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HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

RMK

HUGH BLAIR.

THE SONG OF

DEBORAH AND BARAK

THE H. W. GRAY CO.,
21 EAST 17th ST., NEW YORK.
SOLE AGENTS FOR
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MOZART BEETHOVEN HAYDN

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THE LIGHT OF LIFE

(LUX CHRISTI)

A SHORT ORATORIO

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN AND ARRANGED BY THE

REV. E. CAPEL-CURE

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 29.)

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Full Score and Wind Parts, MS. String Parts, 13s. 6d.
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THE TIMES.

The oratorio, which is divided into sixteen numbers, including solos for all the principal voices and an orchestral prelude entitled "Meditation," occupies only the half of an ordinary evening's programme, and therefore has one attribute which makes for popularity. But it has many other besides. It is undeniably the work of a composer not only well cultivated and trained in his art but also gifted in no small degree. . . . On a first hearing the most impressive pieces seemed to be the first chorus, "Seek Him," and that entitled "Light out of darkness." In both of them the handling of the orchestra is masterly, and in the former, and again in the short fugal number, "The wisdom of their wise men," the composer is seen at his best as a writer for chorus.

DAILY TELEGRAPH.

It seems to me absolutely a fact that Mr. Elgar is a composer with whom we shall all have to reckon. He is still a young man. His residence far from London keeps him outside the most vigorous musical life of the country, yet the work under notice bears the unmistakable stamp of distinction, and affords proof of exceptional resources. . . . Mr. Elgar's power in dealing with the orchestra is, for one thing, of extreme value, and we know that he can conjure up melodies from their lurking places. . . . Much might be said in praise of details, but the "Light of Life" will be heard again, and afford another opportunity of discussing it. Enough now that the oratorio, while more valuable as a promise than as an achievement, is as an achievement that which makes promise well nigh as good as assurance.

STANDARD.

Mr. Elgar has not adopted any special style of composition, and he seems to be able to write fluently and freshly in any way he chooses. The vocal part-writing should be agreeable to the singers, and the orchestration is masterly without being too ambitious. In short, "The Light of Life" is a work of great merit.

DAILY CHRONICLE.

His instrumentation is ingenious and picturesque, without being unduly intricate; his solos are extremely grateful to the interpreters, and his choral writing is fresh and spirited. These are great recommendations for a work of this description.

SUNDAY TIMES.

The young Malvern teacher has uncommon talent . . . his sense of proportion and tone colour, and his knowledge of effect are quite exceptional, and albeit his themes are not always original, they impress in almost every case by their appropriateness of character and expressive force. . . . The best number in the work is the chorus "Light out of darkness," and this is of such excellence that I cannot help looking to Mr. Elgar for a really fine work when he comes across a "book" which appeals in every sense to his strong artistic temperament.

THE QUEEN.

His work excited considerable interest. Taken as a whole, we may without flattery say that the high anticipations formed were fully realised. . . . Mr. Elgar has set the libretto to music melodious in the extreme, and in which skilful orchestration is by far the most prominent feature.

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KING OLAF

BY

H. W. LONGFELLOW & H. A. ACWORTH, C.I.E.

SET TO MUSIC FOR

SOPRANO, TENOR AND BASS SOLI, CHORUS AND ORCHESTRA

BY

EDWARD ELGAR.

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DAILY TELEGRAPH.

Mr. Elgar knows how to write effectively, both for vocal solo and chorus, and, as a matter of fact, he shows a peculiar sensitiveness to the effects which can be produced by such means. This is, perhaps, the most important revelation made by the new work, because found in connection with a rare gift of writing for the orchestra. . . . To sum up a necessarily hurried judgment, "King Olaf" is a work of high importance, one which should turn expectant eyes upon its composer as a musician within whose reach, apparently, lies no common distinction. . . . Almost every number was applauded fervently, and, at the close, composer, soloists, band, and choir were privileged to divide amongst them the honours of an enthusiastic demonstration.

STANDARD.

Mr. Elgar has not only dealt with his subject in an extraordinarily spirited manner, but has written music full of energy, melodic beauty, and modern feeling in methods and general construction. . . . The music flows on with delightful freedom from laboriousness, the part-writing, both for voices and orchestra, is luminous, though certainly not easy, and if Mr. Elgar knows his Wagner, which unquestionably he does, there is no suspicion of plagiarism.

DAILY NEWS.

The choruses are, as a rule, very effectively written, particularly that devoted to the challenge of the god Thor, the two choral ballads, and the chorus in which the death of Olaf is described. The tenor solo descriptive of Olaf's return and two duets for soprano and tenor are also amongst the more important numbers. Mr. Elgar himself conducted the cantata, which had a splendid reception. . . . When the final chorus had been sung the audience, choir, and band simultaneously burst into enthusiastic applause and continued cheering loudly after the composer had left the platform.

DAILY CHRONICLE.

I have no hesitation in pronouncing it the most notable addition to native productions the year has hitherto afforded. . . . Mr. Elgar throughout his latest work makes considerable use of representative themes. He knows their value, and happily in his hands they are not dangerous tools. The ingenuity with which he employs them is remarkable, and as the majority are simple and well defined they are readily recognisable at any stage of the story. Great reliance is placed upon the orchestra for the expression of ideas growing out of the dramatic situation, the instrumentation being always vivid and bold in colouring. Of the grateful nature of the work for the chorus I have already spoken. To sum up, "King Olaf" is a work deserving another hearing as soon as possible.

ATHENÆUM.

Musicians spoke in praise of Mr. Edward Elgar's short oratorio "The Light of Life," produced at Worcester recently, and the Malvern composer has far surpassed his previous achievement in his latest work performed on Friday morning. The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus.

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WRITTEN FOR THE WORCESTER MUSICAL FESTIVAL, 1902.

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DEBORAH AND BARAK

FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

THE WORDS FROM HOLY SCRIPTURE

THE MUSIC COMPOSED BY

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LONDON:
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PRINTERS.

THE SONG OF DEBORAH AND BARAK

The Words from the Fifth Chapter of the Book of Judges, mainly according to the Revised Version.

DEBORAH *Soprano.*
BARAK *Baritone.*

AND CHORUS.

PART I.

SOLI (SOPRANO AND BARITONE) AND CHORUS.

Bless ye the Lord
For the avenging of Israel,
When the people willingly offered themselves.
Hear, O ye kings ; give ear, O ye princes ;

SOLO (SOPRANO).

I, even I, will sing unto the Lord ;
I will sing praise to the Lord God of Israel.

