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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. [Original
Composition]. VOLUME ONE: THE
COMMENTARY. VOLUME TWO: THE
MUSIC.

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The University of Oklahoma, D.Mus.Ed., 1969
Music

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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
David Le Stwalinski
Gilbert Haehler
Margaret Smith Hayes
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 long suffering 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
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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.

(a) (b)

Musical notation for Example 1, showing two phrases labeled (a) and (b) on a single staff. The key signature is one sharp (F#) and the time signature is 4/4. Phrase (a) consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Phrase (b) consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The word "or" is written between the two phrases.

Ex. 2.

(a) (b) (c)

(d) (e) (f) (g)

Musical notation for Example 2, showing two staves with phrases labeled (a) through (g). The key signature is one sharp (F#) and the time signature is 4/4. The first staff contains phrases (a), (b), and (c). The second staff contains phrases (d), (e), (f), and (g). The notation includes various rhythmic values and articulations.

Ex. 3.

Musical notation for Example 3, showing a single staff in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3.

Ex. 4.



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

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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



21

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February 24, 1969

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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,

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,
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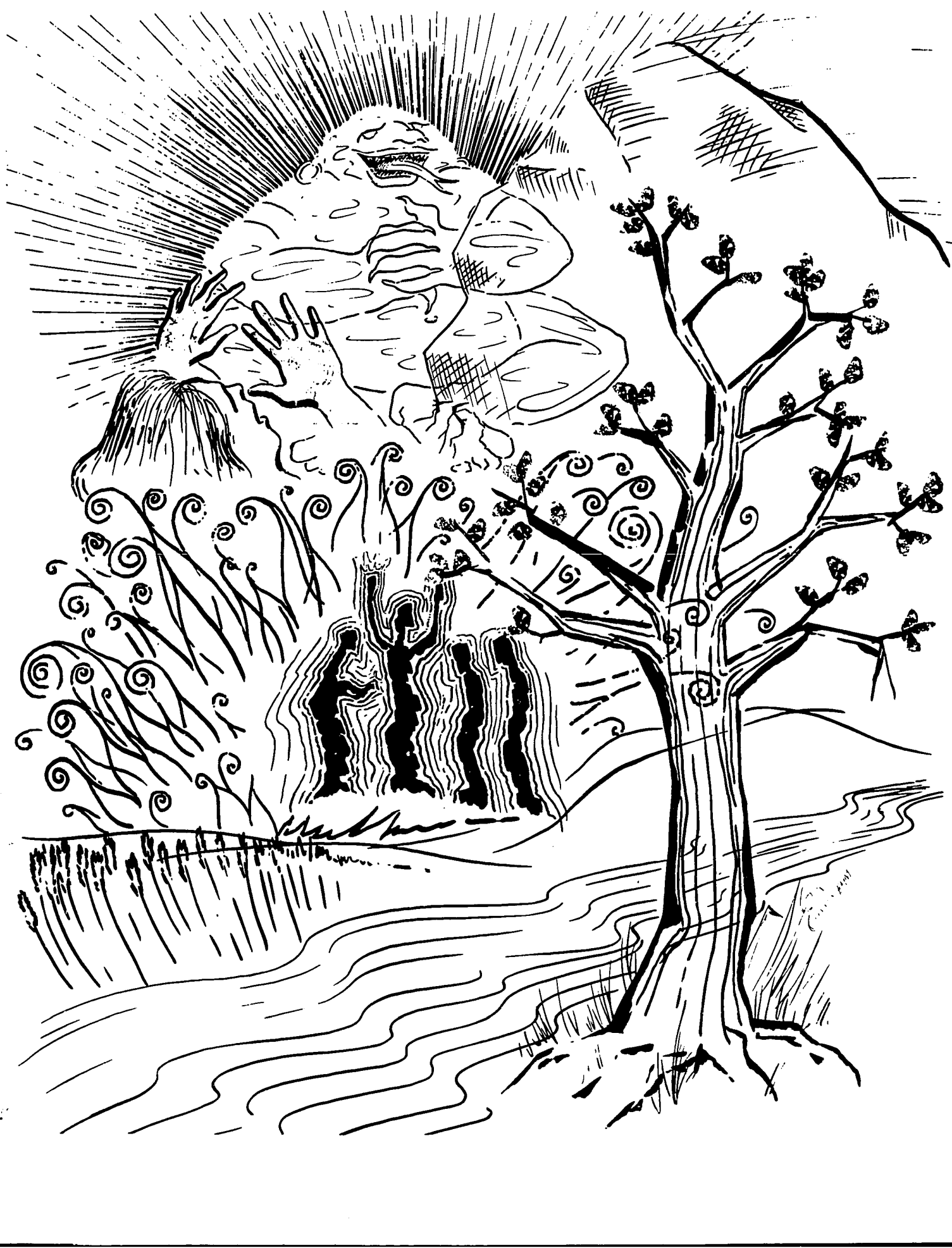
VOLUME TWO: THE MUSIC

BY

RICHARD ALAN LAMB

Norman, Oklahoma

1969



Fl.
Ob.
Clar.

Hrn.
Tpt.

Timp.

VI.
Vla.
Vc.
Cb.

Fl.

Ob.

Clar.

Bsn.

Hrn.

VI.

Vla.

Vc.

Cb.

3/8

4/8

Fl.

Ob.

Bsn.

Hrn.

VI.

Vla.

Fl. I

Ob.

Clar. I

pp

VI.

VIa.

Vc.

Cb.

pp

p

Handwritten musical score for strings and woodwinds. The score consists of five staves. The top two staves are labeled 'Cb.' and 'Vc.'. The bottom three staves are labeled 'VI.'. The notation includes various notes, rests, and dynamic markings. The word 'Sema' is written vertically on the bottom three staves. There are also some handwritten notes and markings on the left side of the staves.

Poco a poco accel.

Handwritten musical score for Harp. The score consists of two staves. The notation includes various notes, rests, and dynamic markings. The word 'Harp' is written vertically on the right side of the staves.

Four empty musical staves with vertical bar lines, indicating a section of the score that has not been filled in.

Four empty musical staves with vertical bar lines, indicating a section of the score that has not been filled in.

Poco a poco accel.

Fl. *mp*

Clar. *mp*

Hrn. *p* *Solo*

Tpt. *pp*

Harp

Pf. *8va.*

2 (♩ = 72)

Vi.

Detailed description: This is a page of a musical score, page 35. It features seven staves for different instruments: Flute (Fl.), Clarinet (Clar.), Horn (Hrn.), Trumpet (Tpt.), Harp, Piano (Pf.), and Violin (Vi.). The Flute and Clarinet parts are marked *mp*. The Horn part has a *p* dynamic and a *Solo* marking. The Trumpet part is marked *pp*. The Harp part has a complex, arpeggiated texture. The Piano part has a *8va.* marking. The Violin part is mostly silent, with some notes appearing in the final measures. A tempo marking of 2 (♩ = 72) is present in the lower section of the score.

40

45

Fl. *mp* *I* *gva*

Ob.

Clar. *I* *II*

Bsn.

Hrn.

Tpt.

Harp

Pf. *(gva)* *pp*

VI. *p*

Vla. *div.* *Pizz* *p*

Fl. Clar. Bsn. Hr. Tpt. Timp. Harp. Piano

Fl. *Tutti*

Piano *Tutti*

Harp *Tutti*

Timp. *p* *mf* *pp*

Violin I Violin II Viola Violoncello

Violoncello *Tutti*

Violin I Violin II Viola Violoncello

Violoncello *Tutti*

Violin I Violin II Viola Violoncello

Violoncello *Tutti*

Violin I Violin II Viola Violoncello

Violoncello *Tutti*

Violin I Violin II Viola Violoncello

Violoncello *Tutti*

Violin I Violin II Viola Violoncello

Violoncello *Tutti*

55

60

Fl. *mp*

Ob. *p*

Clar. *p*

Bsn. *mf*

Hm. *mp*

Tpt. *mp*

Trb. III *Con Sord.*

Trb. III Tuba *Con Sord.*

II Stopp

Stopp

rit.

rit.

Timp.

Vi. *p*

Via. *p*

Vc. *mf*

Cb. *mf*

Fl. *cresc.*

Ob. *cresc.*

Clar. *cresc.*

Bsn.

Hrn. *cresc.*

Tpt.

VI. *cresc.*

Via. *cresc.*

Vc.

$\frac{3}{8}$

Fi.

VI.

Vla.

Vc.

Cb.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

Psalm One

5

FLUTES I & II

OBOES I & II

CLARINETS IN B-FLAT,
I & II

BASSOON

HORNS IN F, I & II

TRUMPETS IN B-FLAT,
I & II

TROMBONES I & II

TROMBONE III
TUBA

TIMPANI

PERCUSSION

HARP

CHILDREN'S CHORUS

MIXED CHORUS

Slowly (♩ = 44)

3/0

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

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.

Empty musical staves for strings and woodwinds, including a 3/8 time signature.

Chorus
 can - sel of the wick - ed nor stands in the way of

Musical notation for the chorus with lyrics: "can - sel of the wick - ed nor stands in the way of". Includes dynamic markings like *mf*.

Musical notation for VI, Vla, Vc, and Cb. Includes boxed 3/8 time signatures and dynamic markings like *mf*.

Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.
Trb. III
Trb. III
Tuba
Perc.
Harp

Chorus

sin - ners, nor sits in the seat, the seat of

p cresc. *mf* *mf*

p cresc. *mf*

VI.
Vla.
Vc.
Cb.

Fl.

Ob.

Clar.

Bsn.

Hm.

Tpt.

Trb. III

Trb. III
Tuba

Timp.

Cym.

Chorus

scoff - ers;

3/10

VI.

Vla.

Vc.

Cb.

Fl. *mp*

Ob.

Clar.

Bsn. *mp*

Hm.

Tpt.

Trb. III

Trb. III
Tuba

Chorus

But his de- light is in the law of God But

VI.

Vla.

Vc.

Cb.

Bsn.
 Horns
 Trp.
 Trb. III
 Tuba
 S.
 A.
 T.
 B.

light is in the law of God
 his de - light
 But his de - light is in the law of God,

mp
mp
mp

This page of a musical score includes the following parts and markings:

- Instrumental Parts:**
 - Hrn. (Horn):** Features a melodic line with a *mp* dynamic marking.
 - Tpt. (Trumpet):** Features a melodic line with a *mp* dynamic marking.
 - Trb. III (Trombone III):** Features a melodic line with a *mp* dynamic marking.
 - Trb. III Tuba:** Features a melodic line with a *mp* dynamic marking.
 - VI. (Violin I):** Includes the instruction *Con Sord.* (Con Sordina).
 - VIa. (Violin II):** Includes the instruction *Con Sord.* (Con Sordina).
 - Vc. (Violoncello):** Includes the instruction *Con Sord.* (Con Sordina) and *I-Arco* (Arco).
 - Ob. (Oboe):** Includes the instruction *pp* (pianissimo).
- Vocal Parts:**
 - S (Soprano):** Lyrics: "light is in the law of God,"
 - A (Alto):** Lyrics: "But his de- light"
 - T (Tenor):** Lyrics: "and on His"
 - B (Bass):** Lyrics: "and on His law, and"
- Other Markings:**
 - Dynamic markings: *mp* (mezzo-piano), *pp* (pianissimo).
 - Performance instructions: *Con Sord.* (Con Sordina), *I-Arco* (Arco).
 - Handwritten notes: "I-Arco" and "I-Arco" are written in the lower staves.

Fl.

mp

Hm.

Chorus

mp and on His law, His law he med-i-tates day and night

on His

rit. p

VI.

Vla.

Vc.

Cb.

3

rit.

Fl.
Ob.
Clar.
Bsn.
Hm.
Tpt.

Harp

Children

He is like a tree plant-ed by

VI.
Vla.
Vc.
Cb.

3/8

Hrn. I

Tpt. I

Trb. III I

Trb. III Tuba

Harp

Children

Chorus

VI.

Vla.

Vc.

Cb.

streams of wa - ter, by streams of wa - ter.

non cap. mp

mp p

mp p

mp mp

Detailed description of the musical score: The score is for page 55 and is written in 3/8 time. It includes parts for Horns (I), Trumpets (I), Trombones (III), Tuba, Harp, Children, Chorus, Violins (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Children and Chorus parts have lyrics: "streams of wa - ter, by streams of wa - ter." The Harp part has a dynamic marking of "non cap. mp". The Violin part has dynamic markings of "mp" and "p". The score is divided into four measures by vertical bar lines. There are various musical notations including notes, rests, and slurs throughout the score.

Fl.
Ob.
Clar.
Bsn.

Chorus

that yields its

mp

mf

Fl. *pp* *mf*

Ob.

Clar. *mf*

Bsn. *mf*

Chorus

fruit in its sea - son and its leaf does not with - er

VI. *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *pp*

Fl.
Ob.
Clar.
Bsn.

Chorus

In all that he does he prospers, In
He

VI.
Vla.
Vc.
Cb.

Fl. *accel.* 70

Ob. *accel.*

Clar.

Bsn.

Hm.

Tpt. *cresc.* *mp*

Trb. III

Trb. III Tuba

Xylo.

Piano *mp* *cresc.*

accel.

Chorus all that he does he pros - pers.

Vi.

Vla.

Vc.

Cb.

Fl.
Ob.
Clar.
Bsn.

(♩ = 120)

Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Xylo.
Piano

Chorus

Voice: *Voice* *p* the wick - ed, the wick - ed, the

the wick - ed, the wick - ed,

(♩ = 120)

VI.
Vla.
Vc.
Cb.

Pizz. *p*

Acc. *p*

Pizz. *p*

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

VI.
Vlo.
Vc.
Cb.

mp

mp

mp

mp

Detailed description: This page of a musical score, numbered 75, contains staves for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet), Percussion (Xylophone, Piano), and strings (Violin I, Violin II, Viola, Cello, Double Bass). It also includes a vocal Chorus. The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic accompaniment. The Chorus has two parts with lyrics: 'wick - ed are not so not so not so the wick - ed the' and 'are not so not so'. Dynamic markings include *mp* (mezzo-piano) and *mp* (piano). The score is divided into three measures by vertical bar lines.

