

Music Sales Choral Binder Vol.8: Mixed Voices SATB – Sacred 1: Anthems Pre-1950

* *With Accompaniment*

† *New in 2009-2010*

Page	Title	Catalogue Code
3	Edgar Bainton: And I saw a new heaven*	NOV290342
11	Edward Bairstow: Save us, O Lord*	NOV290121
19	Samuel Barber: Agnus Dei	GS31391
31	Jonathan Battishill: O Lord, look down from heaven*	NOV880001
43	William Blitheman: In pace	NOV401439
47	Johannes Brahms: How lovely are thy dwellings*	NOV290130
59	William Byrd: Ave Maria	CH08795
63	William Byrd: Sing joyfully	NOV290132
75	Edward Elgar: Ave verum Op.2 No.1*	NOV290689R
79	Edward Elgar: Ave, Maria Op.2 No.2*	NOV300042
87	Edward Elgar: Lux aeterna (arr. Cameron)	NOV290690R
99	Edward Elgar: The spirit of the Lord is upon me*	NOV290216R
111	Richard Farrant: Call to remembrance o Lord	NOV400008
115	Richard Farrant/John Hilton: Lord for thy tender mercy's sake	NOV290312
119	Ernest Farrar: Prevent us o Lord*	NOV400896
123	Gabriel Faure: Cantique de Jean Racine Op.11*	NOV290691
139	H. Balfour Gardiner: Evening Hymn*	NOV290133
147	Orlando Gibbons: This is the record of John*	NOV290147
159	John Goss: If we believe that Jesus died*	NOV280053
167	Maurice Greene: Thou visiteth the earth*	NOV880013
175	G.F. Handel: Coronation Anthem No.1 'Zadok the Priest' *	NOV290704
191	G.F. Handel: Hallelujah Chorus*	NOV290206
203	William H. Harris: Bring us, O Lord God	NOV290524
211	William H. Harris: Come down, O love divine	NOV290470
219	Joseph Haydn: Insanae et vanae curae*	NOV290214
235	Alfred Hollins: O worship the Lord*	NOV400731
243	Herbert Howells: Salve Regina/O salutaris hostia	NOV290614
255	Antonio Lotti: Crucifixus	GS29652
263	Albert Hay Malotte: The Lord's Prayer*	GS29884
271	W.A. Mozart: Ave verum*	NOV290705
275	W.A. Mozart: Misericordias Domini K.222*	NOV290556
303	Edward W. Naylor: Vox dicentis: Clama	JC80581
323	Robert Pearsall: Great God of love*	NOV450295
331	Peter Philips: Surgens Jesus	NOV520021
339	Henry Purcell: Miserere mei* †	NOV460130
343	Henry Purcell: Rejoice in the Lord alway (Complete)*	NOV290150
355	Henry Purcell: Remember not Lord, our offences*	NOV290313
359	George Rathbone: Rejoice in the Lord alway*	NOV290138
367	Heinrich Schütz: Praise to the Lord Jesus	NOV290139
371	John Stainer: I saw the Lord*	NOV290110
387	C. V. Stanford: O praise God in his holiness (Psalm 150)*	NOV440864
391	Thomas Tallis: Hear the voice and prayer	NOV880018
399	Peter Ilyich Tchaikovsky: Hymn to the Trinity	NOV290236

407	Eric Thiman: Praise, O praise the Lord of harvest*	NOV401037
415	Ralph Vaughan Williams: Let us now praise famous men*	JC61498
423	Ralph Vaughan Williams: O vos omnes	JC80594
431	Cornelis Verdonck: Ave Maria	CH08797
435	Samuel Sebastian Wesley: Ascribe unto the lord*	NOV290105
455	Samuel Sebastian Wesley: Blessed be the God and Father*	NOV290102
463	Samuel Wesley: Tu es sacerdos	NOV880028-01

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AND I SAW A NEW HEAVEN

ANTHEM

BY

Revelations XXI, vv. 1-4

EDGAR L. BAINTON.

Andante moderato

SOPRANO *p* And I saw a new heaven and a

ALTO *p* And I saw a new

TENOR *p* And I saw a new

BASS *p* And I saw

ORGAN *p* Andante moderato $\text{♩} = 72$

cresc. *mf* *dim.*
new earth: For the first heaven and the first

cresc. *mf* *dim.*
heaven and a new earth, and a new earth: For the first heaven and the

cresc. *mf* *dim.*
heaven and a new earth: For the first heaven and the

cresc. *mf* *dim.*
a new heaven and a new earth: For the

cresc. *mf* *dim.*

Ped.

rit.
earth were pass - ed a - way; and there was no more
first earth - were pass - ed a - way; and there was no more
first earth were pass - ed a - way; and there was no more
first heaven and the first earth were pass - ed a - way; and there was no more
pp *rit.*
Voices alone
Ped 8 ft coupled

a tempo
sea. And I John saw the
a tempo
sea. And I John saw the
a tempo *mp cresc.*
sea. And I John saw the ho - ly,
a tempo *mp cresc.*
sea. And I John saw the ho - ly,
a tempo
sea. And I John saw the ho - ly,
p *cresc.*
16 ft

f
ho - ly ci - ty, new Je - ru - sa - lem, com - ing down from
ho - ly ci - ty, new Je - ru - sa - lem, com - ing down from
ho - ly ci - ty, new Je - ru - sa - lem,
ho - ly ci - ty, new Je - ru - sa - lem,
f

God out of heaven, pre - par - ed as a bride a - dorn - ed for her
 God out of heaven, pre - par - ed as a bride a - dorn - ed for her
 com - ing down from God out of heaven, pre - par - ed as a
 com - ing down from God out of heaven, pre - par - ed as a

hus - band.
 hus - band.
 bride a - dorn - ed for her hus - band.
 bride a - dorn - ed for her hus - band.

Be - hold, the
 Be - hold, the
 Be - hold, the
 And I heard a great voice out of heaven, say - ing, Be - hold, the

(Full)

Ped.

tab - er - na - cle of God is with men, and he will dwell with them and
 tab - er - na - cle of God is with men, and he will dwell with them and
 tab - er - na - cle of God is with men, and he will dwell with them and
 tab - er - na - cle of God is with men, and he will dwell with them and

they shall be his peo - ple, and God him - self shall be with them and be their
 they shall be his peo - ple, and God him - self shall be with them and be their
 they shall be his peo - ple, and God him - self shall be with them and be their
 they shall be his peo - ple, and God him - self shall be with them and be their

dim. rit.
dim. rit.
dim. rit.
dim. rit.

a tempo
 God.
a tempo
 God.
a tempo
 God.
a tempo
 God.
a tempo
 God.
a tempo

rall.
rall.
rall.
rall.
rall.

And

(senza Ped.)

Tempo I

And God shall

And God shall

God shall wipe a - way all tears from their eyes,

And God shall wipe a-way all tears, all tears from their eyes,

Tempo I

Ped.

wipe a - way all tears, all tears, all

wipe a-way all tears, all tears from their eyes,

all tears from their eyes, their

And God shall wipe a -

tears from their eyes; And there shall be no more

their eyes; And there shall be

eyes, all tears from their eyes;

- way all tears from their eyes; And there shall be

rit. pp a tempo cresc.

rit. a tempo pp cresc.

rit. pp a tempo

dim. rit. a tempo pp cresc.

rit. dim. pp a tempo

And there shall be

And there shall be

death, — nei - ther sor - row nor cry - ing, nei - ther
 no more death, — nor sor - row nor cry - ing, nei - ther
p cresc.
 And there shall be no more death, — nei - ther
 no more death, — nei - ther sor - row nor cry - ing,

cresc.

shall there be a - ny more pain, — for the form - er things are
 shall there be a - ny more pain, — for the form - er things are
 shall there be a - ny more pain, — for —
 nei - ther shall there be a - ny more pain, —

- er things are pass - ed a - way, — are pass - ed a -
 pass - ed a - way, — are pass - ed a -
 the form - er things are pass - ed a - way. —
 for the form - er things are pass - ed a - way, a -

dim.
mf dim.
dim.
f dim.
dim.

poco a poco più tranquillo

- way, *più p* for the form - - er

poco a poco più tranquillo

- way,

poco a poco più tranquillo *più p*

God shall wipe a - way — all tears, for the

poco a poco più tranquillo

- way,

poco a poco più tranquillo

pp *dim.*

pp rall. *molto rall.*

things are pass - - ed a - way. —

pp rall. *molto rall.*

are pass - - ed a - way. —

rall. *pp* *molto rall.*

form - er things are pass - - ed a - way. —

pp rall. *molto rall.*

are pass - - ed a - way. —

rall. *molto rall.*

pp (Man. 8 ft only) *R:*

(16 ft only) Ped.

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ONLINE PERUSAL SCORE ONLY
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Save us, O Lord

BY

EDWARD C. BAIRSTOW

ONLINE PERUSAL SCORE ONLY
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NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

SAVE US, O LORD

SHORT FULL ANTHEM FOR EVENING

THE WORDS FORM THE ANTIPHON FOR THE OFFICE OF COMPLINE

MUSIC BY

EDWARD C. BAIRSTOW

(Mus. Doc.)

Molto moderato. $\text{♩} = 50$

p *crea.* *Ped.*

TENOR *p* Save us, O Lord,

BASE *p* Save us, O Lord,

dim. *p*

crea. *sf*

wa - king, Guard us sleep - ing, That a - wake we may watch with

crea. *sf*

wa - king, Guard us sleep - ing, That a - wake we may watch with

crea.

SAVE US, O LORD

SOPRANO

ALTO

dim. *p* Save us, O Lord,

dim. *p* Save us, O Lord,

Christ, And a-sleep we may rest in peace, . . . Save us, O Lord, . . .

Christ, And a-sleep we may rest in peace, Save . . . us, O Lord, . . .

dim. *p*

pp *cres.* *sf*

wa - king, Guard us sleep - ing, That a - wake we may watch with

wa - king, Guard . . . us sleep - ing, That a - wake we may watch . . . with

wa - king, Guard us sleep - ing, That a - wake we may watch with

wa - king, Guard us sleep - ing, That a - wake we may watch with

dim. *p* *mf*

Christ, And a-sleep we may rest in peace, Save us wa - - king,

dim. *p* *mf*

Christ, And a-sleep we may rest . . in peace, Save us wa - - king,

dim. *p* *p*

Christ, And a-sleep we may rest in peace, Guard us

Christ, And a-sleep we may rest in peace, Guard us

dim. *p* *mf* *Ch. 8 & 4 ft.* *Su.* *p* *R.H.*

Ped.

SAVE US, O LORD

Poco più animato

Save us wa - - king, Guard us sleep - - ing,
Save us wa - - king, Guard us sleep - - ing,
sleep - - ing, Save us wa - - king, Guard us sleep - - ing, That a -
sleep - - ing, Save us wa - - king, Guard us sleep - - ing, POCO PIÙ ANIMATO

f *p* *f* *p* *f* *Gt.* *p Sw.* *f Gt.*
Ped. *Ped to Gt.* *f Ped.*

That a - wake we may watch . . with
That a - wake we may watch . . with Christ, may watch with
- wake we may watch . . with Christ, may watch . . with Christ, may watch with
That a -

Christ, may watch, may watch . . with Christ, . . may watch . . with Christ, that a -
Christ, may watch, . . may watch . . with Christ, . . may watch with Christ, that a -
Christ, may watch, may watch . . with Christ, . . may watch with Christ, that a -
- wake we may watch, . . may watch . . with Christ, . . may watch . . with Christ, that a -

dim. *dim.* *dim.* *dim.* *dim.*

SAVE US, O LORD

poco rit.

- wake we may watch, may watch with Christ,

- wake we may watch, may watch with Christ,

- wake we may watch, may watch with Christ,

- wake we may watch, may watch with Christ, And a - sleep we may rest, may

poco rit.

dim.

poco rit.

Tempo 1mo.

Save us, O Lord, . . wa - king, Guard . . us sleep - ing, That a -

rest in peace,

Tempo 1mo.

soft 8 ft. Fl.

pp Sw.

- wake we may watch with Christ, And a - sleep we may rest in peace,

And a - sleep we may rest . . in peace,

And a - sleep we may rest in peace, we may

And a - sleep we may rest in peace, we may

pp Sw.

SAVE US, O LORD

The musical score is arranged in systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics for the vocal parts are: "we may rest . . . in peace, we may rest . . . in peace, . . . may rest . . . in peace, we may rest . . . in peace, may". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The second system also has five staves, with the vocal parts continuing the lyrics: "rest, . . . may rest . . . in peace." and "rest, . . . may rest . . . in peace." The piano accompaniment includes a *rit.* (ritardando) marking and a *Voix Celeste* section. The third system continues the piano accompaniment with *pp a tempo* and *Ped.* (pedal) markings. The final system includes four vocal staves and one piano accompaniment staff. The vocal parts have lyrics: "men." and "men." The piano accompaniment features *pp rall.* (pianissimo, rallentando) markings and a *dim.* (diminuendo) marking.

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choruses by
SAMUEL BARBER



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Agnus Dei

ADAGIO FOR STRINGS, Op. 11, transcribed for mixed Chorus
with Organ or Piano Accompaniment

Samuel Barber

Molto adagio
molto espr.

Soprano *pp*
A - gnus De -

Alto *pp*
A - gnus De -

Tenor *pp*
A - gnus De -

Bass *pp*
A - gnus De -

Organ or Piano* *pp*
Molto adagio
molto espr.

p
i, qui tol - lis pec - ca - ta mun -

p
i, qui tol -

p
i, qui tol - lis

p
i, qui tol -

p
i, qui tol -

* If the chorus is large and expert enough, may be sung *a cappella*.

Note: The various individual singers on each part should breathe at different places, especially in the long phrases and held notes, in order to achieve a more sustained quality.

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di, A - - - gnus De - i, qui tol - lis pec - ca - ta
 lis pec - ca - - - ta mun - di unis. *pespr.*
 pec - ca - - ta mun - di, A-gnus De-
 lis pec - ca - - ta mun -
 lis pec - ca - - ta
 lis, pec - ca - - ta

① Solo Soprano
p A - - - gnus De - i.
mf mun - di, *p* qui tol - lis pec -
molto espr. i, *pp* A - - - gnus De - - -
pp di, *p* A - gnus
 mun - di, qui

① *mf*
pp

unis.
mf
 ca - ta, qui tol - lis pec - ca - ta mun - di, mi - se - re -
 i, qui tol - lis pec - ca - ta
mf *p senza cresc.*
 De - i, qui tol - lis, tol - lis pec -
 tol - lis pec - ca - ta

② qui tol - lis,
div. p
 re no - bis, qui tol - lis,
più f sempre espr.
 mun - di, A - gnus -
p senza cresc.
 ca - ta mun - di, qui tol - lis,
p unis.
 mun - di, qui tol - lis

②
p (2)

unis.

mf

qui tol - lis pec - ca - - ta mun - di, qui

De - i, qui tol - lis pec - ca - ta, qui

mf

qui

mf

pec - ca - - ta, pec - ca - - ta

p

mf

tol - lis pec - ca - ta mun - di, mi - se -

p

tol - lis pec - ca - ta mun - di, mi - se -

p

mf

div.

tol - - - lis pec - ca - - ta

p

mun - di, mi - se - re - re

③ *p* re - re no - bis. Do - - - -

p re - re no - bis. Do - - na no-bis

mun - - - di, Do - - - -

unis. *cresc. molto espr.* *p* no - - - bis. A - - - -

③ *p* *sempre legato*

begin to add
on the organ, use 8' Pedals only until Page 7, bar 2 (1)

na - no - bis pa - cem, do - - - -

pa - - - cem, do - - - -

- - - na, do - - - -

mf gnus De - - i, qui tol - lis - - - pec - ca - ta -

with increasing intensity

na no - - - bis pa -
na, no - - - bis pa - -
p molto espr.
na, A - - - gnus De - i, qui tol - lis pec -
p
mun - - - di, A - - - gnus

with increasing intensity

Org. (16')

SOP. I ④ *mf espr.*
cem. Mi-se-re - - - re -
SOP. II *mf espr.*
cem. Mi-se-re, mi-se-re - - - re -
ALTO I *mf espr.*
cem. Mi-se-re - - re, qui tol - lis pec-ca - ta
ALTO II
cem. *mf*
ca - ta mun - di, mi - se - re -
De - - - i, mi - - - se -

④ *mf*

no - - - bis, A - - gnus De -
 mun - - - di, mi - se - re - - re. A -
molto espr.

re. Do - - na no - bis
 div. unis.

re - - - re, mi - se - -

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'no - - - bis, A - - gnus De -' and 'mun - - - di, mi - se - re - - re. A -'. It features dynamic markings *f*, *mp*, and *mf espr.*. The second staff is another vocal line with lyrics 're. Do - - na no - bis' and 'div. unis.'. It features dynamic markings *f* and *molto espr.*. The third staff is a vocal line with lyrics 're - - - re, mi - se - -'. It features dynamic markings *f* and *espr.*. The fourth staff is a piano accompaniment line. It features dynamic markings *f* and *mp*. The score includes various musical notations such as notes, rests, and slurs.

i, A - - gnus De - i, do -
 gnus De - - i, do - - na
 gnus De - - i, do - na

pa - - cem. A - - gnus De - i, qui

re - re no - - bis, do - na

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'i, A - - gnus De - i, do -' and 'gnus De - - i, do - - na'. It features dynamic markings *f* and *cresc. sempre*. The second staff is another vocal line with lyrics 'gnus De - - i, do - na'. It features dynamic markings *f* and *espr.*. The third staff is a vocal line with lyrics 'pa - - cem. A - - gnus De - i, qui'. It features dynamic markings *cresc. sempre* and *f*. The fourth staff is a piano accompaniment line with lyrics 're - re no - - bis, do - na'. It features dynamic markings *cresc. sempre*. The score includes various musical notations such as notes, rests, and slurs.

(do) - na - no - bis - pa -

div. *ff*

na - no - bis - pa -

no - bis unis. *ff*

no - bis pa - cem, do - na no - bis - pa -

tol - lis pec - ca - ta - mun - di, do - na no - bis - pa -

do - na no - bis pa -

div. *ff*

no - bis, do - na no - bis - pa -

Org. Ped.

cem. *ff* *pp* ⑤ unis.

cem. Do - na no - bis

ff div. *pp*

cem. Do - na no - bis

ff *pp*

cem. Do - na no - bis

ff *pp*

cem. Do - na no - bis

Org. Ped.

Tempo I

mf espr.

pa - cem. A - - - gnus De - -

pa - cem. A - - - gnus De - -

pa - cem. A - - - gnus De - -

pa - cem. A - - - gnus De - -

unis. mf espr.

Tempo I

p

i, qui tol - lis pec - ca - - - -

i, A - - - gnus

i, qui tol - lis pe - ca - - - -

div.
i, A - - - gnus

ta - mun - - di, do - - - na, *p*
 De - - - i, Mi - se - re - - *p*
 ta - mun - - di, do - - - na, *p*
 De - - - i, Mi - se - re - - *p*

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The key signature has three flats, and the time signature is common time.

pp (morendo) mi - se - re - - re.
mf unis. *molto espr. sost.* re, do - - na no - bis pa - cem. *pp*
pp (morendo) mi - se - re - - re.
pp (morendo) re, mi - se - re - - re.
 (morendo)

Detailed description: This system contains the next four staves of the musical score. It continues the vocal lines and piano accompaniment. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *morendo* and *molto espr. sost.* (molto expressive sostenuto). The key signature and time signature remain the same as in the first system.

ONLINE PERUSAL SCORE ONLY
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O Lord, look down from heaven

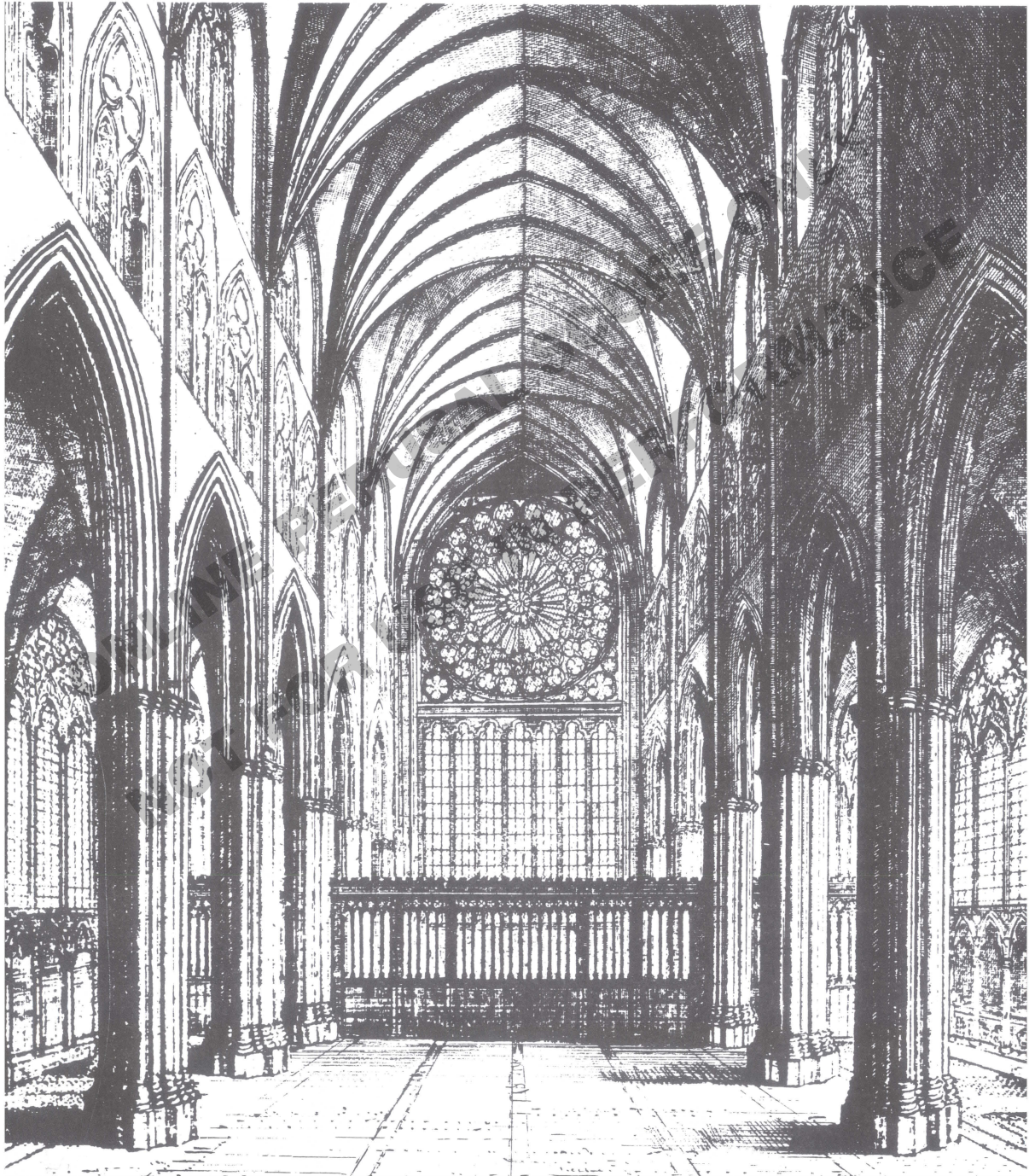
JOHN BATTISHILL

Edited by Watkins Shaw

NOVELLO EARLY CHURCH MUSIC

General Editor: Watkins Shaw

Cat. No NOV 88 0001



Source

The prime source of Battishill's masterpiece is *Six Anthems and Ten Chants Composed by the late Mr Jonathan Battishill . . . dedicated to the Honble. George Pomeroy by John Page . . . from the Original Manuscript in his Possession*, London, 1804, in which this anthem is dated 'June 5, 1765'.

The source contains a fully written-out organ part for manuals only. This is here reproduced (with the exception of the figuring of the bass which is quite redundant), whereas the former Novello edition, by Sir George Martin, provided a fuller organ part with pedals. It should be realised that the original organ part does not purport to shew logical part-writing in the manner of a modern short score, but only what notes to play. An organ accompaniment is, of course, *obligato*, not optional. If organists wish to amplify what is given here, that is for them to decide.

Beyond the direction 'supplicatory' at the beginning, the source contains no marks of expression. With the exception of an accent to the word 'they' in the treble voice of bar 84, the marks so suitably added by Martin are retained here.

Editorial Procedure

Alto and tenor C clefs for those respective voice-parts have been replaced by G clefs. Original barring and note-values have been retained, the time-signature being C . The double-length bars at the end may well be an indication to broaden the style.

W.S. 1967

Cover design based on an engraving of Old St Paul's Cathedral, London, by Wenceslaus Hollar

O Lord, look down from heaven

Isaiah LXIII, 15

Full Anthem

JONATHAN BATTISHILL (1738-1801)

Edited by Watkins Shaw

Supplicatory

TREBLE
ALTO
TENOR
BASS

Supplicatory

ORGAN

mf O Lord, look down

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

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

dim. from heav'n, from heav'n,

dim. down from heav'n, look down from heav'n, look down from

mf from heav'n, look down from

dim. O Lord, look down from heav'n, from

8

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

11

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

16

mf and be - hold, be - hold, —

mf down from heav'n, — and be - hold, be - hold, —

mf — from heav'n, — and be - hold, be - hold,

BASS I *mf* and be - hold be -

BASS II and be -

21

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

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

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

hold,

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

27

* Bar 28, organ part. E flat misprinted as D in source text.

cresc. *ff*
of thy glo - ry:

cresc. *ff* *f*
and of thy glo - ry: where — is thy zeal, thy zeal —

cresc. *ff* *f*
and of thy glo - ry: where — is thy zeal, thy zeal — and thy

cresc. *ff* *f*
and of thy glo - ry, and of thy glo

32

TREBLE I *f*
and thy strength, thy zeal —

TREBLE II *f*
where — is thy zeal, thy zeal, — where — is thy

— and thy strength, where, — where, — O —

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

ry,

88

* Bar 32, organ part. C misprinted as D in source text.

and thy strength, where is thy
 zeal, thy zeal and thy strength, thy strength, thy zeal and thy
 Lord, where is thy zeal and thy
 zeal and thy strength, where is thy zeal, thy zeal and thy
 where is thy zeal, thy zeal and thy

43

zeal, where is thy strength,
 strength, where O where is thy zeal, thy zeal and thy strength,
 strength, where is thy zeal and thy strength, where
 strength, where is thy zeal, zeal and thy strength, where
 strength, where is thy zeal and thy strength, where

48

where is thy zeal — and thy strength, thy zeal — and thy
 where is thy zeal, where is thy zeal and thy
 is thy zeal and thy strength, thy strength, — thy zeal and thy
 is thy zeal, — thy zeal and thy strength, thy zeal and thy —
 — is thy zeal, thy zeal and thy strength, — and thy

53

strength, where — is thy zeal, thy zeal and thy
 strength, where is thy zeal, thy zeal and thy
 strength, where — is thy zeal, where is thy strength, thy zeal and thy
 strength, where — is thy zeal, thy zeal and thy strength, thy zeal and thy
 strength, and — thy strength, thy zeal, is thy zeal, — and thy
 strength, — where — is thy zeal, is thy zeal, — and thy

BASS I
 BASS II

58

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

64

and thy strength, the yearning* of thy bow-els,†
 zeal and thy strength, the yearning* of thy bow-els,†
 zeal and thy strength, the yearning* of thy bow-els,†
 zeal and thy strength, *divisi* the yearning* of thy bow-els,†
 zeal and thy strength, the yearning* of thy bow-els,†
 zeal and thy strength, the yearning* of thy bow-els,†

69

* Bar 72 A.V. (King James's Bible), set by Battishill, has 'sounding'; 'yearning' is here adopted from R.V.
 † Bar 74 Revised Standard Version has 'heart', which would need slurred notes if adopted.

f
 thy mer - cies to - wards me, thy mer - cies
f
 thy mer - cies to - wards me, thy mer - cies
f
 thy mer - cies to - wards me, thy mer - cies
unis. f
 thy mer - cies to - wards me, thy mer - cies
f
 thy mer - cies to - wards me, thy mer - cies

75

p
 to - wards me? are they re - strain'd,
p
 to - wards me? are they re - strain'd,
 ALTO I *p*
 to - wards me? are they re - strain'd,
 ALTO II
 to - wards me?
p
 to - wards me? are they re - strain'd,
p
 to - wards me? are they re - strain'd,

81

p
 are they — *p* re - strain'd,
 are they re - strain'd,
 are they re - strain'd,
 TENOR I *p* are they re - strain'd, *cresc.* are
 TENOR II *p* are they re - strain'd, are they re - *cresc.*
p are they re - strain'd, are they re - *cresc.*
 are they re - strain'd, are they re -

88

mf cresc. *f*
 are they re - strain'd,
mf cresc. *f*
 are they re - strain'd,
 are they re - strain'd,
 they re - strain'd, are they re - strain'd,
 strain'd, re - strain'd, are they re - strain'd,
 strain'd, re - strain'd, are they,
 strain'd, are they re - strain'd, re - strain'd,

96

IN PACE

In peace

Motet for Compline, or Anthem for Evensong

by

WILLIAM BLITHEMAN (+1591)

transcribed and edited by Denis Stevens

NOVELLO & COMPANY LIMITED

Molto moderato 5 *p*

SOPRANO

ALTO

TENOR

BASS

In In
In In
In In
In In

pa - ce, in pa - ce,
peace, in peace,
pa - ce, in pa - ce,
peace, in peace,

10

pa - ce, in pa - ce
peace, in peace

in pa - ce, in pa - ce
in peace, in peace

pp

in pa - ce
in peace

ce, in pa - ce
in peace

BASS

Fine

in - id - i - psum, dor - mi - am et re - qui - e - scam.
in - the ve - ry same, I will sleep and take my rest.

15

mf

Si de - de - - - - ro
 If I give _____

mf

Si de - de - - - - ro
 If I give _____

mf

Si de - de - -
 If I give _____

mf

Si de - de - -
 If I give _____

20

so - mnum o - cu - lis me - is, so - mnum o - cu -
 sleep _____ to _____ mine _____ eyes, give sleep _____ to _____

so - mnum o - cu - lis,
 sleep _____ to _____ mine _____ eyes,

ro so - mnum o - cu -
 sleep _____ to _____

ro so - mnum o - cu - lis me -
 sleep _____ to _____ mine _____

25

lis me - is et pal - pe - bris me - is
 mine eyes and to mine eye - lids

so - mnum o - cu - lis me - is et pal - pe - bris
 sleep _____ to _____ mine _____ eyes and to _____ mine

lis me - is et pal - pe - bris me - is
 mine eyes and to mine eye - lids

is et pal - pe - bris me -
 eyes and to mine eye -

30

dor - mi - ta - ti - o - - - - - nem, - - - -
 slum - ber, - - - - -

me - - - - is dor - mi - ta -
 eye - - - - lids slum - ber, - - - -

p

dor - mi - ta - ti - o - - - - - nem, - - - -
 slum - ber, - - - - - slum -

- - - - is dor - mi - ta - ti -
 - - - - lids slum - ber, - - - -

35

dor - mi - ta - ti - o - - - - - nem - - - -
 slum - ber - - - - -

ti - o - - - - nem, dor - mi - ta - - - - ti - o - - - - nem
 - - - - - slum - ber, - - - - - slum - ber

mf

- - - - dor - mi - - - - ta - ti - o - - - - nem - - - -
 - - - - ber, slum - - - - ber - - - -

o - - - - nem, dor - mi - ta - - - - ti - o - - - - nem - - - -
 - - - - slum - ber - - - -

BASS

dor - mi - am - - - - et - - - - re - - - - qui - e - - - - scam.
 I will sleep - - - - and - - - - take - - - - my rest. - - - -

40

f Glo - ri - a Pa - tri et Fi - li - o,
 Glo - ry be to the Fa - ther, and to the Son,

f Glo - ri - a Pa - tri et Fi - li - o,
 Glo - ry be to the Fa - ther, and to the Son,

f Glo - ri - a Pa - tri et Fi - li - o,
 Glo - ry be to the Fa - ther, and to the Son,

f Glo - ri - a Pa - tri et Fi - li - o,
 Glo - ry be to the Fa - ther, and to the Son,

o, glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto,
 to the Son, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost,

o, glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto,
 Son, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost,

a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto,
 be to the Fa - ther, and to the Son, and to the Ho - ly Ghost,

glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto,
 glo - ry be to the Son, and to the Ho - ly Ghost,

45 *D.C. al Fine*
 et Spi - ri - tu - i San - cto.
 and to the Ho - ly Ghost.

ri - tu - i San - cto et Spi - ri - tu - i San - cto.
 to the Ho - ly Ghost, and to the Ho - ly Ghost.

et Spi - ri - tu - i San - cto.
 and to the Ho - ly Ghost.

Ho - cto, et Spi - ri - tu - i San - cto.
 Ho - ly Ghost, and to the Ho - ly Ghost.

Blitheman's *In pace* was written as a responsory to be sung at Compline from the first Sunday in Lent until Passion Sunday. The polyphony would have been sung by soloists, the plainsong by a small chorus. This plan can obviously be modified to suit present-day conditions. The original pitch, in B.M. Add. Mss 17802-5 is a major third higher. A recording, sung in Latin, is available in my *Tudor Church Music* (Faber & Faber, 1961). D.S.

How Lovely are Thy dwellings

BY

JOHANNES BRAHMS

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

HOW LOVELY ARE THY DWELLINGS

FROM THE REQUIEM

BY

JOHANNES BRAHMS.

EDITED BY JOHN E. WEST.

Con moto moderato.

SOPRANO. How love - ly

ALTO. How love - ly

TENOR. How love - ly

BASS. How love . . .

Con moto moderato. ♩ = 92.

p dolce.

are.. Thy dwell - ings fair, O Lord . . . of Hosts, O Lord of

are.. Thy dwell - ings fair, O Lord . . . of Hosts, O Lord of

are.. Thy dwell - ings fair, O Lord . . . of Hosts, O Lord of

. . . ly are Thy dwell - ings fair, O Lord of Hosts, O Lord of

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HOW LOVELY ARE THY DWELLINGS.

Hosts, are Thy dwell - ings fair, O Lord . . .

Hosts, are Thy dwell - ings fair, O Lord . . .

Hosts, are Thy dwell - ings fair, O Lord . . .

Hosts, are Thy dwell - ings fair, O Lord of

of Hosts,

of Hosts,

of Hosts, *p espress.* how love

Hosts, O Lord . . . of Hosts, *p espress.*

con Ped.

ly are . . . Thy dwell - ings fair, O Lord . . . of Hosts, *p espress.*

how love . . .

HOW LOVELY ARE THY DWELLINGS.

p espress.
 how love - ly are Thy dwell - ings fair, O
p espress.
 how love - ly are Thy dwell - ings fair, O
p espress.
 how love - ly are Thy dwell - ings
 ly are Thy dwell - ings fair, O

Lord of Hosts. My soul long
 Lord of Hosts. My soul long
 fair, O Lord of Hosts. My soul long
 Lord of Hosts. My soul long

p non legato.

eth, my
 eth, my soul ev - er
 eth, my soul ev - er long - eth and faint
 eth, my soul ev - er long - eth and faint - eth, my soul ev - er long

cres.

HOW LOVELY ARE THY DWELLINGS.

The musical score is arranged in three systems, each with four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The first system contains the lyrics: "soul ev - er long - eth and faint - eth sore for the blest long - eth and faint - eth, and faint - - eth for the blest - eth, and faint - - eth for the blest - eth and faint - eth, faint - eth sore for the blest". The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. The second system begins with a section marked "B" and contains the lyrics: "courts of the Lord; my heart and courts of the Lord; my heart and courts of the Lord; my heart and courts of the Lord; my heart and". The piano accompaniment continues with similar rhythmic patterns. The third system contains the lyrics: "flesh do cry to God, cry to the liv - - - ing flesh do cry to God, cry to the liv - ing God, . . . flesh do cry to God, cry to the liv - ing God, . . .". The piano accompaniment includes dynamic markings such as *fp* and *f*. A large watermark "ONLINE MUSICAL PERFORMER" is visible across the page.

HOW LOVELY ARE THY DWELLINGS.

God, . . . cry to God, *cres.*
my heart and flesh do cry to God, cry to the *cres.*
my heart and flesh do cry to God, cry to the *cres.*
my heart and flesh do cry to God, *fp* *fp* *fp* *fp* *cres.*

f cry to the liv - - - ing God.
liv - ing, cry to the *f* liv - - - ing God.
liv - - - ing, cry to the liv - - - ing God.
cres. *f* cry to the liv - - - ing, cry to the liv - ing God.

How love - ly are.. Thy
How love - ly are.. Thy
How love - ly are.. Thy
How love - ly

HOW LOVELY ARE THY DWELLINGS.

dwel - ings fair, O Lord . . . of Hosts, O Lord of Hosts,
dwel - ings fair, O Lord . . . of Hosts, O Lord of Hosts,
dwel - ings fair, O Lord . . . of Hosts, O Lord of Hosts,
are Thy dwel - ings fair, O Lord of Hosts, O Lord of Hosts,
are Thy dwel - ings fair, O Lord . . .
are Thy dwel - ings fair, O Lord . . .
are Thy dwel - ings fair, O Lord . . .
are Thy dwel - ings fair, O Lord of Hosts, O
of Hosts. Blest are
of Hosts. Blest are
of Hosts. Blest are
Lord . . . of Hosts. Blest are
p legato espress.
con Ped.

HOW LOVELY ARE THY DWELLINGS.

they, O blest are they that
 they, O blest are they that . . .
 they, O blest are they that
 they, O blest are they that

cres.
 in Thy house are dwell - ing, they ev - er praise Thee, O
cres.
 in Thy house are dwell - ing, they
cres.
 in Thy house are dwell - ing,
cres.
 in Thy house are dwell - ing, they ev - er praise Thee, O

Lord, they ev - er
 ev - er praise Thee, O Lord, ev - er praise Thee, they ev - er praise, ev - er praise,
 they ev - er praise Thee, O Lord, ev - er praise, ev - er . . . praise, ev - er praise, they
 Lord, they praise Thee, they praise Thee, they praise Thee, they ev - er

HOW LOVELY ARE THY DWELLINGS.

praise, they ev - er praise, ev - er praise Thee, O Lord,
they ev - er praise Thee, O Lord,
ev - er praise Thee, O Lord, they ev - er
praise, they ev - er praise Thee, O Lord, ev - er praise, they ev - er
they praise Thee, they praise Thee,
they ev - er praise Thee, they praise Thee, O . . Lord, they praise . .
praise Thee, O Lord, they ev - er praise Thee O, Lord, they praise Thee, they praise Thee,
praise Thee, O Lord, they
they praise Thee, . . they praise Thee for ev . .
Thee, . . they praise Thee, . . praise . . Thee for ev . .
they praise Thee, they praise Thee, they praise Thee for ev . .
praise Thee, they praise Thee, they praise Thee, they praise Thee for ev . .
pp

HOW LOVELY ARE THY DWELLINGS

er . . . more. *D* *p dolce.* How love . . . ly, . . . how

er . . . more.

er . . . more. *p dolce.* How love . . . ly, . . . how

er . . . more.

D
p espressa.

love . . . ly, *dolce.*
How love . . . ly, how love . . . ly, how love . . .

love . . . ly, *p dolce.*
How love . . . ly, . . . how love . . . ly, how love . . .

HOW LOVELY ARE THY DWELLINGS

how love - ly, O Lord, Thy
- ly, how love - ly, . . how love - ly, . . O Lord, . . Thy . .
how love - ly, O Lord, Thy
ly, how love - ly, . . how love - ly, . . O Lord, . . Thy . .
dwell . . ings fair.
dwell . . ings fair.
dwell . . ings fair.
dwell . . ings fair.

p *cres.* *f*
p *cres.* *f*
p *cres.* *f*
p *cres.* *f*
legato. *cres.* *f*
dim. *p*

Detailed description: This is a musical score for the hymn 'How Lovely Are Thy Dwellings'. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The vocal lines are marked with dynamics such as *p* (piano), *cres.* (crescendo), and *f* (forte). The piano accompaniment includes markings for *legato.* and *dim.* (diminuendo). The lyrics are: 'how lovely, O Lord, Thy dwellings fair.' The score is divided into two systems, with the first system containing the vocal entries and the piano accompaniment, and the second system containing the vocal lines and piano accompaniment for the phrase 'dwellings fair.'

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

AVE MARIA

c. 1605

Hail, Mary, full of grace, the Lord is with thee: blessed art thou among women, and blessed is the fruit of thy womb. Alleluia.

Edited by J. STEELE

WILLIAM BYRD (1543-1623)

CANTUS
Gra - ti - a ple - na, gra - ti - a ple - na,

ALTUS
Gra - ti - a ple - na, gra - ti - a ple - na,

TENOR
A - ve Ma - ri - a, gra - ti - a pl - na, gra - ti - a ple - na, Do

BASSUS
(BARITONE)
A - ve Ma - ri - a, gra - ti - a ple - na, Do

BASSUS
A - ve Ma - ri - a, gra - ti - a ple - na,

Note: Like most of Byrd's great hymns to the Virgin, this piece is serene and relaxed in mood. The actual speed of singing will be decided by the acoustics of the building, but it should never exceed a stately *larghetto*. No dynamic markings whatever appear on this edition.