CHORUS.

Lord, when Thou wentest out of Seir,
When Thou marchedst out of the field of Edom,
The earth trembled, the heavens dropped,
The clouds also dropped water.
The mountains flowed away before the Lord,
Even you, Sinai, from before the Lord God of
Israel.

RECITATIVE (BARITONE).

In the days of Shamgar the son of Anath,
In the days of Jael, the highways were
unoccupied,
And the travellers walked through by-ways.

RECITATIVE (SOPRANO) AND CHORUS.

The rulers ceased in Israel, they ceased,
Until that I, Deborah, arose,
That I arose a mother in Israel.

RECITATIVE (BARITONE) AND CHORUS (TENORS
AND BASSES).

They chose new gods :
Then was war in the gates :
Was there a shield or spear seen
Among forty thousand in Israel ?

SOLI AND CHORUS.

My heart is toward the governors of Israel,
That offered themselves willingly among the
people :

Bless ye the Lord.
Ye that ride on white asses,
Ye that sit on rich carpets,
Ye that walk by the way
Tell of it.
Far from the noise of archers, in the places of
drawing water,
There shall they rehearse the righteous acts of
the Lord,
Even the righteous acts of His rule in Israel.
Then the people of the Lord went down to the
gates.

PART II.

SOLO (BARITONE) AND CHORUS.

Awake, awake, Deborah ;
Awake, awake, utter a song :

SOLO (SOPRANO) AND CHORUS.

Arise, Barak, and lead thy captivity captive,
thou son of Abinoam.

SOLO AND CHORUS.

Then came down a remnant of the nobles and
the people ;
The Lord came down for me against the
mighty.
Out of Ephraim came down they whose root is
in Amalek ;
After thee, Benjamin, among thy peoples ;
Out of Machir came down governors,
And out of Zebulun they that handle the
marshal's staff,
And the princes of Issachar were with Deborah ;
As was Issachar, so was Barak ;
Into the valley they rushed forth at his feet.

CHORUS.

The kings came and fought ;
Then fought the kings of Canaan,
In Taanach by the waters of Megiddo :
They fought from heaven ;
The stars in their courses fought against
Sisera.
The river Kishon swept them away,
That ancient river, the river Kishon.

SOLO AND CHORUS.

O my soul, thou hast trodden down strength.

SOLO (BARITONE) AND CHORUS.

Curse ye Meroz, said the angel of the Lord,
Curse ye bitterly the inhabitants thereof ;
Because they came not to the help of the Lord,
To the help of the Lord against the mighty.

SOLO (SOPRANO).

Blessed above women shall Jael be,
The wife of Heber the Kenite,
Blessed shall she be above women in the tent.
He asked water, she gave him milk ;
She brought forth butter in a lordly dish.
She put her hand to the nail,
And her right hand to the workmen's hammer ;
And with the hammer she smote Sisera, she
shattered his head ;
Yea, she pierced and struck through his
temples.

SOLO (SOPRANO) AND CHORUS.

At her feet he bowed, he fell, he lay :
At her feet he bowed, he fell :
Where he bowed, there he fell down—dead !

SOLO AND CHORUS (SOPRANOS AND ALTOS).

Through the window she looked forth and cried,
The mother of Sisera cried through the lattice,
Why is his chariot so long in coming ?
Why tarry the wheels of his chariots ?
Her wise ladies answered her ;
Yet she repeateth her words unto herself,—
Have they not found, have they not divided the
spoil ?
A damsel, two damsels to every man ;
To Sisera a spoil of dyed garments,
Of dyed garments of embroidery on both sides,
Meet for the necks of them that take the spoil ?

SOLO AND CHORUS.

So let all Thine enemies perish !
But let them that love Him be as the sun when
he goeth forth in his might.

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THE SONG OF DEBORAH AND BARAK.

PART I.

HUGH BLAIR.

Allegro maestoso. ♩ = 108.

f *cres* *cen*

do. *f* *cres.*

ff *p*

cres *cen*

do. *f*

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DEBORAH (SOPRANO).

f Bless ye the Lord, bless . . . ye the Lord *mf* for the a - veng - ing of

Is - ra - el, for the a - veng - ing of Is - ra - el, *f* bless ye the Lord, *cres.* bless .

... ye the Lord,

BARAK (BARITONE). *f* Bless ye the Lord, *mf* bless ye the Lord for the a - veng - ing of

mp B
when the peo - ple will - ing - ly
cres.
Is - ra - el, for the a - veng - ing of Is - ra - el,
cres. *p* B

offered themselves, . . . bless ye the Lord, bless . . . ye the
mp *f* *ff*
when the peo - ple will - ing - ly offered themselves, bless ye the
sf *p* *cres.* *cen.* *do.* *f*

Lord,
Lord,

CHORUS.
SOPRANO. *sf*
Bless ye the Lord, bless . . . ye the Lord for the a - veng - ing of
ALTO. *sf*
Bless ye the Lord, bless . . . ye the Lord for the a - veng - ing of
TENOR. *sf*
Bless ye the Lord, bless . . . ye the Lord for the a - veng - ing, the a - veng - ing of
BASS. *f* *sf*
Bless ye the Lord, bless . . . ye the Lord for the a - veng - ing, the a - veng - ing of
sf *sf*

mf
when the peo - ple will - ing - ly

Is - ra - el, the a - veng - ing of Is - ra - el,
Is - ra - el, the a - veng - ing of Is - ra - el,
Is - ra - el, the a - veng - ing of Is - ra - el,
Is - ra - el, the a - veng - ing of Is - ra - el,

p

3
offered themselves,
mf when the peo - ple will - ing - ly offered themselves,
cres.

f bless ye the Lord for the a -
f bless ye the

cres. *f*

bless ye the Lord.. for the a - veng - ing, the a - veng - - -
 bless ye the Lord for the a - veng - ing of .. Is - ra - el, the a - veng - ing, the a -
 - veng - ing of Is - ra - el, the a - veng - ing, the a - veng - - -
 Lord for the a - veng - ing, the a - veng - ing of Is - ra - el, the a - veng - - -

the a - veng - ing of .. Is - ra - el, the a - veng - ing of ..
 - ing of Is - ra - el, the a - veng - ing of
 - veng - ing of Is - ra - el, the a - veng - ing of
 - ing of Is - ra - el, the a - veng - ing of
 - ing of Is - ra - el, the a - veng - ing of

bless . . ye the Lord, bless . . ye the Lord. *ff* *rit.* *Da tempo.*
 Is - ra - el, bless . . ye the Lord, bless . . ye the Lord. *ff* *rit.*
 Is - ra - el, bless . . ye the Lord, bless . . ye the Lord. *ff* *rit.* *Da tempo.*
 Is - ra - el, bless . . ye the Lord, bless . . ye the Lord. *ff* *rit.*
 Is - ra - el, bless . . ye the Lord, bless . . ye the Lord. *ff* *rit.* *a tempo.*
dim. *p* *fp* *cres*

cen - do. *f* *cres* cen - do.