The musical score is arranged in systems. The top system contains three empty staves for Horns (Hm.). The second system contains three staves for Horns, with the top staff starting a melodic line marked *mf*. The third system contains three staves for Horns, with the top staff continuing the melodic line and a *mf* dynamic marking. The fourth system contains a vocal line with lyrics and a piano accompaniment line. The lyrics are: "wick - ed the wick ed, the wick - ed. wick - ed, wick - ed, wick - ed, wick - ed" and "the wick - ed the wick - ed,". The piano accompaniment includes a *T.* (Tutti) marking. The fifth system contains staves for Violins (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin parts have *Pizz* (Pizzicato) markings. The Viola part has *mf* and *Alto* markings. The Violoncello and Contrabass parts have *mf* markings.

Perc. I
Xylo.
II
Piano
Harp

2 S.D. Sticks
Tam-tam
Tamb.

T.
wick - ed are not so not so not so not so the wick -
not so

VI.
Vla.
Vc.

Alto
Solo
Alto

Fl.
Ob.
Clar.
Bsn.

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

Perc.

T-F (felt mallet)

Piano & Harp

Harp

Chorus

- ed are not so, not so not

the wick - ed are not so

Vi.
Vla.
Vc.
Cb.

Four staves of music for strings and woodwinds, showing complex rhythmic patterns and melodic lines.

Slower (♩ = 80)

Four staves of music for strings and woodwinds, continuing the complex rhythmic and melodic patterns.

Xylo.

Musical staff for Xylophone with a melodic line.

Piano & Harp

Musical staves for Piano and Harp, featuring arpeggiated figures and melodic lines.

Slower (♩ = 80)

Chorus

Musical staff for Chorus with lyrics: "so not so but are like the". Includes dynamic markings *f* and *f*.

VI

Vla.

Vc.

Musical staves for Violin (VI), Viola (Vla.), and Violoncello (Vc.), with dynamic markings *Pizz.* and *Arco intenso*.

Clar. *mp*

$\frac{3}{4}$ (♩ = 120)

Hrn. *pp*

Tpt. *pp*

Timp. *f* *poco dim.* *l.v.* *mp*

Timp.

Children *mp*

the wind, the

Chorus *mp*

chaff which the wind drives a - - way,

$\frac{3}{4}$ (♩ = 120)

Vi. *pp*

Vc. *pp*

Cb. *pp*

Fl. *mp* **100**

Ob.

Clar.

Timp.

Children
wind, the wind, the wind, the wind, the wind the

Chorus
the chaff which the wind drives a -

Vc. *poco a poco cresc.*

Cb.

Detailed description of the musical score: The score is for page 37 and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Timpani (Timp.), Children's voices, Chorus, Violin (Vc.), and Cello (Cb.). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The children and chorus sing the lyrics. The flute part has a dynamic marking of *mp* and a box containing the number 100. The strings are marked *poco a poco cresc.* and *pp*.

gva-

105

Fl. *mf*

Ob. *mf*

Clar.

Bsn.

stacc.

Hrn.

Timp.

Children

wind, the wind, the wind, the wind, the

Chorus

way, the chaff which the wind drives a -

Vi. *Pizz.*

Vla. *mp*

Vc. *mp*

Cb. *mp*

(gtr) -

loco

110

Fl.
Ob.
Clar.
Bsn.

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

T-t (SD stick)

Children

Chorus

way the chaff which the wind drives

(Segue in tempo)

(gtr) -

Arco

loco

Vi.
Vla.
Vc.
Cb.

Arco div f

Arco div f

Arco f

P: 23

Clar.

Musical notation for the Clarinet part, consisting of a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes across five measures.

Children

Musical notation for the Children's vocal part, featuring a single staff with a treble clef and a key signature of two sharps. The lyrics "the wind, the" are written below the notes. A dynamic marking of *mp* is present above the first note.

Chorus

Musical notation for the Chorus vocal part, consisting of two staves with a treble clef and a key signature of two sharps. The lyrics "a way" are written below the notes. Dynamic markings of *p* are present above and below the notes.

Vi.

Musical notation for the Violin I part, consisting of a single staff with a treble clef and a key signature of two sharps. The notation includes a series of quarter notes.

Vla.

Musical notation for the Violin II part, consisting of a single staff with a treble clef and a key signature of two sharps. The notation includes a series of quarter notes.

Vc.

Musical notation for the Violoncello part, consisting of a single staff with a bass clef and a key signature of two sharps. The notation includes a series of quarter notes.

Cb.

Musical notation for the Contrabass part, consisting of a single staff with a bass clef and a key signature of two sharps. The notation includes a series of quarter notes.

SUA —

120

Fl.

Clar.

Tuba

Children

Chorus

Vc.

Cb.

wind, the wind, the wind, the wind, — the

the chaff which the wind drives a - way,

(gua)

Fl. *mf*

Clar. *mf*

Tuba *mp*

Children *mf*

S
A *mf*

T *mf*

B *mf*

Vl. *Pizz.* *mf*

Vc. *Pizz.* *mf*

Cb. *mf*

wind, the wind, the wind, the wind, the
 the chaff which the wind drives a - way
 the wick - ed the wick - ed the wick - ed are not so,
 the wick - ed wick - ed are not so,

Fl.

Ob.

Clar.

Hm.

Children wind, the wind the wind, the wind, the

S

A

Chorus

T

B

Vi.

Vla.

Vc.

Cb.

Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.

Musical score for woodwinds and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts have melodic lines with slurs. The Clarinet (Clar.) part features a rhythmic pattern of eighth notes. The Bassoon (Bsn.) part has a few notes at the end of the system. The Horn (Hrn.) and Trumpet (Tpt.) parts have melodic lines with slurs. The Tpt. part includes the handwritten word "Soul" above the notes.

Children

Musical score for Children. The staff contains a few notes at the beginning of the system, followed by a large blank space.

Chorus

wind,

ed,

Musical score for Chorus. The staff contains a few notes at the beginning of the system, followed by a large blank space. The lyrics "wind," and "ed," are written below the staff.

Vi.
Vla.
Vc.
Cb.

Musical score for strings. The Violin (Vi.) part has a melodic line. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) part has a melodic line. The Contrabass (Cb.) part has a melodic line. The strings are playing in a rhythmic pattern.

rit.....

Bsn.

Chorus

there - fore the wick - ed will not



(♩ = 69)

Vi.

Vla.

Vc.

Cb.

Bsn.

Hrn.

Tpt.

Trb.
I & II

stand in the judg-ment, nor sin-ners in the con-gre-ga-tion of the righ-teous

Sub. p

VI.

VI^o

Vc.

Cb.

Hm.

Chorus

for the Lord knows the ways of the right- teous, but the

(♩ = 80)

VI.

VI a.

Vc.

Cb.

150

Tempo I^o

(♩ = 44)

Clar.

Hrn.

Tpt.

Perc.

Chorus

Vi.

Vla.

Cb.

Low Solo. I
II

Second Solo. I

mp

Sw. Cymb.

way of the wick - ed will per - ish.

Tempo I^o

(♩ = 44)

3/4

3/4

Second Solo

mp

mp

p

mp

mp

1/4

155

160

(♩ = 72)

Ob.

Clar.

Tpt.

Baritone Solo

The

$\frac{4}{2}$

$\frac{3}{4}$

(♩ = 72)

VI.

Vla.

Vc.

Ob.
Clar.

Musical notation for Oboe (Ob.) and Clarinet (Clar.) parts. The Oboe part consists of four measures of music, with dynamics markings *mp* and *mf*. The Clarinet part also consists of four measures, with dynamics markings *mp* and *mf*. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

Four empty musical staves, likely for string instruments, positioned between the woodwind and vocal parts.

Baritone Solo

Musical notation for a Baritone Solo. The lyrics are: "wick - ed are not so, but are like the chaff". The music includes dynamics markings *cresc.* and *f#p.*

wick - ed are not so, but are like the chaff

Vla.
Vc.

Musical notation for Viola (Vla.) and Violin (Vc.) parts. The Viola part consists of four measures of music. The Violin part also consists of four measures of music. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

170

Accel.

Fl.
Ob.
Clar.

Piano

Baritone Solo

which the wind drives a - way.

Accel.

Vi.
Vla.
Vc.

Fl.

Clar.

Chorus

VI.

Vla.

Vc.

Musical score for measures 175-178. The score includes parts for Flute (Fl.), Clarinet (Clar.), Chorus, Violin (VI.), Viola (Vla.), and Violoncello (Vc.).

Measures 175-178 contain the following musical elements:

- Flute (Fl.):** Melodic line with notes and rests.
- Clarinet (Clar.):** Melodic line with notes and rests.
- Chorus:** Vocal line with lyrics: "the wick - ed, the wick - ed, the wick - ed".
- Violin (VI.):** Rapid sixteenth-note accompaniment.
- Viola (Vla.):** Accompaniment with dynamic markings *pp* and *p*.
- Violoncello (Vc.):** Accompaniment with dynamic markings *pp* and *p*.

A tempo change is indicated by a box containing a 4/4 time signature and the tempo marking $(♩ = 120)$.

Fl.
Ob.
Clar.
Bsn.

Xylo.

Chorus

Vi.
Vla.
Vc.

The musical score is divided into several systems. The first system contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The second system contains staves for Xylophone (Xylo.). The third system contains the Chorus vocal parts with lyrics: "wick - ed are not so not so, not so, the wick - ed, the are not so not so". The fourth system contains staves for Violin (Vi.), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *inp*.

Hm. *mf*

Chorus
 wick - ed, the wick - ed, the wick - ed, the wick - ed, the wick - ed wick - ed,

VI. *Allegro*

Vla. *div.* *mf*

Vc. *mf*

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 so

not so

Arco

Arco

Arco

Arco

Vi.

Vla.

Vc.

Cb.

Fl.
Ob.
Clar.
Bsn.

Hm.
Tpt.
Trb. I & II
Trb. III
Tuba
Perc. I
Perc. II
Piano & Harp

T-T (SD sticks)
Tamb
T-T (soft mallet)
Piano
Harp

Chorus

so the wick - ed are not so not

the wick - ed are not so

VI.
Vla.
Vc.
Cb.

Slower (♩ = 80)

Xylo

Piano & Harp

Chorus

Slower
♩ = 80

Vi.

Vla.

Vc.

Cb.

Clar. *mp*

Hm.

Perc. T-4 (S.D. sticks) *f* *no* *lv.*

Children *pp*
the wind, the

Chorus chaff which the wind drives a-way,

VI. *pp*

Vla. *pp*

Vc. *p*

Cb. *p*

$\frac{3}{4}$ $\text{♩} = 120$

Fl.

Clar.

Hrn.

Children

Chorus

VI.

wind, the wind, the wind, the wind, the

way the chaff which the wind drives a -

The musical score consists of six staves. The Flute (Fl.) and Clarinet (Clar.) parts are in the upper register. The Horn (Hrn.) part is in the middle register. The Children and Chorus parts are in the lower register. The Violin (VI.) part is in the lower register. The lyrics are: "wind, the wind, the wind, the wind, the way the chaff which the wind drives a -". The score includes dynamic markings such as *mf* and *sf*.

Fl. *(pua)*

Ob.

Clar.

Bsn.

Hrn.

Tpt.

Trb. I & II

Trb. III

Tuba

Perc.

Children

Timp. *f*

T-T (SD stick) *f*

Tamb. *f*

wind, the wind

Chorus

way the chaff which the wind drives a -

dim.

Vi.

Vla.

Vc.

Cb.

(pua)

(pua)

mp loco

215

220

800

mp *p*

Fl.

Clar.

Children

Chorus

Vi.

Vla.

Vc.

Cb.

Musical notation for Flute and Clarinet. The Flute staff has a dynamic marking of *mp* and a handwritten *p* below it. The Clarinet staff has a dynamic marking of *p*. Both staves show melodic lines with eighth and sixteenth notes.

Empty musical staves for string instruments (Violins, Violas, Cellos, and Double Basses).

Empty musical staves for string instruments (Violins, Violas, Cellos, and Double Basses).

Musical notation for Children's vocal line. It includes the lyrics: "the wind, the wind, the". The dynamic marking is *mp*.

Musical notation for Chorus vocal line. It includes the lyrics: "way. the". The dynamic marking is *mp*.

Musical notation for string accompaniment, showing the beginning of the parts for Violins, Violas, Cellos, and Double Basses with a dynamic marking of *p*.

Musical notation for string accompaniment, showing the beginning of the parts for Violins, Violas, Cellos, and Double Basses with a dynamic marking of *mp*.

(gna)

Fl.

Clar.

Children

Chorus

Vla.

Vc.

wind, the wind, the wind, the

chaff which the wind drives a-way, the

Pizz. mf

Pizz. mf

mf

Fl.

Musical notation for the Flute part, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with quarter and eighth notes. The key signature is one sharp (F#).

Children

Musical notation for the Children's voice part, featuring a single staff with a simple melody. The lyrics are: "wind, the wind, the wind the wind, the".

Chorus

Top line of musical notation for the Chorus, with lyrics: "chaff which the wind drives a - way the".

Bottom line of musical notation for the Chorus, with lyrics: "wick - ed the wick - ed the wick - ed are not so the".

VI.

Musical notation for the Violin (VI.) part, showing a single staff with a melodic line. The notation includes a *loco* marking and a dynamic marking of *mf*.

Vla.

Musical notation for the Viola (Vla.) part, showing a single staff with a melodic line. The notation includes a dynamic marking of *mf*.

Vc.

Musical notation for the Violoncello (Vc.) part, showing a single staff with a bass line.

Fl. *(pva)*

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.

VI.

Vla. *Alto*

Vc. *Alto*

Cb.

Fl.

Clar.

Hm.

Children

Chorus

Vi.

Vla.

Vc.

