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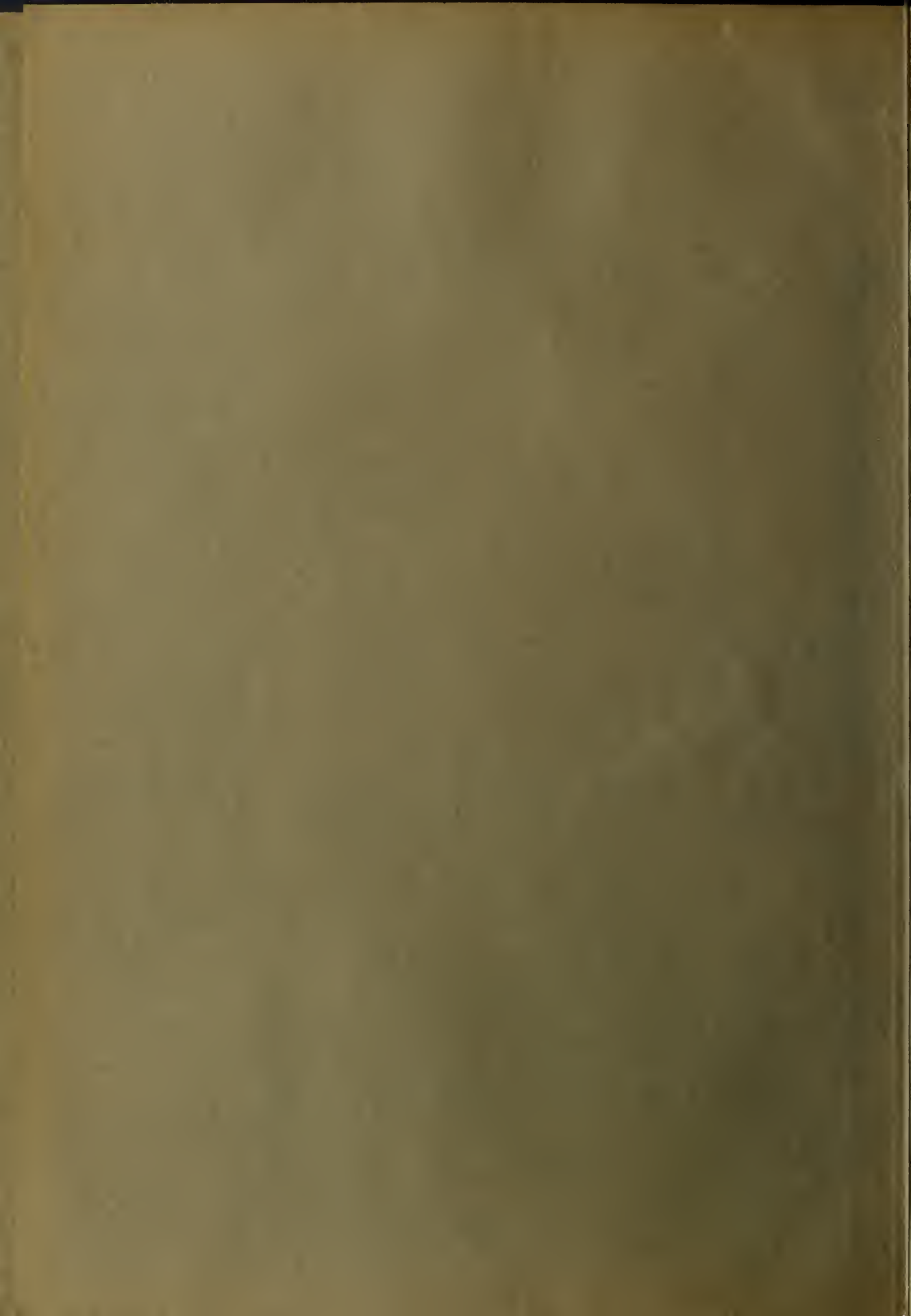
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WORDS AND MUSIC  
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KLAW & ERLANGER'S  
PRODUCTION OF  
GEN. LEW WALLACE'S

# BEN-HUR

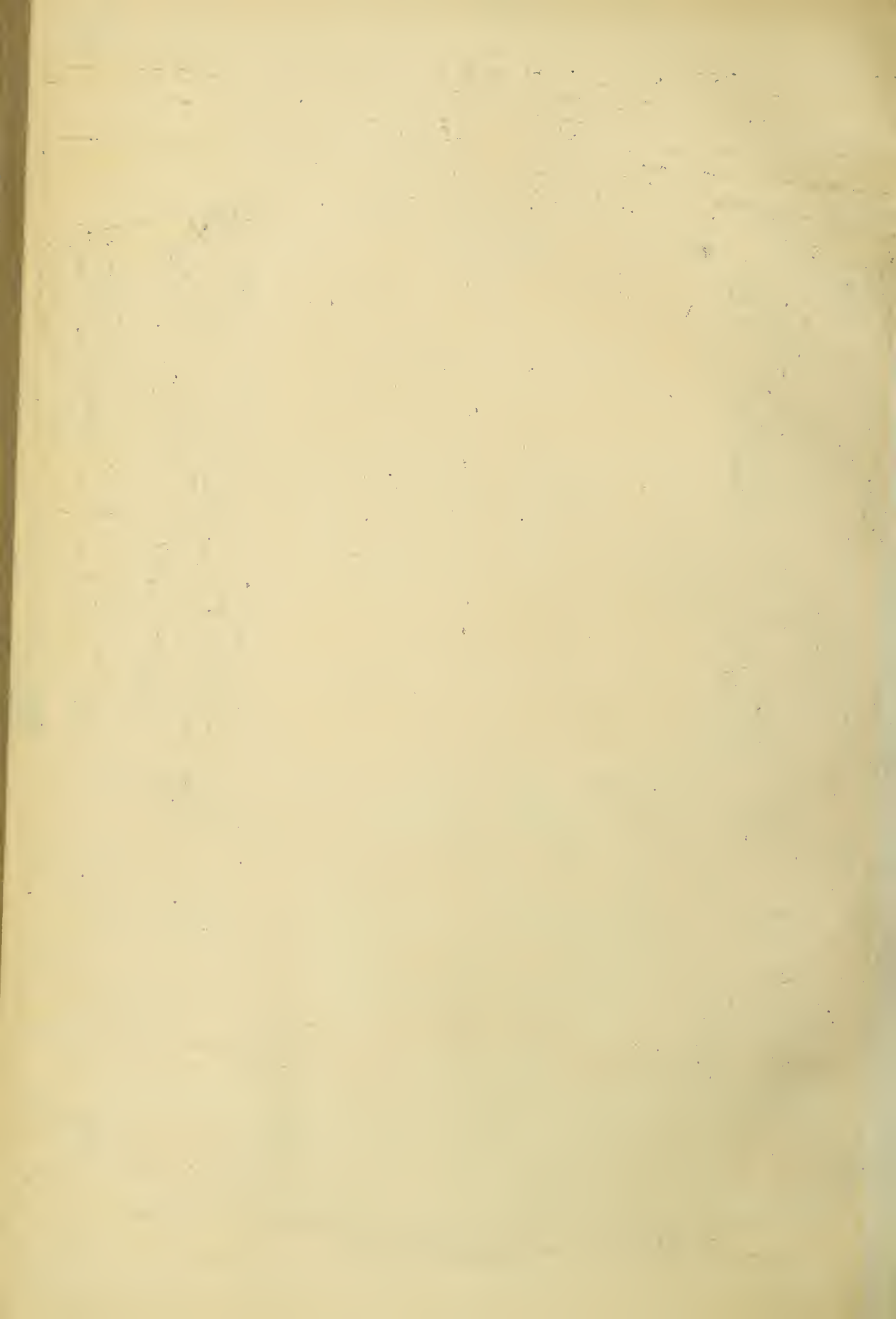
COMPOSED BY  
EDGAR STILLMAN KELLEY  
Acting Professor of Musical Theory, Yale University



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KLAW & ERLANGER'S  
PRODUCTION OF  
GEN. LEW WALLACE'S  
**BEN-HUR**

BY  
EDGAR STILLMAN KELLEY

ACTING PROFESSOR OF MUSICAL THEORY  
YALE UNIVERSITY

EDITED BY  
CHARLES FELEKY

Price \$1.50

**TOWERS & CURRAN**  
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## CONTENTS.

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### Prelude.