DEBORAH. *Quasi Recit. f*

Hear, . . . O ye kings;

♩ = 96.

give ear, . . . O ye prin-ces,

f *rit.* *JP* *rit.*

With spirit, but not too fast.

mf

I, e - ven I, will sing un - to the Lord ;

With spirit, but not too fast. ♩ = 104.

p

I will sing, will sing un - to the Lord,

cres - cen - do. *f*

I, e - ven I, will sing . . un - to the Lord,

p *cres.* *f*

mf

I, e - ven I, I, e - ven I,

p *f* *p*

cres. *f* *F* *mf*

I will sing praise . . to the Lord God of Is - ra - el, . . I will sing

cres. cen - do. *sf* *p* *3*

cres - - - - *cen* - - - - *do.*

praise to . . the Lord God of Is - ra - el, . . . I, e - ven

cres - - - - *cen* - - - - *do* *p*

I, will sing . . un - to the Lord ;

poco rall. *G* *mf*

hear, O ye kings ;

poco rall. $\text{♩} = 88.$ *G* *mf*

. . . give ear, O ye prin - ces ;

f *p*

CHORUS.

mf Give ear,
cres.

mf Give ear,
cres.

mp Hear, O ye kings ; give ear,
mf *cres.*

mp Hear, O ye kings ; give ear,
mf

The first system of the musical score features a vocal chorus and piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is in the same key signature and includes triplets in the right hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte), with a *cres.* (crescendo) marking.

f hear, O ye

H ye prin - ces, hear, . . .

H ye prin - ces, hear, . . .

H ye prin - ces, hear, . . .

H ye prin - ces, hear, . . .

H ye prin - ces, hear, . . .

H ye prin - ces, hear, . . .

The second system continues the vocal chorus and piano accompaniment. The vocal parts are in treble clef. The piano accompaniment includes triplets and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *fp* (fortissimo-piano). A *H* (ritardando) marking is present above the vocal lines.

kings; . . . give ear, . . . O ye prin - ces;

O ye kings; . . . give ear, . . . O ye prin -

O ye kings; . . . give ear, . . . O ye prin -

O ye kings; . . . give ear, . . . O ye prin -

O ye kings; . . . give ear, . . . O ye prin -

Tempo lmo.
mf

I, e - ven I, will sing un - to the

- - ces,

- - ces,

- - ces,

- - ces,

- - ces,

Tempo lmo.
pp *p*

Lord, I will sing, will sing un-to the

Lord, I, e-ven I, will sing . . un-to the

cres. cen do. *f* *tr*

Lord, I, e-ven I,

mf *f* *p*

I, e-ven I, I will sing praise to the Lord God of

cres. *f* *p* *cres. cen*

Is-ra-el, . . I will sing praise to . . the Lord God of Is-ra-el, . .

mf *sf* *p* *cres. cen do.*

f I, e - ven I, will sing un - to the Lord, *ff* I will

sing, I . . will sing . . un - to the Lord.

cres cen - do. *f*

rit.

Molto moderato. ♩ = 69. *ff* *sf* *fp*

dim - in - u - en - do. *fp* *fp* *p* *molto rall.* *sf* *pp*

mf fp fp mp

mf fp fp

J CHORUS.

Lord, when Thou went-est out of Seir, when Thou

Lord, when Thou went-est out of Seir,

Lord, when Thou went-est out of Seir, when Thou

Lord, when Thou went-est out of Seir,

f mf f mf

mf fp fp mp

marchedst out of the field of . . . E - dom,

when Thou marchedst out of the field of . . .

marchedst out of the field of . . . E - dom,

when Thou marchedst out of the field of . . .

mf f mf f

mf mf

the earth trembled, the heavens dropped, the clouds al - so
 E - dom, the earth trembled, the heavens dropped, the clouds al - so
 the earth trembled, the heavens dropped, the clouds al - so
 E - dom, the clouds al - so

dropped wa-ter, the earth trembled, the
 dropped wa-ter, the clouds al - so dropped wa-ter,
 dropped wa-ter, the earth trembled, the
 dropped wa-ter, the clouds al - so dropped wa-ter,

heavens dropped,
 the heavens dropped,
 heavens dropped, Lord, when Thou
 the heavens dropped, Lord, when Thou went - est out of

Lord, when Thou went-est out of Seir,
 Lord, when Thou went-est out of Seir, when Thou went-est out of Seir,
 went-est out of Seir, out of Seir, when Thou went-est out of Seir,
 Seir, Thou went - est out, . . . Thou went-est out of Seir,

ff *Org. Ped.*

cres cen - do.

sf *dim.*

L *ff* the earth trembled, the
 the earth trembled, the
 the earth trembled, the
 the earth trembled, the

fp *fp* *ff*

3

heavens drop-ped, the clouds al - so drop-ped wa - ter, the
 heavens drop-ped, the clouds al - so drop-ped wa - ter, the
 heavens drop-ped, the clouds al - so drop-ped wa - ter, the
 heavens drop-ped, the clouds al - so drop-ped wa - ter, the

earth trem-bled, the heavens drop-ped, the clouds al - so
 earth trem-bled, the heavens drop-ped, the clouds al - so
 earth trem-bled, the heavens drop-ped, the clouds al - so
 earth trem-bled, the heavens drop-ped, the clouds al - so

drop - ped wa - ter.
 drop - ped wa - ter.
 drop - ped wa - ter. *pp* The mountains
 drop - ped wa - ter. *pp* The mountains

M poco rit. *Poco meno mosso.*
M poco rit. *Poco meno mosso.*
pp *Ped.*

pp
 The moun - tains flow - ed, flow - ed a - way, flow - ed a -
 The moun - tains flow - ed, flow - ed a - way, flow - ed a -
 flow - ed, flow - ed a - way, the moun - tains flow - ed, flow - ed a - way
 flow - ed, flow - ed a - way, the moun - tains flow - ed, flow - ed a - way
sempre pp
 Ped. * Ped. * Ped. *

