

By the Rivers of Babylon

Psalm 137

J.C.D. Parker (1828-1916)

ed. by David P. DeVenney

Andante ♩ = 108

The musical score is arranged in five staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the top four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The piano part is on the bottom staff, with a grand staff (treble and bass clefs). The tempo is marked 'Andante' with a quarter note equal to 108 beats per minute. The piano part begins with a piano (*p*) dynamic. The score shows the first seven measures of the piece, with the vocal parts currently containing rests.

(piano reduction by DPD)

7

p

By the ri - vers of Ba - by - lon, there we sat down,

8

p

By the ri - vers of Ba - by - lon, there we sat down,

13

yea, we wept, when we re - mem - bered Zi - on. We hang - ed our harps up - on the

8

yea, we wept, when we re - mem - bered Zi - on. We hang - ed our harps up - on the

19

wil - lows, we hang - ed our harps in the midst there-of. By the

wil - lows, we hang - ed our harps in the midst there-of. By the

25

ri - vers of Ba-by-lon, by the ri-vers of Ba-by-lon, there we sat down,

ri - vers of Ba-by-lon, by the ri-vers of Ba-by-lon, there we sat down,

31

yea, we wept, when we re-mem-bered, when we re-mem-bered Zi-on.

yea, we wept, when we re-mem-bered, when we re-mem-bered Zi-on.

p

37

Allegro ♩ = 138

f

For there they that car-ried us a - way cap-tive re-quired of us a

f

For

f

Allegro ♩ = 138

42

song; for they that car-ried us a-way, they that
 there they that car-ried us a-way cap-tive re-quired of us a song;
 For there they that car-ried us a-

46

car-ried us a-way, re-quired of us a song; for
 for they that car-ried us a-way, they that car-ried us a-way re-
 way cap-tive required of us a song; for they that car-ried us a-
 For there they that car-ried us a-way cap-tive required of us a

51

there they that car-ried us a - way re - quired of us, of
 quired of us a song, a song; for there they that car-ried us a -
 way, for there they that car-ried us a - way re -
 song; for there they that car-ried us a - way, that

55

us a song; and they that wast-ed us re-quired of us mirth, re -
 way re-quired a song; and they that wast-ed us re-quired of us mirth, re -
 quired of us a song, re-quired of us a song; and they that
 car-ried us a - way cap - tive re-quired of us a song, and they that wast - ed us re -

61

quired of us mirth, say - - ing, Sing us one of the songs of Zi - on,
 quired of us mirth, say - - ing, Sing us one of the songs of Zi - on,
 8 wast - ed us re-quired mirth, say - - ing, Sing us one of the songs of Zi - on,
 quired, re-quired mirth, say - - ing, Sing us one of the songs of Zi - on,

67

sing us one of the songs of Zi-on, sing us one of the sing us one of the sing us, sing us,
 sing us one of the songs of Zi-on, sing us one of the sing us one of the sing us, sing us,
 8 sing us one of the songs of Zi-on, sing us one of the songs of Zi-on, sing us, sing us, sing us,
 sing us one of the songs of Zi-on, sing us one of the songs of Zi-on, sing us, sing us,

85

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "sing us one of the songs of Zi-on, one of the songs of Zi - on. How shall we sing the Lord's song". The music is in G major and 4/4 time, marked *p*. The piano accompaniment is in the bass clef.

Andante come prima ♩ = 108

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in G major and 4/4 time, marked *p*.

91

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "in a strange land? How shall we sing the Lord's song in a strange land?". The music is in B-flat major and 4/4 time, marked *p*. The piano accompaniment is in the bass clef.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music is in B-flat major and 4/4 time, marked *p*. A Cello part is indicated in the bass clef staff.

97

By the ri - vers of Ba-by-lon,

By the ri - vers of

p

103

there we sat down, yea, we wept, when we re - mem - bered

Ba-by-lon, there we sat down, yea, we wept, when we re -

108

Zi - on. We hang - ed our harps up-on the wil - lows, we

mem - bered Zi - on. We hang - ed our harps up-on the wil - lows,

The musical score for measures 108-112 consists of a vocal line, a piano accompaniment, and a second vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "Zi - on. We hang - ed our harps up-on the wil - lows, we mem - bered Zi - on. We hang - ed our harps up-on the wil - lows,".