Cb.

loco

dim. poco a poco

dim. poco a poco

the chaff, the chaff which the wind drives a-

the wick - ed the

the wick - ed

dim. poco a poco

Fl.

Clar.

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

dim.

Vi.

Vc.

Cb.

pp

245

250

II to Piccolo

Fl.

Ob.

Clar.

Bsn.

Hm.

Tpt.

Trb. I & II

Trb. III
Tuba

Children

wind, drives a - way.

Chorus

Vi.

Vla.

Vc.

Cb.

2 Soli (Senza Sand.)

Tutti (Senza Sand.)

Daniel Chapter One

HORNS IN F, I & II

MIXED CHORUS

f In the third year of the reign of Je-

hoi - a - kim king of Ju - dah, Ne - bu - chad - nez - zar king of Ba - by - lon came to Je -

Fl.

Ob.

Clar.

Bsn.

Timp.

Piano

Chorus
ru - sa - lem and be - sieged it.

VI.

Vla.

Vc.

Cb.

Empty musical staves for strings and woodwinds, divided into three measures.

mp $(♩ = 66)$ *esusc.*

Chorus And the Lord gave Je-hoi-a-kim king of Ju-dah in-to his hand, with some of the

Musical notation for the Chorus vocal line, including lyrics and musical notes with triplets.

$(♩ = 66)$

Musical notation for the Chorus accompaniment, including a key signature change to 6/8.

VI.
Vla.
Vc.
Cb.

Musical notation for string instruments (VI., Vla., Vc., Cb.) across three measures.

(♩ = 63)

15

Chorus ves - sels of the house of God; And he brought them to the land of Shi - nar, to the

VI.

Vla.

Vc.

Cb.



cresc.

house of his god, and placed the ves - sels in the treas - u - ry of his god.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

20

Largo (♩ = 40)

Vi. *legato, intonso*

Vla. *legato, intonso*

Vc. *legato, intonso*

Cb. *legato, intonso*

mf

(♩ = 100-104)

25

Picc.

Ob.

Tri.

Tomb

S.D. *snare etc, cat mallet*

Xylo.

Harp

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,

Picc.

Ob.

Tri.

Tamb.

S.D.

Xylo.

Harp

près de la table



youths without blemish,

handsome and skilful
in all wisdom,

endowed with knowledge, under-

30

ppp

ord. (soft mallet)

(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.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Picc., Ob., Hrn., Tpt., Trb. I & II, Tri., Tamb., S.D., Xylo., Harp, Vc., and Cb. The score is divided into three measures by vertical dashed lines, corresponding to the text above. The first measure contains the lyrics 'standing learning and competent to'. The second measure contains 'serve in the king's palace, and to'. The third measure contains 'teach them the letters and language of the Chaldeans.' The Piccolo and Oboe parts have a circled '35' above the first measure. The Horn part has the instruction 'I Con Sord (Lontano)' above the first measure. The Trumpet part has 'I Con Sord' above the second measure. The Trombone part has 'mp' below the second measure. The Triangle, Tom-tom, Snare Drum, and Xylophone parts have double bar lines at the end of the first and second measures. The Harp, Violin, and Cello parts have double bar lines at the end of the first and second measures. The Piccolo and Oboe parts have a circled '35' above the first measure. The Horn part has a circled '35' above the first measure. The Trumpet part has a circled '35' above the first measure. The Trombone part has a circled '35' above the first measure. The Triangle, Tom-tom, Snare Drum, and Xylophone parts have a circled '35' above the first measure. The Harp, Violin, and Cello parts have a circled '35' above the first measure.

NARRATOR :

But Daniel resolved that he would not defile himself with the king's rich food, or with the wine which he drank; therefore he asked the chief of the eunuchs

Fl. I & II
Solo VI.

Largo (♩=60)

55

to allow him not to defile himself. And

God gave Daniel favor and compassion in the sight of the chief of the eunuchs; and the chief of the eunuchs said to Daniel,

"I fear lest my lord the king, who appointed your food and drink,

should see that you were in poorer condition than the youths who are of your own age.

So you would endanger my head with the king."

Then Daniel said to the steward whom the chief

of the eunuchs had appointed over Daniel,

⊗ 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

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.

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.

90

And Daniel continued until the first year of King Cyrus.

molto rit.....

molto rit.....

l.v.

End of Chapter I

II to Piccolo

10

Fl.

Musical staff for Flute (Fl.). The staff contains a few notes at the beginning of the first measure, followed by a large empty space for the remainder of the page.

Musical staff for Clarinet (Cl.). The staff is mostly empty, with some faint markings at the beginning.

Musical staff for Bassoon (Fg.). The staff is mostly empty, with some faint markings at the beginning.

Chorus

left him. Then the king com - mand - ed that the ma - gi - cians, the en - chant - ers, the

Musical staff for the Chorus. It contains vocal notation with lyrics. Dynamics include *p* and *mp*. There are triplet markings (*3*) over several notes. A handwritten *3/4* is written on the right side of the staff.

VI.

Tutti: Senza Sol.

Tutti: Senza Sol *mp*

Musical staff for Violins (VI.). It contains instrumental notation with dynamics *mp* and triplet markings (*3*).

VIa.

Musical staff for Violin A (VIa.). It contains instrumental notation with dynamics *mp* and triplet markings (*3*).

Vc.

Musical staff for Violoncello (Vc.). It contains instrumental notation with dynamics *mp* and triplet markings (*3*).

Cb.

Musical staff for Contrabass (Cb.). It contains instrumental notation with dynamics *mp* and triplet markings (*3*).

Chorus

sor - cer - ers and the Chal - de - ans be sum - mated, to tell the king his dreams. So they came

Vi.

Vla.

Vc.

15

in and stood be - fore the king. And the king said to them,

Trb. III

Trb. I & II

Chorus

mf

"I had a dream, and my spir-it is trau-b- led to know the dream." Then the Chal - de - ans

mp

VI.

Vla.

Vc.

Cb.

mp

mp

Picc. *Piccolo* *mf* *mf* *mf*

Fl. *Mute* *mf* *mf* *mf*

Clar. *mf* *mf* *mf*

Bsn. *mf* *mf* *mf*

Xylo. *mf* *mf* *mf*

Chorus

said to the king, "O king, live for - ev - er! Tell your

Vla. *mf* *mf* *mf*

Vc. *mf* *mf* *mf*

Cb. *mf* *mf* *mf*

Fl. To Flute II

Ob.

Clar.

Bsn.

Hm.

Tpt.

pp

Con Sord

Xylo.

Chorus

ser - vants the dream, and we will show the In - ter - pre - ta - tion." The

Vla.

Vc.

Cb.

mf



Empty musical staves for brass instruments.

Hrr.
Tpt
Trb. I & II
Trb. III
Tuba

Musical notation for Horns, Trumpets, and Tubas. Includes dynamic markings *f-p* and *mf*, and first ending brackets labeled 'I'.

Chorus

king an - swered the Chol - de - ans, "The word from me is sure. If you do not make

Musical notation for the Chorus, including lyrics and musical notes.

Empty musical staves for other instruments.

Musical score for Horns (Hm.), Trumpets (Tpt.), and Trombones (Trb. I & II). The score is written in treble clef with a key signature of one sharp (F#). It consists of two measures. The first measure features a 5/4 time signature. The second measure features a 4/4 time signature. The Horns part has a melodic line with eighth and quarter notes. The Trumpets and Trombones parts provide harmonic support with chords and some melodic fragments. A dynamic marking of *unli. p* is present in the second measure.

Musical score for the Chorus. The score is written in treble clef with a key signature of one sharp (F#). It consists of two measures. The first measure features a 5/4 time signature. The second measure features a 4/4 time signature. The vocal line is accompanied by a piano accompaniment. The lyrics are: "known to me the dream and its in - ter - pre - to - tion you shall be". A dynamic marking of *p* is present in the second measure.

Empty musical staves at the bottom of the page, including a grand staff with piano and bass clefs.

Fl.
Ob.
Clar.
Bsn.
Hrn.
Tpt.
Trb. III
Trb. III
Tuba

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.
Hm.
Tpt.
Trb. III
Trb. III
Tuba

Chorus

mp but if you show the dream and its in - ter - pre - ta - tion, you shall re

Hrn.

Tpt.

Chorus

II to Piccolo

Fl.

Clar.

Hrn.

Tpt.

Chorus

and its in - ter - pre - ta - tion."

They an - swered a

second time,

"Let the

4F

Picc.
Clar.
Bsn.

Musical notation for Piccolo, Clarinet, and Bassoon. The Piccolo part features a melodic line with notes such as G4, A4, B4, and C5. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines.

Hm.

Musical notation for Horns, showing a series of chords and melodic fragments.

Xylo.

Musical notation for Xylophone, featuring a rhythmic pattern of notes.

Chorus

king tell his ser - vants the dream, and we will show its in - ter - pre -

Musical notation for the Chorus, including the lyrics: "king tell his ser - vants the dream, and we will show its in - ter - pre -". The notation shows a vocal line with lyrics and a piano accompaniment.

Vi.
Vla.
Vc.
Cb.

Musical notation for Violin, Viola, Violoncello, and Contrabass. The Violoncello and Contrabass parts have a melodic line starting with a piano (p) dynamic.

to Flute II

50

Picc.

Fl.

Clar.

Bsn.

Hrn.

Trb. III

Trb. III

Tuba

Xylo.

Chorus

Vc.

Cb.

ta - tion." The king on - swered, "I know with a cer - tain - ty that you are

Hm.

Tpt.

Trb. I & II

Trb. III
Tuba

Chorus

try - ing to gain time, be - cause you see that the word from me is sure that

Musical score for Horns (Hm.), Trumpets (Tpt.), and Trombones (Trb. I & II, Trb. III Tuba). The score is written in 4/4 time and features a key signature of one sharp (F#). The music consists of four measures. The first measure has a 2/4 time signature change. The second measure has a 3/4 time signature change. The third measure has a 4/4 time signature change. The fourth measure has a 4/4 time signature change. The music includes various rhythmic patterns, including triplets and eighth notes.

Musical score for Chorus. The lyrics are: "if you do not make the dream known to me. There is but one sen - tence for". The score is written in 4/4 time and features a key signature of one sharp (F#). The music consists of four measures. The first measure has a 2/4 time signature change. The second measure has a 3/4 time signature change. The third measure has a 4/4 time signature change. The fourth measure has a 4/4 time signature change. The music includes various rhythmic patterns, including triplets and eighth notes.

Hrn.

Tpt.

Trb. I & II

Trb. III
Tuba

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

Chorus

times change, there - fore tell me the dream, and I shall

VI.

Vla.

Vc.

Cb.

Hrn.

Tpt.

Trb. I & II

Trb. III
Tuba

Chorus

Vi.

Vla.

Vc.

Cb.

Hm.

Musical score for Horns (Hm.) showing four measures of music. The first measure is empty. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. Dynamics markings include *mp* and *mf*.

Chorus

Musical score for Chorus with lyrics: "king, There is not a man on earth who can meet the king's demand; for no". The melody starts on G4. Dynamics marking is *mf*.

Vi.

Musical score for Violins (Vi.) showing four measures of music. The first measure is empty. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. Dynamics marking is *mp*.

Vla.

Musical score for Viola (Vla.) showing four measures of music. The first measure is empty. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. Dynamics marking is *mp*.

Vc.

Musical score for Violoncello (Vc.) showing four measures of music. The first measure is empty. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. Dynamics marking is *mp*.

Cb.

Musical score for Contrabass (Cb.) showing four measures of music. The first measure is empty. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. Dynamics marking is *mp*.

(♩ = 69)

Harp

pp

Chorus

thing that the king asks is dif - fi - cult, and none can show it to the

(♩ = 69)

VI.

Pizz

Vla.

4 Solo pp

Vc.

4 Solo

Cb.

Harp

Chorus

Vi.

Vla.

Vc.

Faster (♩ = 104)

Harp

Faster (♩ = 104)

cresc.

Chorus

flesh. not with flesh. be - cause of this the king was

Vi.

Vla.

Vc.

Cb.

Chorus

an - gry, and ve - ry fur - ious and com - man - ded that all the wise men of Babylon

VI.

Vla.

Vc.

Cb.

mf

Pizz.

⊗ gradual change from singing tone to harsh, breathy vocalized noise. The quality is that of a raucous noise rather than a soft whisper.

Chorus

be de - stroyed Sub. p be de - stroyed, ⊗ be de - stroyed, be de - stroyed, de - stroyed

senza rit. pp

VI.

Vla.

Cb.

Empty musical staff system with treble clef, key signature of one sharp (F#), and 4/4 time signature. The staff is divided into four measures by vertical bar lines.

Empty musical staff system with treble clef, key signature of one sharp (F#), and 4/4 time signature. The staff is divided into four measures by vertical bar lines.

Chorus

Musical staff system for the Chorus. It consists of two staves. The top staff contains the vocal melody with lyrics: "de - stroyed, de - stroyed, be de - stroyed, de - stroyed, be de - stroyed, de - stroyed, de - stroyed,". The bottom staff contains the piano accompaniment. The lyrics are aligned with the notes in the top staff. There are some handwritten annotations and a "mp" marking at the end of the system.

VI.

Vla.

Vc.

Cb

Musical staff system for string instruments. It consists of four staves labeled VI., Vla., Vc., and Cb. The VI. staff has a treble clef and contains a melodic line. The Vla., Vc., and Cb. staves have bass clefs and contain harmonic accompaniment. The system is divided into four measures by vertical bar lines.

Ob. *dolce*
Bsn. *dolce*

3/4 (♩ = 94)

3/4 (♩ = 94)

VI.
Vla.
Vc. *Con Sord. I Solo dolce*
Cb.

Ob.
Clar.
Bsn.

VI.
Vla.
Vc.

2 Solo Con Sord. *dolce*

Clar.

Musical staff for Clarinet. It contains a melodic line with notes and rests. Dynamics include *pp* and *sf*. There are also some handwritten markings like *A2* and a double bar line.

