

VOCAL SELECTIONS FROM



JEREMIAH

a musical and
step-dancing
extravaganza

MUSIC BY RYAN MALONE
LYRICS BY DAVID BRANDON
AND RYAN MALONE

VOCAL-PIANO SCORE

JEREMIAH

A MUSICAL AND STEP-DANCING EXTRAVAGANZA

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OVERTURE "JEREMIAH"

RYAN MALONE

$\text{♩} = 80$

"JUST A CHILD"

f 9

p 5

10 *CRSC.*

"THE UNSTOPPABLE WORD"

mf 13

16

22

Musical score for measures 28-31. The piece is in 7/8 time. Measure 28 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 29-31 continue with complex rhythmic patterns and triplets.

Musical score for measures 32-36. Measure 32 starts with a 2/4 time signature and includes the instruction *DOLCE*. Measures 33-35 are in 4/4 time, with a *p* dynamic marking. Measure 36 is in 4/4 time and is titled "LET HIM DIE".

Musical score for measures 37-41. Measure 37 is in 4/4 time with a *mp* dynamic. Measures 38-41 continue with a steady 4/4 rhythm.

Musical score for measures 42-47. Measure 42 is in 4/4 time. Measures 43-47 are in 3/4 time and are titled "CRY OF THE BESIEGED".

Musical score for measures 48-54. Measure 48 is in 6/8 time. Measures 49-54 continue in 6/8 time, ending with a *p* dynamic.

Musical score for measures 55-59. Measure 55 is in 6/8 time with a *CRESC.* instruction. Measures 56-59 continue in 6/8 time, ending with a *f* dynamic. The piece is titled "THE VISION ON THE HORIZON".

Musical notation for measures 61-66. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 61 is marked with the number '61' at the beginning. The music features complex chordal textures in the right hand and a steady eighth-note accompaniment in the left hand.

Musical notation for measures 67-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 67 is marked with the number '67' at the beginning. The music continues with similar textures to the previous system, showing a progression of chords and rhythmic patterns.

Musical notation for measures 73-77. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 73 is marked with the number '73' at the beginning. The key signature changes to two flats (B-flat and E-flat). The music features a prominent sustained chord in the right hand and a moving bass line in the left hand.

CURTAIN OPENS:
ANATHOTH CITY SQUARE

POCO ACCEL. $\bullet = 113$

Musical notation for measures 78-83. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 78 is marked with the number '78' at the beginning. The tempo is marked 'POCO ACCEL.' and the quarter note is equal to 113 (♩ = 113). The music features a driving eighth-note accompaniment in the left hand and a melodic line in the right hand.

"THE HARP THAT ONCE THROUGH TARA'S HALLS (SINGLE JIG)

Musical notation for measures 84-90. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 84 is marked with the number '84' at the beginning. The music is marked with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment.

Musical notation for measures 91-96. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 91 is marked with the number '91' at the beginning. The music continues with the 'THE HARP THAT ONCE THROUGH TARA'S HALLS' piece, showing a continuation of the melodic and rhythmic themes.

Musical score system 1, measures 99-106. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment with chords and moving lines. Measure numbers 99, 100, 101, 102, 103, 104, 105, and 106 are indicated at the beginning of each measure.

Musical score system 2, measures 107-113. The system consists of two staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff continues the rhythmic accompaniment. Measure numbers 107, 108, 109, 110, 111, 112, and 113 are indicated at the beginning of each measure.

Musical score system 3, measures 114-121. The system consists of two staves. The upper staff features a melodic line with a dynamic marking of *f* (forte) in measure 115. The lower staff continues the rhythmic accompaniment. Measure numbers 114, 115, 116, 117, 118, 119, 120, and 121 are indicated at the beginning of each measure.

Musical score system 4, measures 122-128. The system consists of two staves. The upper staff continues the melodic line with a dynamic marking of *p* (piano) in measure 123. The lower staff continues the rhythmic accompaniment. Measure numbers 122, 123, 124, 125, 126, 127, and 128 are indicated at the beginning of each measure.

Musical score system 5, measures 129-135. The system consists of two staves. The upper staff continues the melodic line with a dynamic marking of *p* (piano) in measure 130. The lower staff continues the rhythmic accompaniment with some double-measure rests. Measure numbers 129, 130, 131, 132, 133, 134, and 135 are indicated at the beginning of each measure.

Musical score system 6, measures 136-142. The system consists of two staves. The upper staff has a tempo marking *MOLTO RIT.* and a metronome marking $\text{♩} = 73$. The system concludes with the title *"I HAVE MADE YOU A FORTRESS"*. Measure numbers 136, 137, 138, 139, 140, 141, and 142 are indicated at the beginning of each measure.

Musical score system 7, measures 143-149. The system consists of two staves. The upper staff continues the melodic line with a dynamic marking of *p* (piano) in measure 144. The lower staff continues the rhythmic accompaniment with a triplet in measure 144 and a double-measure rest in measure 145. Measure numbers 143, 144, 145, 146, 147, 148, and 149 are indicated at the beginning of each measure.

Musical score system 149-154. The system consists of two staves, Treble and Bass. The key signature has one sharp (F#). The music features a complex texture with many chords and some melodic lines. There are some markings like '4' and '4' in the Treble staff. The system ends with a fermata over the final chord.

Musical score system 155-160. The system consists of two staves, Treble and Bass. The music continues with dense chordal textures. There are some markings like '4' and '4' in the Treble staff. The system ends with a fermata over the final chord.

Musical score system 161-166. The system consists of two staves, Treble and Bass. The key signature changes to two sharps (F# and C#). The music features a complex texture with many chords and some melodic lines. There are some markings like '4' and '4' in the Treble staff. The system ends with a fermata over the final chord.

Musical score system 167-172. The system consists of two staves, Treble and Bass. The key signature has two sharps (F# and C#). The music continues with dense chordal textures. There are some markings like '4' and '4' in the Treble staff. The system ends with a fermata over the final chord.

Musical score system 173-178. The system consists of two staves, Treble and Bass. The key signature has two sharps (F# and C#). The music continues with dense chordal textures. There are some markings like '4' and '4' in the Treble staff. The system ends with a fermata over the final chord.

Musical score system 180-185. The system consists of two staves, Treble and Bass. The key signature has two sharps (F# and C#). The music continues with dense chordal textures. There are some markings like '4' and '4' in the Treble staff. The system ends with a fermata over the final chord.

JUST A CHILD

R.M.

RYAN MALONE

YOUNG JEREMIAH *♩ = 80* **REFRAIN**

I'M JUST A CHILD, — I'M JUST A BOY:

PIANO

Y.S. *I DON'T KNOW HOW TO SPEAK... OR HOW TO STAND... STRONG... WHO WOULD BE - LIEVE THE WORDS I SAY?*

PNO.

Y.S. *I'M JUST A CHILD, — I'M JUST A BOY - TO DAY... 1. AS AN*

PNO.

Y.S. *OR - DI - NA - RY LAD... IN A TOWN OF PI - OUS MEN... IF I LOOKED FOR ONE... BRIGHT STAR, CHANC - ES
THINGS THESE LIPS... HAVE SAID, — E - VEN LESS THESE EYES... HAVE SEEN: SEE THESE RO - SY CHEEKS UN SCARRED? SEE THESE*

PNO.

4 8 12

Y.S.

ARE I WOULD FIND TEN, IN THEIR HALLS THEY WEIGH THE WORLD, JUDG - ING
HANDS STILL SOFT AND CLEAN? WHAT KING WOULD HEAR THE SPEECH UT - TERED

PNO.

15

Y.S.

MATTERS SO PROFOUND, YET CON - SUMED IN YOUTH - FUL PLAY, ON THE STREETS I WOULD BE FOUND. *I'M JUST A CHILD,*
FROM THIS BOY - ISH FRAME? SUCH CON - SE - QUEN - TIAL WORDS NEED A MAN OF GREAT AC CLAIM!

PNO.

17

Y.S.

I'M JUST A BOY; 2.S0 FEW 3.A PRO - PHET FROM THE WOMB, WHO HAS

PNO.

20

Y.S.

HEARD OF SUCH A THING? THEY WOULD LAUGH IT ALL TO SCORN, ALL THE TI - DINGS THAT I BRING. AND IF THIS

PNO.

