

43350

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE DESERT

SYMPHONIC ODE

IN THREE PARTS

THE WORDS TRANSLATED FROM THE FRENCH OF AUGUSTE COLIN BY THE

REV. J. TROUTBECK, D.D.

THE MUSIC COMPOSED BY

FELICIEN DAVID.

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THE DESERT.

PART I.

Spoken.

In deserts is the Infinite revealed.
The soul, by such immensity inspired,
An eagle gazing on the new-born sun,
The vastness of Infinity can sound.

In deserts all is silent; yet, behold,
While calm profound seems everywhere to
reign,

Upon the pensive solitary soul
There fall the sounds of wondrous melody.

O sounds, of this eternal silence born!
Each grain of sand is gifted with a voice,
To which the depths aerial make reply.
I feel, I hear, that thus the desert speaks:

CHORUS.

Allah, Allah, to Thee I render homage,
Allah, Allah, of Thine immensity, of Thine
eternity,

I am the created image.

Allah, Allah!

Thou only art glorious, Thou only art mer-
ciful,

Thou liftest up the lowly, the proud Thou dost
abase,

Thou only art glorious, Thou only art merciful,
Thou art of life the giver, Thou bringest down
to death.

Allah, Allah!

To Thee be praise, Thou ruler of creation,
That dwellest in eternity.

The solitude of the desert

Thou fillest with Thy majesty.

Allah, Allah!

Spoken.

Behold, upon the verge a dusky train

Alternately appears and disappears:

A caravan it is, that winds along,

A giant serpent seen against the sky.

It passes on its slow and toilsome way:

The tents will be unfurl'd, when sinks the day.

MARCH OF THE CARAVAN.

SOLO AND CHORUS.

We take our way, with a song we march,

With full delight we onward fare,

Beneath this blue overhanging arch

We freely breathe in ample air.

Spoken.

The air is gloomy, motionless, and dull,

As charged with death. Behold the whirlwind
comes

Impetuously on: the arid blast

Is like an all-devouring pestilence.

THE STORM IN THE DESERT.

CHORUS.

Bow down your heads! The Simoom, fiery
wind,

Passes, as 'twere a scourge from God.



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THE DESERT.

PART I.

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Cornets à Pistons, Trombones, Ophicleide, Timpani and Strings.

Andante.

PIANO. ♩ = 69.

ppp *Vi. & Viola.*

Cello & Bassi.

(Spoken.) In deserts is the Infinite revealed.
The soul, by such immensity inspired,
An eagle gazing on the new-born sun,
The vastness of Infinity can sound.

(Spoken.) In deserts all is silent; yet, behold,
While calm profound seems everywhere to reign,
Upon the pensive solitary soul
There fall the sounds of wondrous melody.

Hn.

(Spoken.) O sounds, of this eternal silence born!
Each grain of sand is gifted with a voice,
To which the depths aerial make reply.
I feel, I hear, that thus the desert speaks.

sf

Hn.

CHORUS.

A 1st TENOR.

pp

2nd TENOR.

pp

1st BASS.

pp

2nd BASS.

pp

A

Str. & Wind.

Musical notation for the first system of the chorus. It includes five vocal staves (1st Tenor, 2nd Tenor, 1st Bass, 2nd Bass) and a piano accompaniment staff. The vocal parts begin with the lyrics "Al - lah, Al - lah, Al - lah, Al - lah,". The piano accompaniment features a melodic line with sixteenth-note patterns and a bass line with chords. The system is marked with a dynamic of *pp* and includes a section labeled "A" with a fermata over the first measure of the piano accompaniment.

Musical notation for the second system of the chorus. It includes five vocal staves and a piano accompaniment staff. The vocal parts continue with the lyrics "lah, to Thee I . . ren - der hom - - -". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Musical notation for the third system of the chorus. It includes five vocal staves and a piano accompaniment staff. The vocal parts conclude with the lyrics "age, Al - lah, Al - lah, to". The piano accompaniment continues with the same melodic and harmonic patterns as the previous systems.

p

Thee I . . ren - der hom - - - age, Al -

p

Thee I . . ren - der hom - - - age, Al -

p

Thee I . . ren - der hom - - - age, Al -

p

Thee I ren - der hom - - - age, Al -

- lah, Al - lah, of Thine im - men - si -

ff

- lah, Al - lah, of Thine im - men - si -

ff

- lah, Al - lah, of Thine im - men - si -

ff

- lah, Al - lah, of Thine im - men - si -

ff Tutti.