Where the regular barring seriously disarranges the rhythm of a line, a counter-stress sign appears above the note concerned (v. alto part, 2nd bar after A).

The Alleluia section, which may be omitted when liturgical considerations require it, appears here in triple time - which was obviously Byrd's intention. These concluding bars, with their quaint accentual displacements, may be sung a little faster, with a market *rallentando* to the final cadence.

This edition is based on the First Book of *Gradualia*, second edition (1610).

A

Do - minus te - cum: be - ne - di - cta tu in

mu - li - e - ri - bus, in mu - li - e - ri - bus, et be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus

B

- di - ctus fru - ctus ve - ntris tu - i, ve - ntris tu - i, et be - ne - di - ctus fru - ctus ve - ntris tu - i, ve - ntris tu - i, ve - ntris tu - i, ve - ntris tu - i,

C

- ntris tu - - - i. A - lle - lu - ia,
 tu - i, ve - ntris tu - i. A - lle - lu -
 ve - ntris tu - i, A - lle - lu - ia,
 ve - ntris tu - i.
 - i, ve - ntris tu - i.

(4)
 A - lle - lu - ia, A - lle -
 - ia, A - lle - lu - ia, A - lle - lu - ia, A - lle - lu -
 A - lle - lu - ia, A - lle - lu - ia, A - lle - lu -
 A - lle - lu - ia, A - lle - lu - ia,
 A - lle - lu - ia, A - lle - lu - ia,

- lu - ia, A - lle - lu - ia.
 - ia, A - lle - lu - ia, A - lle - lu - ia.
 - ia, A - lle - lu - ia, A - lle - lu - ia.
 A - lle - lu - ia, A - lle - lu - ia.
 A - lle - lu - ia, A - lle - lu - ia.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Sing joyfully unto God

BY

WILLIAM BYRD

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Order No: NOV 290132

SING JOYFULLY UNTO GOD

FULL ANTHEM FOR SIX VOICES

BY

WILLIAM BYRD

(1543—1623)

EDITED BY GEORGE J. BENNETT

Psalms lxxxii. 1—4

In moderate time, but with vigour

1st SOPRANO
Sing joy - - ful - ly un - to God our . . .

2nd SOPRANO
Sing joy - - ful - ly un - to God our

ALTO
Sing joy - - ful - ly un - to God . . our . .

TENOR
Sing joy -

2nd TENOR
OF
1st BASS

BASS

ORGAN
(ad lib.)
In moderate time, but with vigour. $\text{♩} = 96$
f
senza Ped.

* This part can be sung by 2nd Tenors or 1st Basses (Baritones), or by some of each, as may be most convenient. 1st Basses (Baritones) singing this part should take the occasional small notes.

Note.—The divided Alto parts are such a hindrance to the performance of this magnificent Anthem that I have ventured to substitute, in place of the 2nd Alto, a part for 2nd Tenors or 1st Basses. This has been made possible by interchange of the middle parts, retaining their original register.

On some points Barnard has been followed in preference to Boyce, and crotchet beats have been substituted for Boyce's minims.

It may be noted that the vocal range of the two Soprano parts is identical. It is important in performance that these two parts be of equal strength.

The Anthem has been transposed up a minor 3rd, which is supposed to approximate to the pitch of Byrd's period. If necessary it can be sung a semitone lower. G. J. B.

SING JOYFULLY UNTO GOD

strength, un - to God our . . strength, un - to God our . .
 strength, un - to God our . . strength,
 strength, un - to God our . . strength, un - to God .
 . . ful - ly un - to God our strength, our . . strength,

The first system of the musical score consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and a fifth voice part), and the bottom staff is the piano accompaniment. The lyrics are: "strength, un - to God our . . strength, un - to God our . . strength, un - to God our . . strength, un - to God . . ful - ly un - to God our strength, our . . strength,". The music is in a minor key and features a steady piano accompaniment with vocal lines that are melodic and expressive.

strength; sing, loud, . . sing loud . . un - to the
 our strength; sing loud, sing loud,
 our . . strength; sing loud, sing loud un - to . .
 our strength; sing loud un - to the God of
 sing loud, sing loud un - to the
 sing loud, sing loud un - to . .

The second system of the musical score continues the vocal and piano parts. The lyrics are: "strength; sing, loud, . . sing loud . . un - to the our strength; sing loud, sing loud, our . . strength; sing loud, sing loud un - to . . our strength; sing loud un - to the God of sing loud, sing loud un - to the sing loud, sing loud un - to . .". The piano accompaniment includes a "Ped." (pedal) marking at the end of the system. The music maintains the same key signature and tempo as the first system.

SING JOYFULLY UNTO GOD

God of Ja - - - , cob, un - to the God of Ja - - - cob. . .
 sing loud un - to . . the God of Ja - - cob. ; .
 . . the God of Ja - - cob, un - to the God of Ja - - cob.
 Ja - cob, sing loud un - to . . the God . . of Ja - - cob.
 God of Ja - - - cob, the God of Ja - - cob.
 . . the God of Ja - - cob, un - - to the God of Ja - - cob. . .

Take the song, and . . bring forth the tim - - .
 Take the song, and bring forth the
 Take the song, take the song, . . . the song,
 Take the song, . . . take the song, , and . . bring forth the
 Take the song, . . the song, . . the.. song, and bring forth the
 . . Take the song, take the song,

SING JOYFULLY UNTO GOD

- brel, and bring forth the tim - brel, the pleasant harp,
 tim - brel, forth the . . . tim - brel, the pleasant harp and . . .
 and bring, and bring forth the tim - brel, the pleasant
 tim - brel, the tim - brel, . . .
 tim - brel, and bring forth the tim - brel, the pleasant harp
 and bring forth the tim - brel, . . . the

cres.
 the plea-sant harp and the vi - ol, the . . .
 the vi - ol, the plea-sant
 harp and the vi - ol, the plea-sant harp, the . . .
 the plea-sant harp and the vi - ol, the vi - ol,
 and the vi - ol, the plea-sant harp
 plea-sant harp, the plea-sant harp and the vi - ol, the plea-sant harp and . . .

SING JOYFULLY UNTO GOD

ff

vi - - ol. Blow the trum - pet in the new
 harp and the, vi - ol, the vi - - ol.
 plea-sant harp and the vi - - - ol. . . . Blow the trum - pet in the new
 ol, the . . . vi - - - ol. . . .
 and the vi - - - - ol. . . . Blow the trum - pet in the new
 . . . the vi - - ol. . . . Blow the trum - pet in the new

moon, in the new moon, in the new, moon,
 Blow the trum - pet in the new moon, in the new moon,
 moon, in the new moon, blow the trum - pet in the new
 Blow, the trum - pet in the new moon, blow the trum - pet in . .
 moon, blow, > the trum - pet in the new moon, *ten.*
 moon, blow the trum - pet in the new moon,

SING JOYFULLY UNTO GOD

time ap - point - ed, and at our feast . . . day,
 - point ed, , *cres.* and at our feast day, our
 ap - point ed, and at our feast, and at our
 - point ed, ap - point - ed,
 time ap - point - ed, and at our feast day, . . .
cres. ev'n in the time ap - point - ed, and

Ped. *Ped.*

and at our feast day, and at our feast . . . day.
 feast day, and , at our feast . . . day.
 feast . . . day, our feast day, and at our feast . . . day.
 and at our feast day, our feast day.
 . . . and at our feast . . . day, and at our feast day.
 at our feast day, and at our feast day.

SING JOYFULLY UNTO GOD

cres.
 - cob, and a law of the
 - cob, of the
mf and a law of the God of Ja - - cob, of the
 . . . a law of the God . . . of Ja - - cob,
 - cob, and a law of . . . the God . . .
 and a law of the God of Ja - - cob, of Ja -
Ped.

God of Ja - - - cob, of the God
 God of Ja - - cob, and a law of the God . . .
 God of . . . Ja - - cob, and a law of the
 and a law of the God of Ja - - -
 . . . of Ja - - cob, of . . . the God . . . of Ja - - ,
 - - - cob, of the God of Ja - - cob,
f

SING JOYFULLY UNTO GOD

of Ja - - - - - cob, and a
of Ja - - - - - cob, and a
God of Ja - - - - - cob, of Ja - - - - - cob,
cob, and a law of the God . . . of Ja - - - - -
cob, of . . . Ja - - - - - cob, a law of the God of Ja - - - - -
of the God of Ja - - - - - cob, and a law

This system contains the first six staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "of Ja - - - - - cob, and a / of Ja - - - - - cob, and a / God of Ja - - - - - cob, of Ja - - - - - cob, / cob, and a law of the God . . . of Ja - - - - - / cob, of . . . Ja - - - - - cob, a law of the God of Ja - - - - - / of the God of Ja - - - - - cob, and a law". The piano part provides harmonic support with chords and moving lines.

law of the God of Ja - - - - - cob. *rall.* *mf*
law of the God of . . . Ja - - - - - cob. *rall.* *mf*
and . . . a law of the God . . . of Ja - - - - - cob. *rall.* *mf*
cob, of the God of Ja - - - - - cob. *rall.* *mf*
cob, of the God of Ja - - - - - cob. *rall.* *mf*
of the God of . . . Ja - - - - - cob. *rall.* *mf*

This system contains the second six staves of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "law of the God of Ja - - - - - cob. *rall.* *mf* / law of the God of . . . Ja - - - - - cob. *rall.* *mf* / and . . . a law of the God . . . of Ja - - - - - cob. *rall.* *mf* / cob, of the God of Ja - - - - - cob. *rall.* *mf* / cob, of the God of Ja - - - - - cob. *rall.* *mf* / of the God of . . . Ja - - - - - cob. *rall.* *mf*". The tempo markings *rall.* and *mf* are clearly indicated.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Ave Verum

MOTET

COMPOSED BY

EDWARD ELGAR.

(Op. 2, No. 1.)

Largo. SOPRANI. *p legato*

A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -

Largo. *p pp*

- ne, Ve - re pas - sum, im - mo - la - tum In cru - ce pro ho - mi - ne. *dim.*

SOPRANI *pp*

A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -

ALTI *pp*

A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -

TENORI *pp*

A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -

BASSI. *pp*

A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -

pp *Ped.*

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ne, Ve - re pas-sum, im - mo - la - tum In cru - ce pro ho - mi - ne,

ne, Ve - re pas-sum, im - mo - la - tum In cru - ce pro ho - mi - ne,

ne, Ve - re pas-sum, im - mo - la - tum In cru - ce pro ho - mi - ne,

ne, Ve - re pas-sum, im - mo - la - tum In cru - ce pro ho - mi - ne,

SOPRANI. *cres.*

Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -

cres.

senza Ped.

ne; E - sto no - bis prae - gu - sta - tum, Mor - tis in ex - a - mi - ne.

f

dim.

pp *cres.*
 Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -

pp *cres.*
 Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -

pp *cres.*
 Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -

pp *cres.*
 Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -

pp *cres.*
Ped.

f *rit.*
 - ne; E - sto no - bis prae - gu - sta - tum, Mor - tis in ex - a - mi -

f *rit.*
 - ne; E - sto no - bis prae - gu - sta - tum, . . . Mor - tis in ex - a - mi -

f *rit.*
 - ne; E - sto no - bis prae - gu - sta - tum, Mor - tis in ex - a - mi -

f *rit.*
 - ne; E - sto no - bis prae - gu - sta - tum, Mor - tis in ex - a - mi -

f *rit.*

Più lento. *pp*

ne O cle - mens, O

Più lento. *pp*

ne O pi - - e, O

Più lento. *pp*

ne O cle - mens, O

Più lento. *pp*

ne O pi - - e, O

Più lento. *pp* *dim.*

f *pp*

dul - cis Je - su, Fi - li Ma - ri - - æ.

f *pp*

dul - cis Je - su, Fi - li Ma - ri - - æ, Ma - ri - - æ.

f *pp*

dul - cis Je - su, Fi - li Ma - ri - - æ, Ma - ri - - æ.

f *pp*

dul - cis Je - su, Fi - li Ma - ri - - æ, Ma - ri - - æ.

f *pp*

EDWARD ELGAR

AVE, MARIA

Op.2, No.2

for SATB and Organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

To Mrs. Hubert A. Leicester, Worcester

AVE, MARIA

EDWARD ELGAR

Op.2 No.2

Andantino ♩ = 88

f *p semplice* *ten.*

SOPRANO
A - ve, A - ve, Ma - ri - a, gra - ti - a ple - na;

ALTO
A - ve, A - ve, Ma - ri - a, gra - ti - a ple - na;

TENOR
A - ve, A - ve, Ma - ri - a, gra - ti - a ple - na;

BASS
A - ve, A - ve, Ma - ri - a, gra - ti - a ple - na;

Andantino ♩ = 88

f *p*

ORGAN
Ped. senza Ped.

4 *mf*
Do - mi - nus te - cum; be - ne - dic - ta,

4 *mf*
Do - mi - nus te - cum; be - ne -

4 *mf*
Do - mi - nus te - cum; be - ne - dic - ta,

4 *mf*
Do - mi - nus te - cum; be - ne -

ten.
espress. *mf*
Ped.

7 *cresc.* **largamente** *f* *p*

be - ne - dic - ta tu in mu - li - e - ri - bus,

cresc. *f* *p*

- dic - ta tu in mu - li - e - ri - bus,

cresc. *f* *p*

be - ne - dic - ta tu in mu - li - e - ri - bus,

cresc. *f* *p*

- dic - ta tu in mu - li - e - ri - bus,

7 **largamente** *cresc.* *f* *p*

10 **tranquillamente** *pp* *poco*

et be - ne - dic - tus fruc - tus ven - tris tu - i, Je -

pp *poco*

et be - ne - dic - tus fruc - tus ven - tris tu - i, Je -

pp *poco*

et be - ne - dic - tus fruc - tus ven - tris tu - i, Je -

pp *poco*

et be - ne - dic - tus fruc - tus ven - tris tu - i, Je -

10 **tranquillamente** *pp* *poco*

senza Ped.

13 *molto allargando*

- sus.

cresc. *molto allargando* **f**

- sus, Je - sus, Je - sus. Sanc - ta,

cresc. *molto allargando*

- sus, Je - sus, Je - sus.

cresc. *molto allargando* **f**

- sus, Je - sus, Je - sus. Sanc - ta,

13 *molto allargando*

cresc.

16 **ff** *molto espress.* *dim.* *a tempo*

Sanc - ta Ma - ri - a, Ma - ter De - i,

ff *molto espress.* *dim.* *a tempo* **p**

Sanc - ta Ma - ri - a, Ma - ter De - i, O - ra pro

ff *molto espress.* *dim.* *a tempo* **p**

Sanc - ta Ma - ri - a, Ma - ter De - i, O - ra pro

ff *molto espress.* *dim.* *a tempo*

Sanc - ta Ma - ri - a, Ma - ter De - i,

16 *a tempo*

ff *dim.*

senza Ped.

19 *p* *ten.*

O - ra pro no - bis, no - bis pec - ca -
 no - bis, o - - ra pro
 no - bis, o - ra pro no - bis pec - ca -

p *ten.*

O - ra pro no - bis pec - ca -

19

Ped.

22 **Più lento** *pp*

- to - ri - bus, nunc et in ho - ra mor - tis nos - træ, -
 no - bis, nunc et in ho - ra mor - tis nos - træ, -
 - to - ri - bus, nunc et in ho - ra mor - tis nos - træ, -
 - to - ri - bus, nunc et in ho - ra mor - tis nos - træ, -

Più lento

22

senza Ped.

O - ra pro no - bis.

O - ra pro no - bis.

O - ra pro no - bis.

O - ra pro no - bis.

25

p A - - - men, *rall. pp* A - - - men.

p A - - - men, *rall. pp* A - - - men.

p A - - - men, *rall. pp* A - - - men.

p A - - - men, *rall. pp* A - - - men.

28

rall. pp

senza Ped. Ped.

ONLINE PERUSAL SCORE ONLY
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LUX AETERNA

A choral setting of *Nimrod* from the *Enigma Variations*.

Text from the
Requiem Mass

EDWARD ELGAR
Arranged by John Cameron

Adagio (♩ = 48)

sempre molto legato *ppp poco cresc.* *ppp* *pp*

TREBLE 1
Lux lu - ce - at e - is, lux ae -

TREBLE 2
sempre molto legato *ppp poco cresc.* *ppp*
Lux, lux ae -

ALTO 1
sempre molto legato *ppp poco cresc.* *ppp*
Lux ae - ter - na lu - ce - at ae -

ALTO 2
sempre molto legato *ppp poco cresc.* *ppp*
Lux ae - ter - na lu - ce - at, lux ae - ter -

TENOR 1
sempre molto legato *ppp*
Lux ae - ter - na lu - ce - at e - is,

TENOR 2
sempre molto legato *ppp*
Lux ae - ter - na lu - ce - at e - is,

BASS 1
sempre molto legato *ppp*
Lux ae - ter - na e - is

BASS 2
sempre molto legato *ppp*
Lu - ce - at e - is

Adagio (♩ = 48)

(for rehearsal only) *ppp* *pp*

Published in Great Britain by Novello Publishing Limited.
Head office: 14-15 Berners Street, London W1T 3LJ, UK.

NOV290690

Sales and Hire: Music Sales Distribution Centre, Newmarket Road, Bury St Edmunds, Suffolk IP33 3YB
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6

p

- ter - na Do-mi - ne: Cum sanc - tis tu - is in ae - ter-num, Qui - a pi-us es. —

p

- ter - na Do-mi - ne: Cum sanc - tis tu - is in ae - ter-num, Qui - a pi-us es. —

p

- ter - na Do-mi - ne: Cum sanc-tis in ae - ter - num, Cum sanc - tis

p

- na ae - ter - na: Cum sanc-tis in ae - ter - num, Cum sanc - tis

p

lux ae - ter - na: Cum sanc-tis in ae - ter-num, Qui - a pi - us es.

p

lux ae - ter - na: Cum sanc-tis in ae - ter-num, Qui - a pi - us es.

p

Do mi - ne: Cum sanc - tis in ae - ter-num,

p

Do - mi - ne: Cum sanc - tis in ae - ter - num,

6

11

ppp

Lux ae - ter - na lu - ce - at e - is lux per - pe - tu - a Do - mi -

ppp

Lux ae - ter - na lu - ce - at lux per - pe - tu - a Do -

ppp

ae - ter - na lu - ce - at lux per - pe - tu - a,

ppp

ae - ter - na lu - ce - at lux per - pe - tu a,

ppp

lux ae - ter - na lu - ce - at e - is, Lux

ppp

Ae - ter - na lu - ce - at e - is, Lux per -

ppp

lux ae - ter - na lu - ce - at e - is,

ppp

ae - ter - na e - is,

11

ppp

15

mf

- ne, Cum sanc - tis tu - is in ae - ter-num, lux per - pe - tua lu -

mf

- mi - ne, Sanc - tis tu - is in ae - ter-num, lux per - pe - tu - a

mf

Cum sanc - tis tu - is, lux per - pe - tu - a

mf

Cum sanc - tis tu - is, cum sanc - tis in ae - ter - num lu -

mf

sanc - tis tu - is, lux per - pe - tua lu -

mf

- pe - tu - a, sanc - tis tu - is, cum sanc - tis Lux, lu - ce -

mf

Cum sanc - tis tu - is, lux per - pe - tu - a

mf

Sanc - tis tu - is in lux per - pe - tu - a

15

19

p

- ce - at e - is, lu - ce - at e - is, lu - ce - at e - is.

lu - ce - at e - is, lu - ce - at e - is.

p

lu - ce - at e - is, lu - ce - at, lu - ce - at,

p

- ce - at, lu - ce - at, lu - ce - at e - is,

p

- ce - at e - is, lu - ce - at e - is, lu - ce - at e -

p

- at e - is, lu - ce - at e - is, lu - ce - at,

p

lu - ce - at, lu - ce - at e - is,

p

lu - ce - at, lu - ce - at e - is

19

p

pp Qui - a pi - us

pp Qui - a pi - us, lu - ce - at e - is, Do - mi -

pp lu - ce - at e - is, lu - ce - at e - is, lu - ce - at e - is, Do - mi -

pp lu - ce - at e - is, lu - ce - at e - is,

> pp - is, *p* e - is, Do - mi - ne: lu - ce - at e - is, Do - mi -

pp lu - ce - at e - is, Do - mi - ne:

pp lu - ce - at e - is, Do - mi -

pp Do - mi - ne:

pp

pp

es. Lux per - pe - tu - a,

- ne. Lux ae - ter - na lu - ce - at, per - pe - tu - a,

- ne. Lux ae - ter - na lu - ce - at, per - pe - tu - a,

ae - ter - na ae - ter - na. Lux per - pe - tu - a,

- ne. Lux ae - ter - na, lux per - pe - tu - a,

Lux ae - ter - na, ae - ter - na, lux per - pe - tu - a,

- ne. Lux ae - ter - na, lux per - pe - tu - a,

Do - mi - ne. Lux ae - ter - na, lux per - pe - tu - a,

26

30

f Re-qui-em ae - ter - nam, *mf* lux per - pe - tu - a, Do-mi -

f Re-qui-em ae - ter - nam, *mf* lux per - pe - tu - a, Do-mi -

f Re-qui-em ae - ter - nam, do - na e - is, lux per pe - tua, *mf*

f Re-qui-em ae - ter - nam, do - na e - is, lux per pe - tua, Do-mi - *mf*

f Re - qui-em ae - ter - nam, Re - qui - em, *mf*

f Re-qui-em ae - ter - nam, ae - ter-nam, lux per - pe - tu - a, Do-mi - *mf*

f Re-qui-em ae - ter - nam, do - na e - is, Do-mi - *mf*

f Re-qui-em ae - ter - nam, do - na e - is, *mf*

30

f *mf*

34

f *mf* *f*

- ne: lux ae - ter - na, Re-qui - em ae-ter - nam do - na e - is,

f *mf* *f*

- ne: et lux ae - ter - na, Re-qui - em ae-ter - nam do - na e - is,

f *mf* *f*

et lux ae - ter - na, Re-qui - em ae - ter-nam do - na e - is,

f *mf* *f*

- ne: et lux ae - ter - na, Re-qui - em ae - ter-nam do - na e - is,

f *mf* *f*

lux ae - ter - na, Re-qui - em ae-ter - nam do - na e - is,

f *mf* *f*

- ne: Lux ae - ter - na, Re-qui - em ae - ter - nam, Re - qui-em ae-ter-

f *mf* *f*

- ne: et lux ae - ter - na, Re - qui - em, Re - qui-em ae-ter-

f *mf* *f*

lux ae - ter - na, Re - qui - em ae - ter - nam,

34

38

mp *cresc. molto* *f*

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is. —

mp *cresc. molto* *f*

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is. —

mp *cresc. molto* *f*

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is, Do - mi - ne.

mp *cresc. molto* *f*

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is, Do - mi - ne.

mp *cresc. molto* *f*

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is, Do - mi - ne.

mp *cresc. molto* *f*

- nam, Re - qui - em, per - pe - tu - am, Re - qui - em, per - pe - tu - am, do - na e - is, Do - mi - ne.

mp *cresc. molto* *f*

- nam, Re - qui - em, per - pe - tu - am, Re - qui - em, per - pe - tu - am, do - na e - is. —

mp *cresc. molto* *f*

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is. —

38

mp *cresc. molto* *f*

42 *ff* *rit.* *pp*

Lux ae - ter - na, Re - qui - em.

ff *rit.* *pp*

Lux ae - ter - na, Re - qui - em.

ff *rit.* *pp*

Lux ae - ter - na, Re - qui - em.

ff *rit.* *pp*

Lux ae - ter - na, Re - qui - em.

ff *rit.* *pp*

Lux ae - ter - na, Re - qui - em.

ff *rit.* *pp*

Lux ae - ter - na, Re - qui - em.

ff *rit.* *pp*

Lux ae - ter - na, Re - qui - em.

42 *ff* *rit.* *pp*

ONLINE PERUSAL SCORE ONLY
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PROLOGUE :
The Spirit of the Lord is upon me
(THE APOSTLES)
BY
ELGAR

ONLINE PERUSAL SCORE ONLY
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Order No: NOV 290216R

**NOVELLO
PUBLISHING LIMITED**

THE SPIRIT OF THE LORD IS UPON ME.

PROLOGUE.

Edward Elgar, Op.49.

PIANO.

Lento. ♩ = 58.

pp solenne

con Ped.

L

1

cresc.

mf

ten. ten. espress.

a tempo

rit. e dim.

ppp

Horn.

dim.

2 Soprano. *pp*

The Spir-it of the Lord is up - on me, — be -

Alto. *pp*

The Spir-it of the Lord is up - on me, — be -

Tenor. *pp*

The Spir-it of the Lord is up - on me, — be -

Bass. *pp*

The Spir-it of the Lord is up - on me, — be -

CHORUS.

cresc.

- cause He hath a - noint - ed me to preach the

cresc.

- cause He hath a - noint - ed me to preach the

cresc.

- cause He hath a - noint - ed me to preach the

cresc.

- cause He hath a - noint - ed me to preach the

espress.

Gos - pel — to the poor: — He hath sent me to heal the
 Gos - pel — to the poor: — He hath sent me to heal the broken-
 Gos - pel — to the poor: — He hath sent me to heal the broken-
 Gos - pel — to the poor: — He hath sent me to heal the

largamente
 3
 dim.

bro-ken-hearted, to preach de-liv'rance to the cap-tives — and re-
 - heart - ed, to preach de - liv'rance to the cap - tives — and re-
 - heart - ed, to preach de - liv'rance to the cap - tives —
 bro-ken-hearted, to preach de-liv'rance to the cap-tives —

pp dolce
pp

cresc. molto *f*
 cov'r - - - ing of sight to the
cresc. molto *f*
 cov'r - - - ing of sight to the
cresc. molto *f*
 and re-cov'r-ing of sight to the
cresc. molto *f*
 and re - - cover-ing of sight to the

Ped. * *Ped.* *

4 *L* *ff* *sf*
 blind, — to preach the acceptable year of the Lord; —
ff *sf*
 blind, — to preach the acceptable year of the Lord; —
ff *sf*
 blind, — to preach the acceptable year of the Lord; —
ff *sf*
 blind, — to preach the acceptable year of the Lord; —

Ped. * *Ped.* *

pp 5 *poco animato dolce e legato*

To give un-to them that

pp dolce e legato

To give un-to them that

ff R.H. L.H. *R.H. L.H. dim.* *sonore e largamente*

5 *dolce e legato*

pp poco animato

can Ped.

Ped.

pp *poco*

mourn a garland for ash - - es, - the oil of joy for mourning, the

pp *poco*

mourn a garland for ash - - es, - the oil of joy for mourning, the

gar-ment of praise for the spir-it of heav-i-ness; That

gar-ment of praise for the spir-it of heav-i-ness; That

This system contains two vocal staves and two piano staves. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a treble and bass clef staff. The music is in a key with three flats and a common time signature.

The piano accompaniment for the first system, showing the treble and bass clef staves. It features a flowing melodic line in the right hand and a supporting bass line in the left hand.

they might be call - - ed trees of right-ousness, *poco rall.*

they might be call - - ed trees of right-ousness, *poco rall.*

This system contains two vocal staves and two piano staves. The vocal lines continue the previous system. The piano accompaniment includes the instruction *poco rall.* above the treble staff and below the bass staff. The music maintains the same key and time signature.

The piano accompaniment for the second system, showing the treble and bass clef staves. It continues the melodic and harmonic development from the first system, with the *poco rall.* instruction clearly visible.

6 *tranquillo*

pp

the planting of the Lord, that He might be glo-ri-fied.

pp

the planting of the Lord, that He might be glo-ri-fied.

pp

the planting of the Lord, that He might be glo-ri-fied.

pp

the planting of the Lord, that He might be glo-ri-fied.

6

pp tranquillo

7 *poco rit.*

p dolce

For

pp

For as the earth bringeth forth her

poco rit.

pp

For as the earth bringeth forth her

7 *poco rit.*

ppp

*Più mosso.
legato*

as the earth, the earth bringeth forth her bud, and as the
bud,
bud,

Più mosso. ♩ = 80.

pp

gar - den caus - eth the things that are sown in it to *dim.*

dim.

dolce 8 *f sostenuto* \wedge

spring — forth; So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

8 *ten.*

f

Ped. * *con Ped.*

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ten.

ff

dim. *p* *poco rit.*
na - tions. — As the earth bringeth forth — her

dim. *p* *poco rit.*
na - tions. — As the earth bringeth forth — her

dim. *p* *poco rit.*
na - tions. — As the earth, the earth bring-eth forth her

dim. *p* *poco rit.*
na - tions. — As the earth, as the earth bringeth forth her

9 *a tempo* *Tempo I^o*

bud.

bud.

bud.

bud.

9 *a tempo* *poco a poco ritardando al - - Tempo I^o*

pp

3

3

ppp 10

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

10

ppp

11 *dim.*

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

11

pp *dim.*

Call to remembrance, O Lord

ANTHEM FOR FOUR VOICES

BY

RICHARD FARRANT

Edited by MARTIN SHAW

London: NOVELLO & COMPANY, Limited

Ps. xxv. 5, 6

Moderato *mp*

SOPRANO
Call to re - mem - brance, O Lord,

ALTO
Call to re - mem - brance, O

TENOR
Call to re -

BASS

ACCOMPT. *mp*
(for rehearsal only)

Moderato $\text{♩} = \text{circum } 80$

This block contains the first system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Accompaniment. The Soprano staff begins with the lyrics 'Call to re - mem - brance, O Lord,'. The Alto staff begins with 'Call to re - mem - brance, O'. The Tenor staff begins with 'Call to re -'. The Bass staff is empty. The Accompaniment is written for piano and includes a tempo marking of 'Moderato' with a quarter note equal to approximately 80 beats per minute. The key signature is one sharp (F#) and the time signature is 2/2. A large watermark 'ONLINE FOR USE IN PERFORMANCE' is overlaid on the page.

call to re - mem - brance, O Lord, call to re -

Lord, call to re - mem - brance, O Lord,

- mem - brance, O Lord, O

Call to re - mem - brance, O Lord, O

This block contains the continuation of the musical score from the previous system. It features five staves: Soprano, Alto, Tenor, Bass, and Accompaniment. The Soprano staff continues with 'call to re - mem - brance, O Lord, call to re -'. The Alto staff continues with 'Lord, call to re - mem - brance, O Lord,'. The Tenor staff continues with '- mem - brance, O Lord, O'. The Bass staff continues with 'Call to re - mem - brance, O Lord, O'. The Accompaniment continues with a piano part. The key signature remains one sharp (F#) and the time signature is 2/2.

CALL TO REMEMBRANCE, O LORD

- mem-brance, O Lord, call to re - mem - brance, O
 call to re - mem-brance, O Lord, call to re - mem - brance, O
 Lord, call to re - mem-brance, O Lord, O
 Lord, call to re - mem - brance, O

Lord, Thy ten - der mer - cy and Thy
 Lord, Thy ten - der mer - cy and Thy
 Lord, Thy ten - der mer - cy and Thy
 Lord, Thy ten - der mer - cy and Thy

lov - ing kind - ness, which have been ev - er of
 lov - ing kind - ness, which have been ev - er of
 lov - ing kind - ness,
 lov - ing kind - ness,

CALL TO REMEMBRANCE, O LORD

old, ev - er of old, which have been ev - er
 old which have been ev - er of old, which have been ev - er
 which have been ev - er

of old. O re - mem - ber not the
 of old. O re - mem - ber not the
 of old. O re - mem - ber not the
 of old. O re - mem - ber not the

sins and of - fen - ces of my youth, but ac -
 sins and of - fen - ces of my youth, but ac - cord - ing
 sins and of - fen - ces of my youth, but ac - cord - ing
 sins and of - fen - ces of my youth, but ac - cord - ing

CALL TO REMEMBRANCE, O LORD

- cord - ing to Thy mer - cy think Thou on me, O
 to Thy mer - cy think Thou on me, O
 to Thy mer - cy think Thou on me, O
 to Thy mer - cy think Thou on me, O

Lord, *cresc.* but ac - cord - ing to Thy mer - cy think
 Lord, *cresc.* but ac - cord - ing to Thy mer - cy think
 Lord, *cresc.* but ac - cord - ing to Thy mer - cy think
 Lord, *cresc.* but ac - cord - ing to Thy mer - cy think

Thou on me, O Lord, *p* for Thy good - ness. *pp*
 Thou on me, O Lord, *p* for Thy good - ness. *pp*
 Thou on me, O Lord, *p* for Thy good - ness. *pp*
 Thou on me, O Lord, *p* for Thy good - ness. *pp*

slow

Lord, for thy tender mercy's sake

Sixteenth-century Anthem, ascribed by 1700
both to Richard Farrant and John Hilton

Words from "Prayers commonly called
Lydley's prayers" in *Christian Prayers and
Holy Meditations* (Henry Bull) 1568

Edited by WATKINS SHAW

SOPRANO

ALTO

TENOR

BASS

ORGAN
(*ad lib.*)

(Man.)

Lord, for thy ten - der mer - cy's sake, lay

Lord, for thy ten - der mer - cy's sake, lay

Lord, for thy ten - der mer - cy's sake, lay

Lord, for thy ten - der mer - cy's sake, lay

[♩ = 80]


(1)

not our sins to our charge, but for - give that is past, and give us

not our sins to our charge, but for - give that is past, and give us

not our sins to our charge, but for - give that is past, and give us

not our sins to our charge, but for - give that is past, and give us

(1) Bar 4  in (D) and (E). This is most likely an authentic 'gloss'.

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grace to a-mend our sin-ful lives, to de-cline from sin, and in -

grace to a-mend our sin-ful lives, to de-cline from sin, and in -

grace to a-mend our sin-ful lives, to de-cline from sin, and in -

grace to a-mend our sin-ful lives, to de-cline from sin, and in -

cline to vir - tue, that we may walk with an

cline to vir - tue, that we may walk with an up - right

cline to vir - tue, that we may walk with an up - right heart, with an up - right

cline to vir - tue, that we may walk with an up - right heart, with an up - right

up-right heart, that we may walk with an up-right heart be-fore thee, this

heart, that we may walk with an up-right heart be-fore thee, this

heart, that we may walk with an up-right heart, with an up-right heart be-fore thee, this

heart, that we may walk with an up-right heart, with an up-right heart be-fore thee, this

(2) Bar 9 A in (D) and (E) (3) Bar 16 D in (D) and (E) (4) Bar 18 A in (C)
 (5) Bar 19 B in (D) and (E) (6) Bar 19 8^{va} higher in (C) and (E)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Prevent us, O Lord.

SHORT ANTHEM FOR GENERAL USE.

Collect from the Office of Holy Communion.

Composed by ERNEST FARRAR.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. *mp*

SOPRANO. Pre - vent us, O Lord, in

ALTO.

TENOR.

BASS.

ORGAN. *Moderato.* $\text{♩} = 72.$
p Sv. Diap.
Sv. to Ped.

all our do - ings with Thy . . . most gra - cious fa - vour,

Ch. Clar.

PREVENT US, O LORD.

and fur - ther us with Thy con - tin - u - al help ; that in
that in
that in
that in

mp Gt.
Gt. to Ped.

all our works be - gun, con - tin - ued, and
all our works be - gun, con - tin - ued, and
all our works be - gun, con - tin - ued, and
all our works be - gun, con - tin - ued, and

f Gt. Diaps. *cres.*

PREVENT US, O LORD.

end - - ed in Thee, we may glo - - - - - ri -

end - - ed in Thee, . . we may glo - - - - - ri -

end - - ed in Thee, . . we may glo - - - - - ri -

end - - ed in Thee, . . we may glo - - - - - ri -

dim. - fy . . Thy ho - - ly Name, and ti - nal - ly by . .

dim. - fy . . Thy . . ho - - ly Name, by . .

dim. - fy Thy . . ho - - ly Name, by . .

dim. - fy Thy ho - - ly . . Name, by . .

Ch. Gamba.

p Sw.

Sw. to Ped.

PREVENT US, O LORD.

Thy mer - cy ob - tain ev - er - last - ing life; through

Thy mer - cy ob - tain ev - er - last - ing life; . . . through

Thy mer - cy ob - tain ev - er - last - ing life; through

Thy mer - cy ob - tain ev - er - last - ing life; . . . through

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. Dynamics include *pp* (pianissimo) in the vocal parts.

Je - sus Christ our Lord. A - - - - - men.

Je - sus Christ our Lord. A - - - - - men.

Je - - sus Christ our Lord. A - - - - - men.

Je - - sus Christ our Lord. A - - - - - men.

Su. 8 & 16 ft.

Su. to Ped. with 32 ft.

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "Je - sus Christ our Lord. A - - - - - men." The piano part includes performance instructions: *Su. 8 & 16 ft.* and *Su. to Ped. with 32 ft.*

Gabriel Fauré

CANTIQUÉ DE JEAN RACINE

Op. 11

for SATB choir and organ or piano

Edited by Desmond Ratcliffe

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

Order no. NOV 290691

The *Cantique de Jean Racine* was composed in 1865. With this work Gabriel Fauré (1845-1924) gained *premiers prix* in composition at the Ecole Niedermeyer (otherwise known as the Ecole de Musique Classique et Religieuse, established by Louis Niedermeyer) in Paris. It is a setting of a Cantic by Jean Racine from *Hymns traduites du breviare romain*. Fauré subsequently scored the work for chorus, harmonium and string quintet (1866), revised it (1876), and orchestrated it (1906).

Duration ca. 5 minutes

In this edition the use of square brackets denotes editorial additions.

A version for upper voices by Desmond Ratcliffe is available in *Messe Basse & other sacred works* (Novello, 1977: NOV030136).

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Published in Great Britain by Novello Publishing Limited

Head office: 14/15 Berners Street, London, W1T 3LJ

Tel. 0171 434 0066 Fax 0171 287 6329

Sales and Hire: Music Sales Distribution Centre, Newmarket Road,

Bury St Edmunds, Suffolk IP33 3YB

Tel. 01284 702600 Fax 01284 768301

Web: www.musicsales.co.uk e-mail: music@musicsales.co.uk

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CANTIQUE DE JEAN RACINE

English Words by
Sarah Leftwich

GABRIEL FAURÉ
Opus 11 (1865)

Edited by
DESMOND RATCLIFFE

Andante

ORGAN
OR
PIANO

p

legato

cantabile

4

7

cresc.

f

10

p []

SOPRANO

ALTO

TENOR

BASS

pp

No -
At

Verbe é - gal au Très - Haut no -
Word of God, Word made Flesh, at

pp

pp

- tre u - ni - que es - pé - ran - ce, Jour é - ter -
one with God Al - migh - ty, E - ter - nal

- tre u - ni - que es - pé - ran - ce, Jour é - ter -
one with God Al - migh - ty, E - ter - nal

pp

Nous
The

pp

De la pai - si - ble nuit, nous
Our song dis - turbs the peace, the

- nel de la ter - re et des cieux, nous
light of the heav'ns and of earth; the

- nel de la ter - re et des cieux, nous
light of the heav'ns and of earth; the

rom - pons le si - len - ce, Di - vin Sau -
si - lence of the night, O Ho - ly

rom - pons le si - len - ce, Di - vin Sau -
si - lence of the night, O Ho - ly

rom - pons le si - len - ce, Di - vin Sau -
si - lence of the night, O Ho - ly

rom - pons le si - len - ce, Di - vin Sau -
si - lence of the night, O Ho - ly

cresc.

- veur, jet - te sur nous les yeux, Di -
 God, do not dis - dain our worth, O

cresc.

- veur, jet - te sur nous les yeux, Di -
 God, do not dis - dain our worth, O

cresc.

- veur, jet - te sur nous les yeux, Di -
 God, do not dis - dain our worth, O

cresc.

- veur, jet - te sur nous les yeux, Di -
 God, do not dis - dain our worth, O

cresc.

28

f *diminuendo* *p*

- vin Sau - veur, jet - te sur nous les
 Ho - ly God, do not dis - dain our

f *diminuendo* *p*

- vin Sau - veur, jet - te sur nous les
 Ho - ly God, do not dis - dain our

f *diminuendo* *p*

- vin Sau - veur, jet - te sur nous les
 Ho - ly God, do not dis - dain our

f *diminuendo* *p*

- vin Sau - veur, jet - te sur nous les
 Ho - ly God, do not dis - dain our

f *dimin[ue]ndo* *p*

31

yeux!
worth!

yeux!
worth!

yeux!
worth!

yeux!
worth!

il canto marcato

This block contains the musical score for measures 31 through 33. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with the lyrics "yeux!" and "worth!". The piano part includes the instruction "il canto marcato". A large watermark is visible across the page.

34

This block contains the musical score for measures 34 through 36. It features four vocal staves and a piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A large watermark is visible across the page.

[p] dolce

Ré -
Shed

[p] dolce

Ré -
Shed

[p] dolce

Ré -
Shed

[p] dolce

Ré -
Shed

pp

- pands sur nous le feu de ta grâ - ce puis -
o - ver us the fire of thy strength and thy

- pands sur nous le feu de ta grâ - ce puis -
o - ver us the fire of thy strength and thy

- pands sur nous le feu de ta grâ - ce puis -
o - ver us the fire of thy strength and thy

- pands sur nous le feu de ta grâ - ce puis -
o - ver us the fire of thy strength and thy

[p]

cresc.

- san - te, Que tout l'en - fer, que tout l'en -
 com - fort, May all hell flee, may all hell

cresc.