The Prophecy. . . . .	1
The Approach of the Magi. . . . .	6
The Star in the East. . . . .	9

### Act I.

Ben Hur (Enters.) . . . . .	11
-----------------------------	----

### Act II.

Interior of Roman Galley "Astraea" . . . . .	12
--	----

### Act III.

Grove of Daphne. . . . .	19
Spinning of Arachne. . . . .	43

### Act IV.

The Forest of Palms. . . . .	57
Song of Iras. . . . .	61

### Act V.

At the Circus in Antioch. . . . .	66
-----------------------------------	----

### Act VI.

The Fall of Iras. . . . .	68
The Vale of Hinnom. . . . .	69
On the Mount of Olives. . . . .	70

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*Gift of Julius Wittrock*

# "Ben-Hur." Prelude.

Edited by CHAS. FELEKY.

## I. The Prophecy.

EDGAR STILLMAN KELLEY.

Lento maestoso.

Op. 17.

Piano.

The musical score is written for piano and consists of 16 measures. It is in G major (one sharp) and 3/4 time. The tempo is marked "Lento maestoso". The score is divided into four systems, each with a grand staff (treble and bass clefs).  
- Measure 1: Bass clef, *f*.  
- Measure 2: Bass clef, *sf*.  
- Measure 3: Treble clef, *sf*.  
- Measure 4: Treble clef, *f*.  
- Measure 5: Treble clef, *f*.  
- Measure 6: Treble clef, *f*.  
- Measure 7: Treble clef, *f*.  
- Measure 8: Treble clef, *f*.  
- Measure 9: Treble clef, *f*.  
- Measure 10: Treble clef, *f*.  
- Measure 11: Treble clef, *f*.  
- Measure 12: Treble clef, *f*.  
- Measure 13: Treble clef, *f*.  
- Measure 14: Treble clef, *f*.  
- Measure 15: Treble clef, *f*.  
- Measure 16: Treble clef, *f*.  
Dynamic markings include *f*, *sf*, *cresc. e*, *accel.*, *poco rit.*, and *ff*. There are also triplets in measures 11, 12, and 15.

3 *rit.*

*Tenors 8va lower.*  
*p*  
 The vi - sion of I - sai - ah, the son of A - moz, which he  
*accomp. ad lib.*  
*p*

*cresc.*  
 saw con - cern - ing Ju - dah and Je - ru - sa -  
*f*  
*mf*

lem.  
*p*  
*decresc.*

In the drama this chorus is sung behind the scenes. In small choirs the opening measures may be sung by a single voice. The whole number can be sung by 2 or 3 voices, (similar or mixed,) in unison and octaves.

TENORS.

*f*

BASSES.

Hear, O heavens and give

*f*

*ff*

ear, O earth; For the Lord hath spoken,

*p cresc. molto. ff*

Hear, for the Lord hath spoken, A - rise! For thy

Shine! For thy

*poco cresc.* - - - - *f*

light is come and the glo-ry of the Lord is ris - en up - on thee.

*poco cresc.* - - - - *f*

Red. \* Red. \* Red. \* Red. \*

*p*

For be-hold the darkness shall cov-er the earth, and gross

*p*

Brass.

*pp*

*p* *poco animato e cresc.*

dark-ness the peo - - ple. But the Lord shall a-rise up -

*p*

Strings.

*pp*

on thee, and his glo - ry shall be seen up - on thee, And the

Bassoon.

Gen-tiles shall come to thy light and Kings to the bright - ness of thy

*f*

*f*

*f*

*Red. \* Red. \* Red. \* Red. \* Red. \**

*dim.*

ris - ing, thy ris - ing.

*dim.*

*p*

*pp*

*Red. \* Red.*

## II. The approach of the Magi.

Andante misterioso.

Bassoon

*sempre pp*

*ppp* Strings con sordini

*col sva*

Bass Clar.

*sempre pp*

This musical score is for the second movement, 'The approach of the Magi', in a key of three sharps (F# major) and 4/4 time. The tempo is 'Andante misterioso'. The score is divided into five systems. The first system shows the Bassoon and Strings (piano) with a dynamic of *ppp* and *col sva*. The Bassoon part features a triplet of eighth notes. The second system continues the Bassoon and Strings parts. The third system introduces the Bass Clarinet, which plays a triplet of eighth notes with a dynamic of *sempre pp*. The fourth system features a sixteenth-note triplet in the Bass Clarinet and a dotted eighth note in the Bassoon. The fifth system continues the Bass Clarinet and Bassoon parts, with the Bass Clarinet playing a sixteenth-note triplet. The strings provide a steady accompaniment throughout.

Clart.

First system of the musical score. The Clarinet part (top staff) begins with a melodic line in 4/4 time, featuring a sixteenth-note triplet marked with a '6'. The Piano accompaniment (middle and bottom staves) consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Viol.

Second system of the musical score. The Violin part (top staff) continues the melodic line with sixteenth-note triplets marked with a '6'. The Piano accompaniment remains consistent with the first system.

Third system of the musical score, featuring the Piano part. The right hand continues with eighth-note accompaniment, and the left hand provides a bass line. A dynamic marking of *mf* is present at the beginning of the system.

Fourth system of the musical score, featuring the Piano part. A dynamic marking of *mf* is present. A performance instruction *cul 8<sup>e</sup>* is written above the right-hand staff.

Fifth system of the musical score, featuring the Piano part. The right hand includes a triplet marked with a '3'. A dynamic marking of *mf* is present. A performance instruction *r. h.* is written above the right-hand staff.

col 8<sup>p</sup>

This system contains the first two staves of music. The upper staff features a melodic line with several sixteenth-note runs, each marked with a '6' and a slur. The lower staff provides a harmonic accompaniment with chords and moving lines.

This system contains the second two staves of music. The upper staff continues the melodic line with sixteenth-note runs. The lower staff includes the instruction *sempre dim. al Fine.* in the right-hand part.

This system contains the third two staves of music. The upper staff features sixteenth-note runs with '6' markings. The lower staff continues the accompaniment with various chordal textures.

col 8<sup>p</sup>

This system contains the fourth two staves of music. The upper staff has sixteenth-note runs with '6' markings. The lower staff continues the accompaniment. The instruction *col 8<sup>p</sup>* is written in the right-hand part.

This system contains the fifth two staves of music. The upper staff features sixteenth-note runs with '6' markings. The lower staff continues the accompaniment with chords and moving lines.



### III. The Star in the East.

#### Tableau.

Balthasar, Gaspar and Melchior discovered. They are in eager conversation. Balt. motions towards

Musical score for the first system, featuring piano accompaniment. The right hand contains a melodic line with triplets, while the left hand provides a harmonic accompaniment with chords.

the south as he indicates the direction from whence he came.

*Lento maestoso.*

They speak about the Messianic Prophecy.

Musical score for the second system. It includes piano accompaniment and a part for Clarinet (Clarts.) marked *p*. The tempo is *Lento maestoso*.

Musical score for the third system. It includes piano accompaniment and parts for Oboe (Ob.) and Bassoon, marked *p*.

*Poco agitato.*

Shimmerings of light indicate the presence of the star in the East.

Musical score for the fourth system, featuring piano accompaniment with shimmering effects. The strings are marked *pp* and *p*.

Musical score for the fifth system, featuring piano accompaniment with a crescendo and ritardando. The strings are marked *ppp poco cresc.* and the section ends with *ritard al -*.

## Moderato maestoso.

The star begins to rise and grows in intensity until the end of the scene.

Flutes

pp *poco a poco cresc al Fine.*

pp Strings

This system contains the first two staves of music. The top staff is for Flutes, starting with a piano (*pp*) dynamic and a *poco a poco* crescendo leading to *al Fine*. The bottom staff is for Strings, also starting with a piano (*pp*) dynamic. The music is in 4/4 time and features a melodic line in the flutes and a rhythmic accompaniment in the strings.

Filled with religious fervor the three wise

*mf*

*mf*

This system contains the next two staves of music. The top staff continues the melodic line from the previous system, marked with a mezzo-forte (*mf*) dynamic. The bottom staff continues the string accompaniment, also marked with a mezzo-forte (*mf*) dynamic. The music maintains the 4/4 time signature and the overall mood of the scene.

men exchange salutations and reverently kneel in prayer.

