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By the Waters
of Babylon

Donald James

T, Bar, B, and organ

DO NOT COPY

Donald James

After studying Music as a Choral scholar at Cambridge University, Donald James started his professional career as the Director of Music of the Edinburgh Academy and conductor of both the Edinburgh Symphony Orchestra and the City of Edinburgh Band. He was also the Director of Music of Palmerston Place Church, an important church in Edinburgh's West End. Mr. James then joined the BBC Radio's Music Department in London as a producer and also conducted the New London Singers. He became Director of Music at St. Jude's Church with a fine organ and a professional choir at his disposal. Subsequently as a lecturer, he joined the faculty of the University of Exeter and directed the Exeter University Singers, who won the Rose Bowl in the BBC International Competition, "Let the People Sing". He was also Director of the University Opera Group and of the University Players, an ensemble of as many as fifteen players specializing in the music of the seventeenth and eighteenth centuries. He was, at the same time, organist and choirmaster of the main church in Devon for seven years and the Director of Music in the main church at Crediton. As an examiner of the Associated Board and as an adjudicator at Music Festivals, he has visited cities throughout the United Kingdom as well as Singapore, New Zealand, Hong Kong, the countries of the Middle East, Malta, Germany and Canada. He adjudicated at the major Festivals in Winnepeg and Toronto. Mr. James is now freelance as a composer, arranger, paleographer and conductor.

By the Waters of Babylon

T, Bar, B, and organ

From: Psalm 137

Donald James

The musical score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 64. The vocal parts (Tenor, Baritone, Bass) begin with a rest for the first two measures, then enter with the lyrics "By the wa - ters of". The organ part begins in the third measure with a *pp* dynamic and includes the instruction "strings". The pedal part consists of a continuous bass line with long notes and ties. A large, diagonal "DRAFT COPY" watermark is overlaid across the entire score.

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Ba - by-lon _____ we sat down and wept _____ when we re -

Ba - by-lon _____ we sat down and wept _____ when we re -

Ba - by-lon _____ we sat down and wept _____ when we re -

10

8 - mem - bered thee, O Si - on.

mp

By the wa -

mp

By the wa -

strings

solo

14

mp

As for our harps we hanged them up up - on the trees that
 - ters of Ba - by - lon we sat
 - ters of Ba - by - lon we sat

17

piú lento

a tempo

are there-in wept, wept. For they that
 d and wept, wept, wept. For they that
 down and wept, wept, wept.

21

8 led _____ us a-way _____ cap - tive re - quired ___ of us

led _____ us a-way _____ cap - tive re - quired ___ of us

mf

For they that led _____ us a - way _____ cap - tive re -

25

8 then _____ a song _____ and mel - 3

then _____ a song _____ and mel - 3

- quired of us then a song _____ and mel - 3

solo

strings

29

Musical score for measures 29-31. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "o - dy in our hea -". The piano part includes triplet markings (indicated by a '3' in a bracket) over the bass line.

32

Musical score for measures 32-35. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "vi-ness. ____". The piano part includes triplet markings (indicated by a '3' in a bracket) over the bass line.

piú moto

♩ = 96

f

36

8

Sing, sing, sing us one of the

8

Sing, sing, sing us one of the

8

Sing, sing, sing us one of the

piú moto

♩ = 96

f

42

♩ = 80

p

8

songs of How shall we sing the

8

of Si - on. How shall we sing the

8

songs of Si - on. How shall we sing the

8

songs of Si - on. How shall we sing the

46

sub. *pp*

Lord's song _____ in a strange _____ land?_ in a strange

sub. *pp*

Lord's song _____ in a strange_ land? in a strange

sub. *pp*

Lord's song _____ in a strange _____ land?_ in a strange_

Piano accompaniment for measures 46-50.

51

land?

land?

land?

solo
3

p

pp

Piano accompaniment for measures 51-55.

56

♩ = 76

Musical notation for measures 56-58, top system. It consists of three staves: Treble, Bass, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The notes are mostly rests.

♩ = 76

Musical notation for measures 59-60, middle system. It consists of two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The notes are mostly rests. Text annotation: "Sw. reeds to Gt. Diapasons".

Gt. to Ped.

simile

Musical notation for measures 59-60, bottom system. It consists of one Bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notes are mostly rests. Text annotation: "simile".

60

Musical notation for measures 61-63, top system. It consists of three staves: Treble, Bass, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The notes are mostly rests.

Musical notation for measures 64-66, middle system. It consists of two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The notes are mostly rests.

Musical notation for measures 67-69, bottom system. It consists of one Bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notes are mostly rests.

64

66

f marcato
 If I for-get thee ___ O Je-ru - sa - lem ___

f marcato
 If I for-get thee ___ O Je-ru - sa - lem ___

f marcato
 If I for-get thee ___ O Je-ru - sa - lem ___

Musical score for measures 69-71. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "let my right hand for-get_". The piano part includes a dynamic marking of *ff* (fortissimo) and a hairpin crescendo. The key signature has two sharps (F# and C#).

Musical score for measures 72-74. It features three vocal staves and a piano accompaniment. The lyrics are: "her cun - ning". The piano part includes a hairpin crescendo. The key signature has two sharps (F# and C#).

75

ff

If I do not re - mem - ber thee let my

ff

If I do not re - mem - ber thee let my

ff

If I do not re - mem - ber thee let my

78

sfz

tongue cleave to the roof of my mouth.

sfz

tongue cleave to the roof of my mouth.

sfz

tongue cleave to the roof of my mouth.

Tuba

sempre Gt.

83

ff

8 Yea, if I pre - fer not Je-

ff

8 Yea, if I pre - fer not Je-

ff

8 Yea, if I pre - fer not Je-

Great

87

allargando

- ru - sa-lem,

If I pre - fer not Je -

- ru - sa-lem,

If I pre - fer not Je -

- ru - sa-lem,

If I pre - fer not Je -

Tuba

allargando

8

8

fff a tempo

90

- ru - sa-lem in my mirth. _____

fff

- ru - sa-lem in my mirth. _____

fff

- ru - sa-lem in my mirth. _____

a tempo

Tuba Great

94

Great

97

Musical notation for measures 97-100, showing piano and bass staves with rests.

f *mf* *mp* *ritardando* Gt. to Ped. off

101

♩ = 66

8 By the wa -
By the wa -
By the wa -

♩ = 66

pp strings *p* solo *p* *simile*

p

pp

106

8 - ters of Ba - by-lon we sat down

- ters of Ba - by-lon we sat down

- ters of Ba - by-lon we sat down, we sat down.

110

8 and wept, and wept. niente

and wept. niente

and wept. niente

ppp

p

niente

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