

476  
1851























*With the Publishers Compliments*

XVIII. B. 21.

1-17

GRESHAM PRIZE COMPOSITION,  
No. 2.

*Stitheni*

*"Turn thee again, O Lord."*

Composed by

**KELLOW J. PYE,**

OF EXETER,

*Member of the Royal Academy of Music,  
and by him*

very respectfully Inscribed

**TO THE COMMITTEE OF THAT INSTITUTION.**

*Ent. Sta. Hall.*

*Price 5/-*

LONDON

*Jos<sup>rs</sup> Alfred Novello,*

*Music Seller to HER MAJESTY, & the Royal Family*

*67, Frith Street, Soho.*

*Kellow J. Pye*



19980403401

rema 4563

D827/1

CHORUS FROM THE MOUNTAIN KING

This image shows a large sheet of aged, yellowed musical manuscript paper. The paper is heavily stained and discolored, with faint, illegible markings and ghosting of text visible across the staves. The text "CHORUS FROM THE MOUNTAIN KING" is printed at the top of the page. The paper is otherwise blank, with no handwritten notes or musical notation visible.



CHORUS. TURN THEE AGAIN O LORD.

CANTO ..

ALTO .

TENORE 1.<sup>mo</sup>

TENORE 2.<sup>do</sup>

BASSO .

ORGANO .

Musical score for the first system, including vocal parts and organ accompaniment. The vocal parts (Canto, Alto, Tenore 1<sup>mo</sup>, Tenore 2<sup>do</sup>, Basso) are in G major, 4/4 time. The organ part is in the same key and time. The lyrics for the vocal parts are: "Turn thee a--gain O Lord".

Musical score for the second system, including vocal parts and organ accompaniment. The vocal parts continue with the lyrics: "Turn thee a--gain, Turn thee O Lord a--".

Musical score for the third system, including vocal parts and organ accompaniment. The vocal parts continue with the lyrics: "-gain Turn thee a--gain O Lord at the", "-gain Turn thee a--gain O Lord at..... the", "-gain Turn thee a--gain O Lord a--gain at..... the.", "-gain Turn thee a--gain O Lord at..... the", "Turn thee a--gain O Lord at..... the".



last and be gra...cious and be gra...cious un...to..... thy

last and be gra...cious and be gra...cious un...to thy

last and be gra...cious and be gra...cious un...to..... thy

last

last and be gra...cious and be gra...cious un...to thy

ser...vants Turn thee a...gain O

ser...vants Turn thee a...gain O

ser...vants Turn thee a...gain Turn thee a...

Turn thee a gain O Lord Turn thee a...

ser...vants Turn thee a...gain

Lord Turn thee Turn thee a...gain O Lord Turn thee

Lord Turn thee a...gain Turn a...gain O Lord Turn thee a...

...gain Turn thee a...gain Turn a...gain O Lord Turn thee a...

...gain Turn thee Turn thee a...gain O Lord Turn thee

Turn thee Turn thee a...gain O Lord Turn thee



Turn thee a gain O Lord, O sa tis fy us with thy  
 gain O sa tis fy us with thy mer cy O sa tis fy.....  
 gain Turn again O Lord, O sa tis fy us  
 Turn thee again O Lord, O sa tis fy us  
 Turn thee again O Lord, O sa tis fy us

mer cy O sa tis fy..... us with thy mer cy O sa tis fy us  
 us O sa tis fy us with thy mer cy  
 O sa tis fy us with thy mer cy O sa tis fy us with thy  
 with thy mer cy O sa tis fy us with thy  
 tis fy us O sa tis fy us with thy mer cy O sa tis fy us

with thy mer cy and that soon,  
 with thy mer cy and that soon, Turn thee a  
 sa tis fy..... us..... with thy mer cy  
 mer cy thy mer cy and..... that soon,  
 with thy mer cy and that soon,



Turn thee Turn thee a--gain O  
 --gain O Lord Turn thee Turn thee a--gain O  
 Turn thee a--gain Turn..... thee Turn thee a--gain O  
 Turn thee a--gain Turn thee Turn thee a--gain O  
 Turn thee a--gain O

Lord Turn thee a--gain O Lord at the last  
 Lord Turn thee a-----gain Turn thee a-----  
 Lord Turn thee a--gain O Lord O  
 Lord Turn thee Turn thee a--gain Turn A  
 Lord Turn thee a-----gain O

Turn thee Turn thee a--gain O.....  
 --gain O Lord at the last Turn thee Turn thee a--gain O  
 Turn..... thee a-----gain Turn thee Turn thee a--gain O  
 --gain..... O Lord Turn thee  
 Lord..... at the last Turn thee Turn thee a--gain  
 Turn thee a--gain O



Lord Turn thee a--gain O Lord at the last O

Lord Turn

Lord Turn thee a----gain O..... Lord O

O Sa-----tis--fy us with thy mer-----cy Turn

Lord.....

Sa--tis--fy us with thy mer--cy O.....

thee a--gain O Lord at the last Turn a--

Sa--tis--fy us with thy mer-----cy Turn

thee a--gain O Lord at the last Turn

Lord Turn thee a--gain Turn thee a--gain at the last.

-gain Turn thee a--gain Turn thee a--gain at the last.

thee a--gain O Lord Turn thee a--gain at the last.

thee a--gain at the last Turn thee a--gain at the last.

Turn thee a--gain at the last.



VERSE 5 VOICES.

VERSE.

VERSE.

VERSE.

VERSE.

VERSE.

VERSE.

Com-fort us a-gain, Com-fort us a-gain now

-gain now af-ter the time that thou hast plagued us Com-fort

gain..... Comfort us a-gain now af-ter the time that thou hast



pla...gued us Com...fort us a...gain Com...fort us a...gain Com...  
 thou hast plagued us Com...fort us a...gain Comfort us Comfort  
 Com...fort..... us..... a...gain Com...fort

pla...gued us Com...fort us Com...fort us a...gain Comfort  
 Com...fort us a...gain now af...ter the time. Comfort  
 ...fort us a...gain now af...ter the time that thou hast.....  
 us a...gain now af...ter the time that thou hast  
 us a...gain now af...ter the time that thou hast  
 us a...gain now af...ter the time that thou hast  
 us a...gain

plagu...ed us  
 plagu...ed us now af...ter the time that thou hast plagu...ed us.  
 time that thou hast plagu...ed us that thou hast plagu...ed us. And the  
 plagu...ed us that thou hast plagu...ed us. And the  
 Com...fort us now af...ter the time thou hast plagu...ed us. And the



And the  
And the  
years where in we have suffered ad-ver-si-ty  
years where in we have suffered ad-ver-si-ty And the  
years where in we have suffered ad-ver-si-ty And the

years where in we have suff-er'd ad-ver-si-ty;  
years where in we have suff-er'd ad-ver-si-ty; Com-  
Com-  
years where in we have suff-er'd ad-ver-si-ty;  
years where in we have suff-er'd ad-ver-si-ty;  
years where in we have suff-er'd ad-ver-si-ty;

Com- fort us a- gain Com- fort us a-  
Com- fort us a- gain Com- fort us a-  
Com- fort us a- gain Com- fort us a- gain now



gain now af...ter the time that thou hast pla...gued us Com...

gain now af...ter the time that thou hast pla...gued us

now af...ter the time that thou hast

af...ter the time that thou hast pla...gued us Comfort

fort us a...gain Com... fort us a...gain now af...ter the

Com... fort us a...gain Com... fort us now af...ter the

Com... fort us Com... fort us Com... fort us... a...

pla...gued us Com... fort us a...gain now af...ter the

us again now af...ter the time now af...ter the

time that thou... that thou hast pla...gued us.

time that thou... hast pla...gued us.

gain af...ter thou... hast plagued us.

time that thou... hast pla...gued us.

time... that... thou... hast pla...gued us.



CHORUS.

CANTO.

ALTO.

TENORE.

BASSO.

ORGANO.

And the glorious

And the glorious ma\_jes--ty of the Lord our God be up

And the glorious ma\_jes--ty of the

ma\_jes--ty of the Lord our God be up--on us the ma\_jes-ty

-on us the majes-ty of the Lord our God be up--

And the glorious ma\_jes--ty of the Lord our God be up

Lord our God be up--on us the ma\_jes-ty of our God be up

of the Lord our God be..... up--on..... us the Lord our

--on us And the glorious ma\_jes-ty..... of our God be up



on us  
 on..... us And the glorious majes\_ty of the Lord our God be up  
 God be upon us And the glorious ma\_jesty of the

And the glorious  
 on us And the ma\_jes\_ty of the Lord our God  
 Lord our God be up\_on us And the ma\_jes\_ty of the  
 And the glorious majes\_ty of the Lord our

ma\_jes\_ty of the Lord our God be up\_on us be up\_on  
 ..... And the glorious ma\_jesty of the Lord be up\_on.....  
 Lord our God the glorious majesty of the Lord be up\_on  
 God the glorious majes\_ty of the Lord be up\_on



us And the ma\_jes\_\_ty of the Lord the glorious ma\_\_\_jes\_\_ty of

us And the ma\_jes\_\_ty of the Lord the glorious ma\_\_\_jes\_\_ty of

us And the ma\_jes\_\_ty of the Lord the glorious ma\_\_\_jes\_\_ty of

us.....

God And the glorious ma\_jes\_\_\_ty of the

God And the glorious ma\_jes\_\_\_ty of the

God And the glorious majes\_ty of the Lord

And the glorious ma\_\_\_\_\_jes\_\_\_\_\_ty of the

Lord our God be up\_\_on..... us.

Lord our God be up\_\_on..... us.

And the glo\_\_rious majes\_\_ty of the Lord be up\_\_on us.

Lord our God be up\_\_on..... us.







A men A men  
 A men And the glo...rious ma\_jes...ty of the  
 A men Hal...le...lu...jah A men Hal...le...  
 A men Hal...le...lu...jah

Hal...le...lu...jah And the glo...rious ma\_jes...ty of the  
 Lord And the glo...rious ma\_jes...ty of the  
 lu...jah A men A men  
 A men Halle...lu...jah Hal...le...lu...jah A men

Lord our God And the glo...rious ma\_jes...ty of the Lord  
 Lord Hal...le...lu...jah A men Halle...  
 And the glo...rious ma\_jes...ty of the Lord our God  
 men



be up--on us And the glo--rious  
 lu--jah A--men And the glo--rious ma--jes--ty  
 be up--on us And the gla--rious ma\_jesty of the

ma\_jes--ty of the Lord our God be up--on us  
 of the Lord our God..... be up-- on us  
 Lord be..... up-- on us be up-- on us  
 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.

FINIS.







GRESHAM PRIZE COMPOSITION,  
No. 8.

OUT OF THE DEEP,

*Anthem.*

FOR FIVE VOICES,

as set to Music

in the Key of  $E^b$  with the quarter third

By

EDWARD JOHN HOPKINS,

Late of Her Majesty's Chapel Royal.

Ent. Sta. Hall.

Price 6/-

London: CRAMER, ADDISON & BEALE, 201, Regent Street,  
and, 67, Conduit Street.

and J. Alfred Novello, 69, Dean Street, Soho.





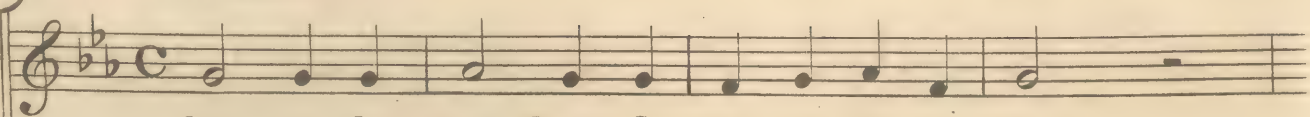


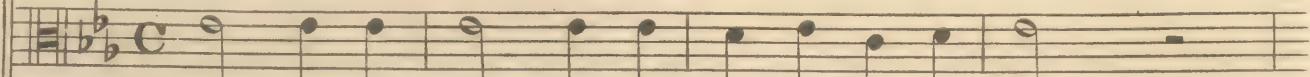
# OUT OF THE DEEP.

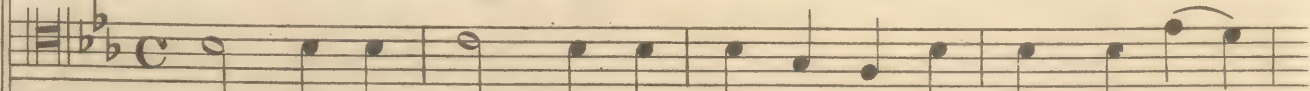
PSALM 130, VERSES 1,2,3,7,8.

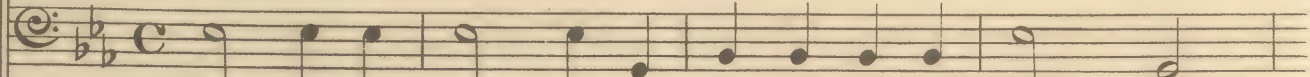
E. J. HOPKINS.

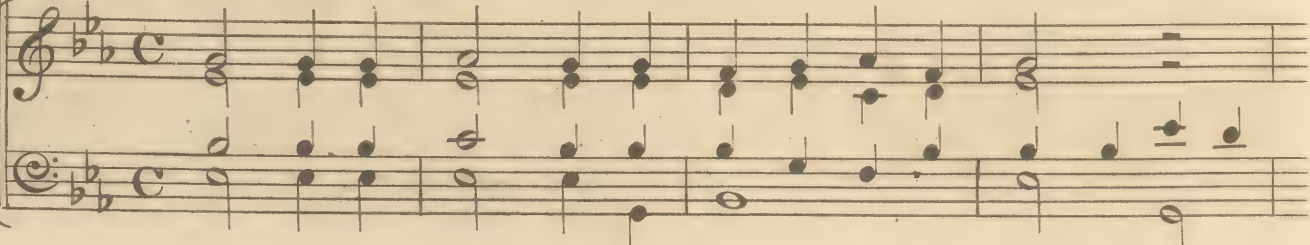
*MODERATO.*

**SOPRANO.**  Out of the deep have I call-ed un-to thee,

**ALTO.**  Out of the deep have I call-ed un-to thee,

**TENORE.**  Out of the deep have I call-ed un-to thee, O Lord

**BASS.**  Out of the deep have I call-ed un-to thee, O

**ORGAN** 

 O Lord hear my voice. O hear my

 O Lord hear my voice O hear my voice. O Lord

 hear my voice. O hear my voice. O hear my voice. O Lord

 hear my voice. O Lord hear....



Out of the deep.



CANON 4 in 2.

voice. O hear ..... my voice. Out of the deep have I  
 hear my voice. Out ..... of the deep have I  
 hear my voice. my voice. Out  
 ..... my voice. Out .....

call-ed un-to thee, O ..... Lord: Lord  
 call-ed un-to thee, O ..... Lord: Lord  
 of the deep have I call-ed un-to thee, O .....

Out of the deep.



hear my voice. O hear... my voice. Out of the deep have I

hear my voice. O hear... my voice. Out of the deep have I

Lord: Lord hear my voice. O hear..... my

Lord: Lord hear my voice. O hear..... my

call...ed un...to thee, O Lord hear my voice.... O

call...ed un...to thee, O Lord O

voice. Out of the deep have I call - ed un - to thee, O

voice. Out of the deep have I call - ed un - to thee, O Lord:

Out of the deep.



hear my voice. Out of the deep have I call.....ed

hear.... my voice. Out of the deep have I called unto

Lord hear my voice. O hear my voice. Out of the

O Lord hear my voice. Out of the

un--to thee, O hear my voice.

thee, O Lord hear my voice. Out of the deep Out

deep have I call.....ed un--to thee, O

deep have I call-ed un-to thee, O Lord hear my voice.

Out of the deep.



O ..... Lord hear my voice.  
 of the deep have I call... ed un... to thee, O  
 hear my voice. O ..... Lord  
 Out of the deep Out of the deep have I

O hear my voice... O hear my voice. Out of the  
 Lord... hear my voice... O hear my voice. Out of the  
 hear my voice. O hear my voice ..... O  
 call... ed un... to thee, O Lord... hear my voice ..... O

Out of the deep.



deep... have I call...ed un-to thee, Lord hear my voice. O

deep... have I call'd O Lord hear my

hear my voice. Out of the deep have I call...ed un-to

hear my voice. Out of the deep have I call'd

Lord hear my voice..... O Lord hear..... my voice.

voice..... O Lord O Lord hear my voice.

thee, Lord hear my voice. O Lord hear my voice. hear my voice.

O Lord hear my voice. O Lord hear my voice.

Out of the deep.



VERSE, DECANI.

O let thine ears con...si...der well: the voice of

O let thine ears con...si...der well: the voice of

O let thine ears con...si...der well: the voice of

O let thine ears con...si...der well: the voice of

my com...plaint. O let thine ears con...si...der

my com...plaint. O let thine ears con...si...der

my com...plaint. O let thine ears con...si...der

my com...plaint. O let thine ears con...si...der

Out of the deep.



well: the voice of my com...plaint. If thou, O

well: the voice of my com...plaint. If

well: the voice of my com...plaint. If thou, O

well: the voice of my com...plaint. If thou, O

Lord, wilt be ex...treme to mark what is done a..... miss:

thou, O Lord, wilt be ex...treme wilt be ex...treme

Lord, wilt be ex...treme to mark what is done a..... miss:

Lord, wilt be ex...treme to mark what is done a...miss: O

Out of the deep.



O  
 O Lord, who may a -  
 O Lord, who may a - bide it? who may a --  
 Lord, who may a - bide it? who may a - bide it? who may a --

Lord, who may ..... a --- bide it? O  
 - bide it .....? O Lord, who may a -  
 - bide .... it? O Lord, who may ..... a --- bide  
 - bide it .....? who ..... may .....

Out of the deep .



Lord, who may a ..... bide it? O Lord, O

- bide .... it a ..... bide .... it? O Lord,

it? who may a - bide it a - bide it? O Lord,

..... a ..... bide it? O Lord,

Lord, O Lord, who may a ..... bide .... it? O

O Lord, who may a ..... bide it?

O Lord, who may a ..... bide it?

O Lord, who may a ..... bide it?

*p*

Out of the deep .



Lord, O Lord, O Lord who may a -  
O Lord, O Lord, who may a -  
O Lord, O Lord, who may a -  
O Lord, O Lord, who may a -

- bide.... it? who may a ..... bide.... it .....?  
- bide it? who may a .... bide a ..... bide.... it?  
- bide it? who may a ..... bide ..... it .....?  
- bide it? who may a .... bide a ..... bide.... it?

Out of the deep.



CHORUS.

O Is - ra - el, trust in the Lord, for with the  
O Is - ra - el, trust in the Lord, for with the  
O Is - ra - el, trust in the Lord, for with the  
O Is - ra - el, trust in the Lord, for with the  
O Is - ra - el, trust in the Lord, for with the

Lord there is mer - cy: O Is - ra - el, trust in the  
Lord there is mer - cy: O Is - ra - el, trust in the  
Lord there is mer - cy: O Is - ra - el, trust in the  
Lord there is mer - cy: O Is - ra - el, trust in the  
Lord there is mer - cy: O Is - ra - el, trust in the

Out of the deep.



Lord, for with the Lord there is plenteous Re - demption.  
Lord, for with the Lord there is plenteous Re - demption.  
Lord, for with the Lord there is plenteous Re - demption.  
Lord, for with the Lord there is plenteous Re - demption.  
Lord, for with the Lord there is plenteous Re - demption.

The score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the soprano at the top and the bass at the bottom. The piano accompaniment is written for grand piano with a brace on the left. The music is in a key with two flats and a common time signature.

And he shall re - deem Is - ra - el: from all his sins. he shall re -  
And he

**FUGUE.**

The score continues with a vocal entry for the text "And he shall re - deem Is - ra - el: from all his sins. he shall re -" and "And he". This is followed by a section labeled "FUGUE." which features a complex piano accompaniment with multiple voices. The fugue is written in the same key and time signature as the previous section.

Out of the deep.



And he shall re--  
 shall re-deem Is-ra-el: from all his sins for with the Lord there is  
 - deem Is-----ra-----el: from all his sins he shall re-deem

And he shall re-deem Is-ra-  
 - deem Is-ra-el: from all his sins. he shall re-deem ..... Is ---  
 mer-----cy: And he shall re-deem Is-ra-el: from all....  
 Is-ra-el: from all his sins. all his

Out of the deep.



el: from all ..... his sins. for with the Lord there is mer ---  
 ----- ra-el: from all his sins. for with the Lord there is  
 ..... his sins for with the Lord there is  
 sins ..... O Is-ra-----el, trust  
 And he shall re ---

----- cy:  
 mer ----- cy: And he shall re ---  
 mer ----- cy: is mer ----- cy: Is ---  
 in the Lord, in the Lord, for with the Lord there is  
 - deem Is-ra-el: re - deem Is-ra-el: re - deem  
 Out of the deep .



And he shall re-deem Is-ra-  
 -deem Is-ra-el: for with the Lord there is  
 ra-el: for with the Lord there is mer-  
 mer-cy: is mer-cy:  
 for there is mer-cy:

-el: O Is-ra-el....., trust in the Lord, for with the  
 mer-cy: for with the Lord..... there..... is mer-cy:  
 -cy: trust in the  
 for with the Lord there is mer-cy: mer-  
 And he shall re-deem Is-ra-el: for with the

Out of the deep.



