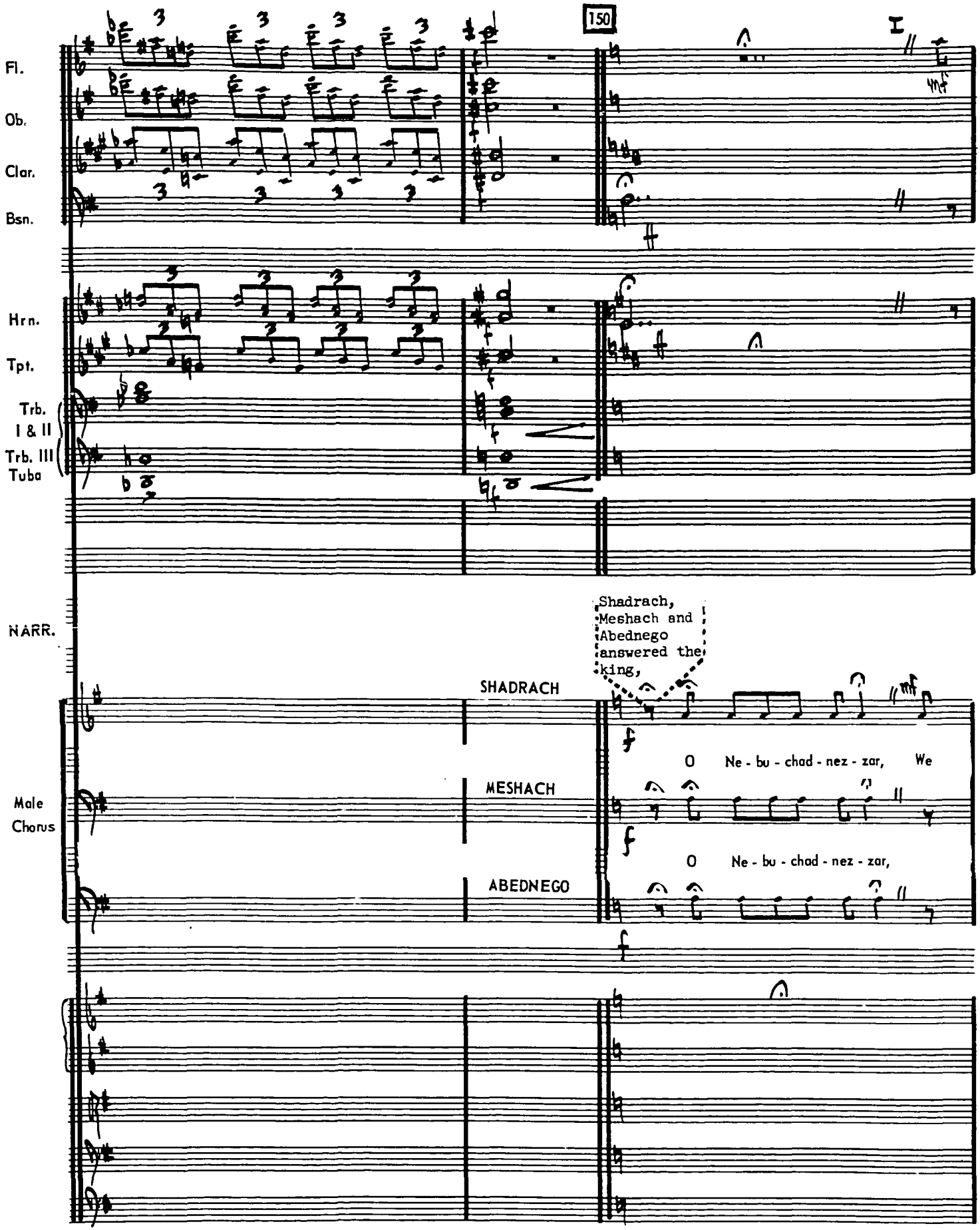

Xylo.
Piano
Chorus
these men, O king, pay no heed to you; They do not serve your gods
Vl.
2 Solo Violins. 8va

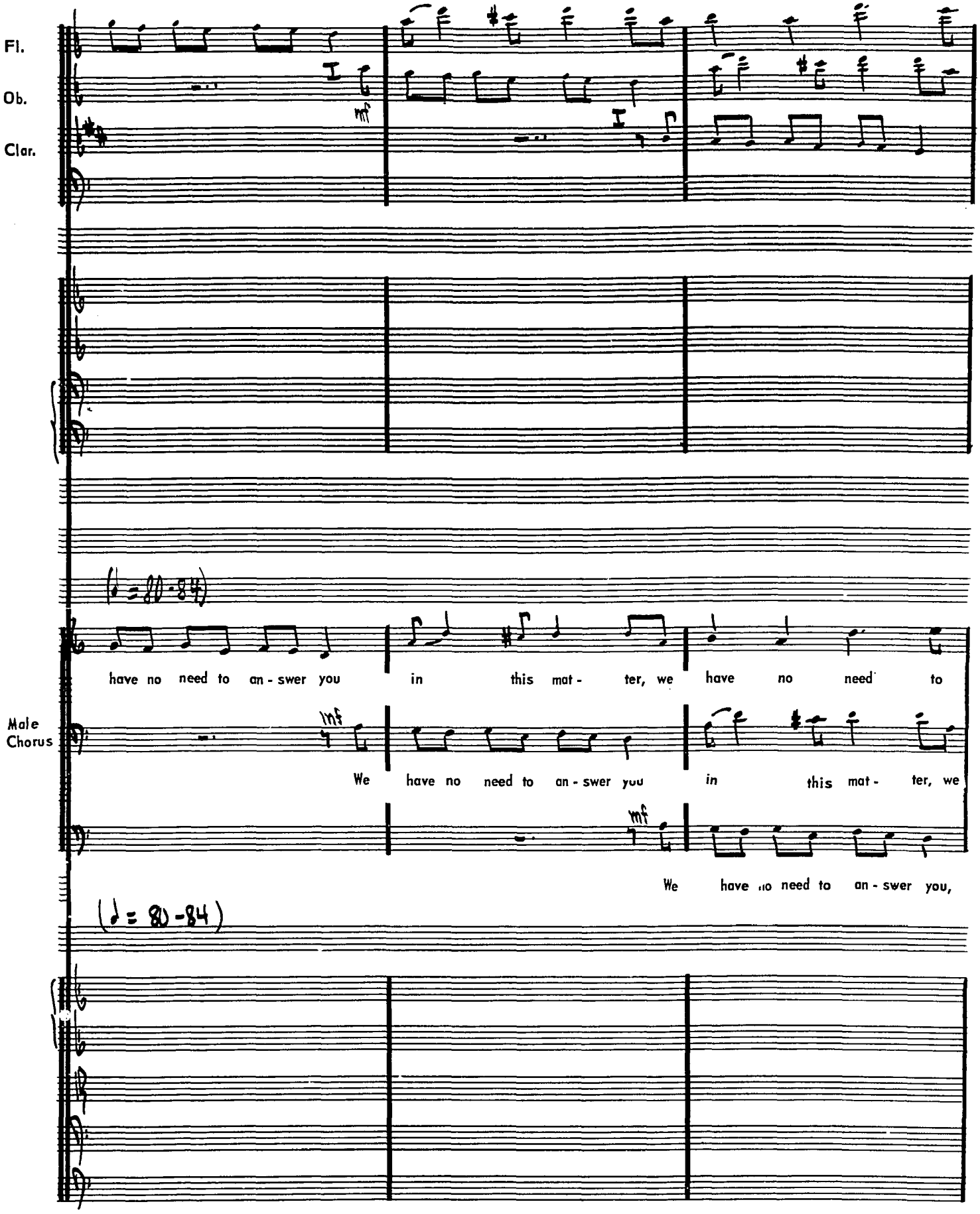

125
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
Timp.
Sus. Cym.
Tam Tam
Piano
Chorus
or wor - ship the gold - en im - age which you have set up."
NARR
Then Nebuchadnezzar in furious rage
Vl.
Vla.
Vc.
Cb.

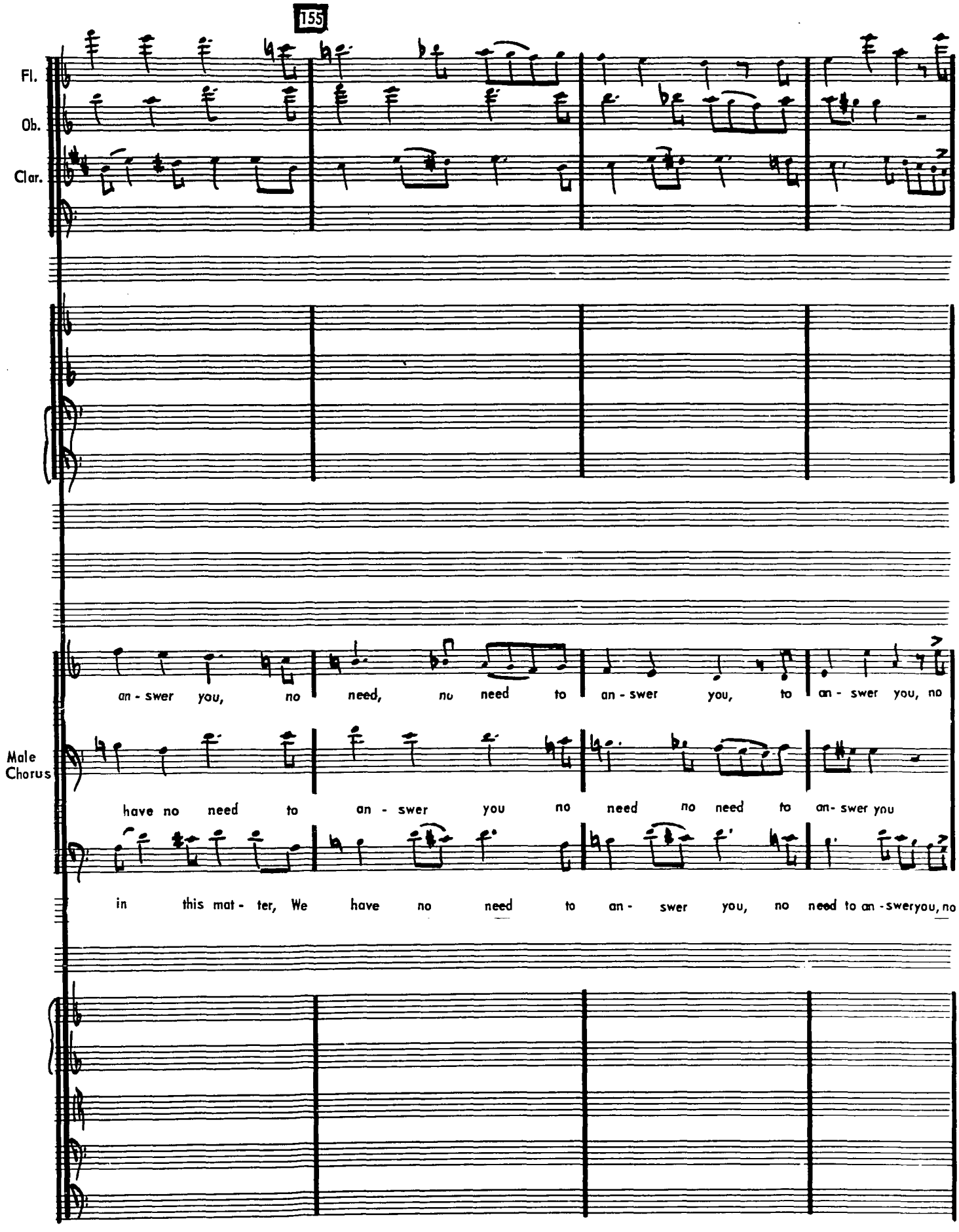

130
Fl
Ob.
Clar.
Bsn.
Cl.
Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
Tamb
Xylo.
Con Sord.
NARRATOR
commanded that Shadrach, Meshach, and Abednego be brought.
Then they brought these
men before the king.
Nebu-chad-nezzar said to them,
"is it true, O Shadrach, Meshacn, and Abednego, that you do not
serve my gods, or worship the golden image which
I have set up?
Now if you are ready when you hear the sound of the
Vl.
Vla.
Vc.
Cb.
3 Sol:
Con Sord.
Tutti
Tutti div a3
If Bsn. is not available

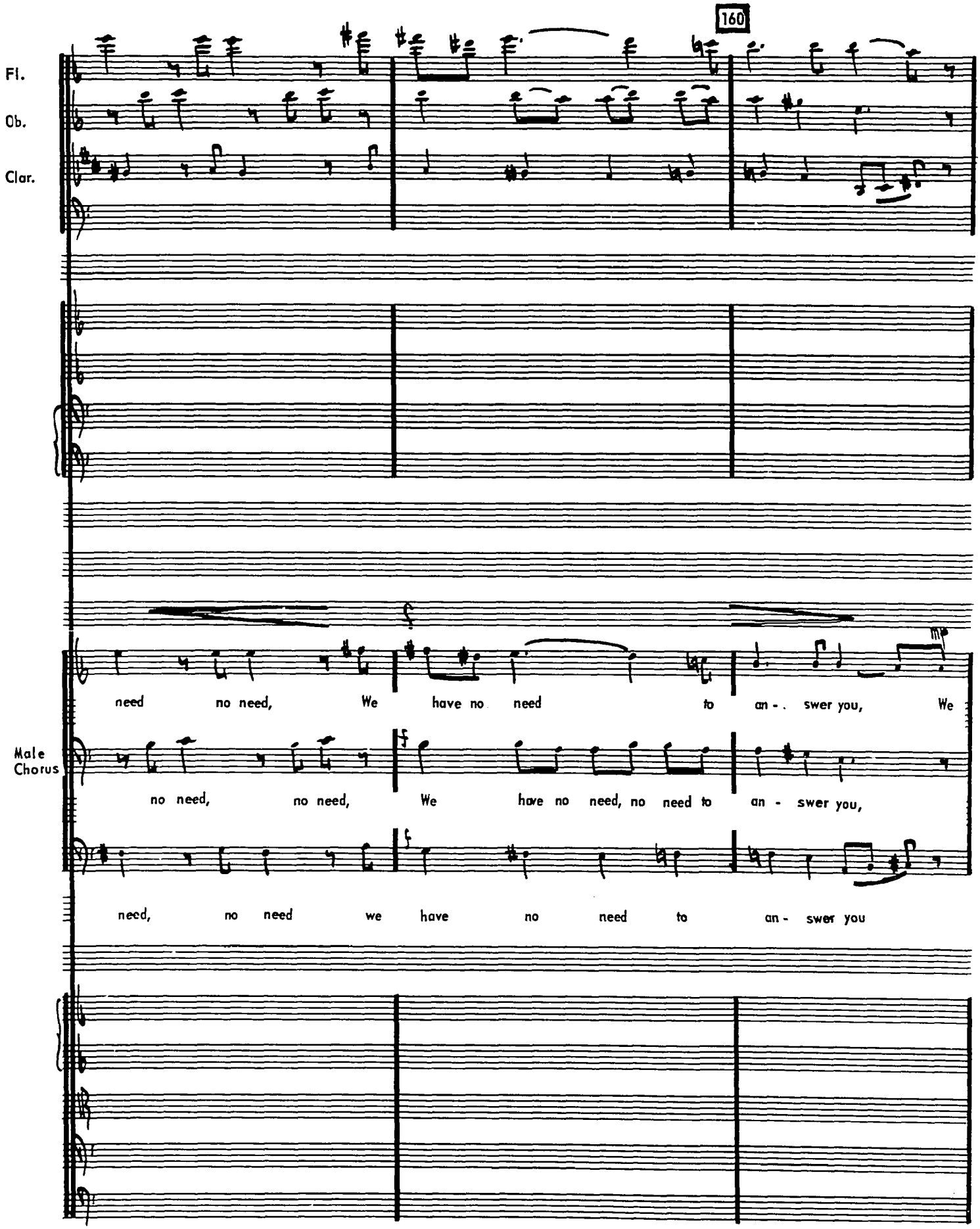

135
140
rall
Fl.
Bsn.
ppp
March Da Capo al Segno
(Page 205)
S.D.
B.D.
Tri.
p
horn, pipe, lyre, trigon, harp, bagpipe, and every kind of music, to fall down and worship the image
which I have made, well and good; but
if you do not worship, you shall immediately be cast into a burning fiery furnace...And who is the god that will deliver you
out of my hands?"
NARR.
8va
Vl.
ppp

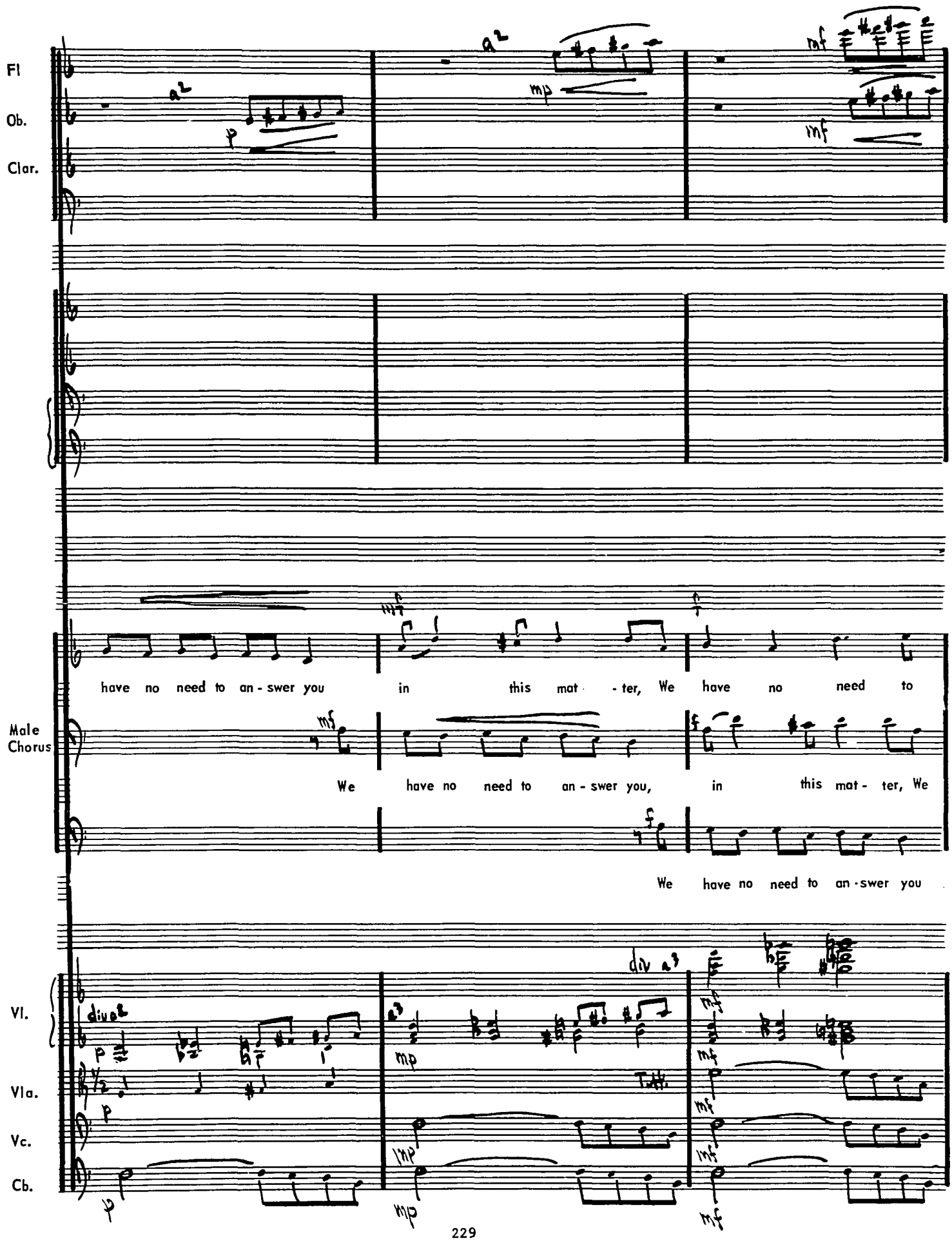

Fl.
Ob
Clar.
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
mf
III
mf


150
I
Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
NARR.
Shadrach, Meshach and Abednego answered the king,
SHADRACH
MESHACH
ABEDNEGO
Male Chorus
O Ne - bu - chad - nez - zar, We
O Ne - bu - chad - nez - zar,


Fl.
Ob.
Clar.
mf
(♩= 80-84)
have no need to an-swer you in this mat- ter, we have no need to
Male Chorus
mf
We have no need to an-swer you in this mat- ter, we
mf
We have no need to an-swer you,
(♩= 80-84)


155
Fl.
Ob.
Clar.
an - swer you, no need, no need to an - swer you, to an - swer you, no
Male Chorus
have no need to an - swer you no need no need to an- swer you
in this mat - ter, We have no need to an - swer you, no need to an - sweryou, no

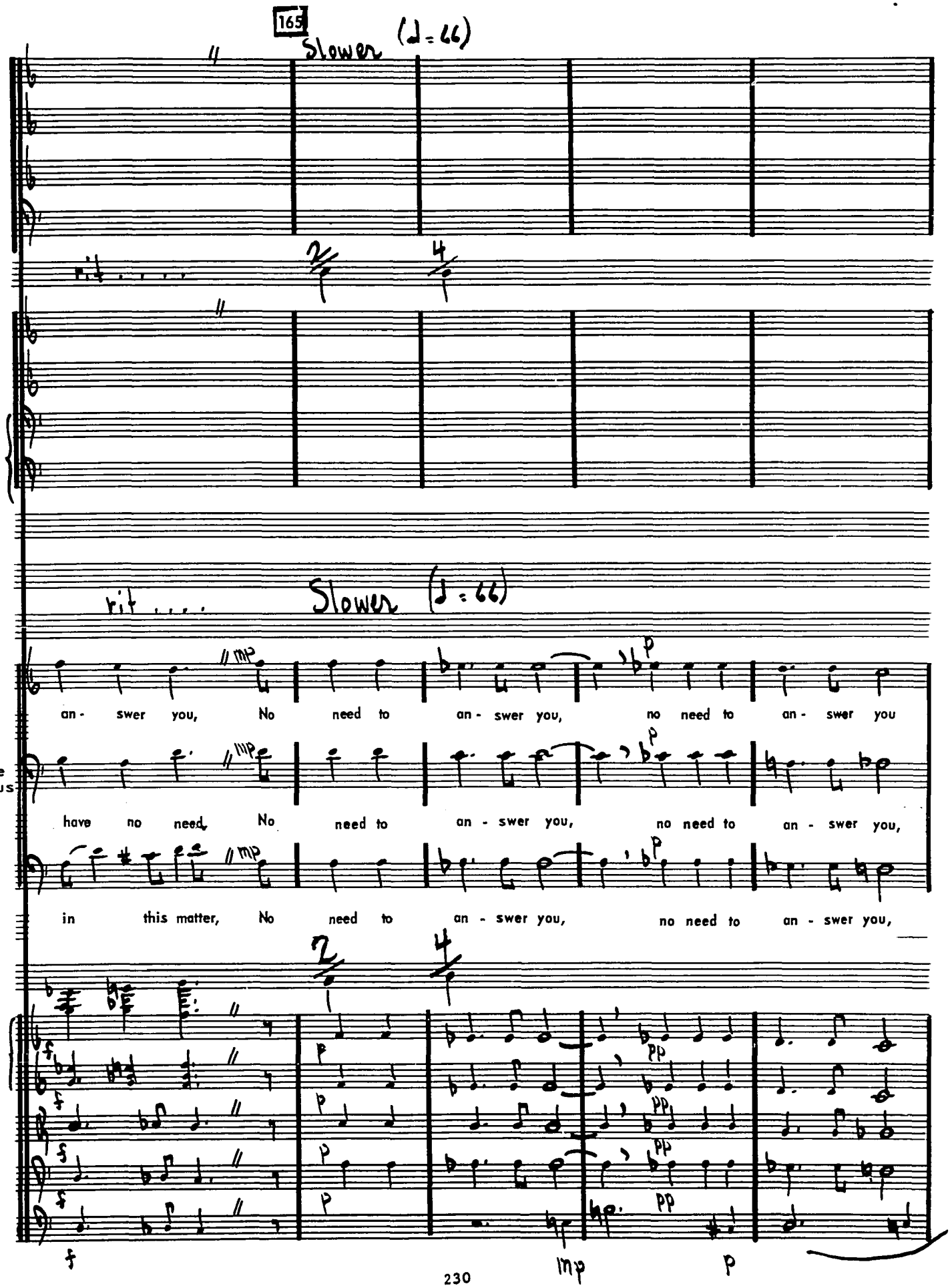

160
Fl.
Ob.
Clar.
need no need, We have no need to an - . swer you, We
Male Chorus
no need, no need, We have no need, no need to an - swer you,
need, no need we have no need to an - swer you