- ty, of Thine e - ter - ni - ty I am, I am

pp

- ty, of Thine e - ter - ni - ty I am, I am

pp

- ty, of Thine e - ter - ni - ty I am, I am

pp

- ty, of Thine e - ter - ni - ty I am, I am.

pp Str. & Wind.

the cre - a - ted im - - - age. Al -

the cre - a - ted im - - - age. Al -

the cre - a - ted im - - - age. Al -

the cre - a - ted im - - - age. Al -

p

B

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al - lah, Al -

deces

- lah, Al - lah ! . . . Thou

- lah, Al - lah ! . . . Thou

- lah, Al - lah ! . . . Thou

- lah, Al - lah ! . . . Thou

cen - do. sempre. *ff Tutti.*

on - ly art glo - ri - ous, Thou on - ly art mer - ci -

on - ly art glo - ri - ous, Thou on - ly art mer - ci -

on - ly art glo - ri - ous, Thou on - ly art mer - ci -

on - ly art glo - ri - ous, Thou on - ly art mer - ci -

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

ful, Thou lift - est up the low - - ly, the

ful, Thou lift - est up the low - - ly, the

ful, Thou lift - est up the low - - ly, the

ful, Thou lift - est up the low - - ly, the

p Str. & Wind.

Ped. *

proud Thou dost a - base, Thou on - ly art glo - ri -

proud Thou dost a - base, Thou on - ly art glo - ri -

proud Thou dost a - base, Thou on - ly art glo - ri -

proud Thou dost a - base, Thou on - ly art glo - ri -

ff Tutti.

Ped. * *Ped.* *

- ous, Thou on - ly art mer - ci - ful, Thou

- ous, Thou on - ly art mer - ci - ful, Thou

- ous, Thou on - ly art mer - ci - ful, Thou

- ous, Thou on - ly art mer - ci - ful, Thou

art of life the giv - - er, Thou bring - est down to
 art of life the giv - - er, Thou bring - est down to
 art of life the giv - - er, Thou bring - est down to
 art of life the giv - - er, Thou bring - est down to

p Str. & Wind.

death, Thou bring - est down to death, Al - -
 death, Thou bring - est down to death, Al - -
 death, Thou bring - est down to death, Al - -
 death, Thou bring - est down to death, Al - -

v **D**

Cello.

- lah, Al - lah, Al - lah, Al - -
 - lah, Al - lah, Al - lah, Al - -
 - lah, Al - lah, Al - lah, Al - -
 - lah, Al - lah, Al - lah, Al - -

The musical score is arranged in systems. Each system includes vocal staves and piano accompaniment. The lyrics are: "lah, Al lah, Al lah, do." The score includes dynamic markings such as *decrec*, *cres*, *f*, and *f Tutti*. The piano part features a prominent accompaniment of chords and arpeggios. The vocal parts are written in a simple, homophonic style.

Vivace. $\text{♩} = 76.$

ff Hns. & Tpts.

Bassi.

Str. & Wind.

cres *cen*

E CHORUS.

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

do. *ff Tutti.*

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -
 with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -
 with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -
 with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -

- est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 - est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 - est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 - est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

- ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -
 - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -
 - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -
 - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

F

- ty, Al - lah, Al - lah, Al - lah, Al -

- ty, Al - lah, Al - lah, Al - lah, Al -

- ty, Al - lah, Al - lah, Al - lah, Al -

- ty, Al - lah, Al - lah, Al - lah, Al -

deces

lah, Al - lah, Al - lah, cen

deces

lah, Al - lah, Al - lah, cen

deces

lah, Al - lah, Al - lah, cen

deces

lah, Al - lah, Al - lah, cen

lah, to Thee be praise, thou rul - er of cre - a - tion, to Thee be

deces *Str. & Wind.* *cen*

do *sempre.*

lah, Al - lah, Al - lah, Al

do *sempre.*

lah, Al - lah, Al - lah, Al

do *sempre.*

lah, Al - lah, Al - lah, Al

praise thro' e - ter - ni - ty, Al - lah, Al

do *sempre.*

- lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -

p

- lah, Al - lah,
 - lah, Al - lah,
 - lah, Al - lah,
 - lah, Al - lah,

Al - lah, Al - lah.
 Al - lah, Al - lah.
 Al - lah, Al - lah.
 Al - lah, Al - lah.

pp

VI. & Viola. *pp*

Cello & Bassi.

(Spoken.) Behold, upon the verge a dusky train
 Alternately appears and disappears :
 A caravan it is, that winds along, It passes on its slow and toilsome way :
 A giant serpent, seen against the sky. The tents will be unfurled, when sinks the day.

G MARCH OF THE CARAVAN.
Poco più lento. ♩ = 104.

pp
 Str. con sordini.

Hns.

This musical score is for the Oboe and Piano parts of "David's Ode, 'The Desert.'" It consists of seven systems of music. The first system includes a specific instruction for the Oboe: "Ob." and a trill mark "tr". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The second system continues the piano accompaniment with various dynamics and articulation marks. The third system introduces a trill in the Oboe part and a fortissimo "sf" dynamic in the piano right hand. The fourth system features a trill in the Oboe part, a piano dynamic "Hns." in the piano left hand, and a fortissimo "sf" dynamic in the piano right hand. The fifth system shows the Oboe part with a trill and the piano accompaniment with a trill in the right hand. The sixth system continues the piano accompaniment with a trill in the right hand. The seventh system concludes with trills in both the Oboe part and the piano right hand.