- san - te, Que tout l'en - fer, que tout l'en -
 com - fort, May all hell flee, may all hell

cresc.

- san - te, Que tout l'en - fer, que tout l'en -
 com - fort, May all hell flee, may all hell

cresc.

- san - te, Que tout l'en - fer, que tout l'en -
 com - fort, May all hell flee, may all hell

[*cresc.*]

f - fer fuie au son de ta voix, Dis - si - pe
flee a - way in fear of thee, Ah, see this

f - fer fuie au son de ta voix, Dis - si - pe
flee a - way in fear of thee, Ah, see this

f - fer fuie au son de ta voix, Dis - si - pe
flee a - way in fear of thee, Ah, see this

f - fer fuie au son de ta voix, Dis - si - pe
flee a - way in fear of thee, Ah, see this

f *p subito*

f *p subito*

le som - meil d'une à - me lan - guis - san - te,
wea - ry — soul, a - wa - ken it from slum - ber

le som - meil d'une à - me lan - guis - san - te,
wea - ry soul, a - wa - ken it from slum - ber

le som - meil lan - guis - san - te,
wea - ry — soul, a - wake from slum - ber *mf*

le som - meil lan - guis - san - te, Qui
wea - ry soul, a - wake from slum - ber Which

mf

mf Qui la con - duit à l'ou - bli de tes
Which cau - ses it to for - get thy de -

mf Qui la con - duit à l'ou - bli de tes
Which cau - ses it to for - get thy de -

mf Qui la con - duit à l'ou - bli de tes
Which cau - ses it to for - get thy de -

la con - duit à l'ou - bli de tes
cau - ses it to for - get thy de -

lois, — Qui la con -
- cree, — Which cau - ses

lois, — Qui la con -
- cree, — Which cau - ses

lois, — Qui la con - duit — à l'ou -
- cree, — Which cau - ses it — to for -

lois, — Qui la con - duit — à l'ou -
- cree, — Which cau - ses it — to for -

- duit à l'ou-bli de tes lois!
it to for-get thy de - cree!

- duit à l'ou-bli de tes lois!
it to for-get thy de - cree!

- bli de tes lois!
- get thy de - cree!

- bli de tes lois! Ô Christ sois fa - vo -
- get thy de - cree! O Christ look down with

sempre legato

à ce peu - ple fi - dè - le Pour
 on — those — who a - dore thee, To

- ra - ble à ce peu - ple fi - dè - le Pour
 fa - vour on those who a - dore — thee, To

Re - çois les chants qu'il
 Re - çeive the songs we

te bé - nir main - te - nant ras - sem -
 bless thy name we are ga - thered, O

te bé - nir main - te - nant ras - sem -
 bless thy name we are ga - thered, O

p

Re - çois les chants qu'il of - fre, à
 Re - ceive the songs we of - fer to

of - fre, à ta gloi - re
 of - fer to thy glo - ry,

- blé, à ta gloi - re
 Lord, to thy glo - ry,

- blé, Re - çois les chants qu'il of - fre à ta gloi -
 Lord, Re - ceive the songs we of - fer to thy e -

70

cresc. ta gloi - re im - mor - tel - le, Et de tes
 thy e - ter - nal glo - ry, May we re -

cresc. im - mor - tel - le, Et de tes
 to thy glo - ry, May we re -

cresc. im - mor - tel - le, Et de tes
 to thy glo - ry, May we re -

cresc. - re im - mor - tel - le, Et de tes
 - ter - nal glo - ry, May we re -

crescendo *f*

pp subito

dons qu'il re - tour - ne com - blé, Et
- turn la - den with thy re - ward, May

dons qu'il re - tour - ne com - blé, Et
- turn la - den with thy re - ward, May

dons qu'il re - tour - ne com - blé, Et
- turn la - den with thy re - ward, May

dons qu'il re - tour - ne com - blé, Et
- turn la - den with thy re - ward, May

pp subito

pp

de tes dons qu'il re - tour - ne com -
we re - turn la - den with thy re -

de tes dons qu'il re - tour - ne com -
we re - turn la - den with thy re -

de tes dons qu'il re - tour - ne com -
we re - turn la - den with thy re -

de tes dons qu'il re - tour - ne com -
we re - turn la - den with thy re -

pp

- blé!
 - ward,

Et
May

- blé!
 - ward,

Et
May

- blé!
 - ward,

Et
May

- blé!
 - ward,

Et
May

[p] dolce

de tes dons
we re - turn

de tes dons
we re - turn

de tes dons
we re - turn

de tes dons
we re - turn

[p] sempre dolce

poco rall.

ppp
 qu'il re - tour ne com -
 la - den with thy re -

ppp
 qu'il re - tour ne com -
 la - den with thy re -

ppp
 qu'il re - tour ne com -
 la - den with thy re -

pp
 qu'il re - tour ne com -
 la - den with thy re -

poco rall.
ppp

- blé!
 - ward.

- blé!
 - ward.

- blé!
 - ward.

- blé!
 - ward.

EVENING HYMN

Composed by
H. BALFOUR GARDINER.

Slowly. $\text{♩} = 84.$

mf Gt & Sw. coupled.

ORGAN.

poco a poco cresc.

Soprano. full voice: even tone.

Thee, Lord, be-fore the close of day, Ma -
Te lu - cis an - te ter - - mi - num Re -

Alto.

Thee, Lord, be-fore the close of day, Ma -
Te lu - cis an - te ter - - mi - num Re -

Tenor.

Thee, Lord, be-fore the close of day, Ma -
Te lu - cis an - te ter - - mi - num Re -

Bass.

Thee, Lord, be-fore the close of day, Ma -
Te lu - cis an - te ter - mi - num Re -

f

- ker of all things, Thee we pray For Thy dear
 - rum Cre - a - tor pos - ci - mus Ut pro tu -

- ker of all things, Thee we pray For Thy dear
 - rum Cre - a - tor pos - ci - mus Ut pro tu -

- ker of all things, Thee we pray For Thy dear
 - rum Cre - a - tor pos - ci - mus Ut pro tu -

- ker of all things, Thee we pray For Thy dear
 - rum Cre - a - tor pos - ci - mus Ut pro tu -

lov - ing kind - ness' sake To guard and guide us
 - a cle - men - ti - a Sis prae - sul et cus -

lov - ing kind - ness' sake To guard and guide us
 - a cle - men - ti - a Sis prae - sul et cus -

lov - ing kind - ness' sake To guard and guide us
 - a cle - men - ti - a Sis prae - sul et cus -

lov - ing kind - ness' sake To guard and guide us
 - a cle - men - ti - a Sis prae - sul et cus -

molto f

in Thy way. —
- to - di - a. —

in Thy way. —
- to - di - a. —

in Thy way. —
- to - di - a. —

in Thy way. —
- to - di - a. —

ff brighter tone

menof

Gt & Sw.

Sw. alone

p rich tone *

* Soft reed. 4. 8. 16.

p

Ban-ish the dreams that ter - - ri - fy, And night's fan - tas - tic
 Pro - cul re - - ce - dant som - - ni - a Et noc - ti - um phan -

p

Ban-ish the dreams that ter - - ri - fy, And night's fan - tas - tic
 Pro - cul re - - ce - dant som - - ni - a Et noc - ti - um phan -

p

Ban-ish the dreams that ter - - ri - fy, And night's fan - tas - tic
 Pro - cul re - - ce - dant som - - ni - a Et noc - ti - um phan -

p

Ban-ish the dreams that ter - - ri - fy, And night's fan - tas - tic
 Pro - cul re - - ce - dant som - - ni - a Et noc - ti - um phan -

* † *p* Ch.

pp

com - - pa - ny: Keep us from Sa - tan's ty - ran -
 - tas - - ma - ta Hos - - tem - que nos - trum com - prim -

pp

com - - pa - ny: Keep us from Sa - tan's ty - ran -
 - tas - - ma - ta Hos - - tem - que nos - trum com - prim -

pp

com - - pa - ny: Keep us from Sa - tan's ty - ran -
 - tas - - ma - ta Hos - - tem - que nos - trum com - prim -

pp

com - - pa - ny: Keep us from Sa - tan's ty - ran -
 - tas - - ma - ta Hos - - tem - que nos - trum com - prim -

* Between the signs † the voices are to sing unaccompanied: the organ part is only added for the purposes of practice.

12736

- ny: De - fend us from un - chas - ti - ty.
 - e Ne pol - lu - an - tur cor - po - ra.

- ny: De - fend us from un - chas - ti - ty.
 - e Ne pol - lu - an - tur cor - po - ra.

- ny: De - fend us from un - chas - ti - ty.
 - e Ne pol - lu - an - tur cor - po - ra.

- ny: De - fend us from un - chas - ti - ty.
 - e Ne pol - lu - an - tur cor - po - ra.

mp Sw.

f *Gt & Sw. with 16 ft* *cresc.*

f

full voice: even tone.

Pro - tect us, Fa - ther, God a - dor'd, Thou too, co -
Prae - sta, Pa - ter pi - is - si - me Pa - tri - que

Pro - tect us, Fa - ther, God a - dor'd, Thou too, co -
Prae - sta, Pa - ter pi - is - si - me Pa - tri - que

Pro - tect us, Fa - ther, God a - dor'd, Thou too, co -
Prae - sta, Pa - ter pi - is - si - me Pa - tri - que

Pro - tect us, Fa - ther, God a - dor'd, Thou too, co -
Prae - sta, Pa - ter pi - is - si - me Pa - tri - que

molto f

- e - qual Son and Lord, Thou, Ho - ly Ghost, our
com - par un - i - ce Cum Spi - ri - tu Pa -

- e - qual Son and Lord, Thou, Ho - ly Ghost, our
com - par un - i - ce Cum Spi - ri - tu Pa -

- e - qual Son and Lord, Thou, Ho - ly Ghost, our
com - par un - i - ce Cum Spi - ri - tu Pa -

- e - qual Son and Lord, Thou, Ho - ly Ghost, our
com - par un - i - ce Cum Spi - ri - tu Pa -

Ad - vo - cate, Whose reign can know nor bound nor date.
 - ra - cli - to - Reg - nans per om - ne sae - cu - lum.

Ad - vo - cate, Whose reign can know nor bound nor date.
 - ra - cli - to - Reg - nans per om - ne sae - cu - lum.

Ad - - - vo - cate, Whose reign can know nor bound nor date.
 - ra - - - cli - to Reg - nans per om - - ne sae - cu - lum.

Ad - vo - cate, Whose reign can know nor bound nor date.
 - ra - cli - to Reg - nans per om - ne sae - cu - lum.

p. *molto f* *ff*

ff *poco a poco dim.*

A - - - men A - - -
 A - - - men A - - -

A - - - men A - - -
 A - - - men A - - -

A - - - men A - - - men A - - -
 A - - - men A - - - men A - - -

ff *poco a poco dim.*

A - - - men A - - - men A - - -
 A - - - men A - - - men A - - -

poco a poco dim.

men A - men A - men
 men A - men A - men
dim. men A - men A - men
 men A - men A - men

A - - - - men A - - - - men A - - - - men
 A - - - - - men A - - - - - men A - - - - - men

A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 A - - - - - men.

A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 A - - - - - men.

THIS IS THE RECORD OF JOHN

by

ORLANDO GIBBONS

Edited by William Palmer

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

EDITORIAL NOTE

The first critical text of this anthem is contained in *Tudor Church Music*, Vol. IV (1925). The earliest performing edition, made by E. F. Rimbault, appears to have formed the basis of Sir Frederick Ouseley's version in his *Collection of the Sacred Compositions of Orlando Gibbons (of which the scores are not contained in Dr Boyce's Collection)*, Novello, Ewer & Co., 1873. Subsequent editions were produced by John E. West (Novello & Co., 1906, revised 1907), Sir Frederick Bridge (Bosworth & Co., 1907), and Dr E. H. Fellowes (O.U.P., 1924).

The principal sources available are the full score in the library of Christ Church, Oxford (MS 21); the part-books at Durham Cathedral and Peterhouse, Cambridge (the latter now in the University Library), as listed in *Tudor Church Music*; and the rough skeleton organ scores at Durham, Peterhouse, and St Michael's College, Tenbury (the last not personally collated).

This edition follows Christ Church 21 alone, unlike that of Dr Fellowes, which draws at random on the several sources without any explanation of editorial procedure. The accompaniments to the verses are a literal transcription of the viol parts; Fellowes preferred sometimes to drop one of the inner parts in order to shadow the voice, besides altering other details. The piece is transposed up a minor third to approximately its original pitch, with the verses assigned to an alto as Gibbons intended. Note-values are halved, but the original barring is preserved. All indications of tempo and expression are editorial.

The Christ Church text is headed: 'This Anthem was made for Dr Laud presedent of Saint Johns. For St. John Baptists day.' At the beginning of the MS occurs Benjamin Rogers' statement that 'This Scorebooke was done formerly by that rare Musitian, Mr. Orlando Gibbons . . .' Arguments against the autograph ascription are given, with surprising bias, in *Tudor Church Music* and in Fellowes's *Orlando Gibbons* (O.U.P.). Nevertheless there is a case for the other view. And even if this part of MS 21 is in fact a copy, then it shows every sign of care and accuracy, and is likely to be of more authority than the part-books, with their local variations, doubtful origin, and often uncertain underlaying. It is just where these differences in underlaying are found that Christ Church 21 seems to give the superior version.

A distinct and positive registration should be used to accompany the verses, perhaps choir flutes or light mutations. The choruses may be accompanied with normal registration. It will be found necessary to play pedals, with a quiet 16' stop in the choruses and a light 8' stop in the verses.

VARIANTS

A list of variants which are not footnoted is given below. The usual transposition up a minor third and the halving of note-values are assumed. Bar numbers are those of Christ Church 21, preserved in this edition. Where possible, reference is made to Vol. IV of *Tudor Church Music*.

Some MSS speak of *the* prophet, others of *that* prophet, apparently at random. Christ Church has *the* in accordance with the Genevan Bible of 1586, whence Gibbons appears to have taken the text.

Bar 1, Ch. Ch. 21 has: *Contratenor sings alone throughout.*

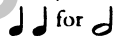
Bar 2, solo, Pet. 44 places the voice an octave higher throughout.

Bar 14, solo, note 4 is *c'* in Pet. 42, 44.


Bar 16, treble, note 4, natural omitted in Durh. C. 1, Pet. 44.


Bar 20, 1st alto, note 2 to end of bar 21, underlay as T.C.M. in Durh. C. 2, 3, 4, 6.

Bars 20 & 21, tenor, underlay as T.C.M. in Durh. C. 10, 14, B.M. Add. 30478-9. Note 1 is thus




Bar 21, 1st alto, notes 4 & 5 are  in Ch. Ch. 21; evidently a slip.

Bar 35, 1st alto, note 1 is  in Ch. Ch. 21; apparently a corrected slip.

Bar 35, tenor, note 5 is  in all MSS except Ch. Ch. 21. Durh. C. 10 gives *bb* in error.

The underlay of this phrase is varied and sometimes confused in the part-books. In B.M. Add. 30478-9 note 5 is omitted, apparently in error.

Bar 36, 1st alto, note 2 is *bc'* in Durh. C. 3, 4.

Bar 39, 2nd alto, last two notes  in Durh. C. 7, Pet. 42.

Bar 40, 2nd alto & tenor, notes 5 & 6, the part-books generally give 'answered'.

Bar 41, bass, note 1 is dotted in all MSS. There is no authority for the crotchet rest inserted by Fellowes.

Bars 42 & 43, tenor, 'and he answered no' is variously underlaid in the part-books.

Bars 45 & 46, organ. The consecutive octaves are in Ch. Ch. 21.

Bar 60, solo, note 1 is *ba* only in the organ scores (viz. T.C.M.).

Bar 62, tenor, note 3 to bar 64, note 1: so Ch. Ch. 21 only. The underlay in all part-books is that given in T.C.M.

Bar 63, 1st alto, notes 3-5 are underlaid slightly differently in Durh. C. 2.

Bar 68, bass, note 2 to bar 70, note 1, Durh. C. 16 & Pet. 37 give underlay as in T.C.M.

Bar 69, tenor, note 2 to bar 70, note 3, all part-books underlaid as T.C.M.

THIS IS THE RECORD OF JOHN

by ORLANDO GIBBONS

edited by WILLIAM PALMER

John i. vv. 19-23

ALTO II *[Moderato]* *VERSE mf*

This is the re-cord of John,

ORGAN
(viol parts) *mp*
Ped. 8' only

4 *cresc.*
when the Jews sent priests and Le-vites from Je-ru - sa-lem, from Je-ru - sa-

8 *mf*
lem to ask him: Who art thou? And he con-fess - ed

11 *cresc.* 1) (non rall.)
and de-ni - ed not, and said plain - ly: I am not the Christ.

1) Bar 13. Peterhouse 42:  In Peterhouse 44 the underlay is obscure.

CHORUS

15

TREBLE *mf*

And he con - fess - ed and de - ni - ed

ALTO I *mf*

And he con - fess - ed and de - ni - ed

ALTO II *mf*

And he con - fess - ed and de - ni - ed

TENOR *mf*

And he con - fess - ed and de - ni - ed

BASS *mf*

And he con - fess - ed and de - ni - ed

16

17

not,

and said plain - ly,

not,

and said plain - ly,

and said plain - ly, I

not,

and said

not,

and said plain - ly, I am not the

not,

and said plain - ly, I am not the Christ,

19

I am not the Christ, I am not the Christ.

am not the Christ, and said plain - ly, I am not the Christ.

plain - ly, I am not the Christ.

Christ, and said plain - ly, I am not the Christ.

I am not the Christ, the Christ.

22

VERSE *mf*

And they ask - ed him: What art thou then?

mp


8'

25

1) *cresc.* 1)

Art thou E - li - as? Art thou E - li - as? And he said, I

cresc.

1) Peterhouse 42, 44: 
 E - li - as? E - li - as?

28

am not. Art thou the

30

prophet? Art thou the prophet? And he answered, No.

38

CHORUS
mf

And they ask - ed him: What art thou

1)

And they ask - ed him: What art thou -

2)

And they ask - ed him: What art thou? What art thou

And they ask - ed him: What art thou

And they ask - ed him: What art thou

16'

1) Bar 34. Durham C 2, 3, 4, 6:

 him: art thou E-li-as?

2) Bar 34. Durham C 5, 7; Peterhouse 42:

 him: what art thou then?

35

then? Art thou E - li - as? And

then? Art thou E - li - as, E - li - as?

then? Art thou E - li - as? Art thou E - li - as?

then? Art thou E - li - as, E - li - as?

then? Art thou E - li - as?

37

he said, I am not, I am

And he said, I am not, and he said, I am

And he said, I am not, and he said, I

And he said, I am

And he said, I am

not.

not. Art thou the pro - phet? And he an - swered, ¹⁾

am not. Art thou the pro - phet? And he an - swered,

not. Art thou the pro - phet? And he an - swered,

not. Art thou the pro - phet? And he an - swered,

41

f Art thou the pro - phet? And he an - swered, No.

No. *f* Art thou the pro - phet? And he an - swered, No. ¹⁾

No. *f* Art thou the pro - phet? And he an - swered, No.

No. *f* Art thou the pro - phet? And he an - swered, No.

No. *f* Art thou the pro - phet? And he an - swered, No.

1) Bars 40, 43. The slurs are editorial.

44 **VERSE** *mp*

Then said they un-to him: — What art thou? That

mp
8'

47

we may give, that we may give an an-swer un-to them — that sent us.

50

What say'st thou of thy-self?

52 *mf cresc.*

And he said, — I am — the voice of him

54 *f*

that eri - eth in the wil - der - ness: Make

56

straight the way of the Lord, make

58

straight the way of the Lord, the way of the

60

CHORUS
mp

And he said, I am the voice of him —

And he said, I am the voice —

Lord. And he said, I

And he said, I am the voice —

And he said, I am the voice of

mp

16'

63

that eri - eth in the wil - der - ness:
 of him that eri - eth in the wil - der -
 am the voice of him that eri - eth in the wil - der -
 of him, of him that eri - eth in the wil - der -
 him that eri - eth in the wil - der -

64

mf Make straight the way of the Lord, *cresc.* make straight the
 ness: *mf* *mf* *cresc.* Make
 ness: *mf* Make straight the way of the Lord, 1)
 ness: Make straight the way of the Lord, the way of the
 ness: *mf* Make straight the way of the

1) Bar 65. Peterhouse 35, 48 thus:

 way of the Lord, the way of the Lord

68

way of the Lord, of _____ the Lord, make straight the

straight the way of the Lord, the Lord,

cresc. make straight the way of the Lord, the way of the Lord, -

Lord, make straight the

Lord, make straight the way of the Lord, the Lord, make

69

allarg. way of the Lord, the way of the Lord.

make straight the way of the Lord, of the Lord.

— make straight the way of the Lord, of the Lord.

allarg. way, the way of the Lord, the way of the Lord.

straight the way of the Lord, the way of the Lord.

1) Bar 70. All tenor parts except Christ Church 21 give:  of the Lord.

No. 53

If we believe

BY

JOHN GOSS

**ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE**

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

IF WE BELIEVE THAT JESUS DIED.

FULL ANTHEM.

COMPOSED BY

SIR JOHN GOSS.

I. Thess. iv. 14, 18.

LONDON: NOVELLO AND COMPANY, LIMITED

Rather slow.

TREBLE.

ALTO.

TENOR
(Svs. lower).

BASS.

ORGAN.

mf

If we be -

mf

If we be - lieve that Je - sus died and rose a - gain, If

Rather slow. ♩ = 100 (♩ = 50).

mf

If we be - lieve that

mf

lieve that Je - sus died and rose a - gain, and rose a - gain, If we be -

we be - lieve that Je - sus died, If we believe that Je - sus died, and

IF WE BELIEVE THAT JESUS DIED.

mf *cres.*

If we be - lieve that Je - sus died and

Je - sus died and rose a - gain, If we be - lieve that Je - sus died and

- lieve that Je - sus died and rose a - gain, be - lieve that Je - sus died and

rose a - gain, If we be - lieve that Je - sus

p

rose a - gain, ev'n so them al - so which sleep . . . in

rose a - gain, ev'n so them al - so which sleep in Je -

rose a - gain, ev'n so them al - so which sleep . . . in

rose a - gain, ev'n so them al - so which sleep in

cre - scen - do. f

Je - sus, . . . which sleep in Je - - sus, will God bring with him, will

. . . sus, . . . which sleep in Je - sus, will God . . . bring with

Je - sus, which sleep . . . in Je - - - - sus,

Je - sus, sleep . . . in Je - sus, will God . . .

cres. *fz*

IF WE BELIEVE THAT JESUS DIED.

2nd Sop.
 God, will God bring with Him, will . .
 God, bring, will God bring with Him, will . .
 Him, will God bring . . with Him, . .
 will God. . . will God bring, . . will God . .
 . . . bring with Him, will God bring . . with Him, will . .

Unis.
mf
 . . . God . . bring with Him. If we be - lieve that Je - sus
 will God . . bring with Him. If we be - lieve, if
 bring with Him. If we be -
 God bring with Him. If we be - lieve that
 died, if we be - lieve that Je - sus died, . . . that Je - sus
 we be - lieve that Je - sus died, . . . that Je - sus
 lieve that Je - sus died, that Je - sus died, . . . and
 Je - sus died, if we be - lieve . . . that Je - sus died, . . if we be -

IF WE BELIEVE THAT JESUS DIED.

died and rose, and rose . . . a - - gain, ev'n
 died and rose . . . a - - gain, . . . ev'n
 rose, . . . and rose . . . a - - gain, ev'n
 lieve that Je - sus rose . . . a - - gain ev'n

so them al - so which sleep . in Je - sus, . . . which sleep in
 so them al - - so which sleep in Je - - sus, . . . which sleep in
 so them al - so which sleep . . . in Je sus, which sleep . . . in
 so them al - so which sleep in Je - sus, sleep . . . in

cre - - scen - do.
 Je - - sus, will God bring with Him, . . . will God, . . .
 Je - - sus, will God . . . bring with Him, will . . .
 Je . . . *cres.* . . . sus, will God . . . bring with
 Je - - sus, cre - - scen - do. will God, . . .

IF WE BELIEVE THAT JESUS DIED:

will God . . . bring . . . with Him, . . . will
 God bring with Him, will
 Him, will God bring . . . with Him, will God
 . . . will God bring with Him, will God

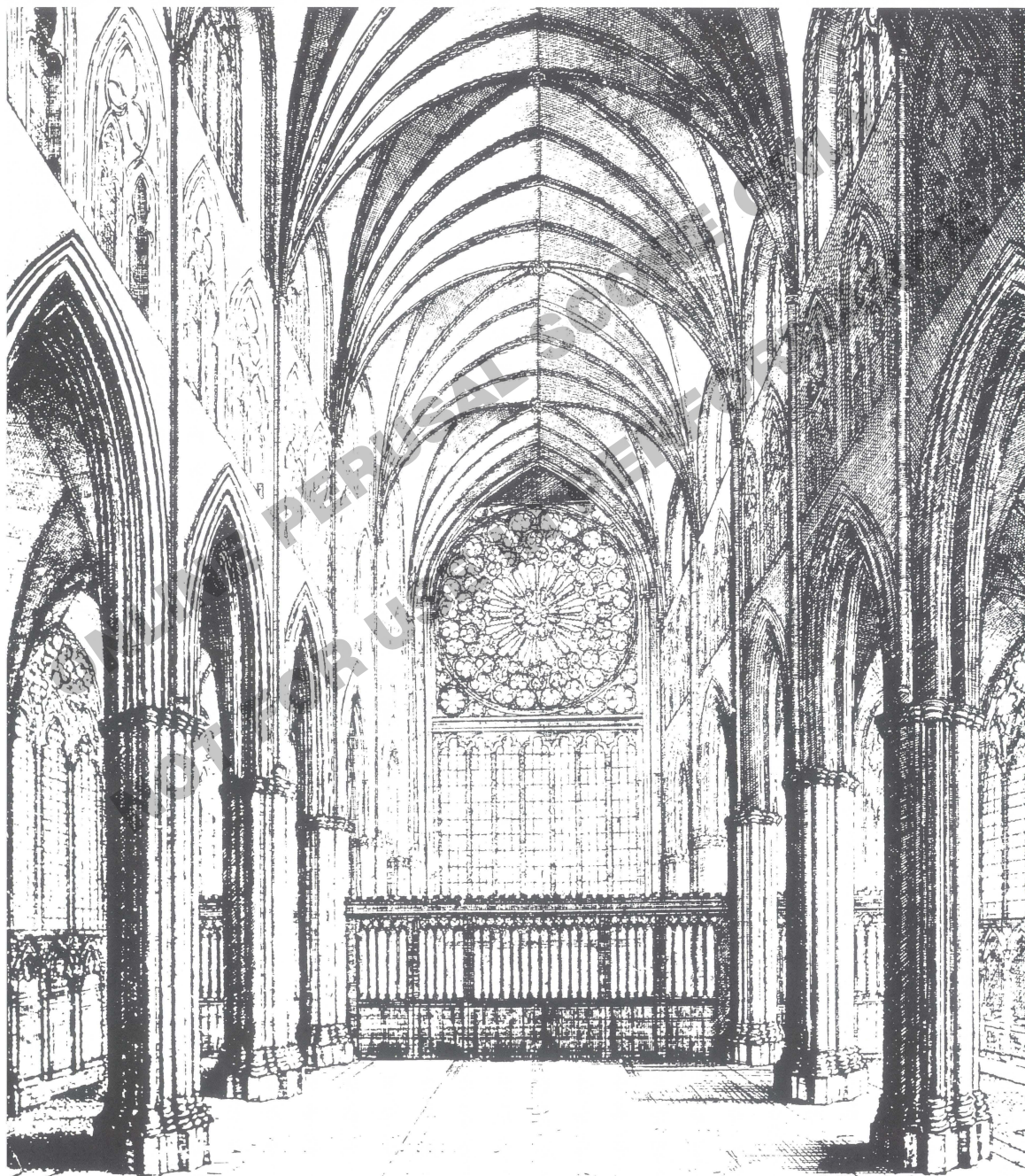
God bring with Him, will God bring with
 God bring . . . with Him, will God bring . . . with
 bring, will God bring with
 bring . . . with Him, will God bring . . . with

Slow. $\text{♩} = 56.$
 Him. Where-fore com - fort one a - no - ther with . . . these . . . words.
 Him. Where-fore com - fort one a - no - ther with . . . these words.
 Him. Where-fore com - fort one a - no - ther with . . . these . . . words.
 Him. Wherefore com - fort one a - no - ther with these words.
 Slow.

ONLINE PERUSAL SCORE ONLY
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Thou visitest the earth

MAURICE GREENE



Source

This movement is an extract from Greene's 'Thou, O God, art praised in Sion', and the copy-text is Greene's *Forty Select Anthems in Score*, vol. 2, London, 1743, to which the present Editor has added four introductory bars for organ.

Editorial Procedure

The key and time-signature remain unchanged, and the figuring of the original basso continuo is reproduced. The three upper chorus parts were originally in the appropriate C clefs. The directions *Largo Andante* and *Andante* are the composer's; other marks of expression are editorial, likewise the working of the organ part printed in small notes. A 'passing appoggiatura' treatment is suggested for the grace notes in bars 5-6 and similar passages.

F.J. 1970

Cover design based on an engraving of Old St Paul's Cathedral, London, by Wenceslaus Hollar

Thou visitest the earth

Psalm 65, vv. 9, 12

Anthem for Tenor Solo (or Trebles), Chorus, and Organ

MAURICE GREENE (1696-1755)

Edited by Francis Jackson

Largo Andante

TENOR [or TREBLES in unison] *mf* vis-it-est the
Thou vis-it-est the

ORGAN (Manuals only) *mf*

earth, and bless-est it, and bless-est it: and crown-est the year, the
year with thy good-ness, thou crown-est the year, the year with thy good-ness.

The musical score is set in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of music. The first system shows the Tenor/Treble part and the Organ part. The Tenor part begins with a rest, followed by the lyrics 'vis-it-est the' and 'Thou vis-it-est the'. The Organ part provides accompaniment. The second system continues the Tenor part with lyrics 'earth, and bless-est it, and bless-est it: and crown-est the year, the'. The Organ part continues with accompaniment. The third system concludes the Tenor part with lyrics 'year with thy good-ness, thou crown-est the year, the year with thy good-ness.' The Organ part concludes with accompaniment. Fingerings are indicated by numbers 1-5 below the notes. Trills are marked with 'tr'. An editorial addition is shown in a separate staff at the top right.

[see bar 5]

Thou vis - it - est the earth, and bless - est it and bless - est it: thou

17 6 6 6 6 6 4 6

5 3

crown - est the year, the year with thy good - ness, thou crown - est the -

22 5 6 5 6 6 7 6 6 6 9 8

5

year, the year with thy good - ness, thou crown - est the year, the

27 6 6 6 6 6 5 6 5 6 6

5 4 3

year with thy good - ness, thou crown - est the - year, the year with thy

32 7 6 6 6 6 9 8 6 6 6 5 4 5 3

CHORUS
Andante

mf [see bar 5]
 Thou vis - it - est the earth, and bless - est it, and
mf *tr*
 Thou vis - it - est the — earth, and
mf
 good - ness. Thou vis - it - est the earth, and
mf
 Thou vis - it - est the earth, and
 Andante

37 6 6 5

bless - est it: and crown - est the year with thy
 bless - est it: and crown - est — the — year, the year with — thy —
 bless - est it: and crown - est the year with thy
 bless - est it: and crown - est the year with thy good - ness, thy

41 6 6 4 6 5

good-ness, thou crown-est the year, the year with thy
 good-ness, thou crown-est the year with thy
 good-ness, thou crown-est the year with thy
 good-ness, thou crown-est the year with thy

45 4 6 9 8 6 7 5 7 6 4
 5 4

p [see bar 5]
 good-ness. Thou vis-it-est the earth, and
 good-ness. Thou vis-it-est the
p [see bar 5]
 good-ness. Thou vis-it-est the earth, thou vis-it-est
p
 good-ness. Thou vis-it-est the

49 6

mf
 bless-est it, and bless-est it: thou crown est the year, the
mf
 — earth, and bless-est it: thou crown - est the year_
mf
 the earth, and bless-est it: thou
mf
 earth, and bless-est it: thou crown - est the year, the

53 6 6 5 6 7 6 6
 5

year with thy good-ness, crown - est the year with thy
 — with thy good - ness, thou crown - est the_ year, the year with thy
 crown - est the year, thou crown-est the year with thy
 year with thy good - ness, thou crown - est the year with thy

57 7 6 6 6 9 8 6 7 7 6 5
 5 5 4 3

p
 good - ness, thou crown - est the year, the year with thy
 good - ness, thou crown - est the year — with thy
 good - ness, thou crown - est thy
 good - ness, thou crown - est the year, the year with thy

62 6 5 6 7 6 7 6 6 5

f
 good - ness, thou — crown - est the year with thy good - ness.
 good - ness, thou crown - est the — year, the year with thy good - ness.
 year, thou crown - est the year with thy good - ness.
 good - ness, thou crown - est the year with thy good - ness.

66 6 9 8 6 7 6 5 8 4 3

Published by Novello Publishing Limited
 Distributed by Music Sales Limited
 Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB
 Printed in Great Britain by Halstan & Co. Ltd, Amersham, Bucks.

2/05 (54296)

GEORGE FRIDERIC HANDEL

ZADOK THE PRIEST

Coronation Anthem for King George II, 1727

Text

I Kings i, 39-40

Edited by Donald Burrows

EDITOR'S NOTE

The opening choral entry of *Zadok the Priest*, with its seven-part spread of voices, is one of the most striking moments in the choral repertory. If possible, the full division of the voices throughout the work should be observed. This does not necessarily require a large choir, though of course it will work well with large numbers. Handel himself probably had about fifty singers for the first performance at the Coronation in 1727, and perhaps half that number when he included the anthem in his oratorios. Even if there are not sufficient altos and basses this anthem can still be performed quite effectively if all the altos take the Alto 1 line and the basses the Bass 2 line. It is not easy to reduce the soprano parts without more serious musical loss: if necessary some altos may be transferred to the Soprano 2 part.

This edition of *Zadok the Priest* is taken from the Novello Handel Edition of the *Four Coronation Anthems* edited by Donald Burrows and Damian Cranmer.

Order no. NOV290704

NOVELLO PUBLISHING LIMITED

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ZADOK THE PRIEST

I Kings i, 39-40

GEORGE FRIDERIC HANDEL
edited by Donald Burrows

No. 1

Chorus ZADOK THE PRIEST

[Andante maestoso]

PIANO
or
ORGAN

Str., Obs., [mf]
Bsns.
Org.

[sim.]

[sim.]

This system shows the first two measures of the piece. The upper staff is for strings, oboes, and bassoons, marked *[mf]* and *[sim.]*. The lower staff is for piano or organ, also marked *[sim.]*. The tempo is *[Andante maestoso]*.

This system contains measures 3, 4, and 5. The upper staff continues with a melodic line, and the lower staff provides a steady accompaniment.

This system contains measures 6, 7, and 8. Measure 7 features a change in the upper staff's melodic pattern. The lower staff continues with its accompaniment.

This system contains measures 9, 10, and 11. The upper staff continues with a melodic line, and the lower staff provides a steady accompaniment.

This system contains measures 12, 13, and 14. The upper staff continues with a melodic line, and the lower staff provides a steady accompaniment.

16

(sim.)

19

22

A [f]

SOPRANO 1
Za - dok the Priest, and

SOPRANO 2
Za - dok the Priest, and

ALTO 1
Za - dok the Priest, and

ALTO 2
Za - dok the Priest, and

TENOR
Za - dok the Priest, and

BASS 1
Za - dok the Priest, and

BASS 2
Za - dok the Priest, and

Za - dok the Priest, and

22

A + Tpts, Timps

[f]

[Orchestral bass continues in quaver rhythm]

Na - than the Pro - phet an - oint - ed

Na - than the Pro - phet an - oint - ed

Na - than the Pro - phet an - oint - ed

Na - than the Pro - phet an - oint - ed

Na - than the Pro - phet an - oint - ed

Na - than the Pro - phet an - oint - ed

Na - than the Pro - phet an - oint - ed

Na - than the Pro - phet an - oint - ed

Detailed description: This block contains the musical score for measures 25 through 27. It features eight vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. The lyrics are "Na - than the Pro - phet an - oint - ed". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

So - lo - mon King.

So - lo - mon King.

So - lo - mon King.

So - lo - mon King.

So - lo - mon King.

So - lo - mon King.

So - lo - mon King.

So - lo - mon King.

Detailed description: This block contains the musical score for measures 28 through 30. It features eight vocal staves and a piano accompaniment. The lyrics are "So - lo - mon King.". The piano part features a more active accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand.

No. 2

Chorus AND ALL THE PEOPLE REJOIC'D

[A tempo giusto]

SOPRANO

[f] And all the peo - ple re - joic'd, re -

ALTO 1

[f] And all the peo - ple re - joic'd, re -

ALTO 2

[f] And all the peo - ple re - joic'd, re -

TENOR

[f] And all the peo - ple re - joic'd, re -

BASS

[f] And all the peo - ple re - joic'd, re -

[Tpts]

[f] And all the peo - ple re - joic'd, re -

[A tempo giusto]

Str., Obs., [f]
Bsns.

6
-joic'd, re - joic'd, and all the peo - ple re -

-joic'd, re - joic'd, and all the peo - ple re -

-joic'd, re - joic'd, and all the peo - ple re -

-joic'd, re - joic'd, and all the peo - ple re -

-joic'd, re - joic'd, and all the peo - ple re -

-joic'd, re - joic'd, and all the peo - ple re -

6
2. 1.

11 B

- joic'd, re - joic'd, re - joic'd,

- joic'd, re - joic'd, re - joic'd,

- joic'd, re - joic'd, re - joic'd,

- joic'd, re - joic'd, re - joic'd,

- joic'd, re - joic'd, re - joic'd,

2. 1.

11 B

17

re - joic'd, re - joic'd, re -

re - joic'd, re - joic'd, re -

re - joic'd, re - joic'd, re -

re - joic'd, re - joic'd, re -

re - joic'd, re - joic'd, re -

2.

17

- joic'd, and all the peo - ple re - joic'd,

- joic'd, and all the peo - ple re - joic'd,

- joic'd, and all the peo - ple re - joic'd,

- joic'd, and all the peo - ple re - joic'd,

- joic'd, and all the peo - ple re - joic'd,

1. 2.

Adagio

re - joic'd, re - joic'd and said:

re - joic'd, re - joic'd and said:

re - joic'd, re - joic'd and said:

re - joic'd, re - joic'd and said:

re - joic'd, re - joic'd and said:

1. 2.

Adagio

A tempo ordinario

SOPRANO *[f]*
 God save the King, long live the King, God save the King,

ALTO 1 *[f]*
 God save the King, long live the King, God save the King,

ALTO 2 *[f]*
 God save the King, long live the King, God save the King,

TENOR *[f]*
 God save the King, long live the King, God save the King,

BASS *[f]*
 God save the King, long live the King, God save the King,

A tempo ordinario

Tutti *[f]*

4 *[mf]*
 a-men, a-men, al-le-lu-ja, al-le-lu-ja, a-men, a -

[tr] may the King live for e-ver, *[mf]*
 a-men, al-le-lu-ja, al-le-lu-ja, a-men, a -

[tr] may the King live for e-ver, *[mf]*
 a-men, al-le-lu-ja, al-le-lu-ja, a-men, a -

[mf]
 a-men, a-men, al-le-lu-ja, al-le-lu-ja, a-men, a -

[mf]
 a-men, a-men, al-le-lu-ja, al-le-lu-ja, a-men, a -

4 Vins, Vla. *[mf]*
 Tutti

8

[f] men,
[f] - men,
[f] - men,
[f] - men,
- men,
[cresc.] [f]

11

a - men, a - men, al - le - lu - ja, a - men,
a - men, a - men, al - le - lu - ja, a - men,
a - men, a - men, al - le - lu - ja, a - men,
a - men, a - men, al - le - lu - ja, a - men,
a - men, a - men, al - le - lu - ja, a - men,

11

[tr]
Vlns, Obs.
Vla., Vc.

14

C

SOPRANO

17

[f]

God save the King, long live the King. A-men,

ALTO 1

[f]

God save the King, long live the King. May the King live for e - ver. A-men,

ALTO 2

[f]

God save the King, long live the King. May the King live for e - ver. A-men,

TENOR

[f]

God save the King, long live the King. May the King live for e - ver. A-men,

BASS

[f]

God save the King, long live the King. A-men,

C

Tutti

17

Vc., Bsns.

Tutti

21

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

[mf]

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

[mf]

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

[mf]

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

[mf]

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

21

24

men, may the King live, for
men, may the King live, may the King live, for
men, may the King live, may the King live, for
men, may the King live, may the King live, for
men, may the King live, may the King live, for

Tutti Vlns.

27 SOPRANO

e-ver, for e-ver, for e-ver, a-men, a-men, al-le-lu-ia, al-le-lu-ia, a -
ALTO 1
e-ver, for e-ver, for e-ver, a-men, a-men, al-le-lu-ia, al-le-lu-ia, a -
ALTO 2
e-ver, for e-ver, for e-ver, a-men, a-men, al-le-lu-ia, al-le-lu-ia, a -
TENOR
e-ver, for e-ver, for e-ver, a-men, a-men, al-le-lu-ia, al-le-lu-ia, a -
BASS 1
e-ver, for e-ver, for e-ver, a-men, a-men, al-le-lu-ia, al-le-lu-ia, a -
BASS 2
e-ver, for e-ver, for e-ver, a-men, a-men, al-le-lu-ia, al-le-lu-ia, a -

Str., Obs.

