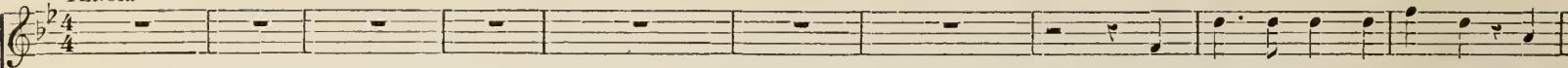


## CHORUS. The Multitude of Angels.

FROM THE ORATORIO, "THE INTERCESSION," BY M. P. KING, 1816.

TENOR.



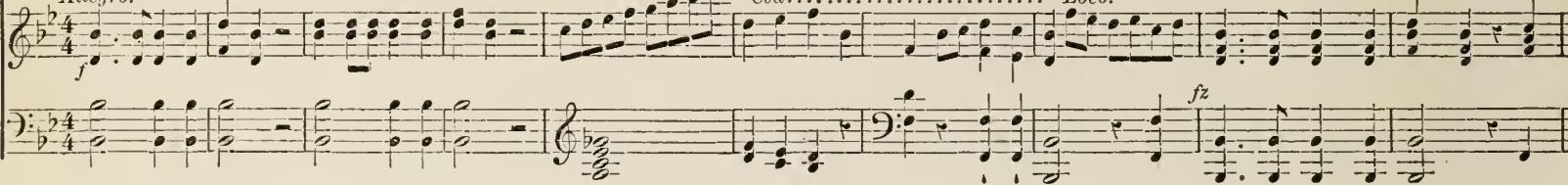
SOP. &amp; ALTO.



BASS.

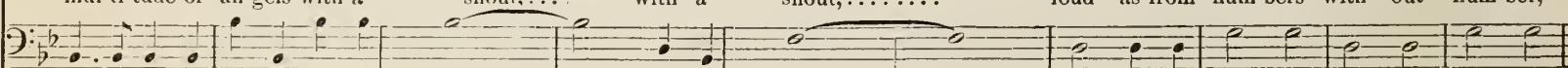


Allegro.



multi-tude of an-gels with a shout,.... with a shout,..... loud as from num-bers with - out num-ber,

multi-tude of an-gels with a shout,.... with a shout,..... loud as from num-bers with - out num-ber,



The Multitude of Angels. Continued.

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loud as from num - bers with - out num - ber, loud as from num - bers with - out num - ber.  
loud as from num - bers with - out num - ber, loud as from num - bers with - out num - ber.

*Terzetto. Dolce.*

Sweet, Sweet, as from voi - ces blest, Sweet, Sweet as from voi - ces blest  
Sweet, Sweet, as from voi - ces blest, Sweet, Sweet as from voi - ces blest

## The Multitude of Angels. Continued.

CHORUS. *f*

ut - ter - ing joy, ut - ter - ing joy, ut - ter - ing joy..... Heav'n rung with ju - bi - lee,  
 ut - ter - ing joy, ut - ter - ing joy, ut - ter - ing joy..... Heav'n rung with ju - bi - lee,

*fz m*

Heav'n rung with ju - bi - lee, and loud ho - san - nas fill'd the e - ter - nal re-gions, and loud ho-san - nas fill'd the e - ter - - - - - nal  
 Heav'n rung with ju - bi - lee, and loud ho - san - nas fill'd the e - ter - nal re-gions, and loud ho-san - nas fill'd the e - ter - - - - - nal

*ff*      *fz*

The Multitude of Angels. Continued.

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*f*

re - - gions,

re - - gions,

The mul-ti-tude of

The mul-ti-tude of

*f*

angels, The mul-titude of an-gels, with a shout, ..... with a shout,..... loud as from numbers without number,

angels, The mul-titude of an-gels, with a shout,..... with a shout,..... loud as from numbers without number,

*fz*

*f*

*fz*

## The Multitude of Angels. Continued.

loud as from numbers with - out num - ber, loud as from numbers with - out num - ber, with . out num - ber,  
 loud as from numbers with - out num - ber, loud as from numbers with - out num - ber, with - out num - ber,

*Terzetto. Dolce.*

Sweet, sweet, as from voi-ces blest, Sweet, sweet, as from voi-ces blest,  
 Sweet, sweet, sweet,..... sweet, sweet,.....

The Multitude of Angels. Continued.

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*pp*

*f Tutti.*

*Soli. f p*

*Tutti. f*

ut - ter-ing joy, ut - ter-ing joy, ut - ter-ing joy, ut - ter-ing joy,

ut - ter-ing joy, ut - ter-ing joy, ut - ter-ing joy, ut - ter-ing joy,

*fz* *fz*

*Soli.* *Cres.* *f p*

ut - ter - ing joy, ut - ter - ing joy, ut - - - ter - ing joy.....

ut - ter - ing joy, ut - ter - ing joy, ut - - - ter - ing joy.....

## The Multitude of Angels. Continued.

CHORUS. *Piu mosso.*

Heav'n rung with jubi-lee, Heav'n rung with ju-bi-lee, and loud ho-san-nas fill'd the e-ter-nal re-gions, Heav'n rung with  
 Heav'n rung with jubi-lee, Heav'n rung with ju-bi-lee, and loud ho-san-nas fill'd the e-ter-nal re-gions, Heav'n rung with

*f* *ff*  
 ju - bi-lee, and loud ho - san-nas, loud ho-san-nas, loud ho - san-nas, ho-san-nas, ho-san-nas, and loud ho-san - nas fill'd the e -  
 ju - bi-lee, and loud ho - san-nas, loud ho-san-nas filled..... the e -  
*ff*  
 loud ho - san-nas, ho-san-nas, ho-san-nas, and loud ho-san - nas fill'd

# The Multitude of Angels. Concluded.

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A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part is in common time. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The music consists of two staves of five measures each, followed by a repeat sign and another two staves of five measures. The vocal parts sing "and loud ho-san-nas" twice, then "fill'd the e-ter-nal re-gions" twice. Dynamics include *fz*, *f*, and *ff*.

- ter - - - - nal re - - - - gions, and loud ho - san-nas  
- ter - - - - nal re - - - - gions, and loud ho - san-nas

fill'd the e - ter - - - - nal re - - - gions.....  
fill'd the e - ter - - - - nal re - - - gions.....