- way be - fore the Lord, the Lord God of Is - ra - el. The
 - way be - fore the Lord, the Lord God of Is - ra - el. The
 be - fore the Lord, the Lord God of Is - ra - el. The
 be - fore . . the Lord, be - fore the Lord God of Is - ra - el. The
 Ped. * Ped. * Ped. * Ped. *

Poco animato.
ff
 earth trem - bled, the heavens drop - ped, the clouds al - so
 earth trem - bled, the heavens drop - ped, the clouds al - so
 earth trem - bled, the heavens drop - ped, the clouds al - so
 earth trem - bled, the heavens drop - ped, the clouds al - so
Poco animato.
ff
 Ped. * Ped. * Ped. *

drop - ped wa - ter, the moun - tains
 drop - ped wa - ter, the moun - tains flow - ed a - way,
 drop - ped wa - ter, the moun - tains
 drop - ped wa - ter, the moun - tains flow - ed a - way,

sf

flow - ed, flow - ed a - way, *p* e - - - ven you
 flow - ed, flow - ed a - way, *p* e - - - ven you
 flow - ed, flow - ed a - way, *p* e - - - ven you
 flow - ed, flow - ed a - way, *pp*

pp *Ped.*

dim. Si - na - i from be - fore the Lord, . . .
 e - - ven you *dim.* Si - na - i . . . be - fore the Lord, . . .
 Si - na - i from be - fore the Lord, . . .
 e - - ven you *dim.* Si - na - i . . . be - fore the Lord, . . .

Tempo lmo. *
Tempo lmo. ♩ = 69.

Ped. * * *

be-fore the Lord, be-fore the Lord.

be-fore the Lord, be-fore the Lord.

be-fore the Lord, be-fore the Lord.

be-fore the Lord, be-fore the Lord.

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

field of E - dom, when Thou marchedst out of the field of . . .

field of E - dom, when Thou marchedst out of the field of . . .

field of E - dom, when Thou marchedst out of the field of . . .

field of E - dom, when Thou marchedst out of the field of . . .

Andante con moto. ♩ = 88.

mf *f marcato.* *p*

f *p*

pp *cres - cen - do.*

f poco accel. *ff a tempo.* *molto cres.*

ff *dim.* *p* *rall.* *pp*

BARAK. RECIT.

mp
 In the days of Sham-gar the son of A-nath, in the days of

pp

R *mp*

Ja - el, the high - ways were un - oc - cu - pied, and the

marcato.

f a tempo. *p*

Ped. * *Ped.* *

tra - vel - lers walk - ed through by - ways.

poco cres. e accel. *rall.*

Ped. *

DEBORAH. RECIT. *mp*

The ru - lers ceas - ed in Is - ra - el, they ceas - ed in Is - ra - el,

a tempo.

p Recit. *pp* *cres. e accel.*

S *f* *Animato.*

un - til that I Deb - or - ah a -

f *Animato.*

f *ff*

3

rose, . . . that I a - rose . . . a mo - ther in Is - ra - el, a . .

mp

mp

mo - ther in Is - ra-el.

CHORUS. *Più vivo.*

ff Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose

ff Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose *mf*

ff Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose *mf*

ff Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose *mf*

Più vivo.

ff Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose *mf*

f a mo-ther in Is - ra-el.

f a mo-ther in Is - ra-el.

f mo-ther in Is - ra-el, a mo-ther in Is - ra-el.

f mo-ther in Is - ra-el, a mo-ther in Is - ra-el.

f *sf* *ff*

p

Piano introduction for the first system, featuring a treble and bass clef with various dynamics like *f*, *fp*, *p*, and *pp*, and a *rit.* marking.

BARAK.
mf

They chose new gods, new gods ; then was war in the gates : was there a

Poco animato. p 3

Poco animato. ♩ = 96.

Vocal line for Barak and piano accompaniment for the second system. The vocal line starts with *mf* and the piano part has *sf* and *p* markings.

shield or spear, a shield or spear seen a-mong for-ty thou-sand in

pp 3

Piano accompaniment for the third system, featuring a treble and bass clef with a triplet and *pp* marking.

Is - ra-el ?

TENORS.
A spear, was there a shield or spear . . . seen a - mong

BASSES.
A shield, a spear, was there a shield or spear, or spear . . . seen a - mong

Vocal lines for Tenors and Basses and piano accompaniment for the fourth system. The piano part has *fp* and *3* markings.

for - ty thou - sand in Is - ra - el?

for - ty thou - sand in Is - ra - el?

p *rit.* *p*

DEBORAH.
Quasi Recit, slowly.

My heart is toward the gov - ern - ors of Is - ra - el, that offered themselves

Quasi Recit, slowly. ♩ = 58.

fp *fp*

will - ing - ly a - mong the peo - ple, my heart is toward the

BARAK. *f* *f* *cres.*

My heart is toward the gov - ern - ors of Is - ra - el, the

cres.

gov - ern - ors of Is - ra - el, that offered themselves will - ing - ly. Bless . . . ye,

cres. *poco* *a* *poco.* *f*

gov - ern - ors of Is - ra - el, that offered themselves will - ing - ly. Bless

cres. *poco* *a* *poco.* *f*

cres. *poco* *a* *poco.*

ff
 bless . . ye the Lord.
 . . ye, bless ye the Lord.

CHORUS. *With spirit.* *f*
 Bless ye the
 Bless ye the
 Bless ye the Lord, bless ye the Lord, bless ye the
 Bless ye the

With spirit. $\text{♩} = 112.$
molto cres. *f*

Lord, bless ye the Lord
 Lord, bless ye the Lord for the a - veng - ing of
 Lord, bless ye the Lord for the a - veng - ing of Is - ra - el,
 Lord, bless ye the Lord

mf *mf*

for the a-veng-ing of Is-ra-el, bless . . ye the Lord, bless ye the
 Is-ra-el, the a - veng-ing of Is-ra-el, .. bless . . ye the Lord, bless ye the
 bless ye the Lord, bless . . ye the Lord, bless ye the
 for the a-veng-ing of Is-ra-el, bless ye the

W^{BARAK.}
f
 Hear, . . . O ye kings ; give ear, . . . O ye
W
fp
 Lord. Hear, . . . O ye kings ; give
fp
 Lord. Hear, . . . O ye kings ; give
fp
 Lord. Hear, . . . O ye kings ; give
fp
 Lord. Hear, . . . O ye kings ; give

W
mp *sf* *eres*
 3 3 3

DEBORAH.