Two empty musical staves, likely for Flute and Oboe.

Two empty musical staves, likely for Violin I and Violin II.

Musical staves for Viola, Violoncello, and Contrabasso. The Viola part has notes and rests. The Violoncello and Contrabasso parts have notes and rests. Dynamics include *p* and *sf*. There are also some handwritten markings like *Tutti Con Sord.* and *div.*

Vi.

Vla.

Vc.

Cb.

—6/51

molto rit...

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs). The first two staves have a 5/4 time signature above them, and the last two have a 3/4 time signature above them. A double bar line is present in the middle of each set.

molto rit...

Musical score for VI, Vla., Vc., and Cb. The VI part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Vla., Vc., and Cb. parts are in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The VI part has a *pp* dynamic marking above the first measure. The Vla., Vc., and Cb. parts have a *pp* dynamic marking below the first measure. A bracket groups the Vla., Vc., and Cb. parts, with the instruction *Senza Sord.* written to the right. A double bar line is present at the end of the first measure.

DANIEL'S PRAYER OF THANKSGIVING

(♩ = 50)

120

Fl.

Ob.

Daniel

Bless - ed be the name of God for ev er and ev - er,

3/8 (♩ = 50)

2/8

3/8

VI.

Vla.

Vc.

Cb.

p

pizz.

Arco



125

Bless - ed be the name of God, to whom be - long wis - dom and

2/8

4/8

VI.

Vla.

Cb.

p

mf

p

mf

Fl. *mp*

Ob.

Children *mf* Bless -- ed be the name of God

Daniel might, He

Vi.

Vla.

Vc.

Cb.

130

chan - ges times and sea - sons He re - moves kings, and sets up kings, He gives wisdom ^{to} the

Vi. *poco a poco cresc.* *mf*

Vla. *poco a poco cresc.* *mf*

Vc. *poco a poco cresc.* *mf*

Cb. *poco a poco cresc.* *mf*

Fl.

Ob.

Daniel

wise, and know - ledge to those who have un - der stand - ing,

VI.

Vla.

Vc.

Cb.



Children

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

VI.

Vla.

Vc.

Cb.

Fl.

Ob.

poco a poco cresc.

Daniel *mp*

He re - veals deep and mys - te - ri - ous things, He knows what is in the dark - ness, and the

$\frac{4}{4}$

$\frac{3}{4}$

VI.

poco a poco cresc.

Vla.

poco a poco cresc.

Vc.

poco a poco cresc.

Cb.

poco a poco cresc.

II

allarg. [145] *Tempo II*

light dwells in Him. To Thee, O God of my fa - thers, I give

$\frac{4}{4}$ *allarg.* $\frac{3}{4}$ *Tempo II*

VI.

Vla.

Vc.

Cb.

150

Fl.

Ob.

Daniel

thanks and praise for Thou hast gi - ven wis - dom and strength and hast made

VI.

Vla.

Vc.

Cb.

155

known un - to me what we asked of Thee

VI.

Vla.

Vc.

Cb.

Fl.

Ob.

Daniel

p *cresc.* *mf*

for Thou hast made known un - to us the king's mat - ter

VI.

Vla.

Vc.

Cb.



8VA 160

mp

p *rit.* *f* *rit.*

Bless - ed be the name of God for ev - er and ev - er

3/8 *rit.* *(Cosa voce)*

VI. *cresc.* *mf*

Vla. *cresc.*

Vc. *cresc.*

Cb. *p* *rit.* *mp*

165

Fl.

Ob.

Children

bless - ed be the name of

A Tempo

Vla.

Vc.

Cb.

*2 Soli
qt & tri*

Tutti div.

170

God for - ev - er and ev - er.

$\frac{2}{p}$

Calla voce

$\frac{3}{p}$

Vi.

Vla.

Vc.

Cb.

Unis.

*2 Soli
qt & tri*

Fl.

Ob.

Vi.

Vla.

Vc.

Cb.

Handwritten musical score for a woodwind and string ensemble. The score is written on six staves, labeled Fl., Ob., Vi., Vla., Vc., and Cb. on the left. The music is in a key signature of one sharp (F#) and a common time signature (C). The Flute and Oboe parts are in the upper register, while the Violin, Viola, Violoncello, and Contrabass parts are in the lower register. The score consists of two measures. The first measure features a long, sustained note in the Flute and Oboe parts, with a dynamic marking of *ppp* and a hairpin symbol. The Violin, Viola, Violoncello, and Contrabass parts have a dynamic marking of *dim.* and a hairpin symbol. The second measure features a long, sustained note in the Flute and Oboe parts, with a dynamic marking of *pp* and a hairpin symbol. The Violin, Viola, Violoncello, and Contrabass parts have a dynamic marking of *pp* and a hairpin symbol. The score is written in a cursive, handwritten style.

Fl. *rit.* I #

Ob.

Clar.

Hm. $\frac{4}{4}$ ($\text{♩} = 66$) $\frac{3}{4}$ $\frac{4}{4}$

VI. *rit.* $\frac{4}{4}$

Vla.

Vc.

Cb.

Musical staff for Flute 1, showing a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Flute 2, showing a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Clarinet, showing a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Bassoon, showing a bass clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Trombone, showing a bass clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Trumpet, showing a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Violin, showing a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Viola, showing a alto clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Violoncello, showing a bass clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

Musical staff for Contrabass, showing a bass clef and a key signature of one sharp (F#). The staff contains a melodic line with various notes and rests.

(p = 69)

VI.

Vla.

Vc.

Cb

121

Hm.

$\frac{4}{4}$ ($\text{♩} = 60$)

$\frac{2}{4}$ $\frac{3}{4}$

Chorus

The king said un - to Daniel, whose name was Bel - te shaz - zar, "Are you

$\frac{4}{4}$ ($\text{♩} = 60$)

$\frac{2}{4}$ $\frac{3}{4}$

Vi.

Vla.

Vc.

Cb.

(♩ = 54)

Hrn.

Trb. I & II

Chorus

a - ble to make known to me the dream and its in - ter - pre - ta - tion?"

(♩ = 54)

VI.

Vla.

Vc.

Cb.

Chorus *mp* Dan - iel an - swered the king

Daniel *mp* "No wise - men, en - chant - ers, ma - gi - cians or as - tro - log - ers can

Vi.
Vla.
Vc.
Cb

Fl.

Clar.

Bsn.

Daniel

mf show to the king the mys - te - ry which the king has asked, but there is a God in

Vi.

Vla.

Vc.

Cb.

Fl.
 Clar.
 Bsn.

Daniel
 Heav - en who re - veals mys - ter ies, and He has made known to king Ne - bu - chad -

VI. *2 Solo*
 VIa. *2 Solo*
 Vc. *2 Solo*

Fl.
Clar.
Bsn.

Musical notation for Flute, Clarinet, and Bassoon. The Flute staff has a treble clef and a key signature of one sharp (F#). The Clarinet and Bassoon staves have a bass clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.

Two empty musical staves, likely for strings or other instruments.

Daniel

nez - zar what will be in the lat - ter days. your dreams, and the vi - sions of your

Musical notation for the vocal line of Daniel. The notation includes notes, rests, and lyrics.

Vi.
Vla.
Vc.

Musical notation for Violin, Viola, and Violoncello. The Violin and Viola staves have a treble clef and a key signature of one sharp (F#). The Violoncello staff has a bass clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.

A2

Fl.

Clar.

Bsn.

Daniel

head are these to you, O king as you lay in bed came

vi.

Vla.

Vc.

Cb.

Tutti
Con Sord.

Tutti
Con Sord.

Tutti
Con Sord.

Tutti
Con Sord.

Tutti
Con Sord.

2 Soli (Con Sord.)

2 Soli (Con Sord.)

2 Soli (Con Sord.)

2 Soli (Con Sord.)

2 Soli (Con Sord.)

cresc.

thoughts of what would be here - af - ter, and He that re - veals mys - te - ries

Tutti *cresc.*

Daniel

made known to you what is to be. but as for

VI.
Vla.
Vc.
Cb.

Tutti) Eflat: 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

Vi.

Vla.

Vc.

Cb.

Fl.
Ob.
Bsn.

Daniel

known to the king, and that you may know the thoughts of your mind.

VI.
Vla.
Vc.
Cb.

Trb. I II

Trb. III Tuba

Daniel

Vc.

Cb.

pp *pp* *mf* *cresc.*

pp *pp* *mf* *cresc.*

mp *mf*

You saw O king, a great im-age. This im-age, might-y, and of ex-ceed-ing

pp *mf* *cresc.*

pp *mf* *cresc.*

Fl.

Clar.

Hrn.

Trb. I & II

Trb. III
Tuba

collo voce

Daniel

bright - ness stood be - fore you and its ap - pear-ance was fright - en - ing. The

VI.

Cb.

collo voce

Piano

Daniel

head of this im-age was fine gold. Its breast and arms of sil-ver, its

Vi.

Vla.

Vc.

Cb.

Senza Sord.

Senza Sord.

Senza Sord.

Senza Sord.

Senza Sord.

molto rit.

Piano

Daniel

bel - ly and thighs of bronze, its legs of i - ron, its feet part - ly of i - ron, and part - ly of

VI.

Vla.

Vc.

Cb.

Fl.

Clar.

accel.

Daniel

mp

Recit.

p

clay.

As you

looked,

a stone was cut out by no hu-man hand,

and it

Recit.

accel.

Sul pont.

Vi.

mp

Sul pont.

Vla.

mp

Sul pont.

Vc.

mp

Cb.

mp

mp

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;

Vi.

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

VI.
Vla.
Vc.
Cb.

2 Soli

Fl.

I \sharp \sharp \sharp \sharp \sharp \flat

\flat

$\frac{2}{\flat}$

$\frac{3}{\flat}$

Suspended Cymbal

pp \rightarrow mp

Harp

Daniel

piec - es, and he came like the chaff of the sum - mer thresh - ing floors; and the

$\frac{2}{\flat}$

$\frac{3}{\flat}$

$\frac{2}{\flat}$

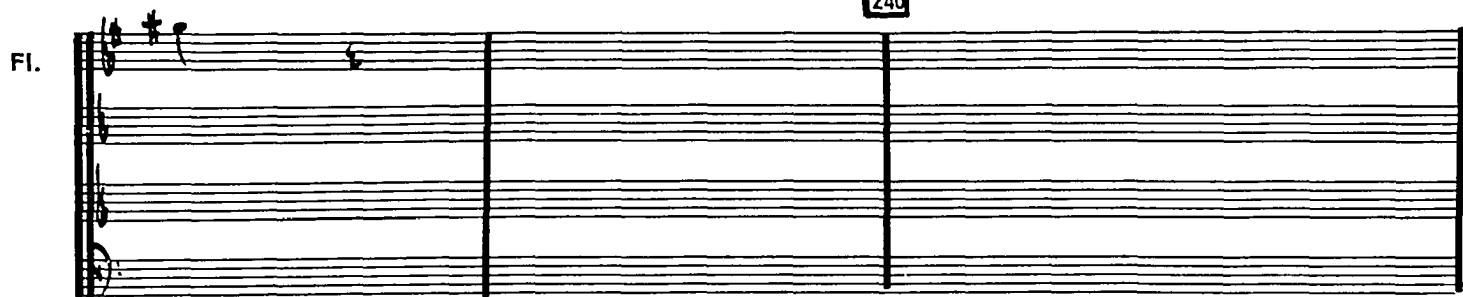
Vi.

Vla.

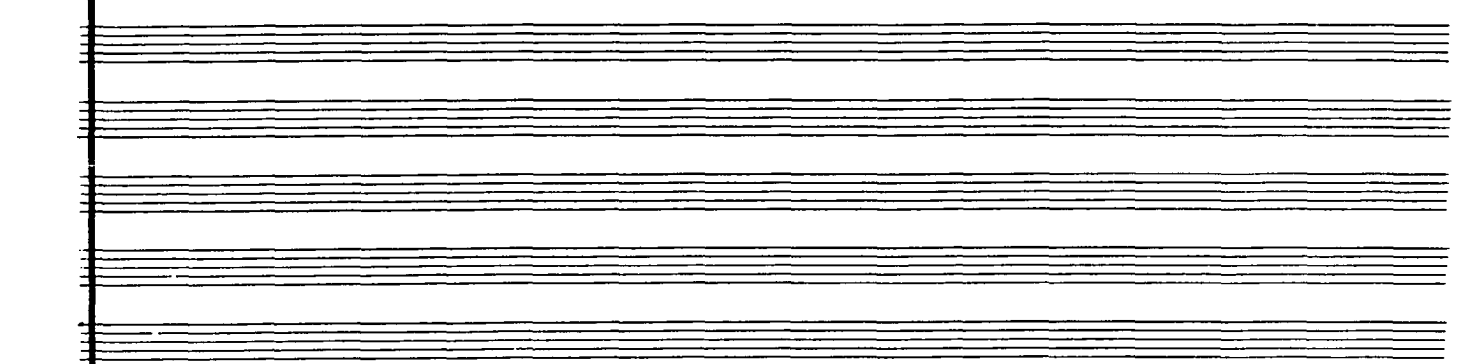
Vc.

Cb.

Fl.



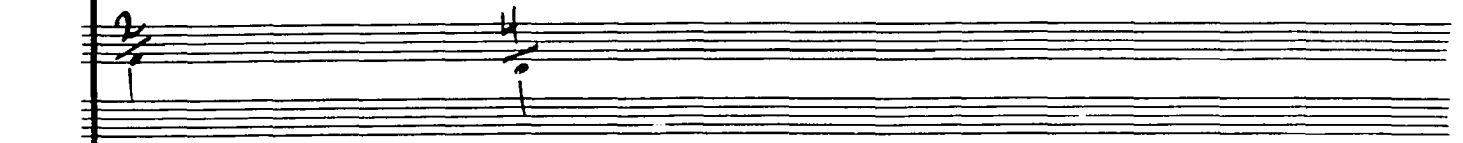
Hm.