23

Y.S. MES-SAGE WERE RE CEIVED, ³ AS IF FROM A PRO-M'NENT MAN, THEY WOULD SI-LENCEME IN HASTE, THEY WOULD

PNO. 26

Y.S. BIND ME WITH THEIR BANDS, $\frac{2}{4}$ I'M JUST A CHILD, $\frac{4}{4}$ I'M JUST A BOY; $\frac{4}{4}$ I DON'T KNOW

PNO. 29

Y.S. HOW TO SPEAK, OR HOW TO STAND STRONG, WHO WOULD BE-LIEVE THE WORDS I SA?

PNO. 33

Y.S. I'M JUST A CHILD, I'M JUST A BOY TO - DAY. RIT. . .

PNO. 36

I HAVE MADE YOU A FORTRESS

DAVID BRANDON / R.M.

RYAN MALONE

YOUNG JEREMIAH:

HEAVENLY CHOIR:

1. DO NOT SAY, "I AM A

YOUTH," FOR TO YOU I GIVE MY TRUTH. YOU SHALL

GO WHERE-EV - ER I SEND, YOU WILL SPEAK ALL

12

BE-FORE I WAS BORN?
1 COM - MAND! 2. IN THE WOMB YOU WERE OR-
1 COM - MAND! 2. IN THE WOMB YOU WERE OR-
1 COM - MAND! 2. IN THE WOMB YOU WERE OR-

17

I'M START-ING TO SEE. YOU'VE AL-WAYS BEEN
DAINED, AND FROM THEN I SAW YOU WERE TRAINED.
DAINED, AND FROM THEN I SAW YOU WERE TRAINED.
DAINED, AND FROM THEN I SAW YOU WERE TRAINED.

22

27

HERE! GIVE ME YOUR WORDS, YOUR MIGHTY HAND.

GO AND PREACH, PULL DOWN AND UP - ROOT, O - VER -

GO AND PREACH, PULL DOWN AND UP - ROOT, O - VER -

GO AND PREACH, PULL DOWN AND UP - ROOT, O - VER -

32

OH.

THROW AND PLANT A - NEW! I HAVE MADE YOU A FOR-TRESS, AN

THROW AND PLANT A - NEW! I HAVE MADE YOU A FOR-TRESS, AN

THROW AND PLANT A - NEW! I HAVE MADE YOU A FOR-TRESS, AN

12

IRON PIL-LAR, I HAVE MADE YOU A BRA-ZEN WALL, AND I WILL AT-TEND, DE-LIV-ER AND DE-FEND, IF THEY

37

38

FIGHT YOU THEN THEY SHALL FALL! FEAR NOT THEIR FA-CES, THE THREAT OF THEIR DUN-GEONS.

42

43

FOR I WILL BE WITH YOU, WHERE-E-VER YOU GO, I WILL PRO-TECT YOU.

46

FROM E - VE - RY FOE! I HAVE MADE YOU A FOR - TRESS, AN

FROM E - VE - RY FOE! I HAVE MADE YOU A FOR - TRESS, AN

FROM E - VE - RY FOE! I HAVE MADE YOU A FOR - TRESS, AN

50

I - RON PIL - LAR, I HAVE MADE YOU A BEA - ZEN WALL, AND I WILL AT - TEND, DE -

I - RON PIL - LAR, I HAVE MADE YOU A BEA - ZEN WALL, AND I WILL AT - TEND, DE -

I - RON PIL - LAR, I HAVE MADE YOU A BEA - ZEN WALL, AND I WILL AT - TEND, DE -

54

LV - ER AND DE - FEND, IF THEY FIGHT YOU THEN THEY SHALL FALL! I HAVE MADE YOU A FOR - TRESS, AN

LV - ER AND DE - FEND, IF THEY FIGHT YOU THEN THEY SHALL FALL! I HAVE MADE YOU A FOR - TRESS, AN

LV - ER AND DE - FEND, IF THEY FIGHT YOU THEN THEY SHALL FALL! I HAVE MADE YOU A FOR - TRESS, AN

58

AM A FOR TRESS!

I - RON PIL-LAR, DO NOT SAY YOU ARE YOUNG AND WEAK, FOR YOUR MOUTH I WILL GIRD WITH MY UN-FAIL-ING WORD,

62

I WILL A - RISE,

NOW A - RISE, A - RISE, AND SPEAK! A - RISE AND

67

AND SPEAR!

SPEAR! A - RISE AND SPEAR!

SPEAR! A - RISE AND SPEAR!

SPEAR! A - RISE AND SPEAR!

SVA

72

POINT OF NO RETURN

DAVID BRANDON

RYAN MALONE

$\text{♩} = 100$
BARUCH: (2x)
SO -

HEAVENLY CHOIR:

$\text{♩} = 100$

This system contains the first four measures of the piece. It features three vocal staves at the top: Baruch (with a '(2x)' marking), Heavenly Choir, and an unlabeled vocal part. Below these is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The tempo is marked as quarter note = 100. The piano part begins with a 'p' dynamic marking.

SI - AH WAS KING OF OUR NA - - TION, WHEN

5

This system contains measures 5 through 8. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with the same accompaniment pattern as the first system.

GOD TOLD HIM HOW IT WOULD FALL... HIS

9

This system contains measures 9 through 12. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with the same accompaniment pattern.

DEATH SET GOD'S PLAN IN - TO MO - TION, _____ TO

13

PUT US IN BA - BY - LON'S THRALL, _____ GOD

17

GAVE US A PLEN - TI - FUL COUN - - TRY. GOD

21

GAVE ALL THE BLESS - INGS WE WANT - ED. _____ WE

25

TURNED FROM HIS WAY AND WENT BACK - WARD. _____ TO² HIS

29

FACE WITH OUR I - DOLS WE TAUN - TED. ARE WE

ARE WE

ARE WE

ARE WE

ARE WE

33

NOT CON - CERNED WHEN WE PASS THE POINT OF NO RE -

NOT CON - CERNED WHEN WE PASS THE POINT OF NO RE -

NOT CON - CERNED WHEN WE PASS THE POINT OF NO RE -

NOT CON - CERNED WHEN WE PASS THE POINT OF NO RE -

37

TURN? KING

TURN? KING

TURN? KING

TURN? KING

41

NE - BU - CHAD - NEZ - ZAR IS COM - - ING. HIS

NE - BU - CHAD - NEZ - ZAR IS COM - - ING.

NE - BU - CHAD - NEZ - ZAR IS COM - - ING.

NE - BU - CHAD - NEZ - ZAR IS COM - - ING.

45

CON - QUEST IS BY GOD'S COM - MAND. THOUGH
OH THOUGH
OH THOUGH
OH THOUGH

49

SU - DAH MAY STRUG - GLE AND FIGHT HIM, THE
SU - DAH MAY STRUG - GLE AND FIGHT HIM, THE
SU - DAH MAY STRUG - GLE AND FIGHT HIM, THE
SU - DAH MAY STRUG - GLE AND FIGHT HIM, THE

53

NA - TION WILL FALL TO HIS HAND. THIS IS

NA - TION WILL FALL TO HIS HAND. THIS IS

NA - TION WILL FALL TO HIS HAND. THIS IS

NA - TION WILL FALL TO HIS HAND. THIS IS

57

WHAT WE EARN WHEN WE PASS THE POINT OF NO RE -

WHAT WE EARN WHEN WE PASS THE POINT OF NO RE -

WHAT WE EARN WHEN WE PASS THE POINT OF NO RE -

WHAT WE EARN WHEN WE PASS THE POINT OF NO RE -

61

Musical score for measures 65-68. The score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). Each vocal line begins with a whole note followed by a half note, with the word "TURN." written below the first note. The piano accompaniment is on the bottom staff, featuring a treble and bass clef. The right hand plays a steady eighth-note pattern, while the left hand plays chords. A measure number "65" is printed at the beginning of the piano part.

Musical score for measures 69-72. The score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). Each vocal line begins with a whole note followed by a half note, with the word "OH" written below the first note. The piano accompaniment is on the bottom staff, featuring a treble and bass clef. The right hand plays a steady eighth-note pattern, while the left hand plays chords. A measure number "69" is printed at the beginning of the piano part. The word "See" appears at the end of each vocal line in measures 70 and 71.