Hear, . . . O ye prin-ces.

ear, . . . O ye prin - - - ces,

ear, . . . O ye prin - - - ces,

ear, . . . O ye prin - - - ces,

ear, . . . O ye prin - - - ces,

cen do. f sf mp

kings; I, e-ven I, will sing . . un-to the

hear, . . . O ye kings,

hear, . . . O ye kings.

hear . . . O ye kings.

hear . . . O ye kings.

mp p cres. . . poco . . . a . .

poco. *f*

Lord; I will sing praise un-to the Lord God of Is-ra-el.

poco. *mf* *cres* *cen* *do.*

CHORUS. *f poco animato.*

Bless ye the Lord, bless . . ye the Lord for the a -

poco animato. *f*

Bless ye the Lord, the Lord for the a -

f poco animato.

Bless ye the Lord, bless ye the Lord for . . the a -

f poco animato.

Bless ye the Lord for the a - veng - ing, for the a -

f poco animato.

ff

- veng - ing of Is - ra - el, for . . the a - veng - ing . . of Is - ra - el.

ff

- veng - ing of Is - ra - el, for . . the a - veng - ing . . of Is - ra - el.

ff

- veng - ing of Is - ra - el, for . . the a - veng - ing . . of Is - ra - el.

ff

- veng - ing of Is - ra - el, for . . the a - veng - ing . . of Is - ra - el.

Y BARAK. *mp*

Ye that ride . . . on white ass - es,

cres.

ye that sit . . . on rich car - pets, ye that walk . . . by the

f

way, Tell of it.

CHORUS.

SOPRANO. *f* Tell of it.

ALTO. *f* Tell of it.

TENOR. *f* Tell of it, tell of it.

BASS. *f* Tell of it, tell of it.

do. *mf* *f*

p. Far from the noise of . . arch - ers in the

pp *cres.*

DEBORAH. *f* There shall they re -

pla - ces of . . draw - ing wa - ter,

f *Ped.* *

mp *cres.* - hearse the righteous acts of the Lord, there . . shall . . they re -

mp *cres.* There . . shall . . they re -

p *cres.* *Ped.* * *Ped.* *

f *cres.* *rit.* - hearse, they . . shall re-hearse the righteous acts . . . of . . the

f *cres.* *rit.* - hearse, they . . shall re-hearse the righteous acts, the righteous acts of . . the

f *cres.* *rit.*

Allegro con brio.

Lord.

Lord.

CHORUS.

Allegro con brio. $\text{♩} = 112.$

hearse . . the right - eous acts, the acts . . of the

hearse . . the right - eous acts,

the right - eous acts of the

hearse the right - eous acts of the Lord, the

AA

Lord, they shall re-hearse, they shall re - hearse

they shall re-hearse the righteous acts, they shall re-hearse the

Lord, they shall re - hearse . . the right - eous

right eous acts, . . the right - eous

AA

Org. Ped.

the right - eous acts of the Lord,

right - eous acts . . of . . the Lord, the . . right-eous

acts, the right - eous acts of . . the Lord, of the Lord, the

acts, they shall re-hearse the

they shall re-hearse the right eous
 acts of the Lord, the right eous
 right eous, right eous acts, the right eous
 right eous acts, the right eous acts, the right eous

cres.
cres.
cres.
cres.
cres.

BB

acts, the right eous acts of the Lord:
 acts, the right eous acts of the Lord:
 acts, the right eous acts of the Lord:
 acts, the right eous acts of the Lord:

cen. *do.*
ff
ff
ff
ff

BB

then the peo - ple of the Lord went down to the
 then the peo - ple of the Lord went down to the

ff
ff
marcato.

ff

then . . . the peo - ple of the

then . . . the peo - ple of the Lord went down to the gates,

gates,

gates,

Lord went down to the gates, then . . . the peo - ple of the

then . . . the peo - ple of the

then . . . the peo - ple of the Lord,

then . . . the peo - ple of the Lord, the peo - ple of the

Lord went down to the gates,

Lord went down to the gates,

they shall re - hearse the right - eous acts of the

Lord went down to the gates,

they shall re - hearse the

Lord, e - ven the right - eous acts of His rule in Is - ra - el, . . . the

they shall re - hearse the right - - eous acts . . . of the

cres.

they shall re - hearse the right - eous acts of His

right - eous acts of His rule in Is - ra - el, re - hearse, . . .

cres.

right - eous acts of His rule in Is - ra - el, they shall re -

cres.

Lord, they shall re - hearse,

cres.

cres. sempre.

rule in Is - ra - el, the . . . right . . .

they shall re - hearse the right - eous acts of His

- hearse, they shall re - hearse the acts of His

they shall re - hearse the right - eous acts of His

cres. sempre.

DD

. . . teous acts of the Lord,

rule . . . in Is - ra - el, they shall re -

rule . . . in Is - ra - el, the right - eous acts,

rule . . . in Is - ra - el, the right - eous acts,

DD

they shall re-hearse the right - eous

- hearse . . . the acts, e - ven the right - eous acts . . . of the

e - ven the acts, e - ven the right - eous acts . . . of the

they shall re-hearse the right - eous acts of the

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a dynamic marking of *ff*. The second and third staves are vocal lines in treble clef. The fourth staff is a piano accompaniment in bass clef. The piano part features a steady bass line with chords in the right hand.

acts of the Lord, . . . e - ven the right-eous acts . . . of His

Lord, of the Lord, . . . e - ven the right - eous acts of His

Lord, . . . they shall re-hearse the right - eous acts of His

Lord, they shall re - hearse . . . the acts of His

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef. The second and third staves are vocal lines in treble clef. The fourth staff is a piano accompaniment in bass clef. The piano part continues with a steady bass line and chords.

EE
Andante maestoso.

rule in Is - - - - ra - el,

rule in Is - - - - ra - el,

rule . . . in Is - ra - el,

rule . . . in Is - ra - el,

EE
Andante maestoso. ♩ = 80.

Allargando al fine.

they shall re -

they

they shall re -

they

Allargando al fine.

- hearse the right - eous acts of the Lord, . . . e - ven the

shall re - hearse the acts . . of the Lord, . . . e - ven the

- hearse the right - eous acts of the Lord, of the Lord, e - ven the

shall re - hearse . . . the right - . . . eous

right - eous acts . . of His rule in Is - - ra - el. *rit.*

right - eous acts of His rule in Is - - ra - el. *rit.*

right - eous acts of His rule in Is - - ra - el. *rit.*

acts . . . of . . His rule in Is - - ra - el. *rit.*

END OF PART I.