30 **D**

-men, a - - - - - men,

-men, a - - - - - men,

-men, a - - - - - men,

-men, a - - - - - men,

-men, a - - - - - men,

-men, a - - - - - men,

30 **D** Tutti

33 SOPRANO

al - le - lu - ia, al - le - lu - ia, a - men, a - men, a - men,

ALTO 1
al - le - lu - ia, al - le - lu - ia, a - men, a - men, a -

ALTO 2
al - le - lu - ia, al - le - lu - ia, a - men, a - men, a - men,

TENOR
al - le - lu - ia, al - le - lu - ia, a - men, a - men, a - men,

BASS
al - le - lu - ia, al - le - lu - ia, a - men, a - men, a - men,

Str., Obs.

33

a - men, a - men, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, a -
 - men, a - men, a - - - men, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, a -
 a - men, a - men, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, a -
 a - men, a - men, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, a -
 a - men, a - men, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, a -
 a - men, a - men, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, a -

36 Tutti

-men. Long live the King,
 -men. Long live the King,
 -men. Long live the King,
 -men. Long live the King,
 -men. Long live the King,
 -men. Long live the King,

Vlns. E Tutti

God save the King, long live the King. May the King live,
 God save the King, long live the King. May the King live,
 God save the King, long live the King. May the King live,
 God save the King, long live the King. May the King live,
 God save the King, long live the King. May the King live,

42

45
 may the King live for e - ver, for e-ver, for e-ver, a-men,
 may the King live for e - ver, for e - ver, a-men,
 may the King live for e - ver, for e - ver, a-men,
 may the King live for e - ver, for e-ver, for e-ver, a-men,
 may the King live for e - ver, for e-ver, for e-ver, a-men,

45

Tpt.

48

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - *

48

51

[*mf*] **F**

- men, a - men, a - - - -

[*mf*]

- men, a - men, a - - - -

[*mf*]

- men, a - men, a - - - -

[*mf*]

- men, a - men, a - - - -

- men, a - men, a - - - -

51

F

* Last beat of b.39, Handel wrote f for Bass 2 and d for Bass 1: the latter was almost certainly an error.

54 *[f]*

- - men, a - men, a - men, al - le - lu - ia, a - men, al - le -

- - men, a - men, a - men, al - le - lu - ia, a - men, al - le -

- - men, a - men, a - men, al - le - lu - ia, a - men, al - le -

- - men, a - men, a - men, al - le - lu - ia, a - men, al - le -

54 *[f]*

57 **Adagio**

- lu - ia, a - men, a - men, al - le - lu - ia, al - le - lu - ia.

- lu - ia, a - men, a - men, al - le - lu - ia, al - le - lu - ia.

- lu - ia, a - men, a - men, al - le - lu - ia, al - le - lu - ia.

- lu - ia, a - men, a - men, al - le - lu - ia, al - le - lu - ia.

- lu - ia, a - men, a - men, al - le - lu - ia, al - le - lu - ia.

57 **Adagio**

Tpts.

Hallelujah Chorus

FROM "MESSIAH" BY

HANDEL

EDITED BY H. WATKINS SHAW

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Rev. xix, 6-xi, 15; xix, 16

Allegro

SOPRANO

ALTO

TENOR

BASS

**Allegro
con Rip.**

Ped.

Hal - le - lu - jah,
Hal - le - lu - jah,
Hal - le - lu - jah,
Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
con Rip. per tutto

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

for the Lord God om - ni - po - tent reign - eth, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le -

12 *tasto solo* 6

A

Trumpets

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah: for the Lord God om - ni - po - tent

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah: for the Lord God om - ni - po - tent

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah: for the Lord God om - ni - po - tent

15 *tasto solo*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

Trumpets

19 6

B

for the Lord God om-ni - po-tent reign - eth, Hal-le-
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!
 Hal-le-lu-jah!

B

Vln. 1
 Vln. 2

22 6 6 6 5

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
 for the Lord God om-ni - po-tent reign - eth, Hal-le-lu-jah,
 for the Lord God om-ni - po-tent reign - eth, Hal-le-

Trumpets

25

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-
 lu-jah, Hal-le-lu-jah! for the Lord God om-ni - po-tent
 Hal-le-lu-jah, Hal-le-lu-jah! for the Lord God om-ni - po-tent
 lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

28

le - lu - jah, Hal - le - lu - jah. *p* The

reign - eth, Hal - le - lu - jah, Hal - le - lu - jah. *p* The

reign - eth, Hal - le - lu - jah. *p* The

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. *p* The

Strings Trumpets Strgs.

31

C

king - dom of this world is be - come the *f*

king - dom of this world is be - come the *f*

king - dom of this world is be - come the *f*

king - dom of this world is be - come the *f*

C

Vln. + Tr.

34 4 2 6

D

king - dom of our Lord and of his Christ, and of his Christ;

king - dom of our Lord and of his Christ, and of his Christ;

king - dom of our Lord and of his Christ, and of his Christ;

king - dom of our Lord and of his Christ, and of his Christ; and he shall

Vln. D

Tr.

38 6 6 6 5 6

tasto solo

and he shall reign for ev - er and ev -

reign for ev - er and ev - er, *tr* for ev - er and ev - er, and he shall

Strings

42

6
4
4+

and

and he shall reign for ev - er and ev - er, for ev - er

er, and he shall reign for ev - er and ev - er,

reign and he shall reign for ev - er, for ev - er, and ev - er, for

46

he shall reign for ev - er and ev - er. KING OF

and ev - er, for ev - er and ev - er. KING OF

and he shall reign for ev - er and ev - er,

ev - er and ev - er, for ev - er, for ev - er and ev - er,

49

KINGS, AND LORD OF
 KINGS, AND LORD OF
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
 Trumpets

52

LORDS, KING OF
 LORDS, KING OF
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
 Strings Trumpet

55

KINGS, AND LORD OF
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
 Strings Trumpet

58

LORDS, KING OF
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!

for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!

for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!

Strings Trumpet

61

KINGS, AND LORD OF
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!

for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!

for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!

Strings Trumpet

64

LORDS, AND LORD OF LORDS, and he shall
 KING OF KINGS, AND LORD OF LORDS,
 KING OF KINGS, AND LORD OF LORDS,
 KING OF KINGS, AND LORD OF LORDS, and he shall

Tutti Strings

67

reign, and he shall reign for
 and he shall reign, and he shall reign for
 and he shall reign, and he shall reign for
 reign for ev - er and ev - er, and he shall

70 Ped.

ev - er and ev - er, for ev - er and
 ev - er and ev - er, KING OF KINGS, for ev - er and
 ev - er and ev - er, KING OF KINGS,
 reign for ev - er and ev - er, KING OF KINGS, for ev - er and

73 Trumpet Strings

ev - er, Hal-le-lu-jah, Hal-le-lu-jah! and he shall
 ev - er, AND LORD OF LORDS, Hal-le-lu-jah, Hal-le-lu-jah! and
 AND LORD OF LORDS, and he shall
 ev - er, AND LORD OF LORDS, Hal-le-lu-jah, Hal-le-lu-jah! and he shall

76 Tutti

reign for ev - er, for ev - er and ev - er, KING OF
 he shall reign for ev - er and ev - er, KING OF
 reign for ev - er, for ev - er and ev - er, KING OF
 reign for ev - er, for ev - er and ev - er, KING OF

79

Strings
 Trumpets

KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
 KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
 KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
 KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF

82

LORDS, and he shall reign for ev - er and ev -
 LORDS, and he shall reign for ev - er and ev -
 LORDS, and he shall reign for ev - er and ev -
 LORDS, and he shall reign for ev - er, for ev - er and ev -

85

* Handel himself wrote both notes

er, KING OF KINGS, AND LORD OF LORDS, Hal-le-lu-jah, Hal-le-
 er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-
 er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-
 er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-

Trumpets

Str.

88

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

Tutti

91

Bring us, O Lord God

Motet for Double Choir (unaccompanied)

Words by JOHN DONNE

MUSIC BY

WILLIAM H. HARRIS

CHOIR I
Adagio

SOPRANO
Bring us, O Lord God, at our last a - wak - en - ing

ALTO
Bring us, O Lord God, at our last a - wak - en - ing in -

TENOR
Bring us, O Lord God, at our last a - wak - en - ing

BASS
Bring us, O Lord God, at our last a - wak - en - ing in -

CHOIR II
Adagio

SOPRANO
Bring us, O Lord God, at our last a - wak - en - ing

ALTO
Bring us, O Lord God, at our last a - wak - en - ing in -

TENOR
Bring us, O Lord God, at our last a - wak - en - ing

BASS
Bring us, O Lord God, at our last a - wak - en - ing

ACCOMP
(for rehearsal only)
Adagio $\text{♩} = 72$

f *fp subito*

in - to the house and gate of heav'n

to the house and gate of heav'n

in - to the house and gate of heav'n

to the house and gate of heav'n

in - to the house and gate of heav'n to en - ter in -

to the house and gate of heav'n to en - ter in -

in - to the house and gate of heav'n to en - ter in -

in - to the house and gate of heav'n to en - ter in -

to en - ter in - to that gate

to en - ter in - to that gate

to en - ter in - to that gate and

to en - ter in - to that gate and

to that gate and

to that gate and

to that gate and dwell in that

to that gate and dwell

p and dwell in that house, where there shall be no dark-ness.

p and dwell where there shall be no dark-ness.

dwell in that house, in that house, where there shall be no dark-

dwell, dwell where there shall be no dark-

dwell in that house, where there shall be no dark-ness.

dwell in that house, where there shall be no dark-

house, that house, where there shall be no dark-

in that house, where there shall be no dark-

sost.

mf *p* nor daz-zling, but one e-qual

nor daz-zling, but one e-qual

ness nor daz-zling, but one, one

ness nor daz-zling, but one

mf *p* nor daz-zling, but one, one

ness nor daz-zling, but one e-qual

ness nor daz-zling, but one

ness nor daz-zling, but one

mf *p* nor daz-zling, but one

mf *p* nor daz-zling, but one

poco rall. *a tempo*

light; no noise nor
 light; no noise nor
 e - qual light; no noise nor
 e - qual light; no noise nor

poco rall. *a tempo*

e - qual light; no noise nor si - lence,
 light, e - qual light; no noise nor si - lence,
 e - qual light; no noise nor si - lence,
 e - qual light; no noise nor si - lence,

poco rall. *a tempo*

si - lence, no fears, no fears,
 si - lence, no fears, no fears,
 si - lence, no fears, no fears,
 si - lence, no fears, no fears,

but one e - qual mu - sic; no fears nor hopes, no fears nor
 but one e - qual mu - sic; no fears nor hopes, no fears nor
 but one e - qual mu - sic; no fears nor hopes, no fears nor
 but one e - qual mu - sic; no fears nor hopes, no fears nor

no fears, — — — — — *mf* no ends

no fears, — — — — — *mf* no ends nor be-

no fears, — — — — — *mf* no ends

no fears, — — — — — *mf* no ends,

hopes, but one e-qual pos - ses - sion; no

hopes, but one e-qual pos - ses - sion; no

hopes, but one e-qual pos - ses - sion; no

hopes, but one e-qual pos - ses - sion; no

nor be - gin - nings, — — — — — *p* but one e - qual e - ter - ni -

gin - nings, but — — — — — *p* one e - qual e - ter - ni -

nor be - gin - nings, — — — — — *p* but one e - qual e -

but — — — — — *p* one e - qual, one

ends nor — be - gin - nings, one e - qual e -

ends nor — be - gin - nings, but one e - qual e -

ends nor be - gin - nings, but one, — — — — — *p* one e - qual e -

ends, but one e - qual, — — — — — *p* one

ty; but one e - qual e - ter - ni - ty; in the ha - bi -
 ty; but one e - qual e - ter - ni - ty; in the ha - bi -
 ter - ni - ty, one e - qual e - ter - ni - ty; in the ha - bi -
 e - qual e - ter - ni - ty, e - ter - ni - ty; in the ha - bi -
 ter - ni - ty, one e - qual e - ter - ni - ty;
 ter - ni - ty, one e - qual e - ter - ni - ty;
 ter - ni - ty, e - ter - ni - ty;
 e - qual e - ter - ni - ty, e - ter - ni - ty;

ta - tion, in the ha - bi - ta - tion, in the ha - bi -
 ta - tion, in the ha - bi - ta - tion, in the ha - bi -
 ta - tion, in the ha - bi - ta - tion, in the ha - bi -
 ta - tion, in the ha - bi - ta - tion, in the ha - bi -
 in the ha - bi - ta - tion, in the ha - bi - ta - tion
 in the ha - bi - ta - tion, in the ha - bi - ta - tion
 in the ha - bi - ta - tion, in the ha - bi - ta - tion
 in the ha - bi - ta - tion, in the ha - bi - ta - tion

cresc. *allarg.* *f* *a tempo* *meno f*
 ta - tion of thy glo - ry and do - min - ion, world
 ta - tion of thy glo - ry and do - min - ion, world
 ta - tion of thy glo - ry and do - min - ion, world
 ta - tion of thy glo - ry and do - min - ion, world
cresc. *allarg.* *f* *a tempo*
 of thy glo - ry and do - min - ion,
 of thy glo - ry and do - min - ion,
 of thy glo - ry and do - min - ion, world,
 of thy glo - ry and do - min - ion, world,
cresc. *allarg.* *f* *a tempo*
cresc. *f* *meno f*

molto allarg.
 with-out end, world with-out end,
 with-out end, world with-out end,
 with-out end, world with-out end, with-out
 with-out end, world with-out end, with-out
meno f *molto allarg.*
 world with-out end, world
meno f world with-out end, world
 world with-out end, with-out end,
 world with-out end, with-out end, with-out
molto allarg.

Come Down, O Love Divine

Hymn-anthem on the tune *North Petherton*
for SATB and Organ
music by
WILLIAM H. HARRIS

Words by Bianco da Siena
Tr. by R. F. Littledale

Andante con moto

ORGAN *p*

Man.

Come down, O Love di - vine, Seek thou this soul of mine, And

Sp

A
T
B

vis-it it with thine own ar-dour glow - ing; *cresc.* O Com-fort - er draw near,

cresc.

11

NOVELLO

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COME DOWN, O LOVE DIVINE

With-in my heart ap - pear, And kin-dle it, thy ho-ly flame be -

mf

17

stow - ing. _____

22

Ped.

SEMICHORUS (or FULL)

O let it free - ly burn, Till earth - ly pas - sions

p

26

Man.

COME DOWN, O LOVE DIVINE

turn To dust and ash-es in its heat con - sum - ing; And let thy

81

mf

mf

mf

This system contains the first three staves of music. The vocal line (top staff) begins with the lyrics 'turn To dust and ash-es in its heat con - sum - ing; And let thy'. The piano accompaniment (bottom two staves) features a steady bass line and a more active treble line. Dynamic markings include *mf* at the beginning and end of the system.

glo - rious light Shine ev - er on my sight, And

86

f

mf

f

mf

p

This system contains the next three staves. The vocal line continues with 'glo - rious light Shine ev - er on my sight, And'. The piano accompaniment includes a *f* dynamic marking in the treble staff and a *p* marking in the bass staff. A large watermark 'ONLINE PIANO SCORE PERFORMANCE' is visible across the page.

clothe me round, the while my path il - lum - ing.

41

mf

dim.

Ped.

This system contains the final three staves. The vocal line concludes with 'clothe me round, the while my path il - lum - ing.'. The piano accompaniment features a *mf* dynamic marking and a *dim.* marking. A 'Ped.' (pedal) instruction is located below the piano part.

COME DOWN, O LOVE DIVINE

Let ho - ly cha - ri - ty Mine out - ward
(FULL)
p

46

ves - ture be, And low - li - ness be - come mine in - ner cloth - ing:

51

True low - li - ness of heart, Which takes the hum - bler

56

COME DOWN, O LOVE DIVINE

part, And o'er its own short-com-ings weeps with loath - ing. —

p *cresc.*

61 Man. Ped.

And so the yearn-ing

f *cresc.*

66 FULL

strong, With which the soul will long, Shall far out-pass the

cresc.

70

COME DOWN, O LOVE DIVINE

75

più f
pow'rof hu-man tell - ing; For none can guess its grace,
più f
f

80

mf *rall.*
Till he be - come_ the_ place Where-in the Ho-ly Spi-rit makes his
mf *rall.*

85

più lento *p*
dwell - ing. — A - - men.
più lento *p*

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ONLINE PERUSAL SCORE ONLY
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Insanæ et vanæ curæ

BY

HAYDN

ONLINE PERUSAL SCORE ONLY
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NOVELLO PUBLISHING LIMITED

Order No: NOV 290214

INSANÆ ET VANÆ CURÆ.

MOTETT FOR FOUR VOICES.

COMPOSED BY

J. HAYDN.

THE ACCOMPANIMENT ARRANGED FOR THE ORGAN BY J. BARNBY.

NOVELLO AND COMPANY

Allegro moderato.

ORGAN.

The musical score is written for organ and consists of five systems, each with two staves (treble and bass clef). The tempo is marked 'Allegro moderato'. The first system includes dynamic markings 'f' and 'p'. A large watermark 'NOVELLO AND COMPANY' is visible across the score.

An edition with English words is also published.

TREBLE.
In - sa - næ et va - næ cu - ræ in - va - dunt men - tes

ALTO.
In - sa - næ et va - næ cu - ræ in - va - dunt men - tes

TENOR.
In - sa - næ et va - næ cu - ræ in - va - dunt men - tes

BASS.
In - sa - næ et va - næ cu - ræ in - va - dunt men - tes

nos - tras, sæ - pe fu - ro - re re - plent cor - da, pri - va - ta

nos - tras, sæ - pe fu - ro - re re - plent cor - da, pri - va - ta

nos - tras, sæ - pe fu - ro - re re - plent cor - da, pri - va - ta

nos - tras, sæ - pe fu - ro - re re - plent cor - da, pri - va - ta

spe, In - sa - næ et va - næ cu - ræ in -

spe, In - sa - næ et va - næ cu - ræ in -

spe, In - sa - næ et va - næ cu - ræ in -

spe, In - sa - næ et va - næ cu - ræ in -

- va - dunt men - tes nos - tras, in - sa - næ et va - næ cu - ræ in -
 - va - dunt men - tes nos - tras, in - sa - næ et va - næ cu - ræ in -
 - va - dunt men - tes nos - tras, in - sa - næ et va - næ cu - ræ in -
 - va - dunt men - tes nos - tras, in - sa - næ et va - næ cu - ræ in -

- va - dunt men - tes nos - - - tras,
 - va - dunt men - tes nos - - - tras, sæ - pe fu - ro - re
 - va - dunt men - tes nos - - - tras,
 - va - dunt men - tes nos - - - tras,

sæ - pe fu - ro - re re - - - plent
 re - - - plent cor - da, pri - va - ta
 sæ - pe fu - ro - re re - - -
 sæ - pe fu - ro - re

cor - da, pri - va - ta spe, sæ - pe fu - ro - re
 spe, in - sa - - næ sæ - pe fu - ro - re
 - plent cor - da, pri - va - ta spe in
 re - - plent cor - da, pri - va - ta

re - - plent cor - da, pri - va - ta spe, in - sa - næ et va - næ
 re - - plent cor - da, pri - va - ta spe, in - sa - næ et va - næ
 re - - plent cor - da, pri - va - ta spe, in - sa - næ et va - næ
 spe cor - da, pri - va - ta spe, in - sa - næ et va - næ

cu - ræ in - va - dunt mentes nos - tras, sæ - pe fu - ro - re re - plent
 cu - ræ in - va - dunt mentes nos - tras, sæ - pe fu - ro - re re - plent
 cu - ræ in - va - dunt mentes nos - tras, sæ - pe fu - ro - re re - plent
 cu - ræ in - va - dunt mentes nos - tras, sæ - pe fu - ro - re re - plent

cor - da, priva - ta spe, sæ - pe fu - ro - re re - - -
 cor - da, priva - ta spe, sæ - pe fu - ro - re re - - -
 sæ - pe fu - ro - re re - - -
 cor - da, priva - ta spe, sæ - pe fu - ro - re

- plent cor - - - da, pri - va -
 - plent cor - da, cor - da, pri - va -
 - plent cor - da, pri - va - ta, pri - va - ta
 re - - plent cor - da, pri - va - ta, cor - da, pri - -

- ta spe, sæ - pe fu - ro - re re - - -
 - ta spe, sæ - pe fu - ro - re re - - -
 spe, sæ - pe fu - ro - re re - - -
 - va - ta spe, sæ - pe fu - ro - re

- plent cor - - da, pri - va - -
 - plent cor - da, cor - da, pri - -
 - plent cor - da, pri - va - ta, pri - va - -
 re - - plent cor - da, pri - va - ta, cor - - da pri - -
 - ta spe, pri - va - ta spe, pri -
 - va - ta spe, pri - va - ta spe, pri -
 - ta spe, pri - va - ta spe, pri -
 - va - ta spe, pri - va - ta spe, pri -
 va - ta spe.
 - va - ta spe.
 - va - ta spe.
 - va - ta spe.

mezza voce. dolce.

Quid prodest O mor - ta - lis co - na - ri pro mun -

mezza voce. dolce.

Quid prodest O mor - ta - lis co -

mezza voce. dolce.

Quid prodest O mor - ta - lis co - na - ri pro mun -

mezza voce. dolce.

Quid prodest O mor - ta - lis co - na ri pro mun -

- da - nis, si cœ - los neg - li - gas, si cœ - los

- na - ri pro-mun - da - nis, si cœ - los, si cœ - los

- da - nis, si cœ - los neg - li - gas, si cœ - los

- da - nis, si cœ - los neg - li - gas, si cœ - los

ne - - gli - gas. Sunt fau - sta ti - bi

ne - - gli - gas. Sunt

ne - gli - gas. Sunt fau - sta ti - bi

ne - - gli - gas. Sunt fau - sta ti - bi

cunc - ta, sunt fau - sta ti - bi cunc - ta, si De - us est pro te, . .

fau - sta ti - bi cunc - ta, si De - us est pro te, si De - us

cunc - ta, sunt fau - sta ti - bi cunc - ta, si De - us est pro te,

cunc - ta, sunt fau - sta ti - bi cunc - ta, si De - us est pro te,

si De - - us est . . pro te, si De - us est pro

est, si De - us est pro te, si De - us est pro

si De - - us est pro te, si De - us est pro

si De - us est pro te, si De - us est pro

te, si De - us est pro te.

te, si De - us est pro te.

te, si De - us est pro te.

te, si De - us est pro te.

In - sa - næ et va - næ ou - ræ in -

In - sa - næ et va - næ ou - ræ in -

In - sa - næ et va - næ ou - ræ in -

In - sa - næ et va - næ ou - ræ in -

- va - dunt men - tes nos - tras, sæ - pe fu - ro - re

- va - dunt men - tes nos - tras, sæ - pe fu - ro - re

- va - dunt men - tes nos - tras, sæ - pe fu - ro - re

- va - dunt men - tes nos - tras, sæ - pe fu - ro - re

re - - plent cor - da, pri - va - ta spe, in -

re - - plent cor - da, pri - va - ta spe, in -

re - - plent cor - da, pri - va - ta spe, in -

re - - plent cor - da, pri - va - ta spe, in -

- sa - nã et va - nã cu - rã in - va - dunt men - tes

- sa - nã et va - nã ou - rã in - va - - - dunt

- sa - nã et va - nã cu - rã in - va - dunt men - tes

- sa - nã et va - nã ou - rã in - va - dunt men - tes

nos - tras, sæ - pe fu - ro - re re - - - plent

men - tes, in - va - dunt men - - - tes, sæ - pe fu - ro - re

nos - tras, sæ - pe fu - ro - re re - - -

nos - tras, sæ - pe fu - ro - re

cor - da, pri - va - ta spe, cor - da, pri - va - ta spe, in -
 re - - - plent cor - - da, cor - da, pri - va - ta spe, in -
 - plent cor - da, pri - va - ta spe, pri - va - ta spe, in -
 re - - - plent cor - da, pri - va - ta spe, in -

- sa - næ et va - næ cu - ræ in - va - dunt mentes nos - tras, sæ - pe fu - ro - re
 - sa - næ et va - næ cu - ræ in - va - dunt mentes nos - tras, sæ - pe fu - ro - re
 - sa - næ et va - næ cu - ræ in - va - dunt mentes nos - tras, sæ - pe fu - ro - re
 - sa - næ et va - næ cu - ræ in - va - dunt mentes nos - tras, sæ - pe fu - ro - re

re - plent cor - da, pri - va - ta spe, sæ - pe fu - ro - re
 re - plent cor - da, pri - va - ta spe, sæ - pe fu - ro - re
 re - plent cor - da, pri - va - ta spe, . . .
 re - - - plent cor - da, pri - va - ta spe,

re - - - plent cor - - - da, pri -
 re - - - plent cor - - - da, pri -
 re - - - plent cor - da, cor - da, pri -
 sæ - pe fu - ro - re re - - plent cor - da, pri - va - ta spe, pri -

- va - - ta spe, pri - va - ta spe, pri -
 - va - - ta spe, pri - va - ta spe, pri -
 - va - - ta spe, pri - va - ta spe, pri -
 - va - - ta spe, pri - va - ta spe, pri -

- va - ta spe.
 - va - ta spe.
 - va - ta spe.
 - va - ta spe.

The first system of the score features a piano introduction. It consists of four staves: three treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part begins with a series of chords and a melodic line in the right hand, leading into a more active passage with sixteenth-note patterns in both hands.

mezza voce. dolce.

Quid pro-dest O mor - ta - lis co -

mezza voce. dolce.

Quid pro-dest O mor

mezza voce. dolce.

Quid pro-dest O mor - ta - lis co -

mezza voce. dolce.

Quid pro-dest O mor - ta - lis co -

The second system contains vocal parts and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano. The vocal lines are marked *mezza voce. dolce.* and contain the Latin text: "Quid pro-dest O mor - ta - lis co -". The piano accompaniment continues with a steady rhythmic pattern, marked with a piano (*p*) dynamic.

na - ri pro-mun - da - nis, si cœ - los ne - gli - gas, . .

ta - lis co - na - ri pro-mun - da - nis, si cœ -

na - ri pro-mun - da - nis, si cœ - los ne - gli - gas,

na - ri pro-mun - da - nis, si cœ - los ne - gli - gas,

The second system of the second system continues the vocal and piano parts. It features four vocal staves and a grand staff for the piano. The vocal lines are marked *mezza voce. dolce.* and contain the Latin text: "na - ri pro-mun - da - nis, si cœ - los ne - gli - gas, . .", "ta - lis co - na - ri pro-mun - da - nis, si cœ -", "na - ri pro-mun - da - nis, si cœ - los ne - gli - gas,", and "na - ri pro-mun - da - nis, si cœ - los ne - gli - gas,". The piano accompaniment continues with a steady rhythmic pattern, marked with a piano (*p*) dynamic.

si ces - los ne - gli - gas.
 los, si ces - los ne - gli - gas.
 si ces - los ne - gli - gas.
 si ces - los ne - gli - gas.

Sunt fau - sta ti - bi cunc - ta, sunt fau - sta ti - bi
 Sunt fau - sta ti - bi cunc - ta, si
 Sunt fau - sta ti - bi cunc - ta, sunt fau - sta ti - bi
 Sunt fau - sta ti - bi cunc - ta, sunt fau - sta ti - bi

cunc - ta, si De - us est pro te, . . si De - us
 De - us est pro te, si De - us est, si De - us
 cunc - ta, si De - us est pro te, si De - us
 cunc - ta, si De - us est pro te, si De - us

est pro te, si De - us est pro te, si De - us

est pro te, si De - us est pro te, si De - us

est pro te, si De - us est pro te, si De - us

est pro te, si De - us est pro te, si De - us

est pro te.

est pro te.

est pro te.

est pro te.

pp

ppp

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 Distributed by Music Sales Limited
 Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB

TO THE REV. HUGH BLACK, M.A.

O Worship the Lord

ANTHEM FOR GENERAL USE

Psalm xcvi. 9, 4; xxxiv. 18;
cxlv. 8; 1 Chron. xxix. 13;
and part of a Hymn

Composed expressly for the *Musical Times* by
ALFRED HOLLINS

LONDON: NOVELLO AND COMPANY, Limited

Andante

SOPRANO

ALTO

TENOR

BASS

ORGAN

*Gt. small Open & Stopped Diap.
Sw. 8 ft. with soft Reed coupled to Gt.
Ped. 16 & 8 ft.*

Andante. ♩ = 84

p Sw. mf Gt.

Ped. Gt. to Ped.

beau - ty of ho - li-ness, let the whole earth stand in awe, stand in awe of Him, O

beau - ty of ho - li-ness, let the whole earth stand in awe, stand in awe of Him, O

beau - ty of ho - li-ness, let the whole earth stand in awe, stand in awe of Him, O

beau - ty of ho - li-ness, let the earth stand in awe of Him, O

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MADE IN ENGLAND

O WORSHIP THE LORD

wor-ship the Lord in the beau-ty of ho-li-ness, let the whole earth stand in awe, stand in
 wor-ship the Lord in the beau-ty of ho-li-ness, let the whole earth stand in awe, stand in
 wor-ship the Lord in the beau-ty of ho-li-ness, let the whole earth stand in awe, stand in

awe of Him. For the Lord is
 awe.. of Him. The Lord is
 awe.. of Him. The Lord is
 awe of Him. The Lord is

dim. *mf* *mf* *mf*

dim. *p Sw.* *mf Gt.*

Gt. to Ped. in *Gt. to Ped.*

great, and great-ly to be prais-ed, He is more to be fear-ed than all gods. O
 great, and to be prais-ed, He is more to be fear-ed than all gods. O
 great, and to be prais-ed, He is more to be fear-ed than all . . gods. O
 great, and to be prais-ed, He is more to be fear-ed than all . . gods. O

cresc. *dim.* *mf* *mf* *mf* *mf*

cresc. *dim.* *mf* *mf* *mf* *mf*

cresc. *dim.* *mf* *mf* *mf* *mf*

cresc. *dim.* *mf* *mf* *mf* *mf*

O WORSHIP THE LORD

wor-ship the Lord in the beau-ty of ho-li-ness, for the Lord is great, and
wor-ship the Lord in the beau-ty of ho-li-ness, for the Lord is great, and
wor-ship the Lord in the beau-ty of ho-li-ness, for the Lord is great, and
wor-ship the Lord in the beau-ty of ho-li-ness, for the Lord is great, and
add Large Open to Gt. & Horn to Sw.

cresc. great-ly to be prais-ed, He is more to be fear-ed, He is more to be fear-ed than
cresc. great-ly to be prais-ed, He is more to be fear-ed, He is more to be fear-ed than
cresc. great-ly to be prais-ed, He is more to be fear-ed, He is more to be fear-ed than
cresc. great-ly to be prais-ed, He is more to be fear-ed, He is more to be fear-ed than
cresc. great-ly to be prais-ed, He is more to be fear-ed, He is more to be fear-ed than
pp *poco più lento*
pp Sw. (Horn in.)

Ped. open 32 ft. (to Sw.)

all . . gods. O wor-ship the Lord in the beau-ty of ho-li-ness. . .
all . . gods. O wor-ship the Lord in the beau-ty of ho-li-ness. . .
all . . gods. O wor-ship the Lord in the beau-ty of ho-li-ness. . .
all . . gods. O wor-ship the Lord in the beau-ty of ho-li-ness. . .

O WORSHIP THE LORD

SOPRANO SOLO OR SEMI-CHORUS

Con moto. ♩=96

The Lord . . . is nigh to them that

*Gt. or Ch. soft 8 ft.
Swell coupd. Sw. Reed in* *p Sw.*

are of a con - trite heart, . . . and will save such, will save such as

be of an hum - ble spi - rit. The Lord . . . is gra - cious and

Gt. or Ch.

full of com - pas - sion, slow to an - ger, slow to an - ger,

p

O WORSHIP THE LORD

poco rit. *Full a tempo*
and of great mer - cy. The Lord . . . is nigh to them that
mf
The Lord . . . is nigh to
poco rit. *a tempo*
The Lord is nigh . . . to
mf
The Lord is nigh to
poco rit. *a tempo*
mf Gt. or Ch.

are of a con - trite heart, . . . and will save such, will save such as
them of a con - trite heart, . . . and will save such, will save such as
them of a con - trite heart, . . . and will save such, will save such as
them of a con - trite heart, . . . and will save such, will save such as

be of an hum - ble spi - rit. The Lord . . . is gra - cious and
be of an hum - ble spi - rit. The Lord is gra - cious and
be of an hum - ble spi - rit. The Lord is gra - cious and
be of an hum - ble spi - rit. The Lord is gra - cious and

O WORSHIP THE LORD

full of com - pas - sion, slow to an - ger, slow to an - ger, and . . of great
 full of com - pas - sion, slow to an - ger, slow to an - ger, and of great
 full of com - pas - sion, slow to an - ger, slow to an - ger, and of great
 full of com - pas - sion, slow to an - ger, slow to an - ger, and of great

p *pp poco rit.*
pp
p *pp poco rit.*
pp
poco rit.

mer - cy. The Lord . . is nigh to
 mer - cy. The Lord . . is nigh to
 mer - cy. The Lord . . is nigh to
 mer - cy. The Lord is nigh to

a tempo *poco più lento*
a tempo *pp poco più lento*
a tempo *pp poco più lento*
a tempo *pp poco più lento*

pp
Sw. Solo. Reed, with Tremulant
Ch. soft 8 ft. Sw. uncoupled

them. . . . Now there-fore, our God, we thank Thee, and
 them. . . . Now there-fore, our God, we thank Thee, and
 them. . . . Now there-fore, our God, we thank Thee, and
 them. . . . Now there-fore, our God, we thank Thee, and

più mosso marcato *poco rit.*
più mosso marcato *poco rit.*
più mosso marcato *poco rit.*
più mosso. = 104 *poco rit.*

Sw. Diap. Trem. off *f Gt. Sw. coupled*
Gt. to Ped.

O WORSHIP THE LORD

Maestoso con moto *marcato*

praise Thy glo-rious Name. Praise the Lord! ye hea-vens, a -

praise Thy glo-rious Name. Praise the Lord! ye hea-vens, a -

praise Thy glo-rious Name. Praise the Lord! ye hea-vens, a -

praise Thy glo-rious Name. Praise the Lord! ye hea-vens, a -

Maestoso con moto. $\text{♩} = 108$

Gr. 16, 8 & 4 ft. with Full Sw. coupled

- dore Him, Praise Him, An - gels, in . . the height; Sun and moon, re - joice be -

- dore Him, Praise Him, An - gels, in . . the height; Sun and moon, re - joice be -

- dore Him, Praise Him, An - gels, in . . the height; Sun and moon, re - joice be -

- dore Him, Praise Him, An - gels, in . . the height; Sun and moon, re - joice be -

- fore Him, Praise Him, all . . ye stars and light. Praise the God of our sal - va - tion; *sempre f* *cresc.*

- fore Him, Praise Him, all . . ye stars and light. Praise the God of our sal - va - tion; *sempre f* *cresc.*

- fore Him, Praise Him, all ye stars and light. Praise the God of our sal - va - tion; *sempre f* *cresc.*

- fore Him, Praise Him, all . . ye stars and light. Praise the God of our sal - va - tion; *sempre f* *cresc.*

O WORSHIP THE LORD

Hosts on high, His power pro-claim; Heaven and earth, and all cre-a-tion,

Hosts on high, His power pro-claim; Heaven and earth, and all cre-a-tion,

Hosts on high, His power pro-claim; Heaven and earth, and all cre-a-tion,

Hosts on high, His power pro-claim; Heaven and earth, and all cre-a-tion;

Laud and mag-ni-fy His Name.. A..men..

Laud and mag-ni-fy His Name.. A..men..

Laud and mag-ni-fy His Name.. A..men..

Laud and mag-ni-fy His Name.. A..men..

♩ = 72
Solo Tuba

fff Full Gt.

Herbert Howells

edited by Patrick Russill

Latin Church Music 1:

Salve Regina

O salutaris Hostia

for unaccompanied mixed chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO PUBLISHING LIMITED

Order No: NOV 290614

Preface

Howells' *Salve Regina* is the fourth of 'Four Anthems of the Blessed Virgin Mary' composed in 1915 for Dr (later Sir) Richard Terry and Westminster Cathedral Choir, but left unpublished. The *Salve* was recorded by the Choir, directed by Terry's successor, Fr Lancelot Long, in 1931 on HMV C2256.

No autograph source is known. This edition has been prepared from:

- (a) a complete set of individual voice parts from Westminster Cathedral Choir Library, in the hand of an unidentified copyist and cataloguer active at the Cathedral at least as early as 1915 and as late as 1927. There are also parts of obviously later date in various hands, including that of George Malcolm, Master of the Music at the Cathedral, 1947-59;
- (b) a full score in the same unidentified hand as (a). Pencilled annotations make it clear this score was for some considerable time in use at Westminster Cathedral, but it was evidently returned to the composer, for in 1977, he gave it to John Williams, Organist of H.M. Chapel Royal, The Tower of London.

Both (a) and (b) have been subject to a few later adjustments mainly affecting bb.38-42. These have been entirely disregarded since the original text – on which both sources agree – corresponds to that heard in the 1931 recording except for two recorded idiosyncracies: b.30, Bass 2 sings *f* natural; bb.35-6, the duplet markings are ignored. The score gives a coherent though not entirely complete dynamic scheme; the parts, though more patchily marked, yield a few additional points of detail. Where just one or two voices in a uniform texture still lack dynamics or suffer from inconsistent accent marks, these have been tacitly made to conform. All other editorial contributions consist of crescendo signs with a cross-stroke and material within square brackets. The alternative underlay in the Tenor, bb.46-9 is from the parts in George Malcolm's hand. The metronome markings represent the speed of the 1931 recording. The original note-values have been halved.

In 1913, Howells wrote two settings, now lost – one à 8, another à 4, both based on the hymn-tune 'Rex gloriose' – of the final verse of the Compline hymn *Te lucis ante terminum*. The setting à 4 (to the words 'Praesta, Pater piissime') was presumably the original version of the faburden for the Benediction hymn *O salutaris Hostia* published by Burns, Oates and Washbourne in *The Complete Benediction Book for Choirs*, edited by Sir Richard Terry (London, 1933). Terry's harmonisation of Verse 1 is from the 1906 *English Hymnal*. By 1913 this was the only English hymn-book to have given the tune in the form in which Howells uses it.

There is one error in the source: Verse 2, b.21, Tenor, semibreve C¹ sharp. The correct reading comes from the keyboard reduction, which is omitted here. The original note-values are retained.

The Oratory, London. 1986

Patrick Russill

SALVE REGINA

Edited by Patrick Russill

HERBERT HOWELLS

(1892-1983)

Molto moderato – espressivo [♩ = 69]

pp

SOPRANO 1
Sal - ve Re - gi - na, sal - ve, Ma -

SOPRANO 2
Sal - ve Re - gi - na, sal - ve,

ALTO
Sal - ve Re - gi - na, sal - ve,

TENOR
Sal - ve Re - gi - na, Ma -

BASS I
Ma -

BASS 2
Ma - ter

6

- ter mi-se-ri - cor - di - ae: *pp* Vi - ta, dul -

Ma - ter mi-se-ri - cor - di - ae: *pp* Vi - ta, dul -

Ma - ter mi - se - ri - cor - di - ae: *pp* Vi - ta, dul -

- ter mi - se - ri - cor - di - ae: *pp* Vi - ta, dul -

- ter mi - se - ri - cor - di - ae:

- mi - se - ri - cor - di - ae:

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12 *allarg. un poco*

f *ff*

- ce - do, et spes nos - tra, sal - ve.

- ce - do, et spes, spes nos - tra, sal - ve.

- ce - do, et spes nos - tra, sal - ve.

- ce - do, et spes nos - tra, sal - ve.

et spes, spes nos - tra, sal - ve.

et spes nos - tra, sal - ve.