*f*

*f*

*ff* *fff*

*ff*

This system contains the final two staves of music on the page. The top staff features a melodic line that reaches a fortissimo (*ff*) dynamic, with a final flourish marked *fff*. The bottom staff continues the string accompaniment, also reaching a fortissimo (*ff*) dynamic. The music concludes with a strong, dramatic ending.

# Act I.

## Introduction.

Garden on the roof of the palace of the Hurs in Jerusalem.

*Lento maestoso.*

Musical score for the first system of the Introduction, marked *Lento maestoso*. It features a piano accompaniment with dynamic markings *mf* and *f*.

Musical score for the second system of the Introduction, continuing the piano accompaniment.

*Allegro moderato.* a) Ben-Hur enters.

Musical score for the third system of the Introduction, marked *Allegro moderato*. It includes dynamic markings *mf* and *p*.

Musical score for the fourth system of the Introduction, continuing the piano accompaniment.

*Allegro moderato.*

b) Ben-Hur: "Misfortune, ruin! I have brought

Musical score for the fifth system of the Introduction, marked *Allegro moderato*. It includes dynamic markings *cresc.*, *f*, *p*, and *mf*.

them upon thee"— Enter Centurion followed by soldiers.—

Musical score for the sixth system of the Introduction, continuing the piano accompaniment with dynamic markings *sf* and *f*.

Allegro con fuoco.

c) Ben-Hur: "Oh, Lord, in the hour of thy vengeance mine be the hand to put it upon him!"

## Prelude to Act II.

Interior of Cabin of the Roman Galley "Astraea?"

Moderato molto.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. A *cresc.* marking is present in the right hand.

Second system of the piano score, continuing the melodic and accompanimental lines. A *cresc.* marking is present in the right hand.

Third system of the piano score. It includes dynamic markings: *ff* in the left hand, *molto dim.* in the right hand, and *p* in the right hand. The right hand is marked *dolce* and *poco animato*.

Fourth system of the piano score. It features dynamic markings: *sf* in the right hand and *p* in the right hand.

Fifth system of the piano score. It includes dynamic markings: *rit.* in the right hand and *f* in the right hand. The system concludes with the tempo marking **Tempo I.**

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand (r.h.) plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It includes the instruction *molto espressivo* above the staff and dynamic markings *f* and *sf* below the staff. The right hand features a prominent melodic line with slurs and accents, and the left hand continues with a steady accompaniment.

Third system of musical notation, featuring dynamic markings *f* and *decresc.* (decrescendo). The right hand has a melodic line with slurs, and the left hand provides a harmonic accompaniment. The system ends with a double bar line.

Curtain rises. Interior of Galley.

Fourth system of musical notation, following the stage direction. It consists of a grand staff with treble and bass clefs, showing a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a double bar line.

Fifth system of musical notation, the final system on the page. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs, and the left hand provides a harmonic accompaniment. The system ends with a double bar line.

## Act II.

Moderato molto.

a) Ben-Hur: "One only— a boy, by a well, blessed me, and gave me a draught of wa-

ter. And that, Oh, Tribune I remember, because it hath been through all these years, my one measure of human kindness?"

Allegro.

b) Officer of Galley: "Now, pull! Full speed! Faster! Cut them down!"

Moderato molto.

c) The wreck in the open sea.— The Rescue.

First system of a piano score in G major, 2/4 time. The right hand features a melodic line with a long slur over the first four measures. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of the piano score, continuing the melodic and rhythmic patterns from the first system.

Third system of the piano score. The right hand has a slur over the first two measures. The left hand continues with eighth notes. Performance markings include *cresc.* and *poco a poco*.

Fourth system of the piano score. The right hand has a slur over the first two measures. The left hand continues with eighth notes. A dynamic marking of *f* appears in the final measure.

Fifth system of the piano score. The right hand has a slur over the first two measures. The left hand continues with eighth notes. Performance markings include *cresc. sempre poco a poco*, *Trombs.*, and *Hns.*

Sixth system of the piano score. The right hand has a slur over the first two measures. The left hand continues with eighth notes. A dynamic marking of *ff* appears in the final measure.



# Act III.

## Transition-Music. (At End of Scene I.)

Lento.

First system of music, marked Lento. It consists of a grand staff with treble and bass clefs. The music is in 3/8 time and consists of several measures of chords and single notes. Dynamics include piano (p) and mezzo-forte (mf).

Allegro ma non troppo.

Second system of music, marked Allegro ma non troppo. It consists of a grand staff with treble and bass clefs. The music is in 3/8 time and consists of several measures of chords and single notes. Dynamics include mezzo-forte (mf), poco cres., sf, dim., and ff.

Third system of music, marked Allegro ma non troppo. It consists of a grand staff with treble and bass clefs. The music is in 3/8 time and consists of several measures of chords and single notes. Dynamics include ff and sf. Pedal markings (Ped.) and asterisks (\*) are present.

Fourth system of music, marked Allegro ma non troppo. It consists of a grand staff with treble and bass clefs. The music is in 3/8 time and consists of several measures of chords and single notes. Dynamics include poco a poco and cresc. Pedal markings (Ped.) and asterisks (\*) are present.

Fifth system of music, marked Allegro ma non troppo. It consists of a grand staff with treble and bass clefs. The music is in 3/8 time and consists of several measures of chords and single notes. Dynamics include p and con Pedale. Pedal markings (Ped.) and asterisks (\*) are present.

Sixth system of music, marked Allegro ma non troppo. It consists of a grand staff with treble and bass clefs. The music is in 3/8 time and consists of several measures of chords and single notes. Dynamics include cresc. Pedal markings (Ped.) and asterisks (\*) are present.

First system of musical notation. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes. Dynamics include *f marcato* and *mf*. There are accents (>) over several notes.

Second system of musical notation. The right hand features a series of chords and moving lines, while the left hand continues with a steady bass line. Accents (>) are present throughout.

Third system of musical notation. The right hand has a more active melody with eighth notes. Dynamics include *cresc.* and *ff*. Accents (>) are used for emphasis.

Fourth system of musical notation. The right hand has a melodic line with some rests, while the left hand has a bass line with chords. Dynamics include *marcato*. Accents (>) are present.

Fifth system of musical notation. The right hand has a melodic line with some rests, while the left hand has a bass line with chords. Dynamics include *p*. Accents (>) are present.

Sixth system of musical notation. The right hand has a melodic line with some rests, while the left hand has a bass line with chords. Dynamics include *p*. There are fingerings (1, 2, 3, 1) and accents (>) present.

*p cresc.* *cresc.*

Scene II. Antioch. The Groves of Daphne.

*ff* *Red.* \*

*i.h.* *dim.* *Red.* \*

(At the rise of the curtain a procession discovered, crossing from left to right. Youths with standards emblematic of the story of Apollo and Daphne; Priests of Daphne; boys carrying offerings: Choir master with Chorus of Singing girls, followed by musicians.)

*sempre dim.* *mf* *Red.*

*p* \*

Chorus of Girls.  
Allegretto grazioso.

*p* For to-day we take or give: For to-day we drink and live; For to day we *poco cresc.*

beg or bor-row, For to-day we beg or bor-row. Who know-eth, who knoweth

of the si-lent mor-row. For to-day we take or give; For to-day we *p*

Harp.

drink and live; For to-day we beg or bor-row, Who know-eth

(Youths and Maidens join the revels.)

of the si-lent mor-row.