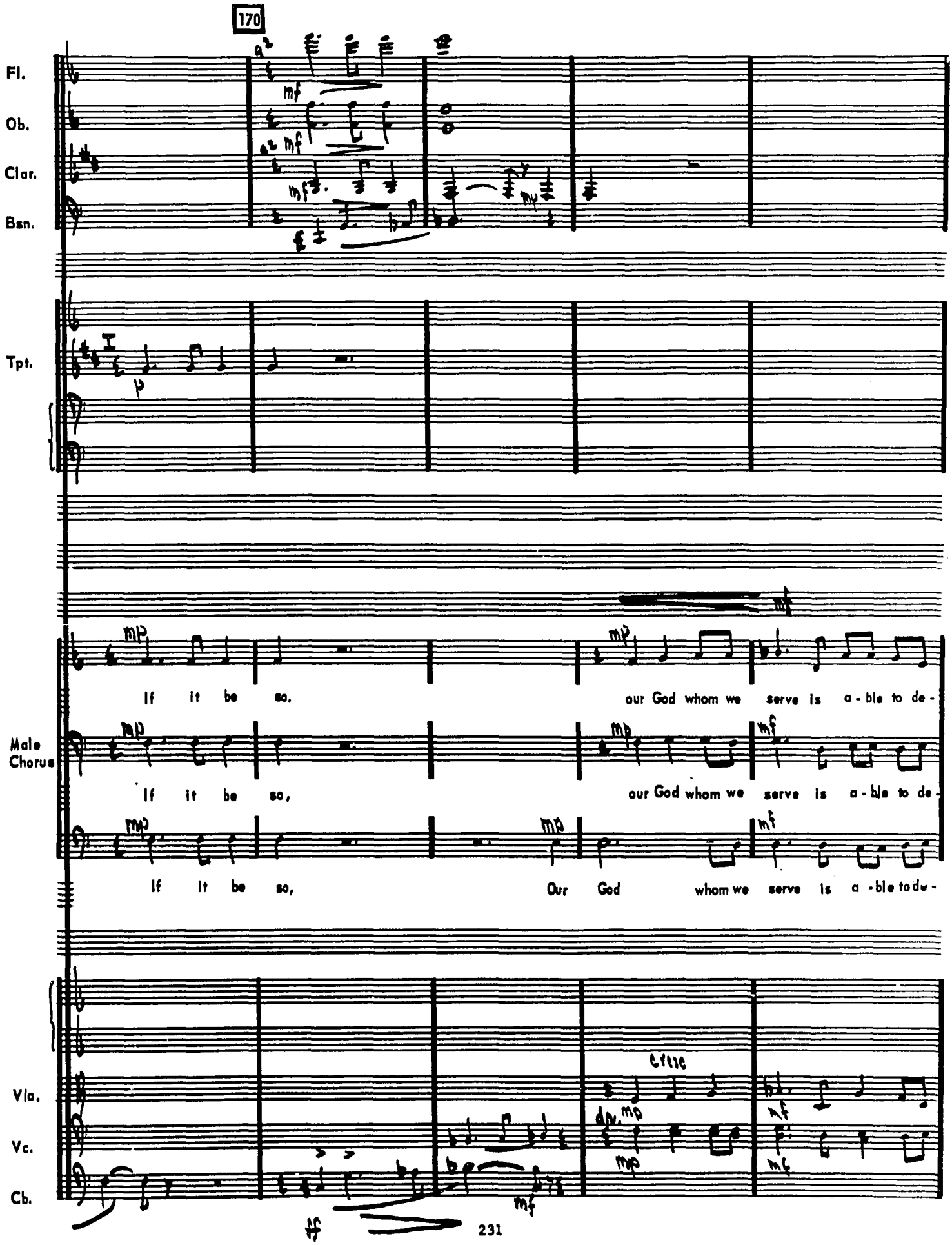


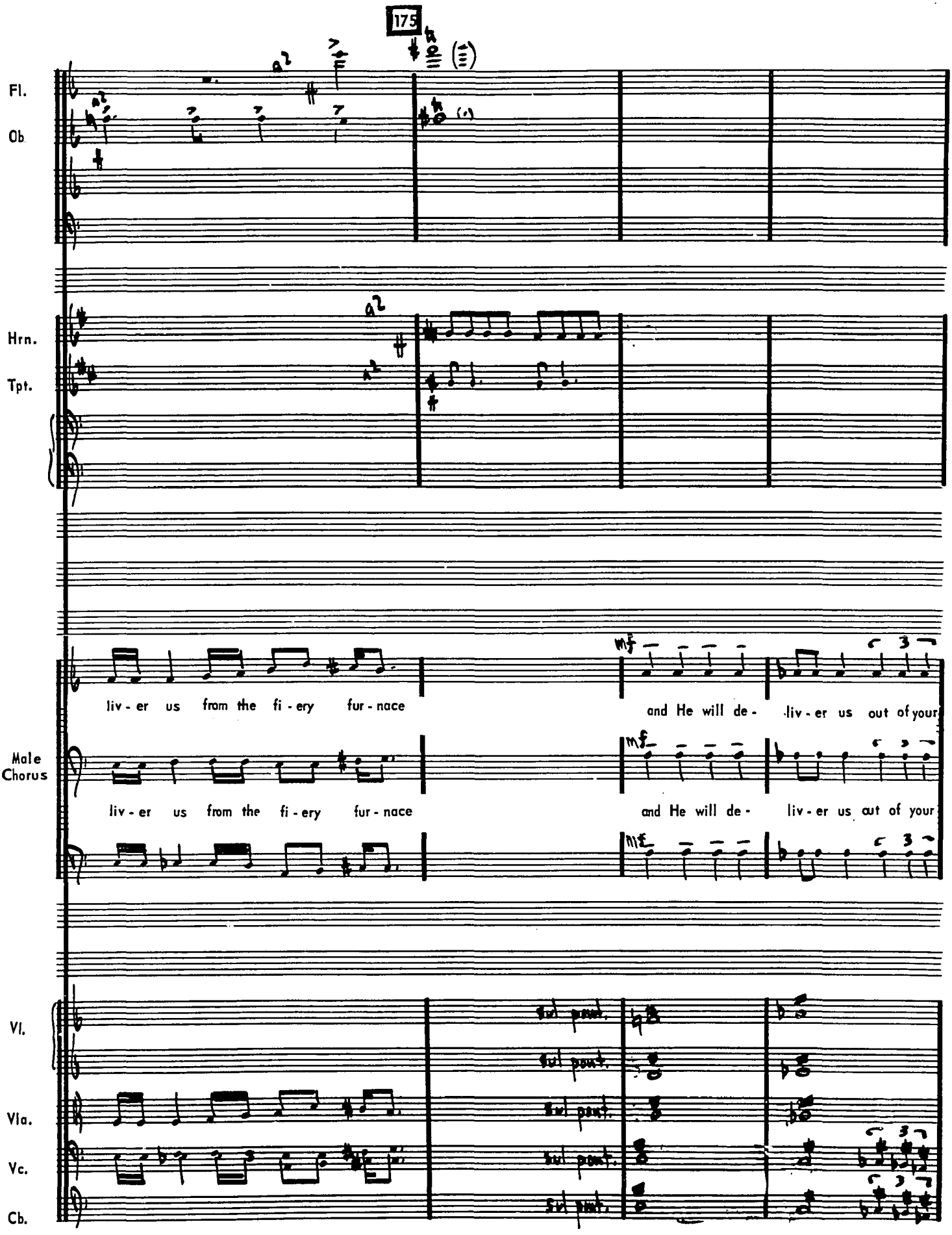
have no need to an - swer you in this mat - ter, We have no need to

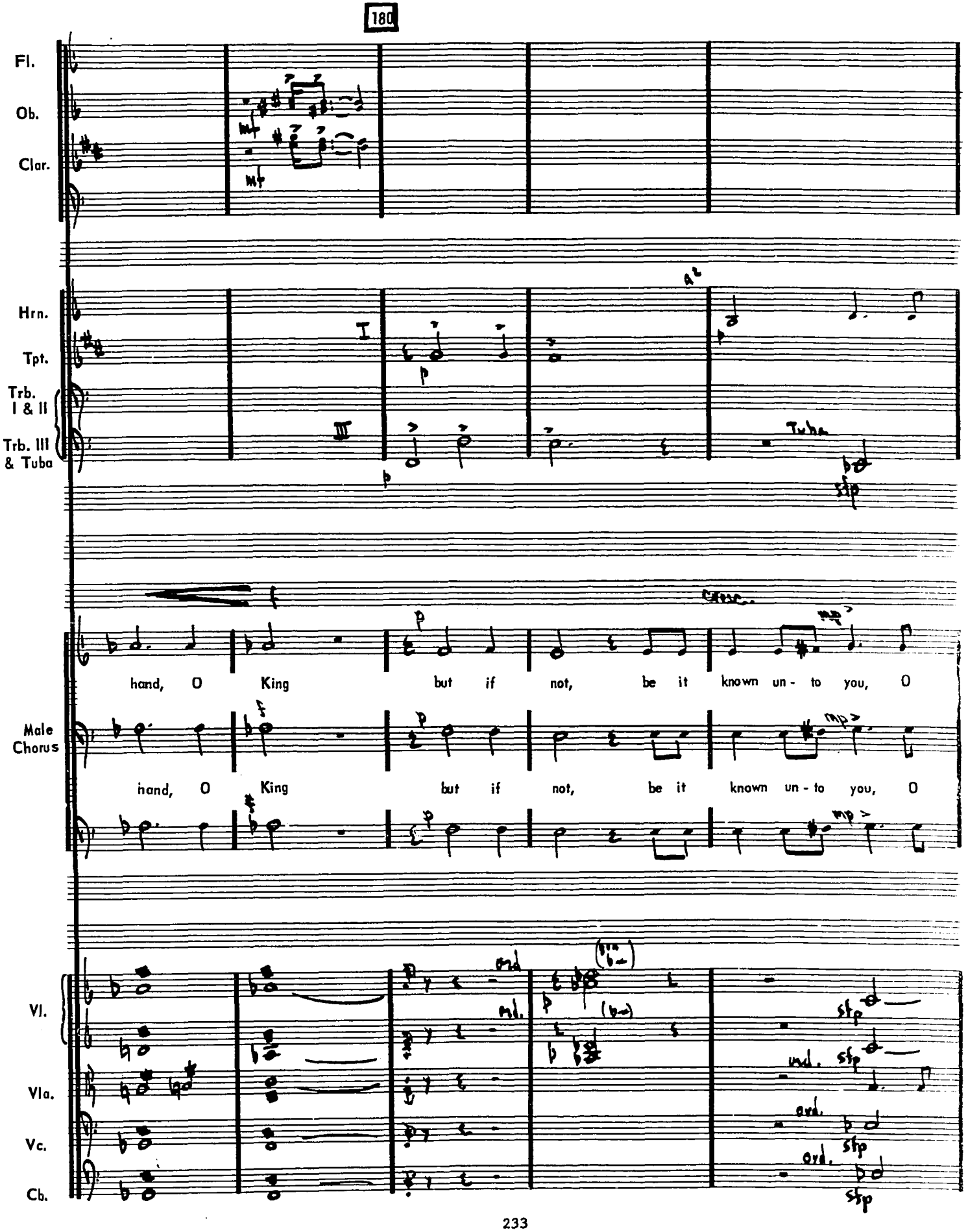
We have no need to an - swer you, in this mat - ter, We

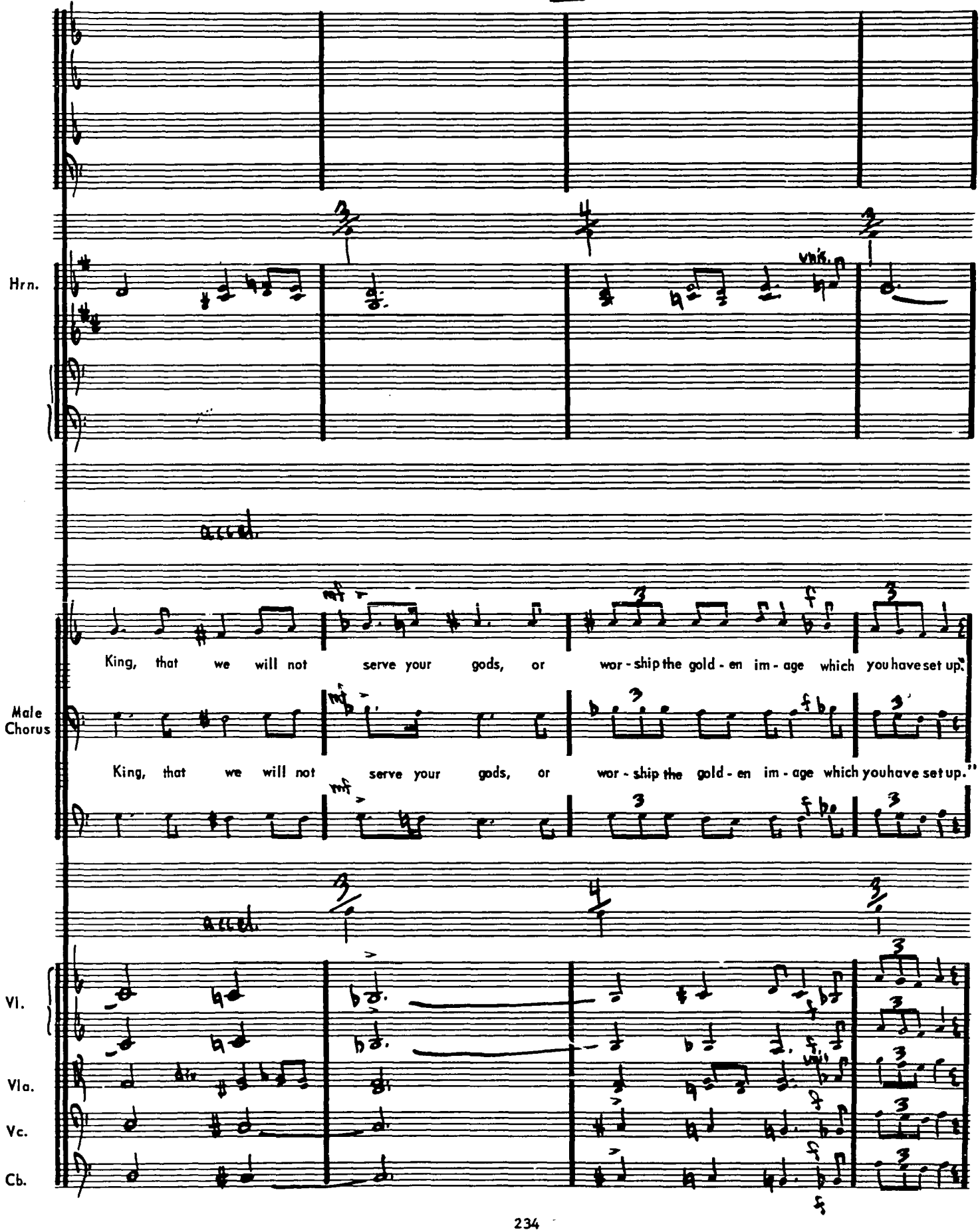
We have no need to an - swer you

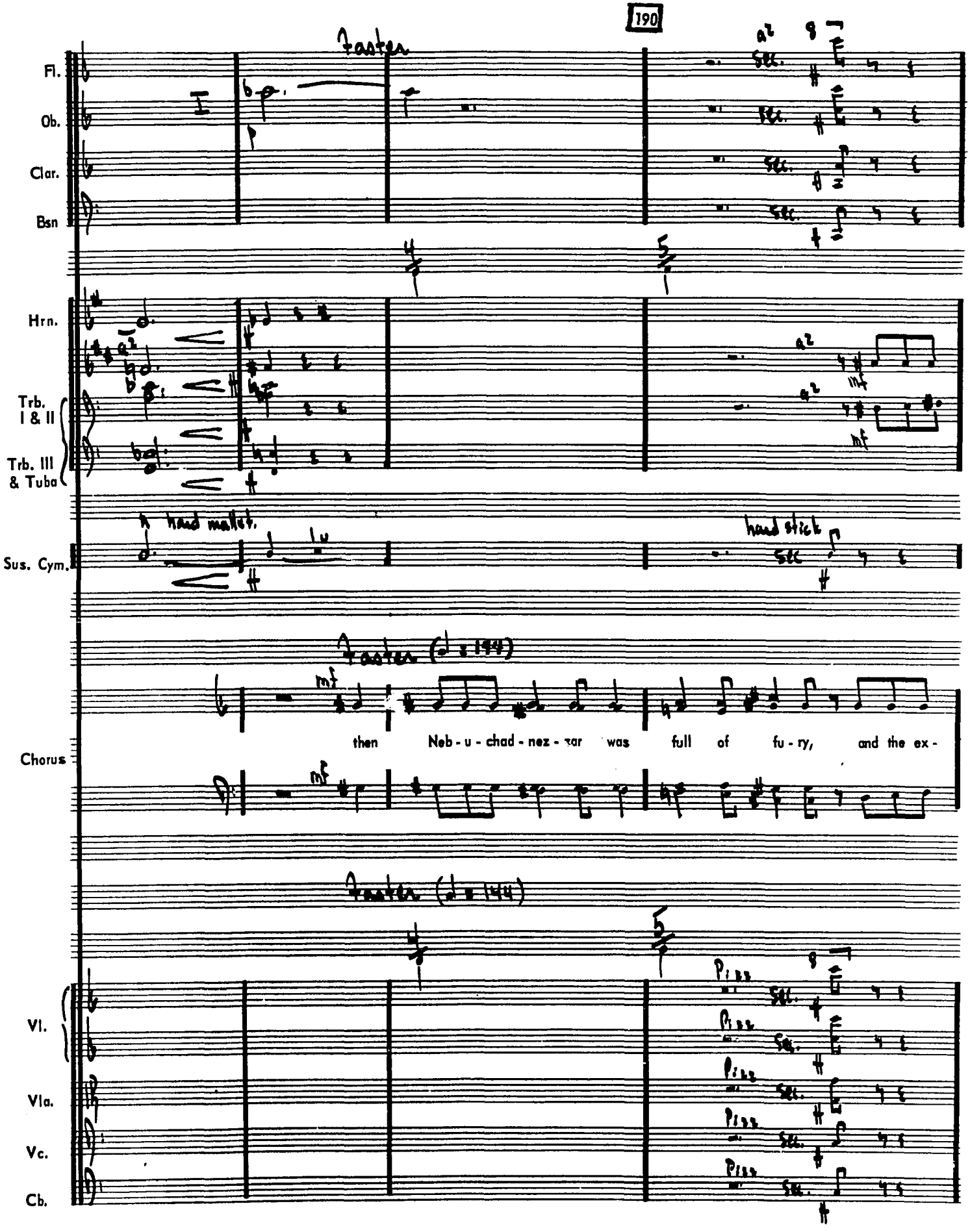

165
Slower (♩ = 66)
rit ....
Slower (♩ = 66)
an - swer you, No need to an - swer you, no need to an - swer you
Male Chorus
have no need, No need to an - swer you, no need to an - swer you,
in this matter, No need to an - swer you, no need to an - swer you,
Vl.
Vla.
Vc.
Cb.

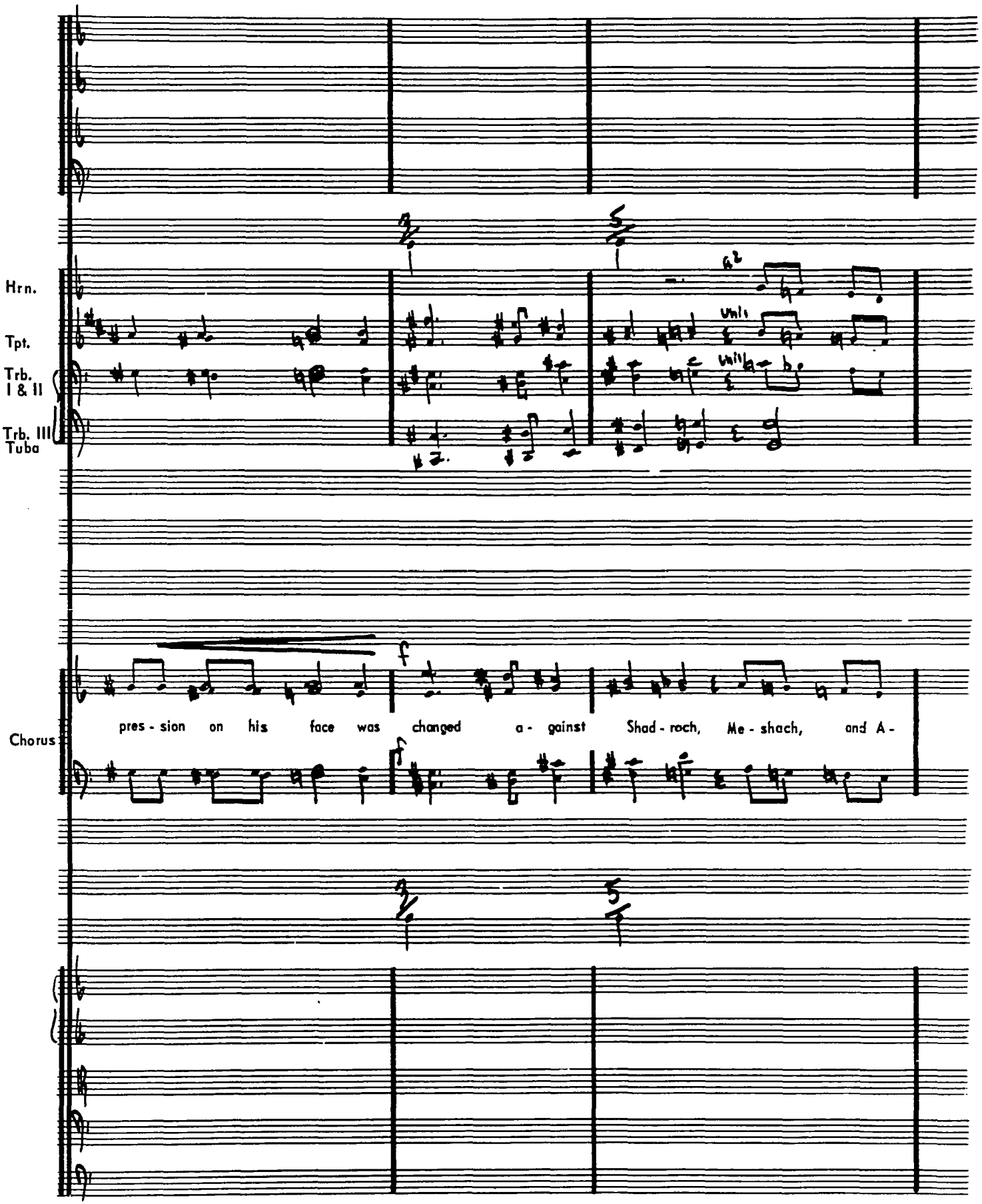

170
Fl.
Ob.
Clar.
Bsn.
Tpt.
Male Chorus
If it be so,
our God whom we serve is a-ble to de-
If it be so,
our God whom we serve is a-ble to de-
If it be so,
Our God whom we serve is a-ble to du-
Vla.
Vc.
Cb.

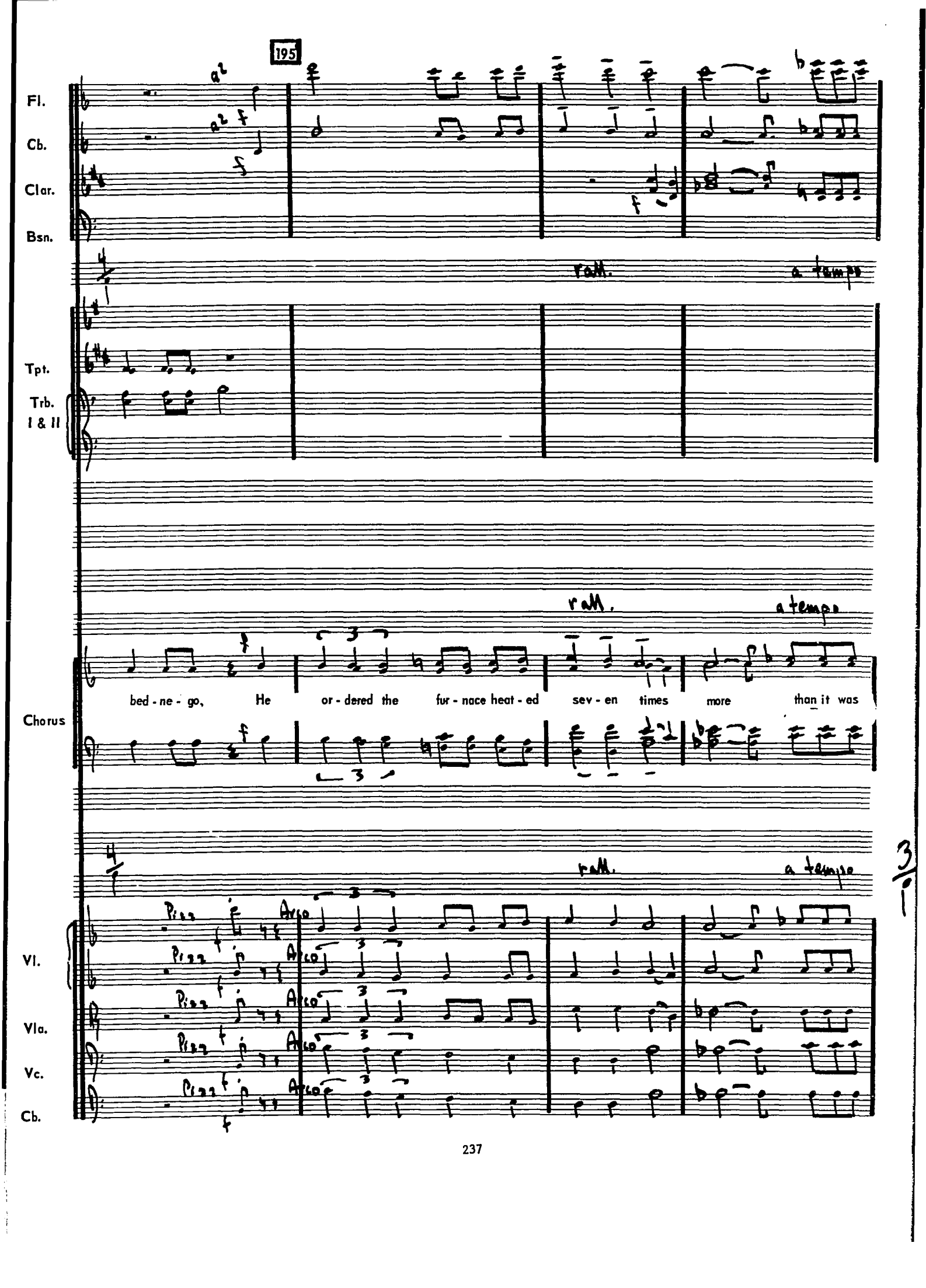

175
Fl.
Ob
Hrn.
Tpt.
liv - er us from the fi - ery fur - nace
and He will de - liv - er us out of your
Male Chorus
liv - er us from the fi - ery fur - nace
and He will de - liv - er us out of your
Vl.
Vla.
Vc.
Cb.
sul pont.