18 *a tempo*

mp [*mf*]

Ad te cla - ma - mus, ex -

mp Ad te cla - ma - mus, ex - su - les,

mp Ad te cla - ma - mus, ex - su - les, fi - li - i

mf Ad te cla - ma - mus,

mp Ad te cla - ma - mus,

[*mf*]

Ad

24

su - les, fi - li - i He - vae. Ad - te sus - pi - ra - mus, *pp* *cresc.*
 fi - li - i He - vae. Ad - te sus - pi - ra - *mf* *pp* *cresc.*
 He - vae. *mf*
 ex - su - les, fi - li - i He - vae. Ad - te sus - pi - ra - *mf* *pp* *cresc.*
 ex - su - les, fi - li - i He - vae. *mf*
 te sus - pi - ra - mus, ge - men - *pp* *cresc.*

30

ge - men - tes et flen - tes in hac la - cry - ma - rum *f* *dim.*
 - mus, ge - men - tes et flen - tes in hac la - cry - ma - rum *f* *dim.*
 et flen - tes in hac la - cry - ma - rum *f* *dim.*
 - mus, ge - men - tes et flen - tes in hac la - cry - ma - rum *f* *dim.*
 et flen - tes in hac la - cry - ma - rum *f* *dim.*
 - tes et flen - tes in hac la - cry - ma - rum *f* *dim.*

37 *poco accel.* *[p]* *più mosso* [$\text{♩} = 80$] *f*

val - le. E - ia er - go, Ad - vo - ca - ta

val - le. E - ia er - go, Ad - vo -

val - le. E - ia er - go, Ad - vo -

val - le. E - ia er - go, Ad - vo -

val - le. E - ia er - go, Ad - vo -

val - le. E - ia er - go, Ad - vo -

43

nos - tra, il - los tu - os

- ca - ta nos - tra, il - los tu - os mi - se - ri -

- ca - ta nos - tra, il - los tu - os mi - se - ri -

- ca - ta nos - tra, il - los tu - os il - los
[mi - se - ri - cor - des]

- ca - ta nos - tra, il - los tu - os

- ca - ta nos - tra, il - los tu -

48 *rall. molto*
mp *pp*
 mi - se - ri - cor - des o - cu - los
 - cor - des o - cu - los *[mp]* *mp espress.* ad - nos con -
 - cor - des o - cu - los *[mp]* *mp espress.* ad nos con -
 tu - os mi - se - ri - cor - des o - cu - los *[mp]* *pp*
 o - cu - los,] *[mp]* *pp*
 mi - se - ri - cor - des o - cu - los *[mp]* *pp*
 - os mi - se - ri - cor - des o - cu - los *[mp]* *pp*

53 *più rall.* *[a tempo]*
pp *ppp*
 - ver - te.
pp *ppp*
 - ver - te.
pp *ppp* *p*
 ad nos con - ver - te. Et Je - sum, be - ne -
pp *ppp* *p*
 ad nos con - ver - te. Et Je - sum, be - ne -
pp *ppp* *p*
 ad nos con - ver - te. Et Je - sum, be - ne -

no - bis post -
no - bis post -
no - bis post -
- dic - tum fruc - tum ven - tris tu - i, no - bis post -
- dic - tum fruc - tum ven - tris tu - i, no - bis post -
dic - tum fruc - tum ven - tris tu - i, no - bis post -

[meno mosso $\text{♩} = 72$]

SOPRANO SOLO

mf *espress.*

O cle - mens:
64
hoc ex - si - li - um os - ten - de. *pp*
hoc ex - si - li - um os - ten - de. *pp*
hoc ex - si - li - um os - ten - de. *pp*
hoc ex - si - li - um os - ten - de. *pp*
hoc ex - si - li - um os - ten - de. *pp*
hoc ex - si - li - um os - ten - de. *pp*

69 O — pi — a: O dul — cis Vir — go Ma — ri — a, Ma —

pi — a: dul — cis Vir — go Ma —

pi — a: dul — cis Vir — go Ma —

pi — a: dul — cis Vir — go Ma —

pi — a: dul — cis Vir — go Ma —

pi — a: dul — cis Vir — go Ma —

pi — a: dul — cis Vir — go Ma —

poco

poco

poco

poco

poco

poco

poco

75 — ri — a.

— ri — a, Ma — ri — a.

— ri — a, Ma — ri — a.

— ri — a, Ma — ri — a.

— ri — a, Ma — ri — a.

— ri — a, Ma — ri — a.

— ri — a, Ma — ri — a.

— ri — a, Ma — ri — a.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

O SALUTARIS HOSTIA

Melody from **Andernach Gesangbuch 1608**

from **The English Hymnal 1906**

Verse 1

$\text{♩} = 66$
[mf]

SOPRANO
ALTO

O sa - lu - ta - ris Hos - ti - a, Quae cae - li pan - dis o - sti - um,

TENOR
BASS

[mf]

5

Bel - la pre - munt ho - sti - li - a, Da ro - bur, fer au - xi - li - um.

Verse 2

Edited by Patrick Russill

Faburden by HERBERT HOWELLS

$\text{♩} = 56-60$
[p]

SOPRANO

U - ni tri - no - que Do -

ALTO

[p]

U - ni tri - no - que Do -

TENOR

C.F. [mp]

U - ni tri - no - que Do - mi -

BASS

[p]

U - ni tri - no - que

Faburden from *The Complete Benediction Book for Choirs* published by Burns and Oates. Reproduced by permission.

5

mi - no Sit sem - pi - ter - na

mi - no Sit sem - pi - ter - na

no Sit sem - pi - ter - na

Do - mi - no Sit sem - pi -

10

più f
glo - ri - a, Qui vi - tam si - ne

più f
glo - ri - a, Qui vi - tam si - ne

più f
glo - ri - a, Qui vi - tam si - ne

più f C.F.
ter - na glo - ri - a, Qui vi - tam si - ne

16

ter - mi - no No -

ter - mi - no No -

ter - mi - no No -

ter - mi - no No - bis

21

- bis do - net in

- bis do - net in

- bis do - net in

do - net in pa

26

pa tri a. A men. A *cresc.*

pa tri a. A men. A *cresc.*

pa tri a. A men. A *cresc.*

tri a. A men.

32

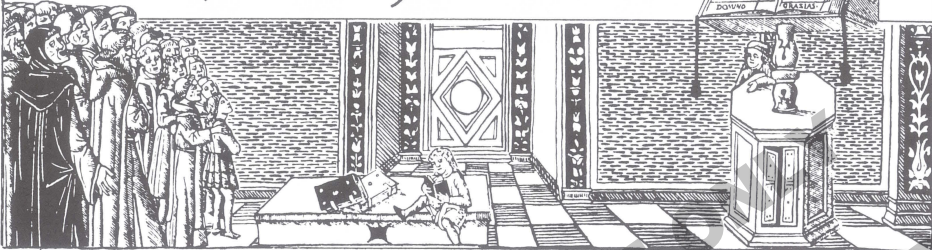
men.

men. A men.

men. A men.

cresc. A men.

FROM THE POLYPHONIC PERIOD of CHORAL SONG



SERIES THREE

For a *cappella* choruses of mixed voices, unless otherwise stated. Four parts, unless indicated by a numeral such as [7]. Languages of text are shown by small letters; e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. [Attr.] after a composer's name means that the work in question is attributed to the composer.

Octavo Number

- 5787 MELCHIOR FRANCK. In deinen Armen (In Thy loving arms) [5]. g, e
 5802 ORLANDO DI LASSO. O!à! o che bon eccho! (Echo-Song) [8]. i, e
 5809 ORLANDO DI LASSO. Audite Nova! (The Big Fat Goose). g, e.
 5810 ORLANDO DI LASSO. Baur, was tregst im Sacke (Farmer, what's that in your bag?). g, e.
 5962 HEINRICH SCHÜTZ. Sing to the Lord a new song [8]
 6089 GIOVANNI PIERLUIGI DA PALESTRINA. Three Responses [5]. l
 6091 GIOVANNI PIERLUIGI DA PALESTRINA [Attr.]. Adoramus te (We adore Thee). l, e
 6216 GIOVANNI PIERLUIGI DA PALESTRINA. Adoramus te. l
 6242 JACOB ARCADELT [Attr.]. Ave Maria [Men, 4]. l
 6249 TOMÁS LUIS DE VICTORIA. Ave Maria [Men, 4]. l
 6250 GREGOR AICHINGER. Assumpta est Maria [3]. l
 6251 GIOVANNI PIERLUIGI DA PALESTRINA. Ave Maria [Women, 4]. l
 6257 GREGORIO ALLEGRI. Miserere mei, Deus [Full Chorus]. l
 6258 FELICE ANERIO. Alleluja! Christus surrexit (Christ is risen). l, e
 6259 GIUSEPPE CORSI. Adoramus te, Christe. l
 6260 GIOVANNI GABRIELI. Beata es Virgo Maria [6]. l
 6394 ORLANDO DI LASSO. Timor et tremor venerunt super me [6]. l
 6395 VOLCKMAR LEISRING. O Filii et Filiae [8]. l
 6396 ANTONIO LOTTI. Crucifixus II [8]. l
 6397 ANTONIO LOTTI. Crucifixus III [10]. l
 6398 GIOVANNI MARIA NANINO. Hodie Christus natus est. l
 6399 GIOVANNI PIERLUIGI DA PALESTRINA. Hodie Christus natus est. [8]. l
 6400 GIOVANNI PIERLUIGI DA PALESTRINA. Popule meus (Improperia) [8]. l
 6401 JOSQUIN DES PRÈS. Ave verum corpus [3]. l
 6403 GIOVANNI PIERLUIGI DA PALESTRINA. Gloria Patri, from the Magnificat Tertii Toni (Book I of Magnificats, No. 3) (same composition as 5309) [8]. l
 6443 GIOVANNI PIERLUIGI DA PALESTRINA. Dies sanctificatus. l
 6444 GIOVANNI PIERLUIGI DA PALESTRINA. Sicut cervus (same composition as 3509).

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Crucifixus.

For Chorus of Two Sopranos, Two Altos, Two Tenors and Two Bases.

Edited by
Frank Damrosch.

ANTONIO LOTTI
(1667-1740)

Adagio.

Soprano I.

Soprano II.

Alto I.

Alto II. *p*
Cru - ci -

Tenor I. *p*
Cru - ci - fi -

Tenor II. *p*
Cru - ci - fi -

Bass I. *p*
Cru - ci - fi - xus, cru -

Bass II. *p*
Cru - ci - fi - xus,

Adagio.

Piano.
(For rehearsal only.) *p*

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A

S. I. *mf* Cru - ci - fi - xus,

S. II. *mf* Cru - ci - fi - xus,

A. I. *p* Cru - ci - fi - xus, *mf* eru - ci - fi - xus,

A. II. *f* fi - xus, eru - ci - fi - xus,

T. I. *f* - xus, eru - ci - fi - xus, eru - ci - fi - xus,

T. II. *f* - xus, eru - ci - fi - xus,

B. I. *f* - ci - fi - xus, eru - ci - fi - xus,

B. II. *mf* eru - ci - fi - xus,



B

S. I. *mf* eru - ci - fi - xus

S. II. *mf* eru - ci - fi - xus e - ti - am pro no - bis,

A. I. *mf* eru - ci - fi - xus e - ti - am pro no - bis,

A. II. *mf* eru - ci - fi - xus

T. I. *mf* eru - ci - fi - xus e - ti - am pro no -

T. II. *mf* eru - ci - fi - xus e - ti - am pro no - bis,

B. I. *mf* eru - ci - fi - xus

B. II. *mf* eru - ci - fi - xus e - ti - am pro no - bis, eru -



C

S. I. e - ti - am pro no - bis, cru - ci - fi - xus

S. II. cru - ci - fi - xus e - ti - am pro no - bis, pro

A. I. e - ti - am pro

A. II. e - ti - am pro no - bis, e - ti - am pro

T. I. bis, cru - ci - fi - xus e - ti - am pro

T. II. cru - ci - fi - xus e - ti - am pro no -

B. I. e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro

B. II. ci - fi - xus, cru - ci - fi - xus e - ti - am pro

D

S. I. e - ti - am pro no - bis,

S. II. ho - bis,

A. I. no - bis,

A. II. no - bis, *mf* sub Pon - ti - o Pi -

T. I. no - bis, *mf* sub Pon - ti - o Pi -

T. II. bis,

B. I. no - bis, *mf* sub Pon - ti - o Pi -

B. II. no - bis,

S.I. *mf* sub Pon-ti-o Pi-la-to, *espress.*

S.II. *mf* pas-

A.I. *mf* sub Pon-ti-o Pi-la-to,

A.II. *mf* la-to, sub Pon-ti-o Pi-la-to,

T.I. *mf* la-to, sub Pon-ti-o Pi-la-to, *mf* sub

T.II. *mf* sub Pon-ti-o Pi-la-to, *mf* sub Pon-ti-o Pi-la-to,

B.I. *mf* la-to, *mf* sub Pon-ti-o Pi-la-to,

B.II. *mf* sub Pon-ti-o Pi-la-to, *mf* sub

E

S.I. *espress.* pas

S.II. *espress.* sus; *mf* sub

A.I. *espress.* pas *espress.* sus; *mf* sub

A.II. *espress.* pas *espress.* sus;

T.I. *mf* Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-la-to, *mf* sub

T.II. *mf* sub Pon-ti-o Pi-la-to, *espress.*

B.I. *mf* sub Pon-ti-o Pi-la-to, *poco cresc.* pas-

B.II. *mf* Pon-ti-o Pi-la-to, *poco cresc.* sub Pon-ti-o Pi-la-to,

F

S. I. *espress.* sus; *espress.* **G**

S. II. Pon-ti-o Pi-la-to, pas-sus, pas-sus, pas-sus *espress.*

A. I. Pon-ti-o Pi-la-to, pas-sus *espress.*

A. II. *mf* sub Pon-ti-o Pi-la-to, *espress.*

T. I. Pon-ti-o Pi-la-to, pas-sus *mf*

T. II. *mf* sub Pon-ti-o Pi-la-to, *mf* sub

B. I. sus, sub Pon-ti-o Pi- *espress.*

B. II. pas-sus **G**

S. I. *espress.* pas-sus et se-pul-tus *f*

S. II. sus et se-pul-tus *f*

A. I. sus et se-pul-tus *f*

A. II. pas-sus et se-pul-tus *f*

T. I. sus et se-pul-tus *f*

T. II. Pon-ti-o Pi-la-to, pas-sus et se-pul-tus *f*

B. I. la-to, sub Pon-ti-o Pi-la-to, pas-sus et se-pul-tus *f*

B. II. sus, pas-sus et se-pul-tus *f*

H
f largamente

S.I. est, passus et se - pul - - - tus, et se - pul - tus est. *ff* **I** *p* *pp*

S.II. est, passus et se - pul - - - tus, et se - pul - tus est. *f largamente* *ff* *p* *pp*

A.I. est, passus et se - pul - - - tus, et se - pul - tus est. *f largamente* *ff* *p* *pp*

A.II. est, passus et se - pul - - - tus, et se - pul - tus est. *f largamente* *ff* *p* *pp*

T.I. est, passus et sepul - tus est, se - pul - - - tus, et se - pul - tus est. *f largamente* *ff* *p* *pp*

T.II. est, passus et se - pul - - - tus, et se - pul - tus est. *f largamente* *ff* *p* *pp*

B.I. est, passus et se - pul - - - tus, et se - pul - tus est. *f largamente* *ff* *p* *pp*

B.II. est, passus et se - pul - - - tus, et se - pul - tus est. *f largamente* *ff* *p* *pp*

H **I**
f largamente *p* *pp*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

The Lord's Prayer



by

Albert Hay Malotte

Choral Settings

Octavo
Number

→ 7943 Mixed Voices, 4 Parts, with Organ

ONLINE PERUSAL SCORE ONLY
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G. SCHIRMER, Inc.



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Great *mf*
Swell *pp* to Great
Choir soft 8' 4'
Pedal soft 16' 8'

The Lord's Prayer

For Four-Part Chorus of Mixed Voices
with Organ Accompaniment*

Organ accompaniment
Arranged by Carl Weinrich

Albert Hay Malotte
Arranged by Carl Deis

Lento, religioso

Soprano *ppp* Our

Alto *ppp* Our

Tenor *ppp* Our

Bass *ppp* Our

Manuals *Lento, religioso*
Sw. *pp*
Ch.

Pedal

pp Fa - ther, which art in

pp Fa - ther, which art in

pp Fa - ther, which art in

pp Fa - ther, which art in

pp

*The Piano Duet edition or the Piano and Organ edition of The Lord's Prayer may be used in place of this accompaniment.
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heav - en, Hal-low - ed be

heav - en, Hal-low - ed be

heav - en, Hal-low - ed be

heav - en, Hal-low - ed be

rit. *a tempo* *accel.*

thy Name.

rit. *a tempo*

thy Name.

rit. *a tempo*

thy Name.

rit. *a tempo*

thy Name.

rit. *a tempo* *accel.*

L'istesso tempo

Four staves of music, all containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats and the time signature is 9/8.

L'istesso tempo

Two staves of piano accompaniment. The upper staff is in treble clef and contains a melodic line with dynamics *pp* and *p*, and articulation markings *Sw.* and *Ch.*. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *pp molto espressivo* and *Ch.*. The key signature has two flats and the time signature is 9/8.

Vocal score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: "Give us this day our dai - ly bread. And for-". The vocal staves are in treble clef, and the piano accompaniment is in bass clef. Dynamics include *pp* and *p*. The key signature has two flats and the time signature is 9/8.

poco accel. *p* *ral-len-tan-do*

give us our debts, — As we for-give our
tres-pass-es As we for-give those who *tres-pass a-*
rall.

poco accel. *p*

give us our debts, — As we for-give our
tres-pass-es As we for-give those who *tres-pass a-*

poco accel. *p* *rall.*

give us our debts, — As we for-give our
tre-pass-es As we for-give those who *tres-pass a-*
rall.

poco accel. *p*

give us our debts, — As we for-give our
tres-pass-es As we for-give those who *tres-pass a-*

poco accel. *p* *rall.*

a tempo *p*

debt - ors. And lead us not in-to temp-
gainst us. *p*

a tempo *p*

debt - ors. And lead us not in-to temp-
gainst us. *p*

a tempo *p*

debt - ors. And lead us not in-to temp-
gainst us. *p*

a tempo *p*

debt - ors. And lead us not in-to temp-
gainst us. *p*

pp *p* *p add* *Sw.* *mp*

86940

Poco meno

ta - tion; But de - liv - er us from e - vil: For
 ta - tion; But de - liv - er us from e - vil: For
 ta - tion; But de - liv - er us from e - vil: For
 ta - tion; But de - liv - er us from e - vil: For

mf *mf rit.* *mf* *mf rit.* *mf* *mf rit.* *mf* *mf rit.*

Poco meno

Gt. *mf rit.*

mosso, e sonoramente

thine is the king - dom, — and the pow - er, — and the
 thine is the king - dom, — and the pow - er, — and the
 thine is the king - dom, pow - er,
 thine is the king - dom, pow - er,

f *ten.* *f* *ten.* *f* *f* *f* *ten.*

mosso, e sonoramente

f *ten.* *f* *ten.* *f* *ten.*

ff
glo - ry, — for ev - er. — and ev - er. A - er. A -

ff
glo - ry, — for ev - er. — and ev - er. A - er. A -

ff
glo - ry, — for ev - er. — and ev - er. A - er. A -

ff
glo - ry, — for ev - er. — and ev - er. A - er. A -

Tempo I^o

mf men, A *p* *rall.* *pp* men. *morendo*

mf men, A *p* *rall.* *pp* men. *morendo*

mf men, A *p* *rall.* *pp* men. *morendo*

mf men, A *p* *rall.* *pp* men. *morendo*

mf men, A *p* *rall.* *pp* men. *morendo*

Tempo I^o *ral-len-tan-do e morendo*

Sw. *p* *pp*

reduce

GS29884

AVE VERUM CORPUS

K.618

WOLFGANG AMADEUS MOZART

edited by Ralph Allwood and David Hill

Adagio [p] *sotto voce*

SOPRANO
ALTO
TENOR
BASS

A - ve, a - ve ve - rum
A - ve, a - ve ve - rum
A - ve, a - ve ve - rum
A - ve, a - ve ve - rum



Adagio [p] *sotto voce*

6

Cor - pus na - tum de Ma - ri - a Vir - gi - ne: Ve - re
Cor - pus na - tum de Ma - ri - a Vir - gi - ne: Ve - re
Cor - pus na - tum de Ma - ri - a Vir - gi - ne: Ve - re
Cor - pus na - tum de Ma - ri - a Vir - gi - ne: Ve - re



12

pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

12

[dim.]

[dim.]

[dim.]

[dim.]

[dim.]

18

- ne: Cu - jus la - tus

- ne: Cu - jus la - tus

- ne: Cu - jus la - tus

- ne: Cu - jus la - tus

18

[p] cresc.

[p] cresc.

[p] cresc.

[p] cresc.

[p] cresc.

24

per - fo - ra - tum un - da flu - xit et san - gui -

per - fo - ra - tum un - da flu - xit et san - gui -

per - fo - ra - tum un - da flu - xit et san - gui -

per - fo - ra - tum un - da flu - xit et san - gui -

24

29

- ne: Es - to no - bis__ prae - gus - ta - tum in mor -

- ne: Es - to no - bis__ prae - gus - ta - tum in mor -

- ne: Es - to no - bis__ prae - gus - ta - tum in

- ne: Es - to no - bis__ prae - gus - ta - tum in

29

35

[p] [cresc.]

- tis ex - a - mi - ne, in mor - - - -

[p] [cresc.]

- tis ex - a - mi - ne, in mor - - - -

[p] [cresc.]

mor - tis ex - a - mi - ne, in mor - - - -

[p] [cresc.]

mor - tis ex - a - mi - ne, in mor - - - -

41

[p] [cresc.]

- tis ex - a - mi - ne.

[p] [cresc.]

- tis ex - a - mi - ne.

[p] [cresc.]

- tis ex - a - mi - ne.

[p] [cresc.]

- tis ex - a - mi - ne.

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MOZART

MISERICORDIAS DOMINI (K.222)

SATB

W. A. MOZART

**MISERICORDIAS
DOMINI K.222**

MOTET FOR SATB AND ACCOMPANIMENT

EDITED BY JUDITH BLEZZARD

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

MISERICORDIAS DOMINI K.222

from Psalm 88 (89) v.2

I will sing for ever of the Lord's mercies.

(Translation by Stephen Ryle)

The original accompaniment, for strings, is available on hire.

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MISERICORDIAS DOMINI

(K. 222)

Edited by
JUDITH BLEZZARD

W. A. MOZART
(1756-1791)

Allegro

p

Soprano
Mi - se - ri - cor - di - as Do - mi - ni

p

Alto
Mi - se - ri - cor - di - as Do - mi - ni

p

Tenor
Mi - se - ri - cor - di - as Do - mi - ni

p *f*

Bass
Mi - se - ri - cor - di - as Do - mi - ni can - ta -

Keyboard Reduction
p *f*

f

can - ta - -

f

can - ta - - bo in ae - ter

- - bo in ae - ter

4

can-ta - - - bo in ae - ter - - -

- - bo in ae - ter - - - num,

num, can - ta - - - bo, can - ta - bo, can - ta - bo in ae -

num, can - ta - bo, can - ta - bo in ae -

7

num, can - ta - - -

can - ta - - -

ter - - - num,

ter - - - num, can -

10

p bo. Mi - se - ri - cor - di - as Do - mi -

p bo. Mi - se - ri - cor - di - as Do - mi -

p can - ta - bo. Mi - se - ri - cor - di - as Do - mi -

p ta - bo. Mi - se - ri - cor - di - as Do - mi -

13

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The music is in a minor key with a common time signature. The lyrics are 'bo. Mi - se - ri - cor - di - as Do - mi -' repeated across the staves. A dynamic marking of *p* (piano) is present at the beginning of each vocal line and in the piano accompaniment. A measure number '13' is written at the start of the piano accompaniment line.

f ni can - ta bo, can -

f ni can - ta bo, can - ta -

f ni can - ta -

f ni can - ta -

17

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'ni can - ta bo, can -' and 'ni can - ta bo, can - ta -'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of each vocal line and in the piano accompaniment. A measure number '17' is written at the start of the piano accompaniment line.

ta bo, can - ta bo in ae - ter - num.

. bo in ae - ter - num.

. bo in ae - ter - num.

. bo in ae - ter - num.

20

p

Mi se - ri - cor - di - as Do

p

Mi se - ri - cor - di - as Do

23

mi - ni

mi - ni

can - ta - - - bo in ae -

can - ta - - bo in ae - ter - num, can - ta - - - -

26

can - ta - - - bo in ae - ter - - - -

ter - - - - - num,

can - ta - - - bo in ae - ter - - - -

bo, can - ta - -

29

num, can-ta - - bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, in ae - ter - num,

32

p
in ae - ter - num, in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

p
num, can - ta - bo in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

p
ter - - - - num, in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

p
can - ta - bo in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

35

ni

ni can - ta

ni can - ta

ni can - ta

39

can - ta bo, can - ta

bo, can - ta

bo,

bo,

bo,

42

bo, can - ta - - - - - bo in ae -
bo, can - - - - - ta - - - - - bo in ae -
can - ta - - - - - bo in ae -
can - ta - - - - - bo in ae -

45

ter - num.
ter - num.
ter - num. *p* Mi - - - - - se - ri -
ter - num. *p* Mi - - - - - se - ri -

ter - num.
ter - num.
ter - num. *p* Mi - - - - - se - ri -
ter - num. *p* Mi - - - - - se - ri -

48

cor - di - as Do - - - - - mi - ni can - ta - - bo in ae -
 cor - di - as Do - - - - - mi - ni

51

can - ta - - bo in ae -
 can - ta - - bo in ae - ter - num,
 ter - - - - - num,
 can - ta - - bo in ae - ter - - - -

54

ter - num, can - ta - - - bo in ae - ter - num, can - ta - bo,

can - ta - bo in ae - ter - - num, in ae - ter - num, can - ta - - - bo in ae -

can - ta - - - - bo in ae - ter - num, can - ta - bo in ae - ter - -

num, in ae - ter - num, can - ta - bo in ae - ter - - num,

57

can - ta - bo in ae - ter - - num, in ae - ter - - - - -

ter - num, in ae - ter - - - - -

num, in ae - ter - num, in ae - ter - - - - -

can - ta - - - - bo in ae - ter - num, in ae - ter - - - - -

60

p

num. Mi - se - ri - cor - di - as Do - mi - ni

p

num. Mi - se - ri - cor - di - as Do - mi - ni

p

num. Mi - se - ri - cor - di - as Do - mi - ni

p

num. Mi - se - ri - cor - di - as Do - mi - ni *f* can - ta -

63

p

f

f can - ta - - - bo in ae - ter - - -

f can - ta - - - bo in ae - ter - - -

f can - ta - - - bo in ae - ter - - -

.. bo in ae - ter - - - num, in ae - ter - - -

67

num. *p* Mi - se - ri - cor - di - as Do - mi - ni *f* can -

num. *p* Mi - se - ri - cor - di - as Do - mi - ni *f* can - ta - - -

num. *p* Mi - se - ri - cor - di - as Do - mi - ni

num. *p* Mi - se - ri - cor - di - as Do - mi - ni

70 *p* *f*

ta bo, can - ta

. bo, can - ta - bo in ae - ter . .

f can - ta bo, can -

f can - ta bo,

74

bo in ae-ter num, can-ta-bo in ae-ter num, can-ta ta bo, can-ta-bo in ae-ter num, can-ta-bo in ae-ter num, can

num, can-ta-bo in ae-bo in ae-ter num, can-ta-bo in ae-ter num, can-ta bo, can-ta

ter - - - - - num, can - ta - - - - - bo,
 can - ta - - - bo in ae - ter - num, can - ta - bo in ae -
 ta - bo in ae - ter - num, can - ta - - - bo in ae -
 bo, can - ta - - - bo in ae - ter - - - - -

83

Piano accompaniment for measures 83-85, featuring a flowing melody in the right hand and a steady bass line in the left hand.

can - ta - - - bo in ae - ter - num.
 ter - - num, can - ta - bo in ae - ter - num.
 ter - - num, can - ta - bo in ae - ter - num.
 num, can - ta - bo in ae - ter - num.

86

Piano accompaniment for measures 86-88, including a piano (*p*) dynamic marking in the right hand.

Musical score for the first system. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts begin with a rest, followed by the lyrics "Mi se . . . ri . . . cor . di - as Do". The piano accompaniment starts at measure 89 with a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system. It continues the vocal and piano parts. The vocal parts have lyrics "Mi se . . . ri . . .", "mi - ni, Mi se . . . ri . . .", and "mi - ni,". The piano accompaniment continues with the same rhythmic pattern, starting at measure 92.

p

Mi - se - ri -

cor - di - as Do - - - - - mi - ni, Mi - se - ri -

cor - di - as Do - - - - - mi - ni, Mi - se - ri -

Mi - - se - ri - cor - - - -

95

This system contains four staves. The top staff is a vocal line starting with a piano (*p*) dynamic. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. A large watermark is visible across the page.

cor - di - as Do - mi - ni can - ta - - - bo in ae -

cor - di - as Do - mi - ni

cor - di - as Do - mi - ni can - ta - - bo in ae - ter - - num, can - ta - - - -

- - di - as Do - mi - ni

99

This system contains four staves. The top staff is a vocal line with a forte (*f*) dynamic. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. A large watermark is visible across the page.

ter num,

f

can - ta - - - bo in ae - ter - - -

bo, can - ta - - -

f

can - ta - - - bo in ae - ter - - -

102

can-ta - - - bo in ae - ter - num, can-ta - - - bo in ae -

num, can - ta - - - bo in ae - ter - - - num, can - ta - - -

bo in ae - ter - - - num, in ae - ter - num,

num, can - ta - bo - in ae - ter - - num, in ae - ter - num,

105

ter - - - - num, in ae - ter-num. *p* Mi - se - ri - cor - di - as Do - mi -

- - - - bo in ae - ter-num. *p* Mi - se - ri - cor - di - as Do - mi -

can - ta - - - - bo in ae - ter-num. *p* Mi - se - ri - cor - di - as Do - mi -

can - ta - bo in ae - ter-num. *p* Mi - se - ri - cor - di - as Do - mi -

108

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The music is in a minor key and 4/4 time. The lyrics are: 'ter - - - - num, in ae - ter-num. Mi - se - ri - cor - di - as Do - mi -' on the first line, '- - - - bo in ae - ter-num. Mi - se - ri - cor - di - as Do - mi -' on the second line, 'can - ta - - - - bo in ae - ter-num. Mi - se - ri - cor - di - as Do - mi -' on the third line, and 'can - ta - bo in ae - ter-num. Mi - se - ri - cor - di - as Do - mi -' on the fourth line. The piano part features a steady accompaniment with some melodic lines in the right hand. A dynamic marking of *p* (piano) is present at the beginning of each vocal line and in the piano part.

ni can - ta - bo -

ni can - ta - bo - in ae - ter - - - -

ni can - ta - bo - in ae - ter - num, in ae - ter - - - -

ni

This system contains four vocal staves and a piano accompaniment. The vocal parts continue from the previous system. The lyrics are: 'ni can - ta - bo -' on the first line, 'ni can - ta - bo - in ae - ter - - - -' on the second line, 'ni can - ta - bo - in ae - ter - num, in ae - ter - - - -' on the third line, and 'ni' on the fourth line. The piano accompaniment continues with a similar texture. A dynamic marking of *f* (forte) is present in the piano part.

112

This system contains a piano accompaniment. The music continues from the previous system. The piano part features a steady accompaniment with some melodic lines in the right hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

in ae-ter - num, in ae - ter - - - num, can - ta - - bo, can - ta - bo_

num, in ae - ter - num, can - ta - - bo, can - -

num, can - - ta - - - - bo,

f can - ta - bo_ in ae - ter - num, can - ta - - -

115

in ae - ter - num, can - ta - - - - - bo, can - ta - -

ta - - - - - bo, can - ta - bo_ in ae - ter - - num,

can - ta - - - - bo in ae - ter - - - -

- - bo in ae - ter - num,

118

-- bo in ae - ter - num, can - ta - - - bo in ae - ter - num,
 can - ta - - - bo in ae - ter - - - num, can - ta - -
 num, can - ta - bo - in ae -
 can - ta - bo - in ae - ter - num, can - ta - - -

121

can - ta - - - bo in ae - ter - - -
 -- bo in ae - ter - num, in ae - ter - num, can - - - ta - - -
 ter - - - num, can - ta - bo - in ae - ter - num, can - ta - - bo, can -
 - - - bo, can - - - ta - - - bo, can - ta - - bo, can - ta - bo,

124

num.

bo.

ta - bo, can - ta - bo, can - ta - bo in ae - ter - - - - num.

can - ta - bo, can - ta - bo, can - ta - - - - bo.

127

p

p

Mi - - - - se - ri - cor - di - as Do - - - -

p

Mi - - - - se - ri - cor - di - as Do - - - -

130

This system contains the first two systems of music. The first system has four staves: three vocal staves and one piano accompaniment staff. The vocal parts begin with the lyrics "can - ta mi - ni can - ta". The piano accompaniment starts at measure 133. The second system continues the vocal lines and piano accompaniment.

This system contains the next two systems of music. The first system has four staves: three vocal staves and one piano accompaniment staff. The vocal parts continue with the lyrics "can - ta bo in ae - ter - - bo, can - ta bo in ae - ter - - bo, can - ta bo in ae - ter - -". The piano accompaniment starts at measure 136. The second system continues the vocal lines and piano accompaniment.

num. *p* Mi - - se - ri - cor - di - as *f* can - ta - - - - - bo in ae - ter - - - -

num. *p* Mi - - se - ri - cor - di - as *f* can - ta - - - - - bo in ae - ter - - - -

num. *p* Mi - - se - ri - cor - di - as *f* can - ta - - - - - bo in ae - ter - - - -

num. *p* Mi - - se - ri - cor - di - as *f* can - ta - - - - - bo in ae - ter - - - -

139

num, *p* can - ta - bo in ae - ter - - - - - num,

num, *p* can - ta - bo in ae -

num, *p* can - ta - bo in ae - ter - - - - num,

num, mi - se - ri - cor -

143

can - ta - - bo in ae - ter - - - num, can - ta -
 ter - - num, can - ta - - - bo in ae - ter - - - -
 can - ta - - - bo in ae - ter - - - -
 di - as, can - ta - - - bo in ae - ter - - - -

147

- - bo in ae - ter - num, in - - - ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo,
 num, can - ta - bo, can - ta - bo, can - ta - - - bo in ae - ter - num, can -
 num, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - - -

150

can-ta-bo, can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num, can-ta-bo, can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter-num.

153

ter-num, in ae-ter-num, in ae-ter-num. ter-num, in ae-ter-num, in ae-ter-num. ter-num, in ae-ter-num, in ae-ter-num. ter-num, in ae-ter-num, in ae-ter-num.

156

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Vox dicentis: Clama

“The voice of one saying, Cry out”

(Isaiaë xl. 6-11 ; Epistle, S. John Baptist)

Motet for Advent or Christmas
The Purification (Feb. 2nd)
and S. John Baptist (June 24th)

By E. W. NAYLOR

Written for King's College, Cambridge

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

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English Paraphrase of the Latin originally set, adapted to the music as it stands.

[*f*] Hark, a voice is calling, is calling; Hark, 'tis calling! [*p*] Flesh shall fail and perish, and all the glory of man shall fall as a flower of the field. Man is withered as the grass; [*f*] as the grass is dried up, so the flower must fall. [*p cres. f*] Howbeit, now the word of God the Lord standeth, everlasting: [*pp*] stands for ever.

[*Fugue.*] Up the heights of the mountains ascending now, give this message unto Zion; lift up thy voice with strength, be thou not afraid: 'Good tidings, good tidings!' Say to the cities of Judah, 'See the Monarch, see the Ruler, it is God is with us.' See the Godhead, God is with us!

[*ff*] See Him! See Him! God the King of the earth and the heavens is coming with strength to us. His arm shall defeat all of His enemies; His reward is with Him, His work is before Him: mercy and truth shall go before Him.

[*p*] As a shepherd leads his flock He leads them (as a shepherd), and gathers the lambs so gently in His bosom (as a shepherd): He shall feed His flock like a shepherd, He

shall gather them gently in His bosom ('Tis the Godhead with us') like a shepherd; leads them; feeds them. E. W. N.

THE LATIN WORDS

ISAIAE XL. 6-11.

(Being part of the Epistle for S. John Baptist's Day.)

[*f*] Vox dicentis: Clama; et dixi: Quid clamabo! [*p*] Omnis caro foenum, et omnis gloria ejus quasi flos agri. Vere foenum est populus. Exsiccatum est foenum, et cecidit flos: verbum autem Domini nostri manet in aeternum.

[*Fugue.*] Super montem excelsum ascende tu, qui evangelizas Sion: exalta in fortitudine vocem tuam, qui evangelizas Jerusalem: exalta, noli timere. Dic civitatibus Judae: Ecce Deus vester.

[*ff*] Ecce Dominus Deus in fortitudine veniet, et brachium ejus dominabitur: ecce merces ejus cum eo, et opus illius coram illo.

[*p*] Sicut pastor gregem suum pascet, in brachio suo congregabit agnos, et in sinu suo levabit, foetas ipse portabit.

80581

VOX DICENTIS: CLAMA.

"The voice of one saying, Cry out."

E. W. NAYLOR.
March 26, 1911.

Isaiah XL. 6-11

Duration c. 8½ mins.

MOTET.

Allegro marcato. ♩ = 112.

SOPRANO.
Cla - ma; Quid cla - ma - bo?
Call - ing, Hark 'tis call - ing!

CONTRALTO.
Cla - ma; Quid cla - ma - bo?
Call - ing, Hark 'tis call - ing!

TENOR.
Cla - ma; et dix - i Quid cla - ma - bo?
Call - ing, is call - ing, Hark 'tis call - ing!

BASS.
Vox di - cen - tis, Cla - ma; Quid, quid cla - ma - bo?
Hark, a voice is call - ing, Hark, Hark 'tis call - ing!

PIANO (for practice.)

meno mosso. ♩ = 96.

pp
O - mnis ca - ro foe - num,
pp Flesh shall fail and per - ish,

pp
O - mnis ca - ro foe - num,
pp Flesh shall fail and per - ish,

pp O - mnis ca - ro foe - num,
pp Flesh shall fail and per - ish, *mf*

O - mnis ca - ro foe - num, O - mnis ca - ro foe - num, Et
p Flesh shall fail and per - ish, *pp* Flesh shall fail and per - ish, *mf* And

meno mosso. ♩ = 96.

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80581

CURWEN

poco meno mosso.

p
Et o-mnis glo-ri-a
And all the glo-ry of

p
Et o-mnis
And all the

p
Et o-mnis glo-ri-a
And all the glo-ry of

dim. *p*
o-mnis glo-ri-a e-jus qua-si flos, qua-si flos a-gri, o-mnis
all the glo-ry of man shall fall as a flower, as a flower of the field, man shall

poco meno mosso.

poco rit. **B**, Tempo

e-jus qua-si flos a-gri.
man shall fall as a flower of the field.

glo-ria qua-si flos a-gri.
glo-ry as a flow'r of the field.

mf con espressione
e-jus qua-si flos a-gri. Ve-re foe-num est po-pu-lus.
man shall fall as a flower of the field. Man is with-er-ed as the grass.

glo-ri-a qua-si flos a-gri.
fall as a flow-er of the field.

poco rit. **B**, Tempo

p *f* *ff*

Ve - re foe - num est po - pu - lus. Ex - sic - ca - tum est foe - num, et ce - ci - dit
 Man is with - er - ed as the grass. As the grass is dried up so the flower must

p *f* *ff*

Ve - re foe - num est po - pu - lus. Ex - sic - ca - tum foe - num, et
 Man is with - er - ed as the grass. As the grass is up so the

p *f* *ff*

Ve - re foe - num est po - pu - lus. Ex - sic - ca - tum, et ce - ci - dit
 Man is with - er - ed as the grass. As the grass, so the flower must

p *f* *ff*

Ve - re foe - num est po - pu - lus. Ex - sic - ca - tum est foe - num, ex - sic - ca - tum, et
 Man is with - er - ed as the grass. As the grass is dried up, the grass must perish the

p *f* *ff*

Ve - re foe - num est po - pu - lus, ve - re. Ex - sic - ca - tum est foe - num, et
 Man is with - er - ed as the grass. Tru - ly as the grass is dried up, so the

p *f* *ff*

Ve - re foe - num est po - pu - lus, ve - re. Ex - sic - ca - tum est foe - num, et
 Man is with - er - ed as the grass. Tru - ly as the grass is dried up, so the

p *f* *ff*

(silent) *pp* *pp* *mf* *molto cresc.* *ff* *Largamente.*

flos. Ver - bum, ver - bum au - tem Do - mi - ni ma - net.
 fall. How - beit now the word of God the Lord standeth.

pp *pp* *mf* *molto cresc.* *ff*

flos. Ver - bum, ver - bum au - tem Do - mi - ni ma - net.
 fall. How - beit now the word of God the Lord standeth.

pp *pp* *mf* *molto cresc.* *ff* *, con forza ben ten.*

ce - ci - dit flos. Ver - bum, ver - bum au - tem Do - mi - ni ma - net.
 flower must fall. How - beit now the word of God the Lord standeth.

pp *pp* *mf* *molto cresc.* *ff* *, con forza ben ten.*

ce - ci - dit flos. Ver - bum, ver - bum au - tem Do - mi - ni no - tri ma - net in ae - ter - num.
 flower must fall. How - beit now the word of God ever - last - ing stand - eth, ev - er - last - ing.

pp *pp* *mf* *molto cresc.* *ff* *, con forza ben ten.*

pp *pp* *mf* *molto cresc.* *ff* *, con forza ben ten.*

C

Vigorouso. ♩ = 112.

pp
in ae - ter - num.
stands for ev - er.

pp
in ae - ter - num. Su - per mon - tem ex - cel - sum a - scen - de tu,
stands for ev - er. Up the heights of the moun - tains as - cend - ing now,

pp
in ae - ter - num. Su - per mon - tem ex -
stands for ev - er. Up the heights of the

C

Vigorouso. ♩ = 112.

pp

f
Su - per mon - tem ex - cel - sum a - scen - de tu,
Up the heights of the moun - tains as - cend - ing now,

qui ev - an - gel - i - zas Si - on, ev - an - gel - i - zas Si - on; su - per mon - tem ex -
give this mes - sage un - to Zi - on, this mes - sage un - to Zi - on; up the heights of the

- cel - sum a - scen - de tu, a - scen - de su - per mon - tem.
moun - tains as - cend - ing now, as - cend - ing up the moun - tains.

f

D

f Su - per mon - tem ex - cel - sum a - scen - de tu,
Up the heights of the mountains as - cend - ing now,

qui ev - an - gel - i - zas Si on, ev - an - gel - i - zas Si on; su - per mon - tem ex -
give this mes - sage un - to Zi - on, this mes - sage un - to Zi - on; up the heights of the

- cel - sum a - scen - de tu, a - scen - de tu, a - scen -
moun - tains as - cend - ing now, as - cend - ing now, as - cend -

mon - tem ex - cel - sum a - scen - de tu, qui ev -
up to the moun - tains as - cend - ing now, give this

qui ev - an - gel - i - zas Si - - - on, Si - - - on.
give this mes - sage un - to Zi - - - on, Zi - - - on. *marc.*

qui ev - an - gel - i - zas Si - - - on. Ex -
give this mes - sage un - to Zi - - - on. *Lift mf*

- cel - sum a - scen - de tu, a - scen - de tu, Ex -
moun - tains as - cend - ing now, as - cend - ing now, *Lift*

- de qui ev - an - gel - i - zas Si - - - on: su - per
- ing, give this mes - sage un - to Zi - - - on: up the

an - - gel - i - - zas, Si - - - on.
mes - - sage un - - to Zi - - - on.