The image displays a page of musical notation for F. David's Ode, "The Desert." The page is numbered 16. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into seven systems, each with two staves. The first system includes the instruction "Hns." above the treble staff and "sf" above the bass staff. The second system includes "f Str. & Wind." above the bass staff. The third system includes "tr" above the bass staff. The fourth system includes "tr" above the bass staff and "ff Tutti." above the bass staff. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

17

SOLO. We take our way, with a song we march, With full de - light we on - ward

CHORUS. We take our way, with a song we march, With full de - light we on - ward

SOLO. We take our way, with a song we march, With full de - light we on - ward

CHORUS. We take our way, with a song we march, With full de - light we on - ward

SOLO. We take our way, with a song we march, With full de - light we on - ward

CHORUS. We take our way, with a song we march, With full de - light we on - ward

p Hns. & Bsns. *f Tutti.*

SOLO. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

CHORUS. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

SOLO. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

CHORUS. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

SOLO. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

CHORUS. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

p Hns. & Bsns. *f Tutti.*

SOLO. air, we take our way, with a song we march, with full de - light we on - ward

CHORUS. air, we take our way, with a song we march, with full de - light we on - ward

SOLO. air, we take our way, with a song we march, with full de - light we on - ward

CHORUS. air, we take our way, with a song we march, with full de - light we on - ward

SOLO. air, we take our way, with a song we march, with full de - light we on - ward

CHORUS. air, we take our way, with a song we march, with full de - light we on - ward

p Hns. & Bsns. *f Tutti.*

Solo. *p* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple
 CHORUS. *f* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple

Solo. *p* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple
 CHORUS. *f* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple

Solo. *p* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple
 CHORUS. *f* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple

p Hns. & Bsn. *f* Tutti.

p air, we take our way, we on-ward fare,
p air, we take our way, we on-ward fare,
p air, we take our way, we on-ward fare,
p air, we take our way, we on-ward fare,

p Hns. *p* Str.

deces
 we on-ward fare, we take our way,
deces
 we on-ward fare, we take our way,
deces
 we on-ward fare, we take our way,
 we on-ward fare, we take our way,

cen we onward fare, *do* we take our way, *sempre.* we onward *sempre.*

cen we onward fare, *do* we take our way, we onward *sempre.*

cen we onward fare, *do* we take our way, we onward *sempre.*

sfp

p

pp fare, *pp* we onward fare.

pp fare, *pp* we onward fare.

pp fare, *pp* we onward fare.

pp fare, *pp* we onward fare.

we onward fare.

The air is gloomy, motionless, and dull,
 As charged with death. Behold the whirlwind comes
 Impetuously on: the arid blast
 Is like an all-devouring pestilence.

pp

Ped.

ppp Str.

Bassi.

cres *cen* *do.* *poco*

a *poco*

THE STORM IN THE DESERT.

Poco più vivace. ♩ = 138.

f Tutti.

CHORUS.

ff

Bow down your heads! The Si -

Bow down your heads! The Si -

Bow down your heads! The Si -

Bow down your heads! The Si -

- moom, fie - - ry wind,
 - moom, fie - - ry wind,
 - moom, fie - - ry wind,
 - moom, fie - - ry wind,
Sva

pass - - - es, as 'twere a scourge from
 pass - - - es, as 'twere a scourge from
 pass - - - es, as 'twere a scourge from
 pass - - - es, as 'twere a scourge from
Sva

God. Al -
 God. Al -
 God. Al -
 God. Al -

F. David's Ode, "The Desert."—Novello, Ewer and Co.'s Octavo Edition.

lah, re-gard our faith sin-cere, Al-

lah, re-gard our faith sin-cere, Al-

- lah, re-gard our faith sin-cere, Al-

- lah, re-gard our faith sin-cere, Al-

lah, sup-port our hearts that fear,

lah, sup-port our hearts that fear,

- lah, sup-port our hearts that fear,

- lah, sup-port our hearts that fear,

K

f Heaven is no more,

f Heaven is no more,

K

p

The musical score is arranged in systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Hell closes round us! Al - - - lah! Heaven is no more, Heaven is no more, Al - - - lah! Al - - - lah!". The piano part features a prominent, rhythmic accompaniment in the left hand and a more melodic line in the right hand, often with arpeggiated chords. Dynamics include *ff* (fortissimo) and *f* (forte). The key signature has one sharp (F#).

Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -
our dis - tress Thou be -

ff - hold - - - - - est,
ff - hold - - - - - est,
ff - hold - - - - - est,
- hold - - - - - est,

Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -

f
 - hold - - - - - est.
 - hold - - - - - est. The an - gel of
 - hold - - - - - est.
 - hold - - - - - est. The an - gel of

The an - gel of
 death a - bout us doth hov - er!
 The an - gel of
 death a - bout us doth hov - er!

death a - bout us doth hov - er!
 The tem - pest is
 death a - bout us doth hov - er!
 The tem - pest is

The musical score is arranged in three systems, each with four staves. The top two staves of each system are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as dynamics (f, sf), articulation (accents), and phrasing slurs. The lyrics are printed below the vocal staves.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is in a single staff with a treble clef. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like 'M'.

System 1:
 The tem - pest is
 fierce, and no re - fuge have we!

System 2:
 The tem - pest is
 fierce, and no re - fuge have we!

System 3:
 fierce, and no re - fuge have we!
 No suc - cour is

System 4:
 fierce, and no re - fuge have we!
 No suc - cour is

System 5:
 near us, though faith - ful we be, No suc - cour is

System 6:
 near us, though faith - ful we be, No suc - cour is

System 7:
 near us, though faith - ful we be, No suc - cour is

System 8:
 near us, though faith - ful we be, No suc - cour is

near us, though faith - ful we be. Do Thou be our
 near us, though faith - ful we be. Do Thou be our
 near us, though faith - ful we be. Do Thou be our
 near us, though faith - ful we be. Do Thou be our
 shield, and from death set us free, do Thou be our
 shield, and from death set us free, do Thou be our
 shield, and from death set us free, do Thou be our
 shield, and from death set us free, do Thou be our
 shield, and from death set us free.
 shield, and from death set us free.
 shield, and from death set us free.
 shield, and from death set us free.

Al - - - lah, re -

Al - - - lah, re -

Al - - - lah, re -

Al - - - lah, re -

N

f

- gard our faith sin - - -

- gard our faith sin - - -

- gard our faith sin - - -

- gard our faith sin -

Sea.....

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that
 cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that
 cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that
 cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that

deces
 fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -
deces
 fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -
deces
 fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -
deces
 fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -

cen *do.*
 cere, Al - lah, Al -
cen *do.*
 cere, Al - lah, Al -
cen *do.*
 cere, Al - lah, Al -
 cere, Al - lah, re - gard our faith sin -
cen *do.* *Str. & Wind.*

lah!
 lah!
 lah!
 cere! . . . Al - lah! . . . Al - lah! . . .

This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

pp *tenuto.*
 Ped.

This system shows the continuation of the piano accompaniment. It includes dynamic markings *pp* and *tenuto.*, and a *Ped.* (pedal) marking. The right hand has a series of chords, while the left hand plays a rhythmic accompaniment.

CALM IS RESTORED.
rall. *cres - cen - do.* 8va. *

This system is marked *CALM IS RESTORED.* and *rall.* (rallentando). It features a *cres - cen - do.* (crescendo) marking. The piano part consists of chords in the right hand and a bass line in the left hand. An *8va.* (octave) marking is present, and an asterisk (*) is at the end of the system.

THE CARAVAN RESUMES ITS MARCH.
Tempo di marcia. ♩ = 104. *Viola.* *cres - cen - do.* *Vi.*

This system is marked *THE CARAVAN RESUMES ITS MARCH.* and *Tempo di marcia.* with a tempo of ♩ = 104. It includes parts for *Viola.* and *Vi.* (Violin). The piano accompaniment is marked *pp* and *Bassi.* The *Viola.* part has a *cres - cen - do.* marking.

Cl. *do.* *poco . . . a . . . poco.* *Bsn.*

This system features parts for *Cl.* (Clarinet) and *Bsn.* (Bassoon). The piano accompaniment is marked *Bsn.* and includes a *poco . . . a . . . poco.* (poco a poco) marking. The *Cl.* part has a *do.* marking.

P CHORUS.

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

f Tutti.

winds that are burn - ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

winds that are burn - ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

winds that are burn - ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

winds that are burn - ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

press, A cer-tain end dis-cern - ing; And we will strive, and achieve suc-cess, To van-quish

press, A cer-tain end dis-cern - ing; And we will strive, and achieve suc-cess, To van-quish

press, A cer-tain end dis-cern - ing; And we will strive, and achieve suc-cess, To van-quish

press, A cer-tain end dis-cern - ing; And we will strive, and achieve suc-cess, To van-quish