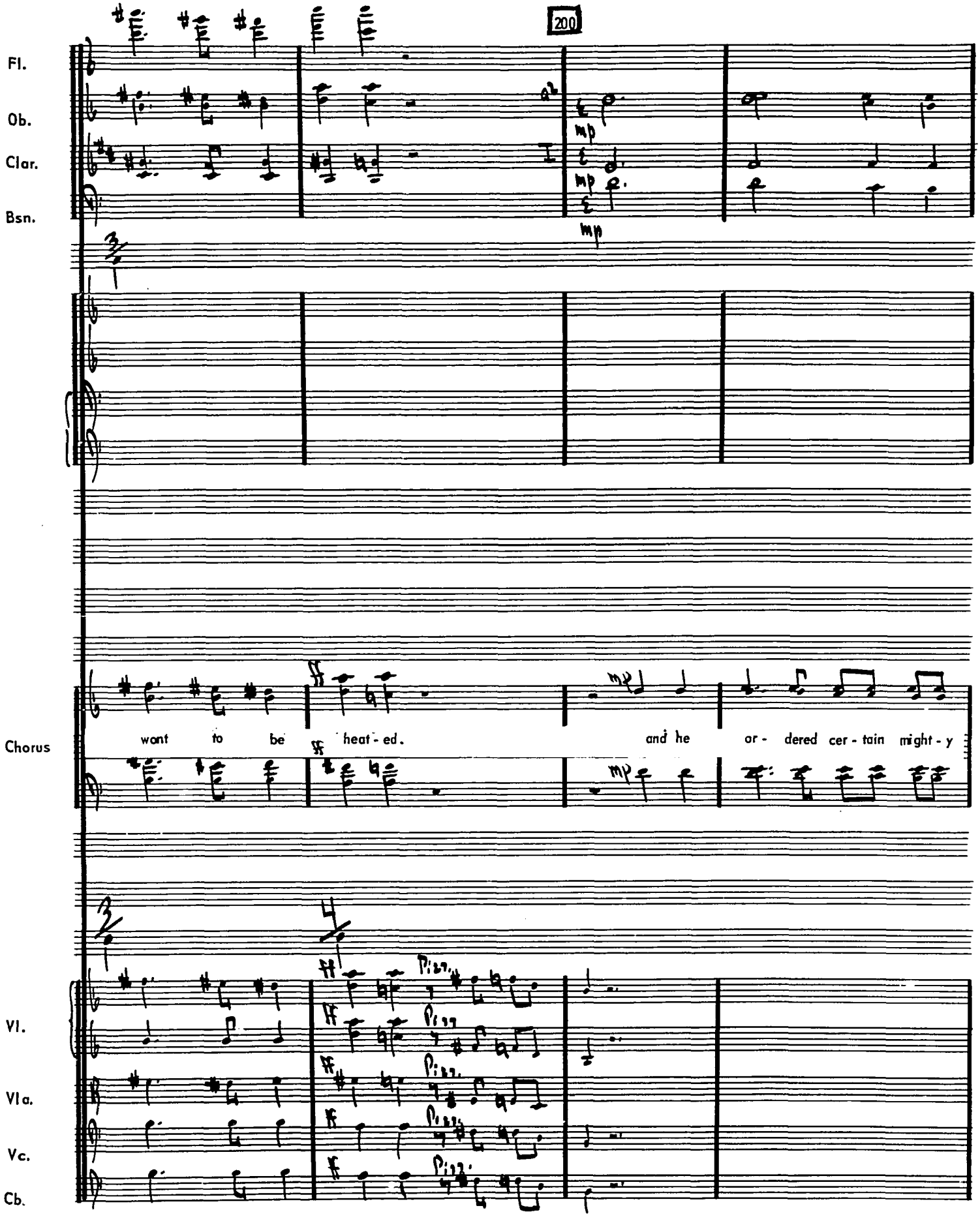

180
Fl.
Ob.
Clar.
Hrn.
Tpt.
Trb. I & II
Trb. III & Tuba
Male Chorus
hand, O King but if not, be it known un - to you, O
hand, O King but if not, be it known un - to you, O
Vl.
Vla.
Vc.
Cb.

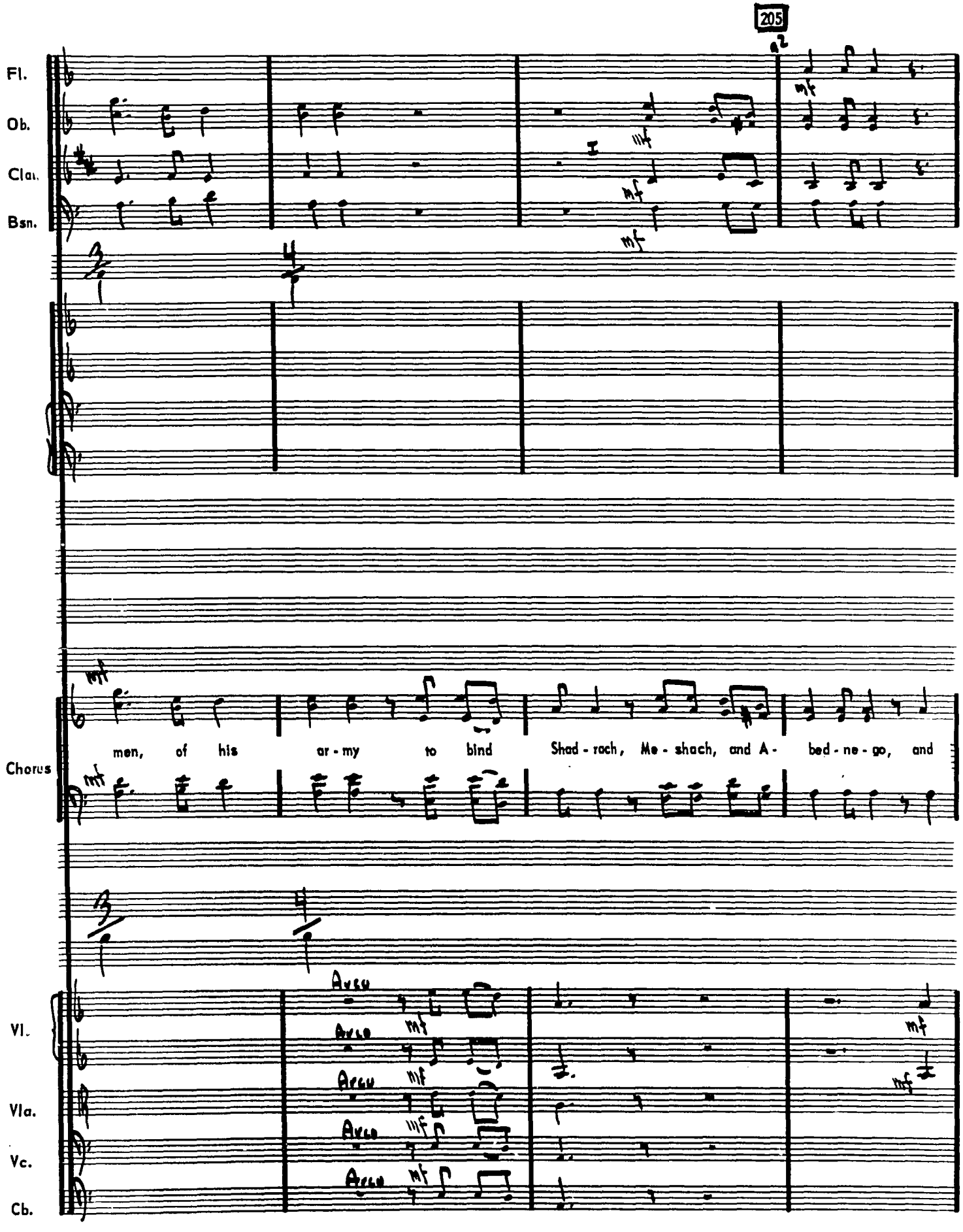

Hrn.
King, that we will not serve your gods, or wor - ship the gold - en im - age which you have set up."
Male Chorus
King, that we will not serve your gods, or wor - ship the gold - en im - age which you have set up."
Vl.
Vla.
Vc.
Cb.

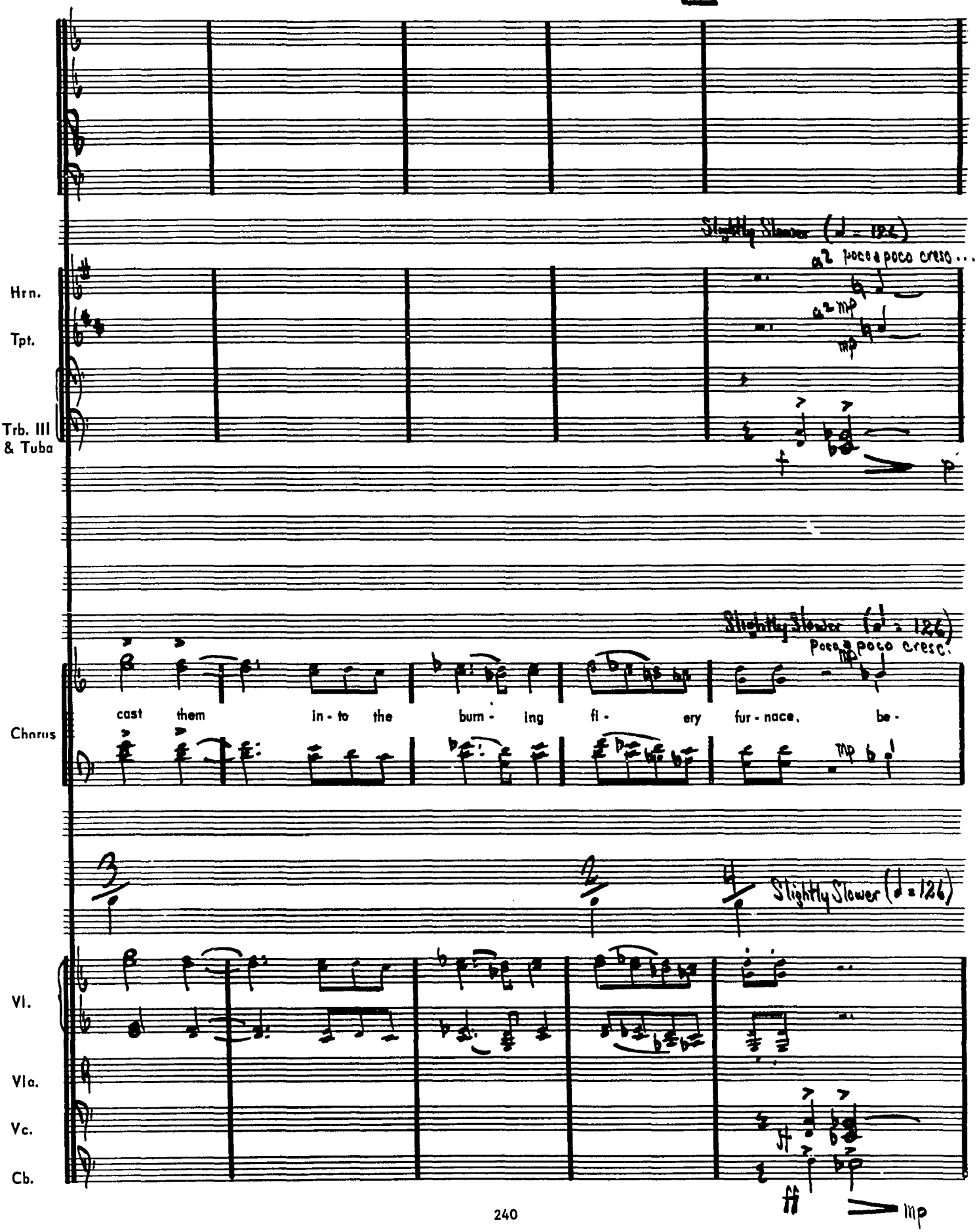

190
faster
Fl.
Ob.
Clar.
Bsn
Hrn.
Trb. I & II
Trb. III & Tuba
Sus. Cym.
hard mallet
hard stick
faster (♩ = 144)
Chorus
then Neb - u - chad - nez - zar was full of fu - ry, and the ex -
faster (♩ = 144)
Vl.
Vla.
Vc.
Cb.

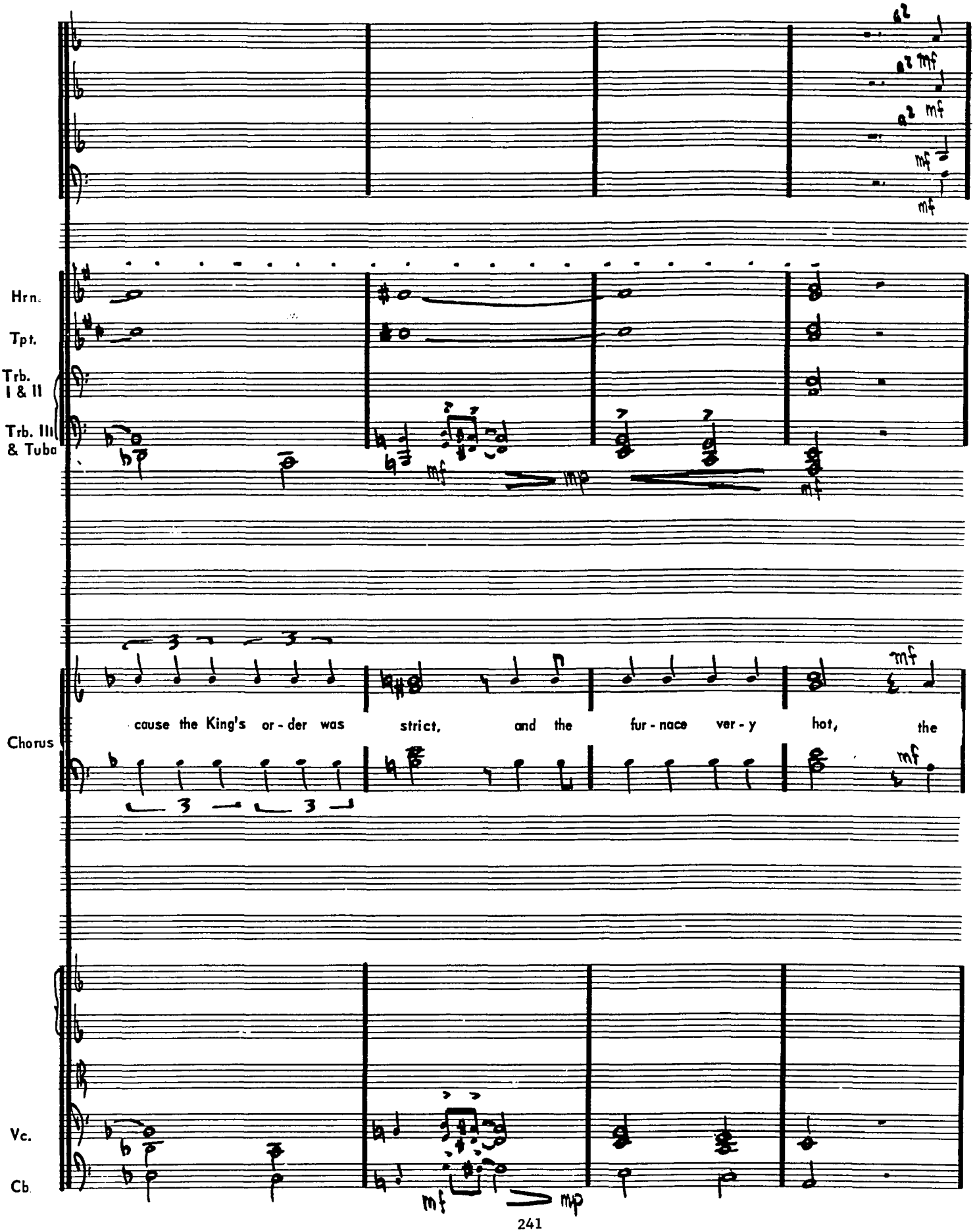

Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
Chorus
pres - sion on his face was changed a - gainst Shad - roch, Me - shach, and A -

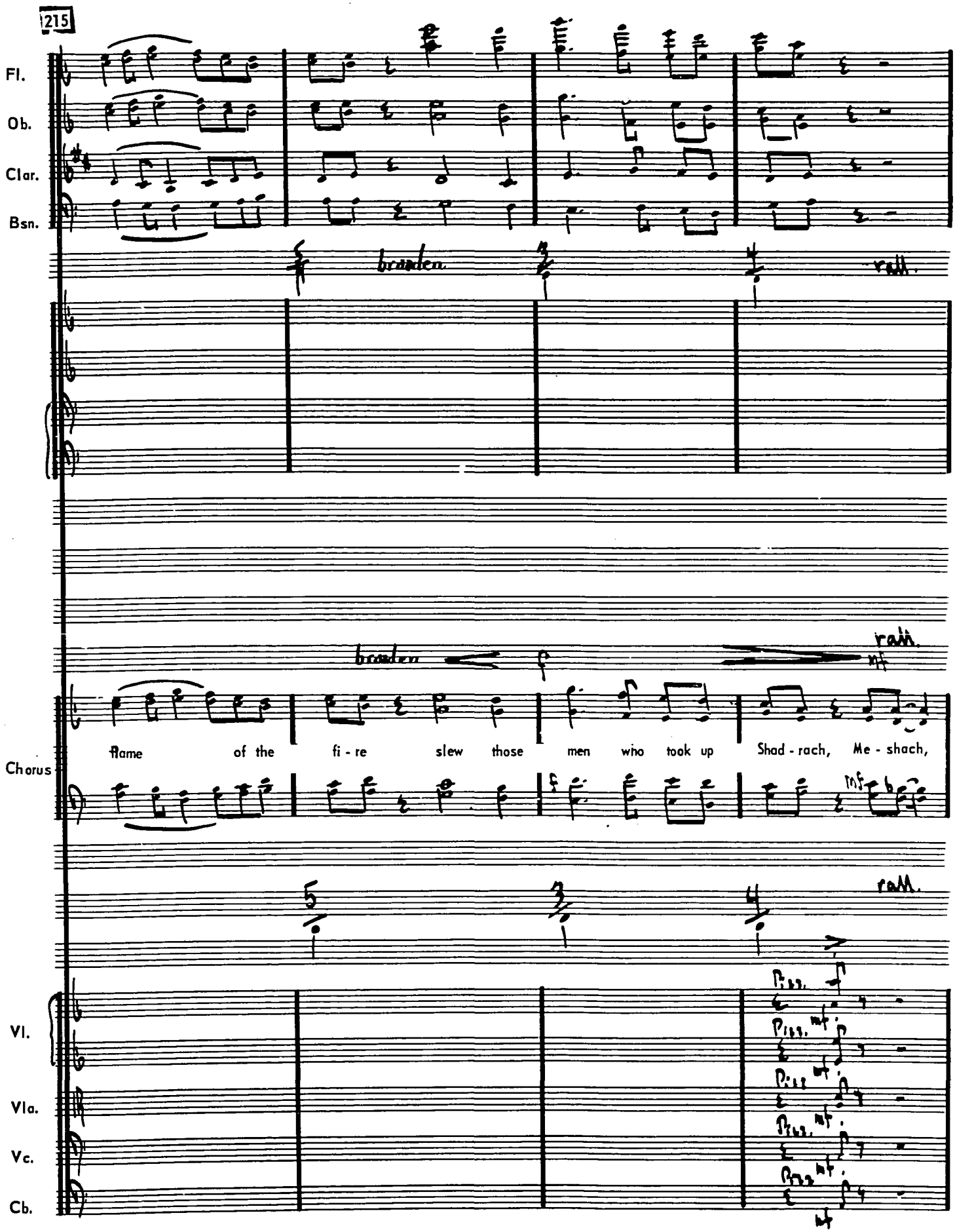

195
Fl.
Cb.
Clar.
Bsn.
a2
rall.
a tempo
Tpt.
Trb.
I & II
bed - ne - go,
He
or - dered the
fur - nace heat - ed
sev - en
times
more
than it was
Chorus
Vl.
Vla.
Vc.
Cb.
Pizz.
Arco

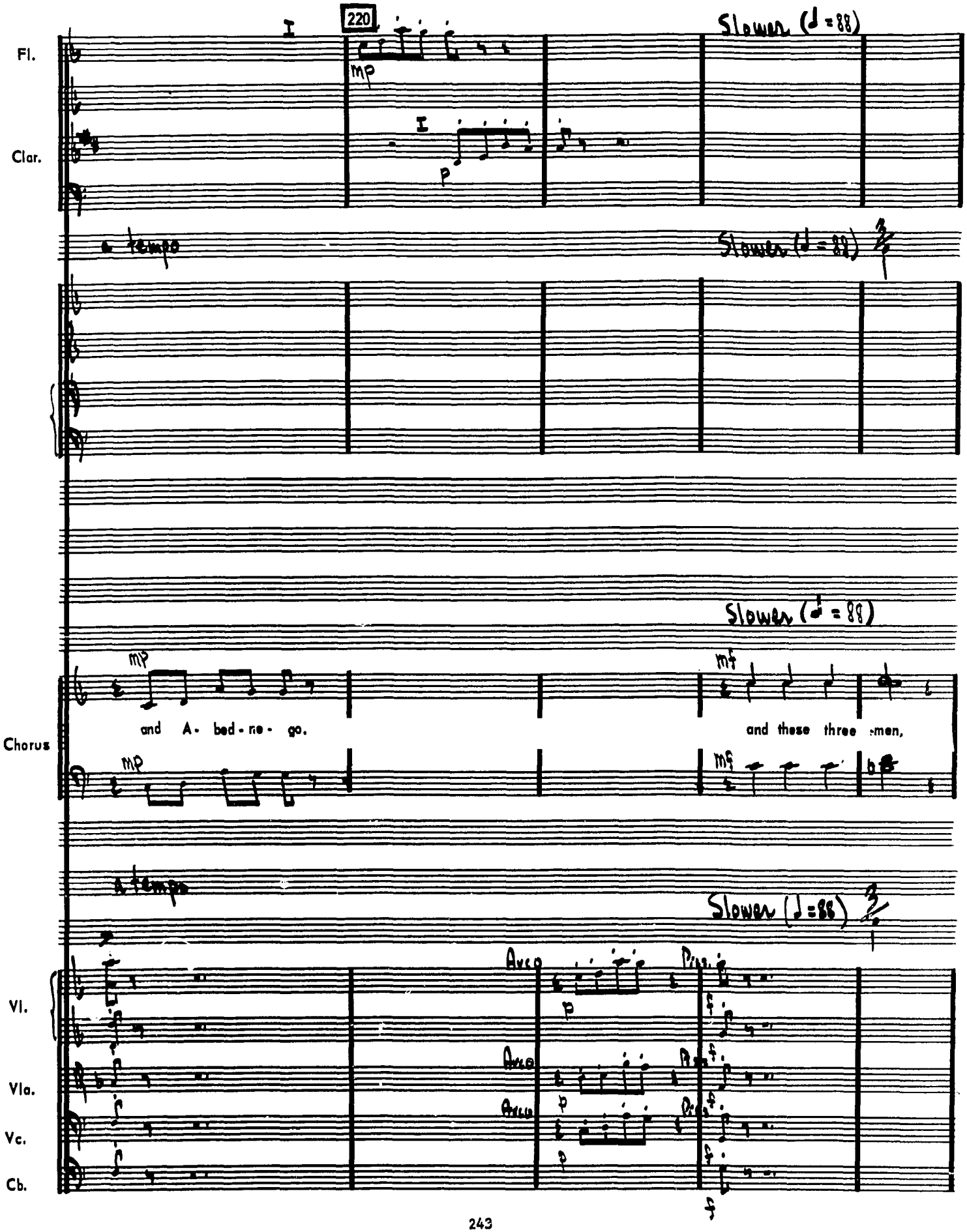

200
Fl.
Ob.
Clar.
Bsn.
mp
mp
mp
Chorus
want to be heat - ed.
and he or - dered cer - tain might - y
Vl.
Vla.
Vc.
Cb.

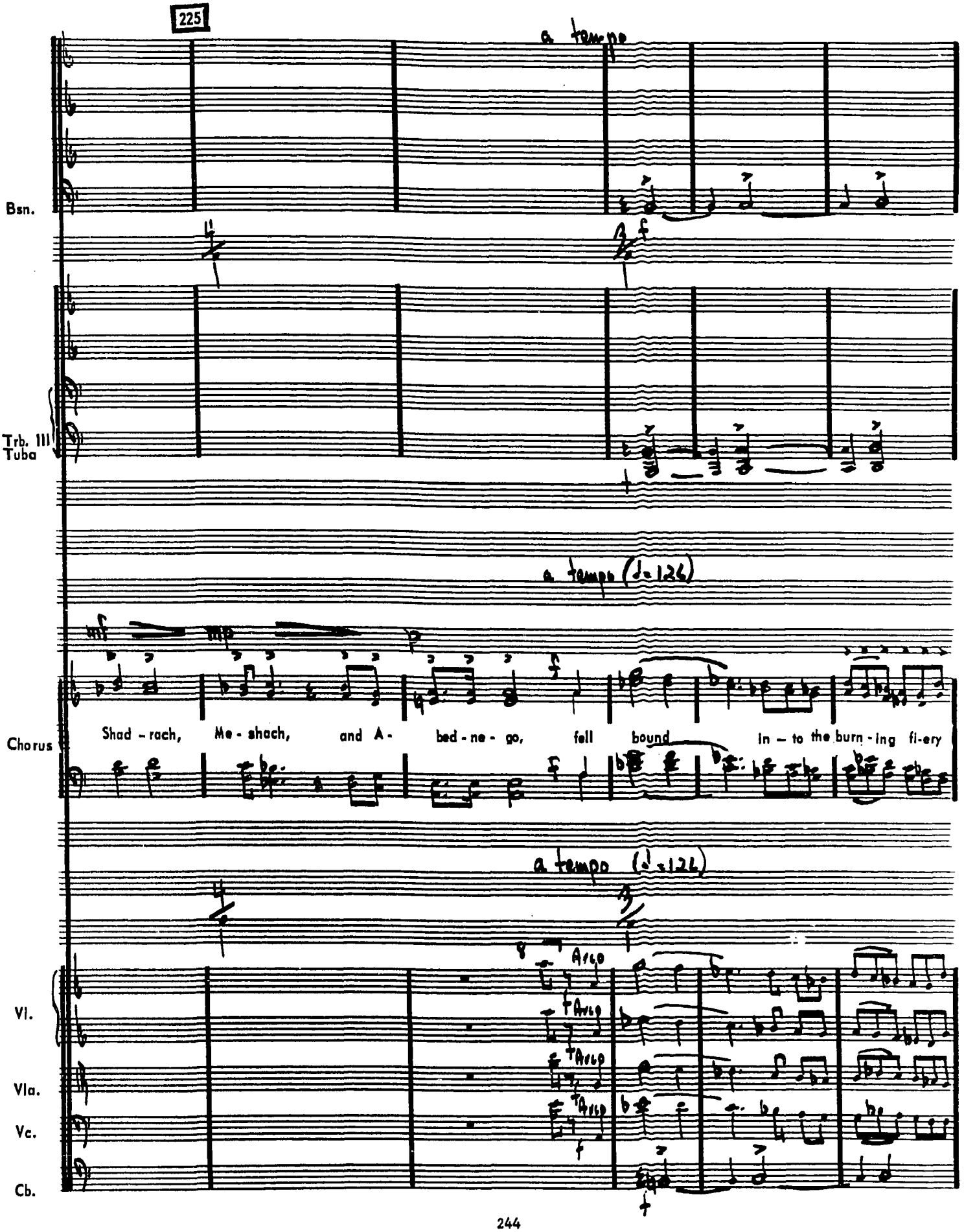

205
a2
Fl.
Ob.
Cla.
Bsn.
mf
men, of his ar - my to bind Shad - rach, Me - shach, and A - bed - ne - go, and
Chorus
3/4
Vl.
Vla.
Vc.
Cb.
Arco