Daniel



wind car - ried them a way, so that not a trace of them could be found.



VI.
Vla.
Vc.
Cb.



Fl.

Ob.

Clar.

Bsn.

Hm.

Daniel

and filled the whole earth.

Vi.

Vla.

Vc.

Cb.

mf

Intense

div

mp

mp

p

mp

p

mp

p

mp

p

Empty musical staves for strings and woodwinds.

Perc. *Cym.* *22*
mf

Chorus
 this was the dream, this was the
 this was the dream, the dream.

Daniel
 this was the dream,

VI.
 VIa.
 Vc.
 Cb.

mf *mf* *mf* *mf*

dim

Empty musical staves for vocal and instrumental parts.

Chorus

dream, the dream; the
 dream, This the was the dream, this the was the
 dream; the dream this was the dream,

Musical notation for the Chorus part, including lyrics and dynamic markings like *mp*.

Daniel

Now, Now we will tell the King the in - ter - pre -

Musical notation for the Daniel part, including lyrics and dynamic markings like *mp*.

VI.
 Vla.
 Vc.
 Cb.

mp

Musical notation for the instrumental parts (VI, Vla, Vc, Cb), including dynamic markings like *mp*.

Musical score for the first system, consisting of four staves. The notation includes various notes, rests, and dynamic markings, typical of a symphonic or chamber music score.

Musical score for the second system, consisting of four staves. The notation continues from the first system, showing melodic and harmonic development.

dream, the dream.

Chorus

Musical score for the Chorus section. It features two vocal lines with lyrics. The lyrics are: "dream, the dream." and "dream. dream the dream, this was the dream." The notation includes notes, rests, and dynamic markings.

Daniel

ta - tion.

Vi.

Vla.

Vc.

Cb.

Musical score for the instrumental section, featuring four staves for Violin (Vi.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The notation includes notes, rests, and dynamic markings.

Fl.

Musical notation for Flute (Fl.) featuring a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mp*. The notation includes a series of notes and rests across four measures.

Harp

Musical notation for Harp featuring a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mp*. The notation includes a series of notes and rests across four measures.

Children

Musical notation for Children featuring a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mp*. The notation includes a series of notes and rests across four measures.

This was the dream, was the dream, the dream,

Chorus

Musical notation for Chorus featuring a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mp*. The notation includes a series of notes and rests across four measures.

dream, This, was the dream, was the dream, was the dream, dream,

Daniel

Musical notation for Daniel featuring a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *pp*. The notation includes a series of notes and rests across four measures, with triplets and a *trasc.* marking.

to whom the God of heav - en has giv - en the king - dom, the pow'r and the might and the
(trasc.)

VI.

Musical notation for Violin (VI.) featuring a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *p*. The notation includes a series of notes and rests across four measures.

Vla.

Musical notation for Viola (Vla.) featuring a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *p*. The notation includes a series of notes and rests across four measures.

Vc.

Musical notation for Violoncello (Vc.) featuring a bass clef, a key signature of one flat (B-flat), and a dynamic marking of *pp*. The notation includes a series of notes and rests across four measures.

Fl.

Ob.

Harp

Children

Chorus

Daniel

Vi.

Vla.

Vc.

Cb.

this was the dream, was the dream, the dream,

dream, this was the dream, was was the dream, the was the dream, dream, was the

glo - ry, and in - to whose hand He has giv - en, where - ev - er they may dwell

(cresc.)

Fl.

Ob.

Harp

Chorus

Daniel

VI.

Vla.

Vc.

Cb.

mf

mf

mf

mp

mp

mp

this was the dream, was the dream, the dream,

dream, this was the dream, was the dream, the dream, was the dream, was the dream,

the sons of men, the beasts of the field, and the birds of the air, mak-ing you

(Cresc.)

Musical notation for the first system, including piano and violin parts. The piano part features dynamic markings such as *f*, *mf*, and *pp*. The violin part includes a *pp* marking.

Musical notation for the second system, including piano and violin parts. The piano part features dynamic markings such as *mf* and *pp*. The violin part includes a *pp* marking.

Children

Musical notation for the Children's vocal line, featuring a *f* dynamic marking.

this was the dream, the dream,

Chorus

Musical notation for the Chorus vocal line, featuring a *f* dynamic marking.

dream, was the dream, the dream, dream, dream.

Daniel

Musical notation for Daniel's vocal line, featuring dynamic markings such as *f*, *pp*, and *ff*.

this was the dream, rule o - ver them all. f you are the head of gold

Vi.

Musical notation for the Violin (Vi.) and Viola (Via.) parts. The Viola part includes dynamic markings such as *f*, *mf*, and *pp*, and is marked *Arco*.

Ob.

Musical staff for Oboe (Ob.). The staff contains a melodic line starting in the third measure with a dynamic marking of *pp*. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Four empty musical staves, likely for Clarinet, Bassoon, and Saxophones, with no notation present.

Daniel

Af - ter you shall a - rise an - oth - er king - dom in - fer - i - or to you, and

Musical staff for Daniel. The staff contains a vocal line with lyrics. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are dynamic markings *p* and *mp*. There are also handwritten time signature changes: 4/4, 3/4, and 4/4.

Vi.

Musical staff for Violin (Vi.). The staff is mostly empty, with some faint markings at the beginning.

Vla.

Musical staff for Viola (Vla.). The staff contains a melodic line with a dynamic marking of *p*. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Vc.

Musical staff for Violoncello (Vc.). The staff contains a melodic line with a dynamic marking of *p*. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Cb.

Musical staff for Contrabass (Cb.). The staff contains a melodic line with a dynamic marking of *p*. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Clar.

Hrn.

Daniel

mf

yet a third king - dom of bronze, which shall rule o - ver all the earth.

Vi.

Vla.

Vc.

Cb.

3/4

p

Daniel *mp* and there shall be a fourth king - dom, strong as iron, be - cause iron

VI. *pp* *sf* *sf* *sf*

Empty musical staves for strings and woodwinds, divided into three measures by vertical bar lines.

Daniel

Musical notation for the vocal line, consisting of a single melodic line with a treble clef and a key signature of one flat. The melody is written across three measures.

breaks to piec - es and shat - ters all things; and like iron which crush - es it shall

VI.

Vla.

Cb.

Musical notation for VI, Vla, and Cb. The VI part has a treble clef and a key signature of one flat. The Vla and Cb parts have bass clefs and a key signature of one flat. The VI part has a dynamic marking of *mp*. The Vla and Cb parts have dynamic markings of *mp*. The notation is divided into three measures by vertical bar lines.

p break and crush all these. *mp* and as you saw the feet and toes *3* part - ly of

Vla.
VI. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Two systems of empty musical staves, each consisting of five staves. The first system has a treble clef and a key signature of two flats. The second system has a bass clef and a key signature of two flats. Vertical bar lines divide the staves into three measures.

Daniel

pot - ter's clay and part - ly of i - ran, it shell be a di - vid - ed king - dom; but

The vocal line for Daniel is written on a single staff with a treble clef and a key signature of two flats. It features a triplet of eighth notes in the first measure, a quarter note in the second, and a triplet of eighth notes in the third. The lyrics are written below the notes.

VI.

Vla.

Vc.

Cb.

The string parts for Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are shown. Each instrument has a staff with a treble clef and a key signature of two flats. The notation includes quarter notes and half notes, with some measures containing triplets. Vertical bar lines align with the vocal line above.

Clar.

Handwritten musical notation for the Clarinet part, consisting of four staves. The notation includes various notes, rests, and dynamic markings across three measures.

Handwritten musical notation for the piano accompaniment, consisting of four staves. It features complex rhythmic patterns, including triplets and sixteenth notes, across three measures.

Daniel

Handwritten musical notation for the vocal line, featuring a melodic line with lyrics. The notation includes a fermata over the first measure and dynamic markings like *mp* and *p*.

some of the firm-ness of i-ron shall be in it, just as you saw i-ron mixed with the miry

Vi.

Vla.

Vc.

Cb.

Handwritten musical notation for the string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello). The notation includes notes, rests, and dynamic markings across three measures.

Clar.

Musical notation for the Clarinet part, showing a single note in the first measure and a whole note in the second measure.

A set of empty musical staves, likely for a string section.

Daniel

Vocal line for Daniel, featuring a melody with two triplet markings above the notes.

clay. and as the toes of the feet were part - ly i - ron and part - ly clay, so the

VI

Musical staff for VI (Violin I), showing a whole note in the first measure and a dotted half note in the second measure.

Vla.

Musical staff for Vla (Viola), showing a whole note in the first measure and a dotted half note in the second measure.

Vc.

Musical staff for Vc. (Violoncello), showing a whole note in the first measure and a dotted half note in the second measure.

Cb.

Musical staff for Cb. (Contrabasso), showing a whole note in the first measure and a dotted half note in the second measure.

310

Fl.

Hrn.

Daniel

king - dom shall be part - ly strong and part - ly brit - tle. As you

Vi.

Vc.

Cb.

Daniel

saw the i - ron mixed with mi - ry clay, so they will mix with one a - noth - er in

VI

Vla.

Vc.

Cb.

Fl

Musical staff for Flute (Fl). The staff contains handwritten musical notation, including a triplet of eighth notes in the second measure. The notes are G4, A4, and B4.

Empty musical staff for Flute (Fl).

Empty musical staff for Flute (Fl).

Daniel

Musical staff for Daniel. The staff contains handwritten musical notation, including a triplet of eighth notes in the second measure. The notes are G4, A4, and B4.

mar - riage, but they will not hold to - geth - er just as i - ran does not mix with

VI.

Musical staff for Violin (VI.). The staff contains handwritten musical notation, including a triplet of eighth notes in the second measure. The notes are G4, A4, and B4.

Vc.

Musical staff for Violoncello (Vc.). The staff contains handwritten musical notation, including a triplet of eighth notes in the second measure. The notes are G4, A4, and B4. Dynamic markings include *mp* and *mf*.

Fl. *legato* 320

Clar. *legato*

Bsn. *legato* *p*

Tempo (♩ = 54)

Tempo (♩ = 54)

Chorus

And in the days of those kings the God of

Daniel

clay And in the days of those kings the God of heav - en

Vi.

Vla.

Vc.

Cb.

151

Fl. *Cresc.* *mf* *dim.* *mp* *pp*

Clar. *mf* *dim.* *pp*

Bsn. *mf* *dim.* *pp*

Chorus *mf* *mp* *p*

heav - en will set up a king dom which shall nev - er be de - stroy - ed,

Daniel *mf* *mp*

will set up a king - dom which shall nev - er be de - stroyed, nor shall its

Vi. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Chorus

nev - er be de - stroyed,

nev er be de stroyed,

Daniel

sov - ereign - ty be left to an - oth - er peo - ple. It shall break in

Vi.

Vla.

Vc.

Cb.

3/1

330

CRUC.

Ob.

Clar.

Bsn.

Tpt.

Chorus

Daniel

Vi.

Vla.

Vc.

Cb.

Musical notation for woodwinds (Ob., Clar., Bsn.). The woodwinds play a melodic line with dynamics ranging from *pp* to *mp*. Handwritten notes include *sim.* and *CRUC.*

Musical notation for Tpt. The trumpet plays a melodic line with dynamics ranging from *pp* to *mp*. Handwritten notes include *at Con ferd*.

Musical notation for Chorus. The chorus sings the lyrics: "break in piec - es, break in piec - es, break in piec - es, break in pieces, break in pieces, break in pieces,". Dynamics range from *p* to *mf*.

Musical notation for Daniel. Daniel sings the lyrics: "piec - es all these king - doms and bring them to an end,". Dynamics range from *p* to *mf*.

Musical notation for strings (Vi., Vla., Vc., Cb.). The strings play a melodic line with dynamics ranging from *p* to *mf*.

Ob.
Clar.
Bsn.

Tpt.

Chorus

dim. *mf* *mf* *cresc.* *f* *dim.* *mf*

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

Vi.
Vla.
Vc.

Ob.
Clar.
Bsn.

Tpt.

(no flute/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 main - tain by no hu - man hand, and that it

Vi.
Via.
Vc.
Cb.

Cresc.

Two sets of empty musical staves, each consisting of a soprano and an alto line, for vocal parts.

Two sets of empty musical staves, each consisting of a soprano and an alto line, for vocal parts.

A musical staff with a long horizontal line across it, indicating a dynamic change from *mf* to *mp*.

Chorus

Musical staff for the Chorus, featuring a melodic line with lyrics: "er".

more, for ev - er - more. for ev - er

Daniel

Musical staff for Daniel, featuring a melodic line with lyrics: "broke in piec - es the i - ran, the bronze, the clay, the sil - ver, and the".

broke in piec - es the i - ran, the bronze, the clay, the sil - ver, and the

VI.

Musical staff for VI. (Violin I), featuring a melodic line with dynamics *mf* and *mp*.

VIa.

Musical staff for VIa. (Violin II), featuring a melodic line with dynamics *mf* and *mp*.

Vc.

Musical staff for Vc. (Violoncello), featuring a melodic line with dynamics *mf* and *mp*.

Cb.

Musical staff for Cb. (Contrabasso), featuring a melodic line with dynamics *mf* and *mp*.

Hm.

Tpt.

Trb. I & II

Trb. III
Tuba

Chorus

- more.

Daniel

gold. A great God has made known to the king what shall be here .

VI.

Vla.

Vc.

Cb.

div.

f

p

Clar. *mp*

Bsn.

Hrn.

Tpt.

Trb. I & II

Trb. III
Tuba

Daniel *mp*

af - ter The dream is cer - tain and its in - ter - pre - ta - tion sure.

VI.

Vla.

Vc. *mp*

Cb. *mp*

p

Fl.
Ob.
Clar.
Bsn.

(♩ = 76)

Hrn.

(♩ = 76)

Chorus

Then king Ne - bu - chad - nez - zar fell up - on his face, and did hom - age to Dan - iel,

(♩ = 76)

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.

VI.

VIa.

Vc.

Cb.

This block contains two empty musical staves, likely for vocal parts, with a treble clef on the left and a double bar line at the beginning.