Lord there is mer - cy: O Is - ra -  
 for with the Lord there is mer - cy:  
 Lord, for ..... with ..... the Lord there is  
 - cy And he shall re -  
 Lord there is mer - cy:

- el, trust in the Lord, for there is mer - cy with Him: for with the  
 O Is - ra - el, trust in ..... the Lord, for with the  
 mer - cy: And he shall re - deem Is - ra - el: O Is - ra -  
 - deem Is - ra - el: O Is - ra - el, trust in the Lord,  
 And he

Out of the deep.



Lord there is mer... cy: is mer... cy: O Is...  
 Lord there ..... is mer... cy And he shall re...  
 - el, trust in the Lord, trust in the Lord,  
 in the Lord, for with the Lord there is  
 shall re... deem Is-ra... el: He shall re... deem Is-ra...

ra... el: trust in the Lord, for with the Lord there is *dim:*  
 - deem Is-ra... el: re... deem Is... ra... el: for *dim:*  
 in the Lord, And he shall re... deem Is-ra... el: from *dim:*  
 mer... cy: *dim:*  
 - el: from all his sins: he ..... shall *dim:*

Out of the deep.



mer-- cy: for with the ..... Lord.... there is mer-- cy...:

with the Lord there is mer-- cy: And he shall re--

all ..... his sins. his sins.

And he shall re--

re ..... deem Is ..... ra ..... el

..... with the Lord is mer-- cy: O Is ..... ra. el, trust

- deem Is...ra...el: from all his sins. for with the Lord there is

- deem Is...ra...el: from all his sins. he shall re-

And he shall re--



in the Lord, trust ..... in the Lord, O  
 mer ..... cy: is mer ..... cy: O  
 And he shall re ..... deem Is - ra - el...: O  
 - deem .... Is - ra - el Is - ra - el: O  
 - deem Is - ra - el re ..... deem ..... Is - ra - el: O

Is - ra - el, trust in the Lord, for with the Lord there is  
 Is - ra - el, trust in the Lord, for with the Lord there is  
 Is - ra - el, trust in the Lord, for with the Lord there is  
 Is - ra - el, trust in the Lord, for with the Lord there is  
 Is - ra - el, trust in the Lord, for with the Lord there is



mercy: O Is-rael, trust in the  
 mercy: for with the Lord there is mer-  
 mercy: for with the Lord there is mer-  
 mercy: O Is-rael, trust in the  
 mercy: And he shall re-deem Is-ra-

Lord, trust in the Lord, for with the Lord there is mer-  
 -cy: is mercy: O Is-rael, trust in..... the  
 -cy: is mercy: with the Lord there is mer-  
 Lord, trust in the Lord, Is-rael, trust in the  
 -el: And he shall re-deem Is-ra-

Out of the deep.



- cy: from all his sins. all his  
 Lord, for with the Lord there is mer... cy: and  
 And he shall re... deem Is... ra... el: re...  
 Lord, for with the Lord there is mer...  
 - el: re... deem... Is... ra... el:

sins. And he shall re... deem Is... ra...  
 he shall re... deem... Is... ra... el...:  
 - deem Is... ra... el: for with the Lord there is mer...  
 - cy: and ..... he shall re... deem...  
 from all .....

Out of the deep.



el: re... deem Is-ra-el: re... deem Is-ra-el: from all  
 ..... from ..... all ..... his ..... sins. from all  
 -cy: he shall re... deem from all  
 Is-ra-el: from all his sins. re... deem  
 ..... his sins. from all  
 his sins. all ..... his sins. A... men.  
 his sins. from all .... his sins. A... men.  
 his sins. all all.... his sins. A... men.  
 from all his sins. all all..... his sins. A... men.  
 his sins. all..... his sins. A... men.

Out of the deep .







GRESHAM PRIZE COMPOSITION.

N<sup>o</sup>. 10.

GOD IS GONE UP!

*Athen.*

IN FIVE PARTS.

Composed

And by Permission, Inscribed with grateful respect

TO

*The Right Reverend the Lord Bishop of London;*

*By*

*His Lordship's most obedient humble Servant*

**EDWARD. J. HOPKINS.**

*Ent. Sta. Hall.*

*Price to Subscribers 6s.  
to Non D<sup>s</sup> 8s.*

LONDON,

*Published by CHAPPELL, 50, New Bond Street.*

*And J. A. NOVELLO, 67, Dean Street, Soho.*



para 4267

D827/3



# GOD IS GONE UP.

Psalm 47 — Verses 5, 6, & 7.

E. J. HOPKINS.

**CHORUS.**

SOPRANO 1<sup>mo</sup>  
God is gone up with a mer-ry

SOPRANO 2<sup>do</sup>  
God is gone up with a mer-ry

ALTO.  
God is gone up with a mer-ry

TENORE.  
God is gone up with a mer-ry

BASS.  
God is gone up with a mer-ry

ORGAN.  
[Musical accompaniment for organ]

noise: God is gone up with a mer-ry... noise:

noise: God is gone up with..... a mer-ry noise:

noise: God is gone up with a mer-ry noise:

noise: God is gone up with a mer-ry noise:

noise: God is gone up with a mer-ry noise:

noise: God is gone up with a mer-ry noise:

noise: God is gone up with a mer-ry noise:

[Musical accompaniment for organ]

God is gone up.



God is gone up with a

God is gone up with a mer-ry

God is gone up with a mer-ry noise: a mer-ry

God is gone

mer-ry noise:..... gone up..... with a

God is gone up with a mer-ry

noise: a mer-ry noise: a mer-ry noise:

noise: with..... a mer-ry mer-ry noise: with a

up with a mer-ry noise: with a

God is gone up .



mer - ry mer - ry noise:  
 noise: He is gone up with a mer - - - - - ry  
 God is gone up with a mer - - - - - ry mer - - - - - ry  
 mer - ry mer - ry noise: God is gone  
 mer - - - - - ry noise:

And the Lord with the sound of the Trum - - - - - pet.  
 noise: and the Lord with the sound of the Trumpet. and the  
 noise: He is gone up with a mer - - - - - ry noise:  
 up with a mer - - - - - ry noise: and the Lord  
 And the Lord with the sound of the Trum - - - - -

God is gone up.



And the Lord with... the sound of ... the Trum... pet.

Lord with the sound of ..... the Trum... pet.

the sound of ..... the Trum... pet. He is gone

with the sound of ... the Trum... pet. And the

pet. God is gone up with a

He is gone

God is gone up with a

up with a mer ..... ry mer ..... ry noise:

Lord with the sound of ..... the Trum... pet.

mer ..... ry noise: with a mer ..... ry noise:

God is gone up .



up with a mer-ry noise: gone up with a mer-ry  
 mer-ry noise: a mer-ry noise:  
 God is gone up with a mer-ry  
 God is gone

noise: God is gone up with a mer-ry  
 God is gone up with a mer-ry noise: with a merry  
 He is gone up God is gone up with a  
 noise: He is gone up with a merry noise: God is gone  
 up with a merry noise: with a merry noise:

God is gone up . .



noise: a mer - ry noise: He is gone  
 noise: God is gone up  
 mer ----- ry noise  
 up with a mer ----- ry noise: with a mer... ry  
 He is gone up with a mer ----- ry

up with a mer - ry merry noise He is gone  
 He is gone up ..... God is gone up with a  
 with a merry noise: with a mer ----- ry noise:  
 noise: with ..... a mer ----- ry noise:  
 noise: He is gone up with a merry mer ----- ry noise:

God is gone up .



up with a mer-----ry noise: He is gone  
 mer-----ry noise: God is gone up with a  
 with a merry noise: with a merry noise: a merry noise  
 with a merry noise: He is gone up  
 with a merry noise:

up with a mer-----ry noise: with a mer-----ry  
 mer-----ry noise: with a merry noise: a merry noise:  
 with a merry noise: He is gone up He is gone  
 with a merry noise: God is gone  
 with a merry noise.....

God is gone up .



noise: gone up with a mer-ry noise: with..... a mer-ry  
 He is gone up with a mer-ry mer-ry noise: with....  
 up with a mer-----ry noise: He is gone  
 up with a mer-----ry noise: He is gone up....  
 ..... and the Lord with the

noise: and the Lord with the sound of the  
 ..... a mer--ry noise: He is gone up with a mer--ry  
 up with a mer--ry noise: He is gone  
 ..... gone up with a mer--ry mer-ry  
 sound with..... the sound of the

God is gone up .



Trum ..... pet.      God      is gone      up

noise:      with a mer - ry      noise:

up with a mer - ry      noise:      gone      up with a mer - ry

noise:      with a      mer - ry      noise:      gone      up with a mer - ry

Trum ..... pet.      God      is gone      up

God      is gone      up      with a      mer ..... ry      noise:

with a mer - ry      noise:      with .....      a mer - ry      noise:      and

noise: He      is gone      up with a mer - ry      mer ..... ry      noise:

noise: He      is gone      up with a mer - ry      mer ..... ry      noise:

God      is gone      up      with a      mer ..... ry      noise:

God is gone up .



and the Lord with the sound of the Trum... pet.

the Lord with the sound

and the Lord with the sound of the Trum... pet.

and the Lord with the sound of the

and the Lord with the sound of the Trum... pet.

and the Lord with the sound of the Trumpet.

and the Lord with the sound of the Trumpet.

and the Lord with the sound of the Trumpet. and....

Trum... pet. with the sound of the Trumpet.

and the Lord with the sound of the Trumpet.

God is gone up



God is gone up with a merry noise:  
 and the Lord with the sound of the Trum...pet.  
 ... the Lord with the sound  
 God is gone up with a mer...ry noise:  
 and the Lord with the sound of the Trum...pet.

and the Lord with the sound of the Trum...pet.  
 and the Lord with the sound of the Trum...pet.  
 and the Lord with the sound of the Trum...pet.  
 and the Lord with the sound of the Trum...pet.  
 and the Lord with the sound of the Trum...pet.

God is gone up



VERSE.

O Sing prais--es, sing prais---es un-----to our  
 O Sing prais--es un-----to our God:  
 O Sing prais--es un-----to our God:  
 O Sing prais---es, sing

God:  
 God: O Sing prais---es, sing  
 O Sing prais-----es un-----to our God:  
 O Sing prais--es un-----to our God: O Sing  
 prais---es un-----to our God: O Sing

God is gone up.



O sing prais... es sing  
 prais... es un... to our King. O sing  
 O sing prais... es unto our King. our  
 prais... es un... to our King,  
 prais... es un... to our King. un... to

prais... es O sing prais... es, sing  
 prais... es O sing  
 King. O sing prais... es un... to... our  
 O sing prais... es un... to our God: O sing  
 ... to our King. sing prais... es, sing

God is gone up.



prais...es un...to our King. O sing

prais...es un...to our King. O sing prais...es O

God: O sing prais...es un...to our King.

prais...es un...to our King. O sing prais...es,

prais...es un...to our King. O sing

prais...es, O sing prais...es, sing prais...es sing

sing O sing prais...es, O..... sing prais...

O sing prais...es, sing prais...es sing prais...es sing

O sing prais...es un...to..... our God: O sing

prais...es, O sing prais...es sing prais...es un...

God is gone up.



prais... es un... to... our King. O sing  
 ... es un... to our King. O sing prais... es, sing  
 prais... es un... to... our King.  
 prais... es un... to... our King. O sing prais... es, sing  
 \_to our King. O sing

prais... es un... to our God: O sing  
 prais... es O sing prais... es, sing prais... es sing  
 O sing prais... es un... to our God: O sing  
 prais... es un... to... our God: O sing O sing  
 prais... es to God: O sing prais... es, sing

God is gone up.







King. O sing prais - es, O sing prais - es, sing  
 King. O sing prais - es sing prais - es sing prais - es sing  
 King. O sing prais - es  
 King. our King. O sing prais - es, sing  
 O sing prais - es, un - to - our

prais - es un - to - un - to - our King. O sing prais - es un -  
 prais - es un - to our God: O sing prais - es, sing prais - es un -  
 sing prais - es un - to our King.  
 prais - es un - to un - to - our King. O sing  
 King. sing prais - es un - to our King.....

God is gone up .



to our God: O sing prais-es, sing prais-es un----to our  
 to our God: O sing prais-es, sing  
 O sing prais-es, O sing O sing prais-es sing  
 prais-es to God: O sing prais-es, sing prais-es un----to our  
 O sing prais-es, sing prais-es, un----to our

King. O sing prais-es, sing prais-es un----to  
 prais-----es O sing prais-es to God: O sing  
 prais-es O sing prais-es  
 King. O sing prais-es, sing prais-es un----to..... our God:  
 King. O sing prais-es, sing prais-es un----to our God: O sing

God is gone up.



our King . un ---- to our King .  
prais... es, sing prais... es O sing  
O sing prais... es, sing prais... es  
O sing prais... es O sing prais... es, O  
prais... es, O sing prais... es, O sing

O sing prais... es, sing prais... es sing prais... es to  
prais... es, O sing prais... es, sing prais... es to  
O sing prais... es,  
sing prais... es, O sing ..... prais...  
prais... es, O sing ..... prais...  
God is gone up .



God: O sing prais... es un... to our

God: O sing prais... es, sing prais... es un... to... our

O sing prais... es un... to... our

- es, O sing prais... es, sing prais... es un... to our

- es, O sing prais... es, sing prais... es un... to our

The first system of the musical score consists of seven staves. The top two staves are vocal parts for 'God', with lyrics 'God: O sing prais... es un... to our' and 'God: O sing prais... es, sing prais... es un... to... our'. The next three staves are piano accompaniment, with lyrics 'O sing prais... es un... to... our', '- es, O sing prais... es, sing prais... es un... to our', and '- es, O sing prais... es, sing prais... es un... to our'. The bottom two staves are a grand staff (treble and bass clef) for piano accompaniment.

God: *p* O sing prais... es un... to our King.

God: *p* sing prais... es, sing prais... es un... to... our King.

God: *p* sing prais... es, sing prais... es un... to... our King.

God: *p* sing prais... es, sing prais... es un... to our King.

God: *p* sing prais... es, sing prais... es un... to our King.

God: *p* sing prais... es, sing prais... es un... to our King.

The second system of the musical score consists of seven staves. The top two staves are vocal parts for 'God', with lyrics 'God: *p* O sing prais... es un... to our King.' and 'God: *p* sing prais... es, sing prais... es un... to... our King.'. The next three staves are piano accompaniment, with lyrics 'God: *p* sing prais... es, sing prais... es un... to... our King.', 'God: *p* sing prais... es, sing prais... es un... to our King.', and 'God: *p* sing prais... es, sing prais... es un... to our King.'. The bottom two staves are a grand staff (treble and bass clef) for piano accompaniment.

God is gone up.



CHORUS.

For

For God is the King of all the Earth of all the

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'For' on a high note. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

For

God is the King of all the Earth of all the

Earth He is the King of all . . . . the Earth of all the

This system continues the vocal line and piano accompaniment. The vocal line has two parts: the first part starts with a whole note rest followed by 'For' on a high note, and the second part starts with a whole note rest followed by 'God' on a lower note. The piano accompaniment continues with the same harmonic pattern.

God is gone up.



God is the King of all the Earth, He is the  
 Earth He is the King of all . . . . the Earth, He  
 Earth He is the King He is the King of

King of all . . . . . the Earth . . . . . He . . . . . is the  
 is the King of all . . . the Earth He  
 all . . . . . the Earth He is the King He

God is gone up.



King of all . . . . . the Earth He is the King of  
 is the King of all . . . . the Earth He is . . . the  
 is the King of all . . . . the Earth the King of  
 For God is the King of  
 For

all . . . . . the Earth of all . . . . . of all the Earth  
 King of all of all the Earth He is the  
 all the Earth  
 all the Earth of all the Earth God . . . .  
 God is the King of all the Earth He

God is gone up.



He is the King of all the  
 King of all the Earth  
 For God . . . . . He is the King of all the  
 . . . . . He is the King God . . . . . He is the  
 is the King of all the

*ff* Earth, For God is the King of all the  
*ff* For God is the King of all of  
 Earth He is the King of all . . . . . of  
*ff* King, For God is the King of all . . . . . the  
*ff* Earth, For God is the King of all the

God is gone up.



Earth, He is the King of all ..... of all the  
 all the Earth, He is the King of .... all ..... the  
 all the Earth,  
 Earth, For  
 Earth,

Earth,  
 Earth, He is the King of all the Earth, He is the King of  
 For God is the King of  
 God is the King of all the Earth, He is the  
 He is the King of all ..... the Earth,  
 God is gone up.



He is the King He is the King of all the  
 all the Earth, He is the King of all the  
 all the Earth, He is the King of all the Earth  
 King of all the Earth He is  
 For

Earth He is the King of all..... the  
 Earth For God is the King of all the  
 He is the King of all the  
 .... the King of all.... the Earth of all the  
 God is the King of all of all the

God is gone up.



Earth, He is the King He is the King of  
 Earth, of all the Earth He is the King of all  
 Earth, He is the King of all ..... of  
 Earth, He is the King of all .....

all the Earth.  
 .... the Earth. O  
 all of all the Earth.  
 all the Earth, O sing.... ye .... prai...ses  
 ..... the Earth.

God is gone up.



O sing... ye... prais...es with  
 sing... ye... prais...es with un...der...stand...ing O  
 ... with... un...der...stand...ing O

un...der...stand...ing O sing ye prais...es O *p*  
 sing ye prais...es with un...der...stand...ing  
 sing... ye... prais...es with un...der...stand...ing  
 sing... ye... prais...es with un...der...stand...ing O *p*  
*p*

God is gone up.



sing ye prais... es with un... der... stand... ing  
 .... O sing ye prais... es with un... der... stand... ing He  
 O sing ye prais... es with un... der... stand... ing O  
 sing with un... der... stand... ing He is the  
 For God is the

For God is the King of  
 is the King He is the King of  
 sing ye .... prais... es O  
 King of .... all ..... the Earth the King of  
 King of all ..... the Earth the King of

God is gone up.



all... the Earth He is the King of all of

all... the Earth He is the King of

sing... ye... praises For God is the King of

all... the Earth He is the King He is the

all... the Earth He is the King of

all the Earth, O sing... ye... praises

all the Earth, O... sing... ye...

all... the Earth. O sing ye...

King of all the Earth.

all... the Earth.....

God is gone up.



sing.... O sing... ye.... prais...es with un...der...  
 ..... prais...es with un...der... stand...ing  
 prais...es O sing... ye.... prais...es  
 sing... ye.... prais...es O sing ye  
 O

stand...ing sing..... with  
 O sing ye prais...es  
 ..... sing prais...es O sing... ye....  
 praises O sing ye prais...es  
 sing... O.... sing... ye.... praises....

God is gone up.



ur...der...stand... ing.....

O sing... ye... prais... es..... O

prais... es sing ye prais... es He is the King of all the

with un...der...stand... ing..... O sing... ye...

For God is the

He is the King of all the Earth O sing... ye....

sing... ye.... prais... es He is the King For

Earth O sing.... ye.... praises O

prais... es O sing... ye.... praises prais...

King of all..... the

God is gone up.



praises He is the King  
 God is the King of  
 sing ye.... praises O sing... ye.... prais...  
 -es He is the  
 Earth: O sing... ye.... praises O sing... ye....

sing... ye.... praises prais...-es He is the  
 all..... the Earth: the King of  
 -es with un...der...stand...ing..... with un...der...  
 King O sing... ye.... praises He  
 praises He is the King of all the

God is gone up.



King of all the Earth He is the King of all the Earth: of all the  
 all the Earth He is the King of  
 standing. He is the King of all the Earth.....  
 is the King of all the Earth..... He is the  
 Earth: He is the King of all the Earth:

Earth: He is the King of all..... the  
 all.... the Earth: of all the Earth:  
 He is the King of... all.... the Earth: He  
 King He is the King....  
 He is the King.... of.... all.....

God is gone up.



Earth: of all the Earth: O sing O

He is the King of all the Earth: He is the

is the King the King of all the Earth: sing O

of..... all ..... the Earth: O sing O

.... the Earth: of all the Earth: O sing O

sing ye prais...es with un der stand...ing sing ye

King O..... sing ye prais...es .... with under...stand...ing.

sing ye prais...es with un...der...stand...ing. sing ye

sing ye prais...es with un...der...stand...ing. sing with

sing.... ye .... prais.....es with un.....

God is gone up.



prais...es with un...der...stand...ing. O sing ye  
 .... O sing with un...der...stand...ing. sing  
 prais...es with un...der...standing. sing  
 un...der...stand...ing. O sing O sing  
 der...stand...ing. O sing

prais...es with un...der...stand...ing. O sing with  
 O sing ye prais...es sing... ye... praises with...  
 O sing ye prais...es O sing ye  
 .... ye prais...es O sing O sing ye  
 ye prais...es with un...der...

God is gone up.



un...der...stand...ing. O sing ye

.... un...der...stand...ing. O sing ye prais...es

prais...es with un...der...standing. O sing... ye...

prais...es with un...der...stand...ing. O sing ye prais...es O

stand...ing. sing

prais...es with un...der...stand...ing. O sing with

O sing ye prais...es O sing ye prais...es with

prais...es O sing ye prais...es..... with un...

sing.. ye... praises O sing.. ye... praises O

ye prais...es with

God is gone up.



un der stand ing. sing ye

un der stand ing. O sing O sing ye prais

der stand ing. sing ye

sing with un der stand ing. sing ye

un der stand ing. sing ye

*ff*

prais es with un der standing. A men.

... es with un der standing. A men.

prais es with un der standing. A men.

prais es with un der standing. A men.

prais es with un der standing. A men.

God is gone up.