SE - VEN - TY YEARS OF EN - SLAVE - MENT, TILL THE CAP

SE - VEN - TY YEARS OF EN - SLAVE - MENT, TILL THE CAP

SE - VEN - TY YEARS OF EN - SLAVE - MENT, TILL THE CAP

SE - VEN - TY YEARS OF EN - SLAVE - MENT, TILL THE CAP

73

TI - VI - TY IS UN - DONE. THOUGH

TI - VI - TY IS UN - DONE. THOUGH

TI - VI - TY IS UN - DONE. THOUGH

TI - VI - TY IS UN - DONE. THOUGH

77

GOD COMES IN WRATH AT THE PRESENT, TO

AH

AH

AH

81

JU - DAH A - GAIN WE WILL COME!

OH

OH

OH

85

89

WITH OUR

AH

AH

AH

2

2

2

2

2

MOLTO RIT.

LES - SONS LEARNED, IN - TO OUR LAND

OOH

OOH

OOH

MOLTO RIT.

93

A TEMPO
♩ = 100

WE WILL RE - TURN!

A TEMPO
♩ = 100

97

RIT.

OH AH

OH AH

OH AH

RIT.

101

THE UNSTOPPABLE WORD

DAVID BRANDON / R.M.

RYAN MALONE

HAMUTAL
♩ = 84
4/4
OH, LIS-TEN, MY DAUGH-TERS, AND HEED... 1. THE

PIANO
♩ = 84
4/4

H.
PRO-PHET WAS BARRED FROM THE TEM- PLE. THE PRIESTS WOULD NOT HEAR WHAT HE SAID.

PNO.
6

H.
3 3 3
THEY KEPT HIM OUT SIDE, SE-CURE IN THEIR PRIDE, BUT HIS SCRIBE PREACHED THE MES-SAGE IN - STEAD! 2. THE

PNO.
10

H.
3
MEN TOOK HIS SCROLL TO THE KING. THEY CAME WITH GOD'S MES-SAGE TO PON- DER.

PNO.
14

28

H. *3* BUT HE CUT IT IN HALF, *3* AND BURNED IT TO ASH, *3* BUT SOON IT CAME BACK— EV - EN

PNO.

18

H. REFRAIN *3* STRONG-ER! *3* THIS IS GOD'S UN - STOP - PAB - LE WORD, *3* HIS UN - BREAK - AB - LE VOW! *3* HIS IN - VIN - CI - BLE PLAN WILL NOT BE

PNO.

21

H. *3* FOILED BY A MAN! *3* THIS IS GOD'S UN - STOP - PA - BLE WORD, *3* HIS UN - CLOSE - AB - LE DOOR, *3* HIS UN - QUENCH - AB - LE FLAME! WHO CAN

PNO.

25

H. *3* STAND IN THE WAY _ OF HIS UN - STOP - PAB - LE WORD? *3* THE

PNO.

29

H. KING MADE A FA - TAL DE - CREE: HE CALLED FOR THE DEATH OF GOD'S _ MAN _ *3*

PNO.

32

H. *3* BUT HE SOUGHT HIM IN VAIN _____ THROUGH-OUT HIS DO-MAIN. HE COULD NOT IM-PEDE GOD'S GREAT

PNO. 36

H. REFRAIN *3* PLAN! THIS IS GOD'S UN - STOP-PAB - LE WORD, OH LIS-TEN MY DAUGH TERS AND

PNO. 39

H. HEED! OUR GOD IS LORD OF ALL! HIS PRO-MISE PRE-VAILS: *3*

PNO. 42

H. *3* HIS WORD NE-VER FAILS. AND THOSE WHO TRUST HIM NE-VER FALL! IT'S GOD'S UN-

PNO. 46

30

H.

3 3 3 3

STOPPABLE WORD! HIS UNBREAKABLE VOICE HIS INVINCIBLE PLAN WILL NOT BE FOILED BY A MAN! THIS GOD'S SON

PNO.

50

H.

3 3 3

STOPPABLE WORD, HIS UNCLOSEABLE DOOR, HIS UNQUENCHABLE FLAME! WHO CAN STAND IN THE WAY OF HIS UNSTOPPABLE

PNO.

54

H.

3 3

WORD? THE UN-STOP-PABLE WORD? THE UN-STOP-PABLE

PNO.

58

H.

WORD? THE UN-STOP-PABLE WORD!

PNO.

62

GOD SPEAKS THROUGH ME

DAVID BRANDON / R.M.

RYAN MALONE

TEMPO: ♩ = 116

KEY: D Major

TIME SIGNATURE: 4/4

INSTRUMENTS: SEREMIAH, HANANIAH, PIANO

PIANO DYNAMICS: *ff*, *p*

MEASURES: 1, 4, 8, 11

LYRICS:
AM - BAS - SA - DORS CAME TO PLEAD WITH THE KING,
TO THROW OFF THE CHAINS THAT
BA - BY - LON BRINGS. GOD HEARD OF THEIR PLANS: HE

S.

 PNO.

 14

S.

 PNO.

 18

S.

 PNO.

 23

H.

 PNO.

 28

H.

 PNO.

 33

H. *THE KING WILL RE - TURN, ALL CAP-TIVES AS WELL.*

PNO.

37

H. *SO GOD TELLS ME, NOW YOU I*

PNO.

41

S. *TELL: O JU DAH - BE - LIEVE, GOD SPEAKS THROUGH*

H. *HOW*

PNO.

45

S. *I WOULD RE- JOICE! IF ALL THIS WERE SO! BUT*

H. *Me!*

PNO.

50

1. I MUST EX-PLAIN _____ WHAT HE SHOULD WELL KNOW _____ HE

PNO.

54

1. SAYS YOU ARE FREE, YET YOU ARE IN BONDS; IN TIME YOU WILL SEE WHICH PRO-PHET IS WRONG!

PNO.

58

1. YOU ARE THE ONE WHO SPEAKS OF A LIE, BY GOD'S GREAT DE-CREE THIS YEAR YOU WILL DIE!

PNO.

62

1. O JU - DAH HEED, GOD SPEAKS THROUGH ME!

H.

O JU - DAH BE - LIEVE,

PNO.

67

S. *How I would re-joice!*

H. *GOD SPEAKS THROUGH ME! OUR GOD DE-*

PNO.

72

S. *If all this were so! But I must ex-plain*

H. *FENDS! THIS MUCH HE SPORE. HIS MIGH - TY*

PNO.

76

S. *WHAT YOU SHOULD WELL KNOW. THIS YOKEMADEOF WOOD IS*

H. *HAND WILL BREAK THEIR YORE! THE KING WILL RE -*

PNO.

80

S. EA - SI - LY SNAPPED, YET BA - BY - LON HAS US AL - REA - DY TRAPPED. THEIR YOKE IS OF IRON, YOU

H. TURN, ALL CAP-TIVES AS WELL. SO GOD

PNO.

84

S. SPEAK OF A LIE. BY GOD'S GREAT DE - CREE, THIS YEAR YOU WILL DIE! _____ 0

H. TELLS ME, NOW YOU I TELL: _____ 0

PNO.

88

S. JU - DAH HEED, GOD SPEAKS THROUGH ME!

H. JU DAH BE - LIEVE, GOD SPEAKS THROUGH ME!


PNO.


93

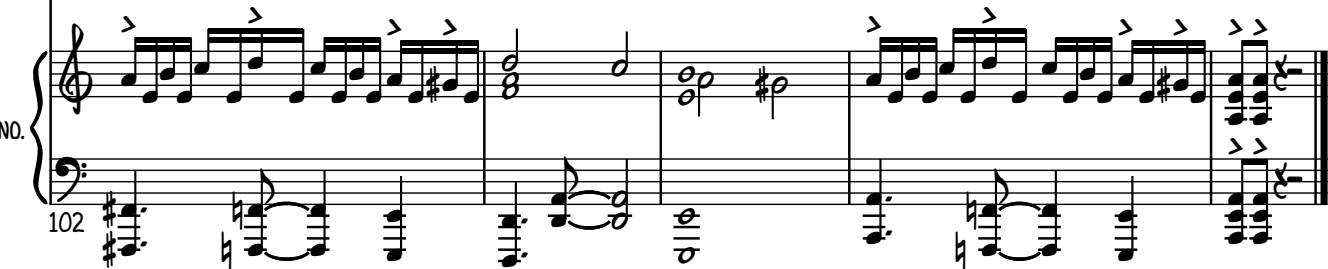
S. 