This block contains two empty musical staves, likely for vocal parts, with a treble clef on the left and a double bar line at the beginning.

(♩ = 80)

Chorus

This block contains musical notation for the Chorus. The top staff is a vocal line with lyrics: "king said un - to Dan - iel, Tru - ly your God is God of Gods, Tru - ly your God is God of". The bottom staff is a piano accompaniment line. There are triplets in both staves. A double bar line is present in the middle of the system. Dynamics include *mf* and *f*.

(♩ = 80)

Vi.

Vla.

Vc.

Cb.

This block contains musical notation for string parts. It includes staves for Viola (Vi.), Violin (Vl.), Cello (Vc.), and Bass (Cb.). The notation shows melodic lines for each instrument, with dynamics like *mf* and *f*. A double bar line is present in the middle of the system.

Fl.
Ob.
Clar.
Bsn.
Hrn.

kings, your God, is God, and

tru - ly, your your God is. God is God and Lord of kings, and a re - veal - er of

Kings, your God is God and

Vi.
Vla.
Vc.
Cb.

Chorus

mys - te - ries, tru - ly, tru ly, tru ly,
 tru - ly, tru ly,
 tru - ly your God tru - ly your God, tru - ly your God, tru - ly

VI.

Vla.

Vc.

Cb.

A set of empty musical staves for strings and woodwinds, consisting of two systems of five staves each.

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

VI.

Vla.

Vc.

Cb.

Musical score for the Chorus and string instruments. The Chorus part includes lyrics and dynamic markings like *mf*. The string parts (VI., Vla., Vc., Cb.) include dynamic markings like *mf* and *Arco mf*.

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

Kings, your God, is God of gods, God of gods, and of gods
 tru-ly your God is God, is God and Lord of kings. God of
 kings your God is God and Lord of kings,

Chorus

Vi.
Vla.
Cb. *Allo*

This musical score is arranged in systems. The top system contains five empty staves. The second system includes parts for Horn (Hm.), Trumpet (Tpt.), Trumpets I & II (Trb. I & II), and Tuba (Trb. III Tuba). The third system features a Chorus with lyrics: "Lord of kings God of gods, and Lord of kings your gods and Lord of kings, Lord of God, of gods, and Lord of". The bottom system contains parts for Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Fl.
Ob.
Clar.
Bsn.

Musical notation for Flute, Oboe, Clarinet, and Bassoon. The Flute and Oboe parts feature melodic lines with accents. The Clarinet and Bassoon parts provide harmonic support with chords and rhythmic patterns. Dynamics include *f* and *mf*.

Hm.

Musical notation for Horns, showing a melodic line in the first staff and empty staves below.

Chorus

God, is tru - ly, tru - ly, tru - ly, tru - ly, the
 kings God of gods, Lord of kings, tru - ly your
 tru - ly your God, tru - ly your God, tru - ly your God, tru - ly your God, tru -

Musical notation for the Chorus with lyrics. The lyrics are: "God, is tru - ly, tru - ly, tru - ly, tru - ly, the kings God of gods, Lord of kings, tru - ly your tru - ly your God, tru - ly your God, tru - ly your God, tru - ly your God, tru -". Dynamics include *mp*, *mf*, and *mf*.

Vi.
Vla.
Vc.
Cb.

Musical notation for Violin, Viola, Violoncello, and Contrabass. The Violin and Viola parts have melodic lines with accents. The Violoncello and Contrabass parts provide harmonic support with chords and rhythmic patterns. Dynamics include *mp*, *f*, *mf*, and *mf*.

Fl.
Ob.
Clar.
Bsn.

Hrn.
Tpt.

Chorus

God of Gods, Lord of kings
 God your God, tru - ly your God, tru - ly your God, tru - ly your God, is
 ly, tru - ly, your God is

Vi.
Vla.
Vc.
Cb.

rall. edim.

Fl. *f* *f* *ff*

Ob. *mf* *mf* *mf*

Clar. *mf* *mf* *mf*

Bsn. *mf* *mf* *mf*

rall. edim.

Tpt. *mf* *mf* *mf* *mf*

Trb. *mp* *mp* *mp* *mp*

I & II *mp* *mp* *mp* *mp*

rall. edim.

Chorus *mp* *mp* *mp* *mp*

God of gods and Lord of kings for you have been a-ble to re

rall. edim.

Vi. *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vc. *mp* *mp* *mp*

Cb. *mp* *mp* *mp*

Fl. *mf*

Ob. *mf*

Clar. *mf*

Bsn. *mf* *pp* *accel.*

Piano *pp* *accel. to (♩=82)*

Chorus
 veal this mys - te - ry.
rall.

VI. *mf*

Vla. *mf*

Vc. *mf* *pp*

Cb. *mf* *pp*

3/2 rall. *4/4* *3/8* *accel. to (♩=82)*

3/8 *4/8* *3/8 (♩=♩)* *accel. to (♩=82)*

Fl.
Ob.
Clar.
Bsn.

Handwritten notes: *mp*, *pp*, *pp*

Timp.

Handwritten notes: *copant.*, *pp*

Piano

Handwritten notes: *mf*, *pp*

Chorus

and made him rul - er, rul - er o - ver the whole pro - vince of Ba - by - lon,

Handwritten notes: *mf*, *mf*

Vi.
Vla.
Vc.
Cb.

Handwritten notes: *f*, *f*, *f*, *f*, *3/4*, *2/4*

Piano

Chorus

VI.

Vc.

Don - lel made re - quest of the king and he ap - point - ed Shad - rach, Me - shach, and A -

Fl.

I 2

Flute staff with musical notation. A first ending bracket labeled 'I' spans the first two measures. A dynamic marking of *mp* is present in the second measure.

Empty musical staff.

Musical staff with a long note in the second measure, marked with a dynamic of *p*.

Chorus

- bed - ne - go o - ver the af - fairs of the pro - vince of Ba - by - lon, but Dan - iel re -

Musical staff with vocal line and lyrics. The lyrics are: "- bed - ne - go o - ver the af - fairs of the pro - vince of Ba - by - lon, but Dan - iel re -".

Empty musical staff.

Vi.

Empty musical staff.

Vla.

Empty musical staff.

Vc.

Musical staff with a long note in the second measure, marked with a dynamic of *p*.

Cb.

Musical staff with a long note in the second measure, marked with a dynamic of *mp*.

// Slowly and deliberately $\frac{2}{4}$ Maestoso

Fl.
Ob.
Clar.

$\frac{2}{4}$ (♩ = 90)

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

Timp.

Chorus

mained at the king's court.

Slowly and deliberately Maestoso

$\frac{2}{4}$ (♩ = 90)

cresc. ad fine

Vi.
Vla.
Vc.
Cb.

Fl.

mf cantabile

Timp.

mp

Chorus

vais. mf

Tru - ly your God is God of gods,

vais. mf

Vi.

mp

Vla.

Vc.

Cb.

mp

Fl. *al*

Ob. *al*

Clar.

Bsn.

Hrn

Timp.

Chorus

is God of gods and Lord of kings, is God of

Vi.

Vla.

Vc.

Cb.

445

Fl.

Ob.

Clar.

Bsn.

Hrn.

Tpt.

Trb. I & II

Trb. III

Tuba

Timp.

Tam-Tam

Chorus

gods, and Lord of kings.

Tutti forza

Vi.

Vla.

Vc.

Cb.

Daniel Chapter Three

FLUTES I & II

OBOES I & II

CLARINETS IN B-FLAT,
I & II

BASSOON

HORNS IN F, I & II

TRUMPETS IN B-FLAT,
I & II

TROMBONES I & II

TROMBONE III
TUBA

HARP

NARRATOR

King Nebuchadnezzar made an image of gold, whose height was sixty cubits and its breadth six cubits. He set it up on the plain of Dura, in the province of Babylon.

Then King Nebuchadnezzar sent to assemble the satraps,

Largo

$\frac{3}{4}$ (♩ = 40)

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Musical score for the first system, measures 5 to 10. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Horn (Hrn.), Trumpets I & II (Trb. I & II), Trumpet III / Tuba (Trb. III / Tuba), and Harp. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'.

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,

Musical score for the second system, measures 5 to 10. The instruments listed are Violin (Vi.), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings.

A series of empty musical staves, likely for strings and woodwinds, arranged in two systems of four staves each. The staves are blank, with only some faint markings at the beginning.

Chorus

"you are com-mand-ed, O peo-ples na-tions and lan-guages, that when you hear the sound of the horn and

Musical notation for the Chorus vocal line. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. The dynamic marking *mf* is present. The lyrics are written below the notes.

Arco div. *pp* *rit* *a poco cresc.*

Musical notation for string instruments: VI (Violin I), Vla (Viola), Vc (Violoncello), and Cb (Contrabasso). Each instrument part is marked *Arco div.* and *(sul tasto)*. The dynamics are marked *pp*. The notation includes various note values and rests, with some notes tied across the bar line.

Chorus pipe, lyre, tri - gon, harp, bag - pipe, and ev - ery kind of mu - sic, you are to

Vi.

Via

Vc.

Cb.

Two systems of empty musical staves, each consisting of a vocal line and a piano accompaniment line.

Chorus

fall down and wor-ship the gold-en im-age that king Ne-by-chad-nez-zar has set up.

Musical notation for the Chorus vocal line, including lyrics and musical notes with triplets.

rit.

VI.

Vla.

Vc.

Cb.

Musical notation for string parts (VI, Vla, Vc, Cb) corresponding to the Chorus vocal line.

Fl. (flute) and Ob. (oboe) parts with notes and rests. Bsn. (bassoon) part with notes and rests.

Empty musical staves for other instruments.

Chorus part with lyrics: "and who - ev - er does not fall down and wor - ship shall im - me - diate - ly be cast in - to a"

crecendo

VI. (violin), Vc. (viola), and Cb. (cello) parts with notes and rests.

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

Con Sord.

G. P.

open

2

NARR.

Therefore, as soon as all the peoples heard the sound of the horn, pipe, lyre, trigon, harp, bagpipe, and

burn - ing fi - ery fur - nace."

Chorus

Molto crescendo

G. P.

2

VI.
Vla.
Vc.
Cb.

ord.

ord.

p

Musical staves for woodwinds and strings at the beginning of the page. The staves are mostly empty, with some initial notes and rests.

FANFARE

(♩ = 40)

acc.

Musical staves for Horns (Hm.), Trumpets (Tpt.), and Percussion (Perc.). The Horn and Trumpet parts feature melodic lines with triplets and accents. The Percussion part includes a snare drum line with notes marked 't' and 'pp'.

NARR every kind of music, all the peoples, nations, and languages
 fell down and worshiped the golden image which King
 Nebuchadnezzar had set up.

(♩ = 40)

acc.

Musical staves for Violins (VI.), Violas (Vla.), and Cellos (Cb.). The staves contain some initial notes and rests, with the Viola and Cello parts showing more activity.

The musical score is organized into two systems. The first system includes parts for Horns (Hrn.), Trumpets (Tpt.), Trumpets I & II (Trb. I & II), Trumpet III (Trb. III), and Tuba. The second system is for the Tuba. The score features various time signatures (1/4, 2/4) and dynamic markings (f, accel.).

System 1:

- Hrn.:** Horns part with notes and rests.
- Tpt.:** Trumpets part with notes and rests.
- Trb. I & II:** Trumpets I & II part with notes and rests.
- Trb. III:** Trumpet III part with notes and rests.
- Tuba:** Tuba part with notes and rests.

System 2:

- Tuba:** Tuba part with notes and rests.

accel.

Hrn.

Tpt.

Trb. I & II

Trb. III

Tuba

S.D.

B.D.

Tri.

accel.

Musical score for a march, measures 45-50. The score is arranged in a system with multiple staves. The top section (measures 45-50) is mostly blank, with a few notes in the first staff. The middle section (measures 45-50) contains musical notation for several instruments: Hm (Horn), Tpt. (Trumpet), Trb. I & II (Trumpets I & II), Trb. III (Trumpet III), Tuba, and S.D. (Saxophone Drums). The notation includes various note values, rests, and dynamics such as *mf* and *sim.*. There are also some markings like *mf* and *sim.* in the Tuba part. The bottom section (measures 45-50) is mostly blank, with a few notes in the first staff. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

Empty musical staves for strings and woodwinds.

Slightly Slower (♩ = 80)

Musical score for Horns, Trumpets, Trombones, Tuba, and Snare Drum. The score includes dynamic markings such as *mp* and *p*, and articulation like *acc.* and *sfz*. It also features performance instructions like *I Com Solo* and *2*. The Horns part has a *3* and *6* marking. The Snare Drum part has a *p* marking.

Slightly Slower (♩ = 80)

Musical score for Viola. The score includes dynamic markings such as *mp* and *p*, and articulation like *acc.* and *sfz*. It also features performance instructions like *Com Solo* and *2*. The Viola part has a *3* and *6* marking.

This musical score page contains the following parts and notation:

- Horn (Hrn.)**: Four staves at the top, mostly empty.
- Trumpet (Tpt.)**: One staff with a melodic line, including a *Solista* marking.
- Trombone (Trb.)**: Two staves for parts I & II and III, with chordal accompaniment.
- Tuba**: One staff with a simple bass line.
- Viola (Vla.)**: One staff at the bottom with a melodic line, including triplet and sextuplet markings.

Tempo marking: $(\text{♩} = 88)$

A set of five empty musical staves at the top of the page, with a brace on the left side.

Hrn.

Tpt.

Trb. I & II

Trb. III

Tuba

Musical notation for Horns, Trumpets, and Tubas. The Horns part is in the upper staff, followed by Trumpets, and then Tubas. The notation includes various notes, rests, and dynamic markings such as *sim* (sforzando) and *sfz* (sforzando). The key signature has one sharp (F#) and the time signature is 4/4.

A large section of empty musical staves in the middle of the page, with a brace on the left side.

A set of five empty musical staves at the bottom of the page, with a brace on the left side.