The  
MORNING  
COMMUNION AND EVENING  
Cathedral Service,

COMPOSED BY

SIR JOHN LEMAN ROGERS BART

*Ent. Sta. Hall.*

*Price 7/6*

---

LONDON,

EDITED BY THOS OLIPHANT ESQ<sup>R</sup>E

And Sold for him by

*Cramer, Addison & Beale, 201, Regent Street.*

AND

*C. Lonsdale, 26, Old Bond Street.*







THE  
MORNING  
COMMUNION AND EVENING  
SERVICE.

Composed by  
SIR JOHN LEMAN ROGERS, BART.

*Te Deum laudamus.*

TREBLE. *FULL.*

ALTO. *FULL.*

TENOR. *FULL.*

BASS. *FULL.*

ORGAN. *FULL.*

We praise thee, O God, we ac\_knowledge thee to be the Lord.

DEC:

DEC:

DEC:

DEC:

DEC:

DEC:

All the earth doth worship thee, the Fa\_ther e\_ver\_last\_...ing; To

All the earth doth worship thee, the Fa\_ther e\_...ver...lasting; To

All the earth doth worship thee, the Fa\_ther e\_ver\_last\_...ing; To

All the earth doth worship thee, the Fa\_ther e\_ver\_last\_...ing; To



CAN:

thee all angels cry a loud, the heav'ns and all the pow'rs there in, To

CAN:

thee all angels cry a loud, the heav'ns and all the pow'rs there in, To

CAN:

thee all angels cry a loud, the heav'ns and all the pow'rs there in, To

CAN:

thee all angels cry a loud, the heav'ns and all the pow'rs there in, To

FULL.

thee Cheru bin and Se ra phin con ti nual ly do cry. Ho

FULL.

thee Cheru bin and Se ra phin con ti nual ly do cry. Ho

FULL.

thee Cheru bin and Se ra phin con ti nual ly do cry. Ho

FULL.

thee Cheru bin and Se ra phin con ti nual ly do cry. Ho

ly Ho ly Ho ly Lord God of Sab a oth, Heav'n and

ly Ho ly Ho ly Lord God of Sab a oth, Heav'n

ly Ho ly Ho ly Lord God of Sab a oth, Heav'n and

ly Ho ly Ho ly Lord God of Sab a oth, Heav'n and



earth are full..... of the majes...ty of thy glo.....ry. The glorious  
 .... and earth are full of the majes...ty of thy glo.....ry. The glorious  
 earth are full..... of the majes...ty of thy glo.....ry. The glorious  
 earth are full..... of the majes...ty of thy glo.....ry. The glorious

compa...ny of the A...pos...tles praise thee, The goodly fellow...ship of the  
 compa...ny of the A...pos...tles praise thee, The goodly fellow...ship of the  
 compa...ny of the A...pos...tles praise thee, The goodly fellow...ship of the  
 compa...ny of the A...pos...tles praise thee, The goodly fellow...ship of the

pro...phets praise thee, The no...ble ar...my of mar...tyrs praise  
 pro...phets praise thee, The no...ble ar...my of mar...tyrs praise  
 pro...phets praise thee, The no...ble ar...my of mar...tyrs praise  
 pro...phets praise thee, The no...ble ar...my of mar...tyrs praise



CAN: thee, The ho...ly church thro'...out all the world doth ac...know...ledge

CAN: thee, The ho...ly church thro'...out all the world doth ac...know...ledge

CAN: thee, The ho...ly church thro'...out all the world doth ac...know...ledge

CAN: thee, The ho...ly church thro'...out all the world doth ac...know...ledge

DEC: thee, The Fa...ther of an in-fi-nite majes...ty. CAN: Thine honour-able

DEC: thee, The Fa...ther of an in-fi-nite majes...ty. CAN: Thine honour-able

DEC: thee, The Fa...ther of an in-fi-nite majes...ty. CAN: Thine honour-able

DEC: thee, The Fa...ther of an in-fi-nite majes...ty. CAN: Thine honour-able

DEC: true and on...ly Son, Al...so the ho...ly Ghost the com...forter, Thou FULL.

DEC: true and on...ly Son, Al...so the ho...ly Ghost the com...for...ter, Thou FULL.

DEC: true and on...ly Son, Al...so the ho...ly Ghost the com...forter, Thou FULL.

DEC: true and on...ly Son, Al...so the ho...ly Ghost the com...forter, Thou FULL.



.... art the king of glo...ry, O Christ, Thou.... art the e...ver...

.... art the king of glo...ry, O Christ, Thou.... art the ever...last..

.... art the king of glo...ry, O Christ, Thou.... art the e...ver...

.... art the king of glo...ry, O Christ, Thou.... art the e...ver...

last...ing Son of the Fa...ther. When thou took...est up...on thee

...ing Son of the Fa...ther. When thou took...est up...on thee

last...ing Son of the Fa...ther. When thou took...est up...on thee

last...ing Son of the Fa...ther. When thou took...est up...on thee

last...ing Son of the Fa...ther. When thou took...est up...on thee

last...ing Son of the Fa...ther. When thou took...est up...on thee

to de...li...ver man, Thou didst not ab...hor the Vir...gin's womb. CAN: When

to de...li...ver man, Thou didst not ab...hor the Vir...gin's womb. When thou....

to de...li...ver man, Thou didst not ab...hor the Vir...gin's womb. When

to de...li...ver man, Thou didst not ab...hor the Vir...gin's womb. When

to de...li...ver man, Thou didst not ab...hor the Vir...gin's womb. When



thou hadst o...ver...come the sharp...ness of death, Thou didst  
 ..... hadst o...ver...come the sharp...ness of death, Thou didst  
 thou hadst o...ver...come the sharp...ness of death, Thou didst  
 thou hadst o...ver...come the sharp...ness of death, Thou didst

o...pen the king...dom of heav'n to all be...lie...vers. Thou  
 o...pen the king...dom of heav'n to all be...lie...vers. Thou  
 o...pen the king...dom of heav'n to all be...lie...vers. Thou  
 o...pen the king...dom of heav'n to all be...lie...vers. Thou

DEC:  
DEC:  
DEC:  
DEC:  
DEC:

sit...test at the right hand of God in the glo...ry of the Fa...ther. We be...  
 sit...test at the right hand of God in the glo...ry of the Fa...ther. We be...  
 sit...test at the right hand of God in the glo...ry of the Fa...ther. We  
 sit...test at the right hand of God in the glo...ry of the Fa...ther.

CAN:  
CAN:  
CAN:  
CAN:



... believe that thou shalt come... to be... our judge; *Soft.*  
 ... believe that thou shalt come to be... our... judge; we there...  
 ... believe that thou shalt come to be... our judge; *Soft.* we  
 CAN: we believe that thou shalt come to be... our judge; *Soft.*

DEC: *Soft.* we therefore pray thee, help thy ser\_vants, whom...  
 ... fore pray... thee, help thy ser\_vants, whom  
 ... there fore pray thee, help... thy ser\_vants, whom  
 DEC: *Soft.* we there fore pray thee, help... thy ser\_vants, whom

... thou hast re deemed with thy pre cious blood.  
 thou hast re deemed with... thy pre cious blood.  
 thou hast re deemed with... thy pre cious blood. CAN:  
 thou hast re deemed with thy pre cious blood. Make them  
 CAN:



CAN: Make them to be num-ber'd with thy saints in glo-ry e-ver-last-ing.

CAN: Make them to be num-ber'd with thy saints in glo-ry e-ver-last-ing.

CAN: Make them to be num-ber'd with thy saints in glo-ry e-ver-last-ing.

to be num-ber'd with thy saints in glo-ry e-ver-last-ing.

DEC: O Lord, save thy peo-ple, and bless thine he-ri-tage;

DEC: O Lord, save thy peo-ple, and bless thine he-ri-tage;

DEC: O Lord, save thy peo-ple,..... and bless thine he-ri-tage;

DEC: O Lord, save thy peo-ple, and bless thine he-ri-tage;

CAN: Go-vern them and lift them up for e-ver; DEC: Day by

CAN: Go-vern them and lift them up for e-ver; DEC: Day by day.....

CAN: Go-vern them and lift them up for e-ver; Day by day..... DEC:

CAN: Go-vern them and lift them up for e-ver; DEC: Day by



day we mag-ni-fy thee; and we wor-ship thy name ever world without  
 ... we mag-ni-fy thee; and we wor-ship thy name ever world without  
 ... we mag-ni-fy thee; and we wor-ship thy name ever world without  
 day we mag-ni-fy thee; and we wor-ship thy name ever world without

end; Vouchsafe, O Lord, to keep us this day with-out sin, O  
 end; Vouchsafe, O Lord, to keep us this day with-out sin, O  
 end; Vouchsafe, O Lord, to keep us this day with-out sin, O  
 end; Vouchsafe, O Lord, to keep us this day with-out sin, O

Lord, have mer-cy up-on us, have mercy up-on us; O  
 Lord, have mer-cy up-on us, have mercy up-on us; O  
 Lord, have mer-cy up-on us, have mer-cy up-on us; O  
 Lord, have mer-cy up-on us, have mercy up-on us; O



Lord, let thy mer...cy light-en up-on us, as our trust is

Lord, let thy mercy light...en up-on us, as our

Lord, let thy mer...cy light-en up-on us, as our trust is

Lord, let thy mer...cy light-en up-on us, as our

in..... thee. **FULL.** O Lord, **FULL.** in thee have.... I trust...ed,

trust is in thee. **FULL.** O Lord, in thee have I trust...ed,

in..... thee. **FULL.** O Lord, in thee have I trust...ed,

trust is in thee. O Lord, in thee have I trust...ed,

**FULL.**

let me ne...ver be con...found...ed.

let me ne...ver be..... con...found...ed.

let me ne...ver be con...found...ed.

let me ne...ver be con...found...ed.



# Jubilate Deo.

**TREBLE.** FULL. O be joy-ful in the Lord, all ye lands; serve the

**ALTO.** FULL. O be joy-ful in the Lord, all ye lands; serve the

**TENOR.** FULL. O be joy-ful in the Lord, all ye lands; serve the

**BASS.** FULL. O be joy-ful in the Lord, all ye lands; serve the

**ORGAN.** FULL. O be joy-ful in the Lord, all ye lands; serve the

Lord with glad-ness, and come be-fore his presence with a song; Be ye

Lord with glad-ness, and come be-fore his presence with a song; Be ye

Lord with glad-ness, and come be-fore his presence with a song; Be ye

Lord with glad-ness, and come be-fore his presence with a song; Be ye

sure that the Lord he is God, it is he that hath made us, and

sure that the Lord he is God, it is he that hath made us, and

sure that the Lord he is God, it is he that hath made us,

sure that the Lord he is God, it is he that hath made us,



CAN:

not we our... selves, we are his ..... peo...ple and the

CAN:

not we our... selves, we are his peo...ple and the

CAN:

and not we our... selves, we are his ..... peo...ple and the sheep

CAN:

and not we our... selves, we are his peo...ple and the

FULL.

sheep of his pasture. O ..... go your way in... to his

FULL.

sheep of his pasture. O ..... go your way in... to his

FULL.

of .... his pasture. O ..... go your way in... to his

FULL.

sheep of his pasture. O ..... go your way in... to his

FULL.

gates with thanks - giving, and into his courts with praise; be thank - ful

gates with thanks - giving, and in... to his courts with praise; be thank - ful

gates with thanks - giving, and in... to his courts with praise; be thank - ful

gates with thanks - giving, and into his courts with praise; be thank - ful



un...to him, and speak good of his name. For the Lord is

un...to him, and speak good of his name. For the Lord is

un...to him, and speak good of his name. For the Lord is

un...to him, and speak good of his name. For the Lord is

gracious, his mer-cy is e-ver-last-ing, and his truth en-----

gracious, his mer-cy is e-ver-last-ing, and his truth en-

gracious, his mer-cy is e-ver-last-ing, and his truth en-

gracious, his mer-cy is e-ver-last-ing, and his truth en-

- du ----- reth from ge-ne-ra-tion to ge-ne-ra-tion.

- du-----reth from ge-----ne-----ra-tion to ge-ne-ra-tion.

- du-----reth from ge-ne-ra-tion to ge-ne-ra-tion.

- du-----reth from ge-ne-ra-tion to ge-ne-ra-tion.



FULL.  
Glo...ry be to the Father, and to the Son, and

FULL.  
Glo...ry be to the Father, and to the Son, and to the ho--

FULL.  
Glo...ry be to the Father, and to the Son, and to the

FULL.  
Glo...ry be to the Father, and to the Son, and to the

FULL.  
Glo...ry be to the Father, and to the Son, and to the

to the ho...ly Ghost; as it was in the be...gin...ning, is

...ly Ghost; as it was in the be...ginning, is

ho...ly Ghost; as it was in the be...gin...ning, is

ho...ly Ghost; as it was in the be...ginning, is

now, and e...ver shall be, world without end... A...men.

now, and ever shall be, world without end. A...men.

now, and ever shall be, world without end.... A...men.

now, and ever shall be, world with-out end. A...men.



# Sanctus.

**TREBLE.** *SLOW.*  
Ho...ly ho...ly ho...ly Lord God of hosts,  
**ALTO.**  
Ho...ly ho...ly ho...ly Lord..... God of hosts, Heav'n...  
**TENOR.**  
Ho...ly ho...ly ho...ly Lord God of hosts,  
**BASS.**  
Ho...ly ho...ly ho...ly Lord God of hosts,  
**ORGAN.** *SLOW.*

Heav'n and earth are full of the ma\_jes\_ty of thy  
..... and earth are full..... of the ma\_jes\_ty of thy  
Heav'n and earth are full of the ma\_jes\_ty..... of thy glo-  
Heav'n and earth are full of the ma\_jes\_ty of thy

glo....ry. Glo...ry be to thee, O Lord.... most high.  
glo....ry. Glo...ry be to thee, O Lord most high.  
....ry. Glo...ry be to thee, O Lord..... most high.  
glo....ry. Glo...ry be to thee, O Lord most high.



# Kyrie eleison.

**TREBLE.** Lord have mercy up-on us, and incline our hearts to keep this law.

**ALTO.** Lord have mercy up-on us, and incline our hearts to keep this law.

**TENOR.** Lord have mercy up-on us, and incline our hearts to keep this law.

**BASS.** Lord have mercy up-on us, and incline our hearts to keep this law.

**ORGAN.**

After the 10<sup>th</sup> Commandment.

Lord have mercy upon us, and write all these..... thy laws in our

Lord have mercy up-on us, and write all these thy laws in our

Lord have mercy upon us, and write all these thy laws in our

Lord have mercy upon us, and write all these thy laws in our

**ORGAN.**

## Doxology.

hearts, we be seech thee.

hearts, we be seech thee.

hearts, we be seech thee.

hearts, we be seech thee.

**ORGAN.**

Glo-ry be to thee, O Lord.

Glo-ry be to thee, O Lord.

Glo-ry be to thee, O Lord.

Glo-ry be to thee, O Lord.

**ORGAN.**



# THE NICENE CREED.

## Credo in unum Deum.

PRIEST.

Org. I be\_lieve in one God

TREBLE. FULL. The Fa\_ther al\_migh\_ty, maker of heav'n and

ALTO. FULL. The Fa\_ther al\_migh\_ty, maker of heav'n..... and

TENOR. FULL. The Fa\_ther al\_migh\_ty, ma\_ker of heav'n and

BASS. FULL. The Fa\_ther al\_migh\_ty, ma\_ker of heav'n and

ORGAN. FULL.

earth, and of all things vi\_si\_ble and in\_vi\_si\_ble; and in

earth, and of all things vi\_si\_ble and in\_vi\_si\_ble; and in

earth, and of all things vi\_si\_ble and in\_vi\_si\_ble; and in

earth, and of all things vi\_si\_ble and in\_vi\_si\_ble; and in.

DEC: DEC: DEC: DEC: DEC:



CAN:

one Lord Jesus Christ the on-ly be-got-ten son of God, be-got-ten of his

CAN:

one Lord Jesus Christ the on-ly be-got-ten son of God, be-got-ten of his

CAN:

one Lord Je-sus Christ the on-ly be-got-ten son of God, be-got-ten of his

CAN:

one Lord Jesus Christ the on-ly be-got-ten son of God, be-got-ten of his

FULL.

fa-ther be-fore all worlds, God of God, light of light, ve-ry

FULL.

fa-ther be-fore all worlds, God of God, light of light, ve-ry

FULL.

fa-ther be-fore all worlds, God of God, light of light, ve-ry

FULL.

fa-ther be-fore all worlds, God of God, light of light, ve-ry

FULL.

fa-ther be-fore all worlds, God of God, light of light, ve-ry

God of ve-ry God, be-gotten not made, being of one substance with the

God of ve-ry God, be-gotten not made, being of one substance with the

God of ve-ry God, be-gotten not made, being of one substance with the

God of ve-ry God, be-gotten not made, being of one substance with the



Father by whom all things were made; who for us men and for our sal...

Father by whom all things were made; who for us men and for our sal...

Father by whom all things were made; who for us men and for our sal...

Father by whom all things were made; who for us men and for our sal...

...vation came down.. from heav'n, and was in...car...nate by the ho...ly

...vation came down.. from heav'n, and was in...car...nate by the ho...ly

...vation came down.. from heav'n, and was in...car...nate by the ho...ly

...vation came down.. from heav'n, and was in...car...nate by the ho...ly

Ghost of the vir...gin Ma...ry, and was made man, and was cru...ci...fied

Ghost of the vir...gin Ma...ry, and was made man, and was cru...ci...fied

Ghost of the vir...gin Ma...ry, and was made man, and was cru...ci...fied

Ghost of the vir...gin Ma...ry, and was made man, and was cru...ci...fied



*Softer.*  
 al...so for us, un...der Pon...tius Pi...late. He suf...fer'd,  
 al...so for us, un...der Pontius Pi...late. He.... suf...fer'd,  
 al...so for us, un...der Pon...tius Pi...late. He.... suf...fer'd,  
 al...so for us, un...der Pon...tius Pi...late. *Softer.* He suf...fer'd,  
*Softer.*

*FULL.*  
 and was buried, and the third day he rose a gain ac...  
 and was buried, *FULL.* and the third.... day he rose a gain ac...  
 and was buried, *FULL.* and the third day he rose... a gain ac...  
 and was buried, *FULL.* and the third... day he rose a gain ac...  
*FULL.*

-cording to the scriptures, and as...cended in to heav'n, and sit...teth at the  
 -cording to the scriptures, and as...cended in to heav'n, and sit...teth at the  
 -cording to the scriptures, and as...cended in to heav'n, and sit...teth at the  
 -cording to the scriptures, and as...cended in to heav'n, and sit...teth at the



right hand of the Father; and he shall come a gain with glo ry to  
 right hand of the Father; and he shall come a gain with glo ry to  
 right hand of the Father; and he shall come a gain with glo ry to  
 right hand of the Father; and he shall come a gain with glo ry to

judge both the quick and the dead, whose king-dom shall have no end. and  
 judge both the quick and the dead, whose king-dom shall have no end. and  
 judge both the quick and the dead, whose king-dom shall have no end. and  
 judge both the quick and the dead, whose king-dom shall have no end. and

I be lieve in the ho ly Ghost, the Lord and giv-er of life, who pro  
 I be lieve in the ho ly Ghost, the Lord and giv-er of life, who pro  
 I be lieve in the ho ly Ghost, the Lord and giv-er of life, who pro  
 I be lieve in the ho ly Ghost, the Lord and giv-er of life, who pro



CAN:

-ceedeth from the Fa...ther and the Son, who with the Fa...ther and the

-ceed-eth from the Fa...ther and the Son, who with the Fa...ther and the Son..

-ceedeth from the Fa...ther and the Son, who with the Fa...ther and the

-ceedeth from the Fa...ther and the Son, who with the Fa...ther and the

Son to...gether is wor-ship-ed and glo...ri...fied, who spake by the

.... to...gether is wor-ship-ed and glo...ri...fied, who spake by the

Son to...gether is wor-ship-ed and glo...ri...fied, who spake by the

Son to...gether is wor-ship-ed and glo...ri...fied, who spake by the

DEC:

prophets; and I believe one Ca...tho...lic and A...pos...to...lic

prophets; and I believe one Ca...tho...lic and A...pos...to...lic

prophets; and I believe one Ca...tho...lic and A...pos...to...lic

prophets; and I believe one Ca...tho...lic and A...pos...to...lic



CAN: church, I ac... know... ledge one baptism for the re... mis... sion... of

CAN: church, I ac... knowledge one baptism for the re... mis... sion.... of

church, I ac... knowledge one baptism for the remission of

CAN: church, I ac... knowledge one baptism for the remission of

DEC: sins, and I look for the re... sur... rec... tion of the

DEC: sins, and I look for the re... sur... rec... tion of the

sins, DEC: and I look for the re... sur... rec... tion of the

sins, and I look for the re... sur... rec... tion of the

CAN: dead, and the life of the world to come, A... men.

CAN: dead, and the life of... the world to come, A... men.

dead, and the life of the world... to come, A... men.

dead, and the life of the world to come, A... men.

CAN: dead, and the life of the world to come, A... men.

FULL.



# Magnificat.

**TREBLE.** *FULL.* My soul ..... doth mag-ni-fy the Lord, and my

**ALTO.** *FULL.* My soul doth mag-ni-fy the Lord, and my

**TENOR.** *FULL.* My soul ..... doth magni-fy ..... the Lord, and my

**BASS.** *FULL.* My soul ..... doth mag-ni-fy the Lord, and my

**ORGAN.** *FULL.*

spi-rit hath re-joiced in God my Sa-viour: For he ....

spi-rit hath re-joiced in God my Sa-viour: For he hath .....

spi-rit hath re-joiced in God my Sa-viour: For he ..... hath..

spi-rit hath re-joiced in God my Sa-viour: For he ....

