

Isaiah 63:15

## O Lord, look down from heaven

Jonathan Battishill  
(1738-1801)

Soprano      *mf* O Lord, look down from

Alto      *mf* O Lord, look down from heav'n, look down from

Tenor      *mf* O Lord, look down from heav'n, look down from

Bass      O

Organ      *mf*

S      heav'n, from heav'n, *dim.* **p** look down

A      heav'n look down from heav'n, look down from heav'n, **p** look down from

T      *mf* O

B      Lord, look down from heav'n, from **p** heav'n,

S      from heav'n, *mf* O Lord, look down from heav'n,

A      heav'n, O Lord, look down from heav'n, look down from heav'n, look down from

T      *mf* O Lord, look down, look down from heav'n, O Lord, look

B      *mf* O Lord, look

S

[20] *dim.*

look down from heav'n, \_\_\_\_\_

[25] *mf* and be-hold,

A

*dim.*

heav'n, look \_\_\_\_\_ down from heav'n, \_\_\_\_\_

*mf* and be - hold, be -

T

*dim.*

down, look \_\_\_\_\_ down \_\_\_\_\_ from heav'n, *mf* and be - hold, be - hold,

B

*dim.*

down, look \_\_\_\_\_ down \_\_\_\_\_ from heav'n, *mf* and be -

*1st bass*

*dim.*

S

[30]

be-hold, \_\_\_\_\_ from the ha - bi - ta- tion of thy ho-li-ness and of thy

A

hold, \_\_\_\_\_ be - hold from \_\_\_\_\_ the ha-bi - ta - tion of thy ho-li-ness and of thy

T

from the ha - bi - ta- tion of thy ho-li-ness and of thy

B

hold, be - hold, be - hold from the ha - bi - ta - tion of thy ho-li-ness and of thy

B II

and be-hold, be - hold from the ha - bi - ta - tion of thy ho-li-ness and of thy

*cresc.*

35

S      ff glo - ry:

S II     f where \_\_\_\_\_ is thy

A      ff glo - ry:    f where \_\_\_\_\_ is thy zeal, thy zeal \_\_\_\_\_ and thy strength, where,

T      ff glo - ry: f where \_\_\_\_\_ is thy zeal, thy zeal \_\_\_\_\_ and thy strength, and thy strength, where

B      ff glo - ry: f and of thy glo - ry,

*ff*      *f*

40

S      f and thy strength, thy zeal, \_\_\_\_\_ and thy strength,

S II     zeal, thy zeal, \_\_\_\_\_ where \_\_\_\_\_ is thy zeal, thy zeal \_\_\_\_\_ and thy

A      \_\_\_\_\_ where, O Lord,

T      is thy zeal, thy zeal, thy zeal and thy strength, where

B      f where

Soprano (S): where \_\_\_\_\_ is thy zeal,

Soprano II (S II): strength, thy strength, thy zeal and thy strength, where, O where is thy

Alto (A): where is thy zeal and thy strength, where

Tenor (T): 8 is thy zeal, thy zeal and thy strength, where is thy

Bass (B): is thy zeal, thy zeal and thy strength, where

55

S and thy strength, thy zeal \_\_\_\_\_ and thy strength,  
 S II zeal, where \_\_\_\_\_ is thy zeal and thy strength,  
 A strength, thy strength, \_\_\_\_\_ thy zeal and thy strength, where \_\_\_\_\_ is thy  
 T \_\_\_\_\_ zeal and thy strength, thy zeal and thy strength, where \_\_\_\_\_ is thy  
 B and thy strength, \_\_\_\_\_ and thy strength, and \_\_\_\_\_ thy  
 B II and thy strength, \_\_\_\_\_ and thy strength, where  
 { cresc.  
 { cresc.

60 cresc.

S where \_\_\_\_\_ is thy zeal, thy zeal and thy strength, where \_\_\_\_\_ is  
 S II where \_\_\_\_\_ is thy zeal, thy zeal and thy strength and \_\_\_\_\_ thy  
 A \_\_\_\_\_ zeal, where is thy strength, thy zeal and thy strength, where  
 T \_\_\_\_\_ zeal, thy zeal and thy strength, thy zeal and thy strength, thy zeal and thy strength,  
 B strength, thy zeal, is thy zeal, \_\_\_\_\_ and thy strength, where  
 B II is thy zeal, is thy zeal, \_\_\_\_\_ and thy strength, where  
 { {

65

70

S      thy zeal\_\_\_\_\_ and thy strength, thy zeal\_\_\_\_\_ and thy strength, ***ff*** where is thy

S II    strength, where is thy zeal and thy strength, thy zeal and thy strength, ***ff*** where is thy

A      is thy zeal and thy strength, thy zeal and thy strength, ***ff*** where is thy

T      where is thy zeal and thy strength, thy zeal and thy strength, ***ff*** where is thy

B      is thy zeal and thy strength, thy zeal and thy strength, ***ff*** where is thy



75

S      zeal and thy strength, ***f*** thy mer - cies to - wards me, thy mer-cies to - wards me?

S II    zeal and thy strength, ***f*** thy mer- cies to - wards me, thy mercies to - wards me?

A      zeal and thy strength, ***f*** thy mer - cies to - wards me, thy mercies to - wards me?

T      zeal and thy strength, ***f*** thy mer - cies to - wards me, thy mer-cies to - wards me?

B      zeal and thy strength, ***f*** thy mer - cies to - wards me, thy mer-cies to - wards me?



Soprano (S) vocal line:

**p** are they re - strain'd, are they re - strain'd,

Second Soprano (S II) vocal line:

**p** are they re - strain'd, are they re - strain'd,

Auditorium (A) vocal line:

**p** are they re - strain'd, are they re - strain'd,

Tenor (T) vocal line:

**p** are they re - strain'd, are they re - strain'd,

Bass (B) vocal line:

**p** are they re - strain'd, are they re - strain'd,

Bassoon (Bassoon) vocal line (with dynamic **p**):

**p**

[105] [110]

S they re - strain'd, re - strain'd, **p** are

S II they re - strain'd, re - strain'd, **p** are

A they re - strain'd, - are they re- **p** strain'd, are

A II they re- strain'd, are they re - strain'd, **p** are

T re - strain'd, are they re- **p** strain'd, are

T II they re - strain'd, - are they re- **p** strain'd, are

B they re - strain'd, are they re- **p** strain'd, are

B (continuation) they re - strain'd, are they re- **p** strain'd, are

[115]

S they re - strain'd? *rall.*

S II they re - strain'd? *rall.*

A they re - strain'd? *rall.*

A II they re - strain'd, re - strain'd? *rall.*

T they re - strain'd? *rall.*

T II they re - strain'd, re - strain'd? *rall.*

B they re - strain'd? *rall.*

B (continuation) they re - strain'd? *rall.*