WORSHIP MUSIC

70

Fl.
Ob.
Clar.
Ban.
Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Harp
Chorus

Handwritten annotations: *rall.*, *Largo (♩ = 66)*, *I Cantato*, *p*, *Oh,*

* 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.

Vi.
Vla.
Vc.
Cb.

Handwritten annotations: *rall.*, *Largo (♩ = 66)*, *pp*, *I Solo*

75 80

Fl. I

Ob. I

Clar. I

Bsn. I

Tpt. I

Harp

sim.

Chorus

Oh, -

Vc. I

Solo

p

Fl.
Ob.
Clar.
Bsn.

Musical notation for Flute, Oboe, Clarinet, and Bassoon. The Flute part has a fermata and a 'S.' marking above the final measure. The Oboe part has a 'p' dynamic marking. The Clarinet and Bassoon parts have various accidentals and dynamics.

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

Musical notation for Horn, Trumpet, and Trombone. The Horn part has a 'p' dynamic marking. The Trumpet and Trombone parts have various accidentals and dynamics. There is a 'p' dynamic marking and a 'S.' marking above the final measure of the Horn part.

Harp

Musical notation for Harp. The part consists of arpeggiated chords and a fermata at the end.

Chorus

Oh

Musical notation for Chorus. The part consists of a vocal line with the word 'Oh' written above it. There is a fermata at the end.

f
(♩ = 88)

Fl.
Ob.
Clar.
Bsn.

rall.

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

rall.

Vc.
Cb.

Clar.

Bsn.

Tamb.

S.D.

Xylo.

Piano

S
A

Chorus

NARR

"SPEAKING CHORUS"
"O King, live for ev - er! Ya, O King, have made a de - cree, that

Jews. They said to King
Nebuchadnezzar,

5/4

4/4

Tamb.

S.D.

Xylo.

Piano

Chorus

ev - ery man who hears the sound of the horn and pipe, lyre,

5/4

4/4

5/4

Detailed description: This is a page of a musical score, page 215. It features a chorus with instrumental accompaniment. The score is written on ten staves. The top two staves are empty. The third staff is labeled 'Tamb.' and contains a rhythmic pattern of eighth notes. The fourth staff is labeled 'S.D.' and contains a melodic line with a 'pp' dynamic marking. The fifth staff is labeled 'Xylo.' and contains a rhythmic pattern of eighth notes. The sixth staff is labeled 'Piano' and contains a complex chordal accompaniment. The seventh staff is labeled 'Chorus' and contains the lyrics 'ev - ery man who hears the sound of the horn and pipe, lyre,'. The eighth staff is empty. The bottom two staves are empty. There are three time signature changes: 5/4 at the beginning, 4/4 in the middle, and 5/4 at the end. Vertical bar lines divide the music into measures.

Fl.

Musical staff for Flute (Fl.). The staff is empty, indicating no music is written for this instrument in this section.

Tamb.

Musical staff for Tambourine (Tamb.). The staff is empty, indicating no music is written for this instrument in this section.

S.D.

Musical staff for Snare Drum (S.D.). The staff contains rhythmic notation, including a series of eighth notes followed by a triplet of eighth notes.

Xylo.

Musical staff for Xylophone (Xylo.). The staff contains rhythmic notation, including a series of eighth notes followed by a triplet of eighth notes.

Piano

Musical staff for Piano. The staff contains complex chordal and melodic notation, including a triplet of eighth notes.

Chorus

tri - gon, harp, bag - pipe, and ev - ery kind of mu - sic, shall fall down and worship the golden

Musical staff for Chorus. The staff contains rhythmic notation, including a series of eighth notes followed by a triplet of eighth notes.

A series of empty musical staves, likely for other instruments or a continuation of the piece.

Fl.

S.D.

Xylo.

Piano

Chorus

Im - age, and who - ev - er does not fall down and wor - ship shall be cast in - to a burning fi - ery

mp

mf

cresc.

$\frac{2}{4}$

$\frac{4}{4}$

Ob.
 Clar.
 Bsn.

sfz \blacktriangle \sharp

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

slap-stick

Sus. Cym.
 S. D.
 Xylo.

mp

Piano

f *mp* *crusc.*

Chorus
 fur - nace. There are cer - tain Jews whom you have ap - point - ed o - ver the af -

Vi.
 Vla.
 Vc.
 Cb.

sfz \blacktriangle \sharp

S.D.

Xylo.

Piano

Chorus

fairs of the province of Ba-by-lon Shad-rach, Me-shach, and A-bed-ne-go,

3/4

Xylo.

Piano

Chorus

these men, O king, pay no heed to you; They do not serve your gods

3/4

4/4

2 Solo Violins. 9va

VI.

125

QUA?

Fl.
Ob.
Clar.
Bsn.

(♩ = 60)

Hrn.
Tpt.
Trb. I & II
Trb. III
Tuba
Timp.
Sus. Cym.
Tam
Tam

Piano

Chorus

or war - ship the gold - en Im - age which you have set up."

NARR

Then Nebuchadnezzar
in furious rage

(♩ = 60)

Vi.
Vla.
Vc.
Cb.

Fl.

Ob.

Clar.

Bsn.

Hrn.

Tpt.

Trb. I & II

Trb. III Tuba

Tamb.

Xylo.

NARRATOR

commanded that Shadrach, Meshach, and Abednego be brought. **22** Then they brought these men before the king. Nebuchadnezzar said to them, "Is it true, O Shadrach, Meshach, 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

Vi.

Vla.

Vc.

Cb.

© If Bsn. is not available.

Fl.

Bsn.

S.D.

B.D.

Tri.

NARR.

Vi.

I *rall*-----

pp

ppp

rall

rall

horn, pipe, lyre, trigon, harp, bagpipe, which I have made, and every kind of music, to fall down and worship the image 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?"

3^o
(b₂)

ppp

ppp

ppp

March Da Capo al Segno
(Page 205)

S. *ff*

Fl.
Ob.
Clar.

S.

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

mf

S.

150

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.

(♩ = 80-84)

Male Chorus

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,

(♩ = 80-84)

Fl.

Ob.

Clar.

Male Chorus

an - swer you, no need, no need to an - swer you, to an - swer you, no

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 - swer you, no

Fl.
Ob.
Clar.

Musical notation for Flute (Fl.), Oboe (Ob.), and Clarinet (Clar.) parts. The Flute part features a melodic line with various notes and rests. The Oboe and Clarinet parts provide harmonic support with chords and rhythmic patterns.

Empty musical staves for string instruments, including Violin I, Violin II, Viola, and Cello/Double Bass.

Male Chorus

need no need, We have no need to an - swer you, We
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

Musical notation for the Male Chorus, including vocal lines and piano accompaniment. The lyrics are: "need no need, We have no need to an - swer you, We 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".

Empty musical staves for string instruments, including Violin I, Violin II, Viola, and Cello/Double Bass.

Fl. *mf*

Ob. *p*

Clar.

Male Chorus

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

Vi. *diva*

Vla. *p*

Vc. *mp*

Cb. *p*

Slower (♩ = 66)

Four empty musical staves for the first system, with a double bar line at the beginning.

rit. $\frac{2}{4}$ $\frac{4}{4}$

Four empty musical staves for the second system, with a double bar line at the beginning.

rit. Slower (♩ = 66)

Male Chorus

an - swer you, No need to an - swer you, no need to an - swer you

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,

Musical notation for the male chorus, including lyrics and dynamic markings like *mp* and *p*.

VI.

Vla.

Vc.

Cb.

Musical notation for the instrumental ensemble (VI, Vla, Vc, Cb) with dynamic markings like *f*, *p*, and *pp*.

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 de-

Vla.
Vc.
Cb.

Fl.

Ob.

Hrn.

Tpt.

Male Chorus

Vi.

Vla.

Vc.

Cb.

Musical notation for Flute (Fl.) and Oboe (Ob.) staves. The Flute staff has a dynamic marking of *mf* and a hairpin crescendo. The Oboe staff has a dynamic marking of *mf* and a hairpin crescendo. Both staves have a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values and rests.

Musical notation for Horn (Hrn.) and Trumpet (Tpt.) staves. The Horn staff has a dynamic marking of *mf* and a hairpin crescendo. The Trumpet staff has a dynamic marking of *mf* and a hairpin crescendo. Both staves have a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values and rests.

Vocal staves for the Male Chorus. The lyrics are: "liv - er us from the fi - ery fur - nace and He will de - liv - er us out of your". The notation includes a dynamic marking of *mf* and a hairpin crescendo. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the notes.

Musical notation for Violin (Vi.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) staves. The Violin, Viola, and Violoncello staves have a dynamic marking of *mf* and a hairpin crescendo. The Contrabass staff has a dynamic marking of *mf* and a hairpin crescendo. All staves have a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values and rests.

Fl.
Ob.
Clar.

Musical notation for Flute, Oboe, and Clarinet parts. The Flute part has a treble clef and a key signature of one sharp (F#). The Oboe and Clarinet parts have a bass clef and a key signature of one sharp (F#). The Flute part has a dynamic marking of *mf*. The Oboe and Clarinet parts have a dynamic marking of *mf*.

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

Musical notation for Horn, Trumpet, and Trombone parts. The Horn part has a treble clef and a key signature of one sharp (F#). The Trumpet part has a treble clef and a key signature of one sharp (F#). The Trombone parts have a bass clef and a key signature of one sharp (F#). The Horn part has a dynamic marking of *p*. The Trumpet part has a dynamic marking of *p*. The Trombone parts have a dynamic marking of *p*. There are also markings for *acc.* and *stip*.

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

Musical notation for Male Chorus with lyrics. The lyrics are: "hand, O King but if not, be it known un - to you, O". The music is in a key signature of one sharp (F#) and has a dynamic marking of *mp*. There are also markings for *acc.* and *stip*.

Vi.
Vla.
Vc.
Cb.

Musical notation for Violin, Viola, Violoncello, and Contrabass parts. The Violin part has a treble clef and a key signature of one sharp (F#). The Viola part has a treble clef and a key signature of one sharp (F#). The Violoncello and Contrabass parts have a bass clef and a key signature of one sharp (F#). The Violin part has a dynamic marking of *mf*. The Viola part has a dynamic marking of *mf*. The Violoncello and Contrabass parts have a dynamic marking of *mf*. There are also markings for *ord.* and *stip*.

Faster

al sec.

Fl.

Ob.

Clar.

Bsn

Hrn.

Trb. I & II

Trb. III & Tuba

Sus. Cym.

hand mallet.

hand stick

Faster (♩ = 144)

Chorus

then Neb-u-chad-nez-zar was full of fu-ry, and the ex-

Faster (♩ = 144)

Vi.

Vla.

Vc.

Cb.

Pizz

Sec.

Hrns.
 Tpt.
 Trb. I & II
 Trb. III
 Tuba
 Chorus

pres - sion on his face was changed a - gainst Shad - roch, Me - shach, and A -

Fl. *al*

Cb. *f*

Clar. *f*

Bsn.

Tpt. *ral.*

Trb. I & II *a tempo*

Chorus *ral.* *a tempo*

bed - ne - go, He or - dered the fur - nace heat - ed sev - en times more than it was

VI. *Pizz* *f* *Arco*

Vla. *Pizz* *f* *Arco*

Vc. *Pizz* *f* *Arco*

Cb. *Pizz* *f* *Arco*

ral. *a tempo*

3

Fl.
Ob.
Clar.
Bsn.

Chorus

want to be heat-ed. and he or-dered cer-tain might-y

Vi.
Vla.
Vc.
Cb.

Fl.
Ob.
Clai.
Bsn.

Musical notation for Flute, Oboe, Clarinet, and Bassoon. The Flute part has a dynamic marking of *mf* and a fermata. The Oboe part has a dynamic marking of *mf*. The Clarinet part has a dynamic marking of *mf*. The Bassoon part has a dynamic marking of *mf*. There are also some handwritten markings like *mf* and *mf* in the lower part of the staves.

Empty musical staves for strings and other instruments.

Chorus

men, of his ar-my to bind Shad-roch, Me-shach, and A-bed-ne-go, and

Musical notation for the Chorus with lyrics. The lyrics are: "men, of his ar-my to bind Shad-roch, Me-shach, and A-bed-ne-go, and". There are dynamic markings of *mf* and *mf* in the notation.

VI.
Vla.
Vc.
Cb.

Arco
Arco *mf*
Arco *mf*
Arco *mf*
Arco *mf*

Musical notation for Violin, Viola, Violoncello, and Contrabass. The notation includes the word "Arco" and dynamic markings of *mf* for each instrument.

3/1

Hrn.
Tpt.
Trb. III & Tuba

Slightly Slower (♩ = 126)
poco a poco cresc...

Chorus

Slightly Slower (♩ = 126)
poco a poco cresc.

cast them in - to the burn - ing fi - ery fur - nace, be -

VI.
Vla.
Vc.
Cb.

Slightly Slower (♩ = 126)

Hrn.

Tpt.

Trb. I & II

Trb. III & Tuba

Chorus

cause the King's or - der was strict, and the fur - nace ver - y hot, the

Vc.

Cb.

Fl.
Ob.
Clar.
Bsn.

braden *rall.*

Chorus

flame of the fi - re slew those men who took up Shad - rach, Me - shach,

braden *rall.*

5 *3* *4* *rall.*

Vi.
Vla.
Vc.
Cb.

220

Slower (♩ = 88)

Fl. *mp*

Clar. *p*

a tempo

Slower (♩ = 88)

Slower (♩ = 88)

Chorus

mp and A - bed - re - go. *mf* and these three men,

a tempo

Slower (♩ = 88)

Vi. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

a tempo

Bsn.

Trb. III
Tuba

a tempo (♩ = 126)

Chorus

Shad - rach, Me - shach, and A - bed - ne - go, fall bound in - to the burn - ing fi - ery

a tempo (♩ = 126)

Vi.

Vla.

Vc.

Cb.

(♩ = 88)

II to Piccolo

Fl.

Ob.

Clar.

Bsn.

(♩ = 88)

Timp.