- an - - gel - i - zas, Si - - - on. Su - per mon - tem ex -
mes - - sage un - to Zi - - - on. Up the heights of the
marc.

al - ta vo - cem tu - am in for - ti - tu - di
 up thy voice with strength, with strength, be thou not a -

al - ta vo - cem in for - ti - tu - di - ne. Su - per
 up thy voice with strength, lift up thy voice up the

mon - tem ex - cel - sum a - scen - de, qui e - van - gel - i -
 heights of the moun - tains, as - cend - ing, tell it to Je - ru - sa -

qui e - van - gel - i - zas Si - on, Si -
 give this mes - sage un - to Zi - on, Zi -

cel - sum a - scen - de tu, qui e - van - gel - i - zas Si - on, Si - on, Si -
 mountains as - cend - ing now, give this mes - sage un - to Zi - on, Zi - on, Zi -

E f
 Su - per mon - tem ex - cel - sum a - scen - de
 Up the heights of the mountains as - cend - ing

ne. *frad.* qui e - van - gel - i - zas Si - on, e - van - gel - i - zas
 give this mes - sage un - to Zi - on, this mes - sage un - to

mon - tem ex - cel - sum a - scen - de tu, su - per mon - tem,
 heights of the mountains as - cend - ing now, give this mes - sage,

zas. Ex - al - ta vo - cem tu - am
 lem. Lift up thy voice with strength

zas. Ex - al - ta vo - cem tu - am in
 lem. Lift up thy voice with strength, with strength

on. Ex - al - ta
 on. Lift up thy

on. Ex - al - ta
 on. Lift up thy

E f

tu, a - scen - de.
now, as - cend - ing.

Si - on, a - scen - de.
Zi - on, to Zi - on.

marc. Ex - al - ta in for - ti - tu - di -
Lift up thy voice, thy voice with

Su - per mon - tem ex - cel - sum a - scen - de tu, qui e - van - gel - i - zas
Up the heights of the mountains as - cend - ing now, give this mes - sage un - to

for - ti - tu - di - ne.
be thou not a - fraid.

vo - cem.
voice

vo - cem. Su - per mon - tem ex - cel - sum
voice *Up the heights of the moun - tains*

F SOP. I. II. *f*

ALTO. Su - per mon - tem ex - cel - sum a - scen - de tu, qui e - van - gel - i - zas
Up the heights of the mountains as - cend - ing now, give this message un - to

ne vo - cem, qui e - van - gel - i - zas Je - ru - sa - lem,
strength, with strength, give this mes - sage un - to Je - ru - sa - lem,

Si - on, e - van - gel - i - zas Si - on.
Zi - on, this message un - to Zi - on.

qui e - van - gel - i - zas Je - ru - sa -
give this mes - sage un - to Je - ru - sa -

qui e - van - gel - i - zas Je ru - sa -
give this mes - sage un - to Je - ru - sa -

a - scen - de tu, Su - per
as - cend - ing now, *Up the*

F

cresc.

Si - on; ex - al - ta in for - ti - tu - di - ne vo - cem tu -
 Zi - on; lift up thy voice, lift it up with strength, be not fear -

cresc.

Si - on; ex - al - ta in for - ti - tu - di - ne vo - cem,
 Zi - on; lift up thy voice, lift it up with strength, with strength.

cresc.

qui e - van - gel - i - zas Si - on, a - scen - de tu, su - per mon - tem ex - cel -
 give this mes - sage un - to Zi - on, as - cend - ing now, up the moun - tains as - cend -

I. II. *f*

lem, su - per mon - tem a - scen - de tu, a - scen - de
 lem, up the heights of the mountains as - cend - ing

lem, su - per mon - tem a - scen - de tu, ex - cel -
 lem, up the heights of the mountains as - cend - ing

mon - tem ex - cel - sum a - scen - de tu, a - scen - de
 heights of the mountains as - cend - ing now, as - cend - ing

cresc.

f *ff*

am, ex - al - ta. No - li ti - me - re,
ful. Good tid - ings. Be thou not fear - ful

ex - al - ta, ex - al - ta, ex - al - ta. No - li ti - me - re,
 Good tid - ings, good tid - ings, good tid - ings. Be thou not fear - ful,

sum, ex - al - ta, ex - al - ta, ex - al - ta. No - li ti -
 ing, Good tid - ings, good tid - ings, good tid - ings, nor fear - thou

ex - al - ta, ex - al - ta vo - cem, ex - al - ta. No - li ti -
 Good tid - ings, good tid - ings, tid - ings, good tid - ings. Be thou not

ex - al - ta, ex - al - ta vo - cem, ex - al - ta, No - li
 Good tid - ings, good tid - ings, tid - ings, *ff* good tid - ings, tid - ings

sum, ex - al - ta, ex - al - ta. No - li ti - me - re
 now, Good tid - ings, good tid - ings, Be thou not fear - ful,

tu, ex - al - ta. No - li ti - me - re, ti - me -
 now as - cend - ing, Be thou not fear - ful, not fear -

ff *d.*

SOP. I & II.
meno forte. **G** marc. *f* marc.

I
II

no - li ti - me - re. Dic ci - vi - ta - ti - bus Ju - dae, Dic
be thou not fear - ful. Say to the ci - ties of Ju - dah, Say

A
me - re. Dic ci - vi - ta - ti - bus Ju - dae, Ju - dae
fear - ful. Say to the ci - ties of Ju - dah, Ju - dah,
me - re. Dic ci - vi - ta - ti - bus Ju -
fear - ful. Say, Say to the ci - ties of Ju -
no - li ti - me - re. Dic, Dic ci - vi - ta - ti - bus Ju -
be thou not fear - ful. Say, Say to the ci - ties of Ju -
no - li ti - me - re. Dic, Dic ci - vi - ta - ti - bus Ju -
be thou not fear - ful. Say, Say to the ci - ties of Ju -
re - ti - me - re. Dic, Dic ci - vi - ta - ti - bus Ju -
ful, not fear - ful. Say, Say to the ci - ties of Ju -
meno forte. **G** marc. *f* marc.

ci - vi - ta - ti - bus Ju - dae, Ec - ce De - us, Ec - ce De -
to the ci - ties of Ju - dah, See the Mon - arch, it is God -

ci - vi - ta - ti - bus Ju - dae, Ec - ce De - us, Ec - ce De -
to the ci - ties of Ju - dah, See the Mon - arch, it is God -

dae, Dic ci - vi - ta - ti - bus Ju - dae, Ec - ce De - us, De -
dah, Say to the ci - ties of Ju - dah, See the Ru - ler, God -

dae, Dic ci - vi - ta - ti - bus Ju - dae, Ec - ce De - us, ec - ce De -
dah, Say to the ci - ties of Ju - dah, See the Ru - ler, it is God -

dae, Dic ci - vi - ta - ti - bus Ju - dae, Ec - ce De - us, De -
dah, Say to the ci - ties of Ju - dah, See the Ru - ler, God -

dae, Dic ci - vi - ta - ti - bus Ju - dae, Ec - ce De - us, De -
dah, Say to the ci - ties of Ju - dah, See the Ru - ler, God -

piu f *ff* *piu f* *ff* *piu f* *ff* *piu f* *ff* *piu f* *ff*

H

(silent) *pp* *rall.* *cresc.*

us ves-ter: De - us ves - ter, ec - ce De - us, ec - ce De -
 is with us: God is with us, see the God-head, God is with us, *cresc.*

us ves-ter: De - us ves - ter, ec - ce De - us, ec - ce De -
 is with us: God is with us, see the God-head, God is with us, *cresc.*

us ves-ter: De - us ves - ter, ec - ce De - us, ec - ce De - us,
 is with us: God is with us, see the God-head, God is with us, *cresc.*

us ves-ter: De - us ves - ter, ec - ce De - us, ec - ce De - us,
 is with us: God is with us, see the God-head, God is with us, *cresc.*

us ves-ter: De - us ves - ter, ec - ce De - us, ec - ce De -
 is with us: (silent) God is with us, see the God-head, God is with us, *rall.* *cresc.*

mf *dim* *pp*

us, ec - ce De - us, De - us.
 us, God is with us, with us.

us, ec - ce De - us, Ec - ce De - us, De - us.
 us, God is with us, see the God-head with us.

us, ec - ce De - us, Ec - ce De - us, ves - ter De - us.
 us, God is with us, see the God-head with us, with us.

us, ec - ce De - us, De - us.
 us, God is with us, with us.

ec - ce, Ec - ce De - us ves - ter De - us, De - us.
 see Him, see the God-head with us, with us, with us.

ec - ce, Ec - ce De - us, ec - ce De - us.
 see the God - head with us, God is with us.

con forsa Ec - ce De - us ves - ter De - us, ec - ce ec - ce De - us.
 see the God-head with us, with us, with us, God is with us.

us, Ec - ce De - us, ec - ce De - us.
 us, God is with us, with us, with us.

con forsa

Allegro vivace. $\text{♩} = 72$.

alla tromba
ff
Ec - ce, See Him, Ec - ce Do - mi - nus De - us in for - ti - tu - di - ne
God the King of the earth and the heav'n's is com - ing with

alla tromba
ff
Ec - ce, See Him, Ec - ce Do - mi - nus De - us in for - ti - tu - di - ne
God the King of the earth and the heav'n's is com - ing with

f *ff* *alla tromba*
Ec - ce, See Him, Ec - ce Do - mi - nus De - us in for - ti - tu - di - ne
God the King of the earth and the heav'n's is com - ing with

f *ff* *alla tromba*
Ec - ce, See Him, Ec - ce Do - mi - nus De - us in for - ti - tu - di - ne
God the King of the earth and the heav'n's is com - ing with

Allegro vivace. $\text{♩} = 72$.

ff

ve - ni - et, strength to us, Et bra - chium e - jus do - mi - na - bi - tur:
His arm shall de - feat all of His en - em - ies:

ve - ni - et, strength to us, Et do - mi - na - bi - tur:
He shall de - stroy them all.

ve - ni - et, strength to us, Et do - mi - na - bi - tur:
He shall de - stroy them all.

ve - ni - et, strength to us, Et do - mi - na - bi - tur:
He shall de - stroy them all.

ve - ni - et, strength to us, Et bra - chium e - jus do - mi - na - bi - tur:
His arm shall o - ver - throw His en - em - ies:

meno forte. *cresc.*

ec - ce mer - ces e - jus cum e - o, et op - us il - li - us co - ram il - lo.
His re - ward is with Him, is with Him, His work is be - fore Him, is be - fore Him.

cresc.

mer - ces cum e - o, et op - us il - li - us co - ram il - lo.
He shall de - stroy them, His work is be - fore Him, is be - fore Him.

cresc.

Ec - ce mer - ces cum e - o et op - us cum il - lo.
His re - ward is with Him and His work is be - fore Him.

cresc.

Ec - ce mer - ces e - jus cum e - o et op - us co - ram il - lo.
His re - ward is with Him, is with Him and His work is be - fore Him.

cresc.

ec - ce mer - ces et op - us co - ram il - lo.
shall de - stroy them, and His work is be - fore Him.

cresc.

ec - ce mer - ces e - jus cum e - o, et op - us il - li - us co - ram il - lo.
His re - ward is with Him, is with Him, His work is be - fore Him, is be - fore Him.

meno forte.

J ff

Ec - ce Do - mi - nus De - us in for - ti - tu - di - ne ve - ni - et,
God the King of the earth and the heav'n's is com - ing with strength to us,

J ff

Ec - ce Do - mi - nus De - us in for - ti - tu - di - ne ve - ni - et,
God the King of the earth and the heav'n's is com - ing with strength to us,

J ff

Ec - ce Do - mi - nus, Do - mi - nus De - us in for - ti - tu - di - ne ve - ni - et,
God the King of the earth, of the earth and the heav'n's, is com - ing with strength to us,

J ff

Ec - ce Do - mi - nus, Du - mi - nus De - us in for - ti - tu - di - ne ve - ni - et,
God the King of the earth, of the earth and the heav'n's, is com - ing with strength to us,

meno forte.

Et bra - chi - um e - jus do - mi - na - bi - tur: Ec - ce mer - ces
 His arm shall de - feat all of His en - e - mies: His re - ward is

Et bra - chi - um e - jus do - mi - na - bi - tur: Mer - ces cum
 His arm shall de - feat all of His en - e - mies: He shall de -

Et do - mi - na - bi - tur: Ec - ce
 He shall de - stroy them all: His re -

Et do - mi - na - bi - tur: Ec - ce mer - ces
 He shall de - stroy them all: His re - ward is

Et do - mi - na - bi - tur: Ec - ce
 He shall de - stroy them all, shall de -

Et bra - chium e - jus do - mi - na - bi - tur: Ec - ce mer - ces
 His arm shall o - ver - throw His en - e - mies: His re - ward is

meno forte.

K *cresc.*
 e - jus cum e - o, et op - us il - li - us co - ram il - lo.
 with Him, is with Him, His work is be - fore Him, is be - fore Him.

e - o, et op - us il - li - us co - ram il - lo.
 stroy them, His work is be - fore Him, is be - fore Him.

mer - ces cum e - o, et op - us cum il - lo.
 ward is with Him, and His work is be - fore Him.

e - jus cum e - o, et op - us co - ram il - lo.
 with Him, is with Him, and His work is be - fore Him.

mer - ces et op - us co - ram il - lo.
 stroy them, and His work is be - fore Him.

e - jus cum e - o, et op - us il - li - us co - ram il - lo.
 with Him, is with Him, His work is be - fore Him, is be - fore Him.

K *cresc.*

marc. *più f*

Op - us il - li - us, mer - ces e - jus cum
Mer - cy and truth shall go be - fore Him, shall

marc. *più f*

Op - us il - li - us co - ram il - lo,
Mer - cy and truth shall go be - fore Him,

marc. *più f*

Op - us il - li - us, co - ram il - lo,
Mer - cy and truth shall go be - fore Him,

marc. *più f*

Op - us il - li - us co - ram il - lo,
Mer - cy and truth shall go be - fore Him,

con forza *ff*

Op - us il - li - us co - ram il - lo, co - ram il - lo,
Mer - cy and truth shall go be - fore Him, and His work, His

marc. *più f*

co - ram il - lo, mer - ces e - jus co - ram il - lo,
 are be - fore Him, His re - ward is with Him, and His

ff *ff*

allargando *L* *dim.* *rall.* *molto* SOLO. *mp* *semplice*

ff e - o, mer - ces e - jus cum e - o. Si - cut
 go be - fore Him, go be - fore Him. As a

ff *dim.* *rall.* *molto* *p* *pp*

ff Ec - ce mer - ces, mer - ces e - jus cum e - o.
 with Him, with Him, and His work be - fore Him.

ff *dim.* *rall.* *molto* *p* *pp*

ff Ec - ce mer - ces, mer - ces e - jus cum e - o.
 with Him, with Him, and His work be - fore Him.

ff *dim.* *rall.* *molto* *p* *pp*

ff Ec - ce mer - ces e - jus, mer - ces e - jus cum e - o.
 His re - ward is with Him, and His work be - fore Him.

ff *dim.* *rall.* *molto* *p* *pp*

Ec - ce mer - ces e - jus cum e - o.
 work be - fore Him, His re - ward is with Him.

allargando *L* *dim.* *rall.* *molto* SOLO.

ff *p* *pp*

SOLO.
Andante con moto. ♩ = 92.

pas - tor gre - gem su - um pas - cet in
shep - herd leads his flock He leads them, SOP. CORO. and

Si - cut pas - tor
As a shep - herd

Si - cut pas - tor, shep - herd,

Si - cut pas - tor gre - gem su - um pas - cet, si - cut
As a shep - herd leads his flock He leads them, as a

Si - cut pas - tor
As a shep - herd

Si - cut pas - tor gre - gem
As a shep - herd leads them

Si - cut pas - tor
As a shep - herd

Andante con moto. (quasi pastorale) ♩ = 92. CORO. SOLO.

bra - chi - o su - o con - gre - ga - bit a - gnos, Et in
gath - ers the lambs so gent - ly in His bo - som. He shall

Si - cut pas - tor
As a shep - herd

gre - gem su - um pas - cet
leads them, as a shep - herd

pas - tor a gnos con gre - ga - bit,
shep - herd gath - ers the lambs in His bo - som,

gre - gem su - um pas - cet
leads them, as a shep - herd

pas - cet si - cut pas - tor
leads them, as a shep - herd

gre gem pas
leads his flock

Coro. SOLO.

SOLO. *cresc.* *ten.* *Tutti mp*

si - nu su - o le - va - bit, foe - tas ip - se, ip - se por - ta - bit, in bra - chi - o su - o
 feed His flock like a shep - herd, He shall gath - er them in His bo - som, and gath - er them gent - ly

a - gnos in brachi - o su -
 and in His arms shall gath -

Et in si - nu su - o le - va - bit, foe - tas ip - se por - ta -
 He shall feed His flock like a shep - herd, He shall gath - er the lambs

et in si - nu su -
 as a shep - herd leads

in bra - chio su - o, su -
 and in His arms shall take

et in bra - chio su -
 and gath - ers them gent -

cresc. *ten.* *Tutti mp*

poco rit. *M pp* *à 2.* *poco marcato*

con - gre - ga - bit, con - gre - ga - bit a - gnos, con - gre - ga - bit
 in His bo - som, gent - ly in His do - som. 'Tis the God - head

er them con - gre - ga - bit a - gnos,
 gent - ly in His do - som.

bit, con - gre - ga - bit a - gnos,
 gent - ly in His do - som.

o con - gre - ga - bit a - gnos,
 them gent - ly in His do - som. 'Tis the God - head with us,

o con - gre - ga - bit a - gnos,
 ly in His do - som, as a

poco rit. *M*

pp 0 *cantabile con tenerezza*

a - gnos. Si - cut pas - tor, si - cut pas - tor gre - gem su - um
 with us. Like a shep - herd, as a shep - herd leads his flock, He

si - cut pas - tor, si - cut pas - tor
 like a shep - herd, as a shep - herd

si - cut pas - tor, si - cut pas - tor
 like a shep - herd, as a shep - herd

si - cut pas - tor, si - cut pas - tor
 like a shep - herd, as a shep - herd

poco marc. Con - gre - ga - bit a - gnos pas - tor, pas - tor
 'Tis the God - head with us, with us as a

si - cut pas - tor, pas - tor
 like a shep - herd, as a shep - herd

si - cut pas - tor, si - cut pas - tor gre - gem
 shep - herd, as a shep - herd shep - herd

0 *cantabile con tenerezza*

ppp rall. *molto rit.* *pp*

pa - scet, si - cut pas - tor pa - scet, si - cut pas - tor.
 leads them, as a shep - herd feeds them, as a shep - herd.

gre gem suum pa - scet, si - cut pas - tor.
 leads his flock, feeds them, as a shep - herd.

gre gem suum pa - scet, si - cut pas - tor gre - gem su - um pa - scet.
 leads them, feeds them, as a shep - herd feeds his flock he feeds them.

gre gem pa - scet, si - cut pas - tor pa - scet.
 shep - herd feeds them, as a shep - herd feeds them.

gre gem pa - scet, si - cut pas - tor pa - scet.
 shep - herd feeds them, as a shep - herd feeds them.

su - um pa - scet, si - cut pas - tor pa - scet.
 leads them, feeds them, as a shep - herd feeds them.

ppp rall. *molto rit.* *pp*

SOLO.

80581

* 1st Tenors other than the Soloist should join the 2nd Tenors here.

CURVEN

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

P.S.B. 295

PART-SONG BOOK

Great God of love

BY

R. L. DE PEARSALL

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

GREAT GOD OF LOVE.

AN EIGHT-PART MADRIGAL.

COMPOSED BY
R. L. DE PEARSALL, ESQ.,
(Of Willsbridge.)

LONDON: NOVELLO AND COMPANY, LIMITED

Slowly.

1st TREBLE. *p* Great God of

2nd TREBLE. *p* Great God . . of

1st ALTO. *p* Great . . God . . . of love, some

2nd ALTO. *p* Great God of love, some pi - ty show, some

1st TENOR (sve. lower). *p* Great God of love, some pi - ty show,

2nd TENOR (sve. lower). *p* Great . . God of love, some pi -

1st BASS. *p* Great God of love, some pi - ty show,

2nd BASS. *p* Great God of love, some pi - ty show,

▲ ACCOMP. *p* *Slowly.*
♩ = 60.

Also published in Novello's Tonic Sol fa Series, No. 201.

GREAT GOD OF LOVE

love, some pi - - ty show, . . . some pi - - ty show,
 love, . . . some pi - - ty show,
 pi - - ty show, pi - -
 pi - - ty show, love, some pi - -
 Great God of love, . . . some
 ty show,
 Great . . . God of love, some pi - - ty, some pi - - ty
 Great God of love, some pi - - ty show, some
 ty show, On A - ma - ril - lis, on A - ma -
 On A - ma - ril - lis, on A - ma - ril - lis . . .
 ty show,
 ty show, On A - ma - ril - lis
 pi - - ty show,
 On A - ma - ril - lis bend thy bow,
 show,
 pi - ty show, . . . On A - ma -

GREAT GOD OF LOVE.

ril - lis bend . . . Thy bow; Do Thou, we pray, her
 bend . . . Thy bow; Do Thou, we pray, her
 On A - ma - ril - lis bend Thy bow; Do Thou, we
 bend Thy bow; . . . Do Thou, we pray, her
 On A - ma - ril - lis bend . . . Thy bow;
 On A - ma - ril - lis bend . . . Thy bow; Do
 On A - ma - ril - lis bend Thy bow;
 ril - lis bend . . . Thy bow;
 soul in - spire, And make her feel the self - -
 soul in - spire, And make her feel . . . the self - same
 pray, her soul in - spire,
 soul in - spire, And . . . make her
 Thou, we pray, . . . her soul in - spire, And make her feel,
 Do Thou, we pray, her soul in - spire, And make her
 Do Thou her soul in - spire, And make her
 Do Thou her soul in - spire, And make her

GREAT GOD OF LOVE.

same fire, and make her feel the
 fire, and make her feel the
 And make her feel, and make her feel the
 And make her feel the self - same
 feel, and make her feel the self - same
 and make her, make her feel the self - same
 feel the fire, and make her feel the self - same
 feel the self - same fire, the self - same

fire, that wastes her lov - er's heart
 fire, make her feel the
 fire, make her
 fire, that wastes her lov - er's
 fire, that wastes her lov - er's heart a -
 fire, make her feel
 fire, that wastes her lov - er's
 fire,

cres.
cres.
cres.
cres.
cres.
cres.
cres.
cres.
f dim.
f dim.
f dim.

GREAT GOD OF LOVE.

a way, that wastes her
 fire, that wastes her lov - er's heart,
 feel the fire, that
 heart, that wastes her
 way, and make her feel the self - same fire, that
 the self - same fire, that
 heart, and make her feel the self - same fire,
 and make her feel the self - same fire, that
 lov - er's heart a - way.
 that wastes her lov - er's heart a - way.
 wastes, that wastes her lov - er's heart a - way.
 lov - er's heart a - way.
 wastes her lov - er's heart a - way.
 wastes her lov - er's heart a - way.
 that wastes her lov - er's heart a - way.
 wastes her lov - er's heart a - way.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

SURGENS JESUS

(HE IS RISEN)

Edited with an English text
by R. R. Terry

PETER PHILIPS
(d. 1628)

London: NOVELLO AND COMPANY, Limited; New York: THE H.W. GRAY CO., Sole Agents for the U. S. A.

Moderato ♩ = about 88

SOPRANO I

SOPRANO II

ALTO

TENOR

BASS

(For rehearsal only)

Sur - gens Je - sus Do - mi - nus no - -
He - is ri - sen, Je - sus our Mas -

Sur - - gens Je - -
He - is ri - -

- ster, Do - mi - nus no - - ster, Do - mi - nus no - ster, Do -
- ter, Je - sus our Mas - - ter, Je - sus our Mas - ter, Je -

- sus Do - mi - nus no - - ster, Do - mi - nus no - ster, Do -
- sen, Je - sus our Mas - - ier, Je - sus our Mas - ter, Je -

Sur - - gens Je - sus Do - mi - nus no - ster,
He - is ri - sen, Je - sus our Mas - ter,

Sur - - gens Je - sus Do -
He - is ri - sen, Je -

MADE IN ENGLAND.

f

Sur - gens Je - sus Do - mi-nus no - - - ster,
 He - is ri - sen, Je - sus our Mas - - - ter,

Sur - - gens Je - sus Do - mi-nus
 He - is ri - sen, Je - sus our

- mi-nus no - - - ster, Do -
 - sus our Mas - - - ter, Je -

Do - mi-nus no - - - ster, Sur - - - gens
 Je - sus our Mas - - - ter, He - is

- mi-nus no - - - ster, Do - mi-nus no -
 - sus our Mas - - - ter, Je - sus our Mas -

Do - mi-nus no - - -
 Je - sus our Mas - - -

no - - - ster, Do -
 Mas - - - ter, Je -

- mi-nus no - - -
 - sus our Mas - - -

Je - sus Do - mi-nus no - - -
 ri - sen, Je - sus our Mas - - -

- - - ster, Do - mi-nus no -
 - - - ter, Je - sus our Mas -

meno mosso

mf

- - - ster: stans in me-di-o di-sci-pu-lo-rum
 - - - ter. Stand - ing in the midst of his di-sci-ples

- mi-nus no - ster: stans in me-di-o di-sci - pu -
 - sus our Mas - ter. Stand - ing in the midst of his di -

- - - ster: stans in me-di-o di - sci-pu-lo - rum su -
 - - - ter. Stand-ing in the midst of his di - sci - ples he

mf **meno mosso**

- - - ster: stans in me-di-o di-sci - pu -
 - - - ter. Stand - ing in the midst of his di -

- - - ster:
 - - - ter.

Tempo I

f *pp* *f*

su - o - - rum; Di - xit: "Pax vo - bis." Al - le - lu -
 to them he spake; say - ing: "Peace to you."

f *pp* *f*

- lo - rum su - o - rum; Di - xit: "Pax vo - bis."
 - sci - ples he - spake; say - ing: "Peace to you."

f *pp* *f*

- o - - - rum; Di - xit: "Pax vo - bis." Al - le - lu -
 spake; - - - say - ing: "Peace to you." **Tempo I**

f *pp* *f*

- lo - rum su - o - rum; Di - xit: "Pax vo - bis."
 - sci - ples he - spake; say - ing: "Peace to you."

pp *pp*

Di - xit: "Pax vo - bis."
 say - ing: "Peace to you." **Tempo I**

- ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu -
 Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia,
 - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu -
 Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu -
 Al-le - lu - ia, Al-le-lu - ia, Al-le-lu -

- ia, Al-le-lu - ia, Al-le-lu - ia.
 Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia.
 - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia.
 ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia.
 - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia.

più mosso ♩ = 138

mf
Ga - vi - si sunt di - sci - pu - li vi - so Do - mi - no,
Then were the Twelve right joy - ful when they be - held their Lord,

mf
Ga - vi - si sunt di - sci - pu - li vi - so Do - mi - no,
Then were the Twelve right joy - ful when they be - held their Lord,

mf
Ga - vi - si sunt di - sci - pu - li vi - so Do - mi - no,
Then were the Twelve right joy - ful when they be - held their Lord,

più mosso

mf
Ga - vi - si sunt di - sci - pu - li vi - so Do - mi - no,
Then were the Twelve right joy - ful when they be - held their Lord,

più mosso



f
ga - vi - si sunt di - sci - pu - li vi - so Do - mi - no,
then were the Twelve right joy - ful when they be - held their Lord,

f
ga - vi - si sunt di - sci - pu - li vi - so Do - mi - no,
then were the Twelve right joy - ful when they be - held their Lord,

f
ga - vi - si sunt di - sci - pu - li vi - so Do - mi - no,
then were the Twelve right joy - ful when they be - held their Lord,

f
ga - vi - si sunt di - sci - pu - li vi - so Do - mi - no,
then were the Twelve right joy - ful when they be - held their Lord,



mf rit. a tempo

ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 then were the Twelve right joy - ful when they be - held their

mf

ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 then were the Twelve right joy - ful when they be - held their

mf rit. a tempo

ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 then were the Twelve right joy - ful when they be - held their

mf

ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 then were the Twelve right joy - ful when they be - held their

mf rit. a tempo

ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 then were the Twelve right joy - ful when they be - held their

f molto rit.

- no, ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 Lord, then were the Twelve right joy - ful when they be - held their

f

ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 then were the Twelve right joy - ful when they be - held their

f

- no, ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 Lord, then were the Twelve right joy - ful when they be - held their

f molto rit.

- no, ga - vi - si sunt di - sci - pu - li vi - - so Do - mi -
 Lord, then were the Twelve right joy - ful when they be - held their

f

- no, vi - - so Do - mi -
 Lord, they be - held their

f molto rit.

Tempo I ♩ = 88

mf *cresc.*

- no. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-
 Lord. *mf* *cresc.*

- no. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,
 Lord. *mf* *cresc.*

- no. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,
 Lord. *mf* *cresc.*

Tempo I *mf* *cresc.*

- no. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-
 Lord. *mf* *cresc.*

- no. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,
 Lord. *mf* *cresc.*

Tempo I

f *rit.*

- ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,
 Lord. *f* *rit.*

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,
 Lord. *f* *rit.*

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,
 Lord. *f* *rit.*

- le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,
 Lord. *f* *rit.*

- ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,
 Lord. *f* *rit.*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Henry Purcell

MISERERE MEI

for SATB and organ

edited by Anthony Lewis and Nigel Fortune

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Miserere mei

Henry Purcell (1659-95)
ed. Anthony Lewis and Nigel Fortune

4 in two

SOPRANO

ALTO

TENOR

BASS

ORGAN

p

The image shows a musical score for the piece 'Miserere mei' by Henry Purcell. The score is arranged in five systems. The first four systems are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth system is for the Organ. The time signature is 4 in two. The Soprano part begins with the lyrics 'Mi - se - re - re - me - i, mi -'. The Alto part begins with 'Mi - se - re - re - me - i,'. The Tenor part begins with 'Mi - se - re - re -'. The Bass part begins with 'Mi - se - re - re'. The Organ part begins with a piano (*p*) dynamic. A large watermark is overlaid on the score, reading 'NOT FOR USE IN PERFORMANCE'.

6



- se - re - re me - i, O Je - su, O

O Je - su, O Je - su, mi - se - re - re

me - i, mi - se - re - re me - i, O

me - i, O Je - su, O Je -

12



Je - su, mi - se - re - re me - i.

me - i Je - su, mi - se - re - re me - i.

Je - su, mi - se - re - re me - i.

su, mi - se - re - re Me - i.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Rejoice in the Lord alway

Verse Anthem
(The Bell Anthem)

BY
HENRY PURCELL
Edited by EDWARD J. DENT

Philippians iv. 4-7

ORGAN *[f]* Strings

1 VERSE
ALTO *[f]*

Re-joice in the Lord al - way, and a-gain I say, re - joice. Re -

TENOR *[f]*
Re-joice in the Lord al - way, and a-gain I say, re - joice. Re -

BASS *[f]*
Re-joice in the Lord al - way, and a-gain I say, re - joice. Re -

1
Re-joice in the Lord al - way, and a-gain I say, re - joice. Re -

Organ
Man.

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2 SYMPHONY

joice in the Lord al - way, and a - gain - I say, re - joice.

joice in the Lord al - way, and a - gain I say, — re - joice.

joice in the Lord al - way, and a - gain - I say, re - joice.

2

[f] Strings

Ped.

ONLINE PERUSAHAAN SCORE ONLINE FOR USE IN PERFORMANCE

ONLINE PERUSAHAAN SCORE ONLINE FOR USE IN PERFORMANCE

3

[p]

(d)

[mf]

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes a piano dynamic marking [p] in the second measure.

Piano accompaniment for the second system, featuring a treble and bass clef. The music includes a *[cresc.]* marking in the second measure and a forte dynamic marking [f] in the third measure.

4
VERSE

ALTO [p] Re - joice in the

TENOR [p] Re - joice in the

BASS [p] Re - joice in the

4

Man.

Vocal staves for Alto, Tenor, and Bass, and piano accompaniment for the third system. The vocal parts enter with the lyrics "Re - joice in the". The piano accompaniment includes a piano dynamic marking [p] in the final measure.

Lord al - way, and a - gain I say, re - joice. Re - joice in the Lord al -

Lord al - way, and a - gain I say, — re - joice. Re - joice in the Lord al -

Lord al - way, and a - gain I say, re - joice. Re - joice in the Lord al -

Vocal staves and piano accompaniment for the fourth system, continuing the lyrics and accompaniment from the previous system.

way, and a - gain - I say, re - joice.

way, and a - gain I say, — re - joice.

way, and a - gain - I say, re - joice.

p Strings

Ped.

[*p*] Let your mo - de -

[*p*] Let your mo - de - ra - tion be known un - to all men,

[*p*] Let your mo - de - ra - tion be

Organ

Man.

[*cresc.*] ra - tion be known un - to all men. The Lord is at hand, the Lord is . at

[*cresc.*] be known un - to all men. The Lord is at hand, the Lord is at

[*cresc.*] known, be known un - to all men. The Lord is at hand, the Lord is at

[*cresc.*]

6
SOPRANO FULL

[f] Re-joice in the Lord al - way, and a - gain I say, re - joice. Re-joice in the
ALTO [f] hand. Re-joice in the Lord al - way, and a - gain I say, re - joice. Re-joice in the
TENOR [f] hand. Re-joice in the Lord al - way, and a - gain I say, re - joice. Re-joice in the
BASS [f] hand. Re-joice in the Lord al - way, and a - gain I say, re - joice. Re-joice in the

Ped.

FULL
Lord al - way, and a - gain, VERSE a - gain I say, re - joice, VERSE
Lord al - way, and a - gain, a - gain, a - gain I say, re - joice, and a -
Lord al - way, and a - gain, a - gain, a - gain I say, re - joice, and a -
Lord al - way, and a - gain, a - gain, a - gain I say, re - joice, and a -

Man. Ped. Man.

FULL [p] 7 SYMPHONY
a - gain I say, re - joice, a - gain I say, re - joice.
gain, a - gain I say, re - joice, a - gain I say, re - joice.
gain, a - gain I say, re - joice, a - gain I say, re - joice.
gain, a - gain I say, re - joice, a - gain I say, re - joice.

Ped. [f]Strings

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the right hand and a steady accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, starting with a measure rest of 8 measures in the right hand. The notation includes dynamic markings [p] and [mf].

Fourth system of musical notation, featuring a dynamic marking of [mf] and a fermata over a note in the right hand.

Fifth system of musical notation, including a dynamic marking of [p] and a fermata over a note in the right hand.

Sixth system of musical notation, featuring dynamic markings of [cresc.] and [f].

9 VERSE
BASS [p]

Be care - ful for no - thing; but in ev - 'ry - thing by

Man.

pray'r and sup - pli - ca - tion with thanks - giv - ing let your re -

ALTO [p] **VERSE**
Be care - ful for no - thing,

TENOR [p] **VERSE**
Be care - ful for no - thing, be care - ful for no - thing,

quests be made known un - to God. Be care - ful for no - thing,

but in ev - 'ry - thing by pray'r and sup - pli - ca - tion with thanks-

but in ev - 'ry - thing by pray'r and sup - pli - ca - tion with thanks-

but in ev - 'ry - thing by pray'r and sup - pli - ca - tion with thanks-

giv - ing let your re - quests be made known un - to God. And the

giv - ing let your re - quests be made known un - to God. And the

giv - ing let your re - quests be made known un - to God. And the

10 *Faster*

peace of God, which pass - eth all un - der - stand - ing, shall keep your hearts and

peace of God, which pass - eth all un - der - stand - ing, shall keep your hearts and

peace of God, which pass - eth all un - der - stand - ing, shall keep your hearts and

10 *Faster*

minds through Je - sus Christ our Lord. And the peace of God, which

minds through Je - sus Christ our Lord. And the peace of God, which

minds through Je - sus Christ our Lord. And the peace of God, which

pass - eth all un - der - stand - ing, shall keep your hearts and minds through

pass - eth all un - der - stand - ing, shall keep your hearts and minds through

pass - eth all un - der - stand - ing, shall keep your hearts and minds through

soft 11
Je - sus Christ our Lord, through Je - sus Christ our Lord.

soft
Je - sus Christ our Lord, through Je - sus Christ our Lord.

soft
Je - sus Christ our Lord, through Je - sus Christ our Lord.

11
[pp] [p] Strings
Ped.



VERSE
12 Tempo I

ALTO [f]

Re - joice in the Lord al -


TENOR [f]

Re - joice in the Lord al -

BASS [f]

Re - joice in the Lord al -

soft [pp] [f] Organ
Man.



way, and a - gain I say, re - joice. Re - joice in the Lord al - way, and a -
way, and a - gain I say, re - joice. Re - joice in the Lord al - way, and a -
way, and a - gain I say, re - joice. Re - joice in the Lord al - way, and a -



13

gain - I say, re - joice.

gain I say, re - joice.

gain - I say, re - joice.

13

[f] Strings

Ped.

Piano accompaniment for measures 13-14, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines, with a forte dynamic marking [f] in measure 13.

14 FULL SOPRANO [f]

ALTO [f] Re - joice in the Lord al - way, and a -

TENOR [f] Re - joice in the Lord al - way, and a -

BASS [f] Re - joice in the Lord al - way, and a -

Re - joice in the Lord al - way, and a -

14

14

[f]

Piano accompaniment for measures 14-15, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines, with a forte dynamic marking [f] in measure 14.

gain I say, re - joice. Re - joice in the Lord al - way, and a -
 gain I say, re - joice. Re - joice in the Lord al - way, and a -
 gain I say, re - joice. Re - joice in the Lord al - way, and a -
 gain I say, re - joice. Re - joice in the Lord al - way, and a -

FULL FULL

gain, VERSE a - gain I say, re - joice, VERSE a -
 gain, a - gain, a - gain I say, re - joice, and a - gain, a -
 gain, a - gain, a - gain I say, re - joice, and a - gain, a -
 gain, a - gain, a - gain I say, re - joice, and a - gain, a -

Man. Ped. Man. Ped.

[p^{iu}f]

gain I say, re - joice, a - gain I say, re - joice.
 gain I say, re - joice, a - gain I say, re - joice.
 gain I say, re - joice, a - gain I say, re - joice.
 gain I say, re - joice, a - gain I say, re - joice.

[p^{iu}f]

Remember not, Lord, our offences

Full Anthem for S.S.A.T.B.

BY

HENRY PURCELL

Edited by WALTER EMERY

[Andante]

p

SOPRANO I
SOPRANO II
ALTO
TENOR
BASS

Re-mem-ber, re-mem-ber not, Lord, our of - fen-ces, re - mem-ber, re -

Re-mem-ber, re-mem-ber not, Lord, our of - fen-ces, re - mem-ber, re -

Re-mem-ber, re-mem-ber not, Lord, our of - fen-ces, re - mem-ber, re -

Re-mem-ber, re-mem-ber not, Lord, our of - fen-ces, re - mem-ber, re -

Re-mem-ber, re-mem-ber not, Lord, our of - fen-ces, re - mem-ber, re -

ORGAN

[Andante $\text{♩} = 88$]

p

Man. Ped.

cresc.

mem-ber not, Lord, our of-fen-ces, nor th'of-fen - ces of our fore -

mem-ber not, Lord, our of-fen-ces, *cresc.* nor th'of-fen - ces of our fore -

mem-ber not, Lord, our of-fen-ces, nor th'of-fen - ces of our fore - fa-thers;

mem-ber not, Lord, our of-fen-ces, nor th'of-fen - ces of our fore -

mem-ber not, Lord, our of-fen-ces, *cresc.* nor th'of-fen - ces of our fore -

cresc.