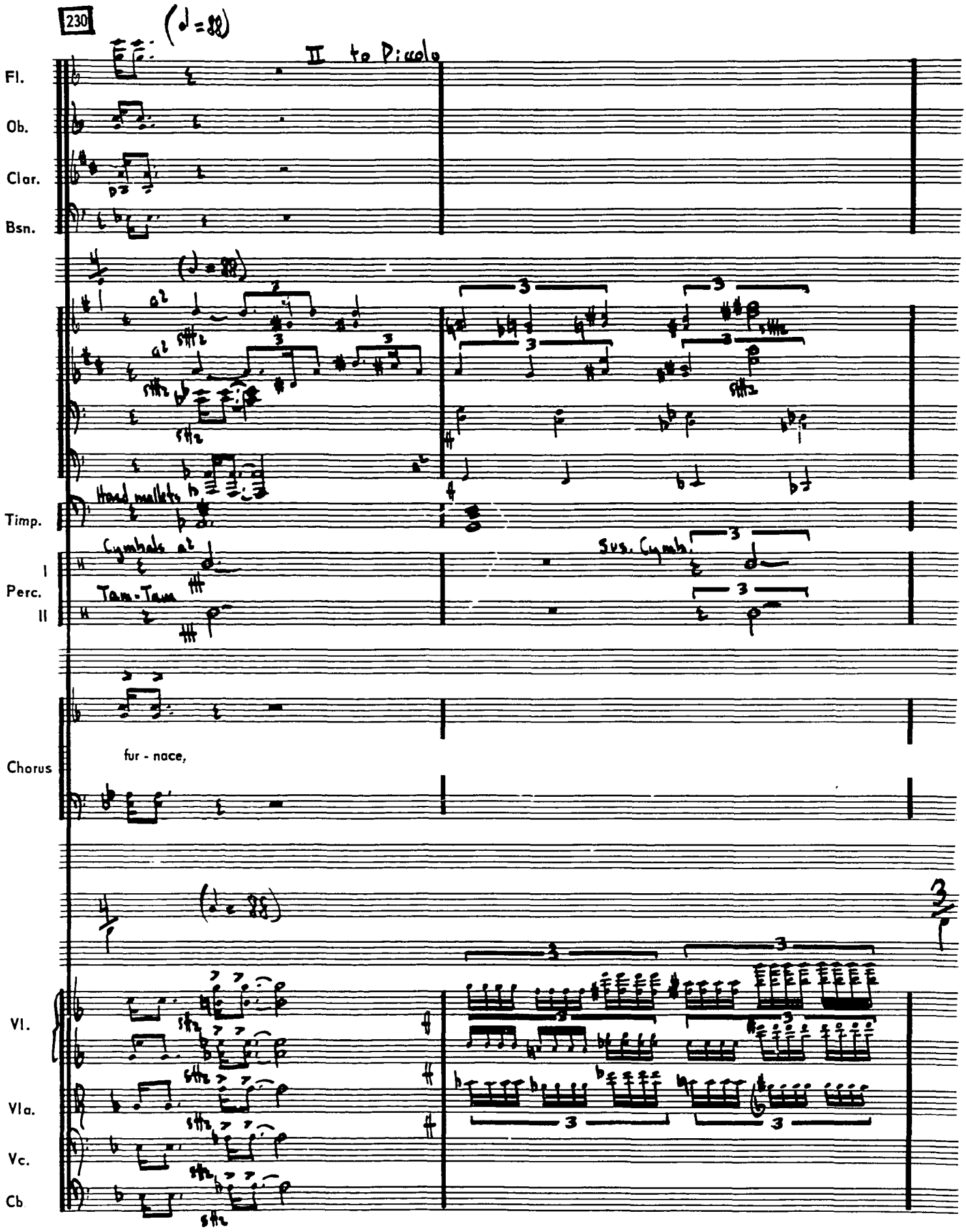

Slightly Slower (♩ = 126)
a2 poco a poco cresc...
Hrn.
Tpt.
Trb. III & Tuba
a2 mp
mp
Slightly Slower (♩ = 126)
Poco a poco cresc.
cast them in-to the burn-ing fi-ery fur-nace, be-
Chorus
mp
Slightly Slower (♩ = 126)
Vl.
Vla.
Vc.
Cb.
ff
mp

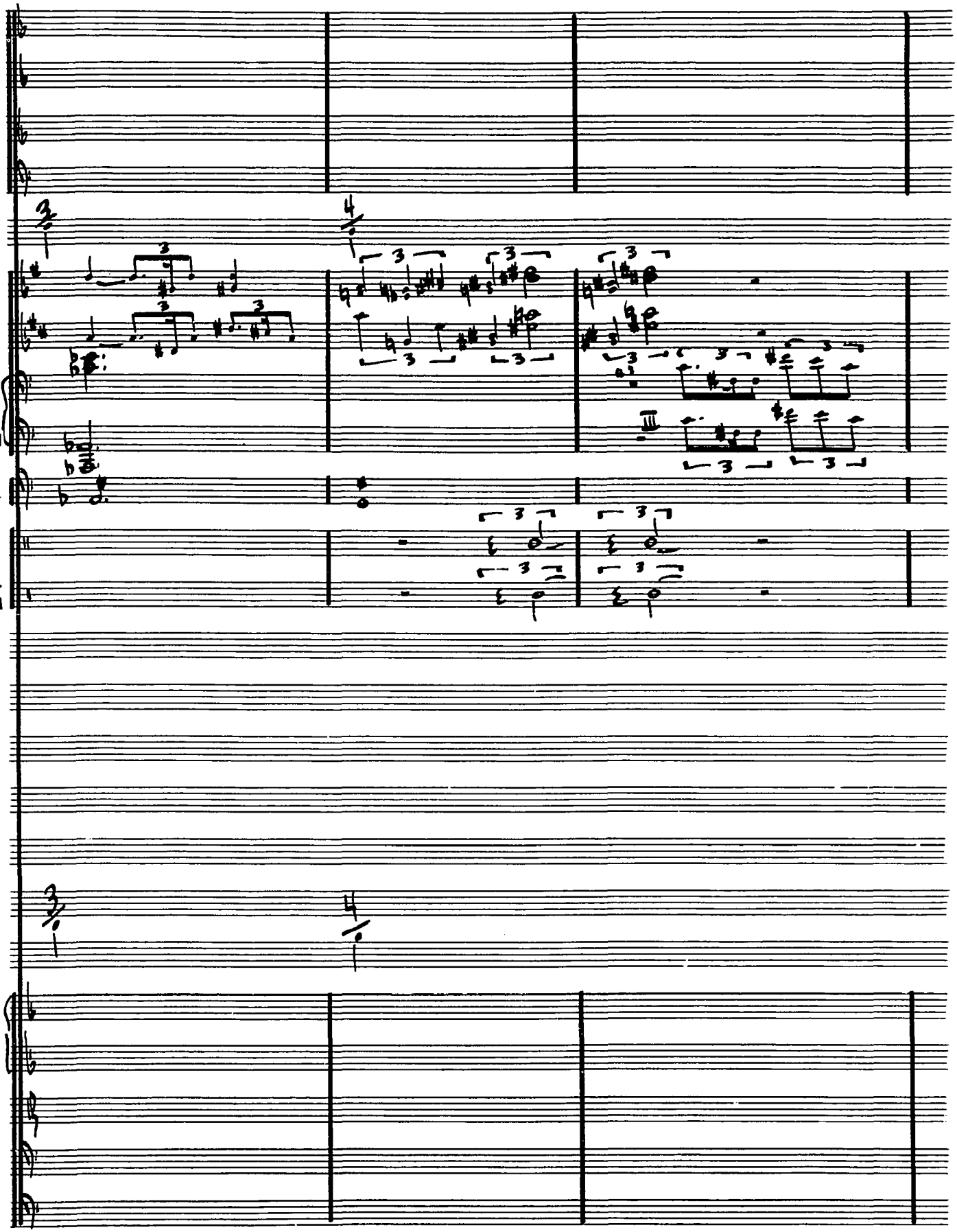

a2
a2 mf
a2 mf
mf
mf
Hrn.
Tpt.
Trb. I & II
Trb. III & Tuba
mf
mp
mf
cause the King's or - der was strict, and the fur - nace ver - y hot, the
Chorus
mf
mf
Vc.
Cb.
mf
mp

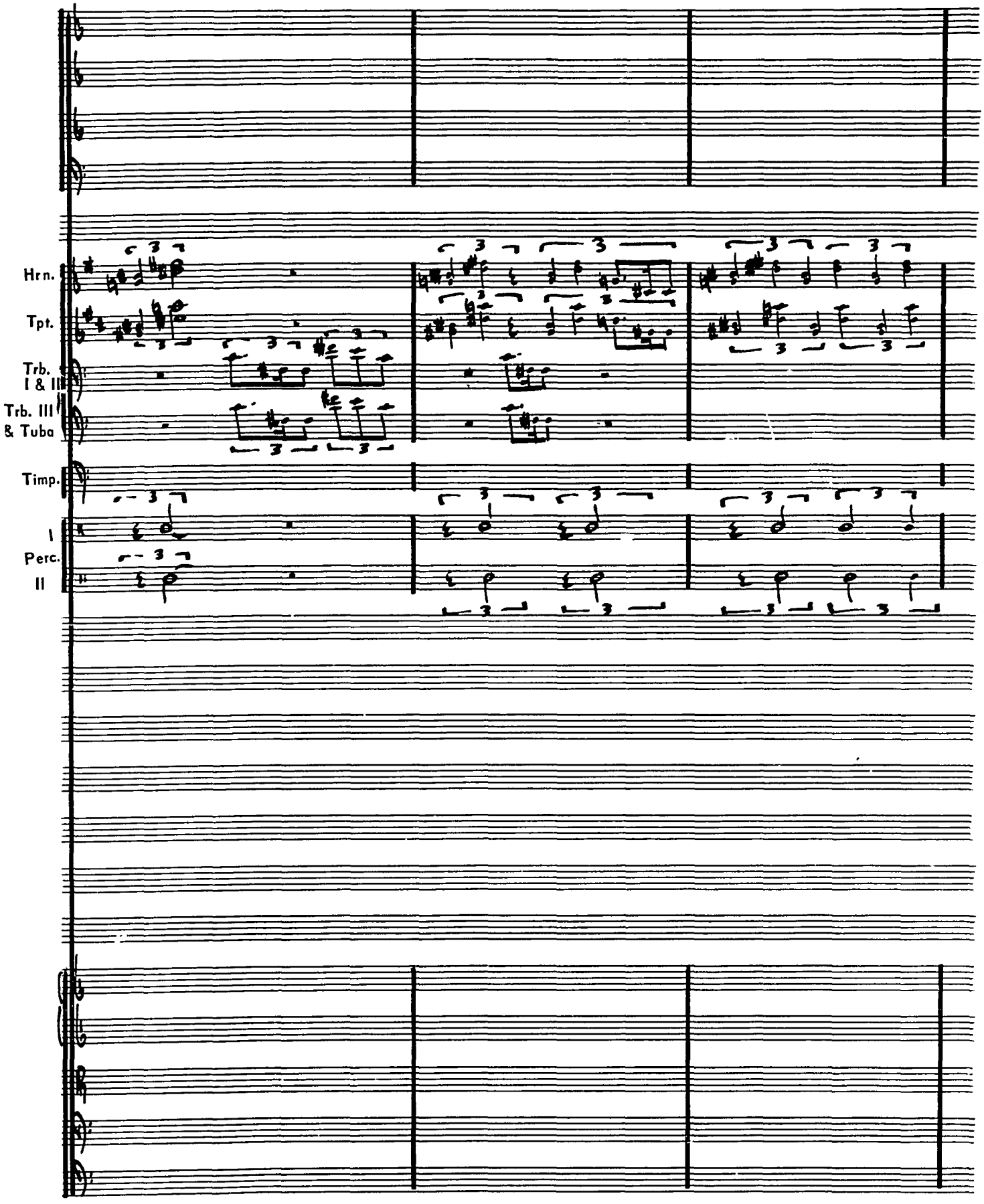

215
Fl.
Ob.
Clar.
Bsn.
broaden.
rall.
broaden.
rall.
mf
Chorus
flame of the fi - re slew those men who took up Shad - rach, Me - shach,
mf
rall.
Vl.
Vla.
Vc.
Cb.

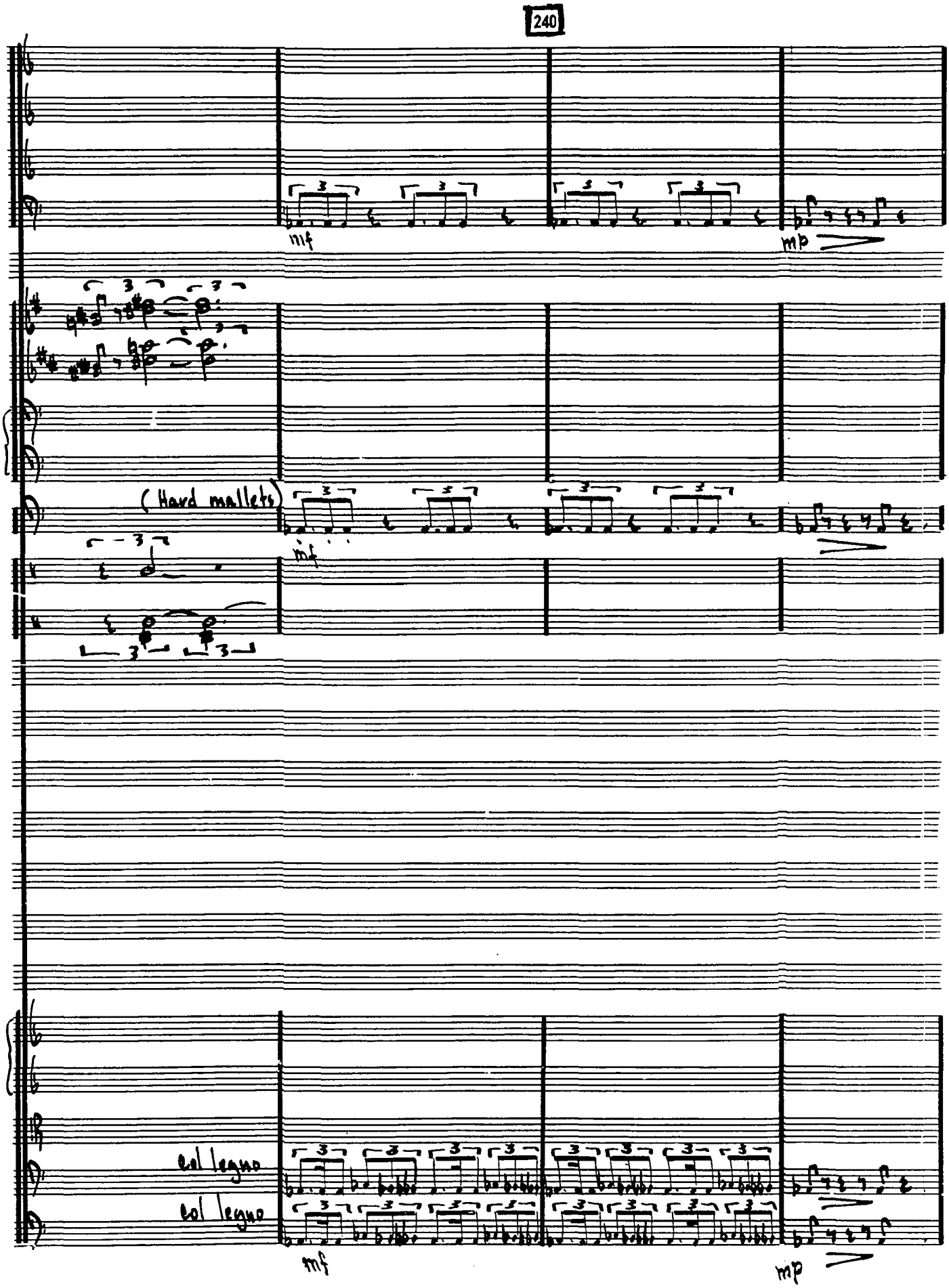

220
Slower (♩=88)
Fl.
Clar.
mp
p
a tempo
Slower (♩=88)
Slower (♩=88)
Chorus
mp
and A - bed - ne - go.
mf
and these three men,
mp
mf
a tempo
Slower (♩=88)
Vl.
Vla.
Vc.
Cb.
Avec
Pizz.
p
f

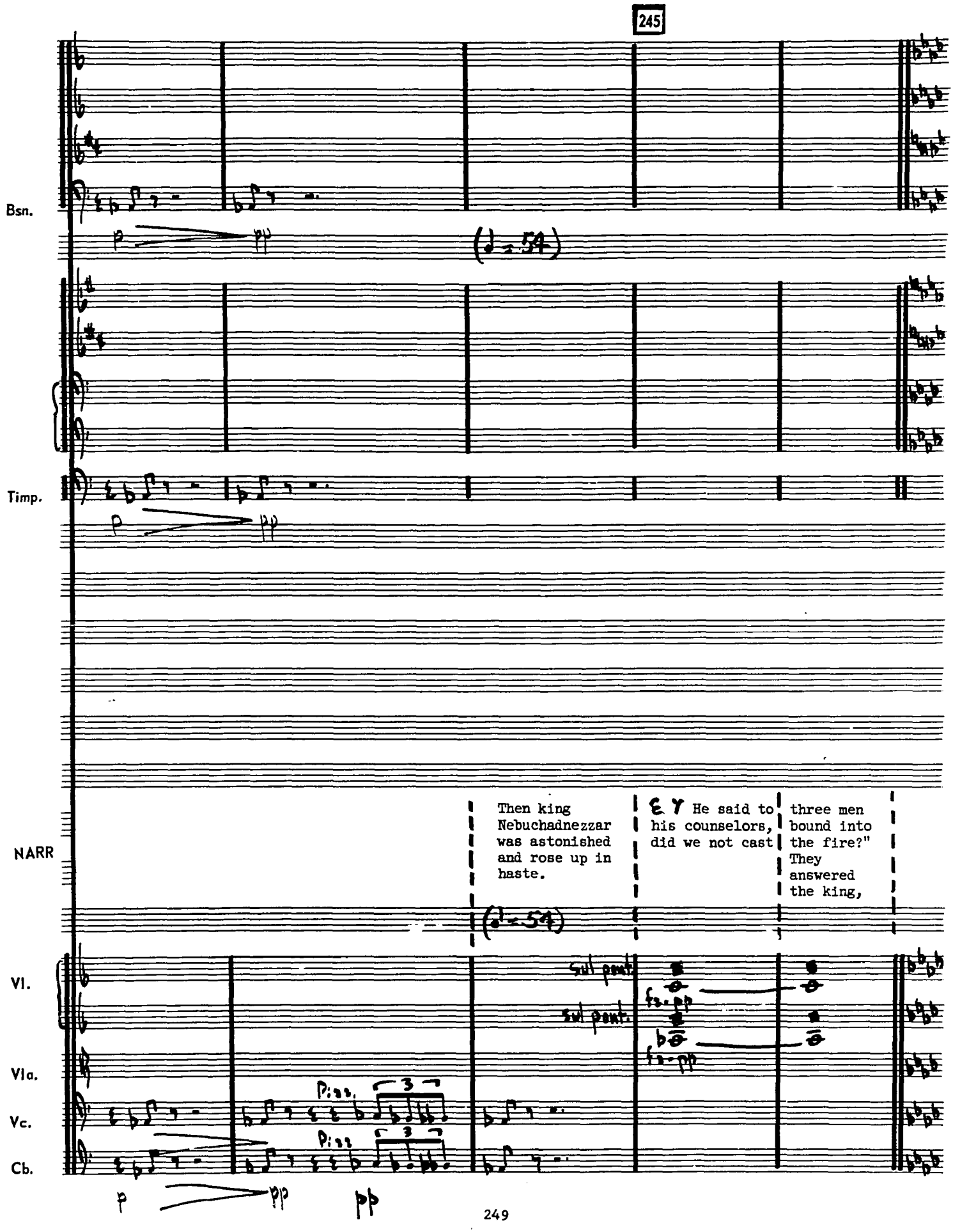

225
a tempo
Bsn.
Trb. III
Tuba
a tempo (♩=126)
Chorus
Shad - rach, Me - shach, and A - bed - ne - go, fell bound in - to the burn - ing fi-ery
a tempo (♩=126)
Arco
Arco
Arco
Arco
Vl.
Vla.
Vc.
Cb.