..... hath re-gard-ed the low-li-ness of his hand-maid-en;

..... re-gard-ed the low-li-ness of his ..... hand-maid-en;

..... re-gard-ed the low-li-ness of his hand-maid-en;

..... hath re-gard-ed the low-li-ness of his hand-maid-en;



DEC: For be-hold, from hence ..... forth all ge-ne-ra-tions shall

DEC: For be-hold, from ..... hence-forth all ge-ne-ra-tions

DEC: For be-hold, from hence-forth all ge-ne-ra-tions

DEC: For be-hold, from hence-forth all ge-ne-ra-tions

DEC: For be-hold, from hence-forth all ge-ne-ra-tions

CAN: call me blessed; For he that is migh-ty hath

CAN: shall call me blessed; For he that is migh-ty hath mag-

CAN: shall call me blessed; For he that is migh-ty hath

CAN: shall call me blessed; For he that is migh-ty hath

CAN: shall call me blessed; For he that is migh-ty hath

DEC: mag-ni-fi-ed me, and ho-ly is his name; And his

DEC: ni-fi-ed me, and ho-ly is his name; And his

DEC: mag-ni-fi-ed me, and ho-ly is his name; And his

DEC: mag-ni-fi-ed me, and ho-ly is his name; And his

DEC: mag-ni-fi-ed me, and ho-ly is his name; And his



mer\_cy is on them that fear him through\_out all ge...ne--

mer\_cy is on them... that fear..... him through\_out all ge...ne--

mer.....cy is on them that fear him through\_out all ge...ne--

mer.....cy is on them that fear him through\_out all ge...ne--

CAN: rations. He hath... shew....ed strength with his arm, he hath

CAN: rations. He hath shew.....ed strength with his arm, he hath

CAN: rations. He hath shew.....ed strength with his arm, he hath

CAN: rations. He hath shew....ed strength with his arm, he hath

CAN: rations. He hath shew....ed strength with his arm, he hath

scat...ter...ed the proud in the i...ma...gi...na...tion of their hearts:

scat...ter...ed the proud in the i...ma...gi...na...tion of their hearts:

scat...ter...ed the proud in the i...ma...gi...nation of..... their hearts:

scat...ter...ed the proud in the i...ma...gi...na...tion of their hearts:



DEC: He hath put down the mighty from ..... their

DEC: He hath put down the migh..... ty from their

DEC: He hath put down ..... the migh..... ty from their

DEC: He hath put down the migh..... ty from their

DEC: He hath put down the migh..... ty from their

CAN: seat, and hath ex..... al..... ted the humble and meek; He hath

CAN: seat, and hath ex..... al..... ted the humble and meek; He hath

CAN: seat, and hath ex..... al..... ted the humble and meek; He hath

CAN: seat, and hath ex..... al..... ted the humble and meek; He hath

CAN: seat, and hath ex..... al..... ted the humble and meek; He hath

fill.... ed the hun... gry with good things, and the rich he hath sent emp..

fill.... ed the hun... gry with good things, and the rich he hath sent empty

fill.... ed the hun... gry with good things, and the rich he hath sent emp..

fill.... ed the hun... gry with good things, and the rich he hath sent



ty a way. He re-mem'bring his mer-cy hath  
 a way. He re-mem-b'ring his mer-cy hath  
 ty a way. He re-mem-b'ring his mer-cy hath  
 empty a way. He re-mem-b'ring his mer-cy hath

DEC: DEC: DEC: DEC: DEC: DEC:

holpen his servant Is-ra-el, As he pro-mi-sed to  
 hol-pen his ser-vant Is-ra-el, As he pro-mi-sed to  
 holpen his ser-vant Is-ra-el, As he pro-mi-sed to our..  
 hol-pen his ser-vant Is-ra-el, As he pro-mi-sed to

CAN: CAN: CAN: CAN: CAN: CAN:

our fore-fa-thers A-bra-ham and his seed for e-ver.  
 our fore-fa-thers A-bra-ham and his seed for e-ver.  
 fore-fa-thers A-bra-ham and his seed for e-ver.  
 our fore-fa-thers A-bra-ham and his seed for e-ver.



FULL.  
 Glo... ry be to the Fa... ther.... and to the Son and to the

FULL.  
 Glo... ry be to the Fa..... ther and to the Son and to the

FULL.  
 Glo... ry be to the Fa..... ther and to the Son and to the

FULL.  
 Glo... ry be to the Fa..... ther and to the Son and to the

FULL.  
 Glo... ry be to the Fa..... ther and to the Son and to the

ho... ly Ghost, As it was in the be... gin... ning, is now, and e... ver

ho... ly Ghost, As it was in the be... gin... ning, is now, and e... ver

ho... ly Ghost, As it was in the be... gin... ning, is now, and e... ver

ho... ly Ghost, As it was in the be... gin... ning, is now, and e... ver

shall be, world without end. A..... men.

shall be, world... with... out end. A..... men.

shall be, world without end. A..... men.....

shall be, world with..... out end. A..... men.



# Nunc dimittis.

**TREBLE.** FULL. Lord, now let-test thou thy ser-vant de-part in

**ALTO.** FULL. Lord, now let-test thou thy ser-vant de-part in

**TENOR.** FULL. Lord, now lettest thou thy ser-vant de-part in

**BASS.** FULL. Lord, now lettest thou thy servant de-part in

**ORGAN.** FULL.

peace ac-cord-ing to thy word; For mine eyes have seen thy sal-

peace ac-cord-ing to thy word; For mine eyes have seen thy sal-

peace ac-cord-ing to thy word; For mine eyes have seen thy sal-

peace ac-cord-ing to thy word; For mine eyes have seen thy sal-

DEC: -vation, Which... thou hast ..... pre-par-ed be-fore the face...

DEC: -vation, Which thou hast pre-par-ed be-fore the face of

DEC: -vation, Which thou hast pre-par-ed ..... before the face of

DEC: -vation, Which thou hast pre-par-ed be-fore ..... the face of



CAN:

.... of all people, To be a light to light... en the

all ..... people, To be a light to light... en the

all people, To be a light to light... en the

all people, To be a light to light... en the

CAN:

gentiles, and to be the glo.....ry of thy... peo....ple Is-ra-el.

gentiles, and to be the glo-ry of thy peo-ple Is-ra-el.

gentiles, and to be the glo...ry of thy people Is.....ra-el.

gentiles, and to be the glo-ry of thy people Is-ra-el.

FULL. CANON 4 in 2.

FULL. Glo.....ry be to the Fa.....ther and to the Son and

FULL. Glo...ry ..... be to the Fa.....ther and to the Son and

FULL. Glo.....ry be to the

FULL. Glo.....ry ..... be to the



to the ho...ly Ghost, As it was in the be...gin-ning is....

to the ho...ly Ghost, As it was in the be-

Fa.....ther and to the Son and to the ho...ly Ghost, As it

Fa.....ther and to the Son and to the ho...ly

now and e.....ver shall be, world without end. A.....

-ginning is now and ever shall be, world without end. A.....

was in the be...gin-ning is.... now and e.....ver shall be,

Ghost, As it was in the be-ginning is now and ever shall be,

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

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

world without end. A.....men A.....men.

world without end. A.....men A.....men.



[The text in this block is extremely faint and illegible due to the low resolution and blurriness of the image. It appears to be a list or a series of entries, possibly a table of contents or a catalog, but the specific details cannot be discerned.]







MORNING & EVENING SERVICES,  
Consisting of the

Te Deum  
& Jubilate

Magnificat  
&  
Deus Misericordiarum

As Sung at

ST. JOHN'S CHURCH HACKNEY,

The Music

Composed and Arranged

FOR THE

ORGAN OR PIANO FORTE,

And respectfully dedicated

to  
The Rev<sup>d</sup> T. D. Goodchild M. A. Rector,  
BY

JAMES THOMAS TERRY.

Organist

Ent. at Sta. Hall.

Price 7.<sup>s</sup>

L O N D O N,

Published for the Author by Z. T. PURDAY, 45 High Holborn.

To be had at all Music Sellers, and of

M<sup>r</sup> TERRY, N<sup>o</sup> 4, Cobham Place, Clapton Square, Hackney.



1877

1877/5



# LIST OF SUBSCRIBERS.



## THE REV. T. O. GOODCHILD, RECTORY, HACKNEY, SIX COPIES.

THE VEN. ARCHDEACON BURNEY, D. D. RECTOR OF SIBLE HEDINGHAM.  
 REV. G. B. BLOMFIELD, STEVENAGE.  
 REV. THOMAS BOWDLER, SYDENHAM. Two Copies.  
 REV. W. C. LE BRETON, CHATHAM PLACE, HACKNEY. Two Copies.  
 REV. H. F. BURDER, D. D. CHURCH STREET, HACKNEY.  
 REV. EDWARD BIRCH, RECTOR OF WEST HACKNEY.  
 REV. THOMAS DRY, WALTHAMSTOW, ESSEX.  
 REV. C. J. DANIEL, TRYONS PLACE, HACKNEY.  
 REV. R. C. GAZELEY, CAVERSHAM, OXFORDSHIRE.  
 REV. THOMAS GRIFFITH, CLAPTON SQUARE.  
 REV. CHARLES HEATHCOTE, UPPER CLAPTON.  
 REV. A. B. HASLEWOOD, GREENWICH.  
 HON. AND REV. F. HOTHAM, RECTOR OF DENNINGTON, SUFFOLK.  
 REV. S. L. HARRIS, CLARE, SUFFOLK.  
 REV. RICHARD HARVEY, RECTOR OF HORNSEY.  
 REV. T. T. JONES, LOWER CLAPTON.  
 REV. E. H. LANDON, WELL STREET, HACKNEY.  
 REV. C. J. LAPRIMAUDAYE, LEYTON, ESSEX.  
 REV. H. H. NORRIS, GROVE STREET.  
 REV. JAMES COTTON POWELL, CLAPTON HOUSE, CLAPTON.  
 REV. JOHN PARDOE, LEYTON, ESSEX.  
 REV. WILLIAM PALMER, D.D., YARCOMBE, DEVON.  
 REV. W. A. SOAMES, VICAR OF GREENWICH.  
 REV. W. C. TORKINGTON, CHATHAM PLACE, HACKNEY. Two Copies.  
 REV. WILLIAM WILSON, VICAR OF WALTHAMSTOW. Three Copies.  
 REV. JAMES WILLIAMS, STAMFORD HILL. Two Copies.  
 REV. J. S. WINTER, TOTTENHAM.  
 REV. T. P. WRIGHT, MARE STREET, HACKNEY.

### A

Andrews, Miss, Leyton.  
 Alderson, C. Esq. Five Houses, Clapton.  
 Ashpitel, A. Esq. Clapton Square, Hackney. Six Copies.  
 Ashcombe, Miss, Upper Homerton. Two Copies.  
 Ayre, Miss, Church-field House, Hackney.

### B

Bayes, —, Esq. Clapton Square, Hackney.  
 Barker, Mr. Church Street, Hackney.  
 Barker, —, Esq. Whips Cross, Walthamstow.  
 Barff, F. Esq. Portland Place Clapton.  
 Bartlett, Miss, Clapton Square, Hackney.  
 Barlow, S. Esq. Clapton.  
 Ballance, J. Esq. Lower Clapton.  
 Berger, J. Esq. Five Houses, Clapton.  
 Berger, Miss E., Five Houses, Clapton.  
 Beverley C. J. Esq. Grove, Hackney.  
 Beverley, Mrs. C. J. Grove, Hackney.  
 Bird, Mr. Organist, Dalston.  
 Bird, Mr. G. Organist of Walthamstow. Six Copies.  
 Birkett, J. Esq. Clapton Terrace.  
 Boulton, T. Esq. Lower Clapton.  
 Boulton, Mrs. T. Lower Clapton.  
 Bowman, Miss, Edmonton. Two Copies.  
 Boyd, T. Esq. Ward's Corner, Hackney.  
 Brown, Thomas, Esq. Lower Clapton.  
 Brown, Miss M. Mare Street, Hackney.

### C

Carey, Mrs. Dalston.  
 Cazenove, Mrs. P. Upper Clapton. Two Copies.  
 Cazenove, Mrs. J. Lower Clapton.  
 Cellier, Monsr. Clarence Place, Clapton.  
 Charles, Robert, Junr., Esq. Mare Street, Hackney.  
 Child, Mrs. S. P. Clapton Pond.,  
 Clements, Mrs. Lower Clapton.  
 Clennell, Mr. E. Mare Street, Hackney.  
 Courvoisier, Dr. A. Clapton Square. Five Copies.  
 Courvoisier, Mrs. A. Clapton Square.  
 Craven, Miss, Stamford Hill.  
 Curtis, Mrs. King's Row, Grove, Hackney.

### D

Davies, R. Esq. Chatham Place, Hackney. Four Copies.  
 Davison, T. R. Esq. Clapton Square, Hackney. Seven Copies.  
 Dickenson, —, Esq. Cobham Place, Hackney.  
 Dockerill, Mrs. Fenchurch Street, London.  
 Dover, Mrs. Clapton Square, Hackney.  
 Downes, J. Esq., Brooksby's Walk, Homerton.

### E

Echalaz, T. S. Esq. Clapton. Two Copies.

### F

Farrell, Miss, Clapton.  
 Ford, E. Esq. Laura Place, Clapton. Two Copies.  
 Frampton, Miss M. Well Street, Hackney.  
 Frost, Mr. G. Paradise Fields, Hackney.  
 Fieldwick, Mr. W. Lower Clapton.



LIST OF SUBSCRIBERS.—Continued.

G			
Garrod, S. Esq. Lower Clapton Place.			
Gorton, Mrs. Clapton Terrace.			
Grove, J. Esq. Portland Place,	Three Copies.		
Grove, W. T. Esq. Portland Place,	Two Copies.		
Greenwood, G. Esq. Upper Homerton.			
Grant, Mrs. London Field.			
Gray, J. Esq. New Road, London,	Four Copies.		
Gray, Miss E. New Road, London,			
Gray, Miss M. New Road, London.			
Grout, J. Esq. Stamford Hill.			
Green, James, Esq. Clapton Square.			
H			
Hamilton, Miss, Clapton Square, Hackney.			
Hadow, H. Esq. Tryons Place, Hackney.			
Harris, W. Esq. Chatham Place, Hackney.			
Hensley, J. Esq. Tavistock Square, London.			
Hoskins, W. Esq. Clapton Square.			
Heudebourck, Mr. J. L. Church Street, Hackney.			
Hooper, Mrs. London Fields.			
J			
Jay, J. Esq. 36, Sloane Street.			
Jones, —, Esq. Homerton Row.			
Jones, E. H. Esq. Well Street, Hackney.			
K			
Kingsford, K. Esq. Tryons Place, Hackney.			
Keith, Prowse, & Co., Messrs. Cheapside.	Two Copies.		
L			
La Serre, J. G. Esq. Chatham Place, Hackney.			
Loddiges, Mrs. G. Paradise Fields, Hackney.			
Lucas, T. Esq. Maitland Place, Clapton,			
Lynch, S. S. Esq. Grove Place, Hackney.			
Lynes, H. V. Esq. Clapton Pond.			
M			
Man, C. Esq. Maitland Place, Clapton.			
Mayo, Mrs. Laura Place, Clapton.			
Mc'Lachlan, Mrs. Landsdown Terrace.			
Metcalf, Miss, Church Street, Hackney.			
Middleditch, W. Esq. Upper Homerton.			
Milne, J. Esq. Clapton Terrace, Clapton.			
Morphett, Mr. Organist of Wanstead.	Two Copies.		
Moxon, J. Esq. 8, Hanover Terrace, Regent's Park.			
Mullins, W. H. Esq. Wickham Place, Clapton.			
Musgrove, J. Esq. Lower Clapton			
N			
Nalder, F. Esq. Laura Place, Clapton.			
Nelme, S. Esq. Grove Place, Hackney.			
Newman, James, Esq. Dalston.			
Newman, Mrs. Lower Clapton Place.			
Nix, J. Esq. The Rocks, Sydenham.	Two Copies.		
O			
Ohrly, Miss, Loddiges Buildings, Hackney.	Two Copies.		
Oliver, Miss, Upper Clapton.			
Ord, Mrs. Upper Clapton.			
P			
Peyton, J. Esq. Clapton Square.			
Penlington, S. Esq. Landsdown Terrace, Hackney.			
Perring, Mrs. Tavistock Square.	Two Copies.		
Palmer, George, Esq. Mare Street, Hackney.	Three Copies.		
Powell, J. C. Esq. Lower Clapton.	Five Copies.		
Powell, Miss E. Clapton House.			
Powell, James, Esq. Grove Place, Hackney.			
Pullen, —, Esq. Clapton Square, Hackney.			
Pulley, C. H. Esq. Homerton.			
Purday, Mr. Z. T. High Holborn.	Twelve Copies.		
R			
Richardson, Capt. George, Landsdown Place.			
Roper, S. Esq. Clapton Square, Hackney.			
Russell, W. M. Esq. Upper Clapton.			
Rutt, Wm. Esq. Clapton Square, Hackney.			
S			
Sargant, Mrs. Clapton Square, Hackney.	Six Copies.		
Saunders, Mrs. Clapton Square, Hackney.			
Schnelle, H. Esq. Clarence Place, Hackney.			
Siffken, H. Esq. Clapton Square, Hackney.	Two Copies.		
Simpson, James, Esq. Dalston Rise.			
Slater, Miss, Lower Clapton.	Two Copies.		
Smallfield, Mr. John, Red Lion Square, London.	Two Copies.		
Smallfield, Mr. G. Liecester.			
Smart, D. Esq. Mare Street, Hackney.			
Snaith, Mrs. Lower Clapton.			
Spencer, C. Esq. Mare Street, Hackney.	Ten Copies.		
Steiner, L. Esq. Clapton Place, Clapton.			
Steinmitz, William, Esq. Upper Homerton.			
Stockdale, Mrs. Church Street, Hackney.			
Stutfield, C. B. Esq. Mare Street, Hackney.			
T			
Thistlewood, G. Esq. Chatham Place, Hackney.			
Thompson, G. Esq. Homerton.			
Toulmin, Mrs. Mare Street, Hackney.			
Turner, S. Esq. Lower Clapton.	Two Copies.		
Turner, Mr. Caleb, Church Street, Hackney.	Six Copies.		
Tyssen, J. R. D. Esq. Warwick Road, Clapton.			
V			
Vale, Mrs. Dalston.			
Vaux, Miss M. Clapton Square, Hackney.			
Ventom, Miss Julia, Leyton.			
Ventom, Miss Marianne, Leyton.			
W			
Walker, Miss, Clapton Square, Hackney.			
Waugh, —, Esq. Dalston Terrace.			
Webber, Mrs. Upper Wobourn Place.			
Wellings, Miss, Upper Clapton.	Six Copies.		
Whitehouse, Mr. John, Church Street, Hackney.			
Williams, Dr. Pembroke House, Hackney.			
Williams, T. R. Esq. Chatham Place, Hackney.			
Wright, Mr. T. Church Street, Hackney.			
Wright, C. Esq. Laura Place, Clapton.			
Wynen, G. Esq. Mare Street, Hackney.			
Y			
Young, Mrs. Lower Clapton.			



# JUBILATE DEO,

SUNG AT

ST. JOHN'S CHURCH, HACKNEY,

COMPOSED AND ARRANGED FOR THE

**Organ or Pianoforte,**

BY

**JAMES T. TERRY,**

ORGANIST OF THE ABOVE CHURCH.

*Ent. at Sta. Hall.*



*Price 1s. 6d.*

**London:**

PUBLISHED FOR THE AUTHOR BY Z. T. PURDAY, 45, HIGH HOLBORN,

AND MAY BE HAD OF HIM AT

No. 4, COBHAM PLACE, CLAPTON SQUARE, HACKNEY;

WHERE ALSO MAY BE HAD BY THE SAME COMPOSER,

CHURCH AND HOME MELODIES, a selection of Psalmody for the Voice and Pianoforte or Organ, in One Volume with 24 Chants.	12 0
Or, in Three Parts .....	4 0
The Twenty-four Chants, separately .....	2 0
DEUS MISEREATUR .....	1 6
JUBILATE DEO .....	1 6
MAGNIFICAT .....	2 0
TE DEUM LAUDAMUS .....	2 0





J. H. JAMES - 1880

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

JAMES T. JAMES



# JUBILATE DEO.

Composed by J.T. Terry.

*CON SPIRITO.*  
*ff*

VOICE.  
O be joyful in the Lord, all . . . . . ye lands:

PIANO  
FORTE.  
*ff Unis: . . . . .*

serve the Lord with gladness, and come before his presence with a song.

*Poco Slentando.*  
*pia*

Be ye sure that the Lord he is God: it is he that hath made us, and not we ourselves;

*pia*



We are his peo-ple, and the Sheep of his pas - - - ture.

*Tempo primo.*  
*ff*

O go your way into his gates with thanks-giv-ing, and in - - to his

*ff*

courts with praise: be thankful un-to him, and speak good of his Name.



*Slentando.*

*Tempo primo.*

*pia*  
For the Lord is gracious, his mercy is e-ver lasting: and his truth endureth from gene-

ra-tion to ge-ne-ration. *ff* Glory be to the Father, and to the Son;

and to the Ho-ly Ghost. As it was in the beginning, is now, and

e-ver shall be: world with-out end A-men.