H. 
GOD SPEAKS THROUGH *me!*

PNO. 
98

S. 

H. 
GOD SPEAKS THROUGH ME, GOD SPEAKS THROUGH ME!

PNO. 
102

CRY OF THE BESIEGED

DAVID BRANDON

RYAN MALONE

Tempo: ♩ = 72

Time Signature: 3/4

Key Signature: D Major (two sharps)

Instrumentation: HAMUTAL, ZEBUDAH, CHILDREN MELODY, FEMALE YOUTH HARMONY, MALE YOUTH HARMONY, PEOPLE, HARP

Lyrics:

2. A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE! A - WAKE, O GOD, AND

7 AN - SWER! MAKE HASTE TO HEAR OUR PLEA! UNISON MAKE HASTE TO HEAR OUR PLEA! 1. LIKE LI - ONS DIV. 2. LIKE LI - ONS DIV.

Tempo: ♩ = 80

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Z. AF - TER PREY, OUR E - NE - MIES SUR - ROUND US. DE - LI - VER US TO

PPL. AF - TER PREY, OUR E - NE - MIES SUR - ROUND US.

Hr.

21

Z. DAY! BE - FORE THEY CAN CON - FOUND US. A -

PPL. UNISON DE - LI - VER US TO - DAY! CON - FOUND US!

Hr.

29

Z. RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE! A - WAKE, O GOD, AND AN - SWER! MAKE HASTE TO HEAR OUR

PPL. OH AH

Hr.

36

♩=80

Z. *PLEA!*

MEL. *MAKE HASTE TO HEAR OUR PLEA!*

FEM. Y. *MAKE HASTE TO HEAR OUR PLEA!* 2. OUR BREAD HAS DIS - AP -

MALE Y. *MAKE HASTE TO HEAR OUR PLEA!* 2. OUR BREAD HAS DIS - AP -

PPL. *OOH*

HR. 43



Z. *OUR*

MEL. *PEARED, AND ALL WE EAT IS SOR - ROW.*

FEM. Y. *PEARED, AND ALL WE EAT IS SOR - ROW.*

MALE Y.

PPL.

HR. 49

Z. ON - LY DRINK IS TEARS, WE CAN - NOT SEE TO - MOR - ROW,

MEL. OUR ON - LY DRINK IS TEARS, TO -

FEM. Y. OUR ON - LY DRINK IS TEARS, TO -

MALE Y.

Hr.

55



H. AH AH

Z. A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE! A - WAKE, O GOD, AND AN - SWER! MAKE

MEL. MOR - ROW. A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE! A - WAKE, O GOD, AND AN - SWER! MAKE

FEM. Y. MOR - ROW. A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE! A - WAKE, O GOD, AND AN - SWER! MAKE

MALE Y.

PPL. OH AH

Hr.

62

76

H.

Z.

MEL. *HASTE TO HEAR OUR PLEA!*

FEM. Y. *HASTE TO HEAR OUR PLEA!*

MALE Y. *HASTE TO HEAR OUR PLEA!*

PPL. *3. HOW LONG WILT THOU BE*

HR.

69



H.

MEL. *AH*

FEM. Y. *WE*

MALE Y. *WE*

PPL. *AN - GRY A - GAINST THY PEOP - LE'S PRAYER?*

HR.

74

H. *AH* *THY MER - CY!* *AH*

Z. *AH* *THY MER - CY!* *AH!*

MEL. *CRY OUT FOR THY MER - CY,* *AH!*

FEM. Y. *CRY OUT FOR THY MER - CY,* *AH!*

MALE Y. *CRY OUT FOR THY MER - CY,* *AH!*

PPL. *AH!*

HR. *80*

H. *AH* *A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE!* *AH*

Z. *A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE!* *A -*

MEL. *A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE!* *A -*

FEM. Y. *A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE!* *A -*

MALE Y. *A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE!* *A -*

PPL. *UNISON* *ff* *A - RISE, O GOD, AND SAVE US! O LORD, WE CRY TO THEE!* *A -*

HR. *86*

H. *AH* A - MEN. *RIT.*

Z. *WAKE, O GOD, AND ANSWER! MAKE HASTE TO HEAR OUR PLEA!*

MCL. *WAKE, O GOD, AND ANSWER!* A - MEN.

FEM. Y. *WAKE, O GOD, AND ANSWER!* A - MEN.

MALE Y. *WAKE, O GOD, AND ANSWER!* A - MEN.

PPL. *WAKE, O GOD, AND ANSWER!* A - MEN. *RIT.*

Hp. 92

LET HIM DIE

DAVID BRANDON / R.M.

RYAN MALONE

$\text{♩} = 80$

PASHUR

SUCAL

GEDALIAH

SHEPHATIAH

PEOPLE

PIANO

$\text{♩} = 80$

PA.

SU.

GE.

SH.

PNO.

MI-AH IS A TRAI-TOR,

SELL-ING US TO BA-BY LON,

HE HAS CREPT OUT-SIDE THE CI-TY,

PASHUR:
TO THEIR AR-MY HE HAS GONE, HE HAS

HE HAS

HE HAS

HE HAS

5

PA. *GI - VEN UP THE CI - TY SO HE LIVES WHEN THEY HAVE WON! LET HIM DIE! LET HIM DIE! HE WOULD*

SU. *GI - VEN UP THE CI - TY SO HE LIVES WHEN THEY HAVE WON! LET HIM DIE! LET HIM DIE! HE WOULD*

GE. *GI - VEN UP THE CI - TY SO HE LIVES WHEN THEY HAVE WON! LET HIM DIE! LET HIM DIE! HE WOULD*

SH. *GI - VEN UP THE CI - TY SO HE LIVES WHEN THEY HAVE WON! LET HIM DIE! LET HIM DIE! HE WOULD*

PNO.

9



PA. *HAVE THE CI - TY FALL! — LET HIM PAY WITH HIS LIFE; HE WOULD MAKE SLAVES OF US ALL!*

SU. *HAVE THE CI - TY FALL! — LET HIM PAY WITH HIS LIFE; HE WOULD MAKE SLAVES OF US ALL!*

GE. *HAVE THE CI - TY FALL! LET HIM PAY WITH HIS LIFE; HE WOULD MAKE SLAVES OF US ALL!*

SH. *HAVE THE CI - TY FALL! LET HIM PAY WITH HIS LIFE; HE WOULD MAKE SLAVES OF US ALL!*

PNO.

13

PA. TILL THEIR

SU. HE HAS KEPT OUR FIGHT - ERS FRIGH TEN'D,

GE. SPEAK-ING LIES_ OF BA-BY LON,_

SH. JE-RE - MI-AH IS A TRAI-TOR,

PNO.

17

PA. STRENGTH IS NEAR-LY GONE. HE HAS FRIGH-TEN'D ALL THE CI-TY SO THEIR AR - MY WILL HAVE WON!

SU. HE HAS FRIGH-TEN'D ALL THE CI-TY SO THEIR AR - MY WILL HAVE WON!

GE. HE HAS FRIGH-TEN'D ALL THE CI-TY SO THEIR AR - MY WILL HAVE WON!

SH. HE HAS FRIGH-TEN'D ALL THE CI-TY SO THEIR AR - MY WILL HAVE WON!

PPL. UNISON SO THEIR AR - MY WILL HAVE

PNO.