*SOP. I.* *p* Daph - ne! Daph - ne! Daph - ne through this haunt-ed grove, *mf* Where —

*SOP. II.*  
*& ALTO.* *p* Daph - ne through this haunt - ed grove, *mf* — Where

*TEN.* *p* Daph - ne! through this launt - ed — grove, *mf* — Where thou

*BASS.*

*SOP. I. & II. mis.* *p* thou — Where thou fledst the fair A - pol - lo, Where the song and

*ALTO.* *p* thou fledst the fair A - pol - lo, Where the song and

*p* fledst the fair A - pol - lo, Where the song and

*p*

*mf* *p*  
 sigh of love Breathe from ev - 'ry leaf - y hol - low, Wan - der  
*mf* *p*  
 sigh of love Breathe from ev - 'ry leaf - y hol - low, Wan - der  
*mf* *mf marcato*  
 sigh of love Breathe from ev - 'ry leaf - y hol - low, Wan - der  
*mf* *p marcato*

*mf* *marcato*  
*r. h.*

*f marcato* *cresc.*  
 we, and fain — would prove — Wheth - er still the  
*marcato*  
 we, and fain — would prove — Wheth - er still the  
*cresc.* *p*  
 we, and fain would prove — Wheth - er still the  
*p*  
 we, and fain — would prove Wheth - er still the  
*mf marcato*  
*cresc.* *p* *cresc.*  
*l. h.*

god will fol - low. *f* Wheth - er still Wheth - er

god will fol - low. *f* Wheth - er still Wheth - er

god will fol - low. *f* Wan - der we and fain would prove Whether still the

god will fol - low. *f* Wan - der we and fain would

*f*

Red. \*

still Wheth - er still the god will

still Wheth - er still the god will

god will fol - low. Wheth - er still the

*unison.*

prove. Whether still the god will fol - low Heigh - ho!

Red. \* Red. \* Red. \*

fol - low Daph - ne through this haunt - ed grove, Wan - der we and  
 fol - low Heigh - ho! Heigh - ho! Wan - der we and  
 god will fol - low Daph - ne through this haunt - ed grove, Heigh - ho!  
 Heigh - ho! Daph - ne through this haunt - ed grove, Wan - der we and

*And.* \*

*SOPRANO I.*  
 fain would prove, Heigh - ho! Heigh - ho! Ho for the  
*SOPRANO II & ALTO.*  
 fain would prove, Wheth - er still the god will fol - low, Wheth - er still the  
 Heigh - ho! Wheth - er still the god will fol - low, Wheth - er still the  
 fain would prove, Wheth - er still the god will fol - low, Heigh - ho!



*ff*  
 rev - els Ho for the rev - els, Heigh - - -  
*ff*  
 god will fol - low Ho for the rev - els, Heigh - - -  
*ff*  
 god will fol - low Heigh - - - ho! Ho for the  
 god will fol - low Heigh - - - ho! Ho for the  
*ff*  
 Heigh - ho Ho for the rev - els of Daph - - -  
*ff*  
 Red. \*

*ff*  
 ho! Ho for the rev - els, Ho for the rev - els Ho for the rev-els the  
*ff*  
 ho! Ho for the rev - els, Ho for the rev - els Ho for the rev-els the  
*ff*  
 rev - els, Heigh - - - ho! Ho for the rev-els the  
 rev - els, Ho for the rev - els, Ho for the rev - els Ho for the rev-els the  
*ff*  
 ne Heigh - - - ho!

(Exeunt Revelers)

rev - els, the rev - els of Daph - ne.

rev - - els of Daph - ne.

rev - els, the rev - els of Daph - ne.

*f* *dim.*

Reh. \*

Reh.

Enter Ben Hurand Malluch.  
Dialogue.

*mf poco a poco decresc. al Fine.*

Reh.

*p*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of chords and single notes, while the bass staff features a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble staff begins with a *pp* (pianissimo) dynamic marking. The bass staff continues with eighth-note accompaniment. The system concludes with a *mp* (mezzo-piano) dynamic marking.

Change of Scene. The Heart of the Grove.

Third system of musical notation. The treble staff starts with a *p* (piano) dynamic marking. The bass staff includes a *p cresc.* (piano crescendo) marking. The system features various chordal textures and melodic lines.

Fourth system of musical notation. The treble staff begins with a *p cresc.* (piano crescendo) marking. The system includes several fingering numbers (1, 2, 3, 4, 5) above the notes in the treble staff.

Fifth system of musical notation. The treble staff starts with a *f* (forte) dynamic marking, which increases to *ff* (fortissimo) in the second measure. The system features a more active melodic line in the treble staff.

Sixth system of musical notation. The treble staff includes a *Red.* (ritardando) marking. The system concludes with a *Red.* marking and an asterisk (\*) below the bass staff.

*p*

*pp*

(Enter procession of revellers, singing and dancing)

Chorus III.

*f*

*SOP. I.*  
Daph - ne! Daph - ne! Daph - ne! Daph - ne! whilst a - bove — beams the

*SOP. II. & ALTO.*  
*f*  
Daph - ne! whilst a - bove — beams the

*TENOR.*  
*f*  
Daph - ne! Daph - ne! whilst a - bove — beams the

*BASS.*  
*f*  
Daph - ne! whilst a - bove — beams the

SOPR. I &amp; II unis.

*p*  
Sun - god Beams the Sun - god in his pow - er Still the earth his

*ALTO*  
*p*  
Sun - god in his pow - er Still the earth his

*p*  
Sun - god in his pow - er Still the earth his

*p*

*mf* *p*  
warmth shall prove. Still the bee shall seek the flow - er; And the

*mf* *p*  
warmth shall prove. Still the bee shall seek the flow - er; And the

*mf* *mf marcato*  
warmth shall prove. Still the bee shall seek the flow - er; And the

*mf* *mf* *p*  
And the

*marcato*  
*r.h.*

*mf marcato cresc.*  
 bird his mate\_ and love. Still shall be the maid - en's

*mf marcato cresc.*  
 bird his mate\_ and love. Still shall be the maid - ens

*cresc. p.*  
 bird his mate and love. Still shall be the maid - en's

*cresc. sempre p*  
 bird his mate\_ and love. Still shall be the maid - en's

*marcato p l.h.*

*f.*  
 dow - er Fol - low we Bird and

*f.*  
 dow - er Fol - low we Bird and

*f.*  
 dow - er Still the bee shall seek the flow - er, Love shall be the

*f.*  
 dow - er Fol - low we Bird and

*f.*

*Red. \**

bee Whilst the earth is still in flow - er

bee Whilst the earth is still in flow - er

maiden's dow-er Love shall be the maid-en's dower

dow - er Still the bee shall seek the flower Heigh - ho! Heigh - ho!

Reo. \* Reo. \* Reo. \* Reo. \*

Daph - ne, Daph-ne! whilst a - bove Beams the sun - god in his pow'r\_\_

Heigh - ho! Heigh - ho! Beams the sun - god in his pow'r

Daph - ne, Daph-ne! whilst a - bove Heigh - ho! Heigh - ho!

Daph - ne, Daph-ne! whilst a - bove Beams the sun - god in his pow'r

*f*

Allegro con brio.

Heigh - ho! Ho for the bri - dals of

Heigh - ho! Ho for the bri - dals of

Heigh - ho! Ho for the bri - dals of

Heigh - ho! Ho for the bri - dals of

Allegro con brio.

Daph - ne!

Daph - ne!

Daph - ne!

Daph - ne!

A maiden pursued by a youth breaks away from

the procession. The dancers intercept them and form a group around the couple.



## Chorus of Revelers.

*p* SOPRANO.  
 Prithee, maid-en, Why so coy?

*p* ALTO.  
 Prithee, maid-en, why so coy? What is here to hurt or harm thee?

*p* TENOR.  
 Prithee, maid-en, why so coy? What is here to hurt or harm thee?

BASS.

*p*

*mf*  
 What to vex thee? or an - noy?

*mf*  
 What to vex thee, or an - noy? What to flut - ter, or a - larm thee?

*mf*  
 What to vex thee, or an - noy? What to flut - ter, or a - larm thee?

*mf*

*pp*  
 Prithee, maid-en, why so coy? What is here to hurt or harm thee?  
*pp*  
 Prithee, maid-en, why so coy? What is here to hurt or harm thee?  
*p>*  
 Prithee, maiden, Why so coy?

What to vex thee, or an - noy? What to flut-ter or a - larm thee?  
 What to vex thee, or an - noy? What to flut-ter or a - larm thee?  
 What to vex thee, or an - noy?

Fin.  
\*

Meno mosso.

Pantomime (Eros and the Maiden)

A few voices only.  
*p* very delicately

E - ros ro - sy lit - tle boy. — Let his smiling looks dis -

*pp*

E - ros, E - ros ro - sy lit - tle

Meno mosso.

*p*

*Res.*

A few voices only.  
*p* very delicately

E - ros ro - sy lit - tle

E - ros ro - sy lit - tle

arm thee E - ros ro - sy lit - tle

boy. — Let his smil - -

*f*

boy— Let his smiling looks dis - arm thee.

boy— Let his smil - ing looks dis - arm thee.

boy— Let his smil - ing looks dis - arm thee.

ing looks ——— dis - arm thee.