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

*p Hns. & Bsn.
Str. pizz.* *f Tutti.*

fare, Be-neath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

fare, Be-neath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

fare, Be-neath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

fare, Be-neath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

*p Hns. & Bsn.
Str. pizz.* *f Tutti.*

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

*p Hns. & Bsn.
Str. pizz.* *f Tutti.*

SOLO. *p* CHORUS. *f*

fare, be-neath this blue ov - er-hang-ing arch we free - ly breathe in am - ple

fare, be-neath this blue ov - er-hang-ing arch we free - ly breathe in am - ple

fare, be-neath this blue ov - er-hang-ing arch we free - ly breathe in am - ple

fare, be-neath this blue ov - er-hang-ing arch we free - ly breathe in am - ple

p Hns. & Bsn. Str. pizz. *f* Tutti.

air, we take our way, with a song we march, with a song we march, be-yond the

air, we take our way, with a song we march, with a song we march, be-yond the

air, we take our way, with a song we march, with a song we march, be-yond the

air, we take our way, with a song we march, with a song we march, be-yond the

plain our home to gain . . . ev - er yearn - ing.

plain our home to gain . . . ev - er yearn - ing.

plain our home to gain . . . ev - er yearn - ing.

plain our home to gain . . . ev - er yearn - ing.

8va

PART II.

NIGHT.

Adagio.

PIANO. ♩ = 66.

pp

(Spoken.) Like to the falling of a bridal veil,
Upon the desert sable night descends,
Her wonted charms are to the heart enhanced,
When Venus high in heaven is gleaming bright.

pp Hns.

Cl.

Cello. *Str. sustain.*

Tpt.

Hn.

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

TENOR. A

o night, o

sf *p* *str.*

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

love - - ly night, . . . Thou dost bring us pure delight,

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

When in prayer we have bent . . . us, . . .

ci. & Fl.

Im.

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

• And on the tranquil plain, All they that long have wan - der'd, In re -

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

pose now re - main.

sf *p*

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

O night, O love - - ly night, . . .

B

rinj. *p* *Str.*

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

Thou dost bring us pure delight, As when a lov'd one

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

Cl. & Fl. a faith-ful heart will re pay: By thee is calm'd the wasting ardour of

Hn. *p* *Ped.* * *Ped.* *

day. O night, O gen-tle

Cl. *Ob.* *Hn.* *p* *Str.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

night!

Fl. *Cl.* *p* *Str.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

O night, O love-ly night,

C *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Thou dost bring us pure de-light, When the air is full of fra - - grance,

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

Cl. & Fl. When, led by mu - sic sweet.

Hn. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Girls, in the dance com-bin - ing, Nimble ply twinkling feet,

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

O night, O

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

love - ly night, Thou dost bring us pure de-light.

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

As when a lov'd one, A faith-ful heart

Cl. & Fl.
Hn.

Ped. * *Ped.* *

will re-pay: By thee is calm'd the wast-ing ar-dour of day,

Str.
sf

Ped. | * *Ped.* | *

O night, O gen-tle

Cl. *Ob.* *Cl.*
Hn.

p

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

night.

Fl. *Cl.*

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

Hn. *Fl.* *Hn.*

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

Cl. *Hn.*

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

ARAB FANTASIA.
Allegro vivace. ♩ = 104. E

f Wind.

Vl. 1.

Vl. 2.

f Tutti.

sf

sf

sf

sf

sf

sf

sf

The image displays a page of musical notation for F. David's Ode "The Desert." The page is numbered 40 at the top center. The score is arranged in seven systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte) are placed throughout the score. The piece features a complex texture with multiple voices and instruments, including a prominent bass line in the lower register and a more active upper register. The overall style is characteristic of 18th-century French music.

Fl. & Cl.

p Str.

This system shows the first two staves of music. The top staff is for Flute and Clarinet, featuring a melodic line with grace notes and slurs. The bottom staff is for piano accompaniment, consisting of a steady eighth-note bass line and chords in the right hand.

tr *tr*

This system continues the music from the previous system. The top staff includes trill ornaments (*tr*) on the melodic line. The piano accompaniment remains consistent with the previous system.

DANCE OF THE DANCING GIRLS.

F *Moderato.* $\text{♩} = 92.$ *Ob.*

p Str.

This system begins the 'Dance of the Dancing Girls' section. The top staff is for Oboe, starting with a melodic phrase. The bottom staff is for piano accompaniment, featuring a rhythmic pattern of chords and eighth notes.

This system continues the Oboe melody and piano accompaniment from the previous system.

f Str.

This system continues the Oboe melody and piano accompaniment. The piano accompaniment becomes more active, with a *f* dynamic marking.

Cl.

This system introduces the Clarinet part. The top staff is for Clarinet, playing a melodic line. The piano accompaniment continues with the same rhythmic pattern.

Ob.

This system continues the Oboe melody and piano accompaniment from the previous system.

Ob. & Cl.

f *p*

cres.

f *p*

f Str.

Ob. p *p*

f Str.