# MAGNIFICAT,

SUNG AT

ST. JOHN'S CHURCH, HACKNEY,

COMPOSED AND ARRANGED FOR THE

**Organ or Pianoforte,**

BY

**JAMES T. TERRY,**

ORGANIST OF THE ABOVE CHURCH.

*Ent. at Sta. Hall.*

*Price 2s.*

**London:**

PUBLISHED FOR THE AUTHOR BY Z. T. PURDAY, 45, HIGH HOLBORN,

AND MAY BE HAD OF HIM AT

No. 4, COBHAM PLACE, CLAPTON SQUARE, HACKNEY;

WHERE ALSO MAY BE HAD BY THE SAME COMPOSER,

CHURCH AND HOME MELODIES, a selection of Psalmody for the Voice and Pianoforte or Organ, in One Volume with 24 Chants.	12	0
Or, in Three Parts . . . . . each	4	0
The Twenty-four Chants, separately . . . . .	2	0
DEUS MISEREATUR . . . . .	1	6
JUBILATE DEO . . . . .	1	6
MAGNIFICAT . . . . .	2	0
TE DEUM LAUDAMUS . . . . .	2	0



Faint, illegible text, possibly bleed-through from the reverse side of the page.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.



# MAGNIFICAT.

Composed by

J. T. TERRY.

*ff* **CON SPIRITO.**

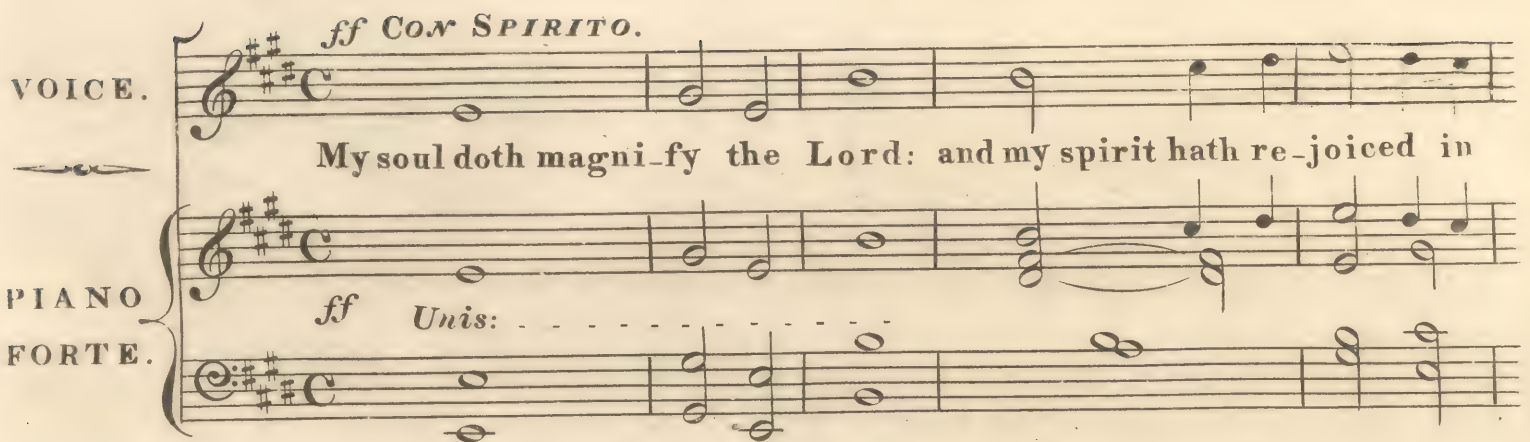
VOICE.

My soul doth magni-fy the Lord: and my spirit hath re-joiced in

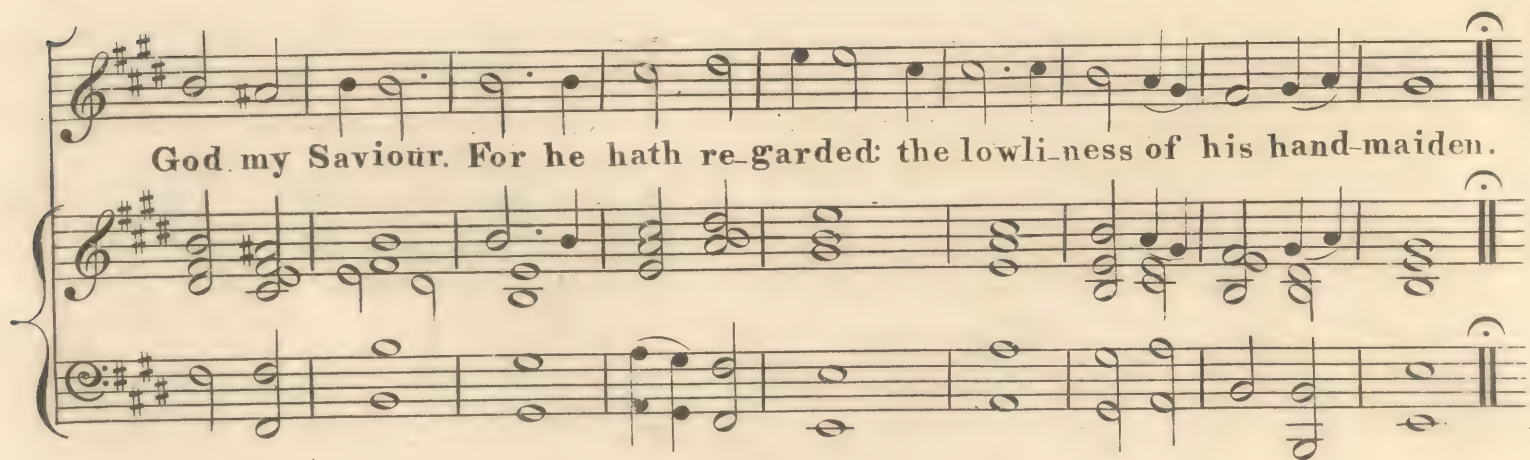
PIANO

*ff* *Unis:*

FORTE.

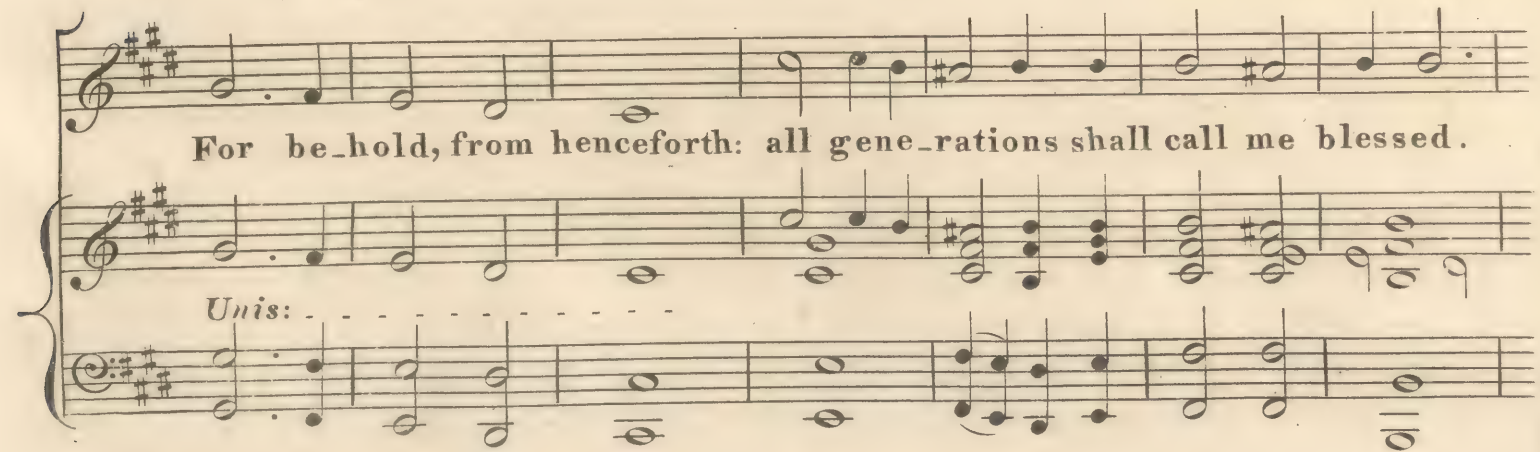


God my Saviour. For he hath re-garded: the lowli-ness of his hand-maiden.



For be-hold, from henceforth: all gene-rations shall call me blessed.

*Unis:*





For he that is mighty hath magni-fied me: and ho-ly is his Name.

*Unis: . . . . .*

*Minor. pia*

And his mercy is on them that fear him: through-out all ge-ne-rations.

*pia*

*Major. ff*

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

*ff Unis: . . . . .*

*pia*

He hath put down the mighty from their seat: and hath ex-alted the humble and meek.

*pia*



He hath filled the hungry with good things: and the rich he hath sent emp - ty a - way.

He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abra-

*Bass full Organ.*

ham and his seed, for ever. *ff* Glory be to the Father, and to the Son: and to the Holy Ghost.

*ff Unis:*

As it was in the beginning, is now, and e - ver shall be: world without end. A - men.

*Unis:*







# DEUS MISEREATUR,

SUNG AT

ST. JOHN'S CHURCH, HACKNEY,

COMPOSED AND ARRANGED FOR THE

**Organ or Pianoforte,**

BY

**JAMES T. TERRY,**

ORGANIST OF THE ABOVE CHURCH.

*Ent. at Sta. Hall.*

*Price 1s. 6d.*

**London:**

PUBLISHED FOR THE AUTHOR BY Z. T. PURDAY, 45, HIGH HOLBORN,

AND MAY BE HAD OF HIM AT

No. 4, COBHAM PLACE, CLAPTON SQUARE, HACKNEY;

WHERE ALSO MAY BE HAD BY THE SAME COMPOSER,

CHURCH AND HOME MELODIES, a selection of Psalmody for the Voice and Pianoforte or Organ, in One Volume with 24 Chants.	12	0
Or, in Three Parts . . . . . each	4	0
The Twenty-four Chants, separately . . . . .	2	0
DEUS MISEREATUR . . . . .	1	6
JUBILATE DEO . . . . .	1	6
MAGNIFICAT . . . . .	2	0
TE DEUM LAUDAMUS . . . . .	2	0

*Z. T. Purday*



# DEPT. OF AGRICULTURE

UNITED STATES DEPARTMENT OF AGRICULTURE  
BUREAU OF PLANT INDUSTRY  
WASHINGTON, D. C.

PLANT INDUSTRY  
BUREAU OF PLANT INDUSTRY  
WASHINGTON, D. C.

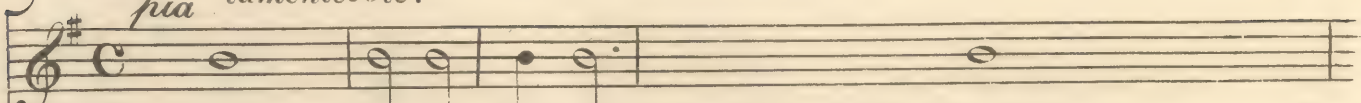


# DEUS MISEREATUR.

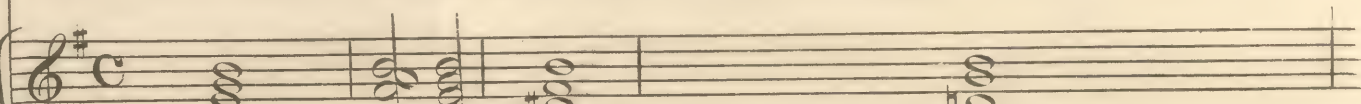
Composed by

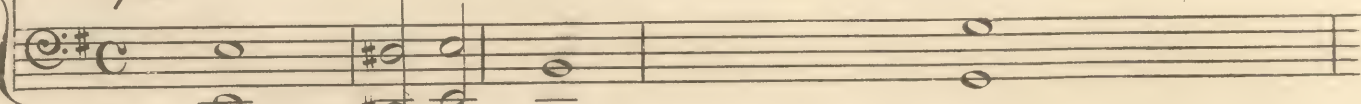
J. T. TERRY.

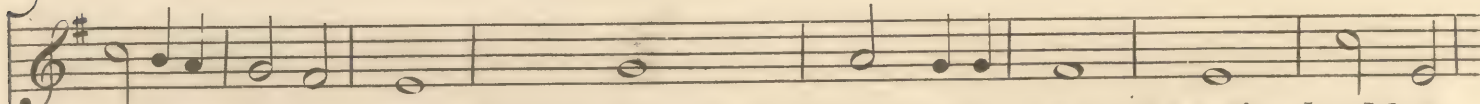
*Minor. pia lamentevole.*

VOICE. 

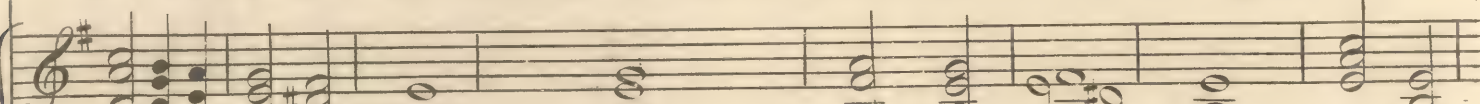
God be merciful unto us, and bless us: and shew us the light of his countenance, and be

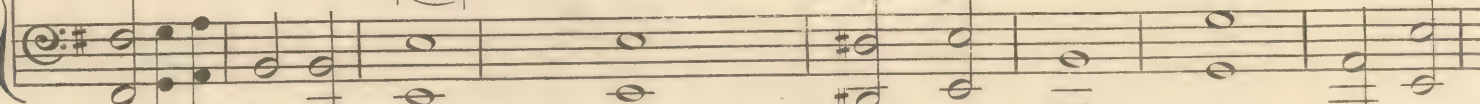
PIANO  *pia*

FORTE. 

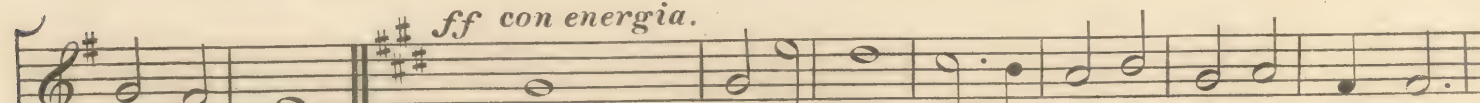


merciful un-to us: that thy way might be known upon earth: thy saving health a-

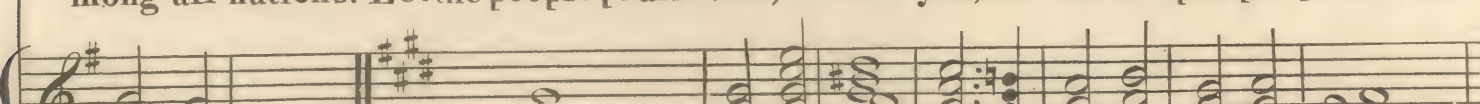


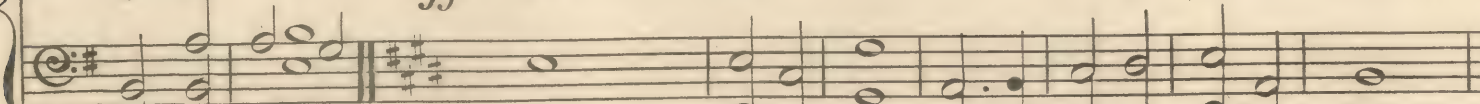


*ff con energia.*



mong all nations. Let the people praise thee, O God: yea, let all the people praise thee.

 *ff*





O let the nations rejoice and be glad: for thou shalt judge the folk righteously, and govern the

na-tions up-on-earth. Let the people praise Thee, O God: yea, let

*Unis:* - - - - -

*pia*

all the people praise thee. Then shall the earth bring forth her increase

*pia*

and God, even our own God shall give us his blessing.



*ff* *ritard:*  
 God shall bless us: and all the ends of the world shall  
*ff* *ritard:*

*Tempo Primo.*  
 fear him. *ff* Glory be to the Father, and to the Son:  
*ff*

and to the Ho - ly Ghost; As it was in the beginning, is now, and

e - ver shall be: world with - out end. A - - - men .







6

# “BY THE WATERS OF BABYLON,”

VERSE ANTHEM,

COMPOSED BY

DR. CLARKE WHITFIELD,

7  
Prof. Mus. Cam.

*Ent. at Stat. Hall.*



*Price Five Shillings.*

LONDON:

PRINTED AND SOLD BY C. LONSDALE, 26, OLD BOND STREET.

(LATE OF THE FIRM OF BIRCHALL AND CO.)



June 4 1875

D827/6







"BY THE WATERS OF BABYLON,"

Verse Anthem .

PSALM 137 .

Duo.

ALTO.

TENOR.

Ch: Org: Diap: & Flute.

ORGAN.

LARGO.

By the waters of Ba . . . by -

By the waters of Ba . . . by -



- lon we sat down and wept, sat down and

wept, sat down and wept when we re- mem- ber'd

thee, O Si- on!



As for our harps we hang'd them up up - on the

As for our harps we hang'd them up up - on the

trees that are there - in; for they that led us a -

trees that are there - in; for they that led us a -

- - way captive re - quir'd of us a song, a

- way . . . . . captive re - quir'd of us a song, a

*Legato.*



*Adagio.*

song and me - lo - dy , in our hea - vi - ness.

song and me - lo - dy , in our hea - vi - ness.

*Adagio.*

**CHO<sup>S</sup> VIVACE.**

**CANTO.**  
Sing, sing us one of the songs of Si - on,

**ALTO and SOLO.**  
Sing, sing us one of the songs of Si - on,

**TENOR and SOLO.**  
Sing, sing us one of the songs of Si - on,

**BASSO.**  
Sing, sing us one of the songs of Si - on,

**CHO<sup>S</sup> VIVACE.**



Sing, sing us one of the songs of Si-on.

Sing, sing us one of the songs of Si-on.

Sing, sing us one of the songs of Si-on.

Sing, sing us one of the songs of Si-on.

CHO: Tem: *Imo*

DUO *rather slower.*

How, how, how shall we sing, Sing us

DUO. *rather slower.*

How, how, how shall we sing, Sing us

CHO:

Tem: *Imo*

Sing us

DUO.

Ch: Org: *rather slower.*

Full. Tem: *Imo*



one of the songs. *Duo. rather slower*

one of the songs, the Lord's . . . . .

one of the songs, the Lord's . . . . .

one of the songs.

Ch: Org:  
*rather slower.*

CHO<sup>s</sup> Sing, sing, *Duo. rather slower.*

song, Sing, sing, in a *caldo* strange . . . . .

song, Sing, sing, in a *caldo* strange . . . . .

Sing, sing, *rather slower.*

Full, Ch: Org: *caldo*

*Tem Imo*

V. S.



CHORUS *Tem: I<sup>mo</sup>*

Sing, sing, sing us one of the songs of Si-on,

land, Sing, sing, sing us one of the songs of Si-on,

land, Sing, sing, sing us one of the songs of Si-on,

Sing, sing, sing us one of the songs of Si-on,

*Full. Tem: I<sup>mo</sup>*

Sing, sing us one of the songs of Si-on.

Sing, sing us one of the songs of Si-on.

Sing, sing us one of the songs of Si-on.

Sing, sing us one of the songs of Si-on.



TRIO.

ALTO.

TENOR.

BASSO.

*Swell.*

TRIO.  
LARGO  
ANDANTE,  
ED  
AFFETTUOSO

Ch: Org: Diap: & Flute.

If I for-get thee,  
If I for-get thee,  
If I for-get thee,

Ch: Org:



O Je-ru-sa-lem! let my right  
O Je-ru-sa-lem! let my right  
O Je-ru-sa-lem! let my right

hand for-get her cunning;  
hand for-get her cunning; if I for-  
hand for-get her cunning; if I for-



If I for-get thee, let my right hand, let my  
 - get thee, If I for-get thee, let my right hand, let my  
 - get thee, If I for-get thee, let my right hand, let my

*Dolce.*  
 right hand for- - get her cun - - ning .  
*Dolce.*  
 right hand for- - get her cun - - ning .  
*Dolce.*  
 right hand for- - get her cun - - ning . *Swell.*



This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts begin with the lyrics "If I" in the fourth measure. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

If I  
If I  
If I  
Ch: Org:

This system contains the next four measures of the piece. It features three vocal staves with the lyrics "do not re - member thee, let my tongue cleave to the" starting in the second measure. The piano accompaniment includes the instruction "Legato." in the second measure. The system concludes with a double bar line and a repeat sign.

do not re - member thee, let my tongue cleave to the  
do not re - member thee, let my tongue cleave to the  
do not re - member thee, let my tongue cleave to the  
Legato.



roof of my mouth, Yea, yea if I pre-fer not Je-

roof of my mouth, Yea, yea if I pre-fer not Je-

roof of my mouth, Yea, yea if I pre-fer not Je-

-ru-sa-lem in my mirth. If I for-get thee, *Dol:*

-ru-sa-lem in my mirth. If I for-get thee, *Dol:*

-ru-sa-lem in my mirth. If I for-get thee, *Dol:*



O Je - - - ru - - - salem! let my right hand, let my

O Je - - - ru - - - salem! let my right hand, let my

O Je - - - ru - - - salem! let my right hand, let my

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics "O Je - - - ru - - - salem! let my right hand, let my" repeated on each. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). A large fermata is placed over the first two vocal staves at the beginning of the system.

right hand for - - - get her cunning, let my

right hand for - - - get her cunning, let my

right hand for - - - get her cunning, let my

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "right hand for - - - get her cunning, let my" repeated. The piano accompaniment continues in the same key signature and style as the first system. The system concludes with a double bar line and a repeat sign.



right hand, let my right hand for- get her cunning.

right hand, let my right hand for- get her cunning.

right hand, let my right hand for- get her cunning.