Perc. I

Perc. II

Hand mallets

Symbols at

Tam-Tam

Sus. Cymb.

Chorus

fur - nace,

(♩ = 88)

VI.

VIa.

Vc.

Cb.

Handwritten musical score for Horns, Trumpets, and Percussion. The score is written on a grand staff with multiple staves. The instruments listed are Horns (Hrn.), Trumpets (Tpt.), Trumpets I & II (Trb. I & II), Trumpet III / Tuba (Trb. III / Tuba), Timpani (Timp.), and Percussion (Perc. I and II). The score is divided into three measures by vertical bar lines. The first measure is in 3/4 time, and the second measure is in 4/4 time. The notation includes various rhythmic values, accidentals, and articulation marks. The percussion part includes a snare drum (I) and a cymbal (II). The score is handwritten and appears to be a rehearsal or working draft.

Musical score for page 235, featuring the following instruments and parts:

- Hrn. (Horn)
- Tpt. (Trumpet)
- Trb. I & II (Trombone I & II)
- Trb. III & Tuba (Trombone III & Tuba)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score consists of three measures. The first measure shows the beginning of the piece with various rests and notes. The second and third measures continue the musical development with complex rhythmic patterns and triplets. The percussion parts (I and II) provide a steady accompaniment. The lower staves are empty.

Musical staff with treble clef and common time signature. It contains four measures of music. The first four measures feature a triplet of eighth notes. The first measure is marked *mf*. The final measure is marked *mp* and includes a fermata.

Handwritten musical notation in treble and bass clefs, showing a melodic line with triplets and a bass line with chords.

Musical staff with treble clef and common time signature. It contains four measures of music. The first measure is marked *mf* and includes the instruction *(Hard mallets)*. The first four measures feature a triplet of eighth notes. The final measure is marked *mp* and includes a fermata.

Five empty musical staves with various clefs and time signatures.

Musical staff with treble clef and common time signature. It contains four measures of music. The first measure is marked *mf* and includes the instruction *col legno*. The first four measures feature a triplet of eighth notes. The final measure is marked *mp* and includes a fermata.

Bsn.

Musical notation for Bsn. staff, including dynamics *p* and *pp*, and a tempo marking $(♩ = 54)$.

Timp.

Musical notation for Timp. staff, including dynamics *p* and *pp*.

NARR

Then king
Nebuchadnezzar
was astonished
and rose up in
haste.

ΕΥ He said to
his counselors,
did we not cast
three men
bound into
the fire?"
They
answered
the king,

$(♩ = 54)$

Vi.

Musical notation for Vi. staff, including dynamics *fz-pp* and *pp*, and the instruction *sul pont.*

Vla.

Musical notation for Vla. staff, including dynamics *fz-pp* and *pp*.

Vc.

Musical notation for Vc. staff, including dynamics *Piss* and *pp*, and a triplet marking $\overbrace{3}$.

Cb.

Musical notation for Cb. staff, including dynamics *p* and *pp*.

Bsn. *(♩ = 96)*

Tuba *(♩ = 96)*

Tuba *Cross Snd.*

NARR.

He

Chorus

mf True, true, true, true, true, O King.

mf T. B. true, true, true, true, O King.

(♩ = 96)

VI.

Vla.

Vc. *Pizz. div.* *mf* *Arco*

Cb.

Ob.

Clar.

Bsn.

$\frac{3}{2}$ (♩ = 98)

Musical notation for woodwinds. Bassoon part includes a dynamic marking 'p' and a tempo marking '(♩ = 98)'. Clarinet and Oboe parts have some notes in the final measure.

Timp.

I

Perc.

II

Tam-tam

Use Lyrah. (50 Sticks)

Musical notation for percussion. Includes timpani and two percussion parts. Percussion I has a dynamic marking 'ppp'. Percussion II has a 'Tam-tam' marking. A note in Percussion I is marked 'Use Lyrah. (50 Sticks)'.

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."

$\frac{3}{2}$ (♩ = 48)

VI.

Vla.

Solo Vc.

Vc.

Cb.

pppp

Musical score for strings and narrator. The narrator part contains the text: "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.'" The string parts (VI., Vla., Vc., Cb.) have a tempo marking '(♩ = 48)' and a dynamic marking 'pppp'.

Musical score for Hrns, Tpts, Trb. I & II, Trb. III, Tuba, Timp., and Perc. II. The score includes dynamic markings like "Cres. Sod." and "sfz > pb", and tempo changes from (♩=60) to (Rit. to approx. ♩=48).

NARR. Then.... door of the "Shadrach, Meshach, and servants of the come and
 Nebuchadnezzar burning, fiery Shadrach, Meshach, and servants of the Most High God, come forth.... and
 came near to the furnace, and said, and here!"

Musical score for Cb. (Contrabass) with a circled 'X' marking a specific point in the music.

ⓧ After the chord each time.

Piccolo Fl.

Piccolo to Flute II

Fl.

Ob.

Clar.

(♩ = 48)

Hrn.

Tpt.

Trb. I & II

Trb. III

Tuba

Con Sord.

(Sord.)

Temp.

Perc.

S.D.

Tri.

Sms. Cym.

Tam-tam

with soft mallets

pp

p

sub ff

Narr. →

NARR. Then Shadrach, and Abednego
Meshach, came out of
the fire. And the
satraps, the
prefects,
the governors,

(♩ = 48)

Vl.

Vla.

Vc.

Cb.

Legato

Con Sord. P

Pizz

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,

VI.

Vla.

Vc.

Cb.

Chorus

bless - ed be the God of Shad - rach, Me - shach, and A - bed - no - go,
bless - ed be the God of

VI.

Vla.

Chorus

bles-ed be the God of Shad - rach, Me - shach and A -

Shad - rach Me - shach and A - bed - ne - go,

Vi.

Vla.

Chorus

bed - ne - go, who has sent his an - gel to de - liv - er his ser - vants who trust - ed in him

Vi.

Vla.

Fl.

Chorus

and set at naught the King's com - mand. and set at naught the king's com -

VI.

Vla.

Vc.

gva —

Fl.
Ob.
Clar.
Bsn.
Hrn.

Chorus

mand.

Vi.
Vla.
Vc.
Cb.

(gua)

300

Fl.

Ob.

Clar.

Bsn.

Hrn.

Chorus

Vi.

Vla.

Vc.

Cb.

bless - ed be the God of Shad - rach, Me - shach, and A-

Chorus

bed-ne-go Who has sent his an-gel to de-liv-er his ser-vants who

Vi.

Vla.

Vc.

Cb.

Fl.

Musical staff for Flute (Fl.). The staff contains a melodic line starting with a half rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The staff concludes with a fermata over a whole note G4. A dynamic marking of *mf* is placed above the first note. A box containing the number 305 is located above the staff.

Two empty musical staves, likely for Clarinet and Bassoon.

Two empty musical staves, likely for Violin I and Violin II.

Chorus

trust-ed in him, and set at naught the king's com - mand,

Musical staff for the Chorus. The staff contains a vocal line with lyrics: "trust-ed in him, and set at naught the king's com - mand,". The melody consists of quarter and eighth notes. The staff is accompanied by a bass line with chords and single notes.

Vi.

Musical staff for Violin I (Vi.). The staff contains a melodic line with a dynamic marking of *mp* above the first note.

Vla.

Musical staff for Viola (Vla.). The staff contains a melodic line.

Vc.

Musical staff for Violoncello (Vc.). The staff contains a melodic line with a dynamic marking of *mp* below the first note.

Cb.

Musical staff for Contrabass (Cb.). The staff contains a melodic line with a dynamic marking of *mp* below the first note.

Fl. *mp*

Clar. *mp*

Chorus *mp*

and yield ed up their bod- ies rath- er than serve and wor- ship an- y

$\frac{3}{8}$ (♩ = 96)

Vi. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fl. Clar.

Musical notation for Flute (Fl.) and Clarinet (Clar.) parts. The Flute part has a melodic line with a slur over the first two measures. The Clarinet part has a similar melodic line with a slur over the first two measures. Both parts are in a key with one sharp (F#) and a 2/4 time signature.

Empty musical staves for strings and woodwinds, including parts for Oboe, Bassoon, and Saxophone.

Chorus

god ex - cept their own God.

Musical notation for the Chorus vocal line and piano accompaniment. The vocal line has the lyrics "god ex - cept their own God." The piano accompaniment consists of chords and single notes.

Empty musical staves for strings, including Violin I, Violin II, Viola, and Violoncello.

VI. Vla. Vc. Cb.

mp *mf* *mp* *mf*

Musical notation for Violin I (VI.), Violin II (Vla.), Viola (Vc.), and Violoncello (Cb.) parts. The parts are in a key with one sharp (F#) and a 2/4 time signature. Dynamic markings include *mp* and *mf*.

2/p

Chorus

Unis. f

There - fore I make a de - cree: A - ny peo - ple

Unis. f

(♩ = 100)

3

(♩ = 100)

2/p

VI.

Vla.

Vc.

Cb.

Senza Sord. mf

Senza Sord. mf

Senza Sord. mf

Senza Sord. mf

mf

10/3

Four sets of empty musical staves, each consisting of five lines, arranged in two pairs. The top pair is for vocal parts and the bottom pair is for instrumental parts. A handwritten $\frac{3}{8}$ time signature is visible on the left side of the first pair.

Chorus

na - tion, or lan - guage, that speaks a - ny - thing a - gainst the God of

Musical notation for the Chorus vocal line, including a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of quarter and eighth notes. Dynamics markings include *mf* and *mp*.

Two sets of empty musical staves, each consisting of five lines, for instrumental parts. A handwritten $\frac{3}{8}$ time signature is visible on the left side.

Vi.

Vla.

Vc.

Musical notation for Violin (Vi.), Viola (Vla.), and Violoncello (Vc.) parts. Each part has a treble clef and a key signature of one sharp (F#). The Violin and Viola parts have a 3/8 time signature. Dynamics markings include *mp*.

rit.

mf *p* *mf* *sub. p*

Chorus Shad - rach, Me - shach, and A - bed - ne - go, shall be tom limb from limb, and their

rit.

VI. *sub. p*

Vla. *sub. p.*

Vc. *sub. p.*

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

Chorus

VI.

Vla.

Vc.

The musical score consists of several staves. At the top, there are four empty staves for woodwinds. Below them are five staves for brass instruments: Horns (Hrn.), Trumpets (Tpt.), Trumpets I & II (Trb. I & II), Trumpet III & Tuba (Trb. III & Tuba), and a fifth staff. The Chorus part is written on two staves with lyrics: "hou - ses laid in ru - ins for there is no oth - er God who is". Below the chorus are three staves for strings: Violins (VI.), Violas (Vla.), and Cellos (Vc.). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mf*. There are also handwritten annotations like "Consol." and "mf".

Cresc. poco a poco al Fine

Timp.

Chorus
 a - ble to de - liv - er in this way. Bless - ed be the God of

Cresc. poco a poco al Fine
(♩ = 72)

VI.
Combod. //
Con Sol. mp

Vla.
Con Sol. mp

Vc.
Con Sol. mp

Cb.
mp

The musical score consists of six staves. The top two staves are empty. The third staff is for Timpani (Timp.), showing a rhythmic pattern of eighth notes. The fourth staff is for the Chorus, with lyrics: "Shad-rach, Me-shach, and A-bed-ne-go. Bless-ed be the God of Shad-rach, Me-shuch, and A-". The fifth and sixth staves are for Violins (VI.), Violas (Vla.), Violas (Vc.), and Cellos (Cb.), showing a melodic line with some dynamics markings like *f* and *mf*.

The musical score consists of five staves. The top two staves are empty. The third staff is labeled 'Timp.' and contains a series of eighth notes with a 'k' symbol above each note. The fourth staff is labeled 'Chorus' and contains a vocal line with lyrics: 'bed - ne - go, who has sent his an - gel to de - liv - er his ser - vant who trust - ed in him, and'. Below the vocal line is a piano accompaniment. The bottom three staves are labeled 'VI.', 'Vla.', and 'Cb.' and contain a string accompaniment.

350

Fl.

Ob.

Musical notation for Flute (Fl.) and Oboe (Ob.) staves. The Flute part features a complex, rapid melodic line with many beamed notes. The Oboe part plays a more rhythmic accompaniment with eighth and sixteenth notes.

Hrn.

Timp.

Musical notation for Horn (Hrn.) and Timpani (Timp.) staves. The Horn part has a few notes with a dynamic marking of *ff* and a tempo marking of *al. 2*. The Timpani part consists of a series of rhythmic pulses, with a dynamic marking of *mp*.

set at naught the king's com - mand,

A vocal line with the lyrics "set at naught the king's com - mand,". The melody is simple, with a few notes per measure.

VI.

Vla.

Vc.

Cb.

Musical notation for Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) staves. These instruments play a steady accompaniment of quarter notes.

gum -

355

Fl.
Ob.
Clar.

Hrn.
Tpt.
Timp.

Children

Tru - ly your God is God of gods, is God of

S A
Choru.
T B

Tru - ly your God is God of gods, is God of

VI.
Vla.
Vc.
Cb.

REMOVE MUTAS ONE BY ONE

REMOVE MUTAS ONE BY ONE

REMOVE MUTAS ONE BY ONE

REMOVE MUTAS ONE BY ONE

Fl.
Ob.
Clar.
Bsn.

Creac. molto

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

mf

Timp.
Tam-Tam

tr. creac. 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

Vi.
Vla.
Vc.
Cb.

Creac. molto

Tutta forza

Tutta forza

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

The score is written for a full orchestra and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tpt.), and Trombone (Trb. I & II). The percussion section includes Timpani (Timp.) and Tam-Tom. The vocalists are Children and Chorus. The string section includes Violin (Vi.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in common time (C) and features a key signature of one sharp (F#). The music is divided into measures by vertical bar lines, with repeat signs (double bars) indicating repeated sections. The vocal parts have lyrics "kings." written below the notes. The string parts are written in a standard staff notation with various rhythmic values and accidentals.