*sf sf*

*Ed.* \*

*mf* Com-eth here

*mf* Com-eth here one as fair As A-pol-lo's self to charm thee

*p*

one as fair As A - pol - lo's self to charm thee

One as fair—

Detailed description: This system contains the first vocal entry. The vocal line starts with the lyrics 'one as fair' and continues with 'As A - pol - lo's self to charm thee'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and one flat (Bb).

Detailed description: This block shows the piano accompaniment for the first system, including both the right and left hands. It features a series of chords and moving lines that support the vocal melody.

The lover's join hands. The entire assemblage moves toward the Temple of Daphne.

Heigh - ho! Heigh - ho!

Heigh - ho! Heigh - ho!

As A - pol - lo's Heigh - ho! Heigh - ho!

One as fair— As A - pol - lo's Heigh - ho! Heigh - ho!

Detailed description: This system features a vocal entry with the lyrics 'Heigh - ho! Heigh - ho!'. The piano accompaniment includes a section marked with a forte 'f' dynamic. The lyrics 'As A - pol - lo's' and 'One as fair—' are also present in the vocal line.

Detailed description: This block shows the piano accompaniment for the second system, including both the right and left hands. It features a section marked with a forte 'f' dynamic and concludes with a double bar line and a fermata.

On to the tem - ple, on to the tem - ple of Daph - ne.

On to the tem - ple, on to the tem - ple of Daph - ne.

On to the tem - ple, on to the tem - ple of Daph - ne.

On to the tem - ple, on to the tem - ple of Daph - ne.

Rw. \* Rw. \* Rw. \*

Moderato maestoso.

p p p p p p

Trumpet

f Rw. \*

A group of shepherds and shepherdesses follow a performer on the aulos.

Oboe

*mf*

*mf*

*p* *dim.*

*p* *mf marcato sempre dim. al fine*

All enter the temple.

The doors close with the last chord.

Dialogue.

Enter Revelers and Dancers.

A few 1st Basses and Tenors.

*Allegro moderato.*

*p*

For a day — While we may — Quaff the cup and tread the

*Sopranos and Altos.* *p*

For a day — While we may —

meas - ure *poco cresc.*



Quaff the cup and tread the meas - - - ure

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Quaff the cup and tread the meas - - - ure". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many beamed notes and rests.

The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*f*) and includes many beamed notes and rests, creating a dense and rhythmic texture.

The third system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*f*) and includes many beamed notes and rests, creating a dense and rhythmic texture. The system ends with a double bar line and a repeat sign.

**Allegro grazioso.**

*SOPR. & ALTO.* Enter Devadasi dancing wildly.

For to-day we take and give For to-day we drink and live

The fourth system features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "For to-day we take and give For to-day we drink and live". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many beamed notes and rests. The system is marked with a mezzo-forte dynamic (*mf*) and includes a piano (*pp*) section in the bass line.

For to-day we beg and bor-row For to-day we beg and bor-row

*f* *poco a poco accel.* *col sva ad lib*

Sounds of approaching hoofs and chariot wheels.

**Allegro molto.**

Enter Messala and Drussus on chariot.

*f*

The revelers and devadasi fly in terror Ben Hur. springs in front of chariot  
Iras retreats to side of camel *cresc.* Ben Hur. Back! Back! *ff*

Dialogue  
'till Finale.

# Finale.

## The Spinning of Arachne. Chorus and Dance.

Allegretto.

The musical score is divided into several systems. The first system shows the piano accompaniment with a forte (*f*) dynamic and a *Ped.* (pedal) marking. The second system continues the piano part with a *cresc.* (crescendo) and a *f* dynamic. The third system features a piano part with a *p sempre* (piano sempre) dynamic and a *cresc.* marking. The vocal parts enter in the fourth system, with lyrics: "Spin! A - rach - ne! Spin! A - rach - - - ne! Trou - ble and grief and". The vocal parts are marked with *ff* (fortissimo) dynamics. The final system shows the piano accompaniment concluding with a *ff* dynamic and a *Ped.* marking.

**Piano Accompaniment:**

- System 1: *f*, *Ped.*, *mf*, *cresc.*, *ff*, *f*
- System 2: *mf*, *cresc.*, *f*, *ff*
- System 3: *p sempre*, *cresc.*
- System 4: *ff*, *ff*

**Vocal Parts:**

- SOPR. I.**: *ff*
- ALTO.**: *ff*
- TENOR.**: *ff*
- BASS.**: *ff*

**Lyrics:**

Spin! A - rach - ne! Spin! A - rach - - - ne! Trou - ble and grief and  
 Spin! A - rach - ne! Spin! Trou - ble and grief and  
 Spin! A - rach - ne! Spin! Trou - ble and grief and

woe! For how so - ev - er the game be - gin

woe! For how so - ev - er the game be - gin

woe! For how so - ev - er the game be - gin

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Ev-er it end - eth so! Spin! A-rach-ne

Ev-er it end - eth so! Spin! A -

Ev-er it end - eth so! Spin! A -

*p* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Spin! A - rach - ne! Trou - ble and grief and woe For  
 rach - ne spin Trouble and grief and woe For  
 rach - ne spin Trouble and grief and woe For

*p* *3* *3* *p* *p* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*poco a poco cresc. -*

how so ev - er the game be - gin ev - er it  
 how so ev - er the game be - gin ev - er it  
 how so ev - er the game be - gin ev - er it

*poco a poco cresc. -* *poco a poco cresc. -* *poco a poco cresc. -*

*poco a poco cresc. -*

*Red.*

end - eth so! Spin A - rach - ne! spin! A - rach -

end - eth so! Spin A - rach - ne! spin

end - eth so! Spin A - rach - ne! spin

This system contains the first three vocal staves. Each staff begins with a dynamic marking of *f*. The lyrics are: "end - eth so! Spin A - rach - ne! spin! A - rach -". The music features a key signature of one flat and a 2/4 time signature.

*f* *f* *f* *f*

*Red.* \* *f* *Red.* \* *Red.*

The piano accompaniment for the first system is shown in grand staff notation. It includes dynamic markings of *f* and *Red.* (ritardando), and asterisks indicating specific performance instructions. The music features a key signature of one flat and a 2/4 time signature.

ne Spin! A - rach - ne! Spin! A - rach - ne!

Spin! A - rach - ne! Spin!

Spin! A - rach - ne! Spin!

Spin! A - rach - ne! Spin!

This system contains the next four vocal staves. The lyrics are: "ne Spin! A - rach - ne! Spin! A - rach - ne!", "Spin! A - rach - ne! Spin!", "Spin! A - rach - ne! Spin!", and "Spin! A - rach - ne! Spin!". The music features a key signature of one flat and a 2/4 time signature.

*ff* *ff* *ff* *ff*

\* *Red.* \*

The piano accompaniment for the second system is shown in grand staff notation. It includes dynamic markings of *ff* and *Red.* (ritardando), and asterisks indicating specific performance instructions. The music features a key signature of one flat and a 2/4 time signature.

Allegro con moto.

TUTTI ALTI.

Burn - ing, mad - ness and freez - ing woe, Temp - est and

TUTTI SOPRANI.

frost and fire! Burn - ing, mad - ness and

freez - ing woe, Temp - est and frost and fire!

*sempre cresc.*

SOPR. These all these shall the mor - tal know That meet - eth his fate by the

*sempre cresc.*

ALTO. Spin! Spin! Spin A - rach - ne! Spin! Spin!

*sempre cresc.*

TENOR. Spin! Spin! Spin A - rach - ne! Spin! Spin!

BASS.

*sempre cresc.*

foun - tains flow And find - eth his heart's de - sire And  
 Spin A - rach - ne! Trou - ble grief and woe  
 Spin A - rach - ne! Trou - ble grief and woe

*f*

*f*

find - eth his heart's de - sire!  
 Trou - ble grief and woe!  
 Trou - ble grief and woe!

1. 2.

*decresc.*

1. 2.