Sources: Fitzwilliam Museum, Cambridge, no. 88 (f. 99 reversed), a reputed autograph; and no. 117 (p. 213) in Blow's hand. 88 has no time signature; 117 has $\text{♩} = 88$. The organ reduction and expression marks are editorial. The italicized words in bar 82 are from 117, which is headed *Vers of The Litany*.

12 *mf*
 fa-thers; nei - ther take thou ven-geance of our sins,
mf
 fa-thers; but spare — us, good Lord, nei-ther take thou ven-geance
mf
 nei - ther take thou ven-geance of our sins, but spare —
mf
 fa-thers; nei - ther take thou ven-geance of our
mf
 fa-thers; nei - ther take thou ven-geance of our sins,
 Man.

17
 nei - ther take thou ven-geance of our sins, but spare — us, good
 of our sins, good Lord, nei - ther take thou ven-geance
 — us, good Lord, nei-ther take thou ven-geance of our sins,
 sins, good Lord, good Lord, nei - ther take thou
 but spare — us, good Lord, nei -

22

cresc.
 Lord, nei - ther take thou ven-geance of our sins, but spare — us, good
cresc.
 of our sins, nei - ther take thou ven-geance of our sins,
cresc.
 nei - ther take thou ven-geance of our sins, good — Lord, but spare —
cresc.
 ven-geance of our sins, but spare — us, good Lord,
 - ther take thou ven-geance of our sins, but

f
 Ped.

27

f
 Lord, spare — us, good Lord, spare thy peo-ple, whom thou hast re -
f
 but spare — us, good Lord, spare thy peo-ple, whom thou hast re -
f
 — us, spare — us, good Lord, spare thy peo-ple, whom thou hast re -
f
 but spare us, good — Lord, spare thy peo-ple, whom thou hast re -
 spare us, good Lord, spare thy peo-ple, whom thou hast re -

32 *dim.* *mf*

{ deem'd with thy most } pre - cious blood, and be not an - gry with us for e -
 { deem - ed with thy } pre - cious blood, and be not an - gry with us for e -

{ deem'd with thy most } pre - cious blood, and be not an - gry with us for e -
 { deem - ed with thy } pre - cious blood, and be not an - gry with us for e -

{ deem'd with thy most } pre - cious blood, and be not an - gry with us for e -
 { deem - ed with thy } pre - cious blood, and be not an - gry with us for e -

{ deem'd with thy most } pre - cious blood, and be not an - gry with us for e -
 { deem - ed with thy } pre - cious blood, and be not an - gry with us for e -

38 *p* *pp*

ver, be not an - gry with us for e - ver. Spare us, good Lord.

ver, be not an - gry with us for e - ver. Spare us, good Lord.

ver, be not an - gry with us for e - ver. Spare us, good Lord.

ver, be not an - gry with us for e - ver. Spare us, good Lord.

ver, be not an - gry with us for e - ver. Spare us, good Lord.

Man. *p* *pp* Ped.

Published by Novello Publishing Limited
 Distributed by Music Sales Limited, Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB.

Order No: NOV 290313

REJOICE IN THE LORD ALWAYS

ANTHEM FOR FESTIVAL AND GENERAL USE

BY

GEORGE RATHBONE

NOVELLO & COMPANY

Philippians IV: 4, 6, 7

Allegro moderato

SOPRANO

ALTO

TENOR

BASS

ORGAN

f

Man.

-joice in the Lord al - way: and a - gain I say, Re - joice. Re -

-joice, in the Lord al - way: and a - gain I say, Re - joice. Re -

- joice, _____ in the Lord al - way: and a - gain I say, I say, Re - joice. _____

- joice, _____ in the Lord al - way: and a - gain I say, I say, Re - joice. _____

Ped.

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Order No: NOV 290138

- joice in the Lord al - way: and a - gain I say, a - gain I say, Re -
 - joice al - way: and a - gain I say, a - gain I say, Re -
 Re - joice in the Lord: and a - gain I say, a - gain I say, Re -
 - Re - joice in the Lord: and a - gain I say, a - gain I say, Re -

- joice, and a - gain I say, Re -
 - joice, and a - gain, Re -
 - joice, and a - gain,
 - joice, and a - gain I say, Re - joice,
 Man.

- joice. Re - joice in the Lord al-way, and a - gain I say, Re -
 joice. Re - joice in the Lord al-way, and a - gain I say, Re -
 and a - gain, Re - joice. Re - joice al-way, and a - gain I say, Re -
 and a - gain, Re - joice al-way, and a - gain I say, Re -

-joice. Re - joice in the Lord al - way: and a - gain I say, Re -

-joice. Re - joice in the Lord al-way:and a - gain I say, Re -

-joice, re-joyce. Re - joice, in the Lord al-way:and a - gain I say, Re -

-joice, re-joyce. Re - joice, in the Lord al-way:and a - gain I say, Re -

Ped.

-joice. Re - joice in the Lord al - way: and a - gain I say, —

-joice. Re - joice al - way: and a - gain, a -

-joice. Re - joice. al - way: and a - gain, a -

-joice. Re - joice, re - joice in the Lord al-way:and a - gain, a -

poco rit. a - gain I say, Re - joice. *a tempo*

-gain, a - gain I say, Re - joice. *a tempo*

-gain, a - gain I say, Re - joice. *a tempo*

-gain, a - gain I say, Re - joice. *a tempo*

mf Sw.

Man.

Soprano poco rit. Meno mosso *mf*

Be care - ful for

Bass *mf*

Be care - ful for no - thing; but in ev' - ry -

poco rit. Meno mosso *Gt*

no - thing; but in ev' - ry - thing, by prayer and sup - pli -

- thing, by prayer and sup - pli - ca - tion with thanks - giv - ing,

- ca - tion with thanks - giv - ing, let your requests be known un - to

let your requests be known un - to God.

dim.

pp Tranquillo

God. And the peace of God, which pass - eth all un - der - stand - ing, shall keep your hearts and

Tranquillo

pp Sw.

Man.

mind through Je-sus Christ our Lord. And the peace of God, which pass-eth all un-der-

And the peace of God, which pass-eth all un-der-

And the peace of God, which pass-eth all un-der-

And the peace of God which pass-eth all un-der-

Voices only

poco rit. *a tempo*

-standing, shall keep your hearts and mind through Je-sus Christ our Lord.

-standing, shall keep your hearts and mind through Je-sus Christ our Lord.

poco rit. *a tempo*

-standing, shall keep your hearts and mind through Je-sus Christ our Lord.

-standing, shall keep your hearts and mind through Je-sus Christ our Lord.

poco rit. *a tempo*

mf G!

Re - jice in the Lord al - way: and a - gain I say, Re -

Re - jice in the Lord al-way: and a - gain I say, Re -

Re - jice in the Lord al-way: and a - gain I say, I

Re - jice in the Lord al-way: and a - gain I say, I

f

Ped.

-joice. Re - joice in the Lord al - way: and a - gain I say, a -
 -joice. Re - joice al - way: and a - gain I say, a -
 say, Re - joice. Re - joice in the Lord: and a - gain I say, a -
 say, Re - joice. Re - joice in the Lord: and a - gain I say, a -

-gain I say, Re - joice, and a -
 -gain I say, Re - joice, and a - gain,
 -gain I say, Re - joice, and a - gain
 -gain I say, Re - joice, and a - gain I say Re - joice,
 Man.

-gain I say Re - joice. Re - joice in the Lord al-way, and a -
 Re - joice. Re - joice in the Lord al-way, and a -
 and a - gain, Re - joice. Re - joice al-way, and a -
 and a - gain, Re - joice al-way, and a -

-gain I say, Re-joyce. Re - joyce in the Lord al - way: and a -
 -gain I say, Re - joyce. Re - joyce in the Lord al-way:and a -
 -gain I say, Re - joyce, re-joyce. Re - joyce in the Lord al-way:and a -
 -gain I say, Re - joyce, re-joyce. Re - joyce in the Lord al-way:and a -

Ped.

-gain I say, Re - joyce. Re - joyce in the Lord al - -
 -gain I say, Re - joyce. Re - joyce al - -
 -gain I say, I say, Re - joyce al - -
 -gain I say, I say, Re - joyce. Re - joyce in the

poco rit.

way: and a - gain I say, a - gain I say, Re-

way: and a - gain, a - gain, a - gain I say, Re-

way: and a - gain, a - gain, a - gain I say, Re-

Lord al-way: and a - gain, a - gain, a - gain I say, Re-

poco rit.

poco rit.

poco rit.

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand. The tempo markings 'poco rit.' are placed above the vocal staves.

Allargando

-jice. A - - men.

-jice. A - - men.

Allargando

-jice. A - - men.

-jice. A - - men.

Allargando a tempo

The musical score continues with four vocal staves and a piano accompaniment. The tempo is marked 'Allargando' and 'ff' (fortissimo). The lyrics are '-jice. A - - men.' The piano accompaniment has a more expressive, slower feel. The tempo changes to 'a tempo' at the end of the section.

Praise to Thee, Lord Jesus

ANTHEM FOR PASSIONTIDE

*English Translation by LUCY E. BROADWOOD

MUSIC BY

HEINRICH SCHÜTZ (1585-1672)

Edited by W. H. HARRIS

f Adagio *pespress.*

SOPRANO
Praise to Thee, Lord Je - - - sus, who in

ALTO
Praise to Thee, Lord Je - - - sus,

TENOR
Praise to Thee, Lord Je - - - sus,

BASS
Praise to Thee, Lord Je - - - sus,

f Adagio *pespress.*

(For rehearsal only)

bit - - - ter pain, who in bit - - - ter pain, On -

pespress. *p* *mf*

who in bit - - - ter pain, who in bit - - - ter pain, On -

pespress. *p* *mf*

who in bit - - - ter pain, who in bit - - - ter pain, On -

pespress. *p* *mf*

who in bit - - - ter pain, who in bit - - - ter pain, On -

p *mf*

The last movement from the St. Matthew Passion by Heinrich Schütz.

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16274

Order No: NOV 290139

the Cross did suf - fer, on the Cross did suf - fer, and for our sake

the Cross did suf - fer, on the Cross did suf - fer, and for our

the Cross did suf - fer, on the Cross did suf - fer, and for our

the Cross did suf - fer, on the Cross did suf - fer, and for our

wast slain, On the Cross did suf - fer, and for our sake wast

sake wast slain, On the Cross did suf - fer, and for our sake wast

sake wast slain, On the Cross did suf - fer, and for our sake wast

sake wast slain, On the Cross did suf - fer, and for our sake wast

slain. Thou reign'st with God the Fa-ther in E - ter-ni-ty, Thou reign'st with

slain. Thou reign'st with God the Fa-ther in E - ter-ni-ty, Thou reign'st with

slain. Thou reign'st with God the Fa-ther in E - ter-ni-ty, Thou reign'st with

slain. Thou reign'st with God the Fa-ther in E - ter-ni-ty, Thou reign'st with

God the Fa-ther in E - ter - ni - ty, Thou reign'st with God the Fa-ther in E -

God the Fa-ther in E - ter - ni - ty, Thou reign'st with God the Fa-ther in E -

God the Fa-ther in E - ter - ni - ty, Thou reign'st with God the Fa-ther in E -

God the Fa-ther in E - ter - ni - ty, Thou reign'st with God the Fa-ther in E -

p sostenuto
-ter-ni-ty. Lead us, err-ing sin-ners,

p sostenuto
-ter-ni-ty. Lead us, err-ing sin-ners, lead us, err-ing sin-ners, un-to heav'n and Thee,

p sostenuto
-ter-ni-ty. Lead us, err-ing sin-ners, un-to heav'n and Thee,

p sostenuto
-ter-ni-ty. Lead us, err-ing sin-ners, un-to heav'n and Thee,

sostenuto
p

p sostenuto
Lead us, err-ing sin-ners, un - to heav'n and Thee. Ky - Lord.

p sostenuto
Lead us, err-ing sin-ners, un - to heav'n and Thee. Ky - Lord.

p sostenuto
Lead us, err-ing sin-ners, un - to heav'n and Thee. Ky - Lord.

p sostenuto
Lead us, err-ing sin-ners, un - to heav'n and Thee. Ky - Lord.

p *pp*

* This six note phrase may be sung by 2nd Sopranos.

ri - e e - lei - - son. Chri - ste e - le - i -
 our God, have mer - - cy. *cresc.* O Christ, have mer -

ri - e e - lei - - son. Chri - ste e - lei - son, Chri - ste e -
 our God, have mer - - cy. O Christ, have mer - cy, O Christ, have

ri - e e - lei - - son. Chri - ste e - le - i - son, Chri -
 our God, have mer - - cy. O Christ, have mer - cy, O

ri - e e - lei - - son. Chri - ste e - le - i - son,
 our God, have mer - - cy. O Christ, have mer - cy,

-son, e - lei - - son. Ky - ri - e e - lei -
 - cy, have mer - - cy. Lord - our God, have mer

-lei - son, e - lei - son. Ky -
 mer - cy, have mer - cy. *mf* Lord -

-ste e - lei - son. Ky - ri - e e - lei
 Christ, have mer - - cy. Lord - our God, have mer

Chri - ste e lei son. Ky - ri - e e - lei
 O Christ, have mer - cy. Lord - our God, have mer

son, Ky - ri - e e - lei - - son.
 cy, Lord our God, have mer - - cy. *dim.* *pp*

- ri - e e - le - i - son, Ky - ri - e e - lei - son, e - lei - son.
 our God, have mer - - cy, Lord our God, have mer - cy, have mer - cy. *dim.* *pp*

- son, e - lei - son, Ky - ri - e e - lei - - son.
 - cy, have mer - cy, Lord our God, have mer - - cy. *dim.* *pp*

son, e - lei - son.
 cy, have mer - - cy. *dim.* *pp*

I SAW THE LORD

ANTHEM

BY

J. STAINER.

Isaiah vi. 1-4.

Allegro maestoso.

1st CHORUS.

TREBLE. I saw the Lord sit-ting up-on a throne,

ALTO. I saw the Lord sit-ting up-on a throne,

TENOR (Svc. lower). I saw the Lord sit-ting up-on a throne,

BASS. I saw the Lord sit-ting up-on a throne,

2nd CHORUS.

TREBLE. I saw the Lord sit-ting up-on a throne,

ALTO. I saw the Lord sit-ting up-on a throne,

TENOR (Svc. lower). I saw the Lord sit-ting up-on a throne,

BASS. I saw the Lord sit-ting up-on a throne,

Allegro maestoso.

ORGAN. *ff* $\text{♩} = 120.$

Ped.

I SAW THE LORD.

high and lift - ed up, high and lift - ed up, and His train fill - ed the
high and lift - ed up, high and lift - ed up, and His train fill - ed the
high and lift - ed up, high and lift - ed up, and His train fill - ed the
high and lift - ed up, high and lift - ed up, and His train fill - ed the
high and lift - ed up, high and lift - ed up,
high and lift - ed up, high and lift - ed up,
high and lift - ed up, high and lift - ed up,
high and lift - ed up, high and lift - ed up,
tem - ple. I saw the
tem - ple. I saw the
tem - ple. I saw the
tem - ple. I saw the
His train fill - ed the tem - ple.
His train fill - ed the tem - ple.
His train fill - ed the tem - ple.
His train fill - ed the tem - ple.

mf *cres.* *mf*

I SAW THE LORD.

Lord sit-ting up-on a throne, high and lift-ed up,
 Lord sit-ting up-on a throne, high and lift-ed up,
 Lord sit-ting up-on a throne, high and lift-ed up,
 Lord sit-ting up-on a throne, high and lift-ed up,
 I saw the Lord sit-ting up-on a throne, high and lift-ed
 I saw the Lord sit-ting up-on a throne, high and lift-ed
 I saw the Lord sit-ting up-on a throne, high and lift-ed
 I saw the Lord sit-ting up-on a throne, high and lift-ed
 high and lift-ed up.
 high and lift-ed up.
 high and lift-ed up.
 high and lift-ed up. His
 high and lift-ed up. His train fill-ed the tem-ple.
 up,
 up,
 up,
 up, His train fill-ed the
 up, His train fill-ed the tem-ple. A

sf sf
mf mf

I SAW THE LORD.

Above it stood the se - - ra - phims: A -
A - bove it stood the se - ra - phims: a -
train fill - ed the tem - ple. A -
A - - bove it stood the se - - ra - phims: a -
A - bove it stood the se - ra - phims:
A - bove it stood the se - ra - phims:
tem - - ple. A - bove it stood the se - ra - phims:
- bove it stood the se - ra - phims,
bove it stood the se - - ra - phims: each one had six
bove it stood the se - - ra - phims: each one had six
bove it stood the se - - ra - phims: each one had six
bove it stood the se - - ra - phims: each one had six
a - bove it stood the se - ra - phims:
a - bove it stood the se - ra - phims:
a - bove it stood the se - ra - phims:
a - bove it stood the se - ra - phims:
a - bove it stood the se - ra - phims:
Ped.

I SAW THE LORD.

The musical score is arranged in systems. Each system includes vocal staves and piano accompaniment. The lyrics are: "wings; with twain he cov-er'd his face, wings; with twain he cov-er'd his face, wings; with twain he cov-er'd his face, wings; with twain he cov-er'd his face, each one had six wings; and with twain he cov-er'd his wings; and with twain he cov-er'd his wings; and with twain he cov-er'd his wings; and with twain he cov-er'd his wings; and with twain he did fly. and with twain he did fly. and with twain he did fly. and with twain he did fly. feet. And one cried un-to an-o-ther, feet. And one cried un-to an-o-ther, feet. And one cried un-to an-o-ther, feet. And one cried un-to an-o-ther,". The score includes dynamic markings such as *cres.*, *f*, and *fz*. A large watermark "MUSICPUSH.COM" is visible across the page.

I SAW THE LORD.

dim.
 Ho - ly, Ho - ly, Ho - - ly is the
dim.
 Ho - ly, Ho - ly, Ho - - ly is the
dim.
 Ho - ly, Ho - ly, Ho - - ly is the
dim.
 Ho - ly, Ho - ly, Ho - - ly is the

Ho - ly, Ho - ly, Ho - - ly is the
 Ho - ly, Ho - ly, Ho - - ly
 Ho - ly, Ho - ly, Ho - - ly
 Ho - ly, Ho - ly, Ho - - ly
 Ho - ly, Ho - ly, Ho - - ly

f *dim.* *p*

cres.
 Lord of Hosts: the whole earth is full of His glo - - ry,
cres.
 Lord of Hosts: the whole earth is full of His glo - ry
cres.
 Lord of Hosts: the whole earth is full of His glo - - ry,
cres.
 Lord of Hosts: the whole earth is full of His glo - - ry,
 Lord of Hosts: the whole earth is full of His glo - - ry, *mf*
 Lord of Hosts: the *mf*
 Lord of Hosts: the *mf*
 Lord of Hosts: the *mf*
 Lord of Hosts: the *mf*

senza Ped. *Full. Sw.* *cres.* *Gr. Org.* *f* *mf*

I SAW THE LORD.

Ho - ly, Ho - ly, Ho - - ly,
Ho - ly, Ho - ly, Ho - - - ly,
Ho - ly, Ho - ly, Ho - - ly,
Ho - - ly, Ho - - ly,
whole earth is full of His glo - - ry, Ho - ly,
whole earth is full of His glo - - ry, Ho - ly,
whole earth is full of His glo - - ry, Ho - ly,
whole earth is full of His glo - - ry, Ho - ly,
Ho - ly, Ho - ly, Ho - - ly is the Lord of Hosts.
Ho - ly, Ho - ly, Ho - - ly is the Lord of Hosts.
Ho - ly, Ho - ly, Ho - - ly is the Lord of Hosts.
Ho - ly, Ho - ly, Ho - - ly is the Lord of Hosts.
Ho - - ly, Ho - - ly is the Lord of Hosts.
Ho - ly, Ho - ly, Ho - - ly is the Lord of Hosts.
Ho - - ly, Ho - - ly is the Lord of Hosts.
Ho - - ly, Ho - - ly is the Lord of Hosts.

p
cres.
cres.
cres.
cres.
cres.
pp rall.
pp rall.
pp rall.
pp rall.
pp rall.
pp rall.
pp rall.
pp rall.
pp rall.

I SAW THE LORD.

piu Allegro.

p And the posts of the door mov'd at the voice of Him that
p And the posts of the door mov'd at the voice of Him that
p And the posts of the door mov'd at the voice of Him that
p And the posts of the door mov'd at the voice of Him that
p And the posts of the door mov'd at the voice of Him that
p And the posts of the door mov'd at the voice of Him that
p And the posts of the door mov'd at the voice of Him that
p And the posts of the door mov'd at the voice of Him that

ped.

cried,
cried,
cried,
cried,
cried, and the house was fill - ed with smoke, was
cried,
cried,
cried,
cried, and the house was fill - ed with smoke, the house was fill - ed with

cres. ff Full Org.

I SAW THE LORD.

and the house was fill - ed with
and the house was fill - ed with smoke, . . . was
fill - ed with smoke, was fill - ed with
and the
and the house was fill - ed with smoke, the
house was fill - ed with smoke, was fill - ed with smoke, the
smoke, was fill - ed with smoke, was fill - ed with
and the house was fill - ed with smoke, the house was fill - ed with smoke.
smoke, was fill - ed with smoke, the house was fill - ed with smoke.
fill - ed with smoke, the house, the house was fill - ed with smoke.
smoke, the house, the house was fill - ed with smoke.
house was fill - ed with smoke, the house was fill - ed with smoke, was fill - ed with smoke.
house was fill - ed with smoke, the house was fill - ed with smoke.
house was fill - ed with smoke, the house was fill - ed with smoke.
- ed with smoke, the house was fill - ed with smoke.

I SAW THE LORD.

VERSE.

p *cres.*

O Tri - ni - ty! O U - ni - ty! Be pre - sent as we wor - ship Thee, And

d = 112.
Org. p con Ped. cres.

f *dim.*

with the songs that an - gels sing U - nite the hymns of praise we bring. VERSE.

mf

dim. p

pp *cres.*

with the songs that an - gels sing U -

Tri - ni - ty! O U - ni - ty! Be pre - sent as we wor - ship Thee, And

cres.

I SAW THE LORD.

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a grand staff. The lyrics are: "nite, u - nite the hymns of praise . . . we bring, the with the songs that an - gels sing, U - nite the hymns of praise we praise we bring, bring, we bring, Tri - ni - ty! O U - ni - ty! Be pre - sent as we worship Thee, And with the songs that O Tri - ni - ty! O U - ni - ty! Tri - ni - ty! O U - ni - ty! an - gels sing, U - nite the hymns of praise we bring, ty! Be pre - sent as we wor - ship Thee,". The score includes dynamic markings such as *dim.*, *pp*, *p*, *cres.*, and *mf*. There are also accents and slurs over certain notes. A large watermark "ONLY FOR USE IN PRACTICE" is visible across the page.

I SAW THE LORD.

cres.
U - ni - ty! O Tri - ni - ty! O U - ni - ty! O U - ni - ty! O Tri - ni - ty! O

mf *cres.*
Tri - ni - ty! O U - ni - - ty! Be pre - sent as we

cres.
Tri - - ni - - ty! Be pre - sent, be pre - sent as we wor - - ship

mf *cres.*
O Tri - - ni - - ty! O Tri - ni - ty! O

dim.
U - ni - ty! Be pre - sent as we wor - ship Thee, And with the songs that

dim.
wor - - - ship Thee, And with the songs that an - gels sing, U

Thee,

cres.
U - ni - ty! Be pre - sent as we wor - ship Thee, And with the songs that

dim. *mf*
an - gels sing, U - nite the praise we bring, The

dim. *p*
- nite the hymns of praise we bring, of praise we bring,

U - nite the hymns of praise . . . we bring,

an - gels sing, U - nite the hymns of praise . . . we bring,

I SAW THE LORD.

hymns of praise we bring, The hymns of . . . praise we bring.

The hymns of praise we bring, the praise we bring.

The hymns of praise we bring, the hymns of praise we bring.

The hymns of praise we bring.

CHORUS. *pp*

CHORUS. Ho - ly,

CHORUS. Ho - ly,

CHORUS. Ho - ly,

Ho - ly,

O Tri - ni - ty! O U - ni - ty! Be pre - sent as we

O Tri - ni - ty! Be pre - sent as we

O Tri - ni - ty! O U - ni - ty! Be pre - sent as we

O Tri - ni - ty! Be pre - sent as we

Ho - ly, Ho - - ly is the Lord of Hosts.

Ho - ly, Ho - - ly is the Lord of Hosts.

Ho - ly, Ho - - ly is the Lord of Hosts.

Ho - ly, Ho - - ly is the Lord of Hosts.

I SAW THE LORD.

The musical score consists of two systems of vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "wor - ship Thee, And with the songs that an - gels sing, U - nite the hymns of wor - ship Thee, And with the songs that an - gels sing, U - nite the hymns of The whole earth is The whole earth is The whole earth is The whole earth is praise we bring. U - ni - ty! Be O Tri - ni - ty! O full of His glo - ry full of His glo - ry full of His glo". Dynamics include *cres.*, *f*, *p*, *mf*, *ff*, and *dim.*. A large watermark "NOT FOR PUBLISHED PERFORMANCE" is overlaid on the score.

I SAW THE LORD.

Tri - ni - ty! O U - ni - ty! Be pre - sent as we wor - ship Thee, And
 pre - sent, be pre - sent, Be pre - sent as we wor - ship Thee, And
 Tri - ni - ty! O U - ni - ty! Be pre - sent as we wor - ship Thee, And
 Tri - ni - - - ty! Be pre - sent as we wor - ship Thee, And

- ry.
 - ry.
 - ry.
 - ry.

with the songs that an - gels sing, U - nite the hymns, the hymns of . . .
 with the songs that an - gels sing, U - nite the hymns . . . of
 with the songs that an - gels sing, U - nite . . . the . . . hymns of . . .
 with the songs that an - gels sing, U - nite the hymns of

Ho - ly, Ho - ly, Ho - - - - ly,
 Ho - ly, Ho - ly, Ho - - - - ly,
 Ho - ly, Ho - ly, Ho - - - - ly,
 Ho - ly, Ho - ly, Ho - - - - ly.

I SAW THE LORD.

cres. *p* praise we bring. A men, A CHORUS. DEC.

cres. praise we bring. A men, A men, A CHORUS. DEC.

cres. praise we bring. A men, A men, A CHORUS. DEC.

cres. praise we bring. A men, A CHORUS. CAN.

CHORUS. CAN. The whole earth is

CHORUS. CAN. The whole earth is

CHORUS. CAN. The whole earth is

CHORUS. CAN. The whole earth is

cres. Full Org. The whole earth is

p Full Sw. Ped.

rall. men, A men, A men. *fff*

men, A men, A men, A men. *fff*

men, A men, A men, A men. *fff*

men, A men, A men, A men. *fff*

mer, A men, A men, A men. *fff*

full of His glo ry. A men. *fff*

full of His glo ry. A men. *fff*

full of His glo ry. A men. *fff*

full of His glo ry. A men. *fff*

rall. *fff*

O PRAISE GOD IN HIS HOLINESS

(PSALM CL.)

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(Book 81)

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O PRAISE GOD IN HIS HOLINESS.

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Unison.

CHARLES V. STANFORD.

FULL. Unison.

1. O praise God in His holi-ness: { praise Him in the } firma-ment of His power. { 2. Praise Him in His } noble acts: { praise Him } according; to His excel-lent greatness.

ORGAN.

f

DEC. Harmony.

3. Praise Him in the sound } of the trumpet: praise Him up-on the lute and harp. { 4. Praise Him in the } cymbals and dan-ces: praise Him up-on the strings and pipe.

CAN.

FULL. TENOR & BASS.

5. Praise Him upon the well-tun-ed cym-bals: praise Him up-on the loud . . cymbals.

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O PRAISE GOD IN HIS HOLINESS.

FULL. **GLORIA.**

6. Let every thing that hath breath : praise the Lord. (Glory be to the Father and) to the Son :

and to the Ho-ly Ghost ; {As it was in the beginning* is now and} ev-er shall be : world without end. A - - - men.

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TALLIS

HEAR THE VOICE AND PRAYER

SATB

Hear the voice and prayer

THOMAS TALLIS
Edited by Paul Doe

Cat. No. 88 0018



This anthem seems to date from early in the reign of Edward VI and, as a setting of Solomon's prayer at the dedication of the first Temple, may have been composed for the dedication of one of the new foundations of that period. Tallis' text does not correspond exactly with the reading found in any 16th-century English bible: it is however closest to that of the Great Bible, from which it is probably adapted.

Sources

- A Oxford, Bodleian Library, MSS MUS. e. 420-422 (Soprano, Alto, Bass)
- B Day, *Certain Notes . . .*, London, 1565 (all voices)
- C New York Public Library, MSS Drexel 4180-3 (all voices)
- D Cambridge, Peterhouse, MSS 478 (Bass), 481 (Bass) (formerly 38 and 33)
- E Durham Cathedral, MSS C 11 (Tenor), C 17 (Bass), A 3 (Organ)
- F British Museum, ADD. MS 15166 (Alto)
- G British Museum, ADD. MS 29289 (Alto)

Editorial Procedure

As is usual, the sources show extensive and sometimes radical disagreement in textual underlay. In selecting from many variants the editor has generally given the greatest weight to A, where the underlay seems relatively careful and consistent. Accidentals in normal type are present, or clearly implied, in a majority of sources. Those in square brackets have much less authority (in some cases none at all) and have in general been supplied by the editor. Spelling and punctuation have been modernized. The editor has added barlines and time-signatures, dynamic markings, and the keyboard reduction. Footnotes to the musical text show plausible alternative readings, but not (i) apparent errors in sources, (ii) variant accidentals, except where they explicitly contradict the reading of a majority of sources, (iii) different methods of textual underlay, nor consequential rhythmic differences.

Performance

Printed captions in B read as follows:

- Soprano. 'A godly prayer. This contratenor is for children.'
- Alto. 'A prayer. This Mean is for children.'
- Tenor. 'A prayer. This tenor is for Men.'
- Bass. 'A prayer. This Bass is for children.'

The significance of these directions is not clear. Tallis probably envisaged equal voices for the two upper parts, but the narrower range of one makes its performance by boys possible. If both are sung by altos the piece may be transposed a tone lower. A discreet organ accompaniment is historically quite valid.

P.D. 1972

Cover design based on an engraving of Old St Paul's Cathedral, London, by Wenceslaus Hollar

Hear the voice and prayer

I Kings 8, vv. 28-30

Anthem for S(or A)ATB

THOMAS TALLIS (c. 1505-1585)

Edited by Paul Doe

SOPRANO
(or ALTO)

ALTO

TENOR

BASS

KEYBOARD REDUCTION
(optional)

p

Hear the voice and

p

Hear the voice and pra - yer of thy ser -

* No time-signature in B, D, and E (Tenor and Organ). No flat as key-signature in B (Soprano, Alto, Bass) and C.

19965

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2) 3)
 pra - yer of thy ser - vants, of thy ser - vants, of thy ser -
 p
 Hear the voice and pra - yer of thy ser -
 8
 vants, of thy ser - vants, of thy ser -
 1) p
 Hear the voice and pra - yer of thy ser - vants, of thy ser -

5)
 vants, that they make be - fore thee this day.
 4) 5)
 vants, that they make be - fore thee this day. That thine
 vants, that they make be - fore thee this day.
 vants, that they make be - fore thee this day.
 6


- 1) Bar 3, Bass. Entry on first beat, no rest (D, E).
- 2) Bar 4, Soprano. *le minim* for last two notes (B, C).
- 3) Bars 5-6, Soprano. Notes from first *a'* to *#f'* omitted, replaced by rests (B).
- 4) Bar 7, Alto. *be'* (G). 5) Bar 8, Soprano and Alto. (B).

6) *poco cresc.*
 That thine
poco cresc.
 eyes may be o - pen to - ward this house night
poco cresc.
 7) *poco cresc.*
 That thine eyes may be o - pen to - ward this
poco cresc.
 That thine eyes may be
poco cresc.


10

8) eyes may be o - pen to - ward this house night and day, ev - er
 and day, night and day, ev - er
 8 house night and day, night and day, ev - er
 o - pen to - ward this house night and day, ev - er

12

6) Bar 11, Soprano.  (B).

7) Bar 11, Tenor. *f*, be' quavers (B).

8) Bar 14, Soprano.  (B).

15

18

- 9) Bar 15 and first half of bar 16, Alto. Same rhythm as other parts (G).
- 10) Bar 16, Tenor. *c'*, *bb quavers* (C).
- 11) Bar 18, Tenor. *shall be* (C).
- 12) Bar 19, Soprano. for first crotchet (C); (B).

dim. *p*
 name shall be there.' And
dim. *p*
 name shall be there.' And when thou hear'st have mer - cy on
dim. *p*
 name shall be there.' And when thou hear'st have
dim. *p*
 name shall be there.' And
dim. *p*
 when thou hear'st have mer - cy on them, and when thou
 them, have mer - cy on them, have mer - cy on
 mer - cy on them, and
 when thou hear'st have mer - cy on them,

21

poco cresc.
 when thou hear'st have mer - cy on them, *poco cresc.* and when thou
 them, have mer - cy on them, have mer - cy on *poco cresc.*
 mer - cy on them, and
 when thou hear'st have mer - cy on them, *poco cresc.*

24

hear'st have mer - cy on them, and them, and when thou hear'st have mer - cy on them, and when thou hear'st have mer - cy on them, and

27

when thou hear'st have mer - cy on them. them. mer - cy on them. That thine them. when thou hear'st have mer - cy on them. them. when thou hear'st have mer - cy on them. them.

30

- 13) Bar 28, Bass. (B). 14) Bar 29, Soprano. (B).
- 15) Bar 30, Soprano. (C). 16) Bars 31-32, Soprano. (C).
- 17) Bar 32, Tenor. (E). 18) Bar 32, all voices. No repeat (C). — them.

TCHAIKOVSKY

HYMN TO THE TRINITY

SATB

Hymn to the Trinity

BY

P. TCHAIKOVSKY

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO PUBLISHING LIMITED

Order No: NOV 290236

ONLINE PERUSAL SCORE ONLY
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Hymn to the Trinity.

No. 1

English words adapted from
"The Cherubic Hymn" by W. G. BOTHERY.

Composed by P. TCHAIKOVSKY.

Andante moderato.

SOPRANO. *pp* Bless - - - ed an - gel . . spi - rits

ALTO. *pp* Bless - - - ed an - gel spi - rits

TENOR. *pp* Bless - - - ed an - gel spi - rits

BASS. *pp* Bless - - - ed an - gel spi - rits

(For practice only.) *pp* *p*

pp of - fer praise un - dy - - - ing, *p cres.* Ev - er . . cry - ing

pp of - fer praise un - dy - - - ing, *p cres.* Ev - er cry - ing

pp of - fer praise un - dy - - - ing, *p cres.* Ev - er cry - ing

pp of - fer praise un - dy - - - ing, *p cres.* Ev - er cry - - -

pp *p cres.*

HYMN TO THE TRINITY.

cres. *f* *dim.* *p* *pp*
 Ho - ly, . . . Ho - ly, . . . Ho - ly, . . . Lord God of Sab - a - oth.

dim. *p* *pp*
 Ho - ly, Ho - ly, . . . Ho - ly, . . . Lord God of Sab - a - oth.

dim. *p* *pp*
 Ho - ly, Ho - ly, . . . Ho - ly, . . . Lord God of Sab - a - oth.

dim. *p* *pp*
 . . . ing Ho - ly, Ho - ly, . . . Ho - ly, . . . Lord . . . God of Sab - a - oth.

pp *p* *pp*
 Saints and Mar - tyr's praise Thy Name, Trin - i - ty life - giv - ing, Earth - borne sor - row

pp *p* *pp*
 Saints and Mar - tyr's praise Thy Name, Trin - i - ty life - giv - ing, Earth - borne sor - row

pp *p* *pp*
 Saints and Mar - tyr's praise Thy Name, Trin - i - ty life - giv - ing, Earth - borne sor - row

pp *p* *pp*
 Saints and Mar - tyr's praise Thy Name, Trin - i - ty life - giv - ing, Earth - borne sor - row

pp *p* *pp*
 leav - ing, Be - fore . . . Thy throne, Ev - er . . . cry - ing

p cres.
 leav - ing, Be - fore . . . Thy throne, Ev - er cry - ing

p cres.
 leav - ing, Be - fore . . . Thy throne, Ev - er cry - ing

p cres.
 leav - ing Be - fore . . . Thy throne, Ev - er cry

p cres.

cres. *f* *dim.*
 Ho - ly, . . , Ho - ly, . . , Ho - ly, . . , Lord God of Sab - a - oth.

dim. *p* *pp*
 Ho - ly, Ho - ly, . . , Ho - ly, . . , Lord God of Sab - a - oth.

f *dim.* *p* *pp*
 Ho - ly, Ho - ly, . . , Ho - ly, . . , Lord God of Sab - a - oth.

dim. *p* *pp*
 - ing Ho - ly, Ho - ly, . . , Ho - ly, . . , Lord . . God of Sab - a - oth.

f *dim.* *p* *pp*

pp *p* *pp*
 Fa - ther om - ni - po - tent, might - y in glo - ry, Christ Thy Son, our Sa - viour, Who

pp *p* *pp*
 Fa - ther om - ni - po - tent, might - y in glo - ry, Christ Thy Son, our Sa - viour, Who

pp *p* *pp*
 Fa - ther om - ni - po - tent, might - y in glo - ry, Christ Thy Son, our Sa - viour, Who

pp *p* *pp*
 Fa - ther om - ni - po - tent, might - y in glo - ry, Christ Thy Son, our Sa - viour, Who

pp *p* *pp*

cres. *p* *cres.* *f*
 died that we might live, Ho - ly Spi - rit, mys - tic dove, dwelling with us ev - er - more,

p. cresc.
 died that we might live, Ho - ly Spi - rit, with us ev - er - more,

cres. *p* *cres.* *f*
 died that we might live, Ho - ly Spi - rit, with us ev - er - more,

p. cresc.
 died that we might live, Ho - ly Spi - rit, mys - tic dove, with us ev - er - more,

p. cresc. *f*

HYMN TO THE TRINITY.

mf We praise Thee, *p* we praise Thee, *pp* Bless - ed Trin - i - ty.

mf We praise Thee, *p* we praise Thee, *pp* Bless - ed Trin - i - ty.

mf We praise Thee, *p* we praise Thee, *pp* Bless - ed Trin - i - ty.

mf We praise Thee, *p* we praise Thee, *pp* Bless - ed Trin - i - ty.

mf We praise Thee, *p* we praise Thee, *pp* Bless - ed Trin - i - ty.

Più animato. *mp* With the An - gels' *mf* sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

mp With the An - gels' *mf* sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

mp With the An - gels' *mf* sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

mp With the An - gels' *mf* sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

Più animato. *mp* With the An - gels' *mf* sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

mp.cres. cher - u - bim, In songs of praise we join, *mp.cres.* Ho - ly, Ho - ly, Ho - ly,

mp.cres. cher - u - bim, In songs of praise we join, *mp.cres.* Ho - ly, Ho - ly,

mp.cres. cher - u - bim, In songs of praise we join, *mp.cres.* Ho - ly, Ho - ly,

mp.cres. cher - u - bim In songs of praise we join, *mp.cres.* Ho - ly, Ho - ly, Ho

HYMN TO THE TRINITY.

mf cres.
 Join we all in songs of praise, lu songs of praise for ev - er;

mf cres.
 Join in songs of praise, In songs of praise for ev - er; Hal - le -

mf cres.
 Join in songs, In . . . songs of praise for ev - er;

mf cres.
 ly, Join in songs of praise, In songs of praise for ev - er; Hal -

mf cres.
 Hal - le - lu - jah, Hal - le - lu - jah, . . .

lu - jah, . . . Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, . . . Hal - le - lu - jah,

- le - lu - jah, . . . Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Lord God of Sab - a - oth.

Hal - le - lu - jah, Lord God of Sab - a - oth.

Hal - le - lu - jah, Lord God of Sab - a - oth.

Hal - le - lu - jah, Lord God of Sab - a - oth.

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M.T. 1037

THE MUSICAL TIMES

Praise, O praise the Lord of Harvest

BY

ERIC H. THIMAN

ONLINE PERUSAL SCORE ONLY
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ONLINE PERUSAL SCORE ONLY
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Praise, O praise the Lord of Harbest

ANTHEM FOR HARVEST

Words by JAMES HAMILTON

Music by ERIC H. THIMAN

LONDON: NOVELLO AND COMPANY, LIMITED

Allegro moderato

SOPRANO
ALTO
TENOR
BASS

Allegro moderato. ♩ = about 104

ORGAN

mf *f* *Ped.*

Praise, O praise the
Praise, O praise the
Praise, O praise the
Praise, O praise the

Lord of Har - vest, Pro - vi - dence and love! Praise Him in His earth - ly tem - ples,
Lord of Har - vest, Pro - vi - dence and love! Praise Him in His earth - ly tem - ples,
Lord of Har - vest, Pro - vi - dence and love! Praise Him in His earth - ly tem - ples,
Lord of Har - vest, Pro - vi - dence and love! Praise Him in His earth - ly tem - ples,

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PRaise, O PRAISE THE LORD OF HARVEST

And a - bove.

And a - bove.