21

PA. *LET HIM DIE! LET HIM DIE! HE WOULD HAVE THE CI-TY FALL! LET HIM*

SU. *LET HIM DIE! LET HIM DIE! HE WOULD HAVE THE CI-TY FALL! LET HIM*

GE. *LET HIM DIE! LET HIM DIE! HE WOULD HAVE THE CI-TY FALL! LET HIM*

SH. *LET HIM DIE! LET HIM DIE! HE WOULD HAVE THE CI-TY FALL! LET HIM*

PPL. *UNISON WON! LET HIM DIE! LET HIM DIE! LET HIM DIE!*

PNO. 25



PA. *PAY WITH HIS LIFE: HE WOULD MAKE SLAVES OF US ALL!*

SU. *PAY WITH HIS LIFE: HE WOULD MAKE SLAVES OF US ALL!*

GE. *PAY WITH HIS LIFE: HE WOULD MAKE SLAVES OF US ALL!*

SH. *PAY WITH HIS LIFE: HE WOULD MAKE SLAVES OF US ALL!*

PPL. *LET HIM DIE! LET HIM DIE! UNISON SE-RE - MI-AH IS A TRAI-TOR, SELL-ING US FOR A PRICE!*

PNO. 28

PA. NOW LET HIM PAY WITH HIS LIFE! TO OUR SEN-TENCE HE MUST FALL! —

SU. NOW LET HIM PAY WITH HIS LIFE! TO OUR SEN-TENCE HE MUST FALL! —

GE. NOW LET HIM PAY WITH HIS LIFE! TO OUR SEN-TENCE HE MUST FALL! —

SH. NOW LET HIM PAY WITH HIS LIFE! TO OUR SEN-TENCE HE MUST FALL! —

PPL. UNISON LET HIM DIE! LET HIM DIE! LET HIM

PNO. 32

PA. SE-RE - MI - AH IS A TRAI-TOR! LET HIM DIE!

SU. SE-RE - MI - AH IS A TRAI-TOR! LET HIM DIE!

GE. SE-RE - MI - AH IS A TRAI-TOR! LET HIM DIE!

SH. SE-RE - MI - AH IS A TRAI-TOR! LET HIM DIE!

PPL. DIV. PAY WITH HIS LIFE: HE WOULD MAKE SLAVES OF US ALL, LET HIM DIE!

PNO. 36

SAVE THE MAN OF GOD

DAVID BRANDON

RYAN MALONE

♩. = 60

E. *EBEDMELECH*

ZEDERIAH

PIANO

♩. = 60

7

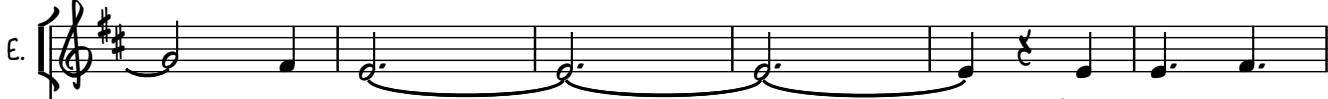
1. My LORD, HEAR ME, I BEG:
2. YOU GAVE HIM TO THEIR HANDS,


14

THE MAN OF GOD WILL DIE!
THEY DROPPED HIM IN THE MIRE.


21

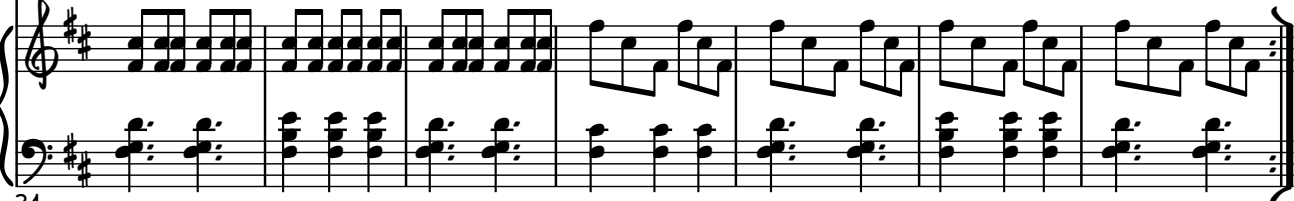
THE PRIN - CES LAID HIM LOW,
I PLEAD YOU STOP THIS NOW,

E.  WHERE NONE CAN
AND FRU - STRATE

PNO. 

28

E.  HEAR _____ HIS CRY!
THEIR _____ DE - SIRE.

PNO. 

34

E.  LET YOUR HUM - BLE SER - VANT GO TO SAVE THE MAN OF

PNO. 

41

E.  GOD!

PNO. 

49

E. 3. I BID YOU LET ME GO, _____ TO SAVE HIM FROM THIS

PNO.

56

E. FATE. _____ IF YOU SHOULD LET HIM DIE. _____

PNO.

63

E. GOD'S AN - GER WILL _____ BE

PNO.

70

E. GREAT! _____ LET YOUR HUM - BLE SER - VANT

PNO.

77

E. *GO TO SAVE THE MAN OF GOD!*

PNO.

84

E.

Z.

PNO.

91

SO JE - RE -

Z.

PNO.

98

MI - AH DIES? THIS WAS NOT MY IN - TENT! NO

Z.

PNO.

105

MAN SHOULD PER - ISH SO. I GIVE YOU MY AS - SENT:

2. *YOU, MY LO - YAL SER - VANT, GO _____ SAVE THE MAN OF*

PNO. 113

E. _____ I'LL SAVE THE MAN OF GOD! _____

Z. _____

PNO. 121

GOD! SAVE THE

E. _____ I'LL SAVE THE

Z. _____

PNO. 128

MAN OF GOD! _____ YOU'LL SAVE THE

E. _____

Z. _____

PNO. 134

MAN OF GOD! _____

SAVE THE THRONE OF GOD

R.M. / ADAPTED FROM PSALM 89

RYAN MALONE

$\text{♩} = 60$

SEREMIAH:

HEAVENLY CHOIR:

$\text{♩} = 60$

KING HAVE YOU CUT OFF

25

YOU HAVE PROFANED THE

31

CROWN

37

YOU MADE HIS GLORY CEASE, YOU

43

COVER'D HIM WITH SHAME, HOW SHALL YOUR PROMISE

49

FAIL? HAS

55

DA - VID LIVED IN VAIN?

61

HOW CAN ANY SERVANT NOW

67

SAVE THE THRONE OF GOD!

74

YET DA - VID'S
YET DA - VID'S
YET DA - VID'S

80

SEED LIVES ON, THROUGH ALL AP - PA - RENT FLAMES,
SEED LIVES ON, THROUGH ALL AP - PA - RENT FLAMES,
SEED LIVES ON, THROUGH ALL AP - PA - RENT FLAMES,

86

AND THOUGH HIS TREE LOOKS BURNED, A TEN - DER
AND THOUGH HIS TREE LOOKS BURNED, A TEN - DER
AND THOUGH HIS TREE LOOKS BURNED, A TEN - DER

92

BRANCH RE - MAINS. *f* YOU, MY LO - YAL SER - VANT,
 BRANCH RE - MAINS. *f* YOU, MY LO - YAL SER - VANT,
 BRANCH RE - MAINS. *f* YOU, MY LO - YAL SER - VANT,

98

GO, SAVE THE THRONE OF GOD!
 GO, SAVE THE THRONE OF GOD!
 GO, SAVE THE THRONE OF GOD!

104

SAVE THE THRONE OF GOD!
 YOU'LL SAVE THE
 YOU'LL SAVE THE
 YOU'LL SAVE THE

SAVE THE THRONE. _____

THRONE OF GOD! _____ YOU'LL SAVE THE THRONE. _____

THRONE OF GOD! _____ YOU'LL SAVE THE THRONE. _____

THRONE OF GOD! _____ YOU'LL SAVE THE THRONE. _____

116

OF _____ GOD! _____

OF _____ GOD! _____

OF _____ GOD! _____

OF _____ GOD! _____

124

WORDS OF LIFE

DAVID BRANDON / R.M.

RYAN MALONE

♩. = 69

BARUCH

SEREMIAH

SOPRANO

SOPRANO

ALTO

PIANO

I HEAR YOUR PRAYER. THIS IS MY WORD:
FEAR NOT THE CRUEL; FEAR NOT HIS HAND;

I HEAR YOUR PRAYER. THIS IS MY WORD:
FEAR NOT THE CRUEL; FEAR NOT HIS HAND;

I HEAR YOUR PRAYER. THIS IS MY WORD:
FEAR NOT THE CRUEL; FEAR NOT HIS HAND;

S.

S.

A.

PNO.

5

1. 2.

IF YOU WILL STAY,
THOUGH HE MAY RULE

THEN I WILL BUILD.
O'ER ALL THE LAND.

62

S. I WILL THEN PLANT AND CAUSE YOU TO GROW, THIS LAND THAT I GRANT IS FOR YOU TO SOW.
FOR I WILL SAVE YOUR LIFE IN THE END, NO MAN PRE VAILS WHEN GOD WILL DE-FEND.