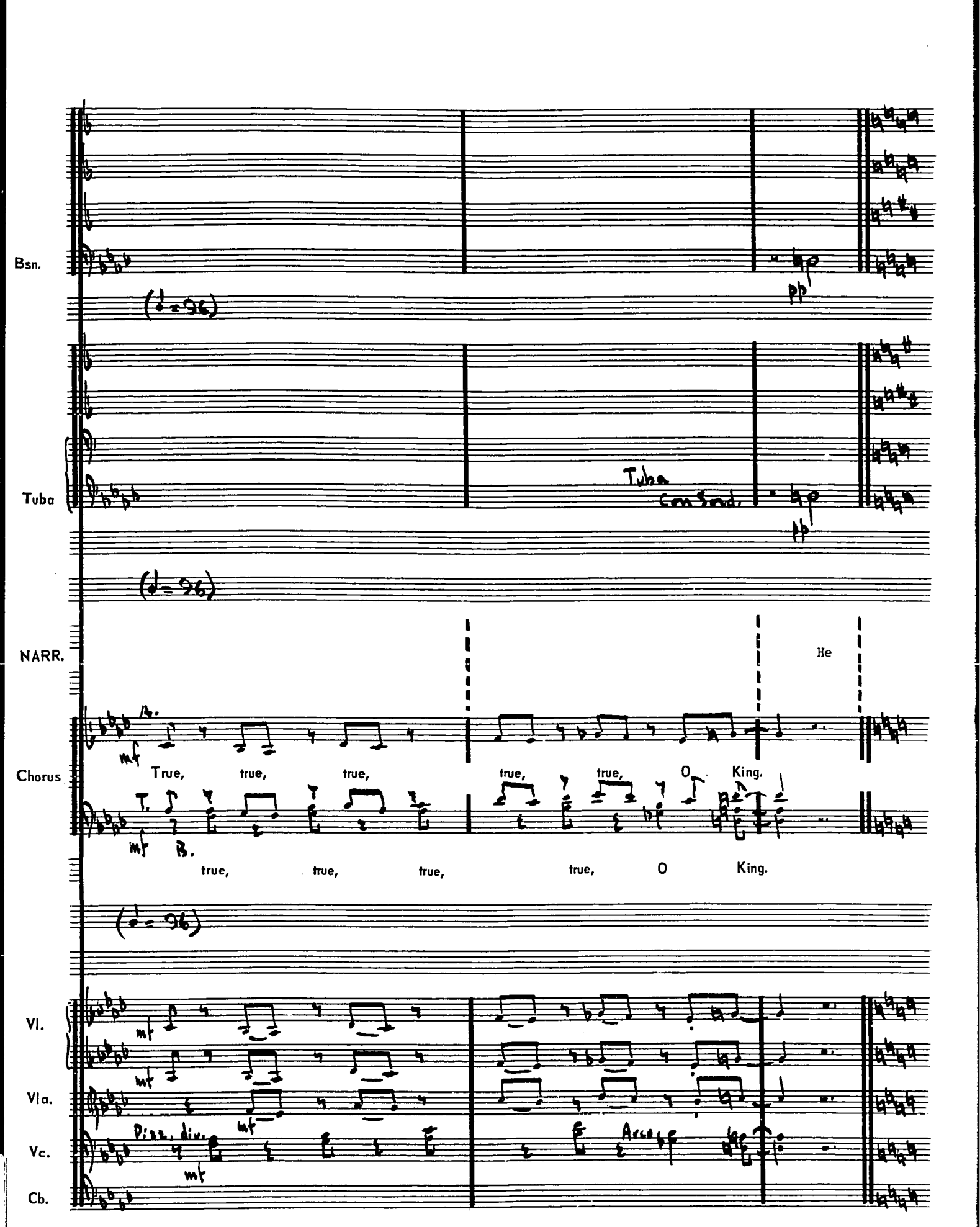

230
(♩=88)
II to Piccolo
Fl.
Ob.
Clar.
Bsn.
Timp.
Hard mallets
Cymbals
Tam-Tam
Sus. Cymb.
I
Perc.
II
Chorus
fur - nace,
Vl.
Vla.
Vc.
Cb.

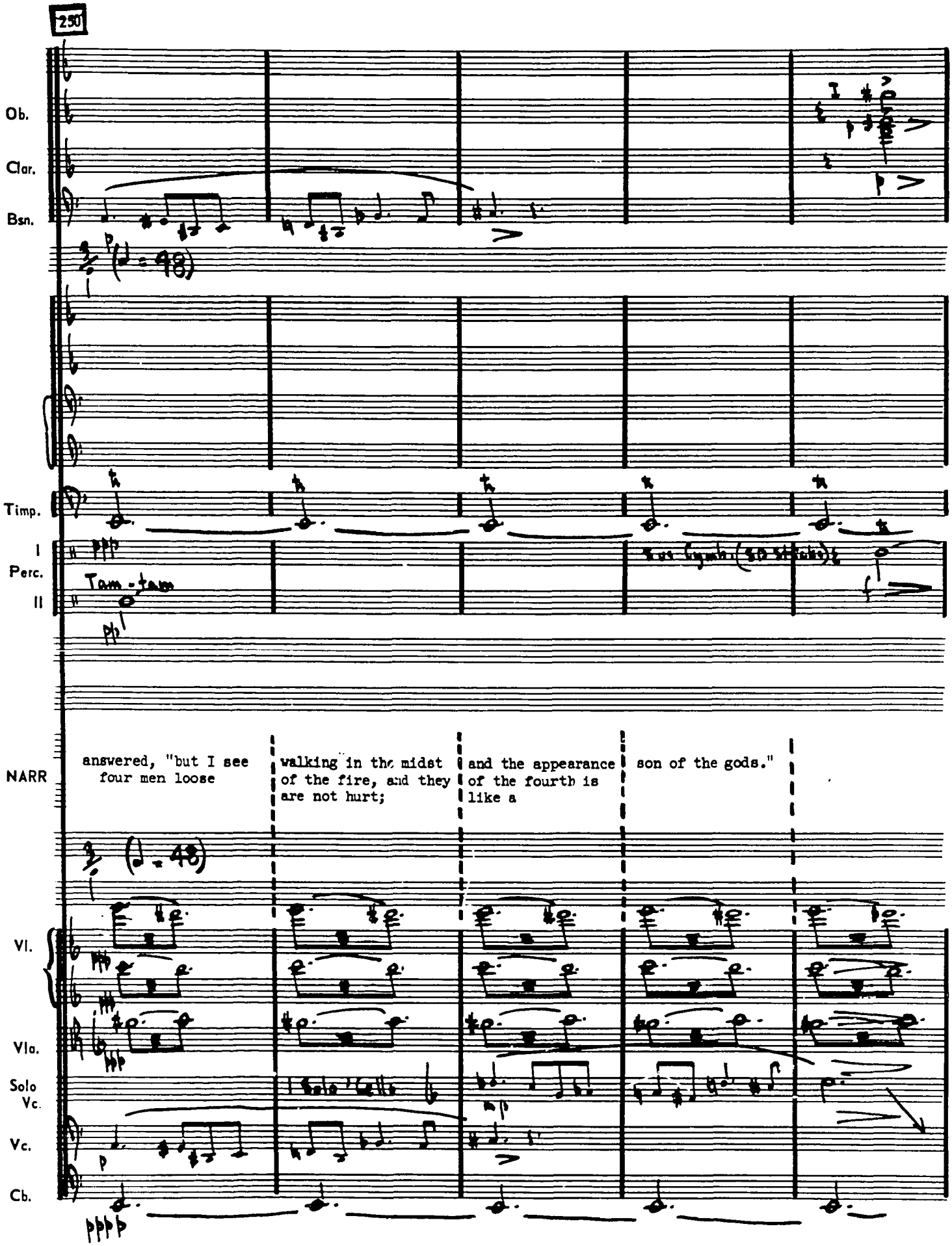

Hrn.
Tpt.
Trb. I & II
Trb. III Tuba
Timp.
I
Perc.
II

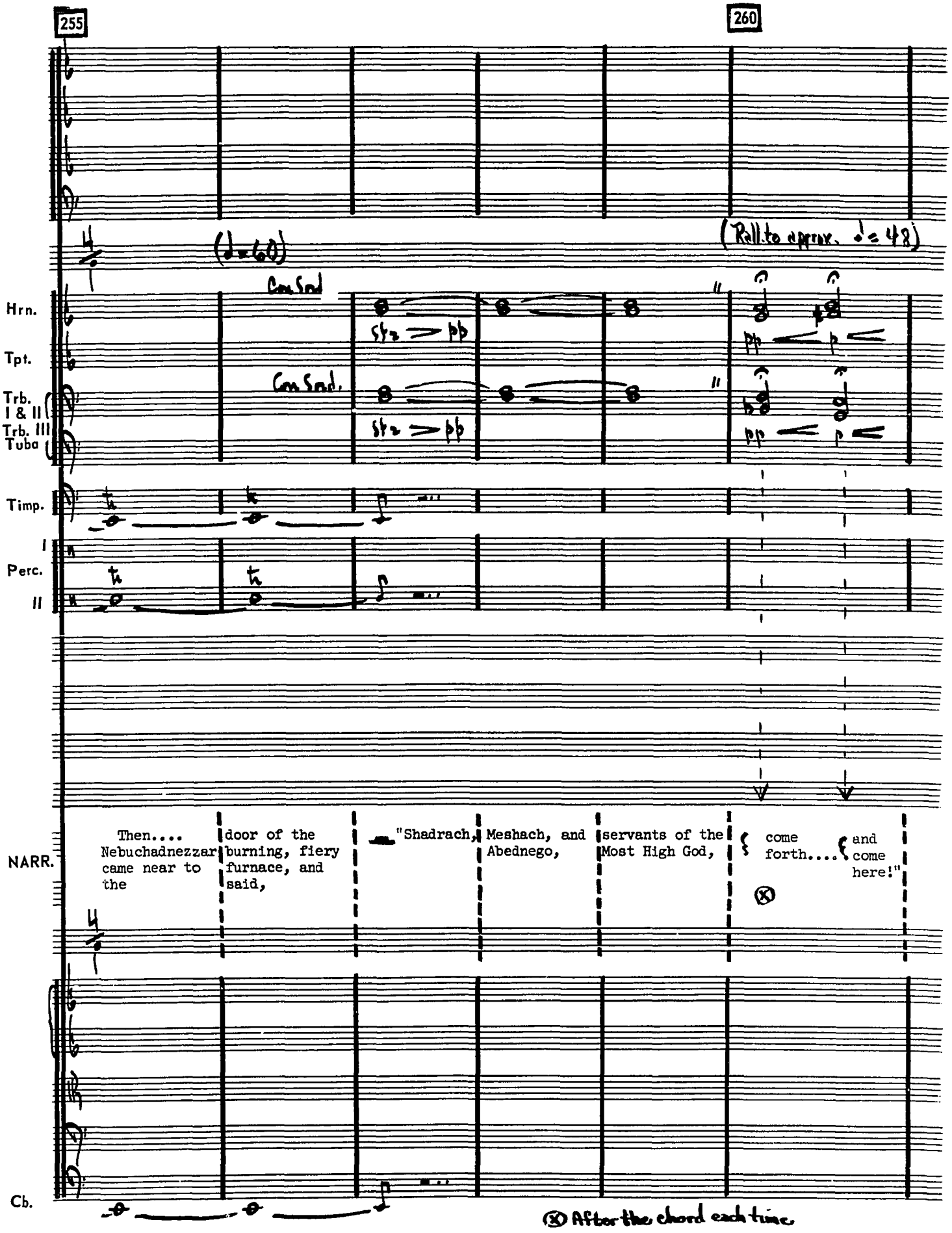

Hrn.
Tpt.
Trb. I & II
Trb. III & Tuba
Timp.
I
Perc.
II

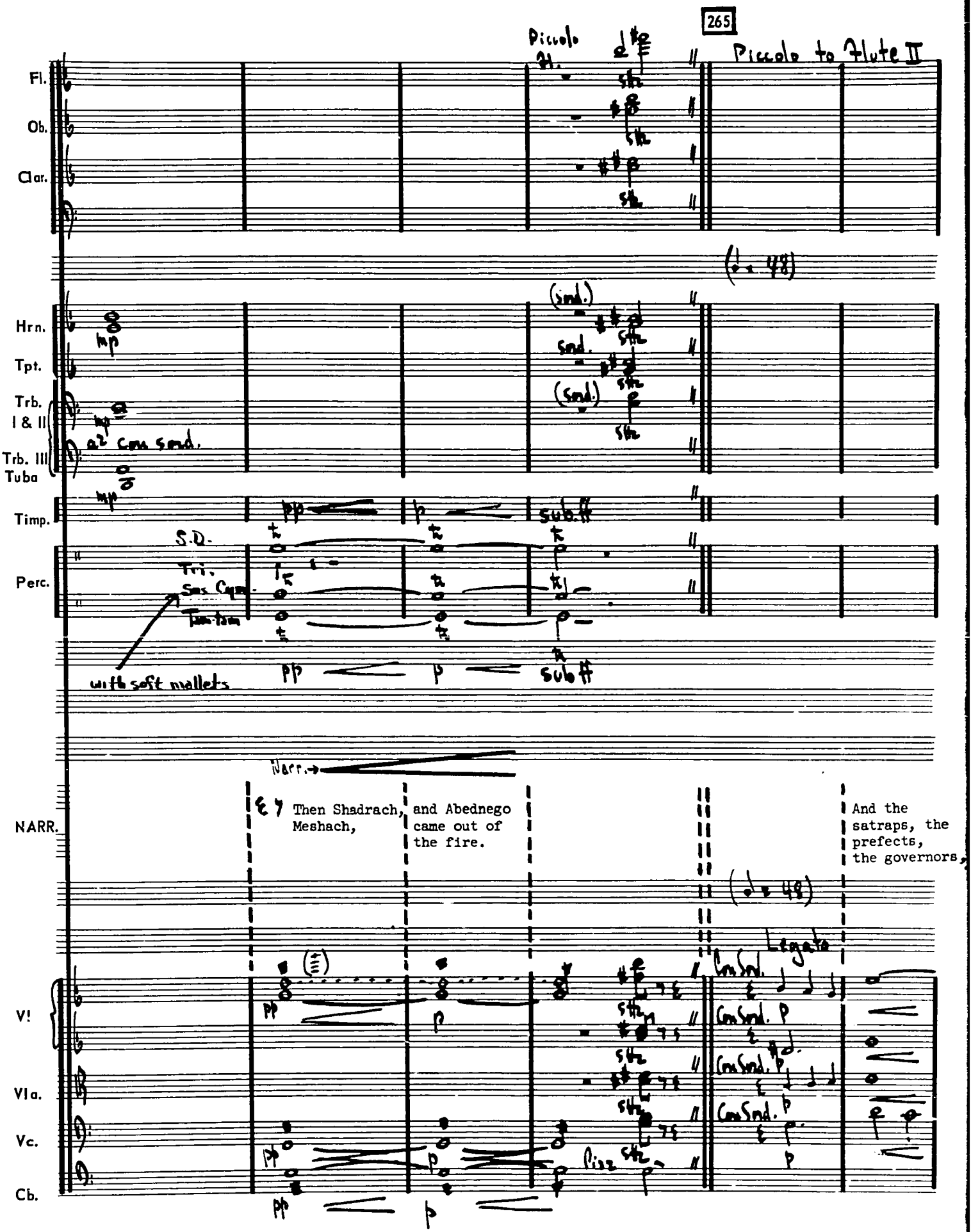

240
mf
mp
(Hard mallets)
mf
col legno
col legno
mf
mp

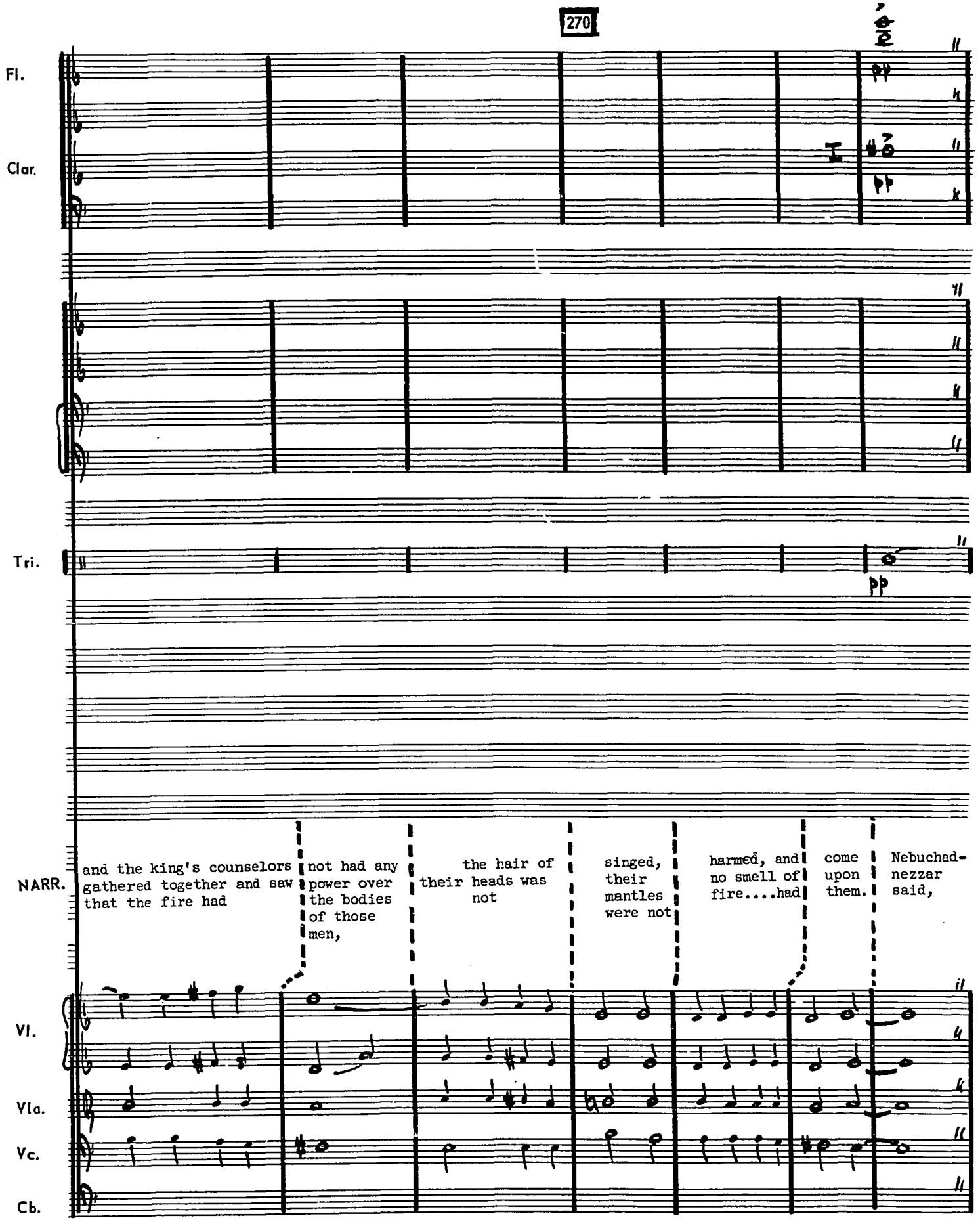

245
Bsn.
Timp.
NARR
Then king Nebuchadnezzar was astonished and rose up in haste.
He said to his counselors, did we not cast
three men bound into the fire?" They answered the king,
Vl.
Vla.
Vc.
Cb.

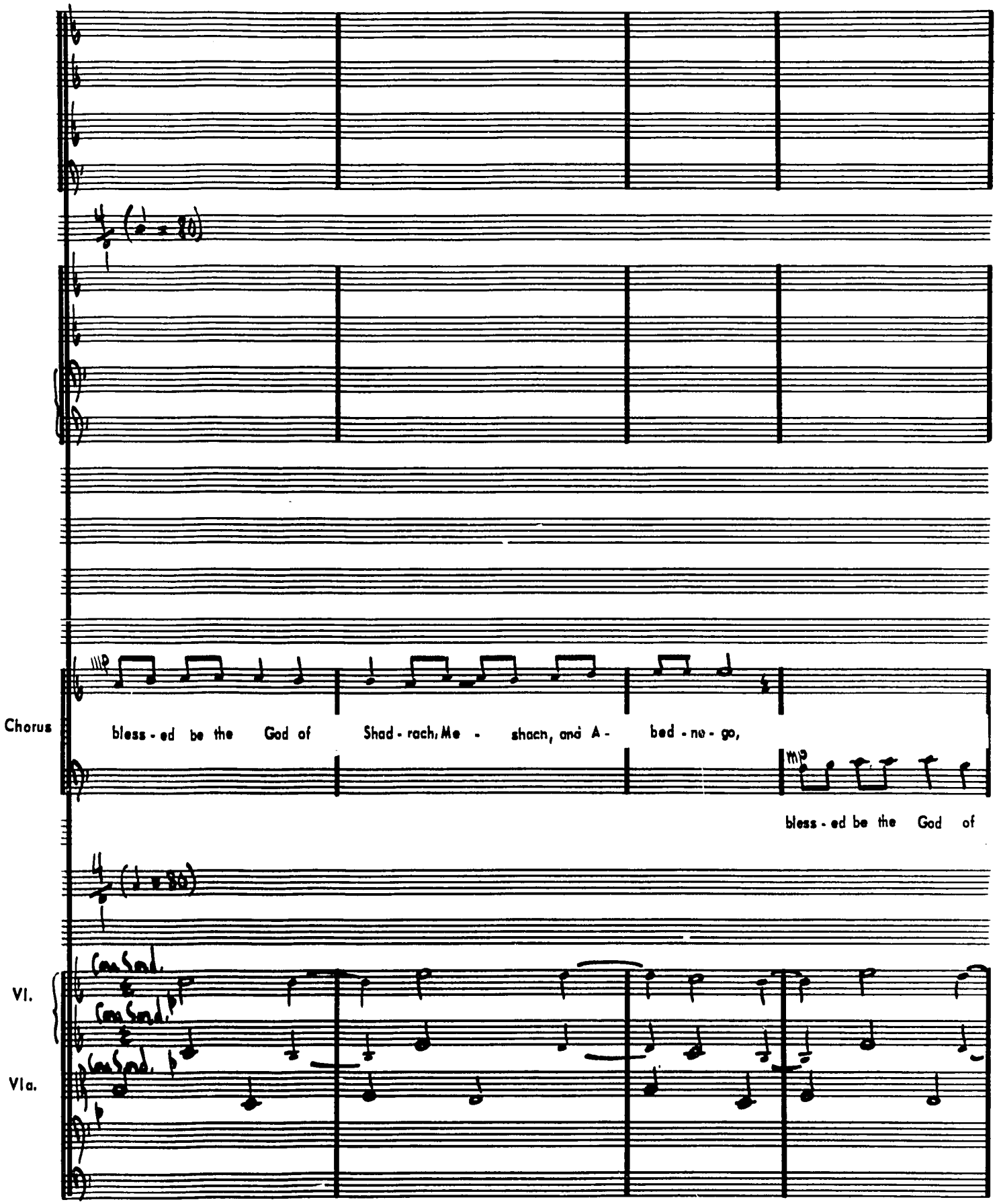

Bsn.
(♩= 96)
pp
Tuba
Tuba
Con Sord.
pp
(♩= 96)
NARR.
He
Chorus
mf
True, true, true, true, true, O King.
mf
true, true, true, true, O King.
(♩= 96)
Vl.
Vla.
Vc.
Cb.
mf
mf
Pizz. div.
mf
Arco

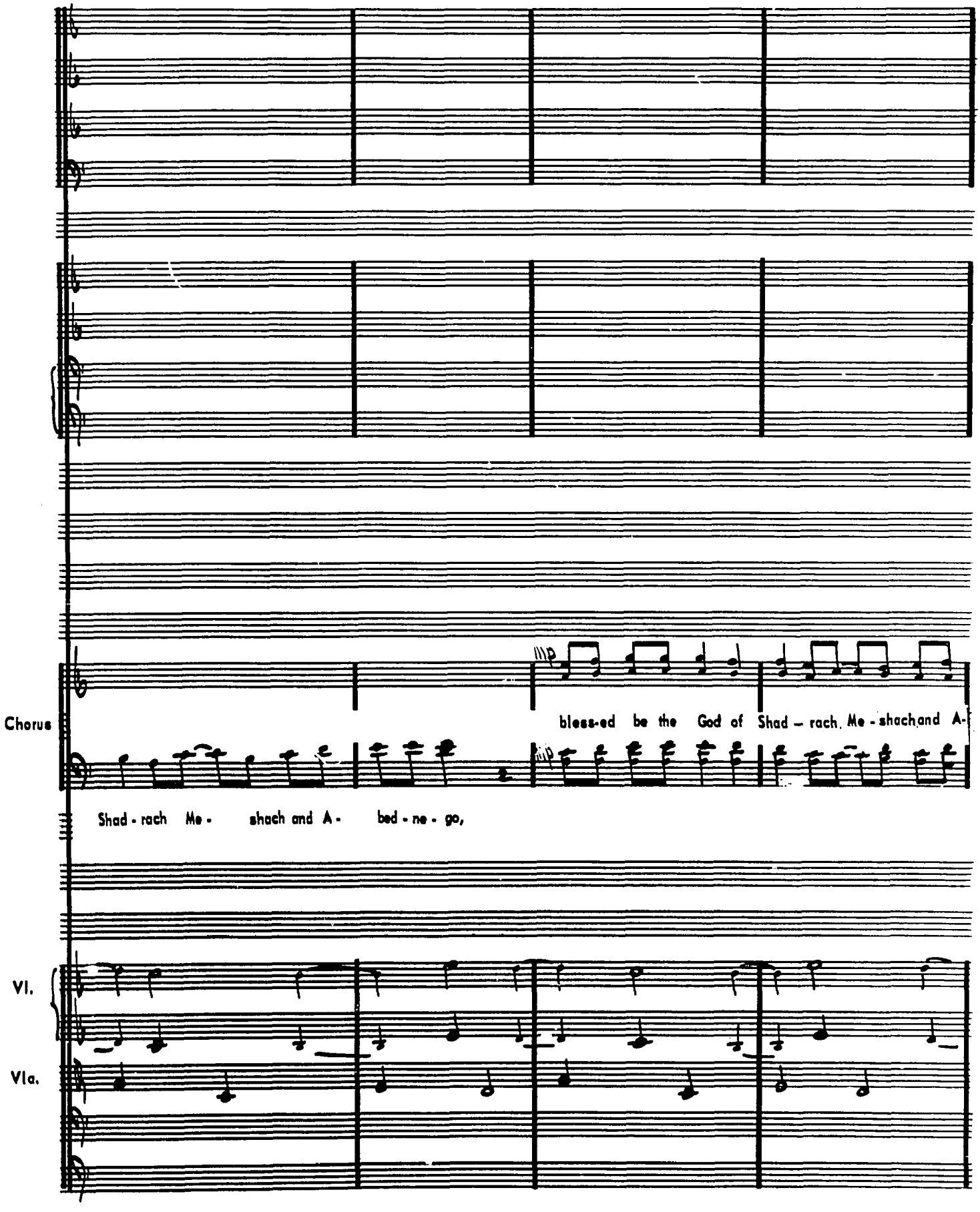

250
Ob.
Clar.
Bsn.
Timp.
I
Perc.
II
Tam-tam
NARR
answered, "but I see four men loose
walking in the midst of the fire, and they are not hurt;
and the appearance of the fourth is like a
son of the gods."
Vl.
Vla.
Solo Vc.
Vc.
Cb.