PART II.

With energy. ♩ = 100.

sf *sf*

sf *cres. cen. do.*

f *ff* *cres. sempre.*

marcato.

BARAK.

f

A - wake, A - wake, . . . Deb - or - ah :

sf *mf*

mf

a - wake, . . a - wake, ut - ter a song, . .

fp *fp*

a - wake, . . a - wake, ut - ter a song, ut - ter a song, a - wake,

f *B*

p *sf*

ff *fp*

a - wake, ut - ter a song :

CHORUS. *sempre cres.*

A - wake, . . a - wake, *sempre cres.*

A - wake, . . a - wake, *sempre cres.*

A - wake, . . a - wake, . . ut - ter a *sempre cres.*

A - wake, . . a - wake,

fp *f* *sempre cres.*

Deb - or - ah, . . . a - wake, . . . Deb - or - ah . . . a -

Deb - or - ah, a - wake, . . . ut - ter a song, . . . ut - ter a song, a -

song, a - wake, a - wake, a - wake, . . . ut - ter a song, . . . ut - ter a

a - wake, . . . a - wake, . . . ut - ter a song, . . . a - wake, a -

f *cres. molto.* Deb - or - ah, a - wake, ut - ter a song : . . .

cres. molto. - - wake, a - wake, ut - ter a song, a - wake, a - wake, ut - ter a song : . . .

cres. molto. - - wake, . . . ut - ter a song, a - wake, a - wake, ut - ter a song : . . .

cres. molto. song, a - wake, ut - ter a song, a - wake, a - wake, ut - ter a song : . . .

cres. molto. - - wake, . . . ut - ter a song, a - wake, a - wake, ut - ter a song : . . .

DEBORAH.

f A - rise, . . . Ba - rak, . . . and lead thy cap -

fp *mf*

Ped. \downarrow

- tiv - i - ty cap - tive, a - rise, a - rise, . . . Ba - rak, and

f

lead . . . thy cap - tiv - i - ty . . . cap - tive,

CHORUS.

f A - rise, . . . Ba - rak, a - rise,

f A - rise, a -

f A - rise, . . . Ba - rak, a - rise, a -

f A - rise, a -

cres.

thou son of A - bin - o - am.
 Ba - rak, Ba - rak, . . a - rise, . . a - rise, Ba - - rak.
 - rise, . . Ba - rak, . . a - rise, . . a - rise, Ba - - rak.
 - rise, Ba - rak, . . a - rise, . . a - rise, Ba - - rak.
 - rise, Ba - rak, . . a - rise, . . a - rise, Ba - - rak.

rit.
p
Più moderato. marcato. ♩ = 96.
fp

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes triplets and a crescendo marking.

BABAK. *E* *mf*

Then came down a rem-nant of the no-bles and the peo - ple : the

Vocal line and piano accompaniment for the first system. The vocal line starts with a mezzo-forte (mf) dynamic and includes a triplet. The piano accompaniment features a mezzo-forte (mf) dynamic, a trill (tr), and a fortissimo (fp) dynamic.

Lord came . . down for me a - gainst the might - y, the

Vocal line and piano accompaniment for the second system. The vocal line continues with a fortissimo (f) dynamic. The piano accompaniment includes a crescendo (cres.), a piano (p) dynamic, and another crescendo (cres.) leading to a 'cres. - cen - do.' marking.

Lord came down for me a - gainst the might - y, the

Vocal line and piano accompaniment for the third system. The vocal line continues with a fortissimo (f) dynamic. The piano accompaniment includes a fortissimo (f) dynamic, a crescendo (cres.), and a fortissimo (f) dynamic with a triplet.

Lord came . . down for me a - gainst . . the . . might-y.

CHORUS.

Then came down a rem-nant of the

Then came down a rem-nant of the

Then came down a rem-nant of the

Then came down a rem-nant of the

no - bles and the peo - ple : the Lord came . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . down for me a - gainst the

might - y, the Lord came down for me a -

might - y, the Lord came down for me a -

might - y, the Lord came down for me a -

might - y, the Lord came down for me a -

mp cres - cen - V - do. *f* *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'might - y, the Lord came down for me a -'. The piano accompaniment features a melodic line with dynamics *mp*, *cres*, *f*, and *p*, and includes a triplet of eighth notes. There are also some chordal textures in the left hand.

- gainst the might - y, the Lord came . . down for me a - gainst the

- gainst the might - y, the Lord came down for me a - gainst the

- gainst the might - y, the Lord came . . down for me a - gainst the

- gainst the might - y, the Lord came . . down for me a - gainst the

f *p* *f* *f*

Detailed description: This system continues the vocal and piano parts. The lyrics are '- gainst the might - y, the Lord came . . down for me a - gainst the'. The piano accompaniment includes a section marked with a 'G' chord symbol and features dynamics *f*, *p*, and *f*. It also contains a triplet of eighth notes.

DEBORAH.

cres.

Out of E-phra-im came down they whose root is in

might - y.

might - y.

might - y.

might - y.

p

Am - a - lek ;

af - ter thee, Ben - ja - min,

mf E - phraim, *f* E - phraim ;*mf* E - phraim, *f* E - phraim ;*f* Ben - ja - min,*cres.* - cen - do.*p* *cres.*

a - mong thy . . . peo - ples ;

BARAK. *mf* *p* . . .

Out of

af - ter thee, Ben - ja-min,

Ben - - ja - min, af - ter thee, Ben - ja-min,

af - ter thee, Ben - ja-min,

Ben - ja-min. af - ter thee, Ben - ja-min,

f *p* *f* *p*

3 Δ 3 Δ 3 Δ 3 Δ

Ma - chir came down gov - ernors, and out of Zeb - u - lun they that

fp *cres*

3 Δ 3

I

han - dle the mar - shal's staff.

And the prin - ces of Is - sa - char

cres - cen - do.

f as was . . . Is - sa - char,

cres were with Deb - or - ah; as was Is - sa - char,

cres were with Deb - or - ah; as was . . .

f as was Is - sa - char, as was . . .

cres as was Is - sa - char, so was Ba - rak, as was

cres *cen*

gainst the might-y, the Lord came down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y. In - to the val - ley they rush - ed forth, ..

gainst the might-y. In - to the val - ley they rush - ed forth, ..

gainst the might-y. In - to the val - ley they rush - ed forth, ..

gainst the might-y. In - to the val - ley they rush - ed forth, ..

they rush - ed forth at his feet.

they rush - ed forth at his feet.

they rush - ed forth at his feet.

they rush - ed forth at his feet.

they rush - ed forth at his feet.