The musical score consists of seven systems of music. Each system has a grand staff (treble and bass clefs) and a separate staff for woodwinds. The first system includes dynamics *f* and *p*, and the woodwind part is labeled 'Ob. & Cl.'. The second system continues the piano accompaniment. The third system features a crescendo marking 'cres.'. The fourth system continues the piano accompaniment. The fifth system includes dynamics *f* and *p*, and the woodwind part is labeled 'Ob.'. The sixth system includes the dynamic *f* and the marking 'Str.' for strings. The seventh system includes dynamics *p* and *f*, and the marking 'Str.' for strings.

Ob. Cl. Bass.

p

Cl. Ob.

morendo.

f Str. & Wind.

FREEDOM IN THE DESERT.

G Vivace. **CHORUS.** *ff*

With - in your
 With - in your
 With - in your
 With - in your

tr *G Vivace.* $\text{♩} = 80.$
ff *Hns. & Trombone.* *Ob. Cl. & Bsn.*

dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,
 dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,
 dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,
 dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,

ff Tutti. *Str. & Wind.*

Not yours it is to share the plea - sures Earth and
 Not yours it is to share the plea - sures Earth and
 Not yours it is to share the plea - sures Earth and
 Not yours it is to share the plea - sures Earth and

sky to oth - ers can give. The life you

sky to oth - ers can give. The life you

sky to oth - ers can give.

sky to oth - ers can give.

lead is void of beau-ty, Dull are your days, wea - ry and long ;

lead is void of beau-ty, Dull are your days, wea - ry and long ;

Dull are your days, wea - ry and long ;

Dull are your days, wea - ry and long ;

rall. *a tempo.*
Fath - er-land for . . us is the de - sert, And we are

rall. *a tempo.*
Fath - er-land for . . us is the de - sert, And we are

rall. *a tempo.*
Fath - er-land for . . us is the de - sert, And we are

rall. *a tempo.*
Fath - er-land for . . us is the de - sert, And we are

free and proud and strong.

free and proud and strong.

free and proud and strong.

free and proud and strong.

f

H

For us is

For us is

For us is

For us is

H

Hns. & Trombone.

Ob. Cl. & Bsns.

light, and space un-bound-ed, 'Tis for us the mir-age is bright;

light, and space un-bound-ed, 'Tis for us the mir-age is bright;

light, and space un-bound-ed, 'Tis for us the mir-age is bright;

light, and space un-bound-ed, 'Tis for us the mir-age is bright;

Tutti.

Str. & Wind.

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

cours - er's tire - less flight. For us the

cours - er's tire - less flight. For us the

cours - er's tire - less flight.

cours - er's tire - less flight.

sil - ver sands are sparkling, On them we rest, calm - ly we sleep;

sil - ver sands are sparkling, On them we rest, calm - ly we sleep;

On them we rest, calm - ly we sleep;

On them we rest, calm - ly we sleep;

rall. *a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

rall. *a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

rall. *a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

rall. *a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

night - ly watch they keep.

night - ly watch they keep.

night - ly watch they keep.

night - ly watch they keep.

Hns. & Trombone. *dim.*

p Fl. Ob. & Cl.

Hns. *dim.*

EVENING MEDITATION.

Fl. Ob. & Bsn.

J Andante molto. $\text{♩} = 60$.

dolce.
Viola & Cello.

Fl. & Hns. sustain.

Bassi.

K TENOR. *dolce, espressivo e legato.*

En - chanting

night, de - lay thy go - ing, For thou to love and life dost

wake me; It is while song from me is flow - - ing That to her

heart my love will take me. *Wind.*

dim.

Up - on thy way, fair moon, be

p *vl. pizz.*

go - ing, To fol-low thee thou canst not make me, But here shall

song from me be flow - - ing, And to her heart my love .. will

take me.

f Wind.

dim.

M

My wea-ry eyes to sleep are go - ing, In peace to

Fl. & Cl.

pp Hns. & Str. arco sustain.

rest, till morn - ing wake me, Yet though my song no . . more be

flow - - ing, Still to her heart my love will take me. *Wind.*

N CHORUS. *pp*

My wea-ry eyes to sleep are

My wea-ry eyes to sleep are

My wea-ry eyes to sleep are

My wea-ry eyes to sleep are

N

Str. *Wind sustain.*

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

song no more be flow - - ing, Still to her heart my love will

song no more be flow - - ing, Still to her heart my love will

song no more be flow - - ing, Still to her heart my love will

song no more be flow - - ing, Still to her heart my love will

p

take me.

take me.

take me.

take me.

p

morendo.

Vi. & Viola.

ppp

rall.

Bassi.

END OF SECOND PART.

PART III.

SUNRISE.

Maestoso. $\text{♩} = 60.$

Vi.

PIANO. *pp*

Behold, with rosy tints of dawn is dyed
The wide expanse of heaven; the orb of day
Appears with sudden beams; and as he mounts
He fills the desert plains with light and love.

Sva.

p

Cl.