*Dol:*

*Dol:*

*Dol:*

*Swell.*

This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "right hand, let my right hand for- get her cunning." The score includes dynamic markings such as *Dol:* (Dolce) and *Swell.* The piano part consists of chords and arpeggiated figures.

*caldo*

This block contains the second system of the musical score, which is primarily for the piano accompaniment. It shows the continuation of the piano part from the first system, featuring arpeggiated chords and melodic lines. A dynamic marking *caldo* (crescendo) is present. The system concludes with a double bar line.

*Volti Recit:*



RECIT: BASS.

VOCE.

Re - member the Children of E - dom, O...

ORGAN.

..... Lord! in the day of Je - rusalem, how they

*Maestoso.*

said, how they said, down, *for* down with it, down with it,

*Tem: Andante.*

down with it to the ground.



SEM: CHO: LARGO.

CANTO.  
O Daughter of Ba-by lon, was ted with mi-se-

ALTO.  
O Daughter of Ba-by lon, was ted with mi-se-

TENORE.  
O Daughter of Ba-by lon, was ted with mi-se-

BASSO.  
O Daughter of Ba-by lon, was ted with mi-se-

ORGAN.  
O Daughter of Ba-by lon, was ted with mi-se-

SEM: CHO: LARGO.

-ry; Daugh-ter of Ba-by lon, was ted with mi-se-ry!

-ry; Daugh-ter of Ba-by lon, was ted with mi-se-ry!

-ry; Daugh-ter of Ba-by lon, was ted with mi-se-ry!

-ry; Daugh-ter of Ba-by lon, was ted with mi-se-ry!

V. S. Cho: Vivace.



CHORUS MAJORE E VIVACE.

Yea, happy shall he be that re-wardeth thee, that re-

Yea, happy shall he be that re-wardeth thee, that re-

Yea, happy shall he be that re-wardeth thee, that re-

Yea, happy shall he be that re-wardeth thee, that re-

-wardeth thee as thou hast served us. happy shall he

-wardeth thee as thou hast served us. happy shall he

-wardeth thee as thou hast served us.

-wardeth thee as thou hast served us. Yea,



be, Yea, happy shall he be that re-war-deth

be, Yea, happy shall he be that re-war-deth

happy shall he be, shall he be that re-war-deth

happy shall he be, shall he be,

thee as thou hast ser-ved us, hap-py,

thee as thou hast ser-ved us, *ten:* Yea... *ten:* Yea..

thee as thou hast ser-ved us, hap-py,

as thou hast ser-ved us, happy,



hap - - - - - py, Yea, hap - - - - - py, hap - - - - - py,

..... hap - py, Yea, hap - - - - - py, hap - - - - - py,

hap - - - - - py, Yea, hap - - - - - py,

hap - py, Yea, hap - - - - - py, hap - - - - - py,

The first system of music consists of six staves. The top two staves are vocal parts, with lyrics: "hap - - - - - py, Yea, hap - - - - - py, hap - - - - - py,". The next two staves are also vocal parts, with lyrics: "..... hap - py, Yea, hap - - - - - py, hap - - - - - py,". The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#).

hap - py shall he be that re - - - - - wardeth thee as

hap - py shall he be that re - - - - - wardeth thee as

hap - py shall he be that re - - - - - wardeth thee as

hap - py shall he be that re - - - - - wardeth thee as

The second system of music consists of six staves. The top two staves are vocal parts, with lyrics: "hap - py shall he be that re - - - - - wardeth thee as". The next two staves are also vocal parts, with lyrics: "hap - py shall he be that re - - - - - wardeth thee as". The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#).



thou hast ser-ved us, re-ward-ed thee as thou, as

thou hast ser-ved us, re-ward-ed thee as thou, as

thou hast ser-ved us, re-ward-ed thee as thou, as

thou hast ser-ved us, re-ward-ed thee as thou, as

thou hast ser-ved us, re-ward-ed thee as thou, as

*Largo.*

thou hast ser-ved us. A-men. A-men.

thou hast ser-ved us. A-men. A-men.

thou hast ser-ved us. A-men. A-men.

thou hast ser-ved us. A-men. A-men.

thou hast ser-ved us. A-men. A-men.

*Largo.*







7

THE LORD IS KING,

Antient,

FOR

Two Voices & Chorus,

WITH AN ACCOMPANIMENT

FOR THE

Organ, or Piano Forte,

COMPOSED BY

John Lodge Ellerton, Esq.<sup>re</sup>

Ent. Sta. Hall.

Price 5/-

LONDON,

Printed & Sold by C. LONSDALE, 26, Old Bond Street.

Where may be had by the same Author

I am well pleased that the Lord hath heard, Anthem, 4 Voices, Pr. 4/-



11114572

3827/7



# THE LORD IS KING.

1

A N° T H E M . \_\_\_\_\_ Composed by J LODGE ELLERTON Esq<sup>r</sup>

ANDANTE CON MOTO.

ORGAN,  
OR  
PIANO-  
FORTE.

*f*

TENOR.  
BASS. SOLO.

The Lord is King the Lord is King and hath put on . . . .

*p*

SOLO.

The Lord is King the Lord is  
glorious ap - - pa - rel glorious ap - - pa - rel

*Cres.*

King and hath put on . . . . glorious ap - - pa - rel glorious ap - pa - rel

The

*p*



The Lord hath put on His ap- - pa - rel The  
 Lord hath put on His ap- - pa - rel His ap- - pa - rel The

Lord hath put on... hath put on... His ap- parel and gir- ded Him- self Him-  
 Lord hath put on hath put on His ap- parel and gir- ded Him-

self with strength. The Lord is King the Lord is  
 self with strength The

King the Lord is  
 Lord is King the Lord is King the Lord is King....



King..... is King the Lord is <sup>3</sup>  
 and hath put on glorious ap...pa...rel glo-ri-ous ap-

King and hath put on glo...ri-ous ap...pa-rel glo-ri-ous ap -  
 pa...rel glo...ri-ous ap...pa-rel glo-ri-ous ap -

pa-rel The Lord is King the Lord is King and hath put  
 pa-rel and hath put on..... glorious ap...pa-rel and

on..... glorious ap...pa-rel glo...ri-ous ap...pa-rel The  
 hath put on hath put on glorious ap...pa-rel The Lord is



Lord hath put on His glorious ap... pa- rel the Lord hath put on  
 King the Lord is King and hath put on hath put on...

His ap... pa- rel the Lord hath put on hath put on His ap... pa- rel and  
 His ap... pa- rel the Lord hath put on hath put on His ap... pa- rel

gir- ded Him... self Him... self with strength and gir- ded Him...  
 and gir- ded Him... self with strength and gir- ded Him...  
*Cres.* *f* *mf* *colla parte*

**ADAGIO.**  
 self Him - self with strength.  
 self Him - self with strength.

tempo mo



CHORUS.

ADAGIO.

CANTO.

He hath made the round world so sure

ALTO.

He hath made the round world so sure

TENORE.  
8va lower.

He hath made the round world so sure

BASSO.

He hath made the round world so sure

Instrumental accompaniment for the first system, including piano and bass staves.

GRAVE.

A TEMPO GIUSTO.

that it can...not it can...not be mov...ed.

that it can...not it can...not be mov...ed.

that it can...not it can...not be mov...ed. Ever

that it can...not it can...not be mov...ed.

Instrumental accompaniment for the second system, including piano and bass staves.

Empty vocal staves.

Empty vocal staves.

since the world be-gan hath Thy seat been pre-pared hath Thy seat. Thy

since the world be-gan hath Thy seat been pre-pared hath Thy seat. Thy

Instrumental accompaniment for the third system, including piano and bass staves.



E..ver since the world be..gan hath Thy...  
 gan hath Thy... seat been pre - pa...red e...ver since e..ver  
 seat..... been pre..pared e..ver since e..ver since e..ver

... seat been pre - pa...red Thy seat been..... pre...  
 since the world be...gan e..ver since the world be...  
 since the world be...gan e..ver since the world, the

E..ver since the world be..gan hath Thy... seat been pre...pa...

pa...red e..ver  
 gan e..ver since e..ver since e..ver since e..ver since the world be..  
 world... be...gan e..ver since the world be...gan

red e..ver



since the world be--gan hath Thy seat been pre--pa---red Thy seat Thy  
 gan..... e-ver  
 hath Thy seat been.. pre-pa-----red hath Thy  
 since..... the world be--gan  
 seat been pre-pa-----red e-ver since the world.....  
 since the world be--gan hath Thy seat been pre-pa-----red  
 seat Thy seat been pre-pa-red e-ver since the world be-gan hath Thy..  
 e-ver since the world be-gan hath Thy..... seat been..  
 .. be--gan e-ver since the world be-gan hath Thy seat been pre-  
 since the world be--gan hath Thy seat Thy  
 .... seat been pre-----pa-----red hath Thy seat  
 ... pre-pa---red hath Thy seat hath Thy seat



pa...red since the world be...gan hath Thy... seat been pre - pa...  
 seat been... pre... pa...  
 been pre - pa...red been pre - pa...  
 been pre - pa...red been pre - pa...

red Thy  
 red Thy  
 red Thy  
 red e-ver since the world be...gan hath Thy...

seat been pre - pa...  
 seat been pre - pa - red hath Thy seat  
 seat been pre - pa - red hath Thy seat been pre - pa... red hath Thy seat been pre -  
 ... seat been pre - pa - red hath Thy seat been pre - pa... red hath Thy seat been pre -



red e...ver since the world be...gan hath Thy... seat been pre... pa...  
 been... pre... pa... red hath Thy seat Thy seat Thy  
 pa... red hath Thy seat... Thy  
 pa... red Thy seat... Thy seat Thy seat

*col gva*

GRAVE.

red been... pre... pa... red. Thou art from e...ver... last...  
 seat been pre... pa... red. Thou art from e...ver... last...  
 seat been pre... pa... red. Thou art from e...ver... last...  
 seat been pre... pa... red. Thou art from e...ver... last...

*gva*

ing Thou art from e...ver... last... ing.  
 ing Thou art from e...ver... last... ing.  
 ing Thou art from e...ver... last... ing.  
 ing Thou art from e...ver... last... ing.

*gva*







O DO WELL UNTO THY SERVANT,

Anthem,

SOLO, QUARTETT AND CHORUS,

WITH AN ACCOMPANIMENT FOR THE

Organ OR Piano Forte,

COMPOSED BY

John Lodge Ellerton Esq<sup>r</sup>

Sold at Sta Hall

Price 2/6

LONDON

Printed & Sold by C. LONSDALE, 26, Old Bond Street;

Where may be had by the same Author,

I am well pleased that the Lord hath heard. Anthem 4 Voices... 4. 0  
The Lord is King..... Anthem..... Tenor & Bass & Chorus... 2. 6  
Pilgrim burthen'd with thy Sin... Hymn..... 2. 0



10m 4575

DE 27/18

TABLEAU DES REVENUS

1898

Revenu brut 10000  
Déduction 2000  
Revenu net 8000

Revenu net 8000  
Déduction 1000  
Revenu net 7000

Revenu net 7000  
Déduction 500  
Revenu net 6500

Revenu net 6500  
Déduction 200  
Revenu net 6300



O DO WELL UNTO THY SERVANT.

ANTHEM.

TENOR SOLO.

ANDANTE CON MOTO.

O do. . . . . well un. . . . to Thy

ORGAN, or PIANO-FORTE.

*f* *p*

servant that I may live and keep Thy word. O do well un-to Thy

servant that I may live and keep Thy word.

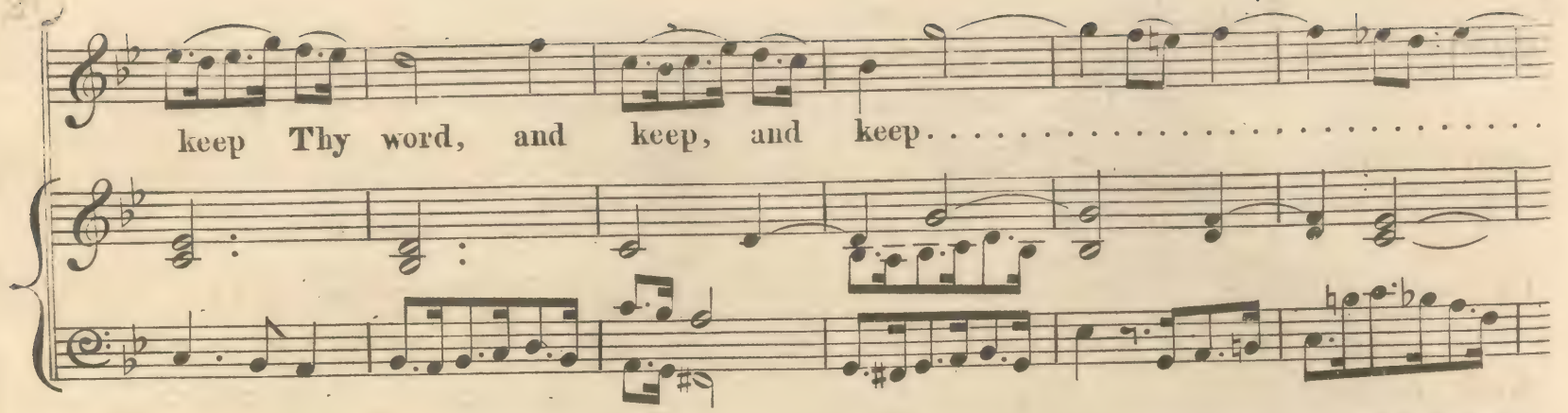
*f*

O do. . . . . well un. . . . to Thy ser-vant that I may live and

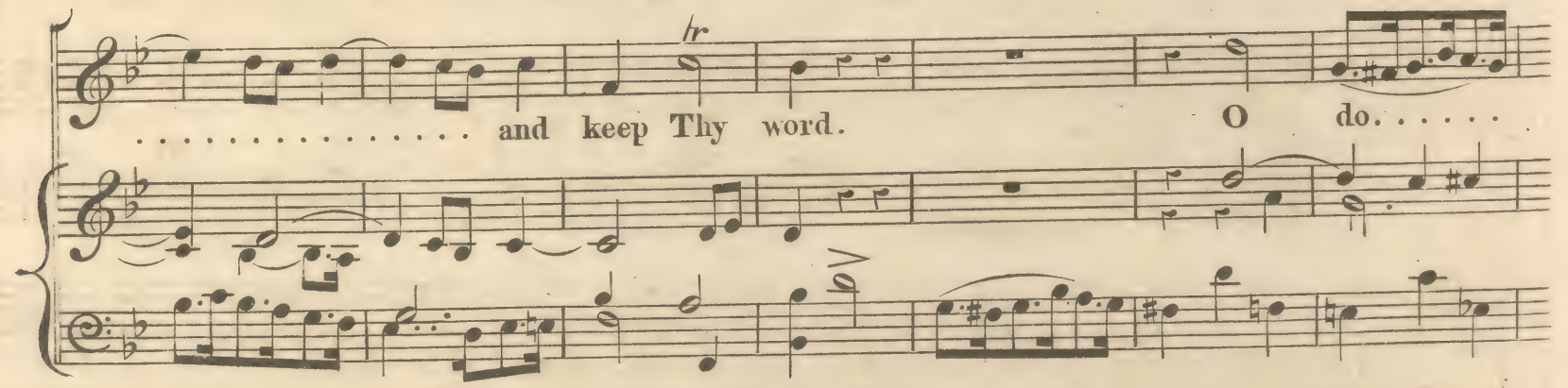
*p* *tr*



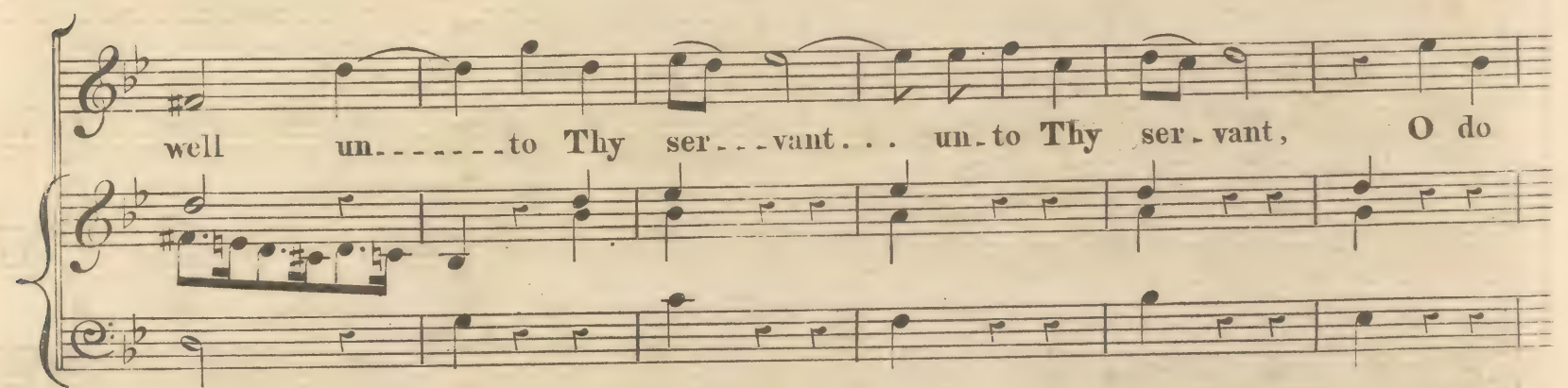
keep Thy word, and keep, and keep.....



..... and keep Thy word. *tr* O do.....

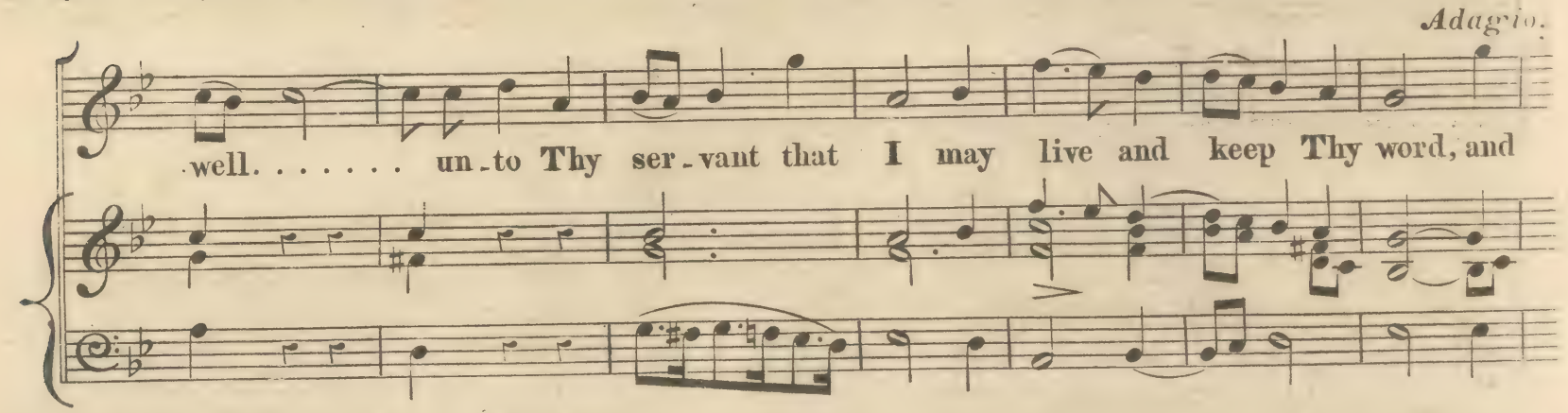


well un-----to Thy ser-vant... un-to Thy ser-vant, O do



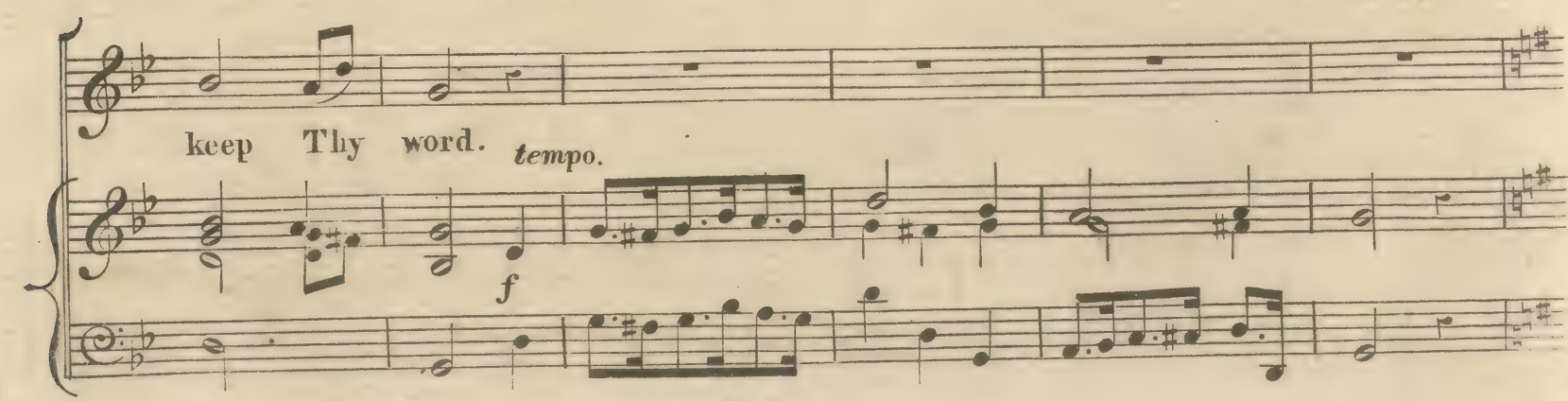
well..... un-to Thy ser-vant that I may live and keep Thy word, and

*Adagio.*



keep Thy word. *tempo.*

*f*





**CANTO SOLO.** *Dol.* 3

O do well un...to Thy servant that I may live, that

**ALTO SOLO.** *Dol.*

O do well un...to Thy servant that I may live, that

**TENOR SOLO.** *Dol.*

O do well un...to Thy ser-vant, do well un-

**BASS SOLO.**

*ACCOMP<sup>t</sup>* *Dol.*

I may live, that I may live and keep Thy word.