Con spirito. ff

The kings came and fought, the kings . . . came and fought,

The kings came and fought, the kings . . . came and fought,

The kings came and fought, the kings . . . came and fought,

Con spirito. ♩ = 120. The kings came and fought, the kings . . . came and fought,

they came and fought, the kings . . .

they came and fought, the kings . . .

they came and fought, the kings . . .

they came and fought, the kings . . .

came and fought, then fought the kings of Ca - na - an

came and fought, then fought the kings of Ca - na - an,

came and fought, then fought the

came and fought, then fought the

in
 in Ta-an-ach by the wa-ters of Me-gid-do,
 kings of Ca-na-an,
 kings of Ca-na-an,
 Ta-an-ach by the wa-ters of Me-gid-do,
 then . . . fought the
 then . . . fought the kings, . . . fought
 then fought the kings, then fought
 then . . . fought the kings, . . . the kings came and fought.
 kings, . . . then fought, . . . the kings came and fought.
 the kings, . . . the kings came and fought.
 the kings, . . . the kings, the kings came and fought.

They . . fought from hea - ven; the stars in their
 They . . fought from hea - ven; the stars . . in their
 They . . fought from hea - ven; the stars . . in their
 They . . fought from hea - ven the stars . . in their

cours - es fought . . a - gainst Sis - er - a, the stars in their
 cours - es fought . . a - gainst Sis - er - a, the stars in their
 cours - es fought . . a - gainst Sis - er - a, the stars in their
 cours - es fought . . a - gainst Sis - er - a, the stars in their

cours - es fought . . a - gainst Sis - er - a,
 cours - es, they . . fought from hea - ven, the . .
 cours - es, the stars in their cours - es . . fought a - gainst Sis - er - a, they . .
 cours - es, the stars in their cours - es fought a - gainst Sis - er - a, they

they . . fought from hea - ven, the
stars in their cours - es, they fought . . from hea - ven, they
fought from . . hea - ven, they fought from hea - ven, they
fought from heav'n, the stars, . . . they fought from heaven, the
stars . . . in their cours - es fought a - gainst
fought, they fought from heaven, they fought from heaven a - gainst
fought from heaven, they fought from heaven a - gainst
stars . . . in their cours - es fought a - gainst
Sis - er - a, fought . . a - gainst Sis - er - a, they fought a - gainst
Sis - er - a, fought . . a - gainst Sis - er - a, they fought a - gainst
Sis - er - a, fought . . a - gainst Sis - er - a, they fought a - gainst
Sis - er - a, fought . . a - gainst Sis - er - a, they fought a - gainst

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

mf *mf* *mf* *mf*

sf *mf* *sp*

swept them a - way, that an - - - cient

swept them a - way, that an - - - cient

swept them a - way, that an - - - cient

swept them a - way, that an - - - cient

fp *p* *mp* *mp*

fp *p* *mp*

fp *p* *mp*

fp *p* *mp*

R *R* *R*

Ped. * *Ped.* *

riv - er, the riv - - - er Ki - shon

riv - er, the riv - - - er Ki - shon

riv - er, the riv - - - er Ki - shon

riv - er, the riv - - - er Ki - shon

cres. molto.

Ped. * *Ped.* * *Ped.* *

f swept . . them a - way, . . . *S*

f swept . . them a - way, . . .

f swept . . them a - way, . . .

f swept . . them a - way, . . .

sf swept . . them a - way, . . . *p* *pp* *pp* *pp*

rit. *ppp* swept them a - way.

rit. *ppp* swept them a - way.

rit. *ppp* swept them a - way.

rit. *ppp* swept them a - way.

rit. *ppp* swept them a - way.

rit. *ppp*

Largo maestoso. DEBORAH. *f*

BARAK. *f* O my soul, my soul, . . .

O my soul, thou, . . .

O my soul, thou . . .

O my soul, thou . . .

O my soul, thou . . .

Largo maestoso. ♩ = 66. *f* O my soul, thou . . .

cres. - cen - do. *f*

Allargando.

thou hast trod - den down strength, O my soul, thou hast

thou hast trod - den down strength, O my soul, thou hast

hast trod - den down strength, thou hast trod - den down strength, O my

hast trod - den down strength, thou hast trod - den down strength, O my

hast trod - den down strength, thou hast trod - den down strength, O my

hast trod - den down strength, thou hast trod - den down strength, O my

Allargando.

BARAK.

mf

Curse ye, curse ye Me - roz, said the an - gel of the

pp *sf* *p*

Lord, curse ye

CHORUS. *sf* *sf* *sf* *sf*

Curse ye, curse ye . . Me - roz,

Curse ye, curse ye . . Me - roz,

Curse ye, curse ye . . Me - roz,

Curse ye, curse ye . . Me - roz,

sf

poco agitato.

bit - ter - ly the inhab - itants there - of ; be - cause they came not to the

poco agitato. *p*

help of the Lord against the mighty, be-cause they

CHORUS. *sf* Curse ye, curse ye Me - roz,

sf Curse ye, curse ye Me - roz,

sf Curse ye, curse ye Me - roz,

sf Curse ye, curse ye Me - roz,

sf Curse ye, curse ye Me - roz,

mf be - cause they

mp be - cause they came not to the

mf be - cause they

poco accel. *p* be - cause they came not, they came not to the

fp *poco accel.* *cres.* *cen.* *do.*

W Più agitato.

mf a - gainst the might - y, they

cres - cen - do. rit.
came not to the help of the Lord

rit. sf
help of the Lord

rit. sf
came not to the help of the Lord

rit. sf
help of the Lord

sf rit. sf *W Più agitato.*

fo came not,

mf a - gainst the might - y, they came not to the

p a - gainst the might - y, the might - y, they came not to the

mf a - gainst the might - y, they came not to the

p a - gainst the might - y, the might - y, they came not to the

pp *cres - cen - do. f*

rit. a tempo.

sf

Curse ye, curse ye

rit. a tempo.

help of the Lord a-against the might - y,

Curse ye,

rit. a tempo.

help of the Lord a-against the might - y,

Curse ye,

rit. a tempo.

help of the Lord a-against the might - y,

Curse ye,

rit. a tempo.

help of the Lord a-against the might - y,

Curse ye,

a tempo.

sf

rit.

fp

DEBORAH.

p

cres.

Bless - ed, bless-ed . . a - bove

Mer-oz.

curse ye Meroz.

curse ye Meroz.

curse ye Meroz.

curse ye Meroz.