Sva.

Ob.

Sva.

Basn.

Hn.

Sva.

cres- - - cen - - - do.

Cl.

Bassi.

Ped.

Sva.

f Tutti.

Adagio. CHANT OF THE MUEZZIN.

Peace be un - to you, peace be un - to all,
 El . . Sa-lam - a - lek, a leikoum el Sa - lam

Adagio. ♩ = 48.
p

Al - lah . . is great, to prayer come fall. . .
 Al - lah . . ouak bar ia les Sa-lah. . .

f

None is God . . but Al-lah, Ma-ho-met is the prophet of Al - lah,
 la Al - lah . . il Al-lah, ou Mo-ha - med rassoul Al - lah, . . .

p

Al - lah . . . is great, to prayer come fall.
 Al - lah . . . ou kbar ia les Sa - lah.

None is God . . . but Al - lah, Ma-ho-met is the prophet of Al -
 la Al - lah . . . il Al - lah ou Mo - ha - med rassoul Al -

lah,
 lah, Al - lah . . . is great,
 Al - lah . . . ou kbar,

to prayer come fall.
 ia les Sa - lah.

p *f* *p* *f* *tr* *sf*

Viol.
Cello & Bsn.

DEPARTURE OF THE CARAVAN.

B *Moderato, tempo di marcia.* ♩ = 104. *Hns.*

pp *Bassi.*

cres. *Viola.*

Ob. & Cl.

cres.

C **CHORUS.**

f

A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

f Tutti.

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

Solo. *p* - ing. We take our way, with a song we march, With full de - light we on - ward

f *CHORUS.*

Solo. *p* - ing. We take our way, with a song we march, With full de - light we on - ward

f *CHORUS.*

Solo. *p* - ing. We take our way, with a song we march, With full de - light we on - ward

Solo. *p* - ing. We take our way, with a song we march, With full de - light we on - ward

f *CHORUS.*

p *Hns. Bssn. & Str. pizz.*

f *Tutti.*

SOLO. *p* fare; Be-neath this blue ov-er-hang-ing arch We free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare; Be-neath this blue ov-er-hang-ing arch We free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare; Be-neath this blue ov-er-hang-ing arch We free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare; Be-neath this blue ov-er-hang-ing arch We free-ly breathe in am-ple *f* CHORUS.

p Hns. Bsn. & Str. pizz. *f* Tutti.

SOLO. *p* air, we take our way, with a song we march, with full de-light we on-ward *f* CHORUS.

SOLO. *p* air, we take our way, with a song we march, with full de-light we on-ward *f* CHORUS.

SOLO. *p* air, we take our way, with a song we march, with full de-light we on-ward *f* CHORUS.

SOLO. *p* air, we take our way, with a song we march, with full de-light we on-ward *f* CHORUS.

p Hns. Bsn. & Str. pizz. *f* Tutti.

SOLO. *p* fare, beneath this blue ov-er-hang-ing arch we free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare, beneath this blue ov-er-hang-ing arch we free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare, beneath this blue ov-er-hang-ing arch we free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare, beneath this blue ov-er-hang-ing arch we free-ly breathe in am-ple *f* CHORUS.

p Hns. Bsn. & Str. pizz. *f* Tutti.

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

p Cl. Bssn. & Str. pizz.

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

p Str. arco.

sing, we march, we sing,

sing, we march, we sing,

sing, we march, we sing,

sing, we march, we sing,

sing, we march, we sing,

tr

we march, we sing,
deces - - - - -
deces - - - - -
 we march, we sing,
deces - - - - -
 we march, we sing,
deces - - - - -
 we march, we sing,
deces - - - - -
tr *do sempre.*

- *cen* - *do.* **F**
 we march, we march!
 - *cen* - *do.*
 we march, we march!
 - *cen* - *do.*
 we march, we march!
 - *cen* - *do.*
 we march, we march!
 we march, we march!
tr *tr* **F**
pp Str.

G *Hns.*

Cello.

Bassi.

morendo.

The moving mass is in the distance lost ;
It goes, it goes, one sees it disappear
Like morning mists ; and o'er the waste of sands
Eternal silence now resumes her reign.

Andante. ♩ = 69.

Scr. p

Hn.