S. I WILL THEN PLANT AND CAUSE YOU TO GROW, THIS LAND THAT I GRANT IS FOR YOU TO SOW.
FOR I WILL SAVE YOUR LIFE IN THE END, NO MAN PRE VAILS WHEN GOD WILL DE-FEND.

A. I WILL THEN PLANT AND CAUSE YOU TO GROW, THIS LAND THAT I GRANT IS FOR YOU TO SOW.
FOR I WILL SAVE YOUR LIFE IN THE END, NO MAN PRE VAILS WHEN GOD WILL DE-FEND.

PNO.

B. 2X ONLY
NO PLACE YOU FLEE CAN HOLD BACK THE SWORD!

T. 2X ONLY
NO PLACE YOU FLEE CAN HOLD BACK THE SWORD!

S. BUT IF MY WORDS, YOU NOW IG-NORE, NO PLACE YOU FLEE CAN HOLD BACK THE SWORD!

S. BUT IF MY WORDS, YOU NOW IG-NORE, NO PLACE YOU FLEE CAN HOLD BACK THE SWORD!

A. BUT IF MY WORDS, YOU NOW IG-NORE, NO PLACE YOU FLEE CAN HOLD BACK THE SWORD!

PNO.

14

B. *O-PEN YOUR EARS, DO NOT RE-SIST: DWELL WHERE GOD STAYS!*

T. *O-PEN YOUR EARS, DO NOT RE-SIST: DWELL WHERE GOD STAYS!*

S. *O-PEN YOUR EARS, HEED WHAT I SAY! DO NOT RE-SIST: DWELL WHERE I STAY!*

S. *O-PEN YOUR EARS, HEED WHAT I SAY! DO NOT RE-SIST: DWELL WHERE I STAY!*

A. *O-PEN YOUR EARS, HEED WHAT I SAY! DO NOT RE-SIST: DWELL WHERE I STAY!*

PNO. 18

B. *BE NOT EN-TICED BY IL-LU-SION, THE PATH THAT LEADS TO STRIFE.*

T. *BE NOT EN-TICED BY IL-LU-SION, THE PATH THAT LEADS TO STRIFE.*

S. *BE NOT EN-TICED BY IL-LU-SION, THE PATH THAT LEADS TO STRIFE.*

S. *BE NOT EN-TICED BY IL-LU-SION, THE PATH THAT LEADS TO STRIFE.*

A. *BE NOT EN-TICED BY IL-LU-SION, THE PATH THAT LEADS TO STRIFE.*

PNO. 22

B. TRUST_ IN THE DEPTH OF THE VI- SION: _____

T. TRUST_ IN THE DEPTH OF THE VI- SION: _____

S. TRUST_ IN THE DEPTH OF MY VI- SION: _____ KEEP MY WORDS OF LIFE: _____ KEEP MY

S. TRUST_ IN THE DEPTH OF MY VI- SION: _____ KEEP MY WORDS OF LIFE: _____ KEEP MY

A. TRUST_ IN THE DEPTH OF MY VI- SION: _____ KEEP MY WORDS OF LIFE: _____ KEEP MY

28

S. WORDS OF LIFE! _____

S. WORDS OF LIFE! _____

A. WORDS OF LIFE! _____

34

2.

B. *BE NOT EN - Ticed BY IL - LU - sion, BE NOT EN -*

T. *BE NOT EN - Ticed BY IL - LU - sion, BE NOT EN -*

S. *LIFE! KEEP MY WORDS OF LIFE!*

S. *LIFE! KEEP MY WORDS OF LIFE!*

A. *LIFE! KEEP MY WORDS OF LIFE!*

PNO. 39

B. *Ticed BY IL - LU - sion, WORDS OF LIFE!*

T. *Ticed BY IL - LU - sion, WORDS OF LIFE!*

S. *KEEP MY WORDS OF LIFE,*

S. *BE NOT EN - Ticed BY IL -*

A. *BE NOT EN - Ticed BY IL -*

PNO. 44

66

B.

T.

S.

S.

A.

PNO.

49

KEEP MY WORDS OF LIFE: KEEP MY WORDS OF

LU-SION, KEEP MY WORDS OF LIFE: KEEP MY WORDS OF

LU-SION, KEEP MY WORDS OF LIFE: KEEP MY WORDS OF

B.

T.

S.

S.

A.

PNO.

54

WORDS OF LIFE!

WORDS OF LIFE!

RIT.

LIFE!

LIFE!

LIFE!

RIT.

THE UNSTOPPABLE WORD (REPRISE)

DAVID BRANDON / R.M.

RYAN MALONE

♩ = 80

TEPHI

BARUCH

SEREMIAH

PIANO

GRAND-MO-THER SPOKE WORDS THAT I HEED ED: THAT GOD IS THE LORD OF

T

ALL: HIS PRO-MISE PRE VAILS, HIS WORD NE-VER FAILS, AND THOSE WHO TRUST HIM NE-VER

PNO.

5

T

FALL. GOD SAID OF MY FA-THER KING DA-VID, HIS KING-DOM WOULD NE-VER

PNO.

9

T

END: HIS SCEPTER AND LINE WOULD LAST FOR ALL TIME, THOUGH OTHERS MIGHT TRY TO CON

PNO.

13

68

T
TEND!... THIS IS GOD'S UN-STOP-PAB-LE WORD, HIS UN-BREAK-AB-LE VOW! HIS IN-VIN-CI-BLE PLAN WILL NOT BE

3 3 3

PN0.

17

T
FOILED BY A MAN! THIS IS GOD'S UN-STOP-PA-BLE WORD, HIS UN-CLOSE-AB-LE DOOR, HIS UN-QUENCH-AB-LE FLAME! WHO CAN

3 3 3

PN0.

21

T
STAND IN THE WAY OF HIS UN STOP PAB-LE WORD? MY

3 3

PN0.

25

T
BRO - THERS AND FA-THER ARE TA-KEN: OUR CI-TY IS RU - INED AND WAS-TED:...

3

PN0.

28

T
THOUGH THEY MAY BE GONE, THIS THRONE WILL LIVE ON! TO FAR A-WAY LANDS WE WILL

3 3 3

PN0.

32

(SHIP/DOCK ENTERS STAGE)

T. *HAS-TEN! THIS IS GOD'S UN-STOP-PAB-LE WORD, HIS UN-BREAK-AB-LE VOW! HIS IN-VIN-CI-BLE PLAN WILL NOT BE*

PNO.

35

T. *FOILED BY A MAN! THIS IS GOD'S UN-STOP-PA-BLE WORD, HIS UN-CLOSE-AB-LE DOOR, HIS UN-QUENCH-AB-LE FLAME! WHO CAN*

PNO.

39

T. *STAND IN THE WAY — OF GOD'S UN - STOP - PA - BLE WORD! HIS UN-BREAK - AB - LE*

B. *GOD'S UN - STOP - PA - BLE WORD! HIS UN-BREAK - AB - LE*

T. *GOD'S UN - STOP - PA - BLE WORD! HIS UN-BREAK - AB - LE*

PNO.

43

45

T
VOW! HIS IN - VIN - CI - BLE PLAN WILL NOT BE FOILED BY A MAN! THIS IS GOD'S UN -

B.
VOW! HIS IN - VIN - CI - BLE PLAN WILL NOT BE FOILED BY A MAN! THIS IS GOD'S UN -

J.
VOW! HIS IN - VIN - CI - BLE PLAN WILL NOT BE FOILED BY A MAN! THIS IS GOD'S UN -

PNO.

48

T
STOP - PA - BLE WORD, HIS UN - CLOSE - AB - LE DOOR, WHO CAN

B.
STOP - PA - BLE WORD, HIS UN - QUENCH - AB - LE FLAME! WHO CAN

J.
STOP - PA - BLE WORD, HIS UN - QUENCH - AB - LE FLAME! WHO CAN

PNO.

T. *STAND IN THE WAY* *OF HIS UN-STOP PAB - LE* *WORD?*

B. (RUN TO DOCK)

S. *STAND IN THE WAY?* (RUN TO DOCK) *THE UN-STOP-PAB-LE*

PNO. *STAND IN THE WAY?* *THE UN-STOP-PAB-LE*

51

T. (GO TO DOCK) *THE UN-STOP-PAB - LE* (ENTER SHIP) *WORD!*

B. (ENTER SHIP)

S. *WORD?* (ENTER SHIP)

PNO. *WORD?*

54

THE VISION ON THE HORIZON

(FROM "JEREMIAH")

R.M.