$\text{♩} = 69.$

p rit.

pp

mf

wo - men shall Ja-el be, the wife of He - ber the Ke-nite;

p legato.

f *poco animato e cres.*

bless - ed shall she be a-mong women in the tent. He

fp *cres.*

Ped. *

ask - ed wa - ter, she gave him milk; she brought forth

fp *cres.* *cen.*

butter in a lord - ly dish.

do. *accel.* *p* *fp*

Recit. parlando.

She put her hand to the nail, and her

p poco rit. *Recit.* *p*

a tempo. *cres.* *f*

right hand to the workmen's hammer : and with the ham-mer she smote

a tempo. *pp* *cres.* *cen.* *do.*

Sis - er - a, she shatter'd his head, yea, shatter'd his head ; yea, she

f *fp* *sf* *ff*

ff

piere - ed and struck through his tem - ples.

p rit.

Lento. f

At her feet he bow - ed, he fell, he lay :

Lento. ♩ = 69. *fp* *pp rit.*

p where he bow-ed,

CHORUS, *a tempo.*

f At her feet he bow-ed, *p* he fell, *pp* he lay:

At her feet he bow-ed, he fell, he lay:

At her feet he bow-ed, he fell. he lay:

At her feet he bow-ed, he fell, he lay:

a tempo. pp pp

there he fell down— dead! . . .

there he fell down—dead!— dead!

there he fell down—dead!— dead!

there he fell down—dead!— dead!

there he fell down—dead!— dead!

ppp fp pp

AA *Larghetto.*

BARAK. *p*

Thro' the win-dow she

look-ed forth and cri-ed, the mo-ther of Sis-er-a cri-ed thro' the lat-tice,

DEBORAH. *mp* Why . . . is his cha-riot so long in com-ing? why

poco agitato. tar-ry the wheels of his cha-riots? why tar-ry the wheels of his

BB *Tempo lmo.*

char - iots ?
rit. mp

Her wise . . la - dies an - swered her,

1st SOPRANO. BB *f*
Have they not found,

2nd SOPRANO. *f*
Have they not found,

ALTO. *f*
Have they not found,

BB *Tempo lmo.*
rit. p *cres.*

mp
yet . . she re - peat - eth

have they not . . di - vi - ded the spoil? have they not found, . .

have they not di - vi - ded the spoil? have they not found, have they not di -

have they not . . di - vi - ded the spoil? have they not found, have they not di -

mf

CC *mp*

Why . . . is his cha-riot so long . . . in
her words un - to her - self.
have they not di-vi-ded the spoil? have they not
- vi - ded, di - vi-ded the spoil? have they not found, have they not
vi - ded, di - vi-ded the spoil? have they not found,

CC *p* *pp* *pp*

poco agitato. *f* *ff*

com-ing? Have they not found, have they not found, have they not di - vi - ded the spoil?
found, have they not found, have they not di-vi-ded the
found, have they not found, have they not di-vi - ded the
have they not, have they not found, have they not di-vi - ded the

poco agitato. *cres.* *fp* *cres.* *f*

spoil, di - vi - ded the spoil? *f*
 two
 spoil, di - vi - ded the spoil? *f* a dam - sel, two damsels, two
 spoil, di - vi - ded the spoil? *f* a dam - sel, two damsels, two

fp *mf* *f*

f
 to Sis - er - a a spoil . . of dy - ed gar - ments,
 dam sels to ev - 'ry man, *mf* a spoil of dy - ed gar - ments,
 dam - sels to ev - 'ry man, *mf* a spoil of dy - ed gar - ments,
 dam - sels to ev - 'ry man, *mf* a spoil of dy - ed gar - ments, of
 cres - cen - do. *fp* *fp*

DD

f

a spoil, a spoil,

poco accel.

of dy - ed garments of em-broid - er - y on both sides, a

poco accel.

of dy - ed garments of em-broid - er - y on both sides, a

poco accel.

dy - ed, dy - ed garments of em-broid - er - y on both sides, a

DD

p poco accel.

cres - cen do. f

3

meet for the necks . . . of them . . . that take the spoil, . . . that take the

spoil, meet for the necks of them . . . that take . . . the spoil, that

spoil, meet for the necks of them that take . . . the spoil, that

spoil, meet for the necks of them . . . that take . . . the spoil, that

fp

p

rit.

spoil?

rit. *a tempo.*

them that take the spoil?

rit. *a tempo.*

them that take the spoil?

rit. *a tempo.*

them that take the spoil?

rit. *p* *a tempo.* *fp* *p* *pp*

Grave.

1st SOPRANO. EE *ff* *sf*

2nd SOPRANO. *ff* *sf*

1st ALTO. *ff* *sf*

2nd ALTO. *ff* *sf*

1st TENOR. *ff* *sf*

2nd TENOR. *ff* *sf*

1st BASS. *ff* *sf*

2nd BASS. *ff* *sf*

So let all Thine en - e - mies per - ish :

Grave. EE *ff* *sf*

DEBORAH.

Poco animato.

FF

But let them that love Him . . . be as the sun when he go - eth

BARAK.

Poco animato.

FF

But let them that love Him . . . be as the sun when he go - eth

cres - - - *cen* - - - *do.*

forth, when he go - - eth forth in his might,

cres - - - *cen* - - - *do.*

forth, when he go - eth forth in his might,

but let them that love Him, . . . let them that

but let them that love Him, . . . let them that

but let them . . . that love . . . Him, let them that

but let them that love Him, . . . let them that

but let them that love . . . Him, let them that

but let them that love . . . Him, let them that

but let them that love . . . Him, that

But let them that love . . . Him, that

cres - - - *cen* - - - *do.*

cres - - -

when he go - eth forth . . .

when he go - eth forth . . .

cen - - do sempre.
love Him . . . be as the sun when he go - eth forth, go - eth forth . . .

cen - - do sempre.
love Him . . . be as the sun when he go - eth forth, go - eth forth . . .

cen - - do sempre.
love Him . . . be as the sun when he go - eth forth, go - eth forth, when he

cen - - do sempre.
love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.
love Him, as the sun, be as . . . the sun, go - eth forth, when he

cen - - do sempre.
love Him . . . be as the sun, be as . . . the sun, go - eth forth, when he

cen - - do sempre.
love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.
love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.

in his might, in his might.

in his might, in his might.

in his might, in his might.

in his might, in his might.

in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

cres - - - cen - do. sff rit. fff

THE END.