$\frac{2}{4}$



*p* *poco a poco cresc.*

Burn - ing mad - ness and freez - ing woe, Temp - est and frost and

*p* *poco a poco cresc.*

Burn - ing mad - ness and freez - ing woe, Temp - est and frost and

*p* *poco a poco cresc.*

Burn - ing mad - ness and freez - ing woe, Temp - est and frost and

*p* *poco a poco cresc.*

*p* *poco a poco cresc.*

*mf*

fire\_\_\_\_\_ These all these shall the mor - tal know That

*mf*

fire\_\_\_\_\_ These all these shall the mor - tal know That

*mf*

fire\_\_\_\_\_ These all these shall the mor - tal know That

*mf*

fire\_\_\_\_\_ These all these shall the mor - tal know That

*mf*

Meno mosso.

meet - eth his fate by the foun - tain's flow This is the price, -

meet - eth his fate by the foun - tain's flow This is the price, -

meet - eth his fate by the foun - tain's flow This is the price, -

This is the price, -

Meno mosso.

price that his soul shall pay — for This is the price — This is the price that his soul shall pay for

price that his soul shall pay — for This is the price — This is the price that his soul shall pay for

price that his soul shall pay — for This is the price — This is the price that his soul shall pay for

This is the price — This is the price that his soul shall pay for

love that liv - eth a night and a

love that liv - eth a night and a

love that liv - eth a night and a

love that liv - eth for love that liv - eth for love that liv - eth a

*mf* **Faster.** *sempre cresc.*  
 day — And this is the path! This is the path!

*mf* *sempre cresc.*  
 day — And this is the path! This is the path!

*mf* *sempre cresc.*  
 day — This is the path! This is the

*mf* *sempre cresc.*  
 night and a day —

**Faster.**

This is the path! This is the path! This is the path that  
 This is the path! This is the path! This is the path that  
 path This is the path! This is the path that

(d. = d)

*f*

all must go that drink of the wa - ters of Daph - ne, that  
 all must go that drink of the wa - ters of Daph - ne, that  
 all must go that drink of the wa - ters of Daph - ne, that  
 all must go that all must go that

*f*

drink of the wa-ters of Daph - ne! That drink of the wa-ters of

drink of the wa-ters of Daph - ne! That drink of the wa-ters of

drink of the wa-ters of Daph - ne! That drink! That

drink of the wa - ters of Daph - ne, that

*sf*

Daph - ne, that drink of the wa - ters, the wa - ters, the wa - ters of

Daph - ne, that drink of the wa - ters, the wa - ters, the wa - ters of

drink of the wa - - ters of Daph - - ne!

*sf*

Presto.

ff Daph - ne Spin! ff Spin! ff Spin!

First system of vocal staves. It consists of three staves. The top staff has a melodic line starting with a half note, followed by a quarter rest, and then a half note. The middle staff has a similar line. The bottom staff has a line of half notes. Dynamics include *ff* and *Spin!*.

Presto. sf l.h. sf l.h.

Piano accompaniment for the first system, consisting of two staves. The right hand features a series of chords with accents (>) and dynamics of *ff* and *sf*. The left hand plays a steady accompaniment of quarter notes. Labels include *l.h.* and *ff*.

Spin! Spin! Spin! Spin!

Second system of vocal staves. It consists of four staves. The top two staves have melodic lines, and the bottom two staves have a line of half notes. Dynamics include *ff* and *Spin!*.

sf l.h. sf l.h.

Piano accompaniment for the second system, consisting of two staves. Similar to the first system, it features chords with accents and dynamics of *sf* and *ff*. Labels include *l.h.* and *sf*.

*ff*  
Spin — A - rach - ne

*ff*  
Spin — A - rach - ne

*ff*  
Spin — A - rach - ne

The first system consists of four staves. The top three staves are vocal lines in treble clef, each with the lyrics "Spin — A - rach - ne" and a *ff* dynamic marking. The bottom staff is a bass line in bass clef.

*sf* *l.h.*

*sf* *ped.* \* *sf*

The piano accompaniment for the first system is shown in two systems. The upper system has a treble clef staff with a *sf* dynamic and *l.h.* marking. The lower system has a bass clef staff with a *sf* dynamic, a *ped.* marking, and a *\* sf* dynamic.

*ff*  
Spin! A - rach - ne!

*ff*  
Spin! A - rach - ne!

*ff*  
Spin! A - rach - ne!

*ff*  
Spin! A - rach - ne!

The second system consists of four staves. The top three staves are vocal lines in treble clef, each with the lyrics "Spin! A - rach - ne!" and a *ff* dynamic marking. The bottom staff is a bass line in bass clef with the lyrics "Spin! A - rach - ne!" and a *ff* dynamic marking.

*sf* *l.h.*

*sf* *l.h.*

The piano accompaniment for the second system is shown in two systems. The upper system has a treble clef staff with a *sf* dynamic and *l.h.* marking. The lower system has a bass clef staff with a *sf* dynamic and *l.h.* marking.

Spin!

Spin!

Spin!

Spin!

*f*

*cresc.*

*ff*

*ped.*

This musical score is for a piano and voice piece. It consists of four vocal staves and two piano accompaniment systems. The vocal parts are in treble clef and feature the word "Spin!" in each of the first four staves. The piano accompaniment is in G major and 2/4 time. The first system shows the vocal lines and the beginning of the piano accompaniment. The second system shows the piano accompaniment with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The third system continues the piano accompaniment with a fortissimo (*ff*) dynamic. The fourth system concludes the piece with a fortissimo (*ff*) dynamic and a *ped.* (pedal) marking.



# Act IV.

## Prelude.

The Forest of Palms.

*Allegro con spirito.*

First system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex texture with triplets and slurs. A dynamic marking of *ff* is present in the bass staff.

Second system of musical notation for the piano accompaniment. It consists of two staves. The music continues with various dynamics including *dim.*, *sf*, *mf*, and *ff*. The texture remains intricate with slurs and triplets.

Third system of musical notation for the piano accompaniment. It consists of two staves. The music includes a *decresc.* marking and a dynamic of *f*. The key signature changes to two flats (Bb and Eb) in the bass staff.

Fourth system of musical notation for the piano accompaniment. It consists of two staves. The music features a dynamic marking of *mf* and continues with complex rhythmic patterns.

Musical notation for the Oboe and Mandolino parts. The Oboe part is on a single staff with a treble clef, marked *Oboe con molto espress.* and *mf*. The Mandolino part is on a single staff with a treble clef, marked *Mandolino* and *mf*. Both parts feature complex rhythmic patterns and slurs.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melody with a dotted quarter note, followed by a triplet of eighth notes, and then a half note. The lower staff is in bass clef and features a steady accompaniment of eighth notes. A dynamic marking of *p* is present.

The second system continues the piece with two staves. The upper staff has a melody with a dotted quarter note and a half note. The lower staff continues with eighth notes. A *ritard.* (ritardando) marking is placed above the final measure of the system.

The third system begins with the tempo and mood marking "Allegretto pastorale." and a dynamic marking of *p*. It features two staves. The upper staff has a melody with eighth notes and a dotted quarter note. The lower staff has a consistent eighth-note accompaniment.

The fourth system continues the eighth-note accompaniment in the lower staff and the melodic line in the upper staff. The notation includes various note values and rests, maintaining the pastoral character.

The fifth system shows the continuation of the eighth-note accompaniment in the lower staff and the melodic line in the upper staff. The music remains in a steady, rhythmic flow.

The sixth system concludes the page with two staves. The lower staff continues with the eighth-note accompaniment, and the upper staff has a melodic line with eighth notes and a dotted quarter note.

First system of musical notation, featuring a treble clef and a bass clef. The music consists of several measures with various notes, rests, and dynamic markings.

Second system of musical notation, including a *l.h.* marking and a change in clef. The music continues with various notes and rests.

*Allegro con moto.*

Third system of musical notation, starting with *Allegro con moto.* and *f r.h.* marking. The music features a treble clef and a bass clef, with various notes and rests.

Fourth system of musical notation, including a *r.h. cresc.* marking and a change in clef. The music continues with various notes and rests.

Fifth system of musical notation, featuring a treble clef and a bass clef. The music consists of several measures with various notes, rests, and dynamic markings.

Sixth system of musical notation, starting with *sf* marking and a change in clef. The music continues with various notes and rests.

ff

ritard. e dim.

Allegretto pastorale.

p

dim.

Bassoon.

pp

Curtain rises, disclosing the interior of the tent of Ilderin.