RYAN MALONE

1. THE MORN-ING RA-DIAN-CE MELTS THE MIST A - WAY, UN - VEIL - ING VIEWS THAT

I HAVE LONG DE - SIRED: A SIGHT THAT SHOWS THE END OF STORM - Y PATHS,

A DES - TI - NY THAT KEPT MY HEART IN - SPIRED! MY LIFE CAN BE COM -

PARED TO THIS JOUR - NEY ON THE SEA, WITH WINDS AND WAVES AND WA - TERS RIS - ING HIGH:

WHAT KEPT ME PRESS-ING ON, WHAT KEPT MY COURSE UN-CHANGED, IS WHAT NOW LIES JUST

REFRAIN

NORTH BE-FORE MY EYES! _____ IT WAS THE VI-SION _____ ON THE HO-RI-ZON, _____

31

_____ THAT BURNED WITH-IN MY BONES, _____ WHEN FA-CING THE UN-KNOWN, _____ THERE WAS THE VI-SION _____

37

_____ ON THE HO-RI-ZON, _____ THAT KEPT ME LOOK-ING THROUGH THE STORM, _____

43

_____ TRANS-FIXED BY THE AP-PROACH-ING SHORE! _____

49

2.1 FACED THE FOAM-ING WAVES OF CER-TAIN DEATH, _____ AND ONCE WAS DOOMED TO _____

55

61

DROWN IN DUN - GEON MIRE. THE PER - SE - CU - TION FELL LIKE VIO - LENT HAIL,

67

UN - TIL MY BAT - TERED SOUL BE - GAN TO TIRE. THE SCOF - FING THAT I

73

FACED WAS MORE THAN I COULD BEAR, SO SI - LENCE WAS THE ON - LY CURE I FOUND.

79

BUT HOLD - ING IN THESE WORDS OP - PRESSED ME E - VEN MORE, THIS FIRE WITH - IN MY

REFRAIN

BONES COULD NOT BE BOUND! _____ IT WAS THE VI - SION _____ ON THE HO - RI - ZON, _____

85

_____ THAT BURNED WITH - IN MY BONES, _____ WHEN FA - CING THE UN KNOWNS, _____ THERE WAS THE VI - SION _____

91

_____ ON THE HO - RI - ZON, _____ THAT KEPT ME LOOK - ING THROUGH THE STORM, _____

97

_____ TRANS - FIXED BY THE AP - PROACH - ING SHORE! _____

103

BRIDGE

WAS IT SOME QUEST FOR WORLD - LY GAIN, _____ Or A

108

SEARCH FOR PASS - ING FAME? _____ WAS IT JUST SOME DAR - ING

113

GAME, _____ Or A TWIST - ED LOVE OF SHAME? _____

118

MOLTO RIT. REFRAIN

No! _____ IT WAS THE

MOLTO RIT.

123

A TEMPO

VI - SION ON THE HO - RI - ZON, THAT BURNED WITH-IN MY BONES, WHEN

A TEMPO

128

FA - CING THE UN KNOWN, THERE WAS THE VI - SION ON THE HO - RI - ZON: THAT

134

KEPT ME LOOK - ING THROUGH THE STORM, TRANS - FIXED BY THE AP - PROACH -

140

ING SHORE!

147

RIT.

RIT.

WELCOME THE ENDLESS THRONE

R.M.

RYAN MALONE

REEL ♩ = 116

LEADS

CHILDREN MELODY

FEMALE YOUTH HARMONY

MALE YOUTH HARMONY

ADULT CHORUS

PIANO

Detailed description: This section of the score is for a Reel in 4/4 time at a tempo of 116 beats per minute. It includes five vocal parts: LEADS, CHILDREN MELODY, FEMALE YOUTH HARMONY, MALE YOUTH HARMONY, and ADULT CHORUS. All vocal parts are currently blank, indicated by horizontal lines with a dash. The piano accompaniment is written for the right and left hands of a grand piano, starting at measure 6. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mp* (mezzo-piano).



LD. *mf* JEREMIAH: HIGH KING OF IRELAND:

WEL COME THE RO - YAL SON! WEL - COME THE COM - ING TIDE!

PNO.

6

Detailed description: This section contains the vocal melody and piano accompaniment for the lyrics. The vocal line is in 4/4 time and begins with a dynamic marking of *mf* (mezzo-forte). The lyrics are: "WEL COME THE RO - YAL SON!" followed by a double bar line, and "WEL - COME THE COM - ING TIDE!" followed by a double bar line. The piano accompaniment (PNO.) is written for the right and left hands, starting at measure 6. The right hand plays chords and single notes, while the left hand plays a steady accompaniment of eighth notes. The key signature has one flat (Bb).

HIGH QUEEN
OF IRELAND:

WEL-COME HIS BEAU-TI-FUL BRIDE!

WEL-COME THE DAWN OF A NEW AGE;

WEL-COME THE DAWN OF A NEW AGE;

WEL-COME THE DAWN OF A NEW AGE;

WEL-COME THE DAWN OF A NEW AGE;

10



HIGH KING
OF IRELAND:

WEL-COME THE GLD-RIOUS STONE:—

WEL-COME THE FU-TURE'S SONGS:—

WEL-COME THE FU-TURE'S SONGS:—

14

HIGH QUEEN OF IRELAND:

L.D. *WEL - COME THE SEAT OF MER - CY:*

MEL. *WEL-COME THE END - LESS THRONE! FOR THIS*

FEM. Y *WEL-COME THE END - LESS THRONE! FOR THIS*

MALE Y *WEL-COME THE END - LESS THRONE! FOR THIS*

CHOIR *UNISON WEL-COME THE END - LESS THRONE! FOR THIS*

PNO. *18*

MEL. *KING - DOM_ SHALL GO ON AND_ ON, JUST AS CER - TAIN_ AS EACH RI - SING_ SUN, THIS DO -*

FEM. Y *KING - DOM_ SHALL GO ON AND_ ON, JUST AS CER - TAIN_ AS EACH RI - SING_ SUN, THIS DO -*

MALE Y *KING - DOM_ SHALL GO ON AND_ ON, JUST AS CER - TAIN_ AS EACH RI - SING_ SUN, THIS DO -*

CHOIR *DIV. KING - DOM_ SHALL GO ON AND_ ON, JUST AS CER - TAIN_ AS EACH RI - SING_ SUN, THIS DO -*

PNO. *22*

MEL. MI-NION EV-ER GROW ING, NOW HAS JUST BE GUN!

FEM. Y MI-NION EV-ER GROW ING, NOW HAS JUST BE GUN!

MALE Y.

UNISON MI-NION EV-ER GROW ING, NOW HAS JUST BE GUN!

CHOIR

PNO.

26

Detailed description: This block contains musical notation for measures 26 through 30. It features five staves: Melody (MEL.), Female Youth (FEM. Y.), Male Youth (MALE Y.), Choir (CHOIR), and Piano (PNO.). The vocal parts (MEL., FEM. Y., MALE Y., and UNISON CHOIR) all sing the lyrics "MI-NION EV-ER GROW ING, NOW HAS JUST BE GUN!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure numbers 26, 27, 28, 29, and 30 are indicated at the bottom of the piano staff.



L.D. HAMUTAL: WEL-COME THE PLANT-ED SEEDS, BARUCH: WEL-COME THE FRUIT-FUL RAIN:

PNO. mf

31

Detailed description: This block contains musical notation for measures 31 through 35. It features two staves: Lyrics (L.D.) and Piano (PNO.). The lyrics are split between two characters: HAMUTAL: "WEL-COME THE PLANT-ED SEEDS," and BARUCH: "WEL-COME THE FRUIT-FUL RAIN:". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *mf* is present in the piano staff. Measure numbers 31, 32, 33, 34, and 35 are indicated at the bottom of the piano staff.

ZEBUDAH:

L.D.

MEL. WEL-COME THE BOON - TI - FUL HAR - VEST;

FEM. Y WEL-COME THE BOUND-LESS TER - RAIN! FOR THIS

MALE Y WEL-COME THE BOUND-LESS TER - RAIN! FOR THIS

CHOIR WEL-COME THE BOUND-LESS TER - RAIN! FOR THIS

PNO.