And a - bove. *f* Praise Him, ev-'ry liv - ing crea - ture, By His good - ness

And a - bove. *f* Praise Him, ev-'ry liv - ing crea - ture, By His good - ness

fed, Whose rich mer - cy dai - ly giv - eth Dai - ly bread.

fed, Whose rich mer - cy dai - ly giv - eth Dai - ly bread.

mf Sing Him thanks for all the boun - ties Of His gra - cious Hand— Smiling peace and

mf Sing Him thanks for all the boun - ties Of His gra - cious Hand— Smiling peace and

mf Man.

PRAISE, O PRAISE THE LORD OF HARVEST

wel - come plen - ty O'er our land.

wel - come plen - ty O'er our land.

f *dim.*

Ped.

mf . . . Bear . . . we Heaven - ly root, . . .

mf Quick - ened in - to life e - ter - nal, Bear we Heaven - ly root, . . .

mf *mf*

mp Lest, . . . if bar - ren, He re - ject us, . . .

mp Lest, if . . . bar - ren, He re - ject us, . . .

mp *mp*

PRAISE, O PRAISE THE LORD OF HARVEST

Branch and root.
Branch and root...

p

sf *p*

poco stringendo

mp *cres.*
Speed, O speed that glo - rious har - vest Of the souls of men ;
Speed, O speed . . . that glo - rious har - vest Of the souls of men ;
Speed, O speed that glo - rious har - vest Of the souls of men ;
Speed, O speed that glo - rious har - vest Of the souls of men ;

mp *cres.*

poco stringendo

sf

(add soft 32) (32 off)

rall. *mf* *f*
Meet a - gain.
When Christ's members, here long scattered, Meet a - gain.
Meet a - gain.
When Christ's members, here long scattered, Meet a - gain.

rall. *f*

PRAISE, O PRAISE THE LORD OF HARVEST

Meno mosso

Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . . and

Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . . and

Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . . and

Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . . and

Meno mosso

molto rall. Spi - rit, Praise be done! *Largamente* A - - - men. . .

molto rall. Spi - rit, Praise be done! *Largamente* A - - - men. . .

molto rall. Spi - rit, Praise be done! *Largamente* A - - - men. . .

molto rall. Spi - rit, Praise be done! *Largamente* A - - - men. . .

molto rall. *Largamente*

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Let us now praise famous men

S. A. T. B.*

Words from
Ecclesiasticus XLIV

R. VAUGHAN WILLIAMS
arr. MAURICE JACOBSON

Andante con moto *mf*

S. *mf*
Let us now praise famous men, and our

A. *mf*
Let us now praise famous men, and our

T. *mf*
Let us now praise famous men, and our

B. *mf*
Let us now praise famous men, and our

Andante con moto *mf*

* Unison edition available C.E. 71619.

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London: J. Curwen & Sons Ltd., 29 Maiden Lane, W.C.2
New York: G. Schirmer Inc., Sole Agents for U.S.A.

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CURWEN

mf

fa-thers that be - gat us. Such as did bear rule in their

fa-thers that be - gat us. Such as did bear rule in their

fa-thers that be - gat us. Such as did bear rule in their

fa-thers that be - gat us. Such as did bear rule in their

f

king - doms, men re - nown - èd for their pow'r, —

king - doms, men re - nown - èd for their pow'r, —

king - doms, men re - nown - èd for their pow'r, —

king - doms, men re - nown - èd for their pow'r, —

king - doms, men re - nown - èd for their pow'r, —

Two-pulse meas. Four-pulse meas. Key C. Key C. Key C. Key C.

f

Lead - ers of the peo - ple by their coun - sels, and by their know - ledge.

Lead - ers of the peo - ple by their coun - sels, and by their know - ledge.

Lead - ers of the peo - ple by their coun - sels, and by their know - ledge.

Lead - ers of the peo - ple by their coun - sels, and by their know - ledge.

p

Such as found out mu - si - cal tunes, and re - ci - ted ver - ses in

Key B \flat *p subito* Such as found out mu - si - cal tunes, and re - ci - ted ver - ses in

Key B \flat *p subito* Such as found out mu - si - cal tunes, and re - ci - ted ver - ses in

Key B \flat *p subito* Such as found out mu - si - cal tunes, and re - ci - ted ver - ses in

Key B \flat *p subito* Such as found out mu - si - cal tunes, and re - ci - ted ver - ses in

wri - ting: — All these were hon-oured in their gen - er - a - tions,

Key G. {ms :s | — : — . | d : — ld :r | m :s ll :s | m : — d lr :m }

wri - ting: — All these were hon-oured in their gen - er - a - tions,

Key G. {de m :m | — : — . | d : — ls, :d | d :m lm :r | m : — d } | s, :s, }

wri - ting: — All these were hon-oured in their gen - er - a - tions,

Key G. {ld' :d' | — : — . } | d : — lm :l | s :d lm :f | s : — m ld :d }

wri - ting: — All these were hon-oured in their gen - er - a - tions,

Key G. {ld :d | — : — . | d, : — ld, :s, | d :t, ll, :t, | d :t, ll, :s, }

largo *mentemente* *a tempo*

and were the glo - ry of their times. —

{ r lm :s | l :d' t ll :s :m r | m : — | — : — . | : | : }

and were the glo - ry of their times. —

{ r ld :r | m : — lm :d d d : — | — : — . | : | : }

and were the glo - ry of their times. —

{ r ls :s | d' : — ld' :l . l | s : — | — : — . | : | : }

and were the glo - ry of their times. —

{ r ld :t, | l, :d lm :l, | d : — | — : — . | : | : }

largo *mentemente* *a tempo*

Who are

Key Gb $\{ \text{ma} \text{m} : \text{m} \}$

And some there be, which have no me - mo - ri - al; who are

Key Gb $\{ \text{ma} \text{m} \text{m} : \text{r} \mid \text{m} : \text{--} \text{ld} : \text{r} \mid \text{f} : \text{m} \text{ld} : \text{--} \text{r} \mid \text{d} : \text{--} \text{lm} : \text{r} \}$

Who are

Key Gb $\{ \text{ma} \text{m} : \text{f} \text{.s} \}$

Who are

Key Gb $\{ \text{t'd} : \text{ta,} \}$

pp subito

perish'd, as though they had ne - ver been. Their bo - dies are

perish'd, as though they had ne - ver been. Their bo - dies are

perish'd, as though they had ne - ver been. Their bo - dies are

perish'd, as though they had ne - ver been. Their bo - dies are

cresc. *f*

bu - ried in peace; but their name liv-eth for e - ver -

Three-pulse meas.

cresc. *f*

bu - ried in peace; but their name liv-eth for e - ver -

cresc. *f*

bu - ried in peace; but their name liv-eth for e - ver -

cresc. *f*

bu - ried in peace; but their name liv-eth for e - ver -

ff

more.

Key Eb *Four-pulse meas.*

ff

more.

Key Eb

ff

more.

Key Eb

ff

more.

Key Eb

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To Dr R. R. Terry.

O vos omnes.

MOTET FOR S.S. A.A. T.T. B.B. (ALTO SOLO)

Words from the Office of
TENEBRAE for MAUNDY THURSDAY.

Music by
R. VAUGHAN WILLIAMS.

LAMED. O vos omnes, qui transitis per viam, attendite, et videte
si est dolor sicut dolor meus: quoniam vindemiavit me, ut locutus
est Dominus in die irae furoris sui.

MEM. De excelso misit ignem in ossibus meis, et erudit me:
expandit rete pedibus meis, convertit me retrorsum: posuit me
desolatam, tota die moerore confectam.

NUN. Vigilavit jugum iniquitatum mearum: in manu ejus convo-
luta sunt et impositae collo meo: infirmata est virtus mea:
dedit me Dominus in manu, de qua non potero surgere.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Andantino (in free rhythm.)

I
SOPRANO.

II

I
ALTO.

II

O vos omnes, qui tran-si-tis per vi-am,

O vos omnes, qui tran-si-tis per vi-am,

O vos omnes, qui tran-si-tis per vi-am,

O vos omnes, qui tran-si-tis per vi-am,

Tenor and Bass tacet till letter F.

Andantino (in free rhythm.)

ACCOMP.
(for practice only.)

Duration 4-5 mins.

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CURWEN

at - ten - di - te, et vi - de - te si est dol - or sic - ut

at - ten - di - te, et vi - de - te si est dol - or sic - ut

at - ten - di - te, et vi - de - te si est dol - or sic - ut

at - ten - di - te, et vi - de - te si est dol - or sic - ut

A
dol - or me - us: quo - niam vin - de - mi - a - vit me, ut lo - cu - tus est

dol - or me - us: quo - niam vin - de - mi - a - vit me, ut lo - cu - tus est

dol - or me - us: quo - niam vin - de - mi - a - vit me, ut lo - cu - tus est

dol - or me - us: quo - niam vin - de - mi - a - vit me, ut lo - cu - tus est

Dom - in - us in di - e i - rae fu - ror - is su - i.

Dom - in - us in di - e i - rae fu - ror - is su - i.

Dom - in - us in di - e i - rae fu - ror - is su - i.

Dom - in - us in di - e i - rae fu - ror - is su - i.

B ALTO SOLO.
De ex-cel-so mi - sit ig-nem in os-si-bus me - is, et e - ru - di - vit me:

SOP. I & II.
et e - ru - di - vit me:
et e - ru - di - vit me:

B

po-su-it

ex - pan-dit re - te pe-di-bus me - is, con-vert-it me re - tror -

ex - pan-dit re - te pe-di-bus me - is, con-vert-it me re - tror -

ALTO I.
ex-pan-dit re - te pe-di-bus me - is, con-vert-it me re - tror -

ALTO II.
ex-pan-dit re - te pe-di-bus me - is, con-vert-it me re - tror -

C

D SOLO.
me de-so-la-tam, Vi - gi-la-vit

sum; de-so-la-tam, to - ta di-e mœ-ro - re confectam.

sum; de-so-la-tam, to - ta di-e mœ-ro - re confectam.

sum; de-so-la-tam, to - ta di-e mœ-ro - re confectam.

sum; de-so-la-tam, to - ta di-e mœ-ro - re confectam.

ju-gum in-i-qui-ta-tum me-a-rum: _____

p in man-u e-jus con-vo-lu-tae

p in man - u con-vo-lu-tae

p in man - u con-vo-lu-tae

p in man-u e-jus con-vo-lu-tae

sunt et im-pos-i-tae col-lo-me-o: in-fir-ma-ta est vir-

sunt in-fir-ma-ta est vir-

sunt et im-pos-i-tae col-lo-me-o: in-fir-ma-ta

sunt et im-pos - i-tae col-lo-me-o: in-fir-ma-

E]us in man -
 - tus me - a: de - dit me Dom - in - us in man -
 - tus me - a: de - dit me - in-us in man -
 est vir - tus me - a: de-dit me Dom - in-us in man -
 - ta est vir - tus me - a: de-dit me - in-us in man -

ALTO SOLO.

De qua non po - tero sur - ge - re.

u, de qua non

u, de qua non po - te - ro sur - ge - re.

u, de qua non po - te - ro sur - ge - re.

u, de qua non po - te - ro sur - ge - re.

u, de qua non po - te - ro sur - ge - re.

F Più lento.

con-ver - te-re ad Domin-um De-um
con-ver - te-re ad Domin-um De-um
con-ver - te-re ad Domin-um De-um
con-ver - te-re ad Domin-um De-um

TENI. *pp*
TEN II. Je - ru - sa - lem, Je - ru - sa - lem,
Je - ru - sa - lem, Je - ru - sa - lem,
BASS I. *pp*
BASS II. Je - ru - sa - lem, Je - ru - sa - lem,
Je - ru - sa - lem, Je - ru - sa - lem,

F Più lento.
pp

tu - um.
tu - um.
tu - um.
tu - um.

pp
con-ver - te-re ad Dom - in - um De - um tu - um.
con-ver - te-re ad Dom - in - um De - um tu - um.
con-ver - te-re ad Dom - in - um De - um tu - um.
con-ver - te-re ad Dom - in - um De - um tu - um.

pp

G

ff Je - ru - sa - lem, Je - ru - sa - lem con - ver - te - re ad
ff Je - ru - sa - lem, Je - ru - sa - lem con - ver - te - re ad
ff Je - ru - sa - lem, Je - ru - sa - lem con - ver - te - re ad
 Je - ru - sa - lem, Je - ru - sa - lem con - ver - te - re ad

ff Je - ru - sa - lem
ff Je - ru - sa - lem
ff Je - ru - sa - lem
ff Je - ru - sa - lem con - ver - te - re ad
 Je - ru - sa - lem con - ver - te - re ad

G

pp Dom - in - um De - um tu - um.
pp Dom - in - um De - um tu - um.
pp Dom - in - um De - um tu - um.
pp Dom - in - um De - um tu - um.
pp Dom - in - um De - um tu - um.
p ad Dom - in - um De - um tu - um.
p ad Dom - in - um De - um tu - um.
pp Dom - in - um De - um tu - um.
pp Dom - in - um De - um tu - um.
pp Dom - in - um De - um tu - um.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

AVE MARIA

*Hail, Mary, full of grace, the Lord is with thee;
blessed art thou among women, and blessed is the
fruit of thy womb.*

Edited by J. STEELE

CORNELIS VERDONCK
(1563-1625)

CANTUS

ALTUS

TENOR

BASSUS

A - ve Ma - ri - a, gra - ti - a ple - -

A - ve Ma - ri - a, gra - ti - a ple - -

A - ve Ma - ri - a, gra - ti - a ple - -

A - ve Ma - ri - a, gra - ti - a ple - -

Note: Verdonck. A little-known Flemish composer, contemporary of Lassus and possibly a pupil of de Monte. Chiefly famous for his fine madrigals, and well known in his day for his singing.

The original of this piece has words inserted only occasionally. They are all inserted here, in the manner which would have been intended by the composer. Care must be taken that no voice breathes except where commas occur in the verbal text, as the music matches the words exactly. The dynamic should never be higher than *mezzo piano*, save for the restatement of 'Benedicta tu' (letter B in the score), which may be more confident.

Slurs are added in this edition where needed; and where the verbal and rhythmic stresses disagree, a sign (like the plainsong horizontal episema) has been placed above the note concerned. Accidentals appear in brackets where the key signature has previously been contradicted in another part; all other accidentals are necessary, even when they appear *above* the staff, as in cases where the laws of *musica ficta* require, but do not appear in the original. There may be a tendency for the Alto part to sing, at the 3rd bar before the end, A flat instead of A natural; and this must be guarded against.

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MADE IN ENGLAND

A

- na, Do - mi - nus te - cum, be - ne -

- na, Do - mi - nus te - cum, be - ne -

- na, Do - mi - nus te - cum, be - ne -

- na, Do - mi - nus te - cum, be - ne -

- di - cta tu in mu - li - e - - - -

- di - cta tu in mu - li - e - - - - ri -

- di - cta tu in mu - li - e - - - -

- di - cta tu in mu - li - e - - - - ri -

B

- ri - bus: be - ne - di - cta tu in mu - li -

- bus: be - ne - di - cta tu in mu - li -

- ri - bus: be - ne - di - cta tu in mu - li -

- bus: be - ne - di - cta tu in mu - li -

- e - ri - bus, in mu - li - e - ri - bus,
 - e - ri - bus, in mu - li - e - ri - bus,
 - e - ri - bus, in mu - li - e - ri - bus,
 - e - ri - bus,

C

et be - ne - di - ctus fru - ctus ve - ntris
 et be - ne - di - ctus fru - ctus ve - ntris tu -
 et be - ne - di - ctus fru - ctus ve - ntris tu -
 et be - ne - di - ctus fru - ctus ve - ntris tu -

- tu - i, tu - i.
 - i, fru - ctus ve - ntris tu - i.
 - i, fru - ctus ve - ntris tu - i.
 - i, fru - ctus ve - ntris tu - i.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

ASCRIBE UNTO THE LORD.

ANTHEM.

COMPOSED BY

SAMUEL SEBASTIAN WESLEY.

Psalms xcvi. 7-10, 2, 3, 5; cxv. 4-8, 8, 12-15.

RECIT. ALTO, TENOR & BASS, in Unison.

VOICE. As-cribe un - to the Lord, O ye kindreds of the

solla voce.

ORGAN. Diaps. Gt. Org. Ped.

peo - ple: as - crite un - to the Lord wor - ship and pow'r. As -

- crite un - to the Lord the honour due . . un - to His Name.

rall. cres. rall. sim.

TREBLE. Larghetto. *f* FULL.

Let the whole earth stand . . in awe of Him, stand in awe of Him.

ALTO.

Let the whole earth stand, stand in awe, in awe of Him.

TENOR.

Let the whole earth stand in awe . . of Him, in awe . . of Him. **RECIT. A. T. & B. in Unison.**

BASS.

Let the whole earth stand, stand in awe of Him. Tell it

Larghetto. ♩ = 63. FULL. ♩ = 108.

ASCRIBE UNTO THE LORD.

out a-mong the heathen that the Lord is King: and that He shall judge the peo-ple right

teous-ly, He shall judge the peo-ple right-teous-ly.

Larghetto.
pp Let the whole earth stand . . . in awe, in awe of
pp Let the whole earth . . . stand in awe, in awe . . . of
pp Let the whole earth stand in awe . . . of Him, in awe . . . of
pp Let the whole earth . . . stand in awe, in awe of

Larghetto. ♩ = 63.
pp Dulc. Ch., or Diap. & Prin. Sw.,
Ped.

cres. Dec. *dim.* *Can. p*
Him, stand in awe, in awe of Him, stand in awe, in awe of Him.
cres. Dec. *dim.* *Can. p*
Him, stand in awe, in awe of Him, stand in awe, in awe of Him.
cres. Dec. *dim.* *Can. p*
Him, stand in awe, in awe of Him, in awe . . . of Him.
cres. Dec. *Can. p*
Him, awe, . . . in awe . . . of Him.

ASCRIBE UNTO THE LORD.

Andante con moto.
VERSE or SOLO. 1st TREBLE.
 O . . . wor-ship the Lord in the beau-ty of ho-li-ness, O . . .

VERSE. 2nd TREBLE.
 O wor-ship the Lord in the beau-ty of ho-li-ness, O

VERSE. 3rd TREBLE or ALTO.
 O wor-ship the Lord in the beau-ty of ho-li-ness, O

VERSE. P. ALTO.
 O wor-ship the Lord in the beau-ty of ho-li-ness, O

Andante con moto. ♩ = 188.
Sw. Diap. & Prin.

wor-ship, worship the Lord. Sing to the Lord, praise His Name, sing to the
 wor-ship the . . . Lord. Sing to the Lord, praise His Name, sing to the
 wor-ship the . . . Lord. Sing to the Lord, praise His Name,
 wor-ship, worship the Lord. Sing to the

Lord, and praise His Name, sing to the Lord, and praise His Name, praise,
 Lord, and praise His Name, sing to the Lord, and praise His Name,
 and praise His Name, sing to the Lord, and praise His Name,
 Lord, and praise His Name, to the Lord, praise . . . His Name, praise,

ASCRIBE UNTO THE LORD.

sing to the Lord, and praise His Name: be
praise, praise, praise His Name:
sing to the Lord, and praise His Name:
praise, praise . . . His Name:
tell - ing of His sal - va - tion from day . . . to day, . . .
His won - ders un - to all
and His
tell - ing of His sal - va - tion from day . . . to day, . . . and His
peo - ple, His won - ders un - to all

The musical score is written in G major and 4/4 time. It consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'sing to the Lord, and praise His Name: be praise, praise, praise His Name: sing to the Lord, and praise His Name: praise, praise . . . His Name: tell - ing of His sal - va - tion from day . . . to day, . . . His won - ders un - to all and His tell - ing of His sal - va - tion from day . . . to day, . . . and His peo - ple, His won - ders un - to all'. A large watermark 'NOT FOR PUBLICATION' is visible across the page.

ASCRIBE UNTO THE LORD.

won - ders un - to all peo - ple. be tell - ing of His sal -
 won - ders un - to all peo - ple. be tell - ing of His sal - va - tion from
 and His won - ders.
 peo - ple, His won - ders un - to all peo - ple.

- va - tion, be tell - ing, and His won - ders, and His won - -
 day . . to day, be tell - - - ing of His . . sal - va - tion,
 be tell - ing of His sal - va -

ders be tell - ing,
 be tell - - - ing of His . . sal - va - tion, of His . . sal -
 be tell - - - ing of His sal - - -
 tion, of His . . sal - va - tion, of His . . sal -

ASCRIBE UNTO THE LORD.

O, . . . O wor-ship the Lord, wor-ship the
 va-tion, O wor-ship the Lord, wor-ship the
 va-tion, O wor-ship the Lord, wor-ship the
 va-tion, O wor-ship the Lord, wor-ship the

dim.
 Lord in the beau-ty of ho-li-ness,
dim.
 Lord in the beau-ty of ho-li-ness,
dim.
 Lord in the beau-ty of ho-li-ness,
dim.
 Lord in the beau-ty of ho-li-ness,

O wor-ship the Lord in the beau-ty of ho-li-ness,
 O wor-ship the Lord in the beau-ty of ho-li-ness,
 O wor-ship the Lord in the beau-ty of ho-li-ness,
 O wor-ship the Lord in the beau-ty of ho-li-ness,

ASCRIBE UNTO THE LORD.

O . . wor - ship, wor - ship the Lord. Sing to the Lord, praise His
 O wor - ship, wor - ship the Lord. Sing to the Lord, praise His
 O wor - ship, wor - ship the Lord. Sing to the Lord, praise His
 O wor - ship, wor - ship the Lord.

Name, sing to the Lord, praise His Name. O wor - ship,
 Name, sing to the Lord, praise His Name. O wor - ship,
 Name, sing to the Lord, praise His Name. O wor - ship,
 sing to the Lord, praise His Name. O wor - ship,

cres. wor - ship, wor - ship the Lord, O . . *rit.* wor - ship, wor - ship the Lord.
cres. wor - ship, wor - ship the Lord, O *rit.* wor - . . ship the Lord.
cres. wor - ship, wor - ship the Lord, O *rit.* wor - . . ship the Lord.
cres. wor - ship, wor - ship the Lord, O *rit.* wor - . . ship the Lord.

ASCRIBE UNTO THE LORD.

Allegretto e marcato.

FULL.

FULL.

FULL.

FULL.

FULL.

As for the gods of the hea - then,

As for the gods of the hea - - then, they are but

Allegretto e marcato. $\text{♩} = 136.$

Full Org.

As for the gods of the hea - - then, they are but i -

are but i - dols,

they are but i -

i-dols, they are but i-dols,

dols, . . . they are, . . .

as for the gods of the hea - then,

dols, they are, they are but i -

as for the gods of the hea - then,

ASCRIBE UNTO THE LORD.

... they are but i - - - - - dols,
 they . . . are, . . . they are but i - dols,
 . . . dols, as for the gods of the
 they . . are but i - - - - - dols, they

as for the gods of the hea - then, they are but i . . .
 as for the gods of the hea - - - then, they
 hea - - then, they are, as for the gods of the
 are, they, they are but i - - - dols,

. . . dols, are, . . . they are but
 are, as for the gods of the hea - then, they are but
 hea - then, they are but i - dols, they
 they are but i - - - - - dols, they are but

ASCRIE UNTO THE LORD.

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for vocal parts, and the bottom two are for piano accompaniment. The lyrics are as follows:

System 1:
i - - - dols, are but i - dols,
i - dols, they are but i - dols, are but
are but, are but i - dols, as for the gods of the hea - then,
i - dols they are, they are but i - - - - -

System 2:
as for the gods of the hea - then, as for the gods of the hea - . . .
i - dols, they are but i - . . .
the hea - then, they are, they

System 3:
- then, they are but i dols.
- dols, they are but i - - dols, are but i - dols.
are, they are but i - - - - - dols.
- dols, they are but i dols.

ASCRIBE UNTO THE LORD.

RECIT. *ad lib.* *Andante.*

Their i - dols are sil - ver and gold.

Their i - dols are sil - ver and gold.

Their i - dols are sil - ver and gold.

RECIT. *ad lib.* *Andante.* $\text{♩} = 120.$

They have mouths, and speak not,

They have mouths, and speak not,

e - ven the work of men's hands.

eyes have they, and see not.

eyes have they, and see not. They have ears, and hear not.

ASCRIBE UNTO THE LORD.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "They have hands, and han - die not; No - ses have they, and smell not. feet have they, and walk not: nei - - ther speak . . they through their throat, nei - - ther speak . . . they through their throat." The piano accompaniment consists of chords and melodic lines in both hands.

ASCRIBE UNTO THE LORD.

Andante.

VERSE. ALTO.

They that make them are like un - to . . them: and so are all such as

TENOR.

They that make them are like un - to . . them: and so are all such as

BASS.

They that make them are like un - to them: and so are all such as

Andante. $\text{♩} = 68.$

put their trust in them, so are all

put their trust in them, they that make them are like un - to them: and so are all

put their trust in them, are like un - to them: and so are all

such as put their trust . . . in them, all such as . . put their trust in them.

such as put their trust . . in . . them, all such as put their trust in them.

such as put their trust, such as put their trust in them.

ASCRIBE UNTO THE LORD.

FULL. Andante maestoso.

As for our God, He . . is in heav'n: He hath done what - so -

FULL.

As for our God, He . . is in heav'n: He hath done what - so -

FULL.

As for our God, He . . is in heav'n: He hath done what -

FULL.

As for our God, He . . is in heav'n: He hath done what - so -

Andante maestoso. ♩ = 100

FULL.

e - ver pleas - ed Him, as for our God, He is in heav'n:

e - ver pleas - ed Him, as for our God, He is . . in . . heav'n:

so - e - ver pleas - ed Him, as for our God, He is . . in heav'n:

e - ver pleas - ed Him, as for our God, He is in heav'n:

He . . hath . . done what - so - e - ver pleas - ed Him.

He . . hath . . done . . what - so - e - ver pleas - ed Him.

He . . hath . . done what - so - e - ver . . . pleas - ed Him.

He . . hath . . done . . what - so - e - ver pleas - ed Him.

ASCRIBE UNTO THE LORD.

Andante. Legato e sostenuto.

The Lord
He . . .

FULL. mezzo.
The Lord hath been mind-ful of us, and He shall bless us:

Andante. Legato e sostenuto. ♩ = 132.
Gr. Diaps. & Sw. Reed coupled.
Ped. 16 ft.

hath been mind-ful of us, and He shall bless us, He shall bless the house of Is-ra-el,
shall bless us:
He shall
He shall

cres. He shall bless them that fear the Lord both small and *dim.*
cres. He shall bless them that fear the Lord both small and *dim.*
bless the house of Aaron. He shall bless them that fear the Lord both small and *dim.*
cres. bless the house of Aaron. He shall bless them that fear the Lord both small and *dim.*

ASCRIBE UNTO THE LORD.

great. *Legato, messo.* Ye are the
great. Ye are the blessed of the Lord, you, . . . you . . . and your chil-dren
great.
great.
blessed of the Lord, ye are, . . . ye are the bless-ed of the
are, . . . ye are the bless-ed,
ye are the blessed of the Lord, are
the bless-ed of the
Lord, you and your chil-dren, you, . . . you . . . and your *dim.*
you and your
the bless-ed, you and your
Lord, . . . you and your chil-dren, and your

ASCRIBE UNTO THE LORD.

chil - dren,
dim.
 chil - dren, The blessed of the Lord, you and your chil - dren.
dim.
 chil - dren, The blessed of the Lord, you and your chil - dren. Ye are the
dim.
 chil - dren, The blessed of the Lord, you and your chil - dren. Ye are the

marcato.
 The Lord hath been mindful
 blessed of the Lord, you . . . you . . . and your children, you . . . and
 blessed of the Lord, you . . . you . . . and your children, *marcato.* The

marcato.
 The Lord hath been mind - ful
 of us, hath been mind - ful, mind - ful of us,
 your chil - dren, hath been
 Lord hath been mind - ful of us, hath been mind - ful, mind - ful of us,

ASCRIBE UNTO THE LORD.

of us, the Lord hath been mind-ful of us, mind-ful of us, and He shall
and shall bless
mind-ful of us, and He shall bless us, shall
the Lord hath been mind-ful of . .

bless . . . us, shall bless . .
us, and He shall bless . . . us, shall bless
bless . . . us, and He shall bless
us, and . . He, and He shall bless, shall bless

us:
us, He shall bless . . us:
us, He shall bless . . . us:
us, the Lord . . hath been mind-ful of us, and He shall bless

ASCRIBE UNTO THE LORD.

He shall bless the house of Is-ra-el, He shall bless the house of Aa-ron, He shall
 He shall bless the house of Aa-ron, He shall
 He shall bless the house of Is-ra-el, He shall bless the house of Aa-ron, He shall
 us: He shall bless the house of Aa-ron, He shall

mf *crca.*

bless the house of Aa-ron, shall bless . . . them that fear the
 bless the house of Aa-ron, shall bless them, them that fear the
 bless . . . them, shall bless . . . them, them that fear the
 bless . . . them that fear, that fear . . . the

p *dim.*

VERSE.
 Lord, both small and great, shall bless them that fear the Lord, both small and
VERSE.
 Lord, both small and great, shall bless them, both small and
VERSE.
 Lord, both small and great, shall bless . . . them, both small and
VERSE.
 Lord, both small and great, shall bless, bless them, both small and

ASCRIBE UNTO THE LORD.

FULL.
 great, shall bless them that fear the Lord: both small and great.

FULL.
 great, shall bless them that fear the Lord: both small and great.

FULL.
 great, shall bless them that fear the Lord: both small and great. Ye are the blessed of the

FULL.
 great, shall bless them that fear the Lord: both small and great. Ye are the blessed of the

f *p* **R.H.**

you, . . . you . . . and your children, Ye are the

Ye are the

Lord, you, . . . you . . . and your children, you, . . . you . . . and your children, Ye are the

Lord, you, . . . you . . . and your children. Ye are the

ff *Full Org.*

bless - ed of the Lord: who made heav'n and earth.

bless - ed of the Lord: who made heav'n and . . . earth.

bless - ed of the Lord: . . . who made heav'n and earth.

bless - ed of the Lord: who made heav'n and earth.

BLESSED BE THE GOD AND FATHER

ANTHEM

1 Peter 1. 3-5, 15-17, 22-25.

COMPOSED BY

SAMUEL SEBASTIAN WESLEY.

♩ = 88.

SOPRANO.
Bless - ed be the God and Fa - ther of our Lord Je - sus Christ,

ALTO.
Bless - ed be the God and Fa - ther of our Lord Je - sus Christ,

TENOR.
Bless - ed be the God and Fa - ther of our Lord Je - sus Christ,

BASS.
Bless - ed be the God and Fa - ther of our Lord Je - sus Christ,

ORGAN.
p Ch. Open Diap. Voices alone.
Man.

Which, ac - cord - ing to His a - bun - dant mer - cy, hath be - gotten us a - gain un - to a

Which, ac - cord - ing to His a - bun - dant mer - cy, hath be - gotten us a - gain un - to a

Which, ac - cord - ing to His a - bun - dant mer - cy, hath be - gotten us a - gain un - to a

Which, ac - cord - ing to His a - bun - dant mer - cy, hath be - gotten us a - gain un - to a

This Anthem was written for an occasion (Easter Day) when only Trebles and a single Bass voice were available.

BLESSED BE THE GOD AND FATHER.

cres. *f*

live - ly hope by the re - sur - rec - tion of Je - sus Christ from the dead,

cres. *f*

live - ly hope by the re - sur - rec - tion of Je - sus Christ from the dead,

cres. *f*

live - ly hope by the re - sur - rec - tion of Je - sus Christ from . . the dead,

cres. *f*

live - ly hope by the re - sur - rec - tion of Je - sus Christ from the dead,

Organ.
f Gt. Diaps., Sw. coupled.

ALTO (Unison), TENOR AND BASS.
L'istesso tempo.

To an in - her - itance in - cor - rup - ti - ble and un - de - fi - led, that

L'istesso tempo.

Gt. Open Diap., Sw. uncoupled.

d.

fa - deth not a - way, re - serv - ed in heaven for you, Who are kept by the

cres. *f*

pow - er of God, through faith un - to sal - va - tion ready to be re - veal - ed in the

BLESSED BE THE GOD AND FATHER.

DEC. SOPRANO SOLO.

last time. But as He Which hath

Sw. Reed. *Sw. Diaps.* *Man.*

call-ed you is ho-ly, so be ye ho-ly in all manner of.. con-ver-

-sa-tion. Pass the time of your so-journ-ing here in fear, .. in.. fear..

Moderato.

Clarabella.

Love one an-o-ther with a Moderato. $\text{♩} = 104$. *Sw. Princ.*

rit.

Sw. Reed. *Ped.*

CAN. SOPRANOS.

pure heart fer-vently, See that ye love one an-o-ther,

BLESSED BE THE GOD AND FATHER.

Solo. Dec. **Can. Sopranos.**

Love one an - other with a pure heart fer - vent-ly, See that ye

Solo. Dec.

love one an - o - ther, Love one an - o - ther with a pure

heart fer - vently, a pure . . . heart . . . fer - vent-ly,

Can. Sopranos. **Solo. Dec.**

See that ye love one an - o - ther, See that ye love, that ye

love . . . one an - o - ther with a pure . . . heart . . . fer - vent-ly.

BLESSED BE THE GOD AND FATHER.

Two. SOPRANOS.

CAN. SOPRANOS.

See that ye love one another with a

pure . . . heart, a . . . pure heart fer - vent-ly.

pure . . . heart, a . . . pure heart fer - vent-ly.

ALTO (Unison), TENOR AND BASS.
RECIT. ad lib.

Be-ing born a-gain, not of cor-rup-ti-ble seed, but of in - cor - rup - ti-ble, by the word of

Gt. Open Diap.
Ped.

God. For all flesh is as grass, and all the glo - ry of man as the flow - er of grass. The

Su. Reed.

grass withereth, and the flow - er . . . there-of fall - - eth a - - way:

Clarabella.

Su. Reed.

f Full Org.

BLESSED BE THE GOD AND FATHER.

Allegretto.

But the word of the Lord en - du - reth for ev - er,
But the word of the Lord en - du - reth for ev - er,
But the word of the Lord en - du - reth for ev - er,
But the word of the Lord en - du - reth for ev - er,

Allegretto. ♩ = 100.

Voices alone. *ff Full Org.*
Ped.

But the word of the Lord en - du - reth for
But the word of the Lord en - du - reth for
But the word of the Lord en - du - reth for
But the word of the Lord en - du - reth for

Voices alone.

ev - er, the word of the
ev - er,
ev - er,
ev - er, the word of the Lord en - du - reth for

Org.

BLESSED BE THE GOD AND FATHER.

Lord en - du - reth for ev - er, for ev - er, for ev - er, the word of the
the word of the Lord en - du - reth for ev - er, en - du - reth . .
the word of the
ev - er, en - du - reth for ev - er, the word of the Lord en - du - reth for
Lord, en - du - reth for ev - er, en - du - reth for ev - er, for ev - -
. . for ev - - - - - er, for ev - - - - -
Lord, the word of the Lord en - du - reth for ev - er, the word of the
ev - er, en - du - reth for ev - er, for ev - er, the word of the Lord en - -
- er, en - du - reth for ev - er, the word of the Lord en - du - reth for
- er, en - du - reth for ev - er, of the Lord en - du - reth for
Lord en - du - reth for ev - er, the word of the Lord en - du - reth for
- du - - reth for ev - er, the word of the

BLESSED BE THE GOD AND FATHER.

ev - er, en - du - reth for ev - . . .
ev . . . er, en - du - reth for ev - er, for ev - . . .
ev . . . er, en - du - reth for ev - . . .
Lord en - du - reth for ev - er, en - du - reth for ev - . . .

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a grand staff for piano accompaniment.

. . . er - more, en - du - reth for ev - . . . er - more, for ev - er,
. . . er - more, . . . for ev - . . . er - more, for
. . . er - more, en - du - reth for ev - . . . er - more, for
er - more, en - du - reth for ev - . . . er - more, for ev - er,

The second system consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a grand staff for piano accompaniment.

ev - . . . er - . . . more. A - . . . men, . . . A - men.
ev - . . . er - more. A - . . . men, . . . A - men.
ev - . . . er - . . . more. A - . . . men, . . . A - men.
ev - . . . er - more. A - . . . men, . . . A - men.

The third system consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a grand staff for piano accompaniment.

NOVELLO EARLY CHURCH MUSIC

General Editor: Watkins Shaw

NECM 28

SAMUEL WESLEY



Source

British Museum, ADD. MS 14340, in the composer's hand. This manuscript was presented to the Museum by Vincent Novello in 1843. *Tu es sacerdos* is dated 5 January 1814, and *Constitues eos principes* 9 November 1814. It seems likely that they were composed for the Portuguese Embassy Chapel in London where Novello was organist and Samuel Wesley acted as his assistant.

Editorial Procedure

In both motets G clefs have been substituted for the original C clefs appropriate to the voices. In *Tu es sacerdos* the time-signature C has been rendered $\frac{4}{4}$; in *Constitues eos principes* C is $\frac{2}{2}$. The composer's own dynamic marks 'piano' and 'forte' have been reproduced thus in full. Precautionary accidentals printed in small size have been added by the editor.

J.M. 1974

Cover design based on an engraving of Old St Paul's Cathedral, London, by Wenceslaus Hollar

SAMUEL WESLEY (1766-1837)

Edited by John Marsh

1 TU ES SACERDOS

for SATB (unaccompanied)

Psalms 110, v. 4 (Vulgate)

Tempo giusto [♩ = 80]

SOPRANO
ALTO
TENOR
BASS

Tu es sa -
Tu
Tu es sa - cer-dos in ae - ter - num,
Tu es sa - cer-dos in ae - ter -
cer-dos in ae - ter - num se - cun-dum or - di-nem Mel -
es sa - cer-dos in ae - ter - num, tu es sa -
in - ae - ter - num,
4 - num se - cun-dum or - di-nem Mel - chi - ze-dech, se - cun-dum
chi - ze-dech, tu es sa - cer-dos in ae - ter - num, in ae - ter -
cer-dos in ae - ter - num, sa - cer -
tu es sa - cer-dos in ae - ter - num, tu es sa - cer -
7 or - di-nem Mel - chi - ze-dech, Mel - chi - ze - dech, tu es sa -

20072

- num, in ae-ter - num, in ae-ter - num,
 - dos in ae-ter-num, sa - cer-dos se - cun-dum or - di-nem Mel-chi - ze-dech.
 1)
 - dos in ae-ter-num, sa - cer-dos in ae-ter - num se - cun-dum
 10 cer-dos in ae-ter - num, in ae-ter - num, in ae - ter - num,

tu es sa - cer-dos in ae-ter
 in ae-ter - num, tu es sa-cer-dos in ae -
 or-di-nem Mel-chi - ze-dech, se-cun-dum or-di-nem Mel-chi - ze -
 13 tu es sa - cer - dos

- num se - cun-dum or - di - nem Mel-chi - ze-dech, tu es sa -
 ter - num se - cun-dum or - di - nem Mel-chi - ze-dech, tu es sa - cer -
 dech, se - cun-dum or - di - nem Mel-chi - ze-dech, es sa - cer - dos in ae - ter - num,
 16 se - cun-dum or - di - nem Mel - chi - ze - dech, in ae - ter - num, tu

1) Bar 10, Tenor. 'In' omitted in the source.

cer-dos in ae-ter - num se-cun-dum or-di-nem Mel-
 - dos in ae-ter - num, tu es sa - cer - dos, tu
 in ae-ter - num, tu es sa - cer - dos in ae -
 19 es sa - cer - dos se-cun-dum or-di-nem Mel-chi - ze-dech,

chi - ze-dech, tu es sa - cer-dos in ae-ter - num
 es, tu es sa - cer-dos in ae - ter-num, in ae-ter - num
 ter - num, es sa - cer-dos in ae - ter - num, in ae-ter - num
 22 tu es sa - cer-dos in ae-ter - num

piano
 se-cun-dum or-di-nem Mel-chi - ze-dech, se-cun-dum or-di-nem Mel-chi - ze-dech,
 se-cun-dum or-di-nem Mel-chi - ze-dech, se-cun-dum or-di-nem Mel-chi - ze-dech,
 se-cun-dum or-di-nem Mel-chi - ze-dech, se-cun-dum or-di-nem Mel-chi - ze-dech,
 25 se-cun-dum or-di-nem Mel-chi - ze-dech, se-cun-dum or-di-nem Mel-chi - ze-dech,

forte

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di -

forte

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di -

forte

es sa - cer - dos in ae - ter - num, in ae - ter - num se - cun - dum or - di -

forte

28 es sa - cer - dos in ae - ter - num, in ae - ter - num, se - cun - dum or - di -

nem Mel - chi - ze - dech, tu es sa - cer - dos in ae - ter - num

nem Mel - chi - ze - dech, tu es sa - cer - dos in ae - ter - num

nem Mel - chi - ze - dech, sa - cer - dos se - cun - dum or - di -

31 nem Mel - chi - ze - dech, se - cun - dum or - di - nem Mel - chi - ze - dech, tu

se - cun - dum or - di - nem Mel - chi - ze - dech.

— se - cun - dum or - di - nem, — se - cun - dum or - di - nem Mel - chi - ze - dech.

nem Mel - chi - ze - dech, se - cun - dum, se - cun - dum or - di - nem Mel - chi - ze - dech.

34 es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - ze - dech.



CH08795



CH08797



GS29652



GS29884



GS31391



JC61498



JC80581



JC80594



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