I may live, that I may live and keep Thy word.

to Thy servant that I may live and keep Thy word. O do

O do well un...to Thy servant, O do

do well that I may live and keep Thy word. that

O do well to Thy servant that I may live and keep Thy word.

well un...to Thy servant and keep Thy word.

well un...to Thy servant, that I may live and keep Thy word.



I may live and keep Thy word.  
 and keep Thy word.  
 that I may live and keep Thy word. O...pen Thou mine  
 and keep Thy word.

eyes that I may see... that I may see... the wond'rous

things of Thy law, that I may see the won...d'rous

*sotto voce.*  
**TUTTI.** O do well un...to Thy ser-vant  
*sotto voce.*  
**TUTTI.** O do well un...to Thy ser-vant  
*sotto voce.*  
 things of Thy... law. **TUTTI.** O do well un...to Thy

*Dol.*



that I may live, and keep thy word, that I may live and keep Thy  
 that I may live, and keep thy word, that I may live and keep Thy  
 ser-vant, do well un...to Thy servant, that I may live and keep Thy

*Tutti.*

O do well un...to Thy

*sotto voce*

word. mine eyes that I may see the  
 word. O-pen Thou mine eyes that I may see the  
 word. O...pen Thou, o-pen Thou mine eyes the  
 ser-vant O...pen Thou, o-pen Thou mine eyes that I may see the

won-d'rous things, that I may see the things of Thy law.  
 won-d'rous things, the things of Thy law.  
 won-d'rous things, that I may see the things of Thy law.  
 won-d'rous things, the things of Thy law.

*Cres.* *Slower.*

*Cres.*

*Cres.*



**TUTTI.** *f*  
I am a stran-----

**TUTTI.** *f*  
I am a stran----- ger up-on earth, O hide not Thy commandments

**TUTTI.** *f*  
I am a stran----- ger up-on earth, I am a stran-----

**TUTTI.** *f*  
O hide not Thy.... commandments from.....  
from me, O hide..... not Thy com-mand-ments from me,

earth, O hide not Thy.... commandments from me. O hide  
ger O hide..... not from me, O hide  
me..... a stran-ger up-on earth, I

I am a stran----- ger up-on earth,



hide . . . . . not I am a  
 not Thy commandments from me I am a stran . . . . .  
 am a stran . . . . . ger upon earth, O hide not Thy commandments

stran . . . . . ger up . . . . . on . . . . .  
 ger O . . . . . hide . . . . . not . . . . .  
 from me I . . . . . am a  
 I am a stran . . . . . ger up . . . . . on . . . . .

. . . . . the earth,  
 Thy . . . . . com . . . . . mand . . . . . ments from . . . . . me . . . . . from  
 stran . . . . . ger . . . . . I am a stran . . . . .  
 . . . . . the earth, up . . . . . on the earth,



me, O hide . . . . . not Thy com - mand - ments from  
 ger up - on earth . . . . .  
 I am a stran - ger . . . . . up - on

I am a stran - ger . . . . .  
 me, O . . . . . hide . . . . . not Thy . . . . . com -  
 . . . . . I am a stran - ger . . . . .  
 earth . . . . . I am a stran - ger up - on earth, I

ger  
 mand - ments I . . . . . am . . . . . a stran - ger  
 ger I . . . . . am I . . . . . am a stran - ger upon  
 am . . . . . a stran - ger upon



I . . . . . am . . . . . a stran . . . . . ger

I . . . . . am a stran - ger, I am . . . . . a stran - ger

earth, I . . . . . am a stran . . . . . ger

earth, I . . . . . am a stran . . . . . ger

gves

up . . . on earth . . . . . I am a stran . . . . . ger O

up . . . on earth . . . . . I am a stran . . . . . ger O

up . . . on earth . . . . . I am a stran . . . . . ger O

ger O . . . . . hide . . . . . not, O

gves

hide not Thy com . . . mand . . . . . ments from . . . . . me.

hide not Thy com . . . mand . . . . . ments from . . . . . me.

hide not Thy com . . . mand . . . . . ments from . . . . . me.

hide not Thy com . . . mand . . . . . ments from . . . . . me.

gves

Grave.

Grave.







9  
I am well pleased that the Lord hath heard.

Anthem

For Four Voices.

With an Accompaniment for the

Organ OR Piano Forte.

Composed by

John Lodge Ellerton Esq<sup>res</sup>.

Ent<sup>d</sup> at Sta. Hall.

Price 4<sup>s</sup>

LONDON,

Printed & Sold by C. Lonsdale, late Birchall & Co.

26, Old Bond Street.

R & E. Williamson Sculp<sup>r</sup> Lambeth.



1004576

D827/9



I AM WELL PLEASED THAT THE LORD HATH HEARD.

FULL ANTHEM — PSALM. CXVI.

Composed by J. LODGE ELLERTON Esq!

MODERATO,  
Swell.

ORGAN.  
or  
PIANO-  
FORTE.

The first system of the organ/piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic and a *Swell.* instruction. The tempo is marked *MODERATO*. The key signature has one flat (B-flat) and the time signature is common time (C). The melody in the upper staff features eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the organ/piano accompaniment. It includes trill ornaments (*tr*) in both the upper and lower staves. A pedaling instruction (*Ped*) with a bar line is shown below the lower staff. The dynamics and tempo remain consistent with the first system.

The third system concludes the organ/piano accompaniment. It features a final trill ornament (*tr*) in the upper staff. The piece ends with a sustained chord in the lower staff.

CANTO.

The Canto voice part is represented by a single staff with a treble clef. It contains a whole rest for the duration of the piece, indicating that the Canto part is not used in this version.

ALTO.

The Alto voice part is represented by a single staff with a bass clef. It contains a whole rest for the duration of the piece, indicating that the Alto part is not used in this version.

TENOR.

SOLO.

The Tenor voice part is represented by a single staff with a bass clef. It contains a *SOLO.* instruction and the vocal line for the lyrics. The melody is written in eighth notes with a slur over the phrase.

I am well pleased that the Lord . . . hath heard the

BASS.

The Bass voice part is represented by a single staff with a bass clef. It contains a whole rest for the duration of the piece, indicating that the Bass part is not used in this version.

ACCOMP<sup>t</sup>

The fourth system of the accompaniment consists of two staves. It continues the organ/piano accompaniment from the previous systems, maintaining the same tempo and key signature. The piece concludes with a final chord in the lower staff.



I am well pleased that the Lord... hath  
 voice of my prayer. I am well pleased that the

heard the voice of my prayer that the Lord hath heard  
 I am well pleased that the Lord hath  
 Lord hath heard the voice of my prayer I am well pleased that the Lord hath



the voice of my prayer I am well plea - sed that the  
 heard the voice of my prayer I am well pleased that the  
 heard the voice of my prayer I am well plea - - - sed that the  
 I am well plea - sed that the

Lord hath heard the voice of my prayer, the voice of my prayer I  
 Lord hath heard the voice of my prayer, the voice of my prayer I  
 Lord hath heard the voice of my prayer, the voice of my prayer  
 Lord hath heard the voice of my prayer, the voice of my prayer



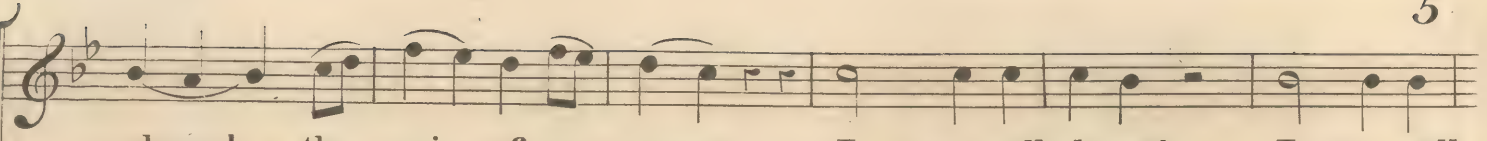
4,

am well pleased, I am well pleased that the Lord hath heard the  
am well pleased, I am well pleased that the Lord hath heard the  
I am well pleased that the Lord hath heard the  
I am well pleased that the Lord hath heard the

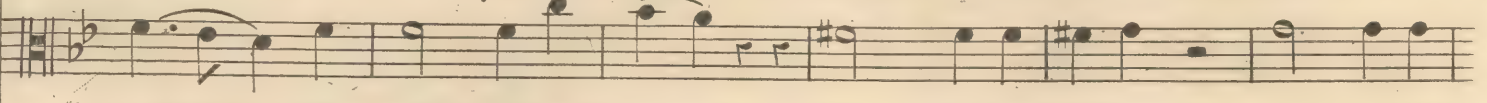
*TUTTI.*  
voice of my prayer. I am well pleased that the Lord... hath  
*TUTTI.*  
voice of my prayer. I am well pleased that the Lord... hath  
*TUTTI.*  
voice of my prayer. I am well pleased that the Lord... hath  
*TUTTI*  
voice of my prayer. I am well pleased that the Lord... hath

Full Organ.





heard the voice of my prayer I am well pleased, I am well



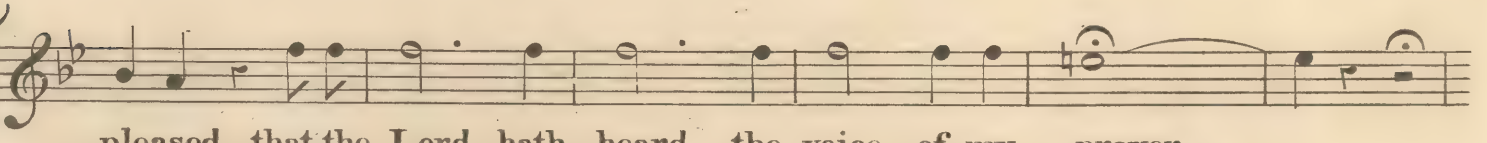
heard the voice of my prayer I am well pleased, I am well



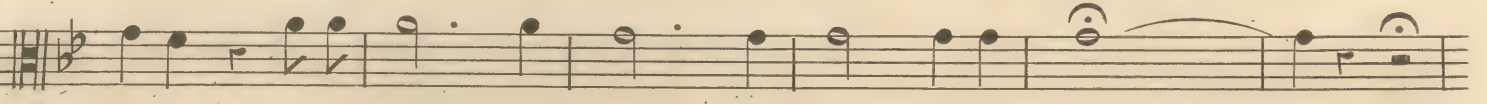
heard the voice of my prayer I am well pleased, I am well



heard the voice of my prayer I am well pleased, I am well



pleased that the Lord hath heard the voice of my prayer. . . . .



pleased that the Lord hath heard the voice of my prayer. . . . .



pleased that the Lord hath heard the voice of my prayer. . . . .



pleased that the Lord hath heard the voice of my prayer. . . . .





SOLO TENOR.

I am well pleased that He hath...

The first system of the Tenor part features a vocal line with a melodic phrase and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. A dynamic marking 'p' is present at the beginning of the piano part.

... in - cli - ned his ear... un -

The second system continues the Tenor part. The vocal line has a long note on 'cli' followed by a dashed line and then 'ned his ear... un -'. The piano accompaniment continues with similar harmonic support.

SOLO BASS.

to me. I am well pleased that He hath...

The first system of the Bass part features a vocal line with a melodic phrase and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. Dynamic markings 'hr' are present above the piano part.

... in - cli - ned his ear un - to me.

The second system continues the Bass part. The vocal line has a long note on 'cli' followed by a dashed line and then 'ned his ear un - to me.'. The piano accompaniment continues with similar harmonic support.



*SOLO.*

I am well pleased that He hath in-clined his ear un-to me

*SOLO.*

I am well pleased that He hath in-clined his ear un-to me

*Swell.*

*Ped*

that He hath in-clined his ear un-to me, his ear un-to me.

that He hath in-clined his ear un-to me, his ear un-to me.



8

*Meno mosso.*

There-fore will I call up-on Him, There-fore will I call up-

There-fore will I call up-on Him, There-fore will I call up-

There-fore will I call up-on Him, There-fore will I call up-

There-fore will I call up-on Him, There-fore will I call up-

There-fore will I call up-on Him, There-fore will I call up--

*CHOIR ORGAN.*

*p* *Meno mosso.*

*Adagio.*

on Him as long, as long... as I live, as long as I live.

on Him as long, as long as I live, as long as I live.

on Him as long, as long as I live, as long as I live.

on Him as long, as long as I live, as long as I live.

on Him as long, as long as I live, as long as I live.

*Adagio.*



A I R .

ANDANTE.

SOLO BASS.

The snares of death, the snares of death compassed me round... a - bout

and the pains... of Hell gat hold... up on me. The snares of

death compass'd me round a - bout, and the pains... of Hell... gat hold...

..... up on me. and the pains... of Hell gat hold up on me.



CHORUS.  
ALLEGRO.

I am well pleased that the

I am well pleased that the Lord hath heard the voice of my prayer

ALLEGRO.

I am well pleased that the Lord hath heard my

Lord hath heard the voice of my prayer, the voice of my prayer, of my

that the Lord hath heard the voice of my prayer, the voice of my



prayer I am well plea - sed that the Lord, that the Lord... hath

I am well pleased that the Lord hath heard the voice of my prayer

prayer that the Lord hath heard the voice of my prayer that the Lord hath

prayer I am well pleased that the Lord hath heard the voice of my

*Ped*

heard the voice of my prayer. . . . .

hath heard the voice of. . . . . my prayer. . . . .

heard the voice of my prayer. . . . . hath heard, hath

prayer hath heard the voice, hath heard the voice of my

*Ped*



I am well plea - - sed that the Lord hath heard the voice of my  
 I am well plea - sed. . . . that the Lord hath heard the voice of my  
 heard the voice of my prayer, that the Lord hath heard the voice of my  
 prayer, of my prayer. . . . . the voice of my prayer, the voice of my

prayer. I am well plea - sed. . . . . that..  
 prayer. I am well pleased that the Lord, that the Lord hath  
 prayer. I am well pleased, I am well plea - sed  
 prayer, I am well plea - sed, I am well plea - sed



Grave 13

... the Lord... hath heard... the voice..... of my prayer, hath  
 heard. . . . . the voice of my prayer, hath  
 that the Lord hath heard the voice of my prayer, hath  
 that the Lord hath heard the voice of my prayer, hath

Grave

heard. . . . . the voice of my prayer.  
 heard the voice, the voice of my prayer.  
 heard. . . . . the voice of my prayer.  
 heard. . . . . the voice of my prayer.







THOU ART MY KING, O GOD,

Anthem.

FOR

FOUR VOICES & CHORUS,

With an Accompaniment for the

Organ, or Piano Forte.

COMPOSED BY

John Lodge Ellerton, Esq.<sup>rc</sup>

Ent. Sta. Hall.

Price 2<sup>s</sup> 6<sup>d</sup>

LONDON,

PRINTED & SOLD BY C. LONSDALE, 26, OLD BOND STREET.

Where may be had by the same Author,

I AM WELL PLEAS'D THAT THE LORD HATH HEARD, ANTHEM 4 VOICES .....	4/
THE LORD IS KING ..... ANTHEM, TENOR & BASS WITH CHORUS .....	2/6
O DO WELL UNTO THY SERVANT D <sup>o</sup> SOLO, QUARTETT. & CHORUS .....	2/6
PILGRIM BURTHEN'D WITH THY SIN ..... HYMN .....	2/







THOU ART MY KING, O GOD.

ANTHEM FOR FOUR VOICES.

Composed by J. L. ELLERTON Esq.

**GRAVE.** **CHORUS.**

**CANTO.** *f* Thou art my King O God . . . . . Thou

**ALTO.** *f* Thou art my King O God . . . . . Thou

**TENORE.** *f* Thou art my King O God . . . . . Thou  
*3<sup>va</sup> lower.*

**BASSO.** *f* Thou art my King O God . . . . . Thou

**ACCOMP.** *FULL.*

art my King send help un . . to Ja . . . cob.

art my King send help un . . to Ja . . . cob.

art my King send help un . . to Ja . . . cob.

art my King send help un . . to Ja . . . cob.

**A TEMPO GIUSTO.**

Through Thee will we o . . ver . . throw o . . ver . . throw our e . . . ne . . mies

Through Thee will we o . . ver . . throw o . . ver . . throw our

Through Thee will we o . . ver . .

Through



and in Thy name will we tread them un-der that  
 e- - - ne - mies and in Thy name will we tread them un-der that  
 throw, o-ver-throw our e- - - ne - mies our e- - - ne - - - mies. . . . .  
 They will we o- - - ver- - throw our e- - - ne - mies and tread them

rise up a- - - gainst . . . us that rise that rise up a -  
 rise up a- - - gainst . . . us that rise up a -  
 . . . . and them that rise up a - gainst us a -  
 un - der that rise up a - gainst . . . us Through They will we o- - - ver- -

gainst . . . us and in Thy name will we tread them  
 gainst . . . us and in Thy name will we tread them  
 gainst us and in Thy name will we tread them  
 throw . . . them



un-der that rise up that rise up a - - gainst us  
 un-der that rise up that rise up a - - gainst us  
 un-der that rise up that rise up a - - gainst us Through. Thee will we  
 that rise up a - - - gainst us

Through Thee will we o - - - ver - - - throw  
 Through Thee will we o - - - ver - - throw o - ver - throw Through Thee, through.  
 o - - ver - - throw our e - - - ne - - mies and tread them un - der that  
 Through Thee will we

o - - ver - - - throw . . . . our e - - - ne - - mies and in Thy name will  
 . . . . . Thee will we o - - ver - - - throw our e - ne - mies  
 rise . . . . . up a - gainst against us  
 o - - ver - - throw our e - - - ne - - mies and tread them un - - - -



we tread them un-der that rise. . . . .  
 and them. . . . . that rise. . . . . up a--  
 and them that rise. . . . .  
 der that rise that rise up a--gainst . . .

up a--gainst . . . . . us . . . . . that rise. . . . .  
 gainst us . . . . . that rise. . . . .  
 . . . . . a--gainst . . . . . us . . . . . that rise. . . . .  
 us a--gainst . . . . . us . . . . . that rise. . . . .

us a--gainst . . . . . us . . . . .  
 us a--gainst . . . . . us . . . . .  
 us a--gainst . . . . . us . . . . .  
 us a--gainst . . . . . us . . . . .



QUARTETTO.

ANDANTE.  
*dolce.*

VERSE.

CANTO SOLO.

ALTO SOLO.

TENORE SOLO.  
*vo<sup>a</sup> lower.*

BASSO SOLO.

ACCOMP<sup>t</sup>

For I will not trust in my bow, it is not my sword that shall help me

*Cres.*

But it is Thou . . . . . that sa - - vest

sword that shall help me shall help . . . . me *Cres.* that sa - - vest

sword that shall help me shall help . . . . me But it is Thou that sa - - vest

*Cres.*

sword that shall help me But it is Thou that sa - - vest

*Cres.*

*Dim*

us from our e - - ne - - mies and putttest them . . . . . to con - fu - sion

us from our e - ne - - mies and putttest them to con - fu - sion that

us from our e - ne - - mies and putttest them to con - fu - sion that

us from our e - - ne - - mies and putttest them to con - fu - sion that



6

and putttest them to con - fu - sion that hate us for

hate . . . . . us to con - fu - sion that hate us for

hate . . . . . us to con - fu - sion that hate us for I will not

hate . . . . . us to con - fu - sion that hate us

*Dol.*

I will not trust will not trust in my bow will not trust in my bow

I will not trust will not trust in my bow will not trust in my bow in my

trust I will not trust in my bow

for I will not trust . . . . . in my bow for I will not

It is not my sword that shall help me, it

bow, in my bow . . . . . It is not my sword, it

I will not trust in my bow it is not my sword, it

trust in my bow it is not my sword that shall help me, it



is not my sword, it is not my sword, but it is

is not my sword, it is not my sword, but it is

is not my sword, it is not my sword, but it is

is not my sword, it is not my sword, but it is

Thou that sa... vest us... that sa... vest us from our

Thou that sa... vest us that sa... vest us from our

Thou that sa... vest us that sa... vest us from our

Thou that sa... vest us... that sa... vest us from our

*p* **TUTTI**  
e... ne... mies. For I will not trust in my bow

*p* **TUTTI**  
e... ne... mies. For I will not trust in my bow for

*p* **TUTTI**  
e... ne... mies. For I will not trust in my bow for

*p* **TUTTI**  
e... ne... mies. For I will not trust in my bow



SOLO Cres.

it is not my sword that shall help . . . . me but it is  
 I will not trust . . . . . in my bow  
 I . . . . will not trust will not trust in my bow  
 it is not my sword that shall help . . . . me

SOLO

Thou . . . . . that sa . . . . vest us from our e . . . . . ne . . . . .  
 SOLO that sa . . . . vest us from our e . . . . . ne . . . . .  
 SOLO but it is Thou that sa . . . . vest us from our e . . . . . ne . . . . .  
 SOLO but it is Thou that sa . . . . vest us from our e . . . . . ne . . . . .

mies and putttest them . . . . . put . test them to con . . fu . sion  
 mies and put . . test them and putttest them and putttest them to con . . fu . sion  
 mies and put . . test them and putttest them and putttest them to con . fu . sion  
 mies and putttest them to con . fu . sion



CHORUS.