35

MEL. KING - DOM_ SHALL GO ON AND_ ON, JUST AS CER - TAIN_ AS EACH RI - SING_ SUN, THIS DO -

FEM. Y KING - DOM_ SHALL GO ON AND_ ON, JUST AS CER - TAIN_ AS EACH RI - SING_ SUN, THIS DO -

MALE Y KING - DOM_ SHALL GO ON AND_ ON, JUST AS CER - TAIN_ AS EACH RI - SING_ SUN, THIS DO -

CHOIR KING - DOM_ SHALL GO ON AND_ ON, JUST AS CER - TAIN_ AS EACH RI - SING_ SUN, THIS DO -

PNO.

39

MEL. MI - NION EV - ER GROW ING, NOW HAS JUST BE GUN!

FEM. Y MI - NION EV - ER GROW ING, NOW HAS JUST BE GUN!

MALE Y.

UNISON MI - NION EV - ER GROW ING, NOW HAS JUST BE GUN!

CHOIR

PNO.

43



JEREMIAH: SEE HOW THE BREACH IS HEALED!

TEPHI: SEE HOW THE PATHS ARE RE - STORED!

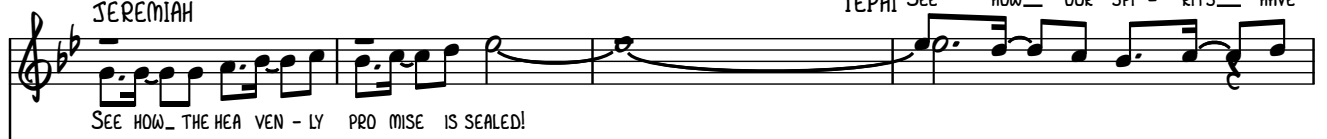
PNO.

48

JEREMIAH

TEPHI SEE HOW OUR SPIRITS HAVE

L.D.




SEE HOW THE HEAVENLY PROMISE IS SEALED!

MEL.



SEE HOW OUR SPIRITS HAVE SOARED!

FEM. Y.



SEE HOW OUR SPIRITS HAVE SOARED!

MALE Y.



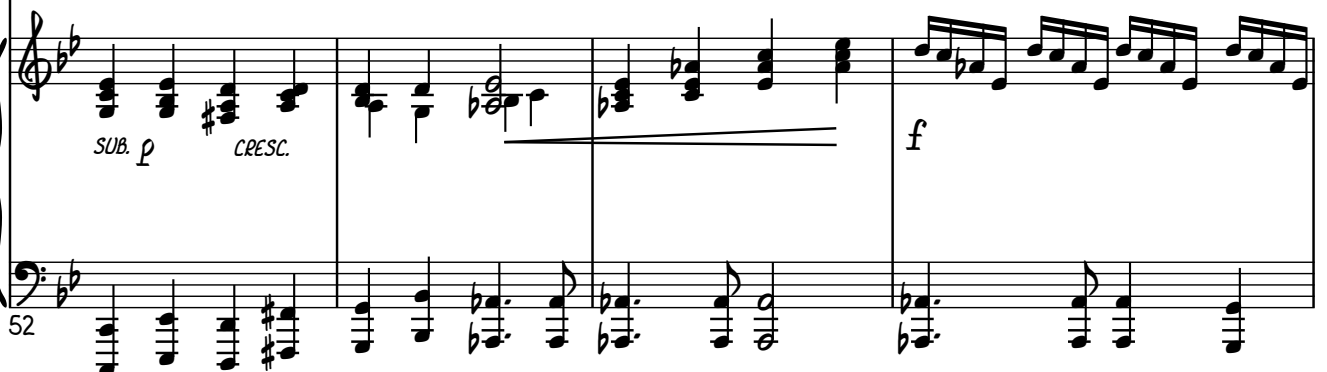
SEE HOW OUR SPIRITS HAVE SOARED!

CHOIR



SEE HOW OUR SPIRITS HAVE SOARED! DIV.

PNO.



SUB. *p* CRESC. *f*

SOARED!

L.D. *SEE HOW OUR SPIRITS HAVE SOARED!*

MEL. *FOR THIS KINGDOM SHALL GO*

FEM. Y *FOR THIS KINGDOM SHALL GO*

MALE Y *FOR THIS KINGDOM SHALL GO*

CHOIR *UNISON FOR THIS KINGDOM SHALL GO*

PNO. 56

MEL. *ON AND ON, JUST AS CERTAIN AS EACH RISING SUN, THIS DOMINION EVER*

FEM. Y *ON AND ON, JUST AS CERTAIN AS EACH RISING SUN, THIS DOMINION EVER*

MALE Y *ON AND ON, JUST AS CERTAIN AS EACH RISING SUN, THIS DOMINION EVER*

CHOIR *DIV. ON AND ON, JUST AS CERTAIN AS EACH RISING SUN, THIS DOMINION EVER*

PNO. 60

86

MEL. *GROW - ING, NOW HAS JUST BE - GUN!*

FEM. Y *GROW - ING, NOW HAS JUST BE - GUN!*

MALE Y

UNISON *GROW - ING, NOW HAS JUST BE - GUN!*

CHOIR

PNO.

64



MEL. *THIS DO - MI - NION EV - ER SPREAD ING,*

FEM. Y *THIS DO - MI - NION EV - ER SPREAD ING,*

MALE Y

UNISON *THIS DO - MI - NION EV - ER SPREAD ING,*

CHOIR

PNO.

68

MEL. NOW HAS JUST BE - GUN TO GROW: WEL - COME THE END -

FEM. Y NOW HAS JUST BE - GUN TO GROW: WEL - COME THE END -

MALE Y. NOW HAS JUST BE - GUN TO GROW: WEL - COME THE END -

CHOIR NOW HAS JUST BE - GUN TO GROW: WEL - COME THE END -

PNO. 72



MEL. - - LESS THRONE!

FEM. Y. - - LESS THRONE!

MALE Y. - - LESS THRONE!

CHOIR UNISON - - LESS THRONE!

PNO. 75

IRISH TREBLE REEL DANCE BREAK
("THE HARP THAT ONCE THROUGH TARA'S HALLS")

PN0.

78

PN0.

82

PN0.

87

PN0.

91

(DANCERS CONTINUE TILL END)

MEL.

FEM. Y.

MALE Y.

FOR THIS KING DOM_ SHALL GO ON AND_ ON, JUST AS CER- TAIN_ AS EACH

CHOIR

UNISON

DIV.

FOR THIS KING DOM_ SHALL GO ON AND_ ON, JUST AS CER- TAIN_ AS EACH

PN0.

96

MEL. *RI - SING SUN, THIS DO - MI - NION EV - ER SPREAD ING, NOW HAS JUST BE - GUN!*

FEM. Y *RI - SING SUN, THIS DO - MI - NION EV - ER SPREAD ING, NOW HAS JUST BE - GUN!*

MALE Y *RI - SING SUN, THIS DO - MI - NION EV - ER SPREAD ING, NOW HAS JUST BE - GUN!*

UNISON *RI - SING SUN, THIS DO - MI - NION EV - ER SPREAD ING, NOW HAS JUST BE - GUN!*

CHOIR *RI - SING SUN, THIS DO - MI - NION EV - ER SPREAD ING, NOW HAS JUST BE - GUN!*

PNO. 100



MEL. *THIS DO -*

FEM. Y *THIS DO -*

MALE Y *THIS DO -*

CHOIR *THIS DO -*

PNO. 104

MEL. *MI - NION EV - ER GROW ING, NOW HAS JUST BE - GUN TO GROW:*

FEM. Y *MI - NION EV - ER GROW ING, NOW HAS JUST BE - GUN TO GROW:*

MALE Y *MI - NION EV - ER GROW ING, NOW HAS JUST BE - GUN TO GROW:*

CHOIR *MI - NION EV - ER GROW ING, NOW HAS JUST BE - GUN TO GROW:*
UNISON DIV.

PNO. 108

MEL. *WEL COME THE END - - LESS THRONE!*

FEM. Y *WEL COME THE END - - LESS THRONE!*

MALE Y *WEL COME THE END - - LESS THRONE!*

CHOIR *WEL COME THE END - - LESS THRONE!*
UNISON

PNO. 112 *SUB. mp ff*