V. Cl.

Viola

dim.

ppp

# Song of Iras.

Lake and grove of palms by moonlight. Iras and Ben-Hur crossing in a boat rowed by an Ethiopian.

Andantino.

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from *mf* to *p*.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I sigh as I sing, for the". The piano accompaniment is in 6/8 time and includes a *p* dynamic marking. The key signature changes to three sharps (F#, C#, G#).

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "sto - ry land — A cross the Syr - ian sea!". The piano accompaniment features a *p* dynamic marking and includes a triplet of eighth notes in the right hand.

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "The o - dor-ous winds from the mus - ky sands were". The piano accompaniment features a *p* dynamic marking and includes a triplet of eighth notes in the right hand.

breaths of life — to me!

They play — with the plumes of the

whis - per - ing palm — For me, A - las no

more! — Nor more — does the Nile, in the

moon - - lit calm, Moan past the Mem - phian

*p* *rit.*

shore — Moan past the Mem - phian shore

*pp*

*pp*

*Red.*

*p*

0 Ni - lus thou god of my

*pp*

*Red.*

faint - ing soul; — In dreams thou com - est to

*poco cresc.*

*Red.*

*mf*

me — And dream - ing I play with the

lo - tus bowl And sing old songs — of

*p.* *p.* *p.* *p.*

thee! And

*p* *p* *pp* *l.h.*

hear — from a - far the Mem - no - - ni - an

*pp*

strain — And calls from dear Sim - bel —

And wake — to a pas - sion of

*p*



*poco accel.*

grief \_\_\_\_\_ and pain That ev - er I said fare -

*poco ritard.*

well \_\_\_\_\_ That ev - er I said \_\_\_\_\_ fare -

*a tempo*

well!

*mf* *dim.* *p*

*Red.*

*pp* *ppp*

*Red.* \*

# Act V.

At the Circus in Antioch.

Procession of Citizens, Soldiers etc.  
Moderato sostenuto

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a *mf* dynamic. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand provides a steady accompaniment with chords and moving lines. The system concludes with a *tr* (trill) in the right hand.

This section contains three systems of musical notation. The first system includes a staff for **Strings & Reeds** and a grand staff for **Trumpets & Trombones** and **Piano**. The **Strings & Reeds** staff has a whole rest. The **Trumpets & Trombones** staff begins with a *f* dynamic and features a triplet of eighth notes. The **Piano** grand staff begins with a *ff* dynamic. The second system continues the **Trumpets & Trombones** part with a triplet of eighth notes and a *sf* dynamic. The **Piano** part continues with a *sf p.* dynamic. The third system shows the **Trumpets & Trombones** part with a triplet of eighth notes and a *sf* dynamic, and the **Piano** part with a *sf p.* dynamic.

First system of musical notation. It features a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music includes several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as *p* (piano) and *sf* (sforzando). The word *dolce* is written above the staff, indicating a soft and sweet tone.

Second system of musical notation, continuing the piano and strings parts. It features complex chordal textures and melodic lines in both staves.

Strings & Reeds

First system of notation for the Strings & Reeds section. It consists of a single staff with a treble clef. The music is primarily chordal and includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

Second system of notation for the Strings & Reeds section. It continues the chordal texture with dynamic markings including *f* (forte).

Trpts & Trombones

*ff*

*rit.*

*Fine*

8

### Act VI. Scene I.

The Fall of Iras.

*Allegro con fuoco.*

*ff*

*f*

Horn

*poco a poco decresc.*

Trombone

Bassoon

*mf*

*p*

Act VI. Scene II.  
Introduction.  
Melodrama.  
The Vale of Hinnom.

*segue*

Moderato molto

*p*

*simile*

*poco cresc.*

*p*

*pp*

*mf*

*pp*

## Act VI. Scene III.

On the Mount of Olives.

*Maestoso.*

*f*

*SOP.*  
*I & II.*

*ALTO*  
*I & II.*

*TEN.*  
*I & II.*

*BASS*  
*I & II.*

*mf*

*f*

*ff*

*mf*

*f*

*cresc.*

*ff*

*mf*

Ho - san - na in the high -

Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

est! Ho - san - na! Ho - san - na! Ho - san - na in the high - est. Ho -

est! Ho - san - na! Ho - san - na! Ho - san - na in the high - est. Ho -

est! Ho - san - na! Ho - san - na! Ho - san - na in the high - est. Ho -

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san - na\_\_ to the King! Ho - san - na\_\_ to the King! Ho -

san - - na\_\_ to the King! Ho - san - na! Ho -

san - - na to\_\_ the King! Ho - san - na! Ho -

Ho - san - na! Ho - san - na! Ho -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The lyrics are: "san - na\_\_ to the King! Ho - san - na\_\_ to the King! Ho -", "san - - na\_\_ to the King! Ho - san - na! Ho -", "san - - na to\_\_ the King! Ho - san - na! Ho -", and "Ho - san - na! Ho - san - na! Ho -".

san - na to him that com - eth in the name of the Lord!\_\_ Ho -

san - na to him that com - eth in the name of the Lord! Ho -

san - na to him that com - eth in the name of the Lord!\_\_ Ho -

san - na to him that com - eth in the name of the Lord! Ho -

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "san - na to him that com - eth in the name of the Lord!\_\_ Ho -", "san - na to him that com - eth in the name of the Lord! Ho -", "san - na to him that com - eth in the name of the Lord!\_\_ Ho -", and "san - na to him that com - eth in the name of the Lord! Ho -". The piano accompaniment continues with chords and melodic lines in both hands.

san-na to the King! Ho - san-na to the King! Ho - san-na to him that  
 san-na to the King! Ho - san-na to the King who com-eth, who  
 san-na to the King! Ho - san-na to the King! Ho - san-na to him that  
 san-na to the King! Ho - san-na to the King! Ho - san-na to him that

name of the Lord.  
 com-eth in the name of the Lord. *mf*  
 com-eth in the name of the Lord. *mf*  
 com-eth in the name of the Lord. *mf* Blessed be the King,  
 com-eth in the name of the Lord. *mf* Bles-sed be the

★ This number may be sung unaccompanied up to this point if desired. In the drama it is thus rendered by the approaching multitude, who now first appear on Mount Olivet.



*mf*  
Blessed be the King that com-eth in the name of the

*mf*  
Blessed be the King that com-eth in the name of the

bless-ed be the King that com-eth, that com-eth in the name of the

King— bless - ed be the King that— com-eth in the name of the

*mf tutti.* *poco cresc.*  
Lord.— Bless - ed be the King— bless - ed be the

*p*  
Lord.— Bless - ed be the King— bless - ed be the

*mf*  
Lord.— Bless - ed be the King—

*p* *mf*  
Lord.— Bless - ed be the King— bless - ed be the

*mf* *poco cresc.*

King that com-eth, that com-eth in the name of the Lord. —  
 King that com-eth, that com-eth in the name of the Lord. —  
 bless-ed be the King that com-eth in the name of the Lord. —  
 King that com-eth, that com-eth in the name of the Lord. —

Moderato.

(a few voices.)  
*pp*  
 PEOPLE FROM JERUSALEM.  
 (a few voices.)  
*pp*  
 Who is this? Why this tu - mult? Who is

Moderato.

*pp* *poco* *a* *poco.*

Who is this? —

this? — Why this tu - mult? Who is this? —

this? — Why this tu - mult? Who is this? —

*cres* — — — — — *cen*

*mf*

Who is this? — Why this

Why this tu - - mult. Who, Who is this? Who is this?

Who? Who? Who? Who is this? Who is this,

Who is this? Who is this? Who is this? — Why this

*mf*

*do*

tu - mult? Why this tu - mult? Why this tu - mult?

Who is this? Why this tu - mult? Who is

who is this? Why this tu - mult? Who is this?

tu - - mult? *f tutti.* Who is this?

Why this tu - mult? Who? Who? Who is this?

this? Why this tu - mult? Why this tu - mult? Who is this?

Why this tu - mult? Why this tu - mult? Who is this?

Why this tu - mult? O! Why this tu - mult? Who is this?

1 2 3 5

ALL THE CITIZENS.

*meno mosso.* *p* Who is this? *ff a tempo.* Who is

Who is this? *f* Who is this? Who is *ff a tempo.* Who is

*p* Who is, who is this? *f* Who is this? Who is *tutti.* Who is

*p* Who is this? — Who is this? Who is this? Who is

*R.H.* *p* *f* *ff a tempo.*

*Andantino.* *p* CHILDREN.

this? This is Je - sus of Na - za -

this?

this?

this?

this?