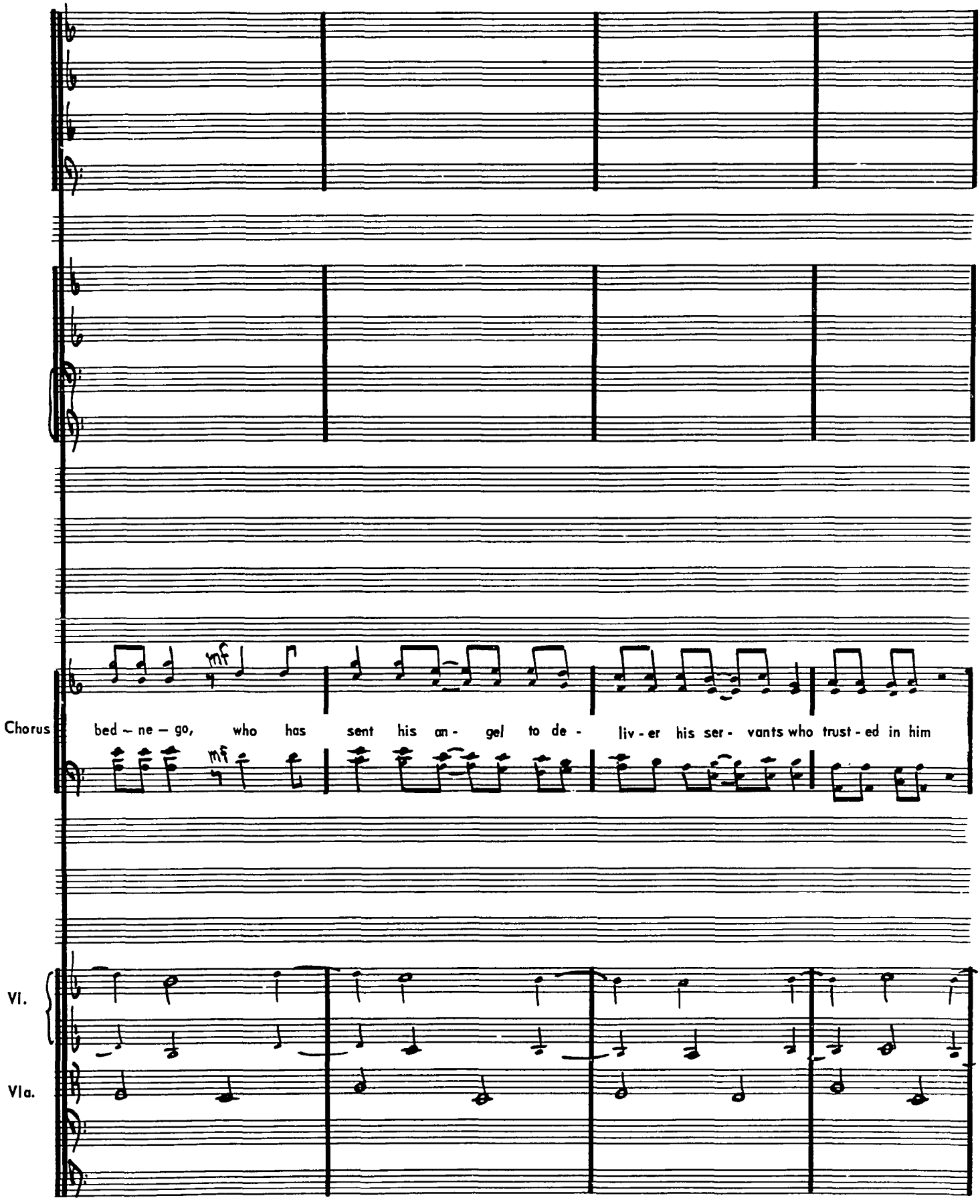

255
260
(♩=60)
(Rall. to approx. ♩= 48)
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Timp.
I
Perc.
II
NARR.
Cb.
Con Sord.
Con Sord.
sfz > pp
sfz > pp
pp < p
pp < p
Then.... Nebuchadnezzar came near to the
door of the burning, fiery furnace, and said,
"Shadrach, Meshach, and Abednego,
servants of the Most High God,
come forth....
and come here!"
⊗
⊗ After the chord each time.

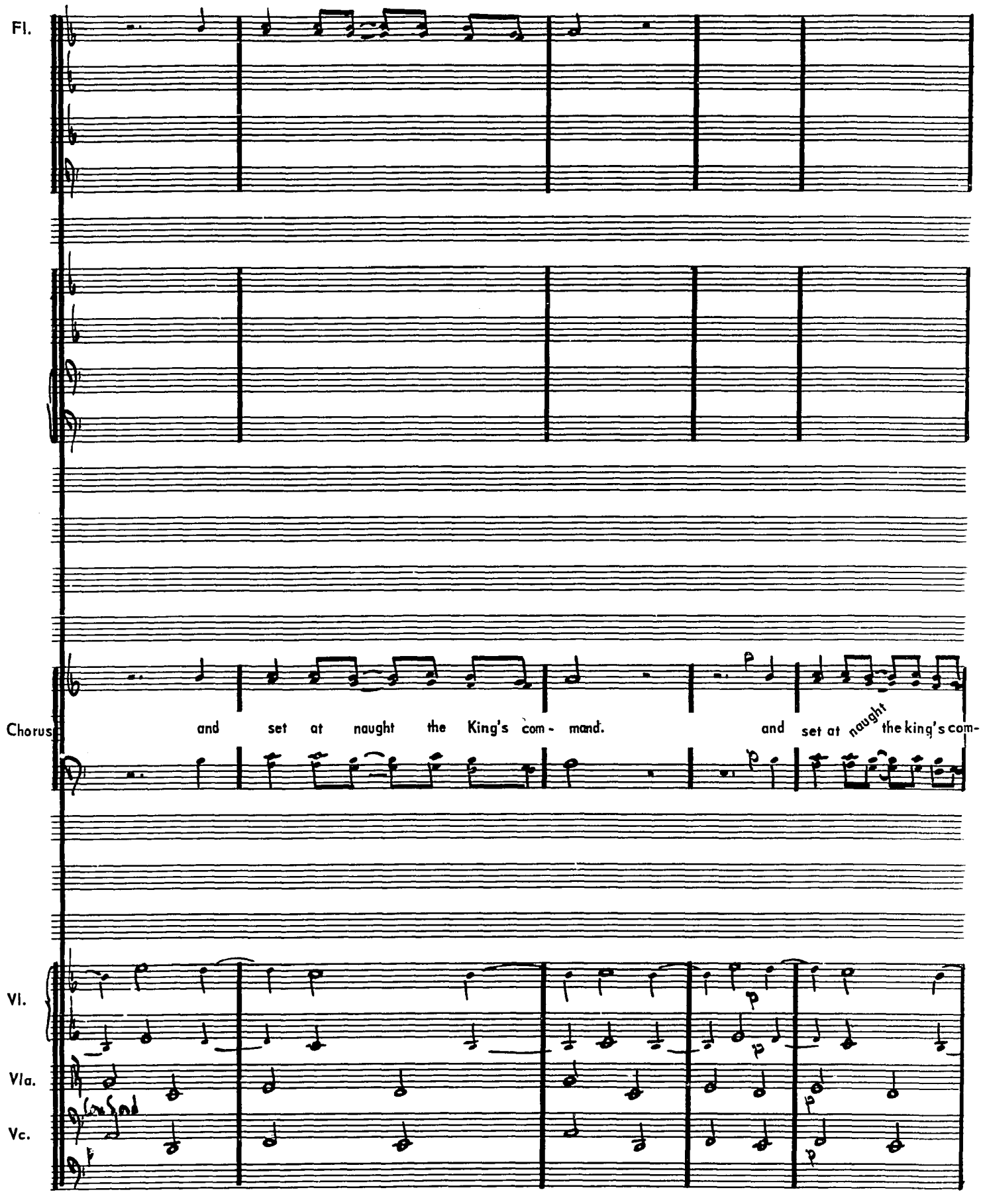

265
Piccolo to Flute II
Fl.
Ob.
Clar.
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Timp.
Perc.
NARR.
V!
Vla.
Vc.
Cb.
Piccolo Fl.
(sord.)
sord.
a2 con sord.
S.D.
Tri.
Sus. Cym.
Tam-tam
with soft mallets
Narr.
Then Shadrach, Meshach,
and Abednego came out of the fire.
And the satraps, the prefects, the governors,
Legato
Con Sord.
Pizz.

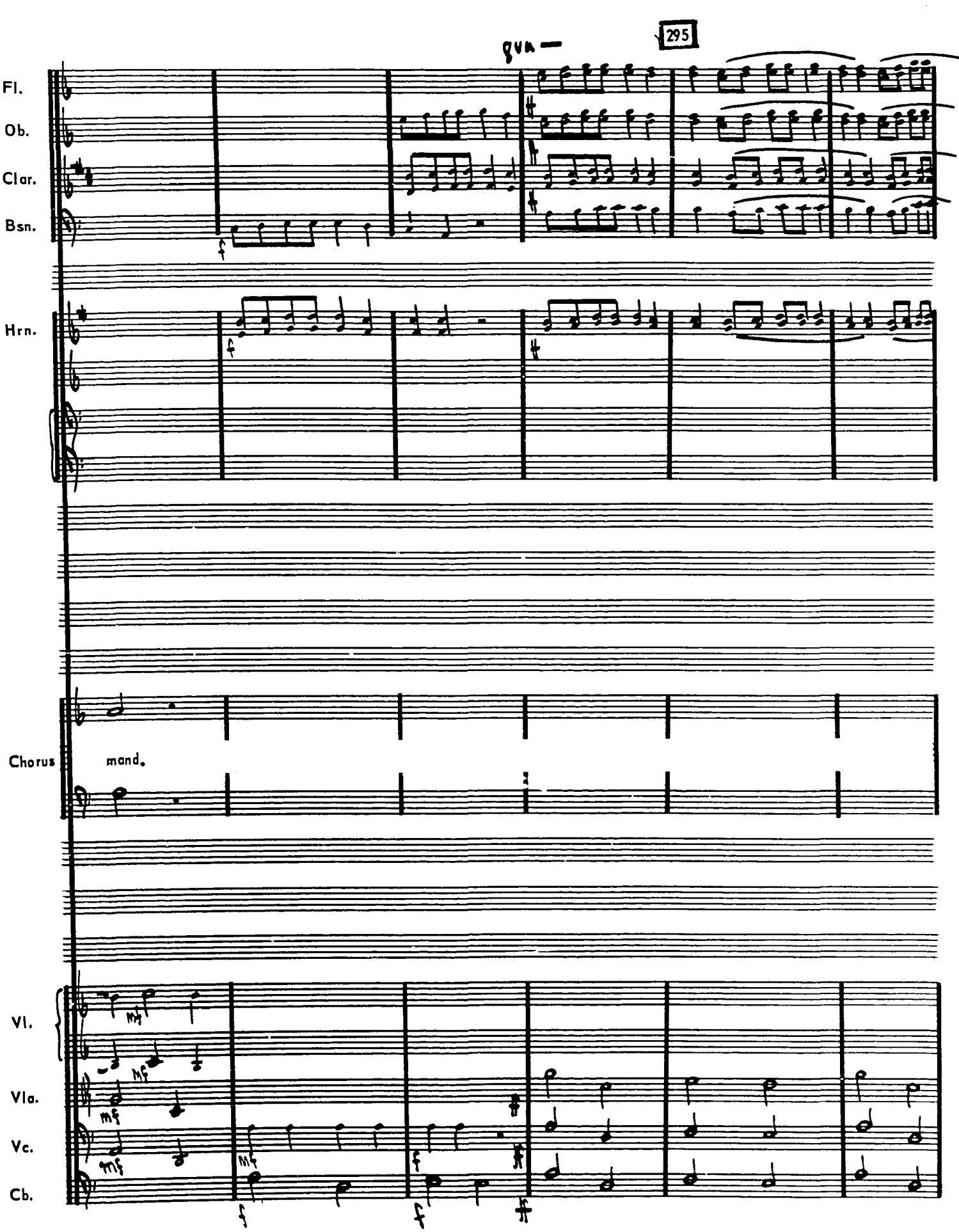

270
Fl.
Clar.
Tri.
NARR.
and the king's counselors gathered together and saw that the fire had
not had any power over the bodies of those men,
the hair of their heads was not
singed, their mantles were not
harmed, and no smell of fire....had
come upon them.
Nebuchadnezzar said,
Vl.
Vla.
Vc.
Cb.

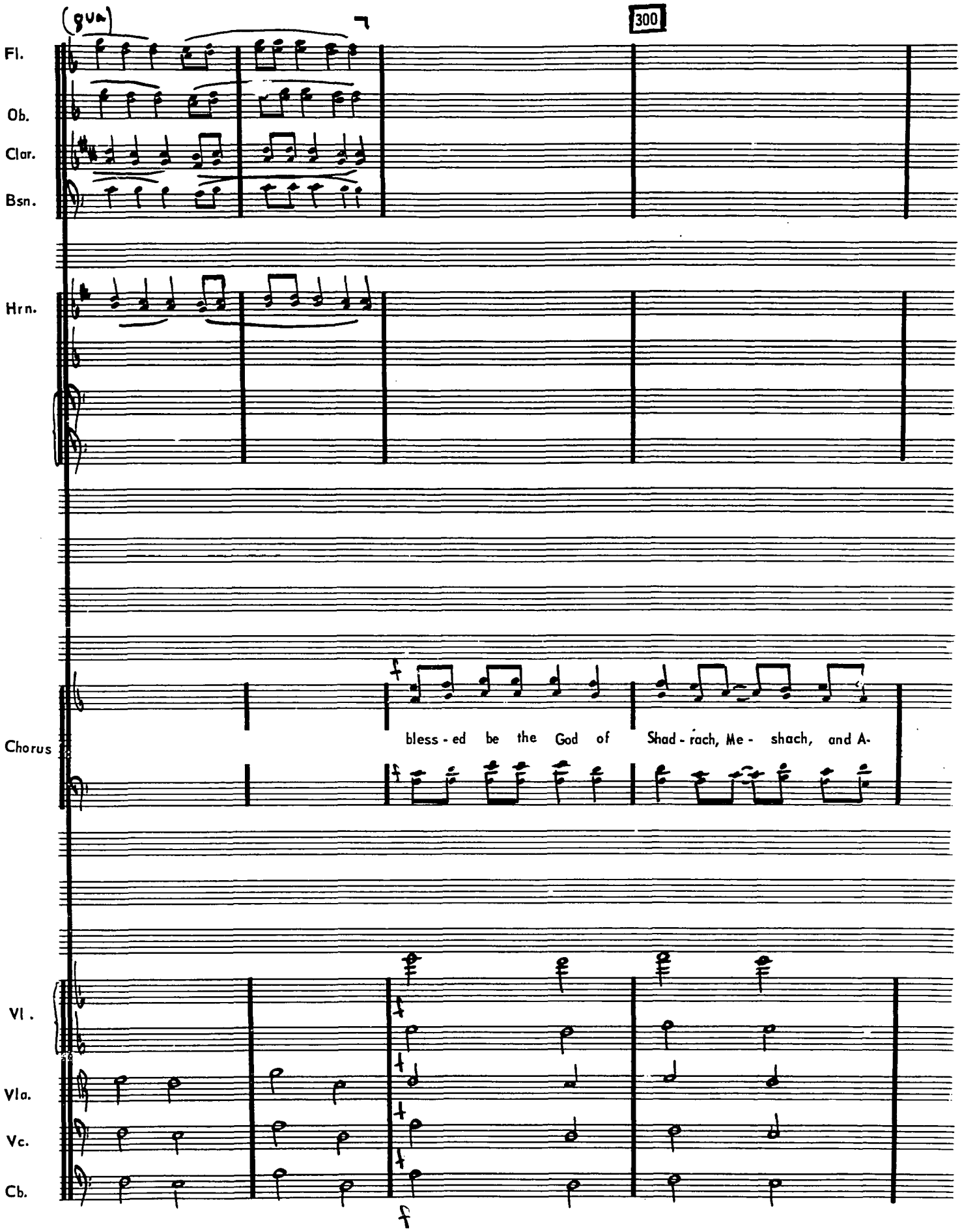

Chorus
bless - ed be the God of Shad - rach, Me - shach, and A - bed - ne - go,
bless - ed be the God of
Vl.
Vla.

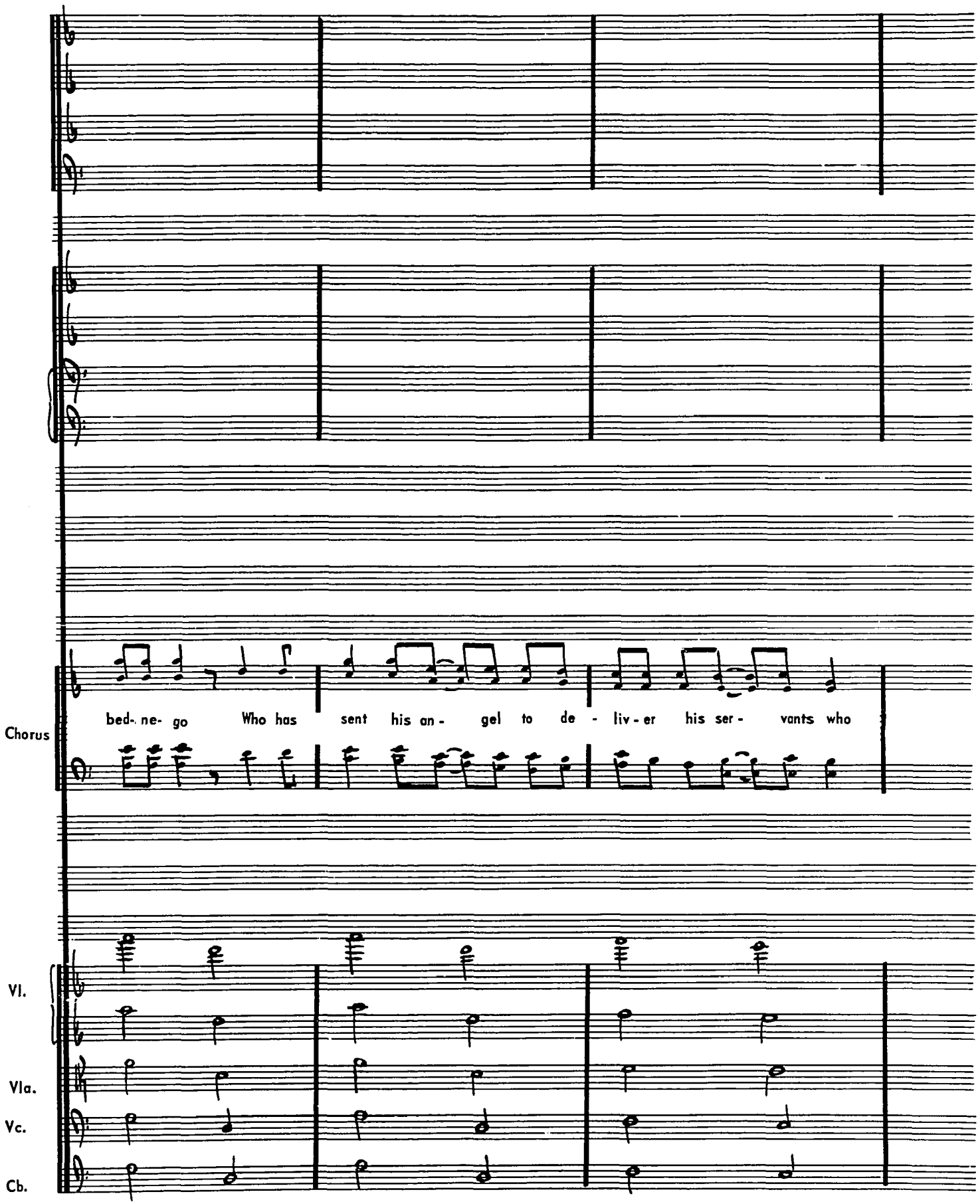

Chorus
bless-ed be the God of Shad – rach, Me - shach and A-
Shad - rach Me - shach and A - bed - ne - go,
VI.
Vla.

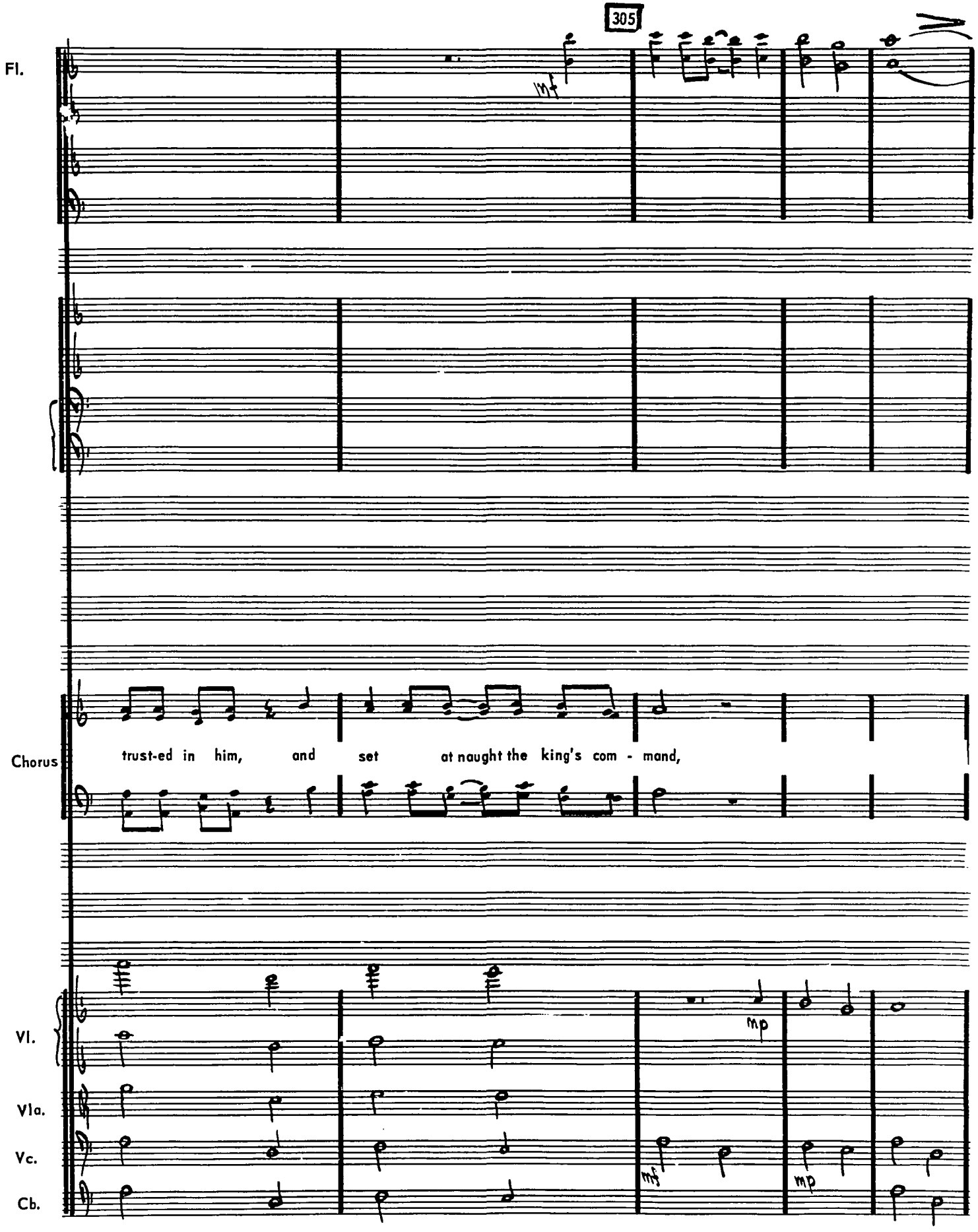

mf
Chorus
bed – ne – go, who has sent his an - gel to de - liv - er his ser - vants who trust - ed in him
mf
Vl.
Vla.