113

hang - ed our harps in the midst there-of. By the ri - vers of

we hang - ed our haprs in the midst there-of. By the

The musical score for measures 113-117 consists of a vocal line, a piano accompaniment, and a second vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The piano accompaniment continues with the eighth-note pattern. The lyrics are: "hang - ed our harps in the midst there-of. By the ri - vers of we hang - ed our haprs in the midst there-of. By the".

118

Ba-by-lon, by the ri-vers of Ba-by-lon, there we sat
ri-vers of Ba-by-lon, by the ri-vers of Ba-by-lon,

122

down, yea, we wept, when we re-mem-bered, when we re-mem-bered
there we sat down, yea, we wept, when we re-mem-bered,

127

Zi - on. There we sat
when we re-mem-bered Zi- on. There we sat

133

Andantino ♩ = 88

dim.
down, we wept._____

dim.
down, we wept._____

dim. *pp* *p*

Andantino ♩ = 88

141

Solo
p

If I for - get thee, O Je - ru - sa - lem, at my right

hand for - get her cun - ning; if I for - get thee, O Je - ru - sa - lem, let my right hand for - get her

Detailed description: This block contains the musical score for measures 141 through 151. It is set in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems. The first system (measures 141-145) includes a vocal line with lyrics, three empty staves for other instruments, and a piano accompaniment. The second system (measures 146-151) continues the vocal line and piano accompaniment. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some grace notes.

152

hand for - get her cun - ning; if I for - get thee, O Je - ru - sa - lem, let my right hand for - get her

Detailed description: This block contains the musical score for measures 152 through 161. It continues the key and time signature from the previous block. The score is divided into two systems. The first system (measures 152-156) includes a vocal line with lyrics, three empty staves, and a piano accompaniment. The second system (measures 157-161) continues the vocal line and piano accompaniment. The piano accompaniment features a mix of chords and moving lines in both hands.

162

cun-ning, for-get her cun - ning. If I do not re - mem - ber thee,

This block contains the vocal line for measures 162 through 172. It features a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "cun-ning, for-get her cun - ning. If I do not re - mem - ber thee,". The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. It continues with a dotted quarter note C5, a quarter note B4, and a quarter note A4. The line ends with a quarter note G4, a quarter note F4, and a quarter note E4.

This block contains the piano accompaniment for measures 162 through 172. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats and the time signature is common time. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

173

let my tongue cleave to the roof of my mouth; if I pre - fer not Je - ru - sa - lem a - bove my chief joy.——

This block contains the vocal line for measures 173 through 182. It features a single treble clef staff with a key signature of two flats and a common time signature. The lyrics are: "let my tongue cleave to the roof of my mouth; if I pre - fer not Je - ru - sa - lem a - bove my chief joy.——". The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. It continues with a dotted quarter note B4, a quarter note A4, and a quarter note G4. The line ends with a quarter note F4, a quarter note E4, and a quarter note D4.

This block contains the piano accompaniment for measures 173 through 182. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats and the time signature is common time. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *f* (forte) is present at the beginning, and a dynamic marking of *p* (piano) is present at the end.

184

p *f*

— If I pre - fer not Je - ru - sa - lem, pre - fer not Je - ru - sa - lem a - bove my chief joy. —

196

p

— If I for - get thee, O Je - ru - sa - lem, let my right hand for - get her cun - ning, if I pre - fer not Je -

207

ru - sa - lem a - bove my chief joy. ——— If I for - get thee, O Je - ru - sa - lem, if I pre - fer not Je -

This system contains the vocal line and three piano accompaniment staves for measures 207 through 218. The vocal line is in a B-flat major key signature and 4/4 time. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

219

ru - sa - lem a - bove my chief_ joy.

This system contains the vocal line and three piano accompaniment staves for measures 219 through 228. The vocal line continues from the previous system, ending with a fermata over the final note. The piano accompaniment continues with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

230 **Allegro molto, con fuoco** ♩ = 76

Musical score for measures 230-232. The score is for a piano and includes four staves: three for the right hand (treble clef) and one for the left hand (bass clef). The tempo is **Allegro molto, con fuoco** with a metronome marking of ♩ = 76. The key signature has one flat (B-flat). The first system (measures 230-232) shows the right hand playing a continuous eighth-note pattern. The left hand is mostly silent, with some chords in measures 231 and 232. Dynamics include *f* (forte) and *sf* (sforzando).