Oboe. *p* *pp*

reth, This is Je - sus of Na - za - reth, This is Je - sus the prophet of

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in G major and begins with the lyrics "reth, This is Je - sus of Na - za - reth, This is Je - sus the prophet of". The piano accompaniment consists of a treble and bass clef staff with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

*mf* THE MULTITUDE.

Na - za - reth of Ga - li - lee! This is Je - sus of Na - za -

*mf*

This is Je - sus of Na - za -

*mf*

This is Je - sus of

*mf*

This is Je - sus of

This system contains the vocal line and piano accompaniment for the second part of the piece. The vocal line is in G major and begins with the lyrics "Na - za - reth of Ga - li - lee! This is Je - sus of Na - za -". The piano accompaniment consists of a treble and bass clef staff with a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The system ends with a fermata over the final notes.

reth, this is Je - sus of Na - za - reth. This is Je - sus the prophet of  
 reth, this is Je - sus of Na - za - reth. This is Je - sus the  
 Na - za - reth, Je - sus of Na - za - reth. Je - - sus the  
 Na - za - reth, Je - sus of Na - za - reth. Je - sus the

*R.H.*

Na - za - reth of Ga - - li - lee! *poco animato.*  
 pro - phet of Ga - - li - lee!  
 pro - phet of Na - za - reth of Ga - li - lee! *mf* Bless - ed be the  
 pro - phet of Ga - - li - lee!

*p poco animato.*

*SOP. II. mf*

Bless-ed be the King that  
Bless-ed be the King that  
King! bless-ed be the King that com-eth, that  
Bless-ed be the King, bless-ed be the King that

*f SOP. I. & II.*

com-eth in the name of the Lord! Bless-ed be the  
com-eth in the name of the Lord! Bless-ed be the  
com-eth in the name of the Lord! Bless-ed be the  
com-eth in the name of the Lord! Bless-ed be the

*mf BASS II.*



*cresc.*

King ——— Bless - ed be the King that com - eth, that —

King ——— Bless - ed be the King that com - eth, that

*f* Bless - ed be the King ——— *f* Bless - ed be the King, that —

King ——— Bless - ed be the King that com - eth, that

*cresc.*

*ff* com - eth in the name of the Lord! ——— *f sempre.* This is

com - eth in the name of the Lord! ——— *f* This is

*I & II Ten.* *ff* com - eth in the name of the Lord! ——— *f* This is

com - eth in the name of the Lord! ——— *f* This is

*ff* *f*

## Moderato maestoso.

Je - sus of Na - za - reth, This is Je - sus of Na - za -

Je - sus of Na - za - reth, This is Je - sus of Na - za -

Je - sus of Na - za - reth, This is Je - sus of Na - za -

Je - sus of Na - za - reth, This is Je - sus of Na - za -

reth, This is Je - sus the pro-phet of Na - za - reth of

reth, This is Je - sus the pro-phet of Na - za - reth of

reth, This is Je - sus the pro-phet of Na - za - reth of

reth, This is Je - sus the pro-phet of Na - za - reth of

*ff*  
 Ga - - - li - - - lee!  
 Ga - - - li - - - lee!  
*ff*  
 Ga - - - li - - - lee!  
 Ga - - - li - - - lee!

Trumpets and Trombones. *ff*

*ff*

*molto dim.* *mf* *dim.*  
 Lo! Be-hold! Thy  
 Lo! Behold!  
*mf*  
 Lo! Lo! Be-  
*molto dim.* *mf*  
 Behold! Be-

*unis.*

King, Thy King com-eth! Tra - - velling in the  
Behold! Thy King com-eth! Tra - - velling in the  
hold! Thy King com - - eth! Tra - - velling in the  
hold! Thy King com - - eth! Tra - - velling in the

*Animato.*

great - ness of his strength.  
great - ness of his strength.  
great - ness of his strength.  
great - ness of his strength.

*Animato.*

*Strings.*

great - ness of his strength.

(All fall on their knees. Suddenly from above a dazzling radiance pours upon the kneeling women. They rise with joy.)

ff  
Ho-

ff  
Ho-

ff  
Ho-

ff  
Ho-

8

ff

ff

ff  
san - - na! Ho - san - -

ff  
san - - na! Ho - san - -

ff  
san - - na! Ho - san - -

ff  
san - - na! Ho - san - -

ff

3

3

3

3

*sempre ff*

na! Ho - san - na in the high - -

na! Ho - san - na in the high - -

*sempre ff*

na! Ho - san - na in the high - -

na! Ho - san - na in the high - -

3 > 3 > 3 >

*tacet.*

est.

est.

*tacet.*

est.

est.

*ff*

*sempre dim.*

>

*mf sf*

The scene by degrees fades from view.

*p pp ppp*

*p tutti.*

Bless - ed be the King ——— bless - ed be the King that

*p*

Bless - ed be the King ——— bless - ed be the King that

*p*

Bless - ed be the King ——— bless - ed be the

*p*

Bless - ed be the King ——— bless - ed be the King that

*p*

*poco cresc.* *mf*

com - eth, that com - eth in the name of the Lord. —

com - eth, that com - eth in the name of the Lord. —

King — that — com - eth in the name of the Lord. —

com - eth, that com - eth in the name of the Lord. —

*Lento.* Transition. The drop becomes gradually opaque.

Strings *pp*

*poco animato.*

*cresc.* *p*

*pp* *ppp*



The drop is raised. The multitude surging down the mountain-side, bearing palms.

*f* Moderato maestoso.

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ben Hur rushes to meet his mother and sister.

SEMI CHORUS.

*p* Andante religioso.

SOP. II. *p* Andante religioso.

est. Lord now let-test thou thy ser-vant de-part in

ALTOS I & II. *p*

est. Lord now let-test thou thy ser-vant de-part in

TEN. I & II. *p*

est. Lord now let-test thou thy ser-vant de-part in

est.

*mf* *rit.* *pp*

*mf*

A

peace accord-ing to thy word, For mine eyes have seen thy sal - va - tion, a

peace accord-ing to thy word, For mine eyes have seen thy sal - va - tion, a

peace accord-ing to thy word, For mine eyes have seen thy sal - va - tion, a

light to light - en the gen - tiles, a light to light - en the

*p* light to light - en the gen - tiles, a light to light - en the

*p* light to light - en the gen - tiles, a light to light - en the

*p* light to light - en the gen - tiles, a light to light - en the

*f*

gen - tiles and the glo - ry, the glo - ry of thy peo - ple

gen - tiles and the glo - ry, the glo - ry of thy peo - ple *f*

gen - tiles and the glo - ry, the glo - ry of thy peo - ple *f*

thy

*f*

*SOP. I. mf* 3 This is Je - sus of Na - za -

*BASS. mf* This is

*SOP. II. p* Is - ra - el! Mine eyes have seen thy sal -

*ALTO.* Is - ra - el, thy peo - ple Is - ra - el! Mine eyes have seen thy sal -

*TEN. p* peo - ple Is - ra - el! Mine eyes have seen thy sal -

*p*

3

2

reth, *poco* This is Je - sus of Na - za - reth, *a* This is *poco* *cresc -*  
 Je - sus of Na - za - reth, This is Je - sus of Na - za -  
 va - - tion which thou hast pre - par - ed be - fore the  
 va - - tion which thou hast pre - par - ed be - fore the  
*R.H. poco a poco cresc -*

*ff*  
 Je - sus This is Je - sus the proph - - et, the  
 reth, This is Je - sus, This is Je - sus, the proph - -  
 face of all peo - - ple, A light to light - en the  
 face of all peo - - ple, A light to light - en the  
*ff*

*de - - cres - - cen - - do.* *p*

proph - et of Na - - za - reth, the King of

et of Na - - - za - - reth, the King of

*p*

gen-tiles and the glo - ry, the glo - ry of thy peo - ple

gen-tiles and the glo - ry, the glo - ry of thy peo - ple

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

*mf* *pp*

Is - ra - - - el!

Is - ra - - - el!

*mf*

Is - ra - - - el!

Is - ra - - - el!

*mf* *pp*

Red. \*





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