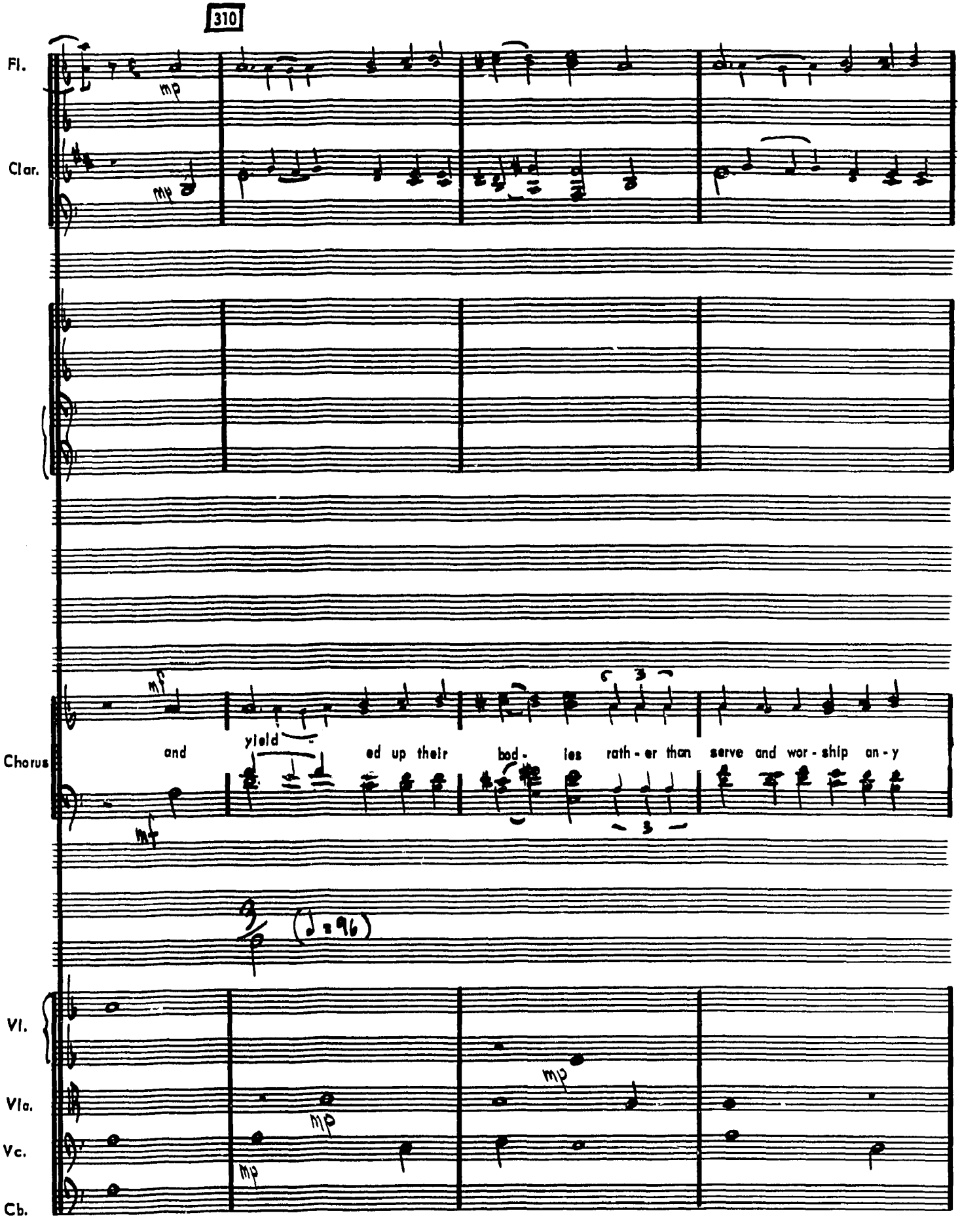

Fl.
Chorus
and set at naught the King's com - mand.
and set at naught the king's com-
Vl.
Vla.
Vc.

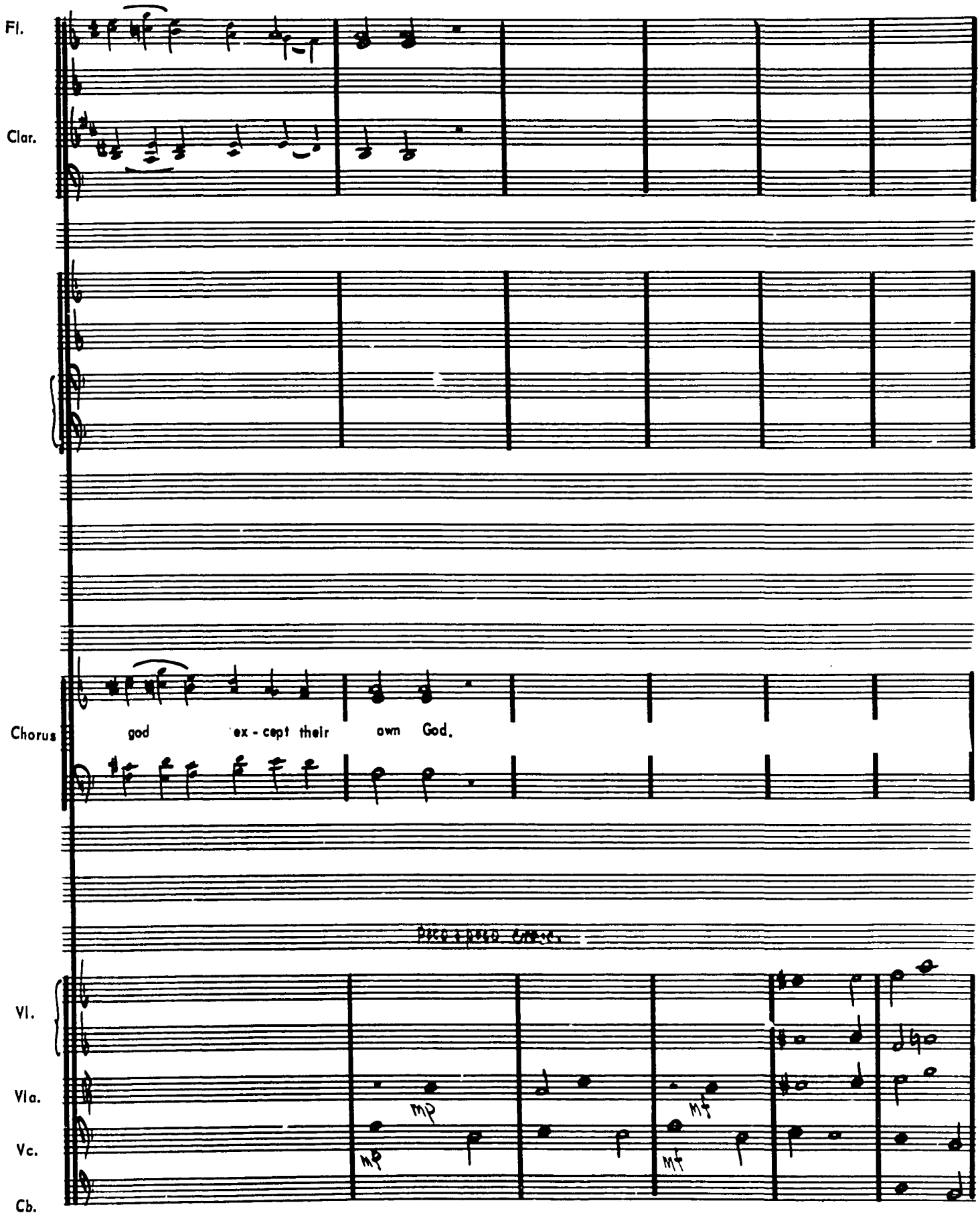

295
gva —
Fl.
Ob.
Clar.
Bsn.
Hrn.
Chorus
mand.
Vl.
Vla.
Vc.
Cb.

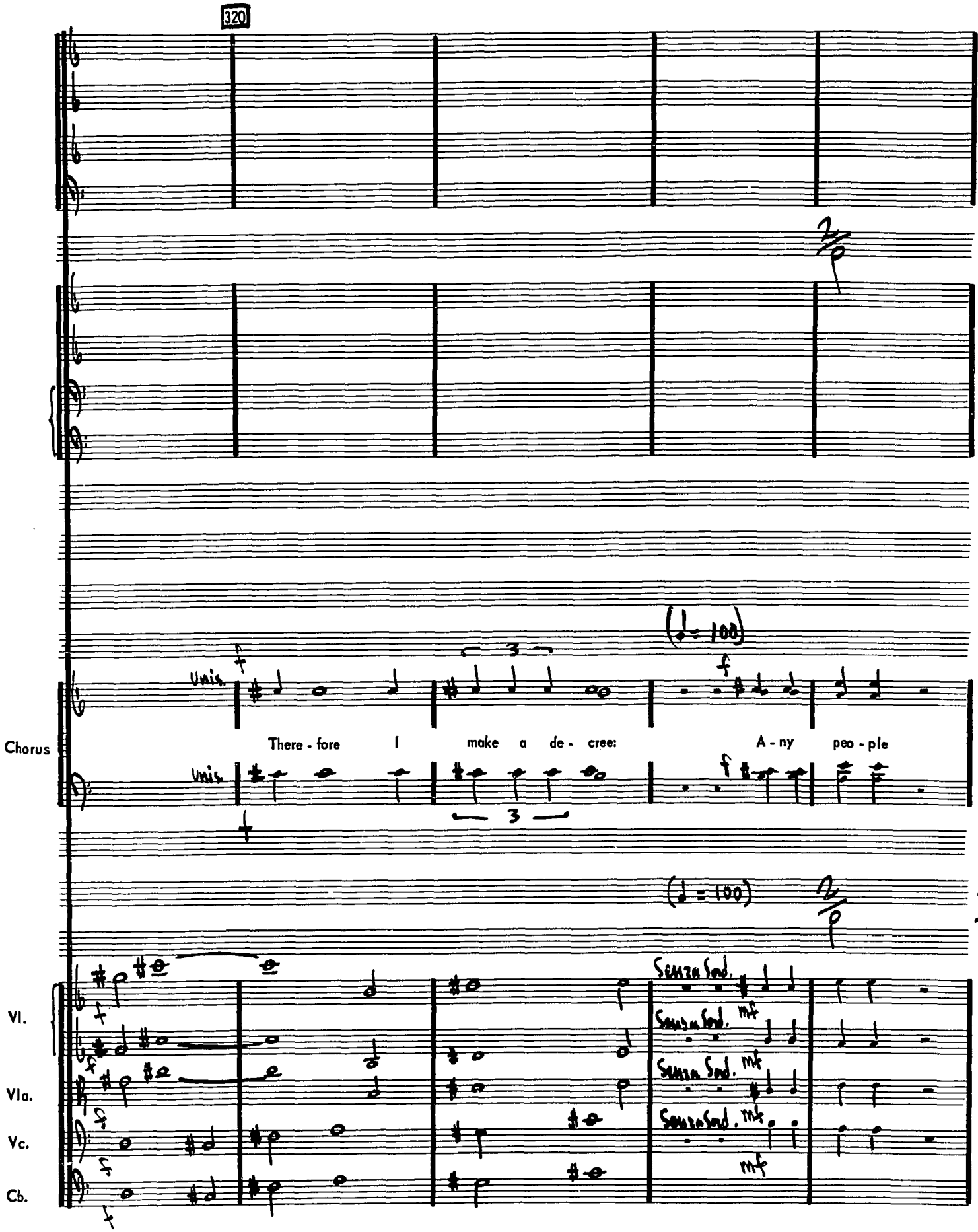

(gua)
300
Fl.
Ob.
Clar.
Bsn.
Hrn.
Chorus
bless - ed be the God of Shad - rach, Me - shach, and A-
Vl.
Vla.
Vc.
Cb.
f

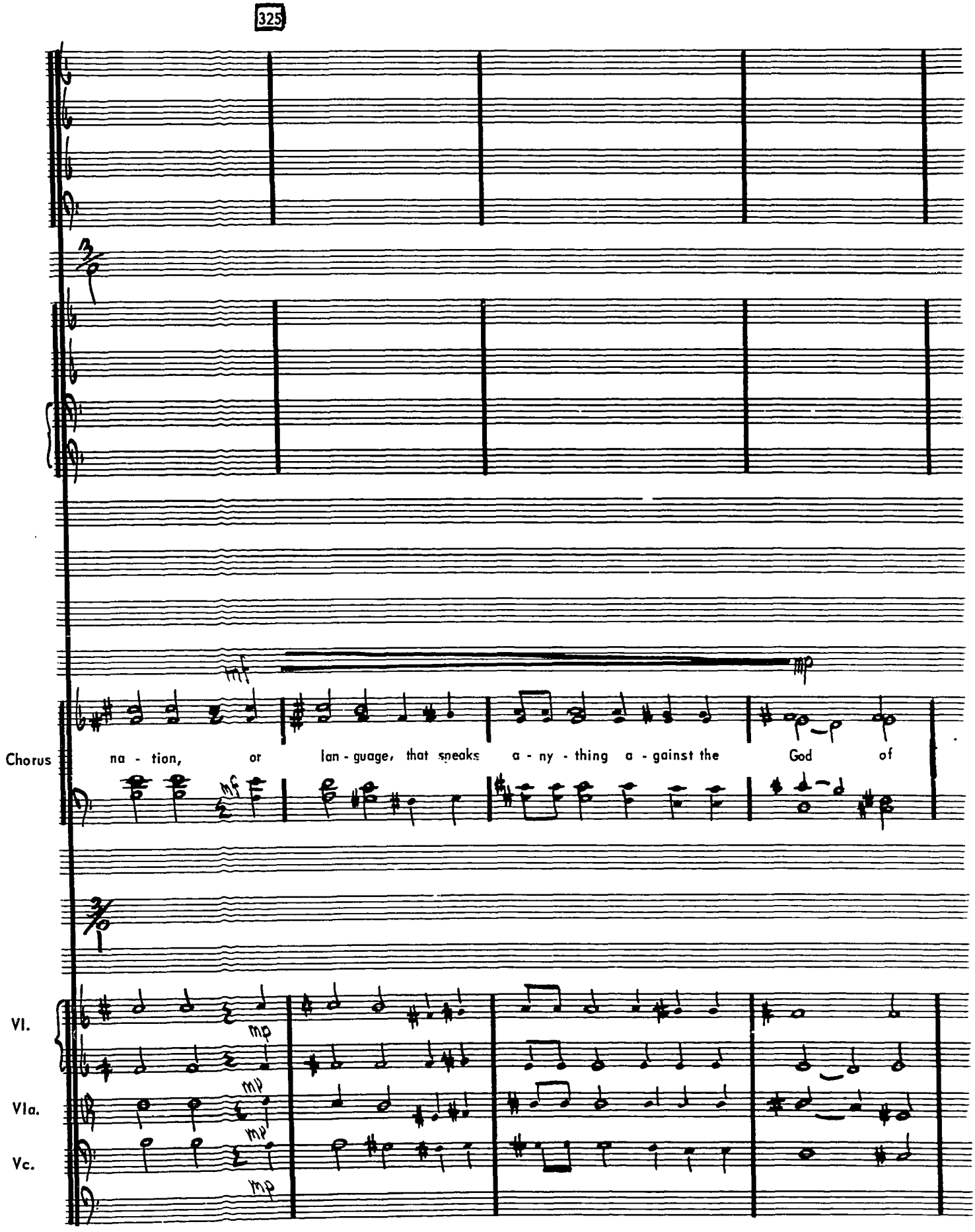

Chorus
bed- ne- go Who has sent his an- gel to de - liv - er his ser - vants who
Vl.
Vla.
Vc.
Cb.

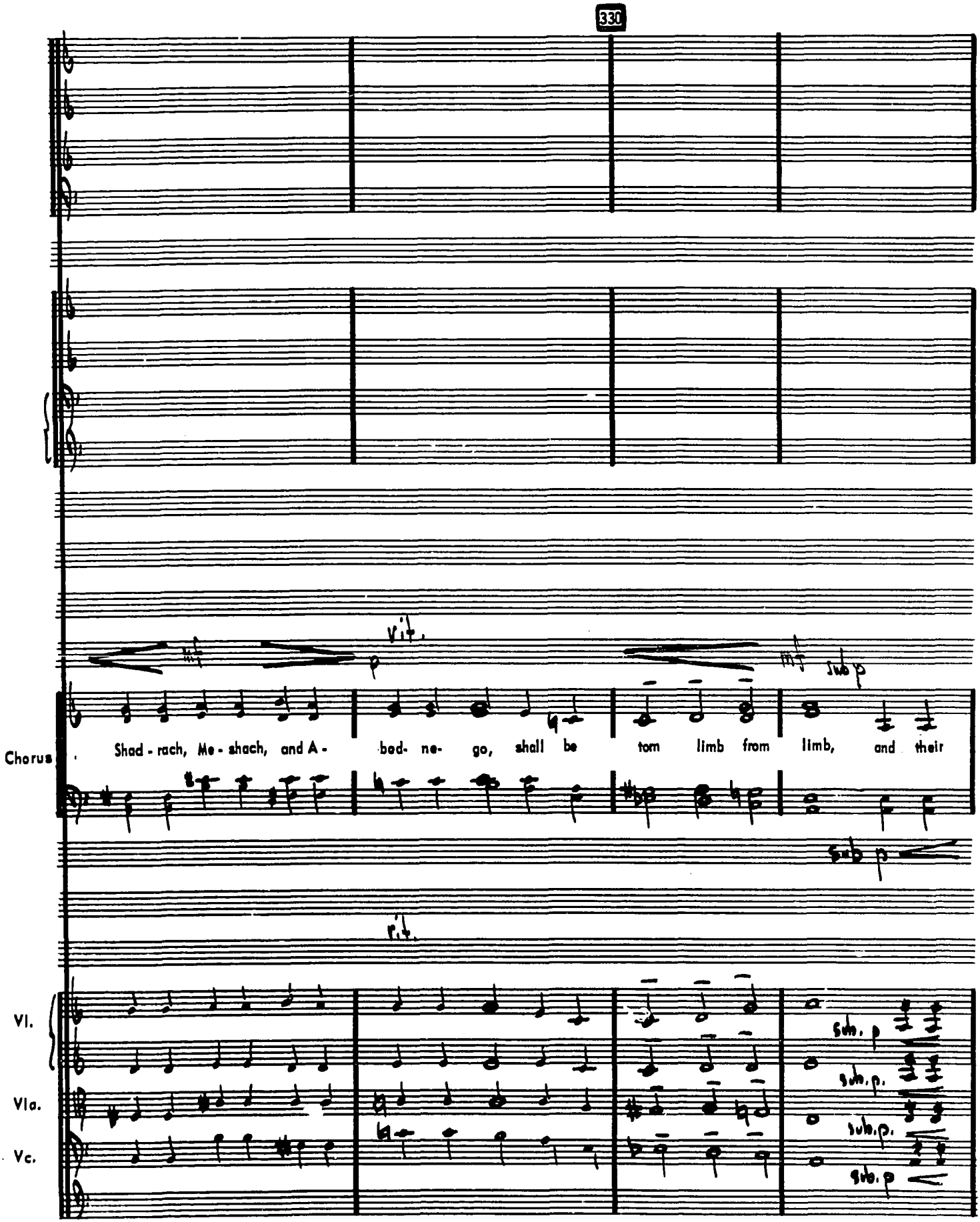

305
Fl.
mf
Chorus
trust-ed in him, and set at naught the king's com - mand,
Vl.
Vla.
Vc.
Cb.
mp
mf
mp

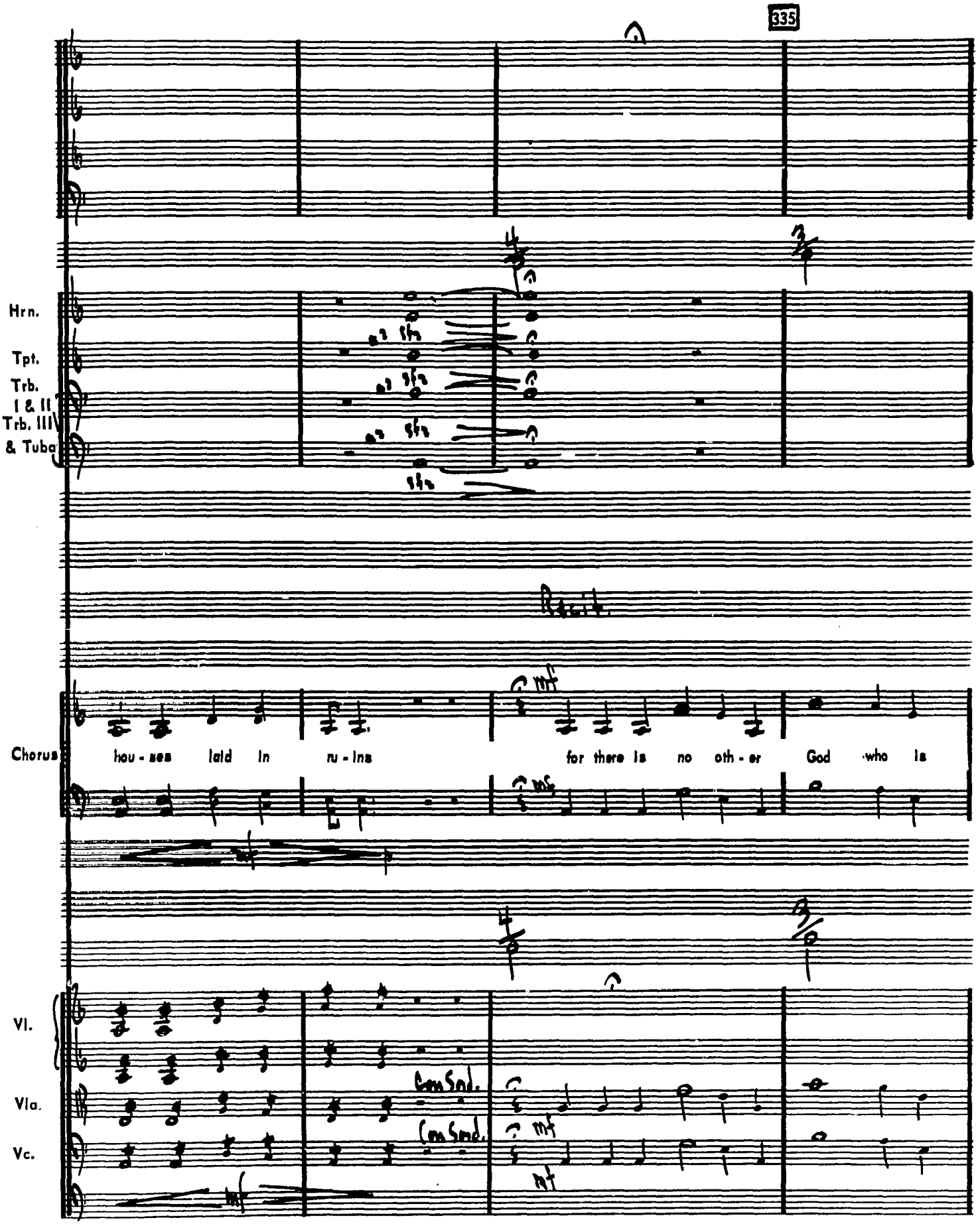

310
Fl.
mp
Clar.
mp
mp
Chorus
and
yield
ed up their
bod-
les
rath-er than
serve and wor-ship an-y
mf
(♩=96)
Vl.
Vla.
mp
Vc.
mp
Cb.