233

Musical score for measures 233-235. The score is for a piano and includes four staves: three for the right hand (treble clef) and one for the left hand (bass clef). The tempo is **Allegro molto, con fuoco** with a metronome marking of ♩ = 76. The key signature has one flat (B-flat). The second system (measures 233-235) shows the right hand playing a continuous eighth-note pattern. The left hand plays chords in measures 233 and 234, and is silent in measure 235. Dynamics include *sf* (sforzando).

236

f Re - mem - ber, O Lord, the child-ren of E-dom

f Re - mem - ber, O Lord, the child-ren of E-dom

f Re - mem - ber, O Lord, the child-ren of E-dom

f Re - mem - ber, O Lord, the child-ren of E-dom

240

in the day of Je - ru - sa-lem; who said, Rase it, e - ven to the foun -

in the day of Je - ru - sa-lem; who said, Rase it, e - ven to the foun -

in the day of Je - ru - sa-lem; who said, rase it, rase it, e - ven to the foun -

in the day of Je - ru - sa-lem; who said, rase it, rase it, e - ven to the foun -

245

da - tion there-of; re - mem - ber, O Lord, the child - ren of E - dom,

da - tion there-of; re - mem - ber, O Lord, the child - ren of E - dom, re - mem - ber, O Lord, the

da - tion there-of; re - mem - ber, O Lord, the child - ren of E - dom,

da - tion there-of; re - mem - ber, O Lord, the child - ren of E - dom,

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and moving lines.

249

f who said, rase it, who said, rase it, rase it e - ven

f child - ren of E - dom, who said, rase it, who said, rase it, rase it e - ven

f who said, rase it, who said, rase it, rase it e - ven

f who said, rase it, who said, rase it, rase it e - ven

The piano accompaniment features a right-hand melody with eighth notes and chords, and a left-hand accompaniment with chords and moving lines. Dynamics include *f* and *ff*.

255

to the foun-da - tion, to the foun-da - tion there - of; re - mem - ber, O Lord, the

to the foun-da - tion, to the foun-da - tion there - of; re - mem - ber, O Lord, the

to the foun-da - tion, to the foun-da - tion there - of; re - mem - ber, O Lord, the

to the foun-da - tion, to the foun-da - tion there - of; re - mem - ber, O Lord, the

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

259

child-ren of E-dom in the day of Je - ru - sa - lem.

child-ren of E-dom in the day of Je - ru - sa - lem.

child-ren of E-dom in the day of Je - ru - sa - lem.

child-ren of E-dom in the day of Je - ru - sa - lem.

The piano accompaniment features a more active right-hand part with eighth-note patterns and a left-hand part with chords and a steady bass line.

264

f
O daugh - ter of Ba - by - lon, who art to be destroyed;

f
O daugh - ter of Ba - by - lon, who art to be destroyed;

f
O daugh - ter of Ba - by - lon, who art to be destroyed;

f
O daugh - ter of Ba - by - lon, who art to be destroyed;

f
O daugh - ter of Ba - by - lon, who art to be destroyed;

270

hap - py shall he be, that re - ward - eth thee as thou has serv - ed us. Hap - py shall he

hap - py shall he be, that re - ward - eth thee as thou has serv - ed us. Hap - py shall he

hap - py shall he be, that re - ward - eth thee as thou has serv - ed us. Hap - py shall he

hap - py shall he be, that re - ward - eth thee as thou has serv - ed us. Hap - py shall he

be, that tak-eth and dash-eth thy lit-tle ones a-gainst the stones. Hap - py, hap-py. hap-py, hap-py,

be, that tak-eth and dash-eth thy lit-tle ones a-gainst the stones. Hap - py, hap-py, hap-py, hap-py,

be, that tak-eth and dash-eth thy lit-tle ones a-gainst the stones. Hap - py, hap-py, hap-py, hap-py,

be, that tak-eth and dash-eth thy lit-tle ones a-gainst the stones. Hap - py, hap-py. hap-py, hap-py,

f

hap - py shall he be, that re-ward-eth thee as thou hast serv - ed us.

hap - py shall he be, that re-ward-eth thee as thou hast serv - ed us.

hap - py shall he be, that re-ward-eth thee as thou has serv - ed us.

hap - py shall he be, that re-ward-eth thee as thou has serv - ed us.

f

289

Musical score for measures 289-292. The score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and are mostly empty, indicating rests. The fifth staff is a grand staff (piano accompaniment) with a treble and bass clef. It features a complex rhythmic pattern with many sixteenth notes. Dynamics markings include *sf* (sforzando) in measures 289, 290, 291, and 292.