O sounds, of this eternal silence born !
Each grain of sand is gifted with a voice,
To which the depths aërial make reply.
I feel, I hear, that thus the desert speaks :

H **СНОРУС.** *pp*

Al - lah, Al - lah, to

pp

Al - lah, Al - lah, to

pp

Al - lah, Al - lah, to

pp

Al - lah, Al - lah, to

H *pp Str.* *Wind sustain.*

Thee I . . ren - der hom - - - age, Al -

Thee I . . ren - der hom - - - age, Al -

Thee I . . ren - der hom - - - age, Al -

Thee I . . ren - der hom - - - age, Al -

- lah, Al - lah, to Thee I . . ren - der *p*

- lah, Al - lah, to Thee I . . ren - der *p*

- lah, Al - lah, to Thee I . . ren - der *p*

- lah, Al - lah, to Thee I ren - der *p*

The musical score consists of several systems. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a prominent wind instrument line with triplets and a 'Wind sustain' instruction. The lyrics are 'Al - lah, Al - lah, to'. The second system continues the vocal and piano parts with the lyrics 'Thee I . . ren - der hom - - - age, Al -'. The piano part continues with complex rhythmic patterns. The third system repeats the vocal and piano parts with the lyrics '- lah, Al - lah, to Thee I . . ren - der'. The piano part continues with similar rhythmic patterns. The fourth system repeats the vocal and piano parts with the lyrics '- lah, Al - lah, to Thee I ren - der'. The piano part continues with similar rhythmic patterns.

hom - - - - - age, Al - lah, Al -
 hom - - - - - age, Al - lah, Al -
 hom - - - - - age, Al - lah, Al -
 hom - - - - - age. Al - lah, Al -

- lah, of Thine e - ter - ni - ty, of
 - lah, of Thine e - ter - ni - ty, of
 - lah, of Thine e - ter - ni - ty, of
 - lah, of Thine e - ter - ni - ty, of

Thine im - men - si - ty I am, I am the cre - a - ted
 Thine im - men - si - ty I am, I am the cre - a - ted
 Thine im - men - si - ty I am, I am the cre - a - ted
 Thine im - men - si - ty I am, I am the cre - a - ted

Musical score for "The Desert" by F. David. The score is in G major and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "hom - - - - - age, Al - lah, Al -", "- lah, of Thine e - ter - ni - ty, of", "Thine im - men - si - ty I am, I am the cre - a - ted". The piano accompaniment includes dynamic markings such as *f* and *pp*.

The musical score is arranged in three systems. Each system contains vocal parts and piano accompaniment. The vocal parts are written in four staves (Soprano, Alto, Tenor, Bass) with lyrics underneath. The piano accompaniment is written in two staves (Right and Left Hand). The score begins with a *J p* marking. The lyrics are: "im - - - - - age. Al - lah, Al - -". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The score continues with the lyrics: "- lah, Al - lah, Al - lah, Al - -". The piano accompaniment continues with a similar melodic and harmonic structure. The score concludes with the lyrics: "- lah, Al - lah, Al - lah, Al - -". The piano accompaniment concludes with a similar melodic and harmonic structure.

im - - - - - age. Al - lah, Al - -

- lah, Al - lah, Al - lah, Al - -

- lah, Al - lah, Al - lah, Al - -

- lah, Al - lah, Al - lah, Al - -

- lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -

dim in - u - en - do.
 - lah, *dim* in - u - en - do.
 - lah, *dim* in - u - en - do.
 - lah, *dim* in - u - en - do.
 - lah, Al - lah!
 - lah, Al - lah!
dim in - u - en - do.

K *Vivace*. $\text{♩} = 76$.
f Hns. & Tpts.
 Bassi.

p

cres
Str. & Wind.

ces - - - cen - - - do.

CHORUS.

ff

To Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

ff

To Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

ff

To Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

ff

To Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

ff *Tutti.*

- ty, to Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

- ty, to Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

- ty, to Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

- ty, to Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

- ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

- ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,

ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,

- ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,

- ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,

Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be

Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be

Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be

Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be

M

M

praise, Thou rul-er of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou rul-er of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou rul-er of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou rul-er of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

O *deces* - - - - - *cen*

- lah, Al - lah, *deces* Al - lah, Al - lah, Al -
 - lah, Al - lah, *deces* Al - lah, Al - lah, Al -
 - lah, Al - lah, *deces* Al - lah, Al - lah, Al -
 - lah, Al - lah, to Thee be praise, Thou rul - er of cre - a - tion, to Thee be
Str. *deces* "Wind sustain." *cen*

- lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al -
 praise thro' e - ter - ni - ty, Al - lah, Al - lah, Al -
do. *do.* *do.* *do.*

- lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
p *p* *p* *p*
Ophicleide.

- lah, Al - lah !
 - lah, Al - lah !
 - lah, Al - lah !
 - lah, Al - lah !

pp
cres. cen - - - do. *ff*
p *cres.*

pp *cres.* Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -
pp *cres.* Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -
pp *cres.* Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

pp *Str. & Wind.* *cres.* cen - - - do. *ff* *Tutti.* *p* *cres.*

ff
 - lah, Al - lah, Al - lah, Al - lah, . . . Al - lah !
 - lah, Al - lah, Al - lah, Al - lah, . . . Al - lah !
 - lah, Al - lah, Al - lah, Al - lah, . . . Al - lah !
 - lah, Al - lah, Al - lah, Al - lah, . . . Al - lah !