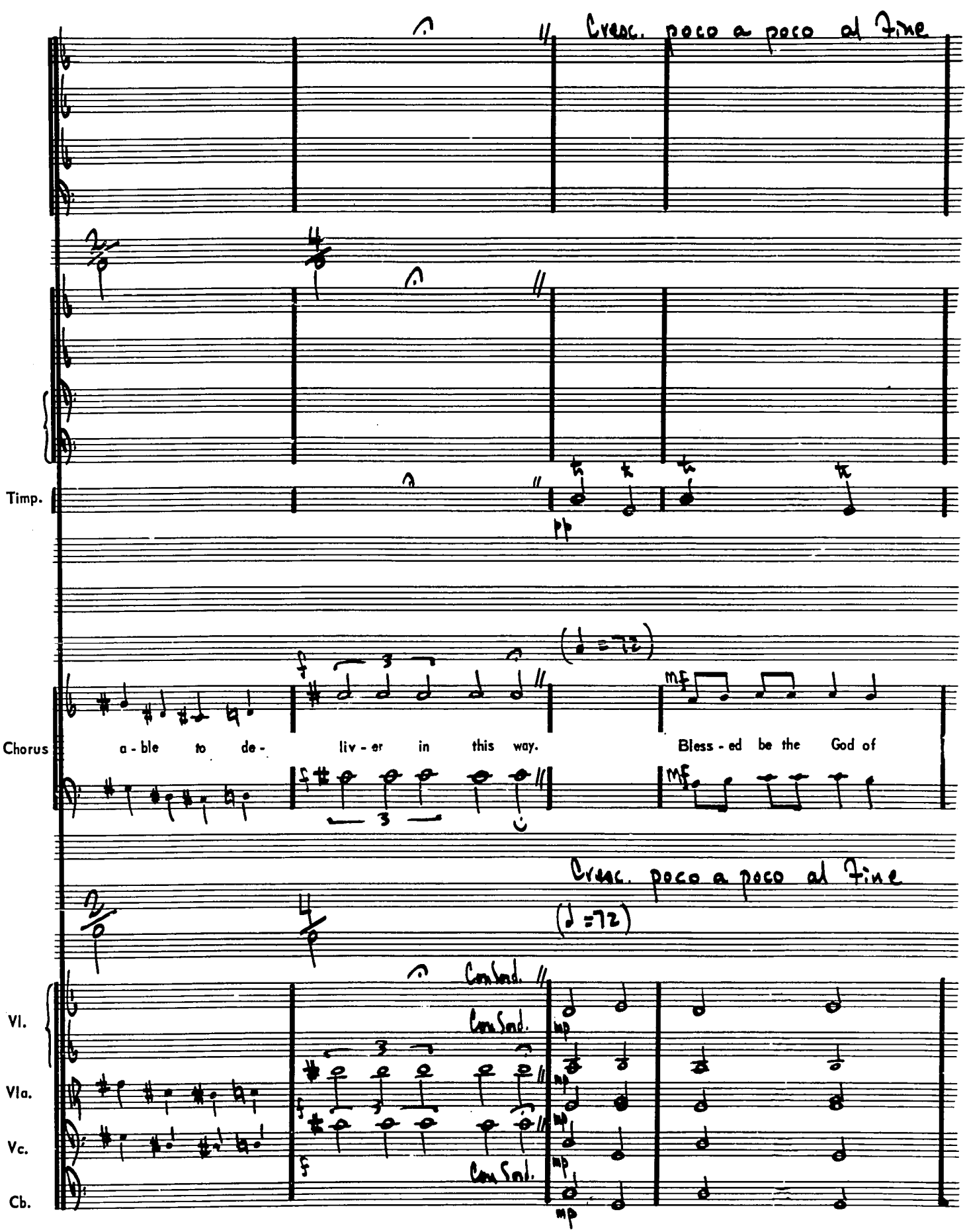

Fl.
Clar.
Chorus
god ex - cept their own God.
Vl.
Vla.
Vc.
Cb.
mp
mf
mp
mf

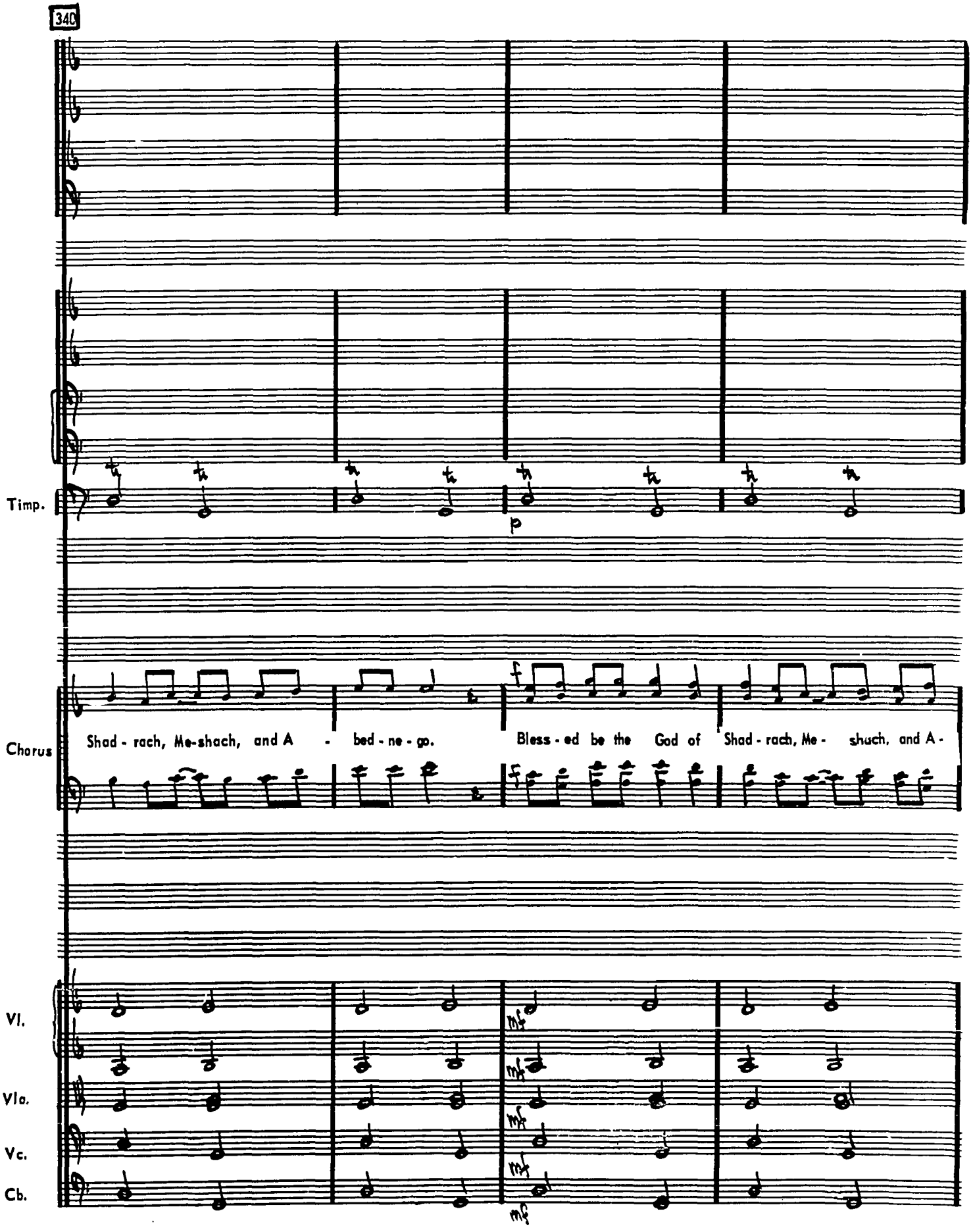

320
Chorus
Unis.
There - fore I make a de - cree: A - ny peo - ple
Unis.
(♩= 100)
(♩= 100)
Vl.
Vla.
Vc.
Cb.
Senza Sord.
Senza Sord.
Senza Sord.
Senza Sord.
mf
mf
mf
mf

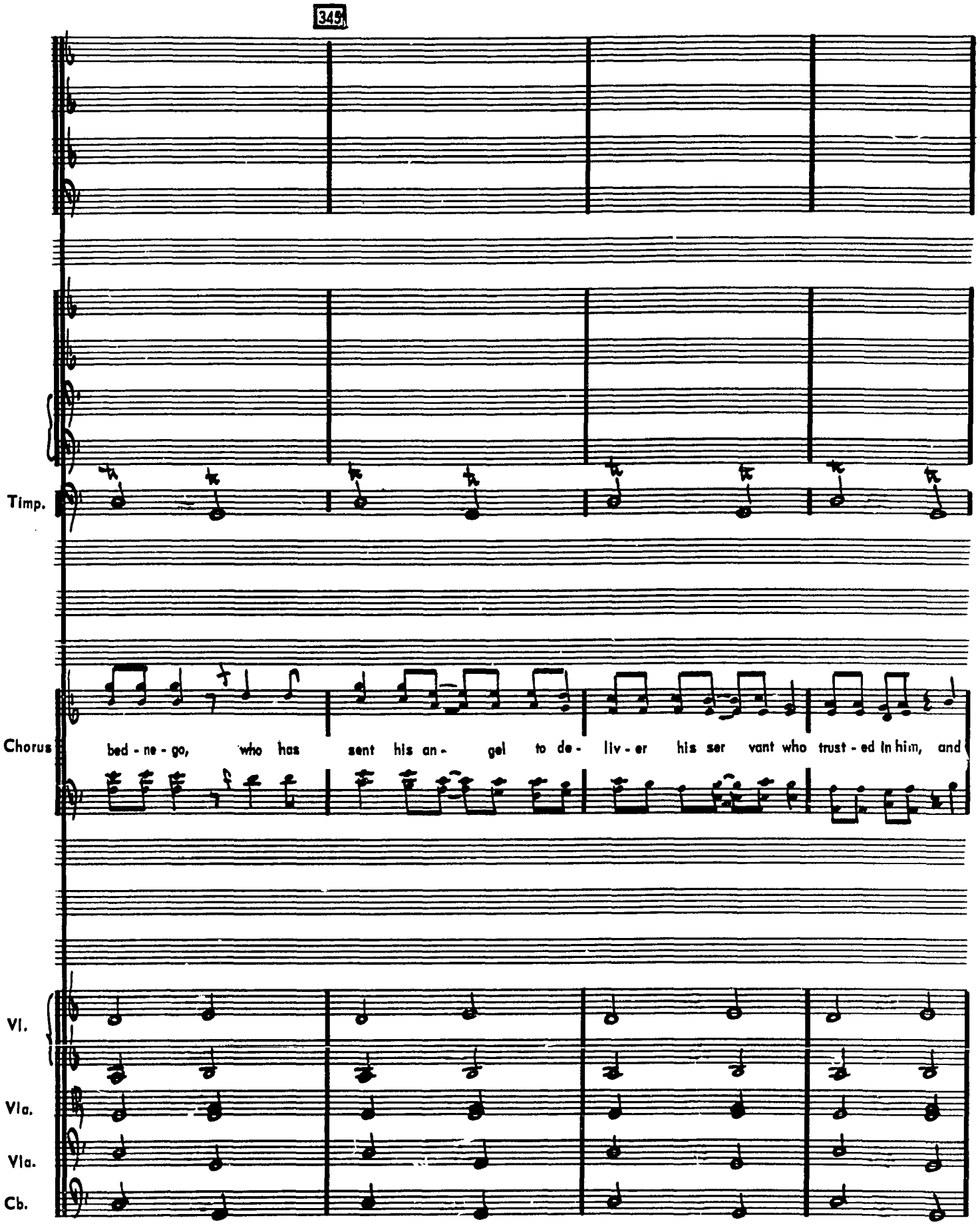

325
Chorus
na - tion, or lan - guage, that speaks a - ny - thing a - gainst the God of
Vl.
Vla.
Vc.

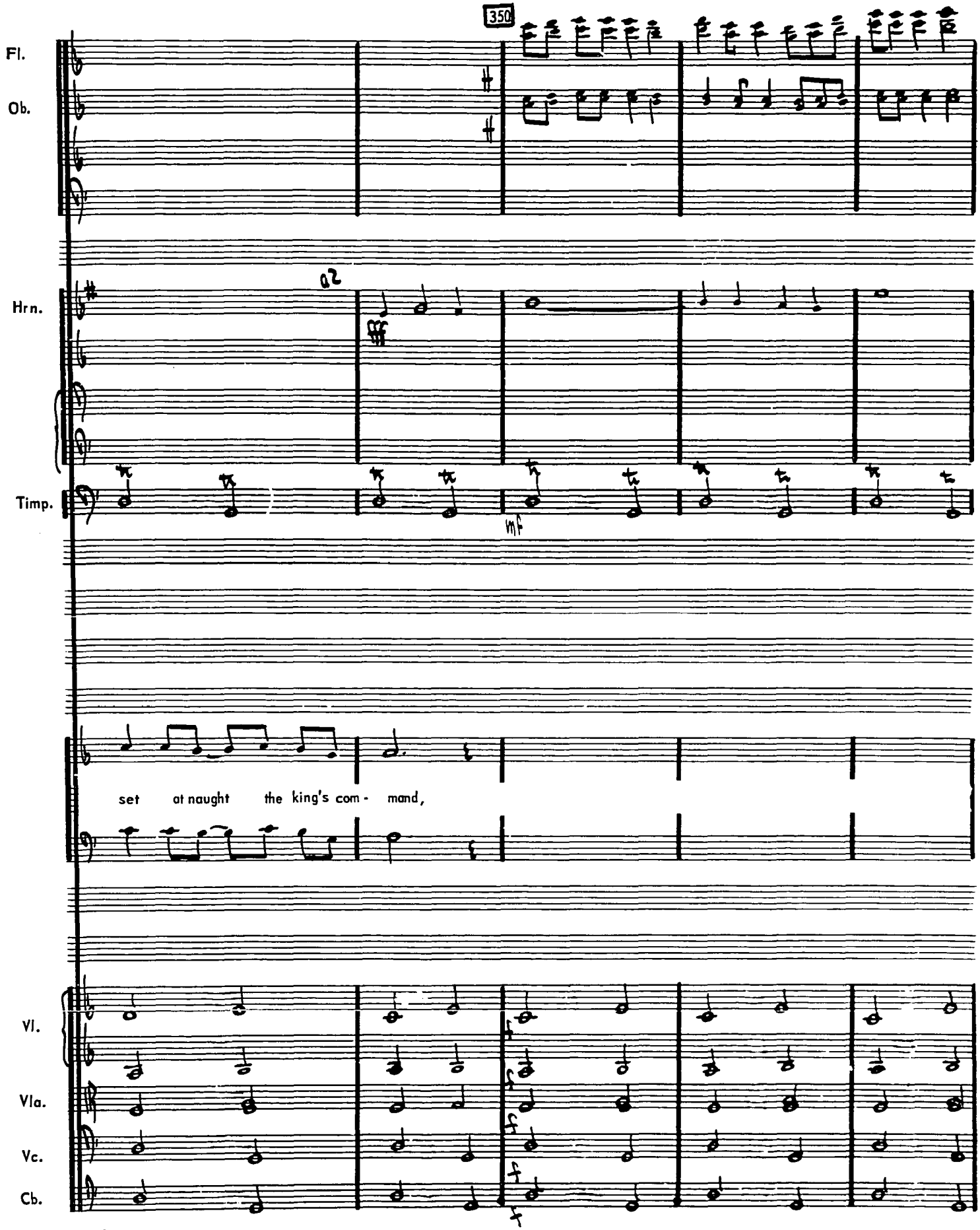

330
rit.
mf
p
mf
sub p
Chorus
Shad - rach, Me - shach, and A - bed- ne- go, shall be torn limb from limb, and their
sub p
rit.
Vl.
Vla.
Vc.
sub. p
sub. p.
sub. p.
sub. p

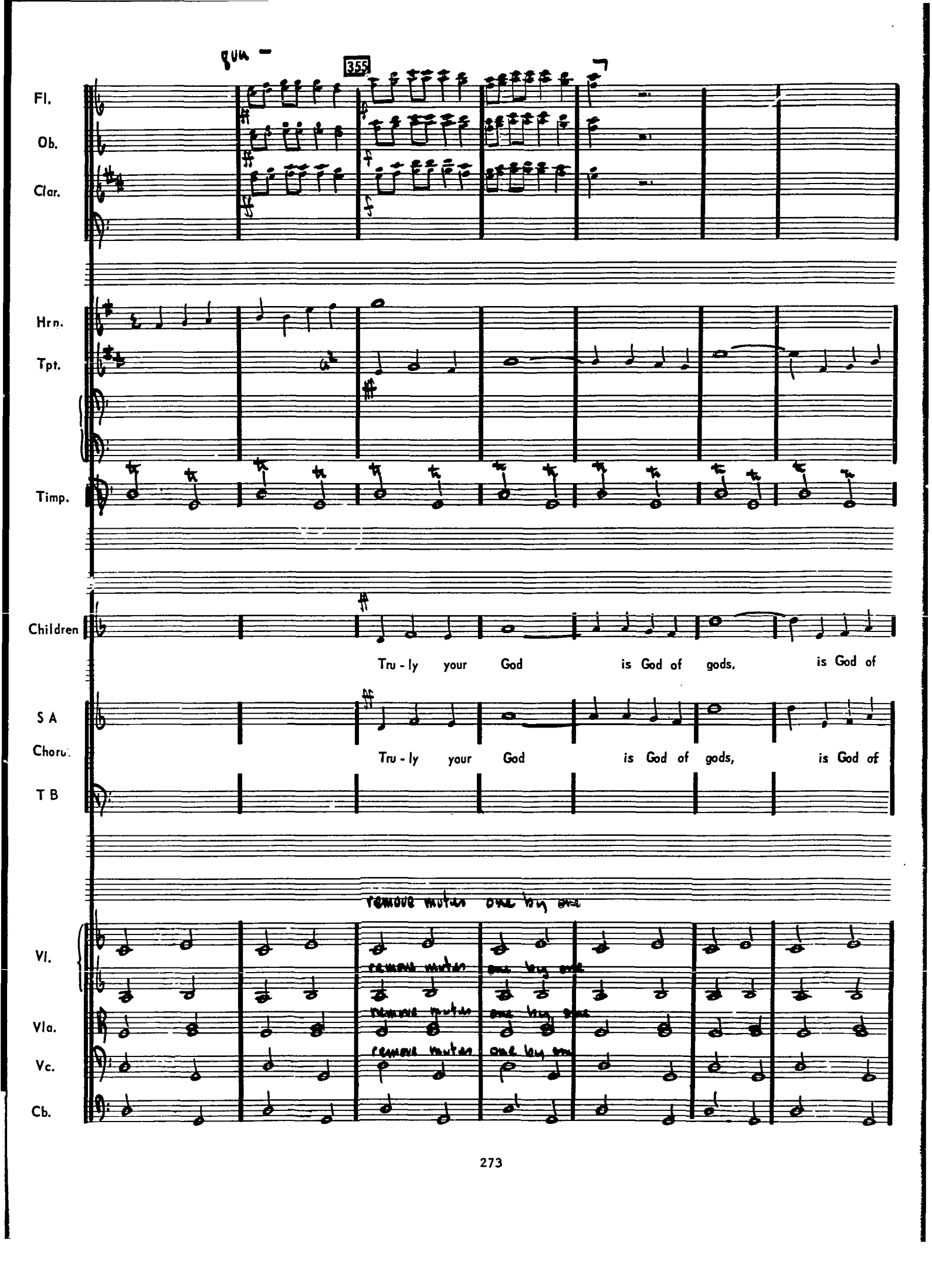

335
Hrn.
Tpt.
Trb. I & II
Trb. III & Tuba
Chorus
hou - ses laid in ru - ins for there is no oth - er God who is
mf
Vl.
Vla.
Vc.
Con Sord.
Con Sord.
mf
mf

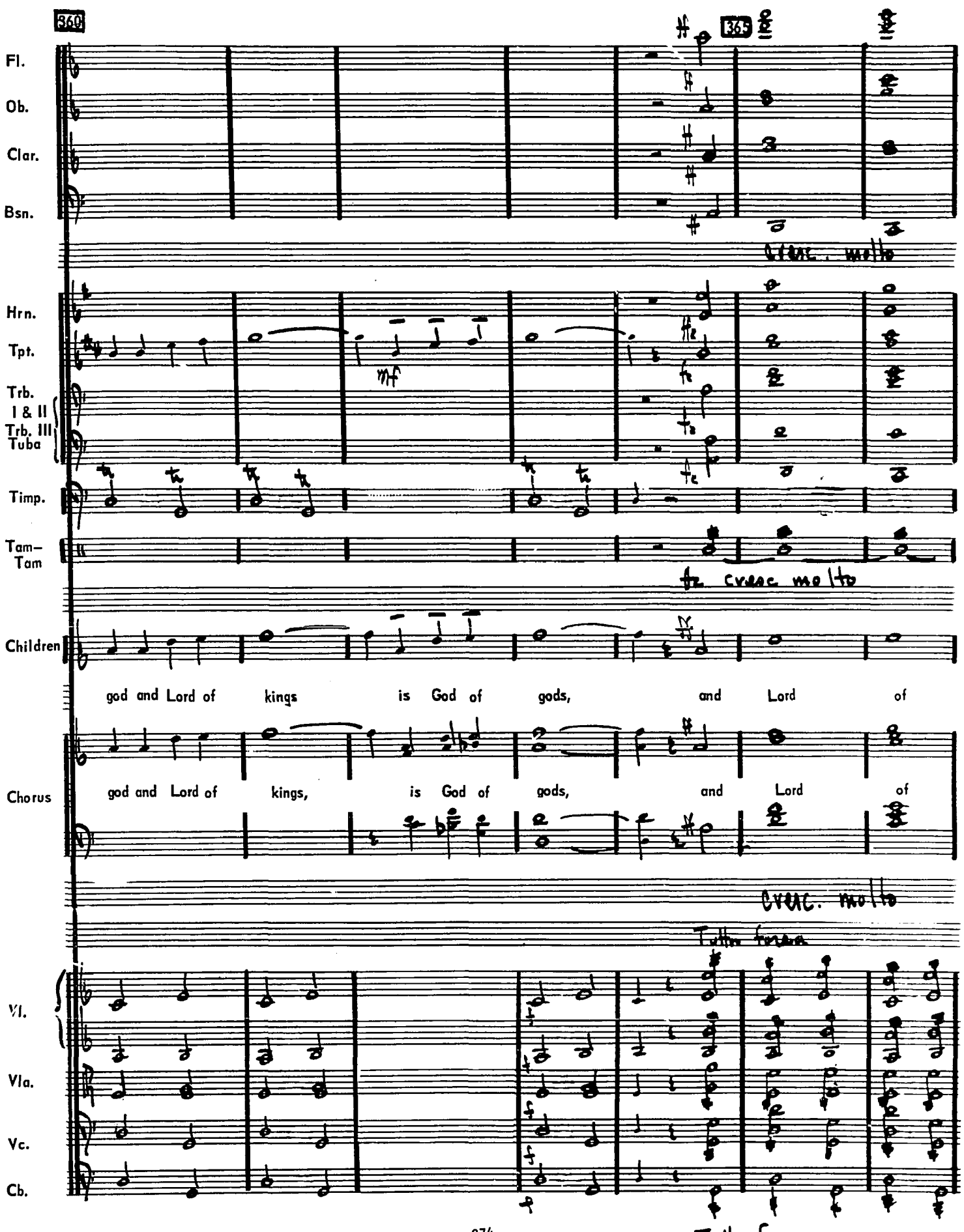

Cresc. poco a poco al fine
Timp.
pp
Chorus
a - ble to de - liv - er in this way.
Bless - ed be the God of
Cresc. poco a poco al fine
Vl.
Vla.
Vc.
Cb.
Con Sord.
mp

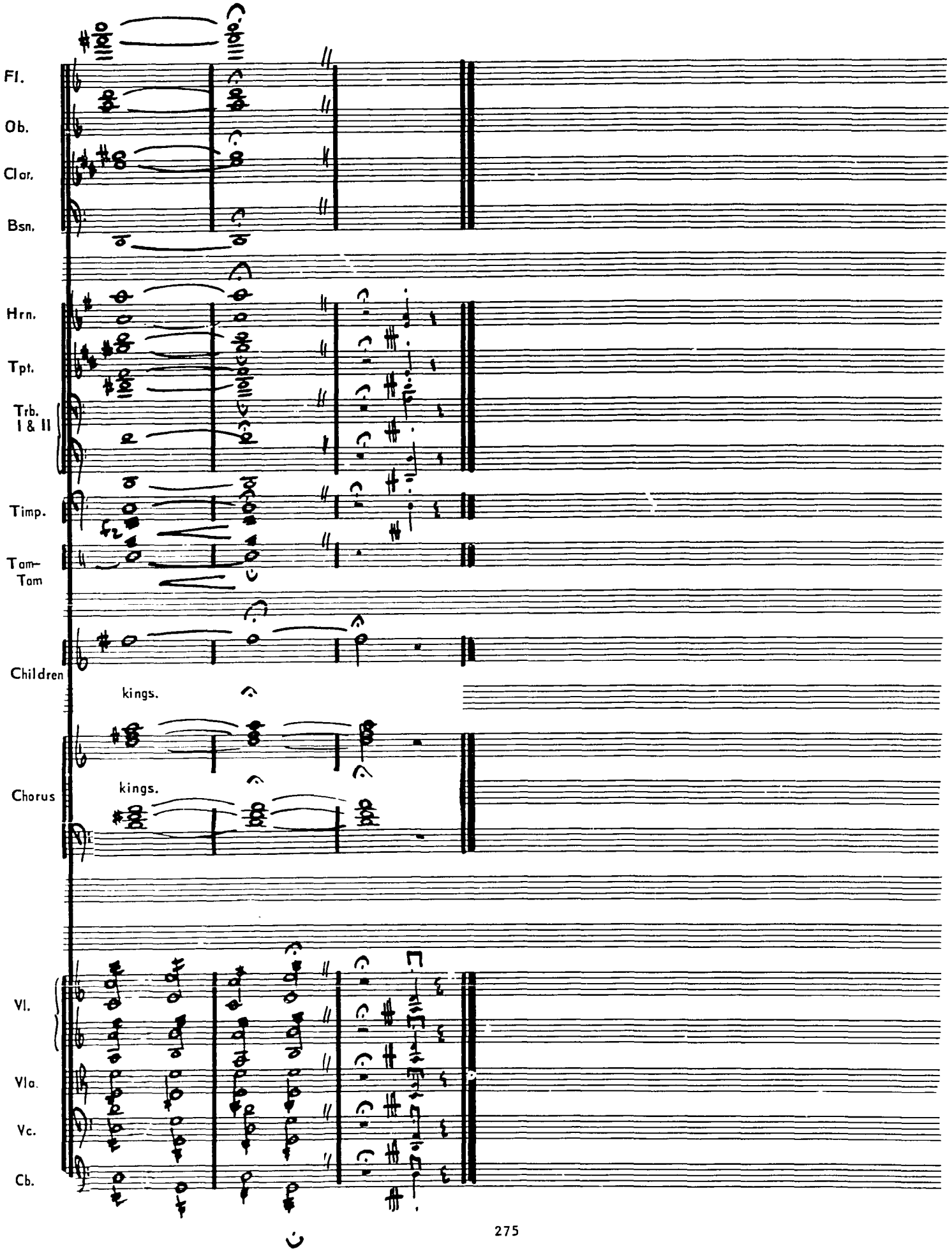

340
Timp.
p
Chorus
Shad - rach, Me-shach, and A - bed - ne - go.
f
Bless - ed be the God of Shad - rach, Me - shach, and A -
Vl.
Vla.
Vc.
Cb.
mf


345
Timp.
Chorus
bed - ne - go, who has sent his an - gel to de - liv - er his ser vant who trust - ed in him, and
Vl.
Vla.
Vla.
Cb.


350
Fl.
Ob.
Hrn.
a2
Timp.
mf
set at naught the king's com - mand,
Vl.
Vla.
Vc.
Cb.
ff


gun -
355
Fl.
Ob.
Clar.
Hrn.
Tpt.
Timp.
Children
Tru - ly your God is God of gods, is God of
S A
Choru
Tru - ly your God is God of gods, is God of
T B
remove mutes one by one
Vl.
remove mutes one by one
Vla.
remove mutes one by one
Vc.
Cb.


360
365
Fl.
Ob.
Clar.
Bsn.
cresc. molto
Hrn.
Tpt.
mf
Trb. I & II
Trb. III
Tuba
Timp.
Tam–Tam
cresc. molto
Children
god and Lord of kings is God of gods, and Lord of
Chorus
god and Lord of kings, is God of gods, and Lord of
cresc. molto
Tutta forza
Vl.
Vla.
Vc.
Cb.
Tutta forza


Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. I & II
Timp.
Tam-Tam
Children
kings.
Chorus
kings.
Vl.
Vla.
Vc.
Cb.