293

Musical score for measures 293-296. The score consists of five staves. The first four staves are vocal parts. In measure 293, the vocal parts have rests. In measure 294, the vocal parts have rests. In measure 295, the vocal parts have rests. In measure 296, the vocal parts have the lyrics "Re -" and a long note. Dynamics markings include *f* (forte) in measures 293, 294, 295, and 296. The fifth staff is a grand staff (piano accompaniment) with a treble and bass clef. It features a complex rhythmic pattern with many sixteenth notes. Dynamics markings include *f* (forte) in measures 293, 294, 295, and 296.

296

mem-ber, O Lord, the child-ren of E-dom in the day of Je - ru - sa-lem; who said, Rase it,
 mem-ber, O Lord, the child-ren of E-dom in the day of Je - ru - sa-lem; who said, Rase it,
 mem-ber, O Lord, the child-ren of E-dom in the day of Je - ru - sa-lem; who said, rase it, rase it,
 mem-ber, O Lord, the child-ren of E-dom in the day of Je - ru - sa-lem; who said, rase it, rase it,

302

e-ven to the foun - da-tion there-of, e-ven to the foun - da-tion there-of, who said, rase it, rase it, rase it,
 e-ven to the foun - da-tion there-of, e-ven to the foun - da-tion there-of, rase it, rase it,
 e-ven to the foun - da-tion there-of, e-ven to the foun - da-tion there-of, rase it, rase it,
 e-ven to the foun - da-tion there-of, e-ven to the foun - da-tion there-of, rase it, rase it,

308

to the foun-da-tion there - of; rase it, rase it.

to the foun-da-tion there - of; rase it, rase it.

to the foun-da-tion there - of; rase it.

to the foun-da-tion there - of; rase it.

314

Re-mem-ber, O Lord, re-mem-ber, O Lord, the child - ren of

Re-mem-ber, O Lord, re-mem-ber, O Lord, the child - ren of

Re-mem-ber, O Lord, re-mem-ber, O Lord, the child - ren of

Re-mem-ber, O Lord, re-mem-ber, O Lord, the child - ren of

320

E - dom.

E - dom.

E - dom.

E - dom.

dim.

327

ritardando

Tempo Io Andante

[p]
By the ri-vers of Ba-by-lon,

ritardando **Tempo Io Andante**

mp *p*

333

there we sat down, yea, we wept, when we re - mem - bered

there we sat down, yea, we wept, when we re - mem - bered

there we sat down, yea, we wept, when we re - mem - bered.

there we sat down, yea, we wept, when we re - mem - bered

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line, both in a minor key.

338

Zi - on. We hang - ed our harps up-on the wil - lows, we

Zi - on. We hang - ed our harps up-on the wil - lows, we

Zi - on. We hang - ed our harps up-on the wil - lows, we

Zi - on. We hang - ed our harps up on the wil - lows, we

The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line, both in a minor key.

343

hang - ed our harps in the midst there - of. By the ri-vers of

hang - ed our harps in the midst there - of. By the ri-vers of

hang - ed our harps in the midst there - of. By the ri-vers of

hang - ed our harps in the midst there - of. By the ri-vers of

348

Ba-by-lon, by the ri-vers of Ba - by-lon, there we sat *p*

Ba-by-lon, by the ri-vers of Ba - by-lon, there we sat *p*

Ba-by-lon, by the ri-vers of Ba - by-lon, there we sat *p*

Ba-by-lon, by the ri-vers of Ba - by-lon, there we sat *p*

p

352

down, yea, we wept, when we re-mem-bered, when we re-mem-bered

down, yea, we wept, when we re-mem-bered, when we re-mem-bered

down, yea, we wept, when we re-mem-bered, when we re-mem-bered

down, yea, we wept, when we re-mem-bered

[p]

357

Zi-on.

Zi-on.

Zi-on. Sing us one of the songs of Zi-on.

Zi-on. Sing us one of the songs of Zi-on.

dim. pp

363

p
How shall we sing the Lord's song in a strange land._____

p
How shall we sing the Lord's song in a strange land._____

8

p *f*