*f* TUTTI.  
 Thou sa-vest, Thou sa- - - vest us, Thou sa- - - vest us from our

*f* TUTTI.  
 Thou sa-vest, Thou sa- - - vest us, Thou sa- - - vest us from our

*f* TUTTI.  
 Thou sa-vest, Thou sa- - - vest us, Thou sa- - - vest us,

*f* TUTTI.  
 Thou sa-vest, Thou sa- - - vest us, Thou sa- - - vest

*f*  
 Musical accompaniment for the first system.

GRAVE.  
 e- - - - ne - - - - mies Thou sa- - - vest us, Thou sa- - - vest us and

e- - - - ne - - - - mies Thou sa- - - vest us, Thou sa- - - vest us and

Thou sa- - - vest us, Thou sa- - - vest us and  
 us. . . . . Thou sa- - - vest us, Thou sa- - - vest us and

Musical accompaniment for the second system, ending with *FULL*.

put. - - - - test them to con- - - fu- - - - sion that hate us.

put. - - - - test them to con- - - fu- - - - sion that hate us.

put. - - - - test them to con- - - fu- - - - sion that hate us.

Musical accompaniment for the third system.







"PRAISE THE LORD O MY SOUL,"

A  
Verse Anthem,

for

FIVE VOICES,

ARRANGED FROM

The Creation of Haydn,

BY

THE REV. JOHN CLARKE CROSTHWAITE, A.M.

*Precentor's Vicar in Christ Church Cathedral.*

Ent<sup>d</sup> at Sta<sup>s</sup> Hall.

Price 6/-

Dublin, Published by WILLIS & C<sup>o</sup> 7, Westmorland Street,  
and 75, Lower Grosvenor Street, London, (Six doors from Bond St.)

MUSICAL



HW 4578

D 827/11

THE FIRST AND THIRD PARTS


The first system of the musical score consists of five staves. The top two staves are vocal lines, with the upper staff likely for the soprano and the lower for the alto. The bottom three staves are for piano accompaniment, with the right hand on the top two and the left hand on the bottom one. The notation includes various notes, rests, and dynamic markings, though they are somewhat faded.

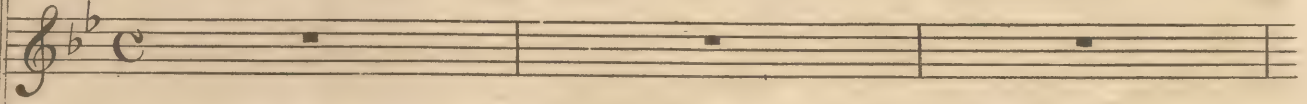
The second system of the musical score also consists of five staves, following the same layout as the first system. It contains vocal lines and piano accompaniment. The notation is similar to the first system, with some changes in note values and dynamics. The overall appearance is that of a handwritten manuscript for a vocal and piano piece.

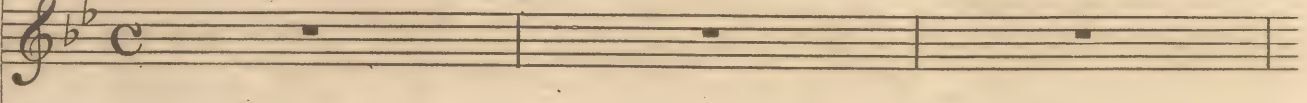


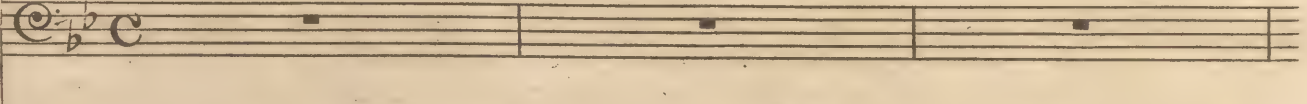
# PRAISE THE LORD, O MY SOUL.

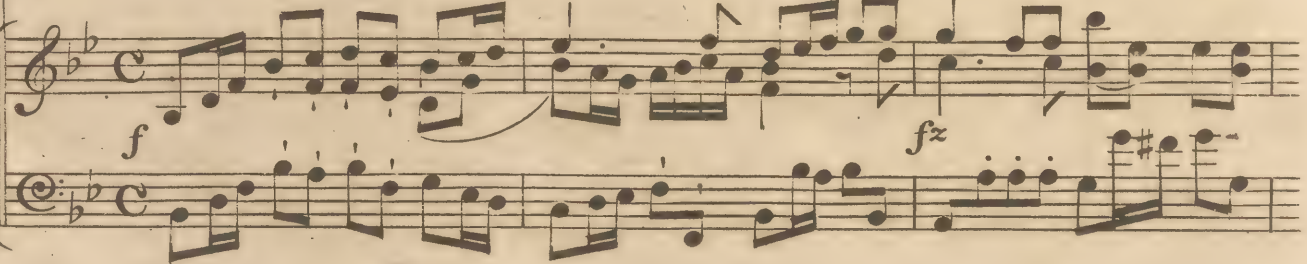
*Arranged for 4 Voices.*

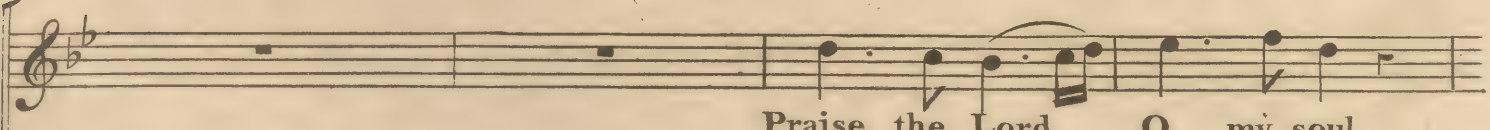
1<sup>st</sup> TREBLE. 

2<sup>nd</sup> TREBLE. 

TENOR. 

BASS. 

ORGAN. 

  
Praise the Lord O my soul

  
Praise the Lord O my soul O

  
Praise the Lord O my soul

  
Praise the Lord O my soul O





Lord my God O Lord my God O Lord my God O Lord my God

God Thou art be - come exceeding glorious  
 God Thou art be - come exceeding glorious  
 God Thou art be - come exceeding glorious  
 God Thou art be - come exceeding glorious thou art be

thou art be come ex - ceed - ing  
 thou art be come thou . . . . art be come exceeding  
 thou art be come ex - ceed - - - ing exceeding glorious thou art be  
 come thou art be come exceeding glorious thou art be



glorious thou . . . . . art be come ex - ceed - ing glorious

glorious thou art be come exceed - - - - ing glorious thou art be

come exceed - ing glorious thou art be come . . . .

come thou art . . . . . be come ex - ceed - ing glorious

thou art be come thou art be come thou art

come ex - ceed - ing glorious art be come exceeding glorious

... exceeding glo - - - - rious art be come exceeding glorious

thou art be come exceeding glorious

cloathed with Majesty with Majes - ty and honor thou art be come

thou art cloathed with Majes - ty and honor thou art be come

thou art cloathed with Majes - ty and honor thou art be come

thou art cloathed with Majes - ty and honor thou art be come



thou art be come ex\_ceeding glo\_rious ex - ceed - - - ing

thou art be come ex\_ceeding glo\_rious ex - ceed - - - ing

thou art be come ex\_ceeding glo\_rious ex - ceed - ing

thou art be come ex\_ceeding glo\_rious ex - ceed - - - ing

glorious thou art be come thou art be come thou art be come ex\_

glorious thou art be come thou art be come thou art be come ex\_

glorious thou art be come thou art be come thou art be come ex\_

glorious thou art be come thou art be come thou art be come ex\_

ceed\_ing glorious ex - - ceed\_ing glorious ex - - - ceeding glorious

ceed\_ing glorious ex - - ceed\_ing glorious ex - - - ceeding glorious

ceeding glorious ex - - ceed\_ing glorious ex - - - ceeding glorious

ceed\_ing glorious ex - - ceed\_ing glorious ex - - - ceeding glorious



5

SOLO — TENOR.

Thou deckest thy-self with light as it were with a

garment Thou deck - - est thy-self with light with light as it were with a

garment And spreadest out the heav'ns the



heavens like a curtain And spreadest out the hea - vens

like . . . a curtain And spread - est out the

heav'ns and spread - est out the heav'ns the heav'ns . . .

like a curtain  
Thou lay - est the beams of thy cham - bers the

beams of thy cham - bers in the waters thy cham - - bers



in the waters Thou lay - - est the

beams of thy chambers in the wa - ters and wal - -

- - kest up on the wings of the wind wal - - kest up -

VERSE.

Contra. How ma-ni-fold are thy works O God

Tenor. How ma-ni-fold are thy

Bass. on the wings of the wind How



How mani-fold are thy works O God  
 works O God How mani-fold are thy  
 mani-fold are thy works O God How

How manifold are thy works In wisdom hast thou  
 works O God In wisdom in wisdom hast thou  
 manifold are thy works In wisdom hast thou made them

made them all hast thou made them all all  
 made them all hast thou made them all all  
 all hast thou made them all all  
 f f



O . . . . God how man - i - fold are thy works in wis - dom  
 O . . . . God thy works O God in wis - dom  
 O . . . . God in wis - dom hast thou

hast thou made them all all hast thou made them all all  
 hast thou made them all all hast thou made them all all  
 made them all all hast thou made them all all

O God in wis - dom hast thou made them  
 O God in wis - dom hast thou made them  
 O God in wis - dom hast thou made them

*p*



all . . . . . hast thou made . . . . . in wis-dom  
 all in wis-dom hast thou made . . . . . in wis-dom  
 all . . . . . hast thou made in wis-dom

hast thou made them all hast thou made them  
 hast thou made them all hast thou  
 hast thou made them all hast thou

all hast thou made them all.  
 made hast thou made them all.  
 made hast thou made them all.



VERSE.

Treble.

Tenor.

Poco Adagio.

Cantabile.

*fx*

The eyes of

The eyes of

all wait up - - on thee O Lord Thou

all wait up - on thee O Lord Thou

giv - est them their meat in due season. Thou

giv - est them their meat in due season Thou

op - en - est thine hand thou op - - en - est thine hand and

op - en - est thine hand thou op - - en - est thine hand and



fil - lest all things liv - - - ing with plen - - - teous - ness

fil - lest all things liv - - - ing with plen - - - teous - ness

*fz*

the eyes of all wait up - on thee O Lord thou

the eyes of all wait up - on thee O Lord thou

*p*

op - en - est thine hand thou op - en - est thine hand and

op - en - est thine hand thou op - en - est thine hand and

*f* *p*

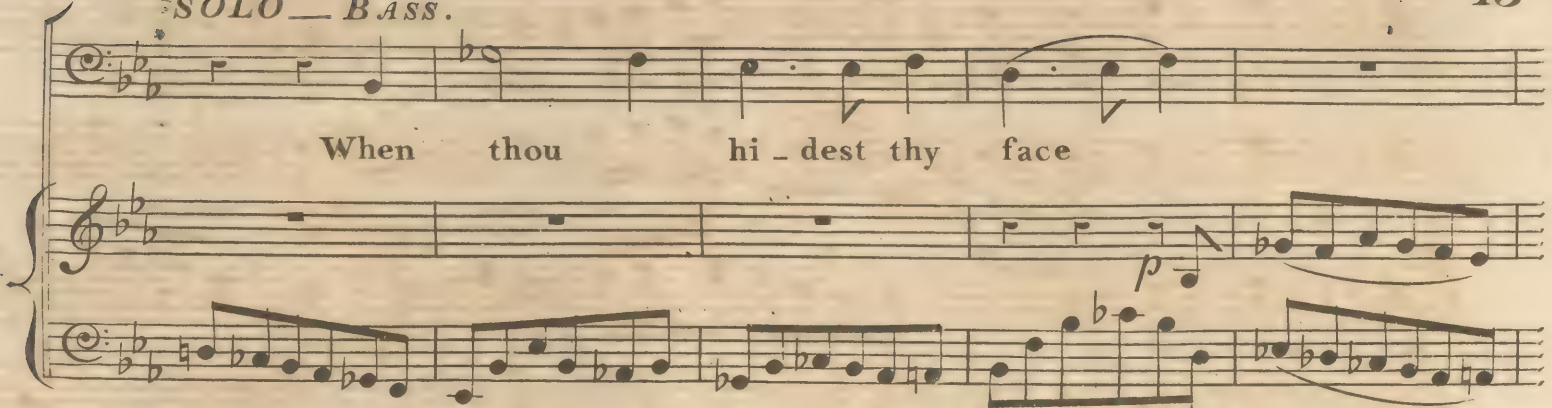
fil - lest all things liv - - - ing with plen - - - teous - ness.

fil - lest all things liv - - - ing with plen - - - teous - ness.

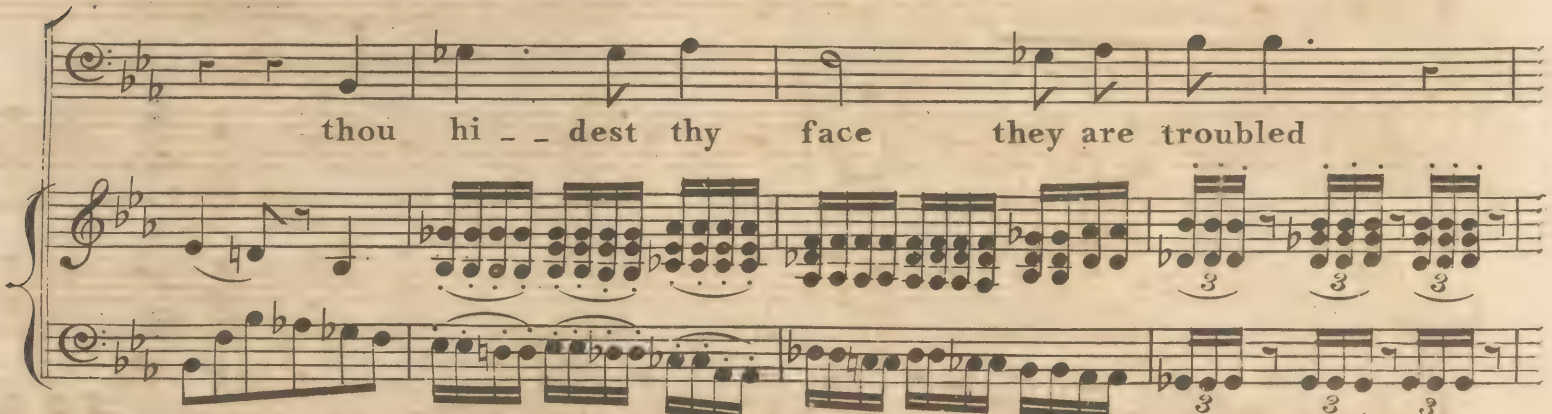


SOLO — BASS.

When thou hidest thy face



thou hidest thy face they are troubled



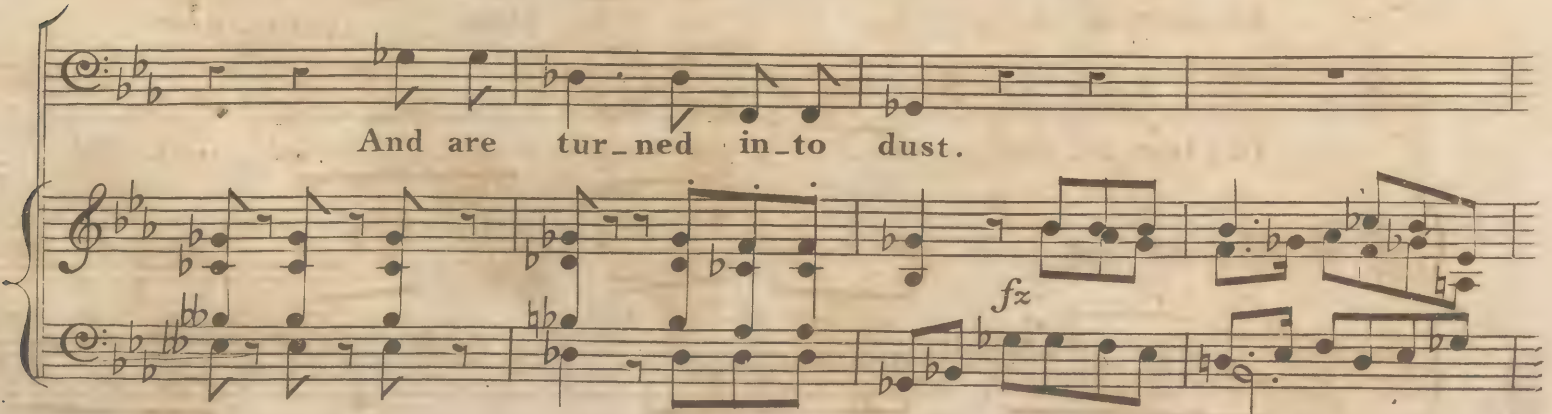
thou takest their breath they die and are



turned into dust thou takest their breath they die



And are turned into dust.





VERSE.

Treble.

Thou let - est thy breath go forth they shall be made and

Tenor.

Thou let - est thy breath go forth they shall be made and

Thou let - est thy breath go forth they shall be made and

*p*

thou shalt re - new the face of the earth thou

thou shalt re - new the face of the earth thou shalt renew the

thou shalt re - new the face of the earth thou shalt renew the

shalt renew the face the face of the earth the

face thou shalt renew the face of the earth the

face thou shalt renew the face of the earth the Lord shalt re -

*p*



Lord shall re - joice re - joice . . . . . re

Lord shall re - joice re - joice . . . . . re

joice re - - joice . . . . . re - - joice . . . . . re

joice in his works thou shalt renew the

joice in his works thou shalt renew the face thou

joice in his works thou shalt renew the face thou

face thou shalt renew the face the face of the earth

shalt renew the face thou shalt renew the face of the earth

shalt renew the face thou shalt renew the face of the earth the



the Lord shall re - joice . . . . .

the Lord shall re - joice . . . . .

Lord shall re - joice re - - joice . . . . . re - -

. . . . . re - joice in his works.

. . . . . re - joice in his works.

joice . . . . . re - joice in his works.

CHORUS.

*Treble.*

*Contra.* Praise the Lord O my soul

*Tenor.* Praise the Lord O my soul O Lord my God O

*Bass.* Praise the Lord O my soul

*ALLEGRO.* Praise the Lord O . . . . . my soul O Lord my God O



O Lord my God thou art be come exceeding  
 Lord my God thou art be come exceeding  
 O Lord my God thou art be come exceeding  
 Lord my God O Lord my God thou art be come exceeding

glorious exceeding glorious.  
 glorious exceeding glorious.  
 glorious exceeding glorious.  
 glorious exceeding glorious thou art cloathed with

thou art be - come ex - ceed - ing glorious thou art  
 Ma - - - - jes - ty art cloath - ed with Ma - jes - ty and



Thou art cloath-ed with Ma - - - - -  
 Thou art be -  
 cloathed with Ma-jes-ty with Ma-jes-ty and ho-nor  
 ho - - - - - nor with Ma - - - - - jes-ty and ho-nor

- - jes-ty and honor thou art cloathed with Ma-jesty and honor  
 come exceeding glo-rious ex-ceed-ing glorious  
 thou art cloathed with  
 thou art cloathed with

Thou art be- come ex-ceeding glorious  
 Thou art cloathed with Ma - jes -  
 Ma - - jes-ty with Ma - - jes-ty and honor thou art cloathed with  
 Ma - - jes-ty art cloathed with Majes-ty and ho - - - nor



Thou art cloathed with Ma - jes -  
 - ty with Ma - - - - jesty and ho - nor thou art be -  
 Ma - jes - ty with Ma - jes - ty and ho - - - nor  
 Thou art be - come exceeding glorious ex - ceed - ing glorious

- ty with Ma - - - - jesty and hon - - - or thou art be come  
 come thou art be come ex - ceed - ing glo - rious thou art be -  
 thou art be come exceeding glo - rious thou art be -

ex - ceed - ing glo - rious ex - - ceed - - - ing glorious  
 come ex - ceed - ing glorious thou art cloath - ed with  
 come ex - ceed - ing glorious thou art  
 thou art cloath - ed with



thou art cloathed with Ma - - - - -jes - - - - -ty and ho - - - - -

Majesty and honor with Ma - - - - -jes - - - - -ty and

cloathed with Ma - - - - -jes - - - - -ty with Ma - - - - -jes - - - - -ty and honor thou art

Ma - - - - -jes - - - - -ty with Ma - - - - -jes - - - - -ty and ho - - - - -nor

nor cloathed with Ma - - - - -jes - - - - -ty and

honor

cloathed with Ma - - - - -jes - - - - -ty thou art cloathed with Ma - - - - -jes - - - - -ty and

thou art cloathed with Ma - - - - -jes - - - - -ty art cloathed with Majesty and

honor thou art cloathed thou art be come exceeding glorious

thou art be come ex - - - - -ceed - - - - -ing glorious thou art be -

honor

honor



Thou art cloathed with Majes-ty and honor  
 come exceed-ing glorious thou art be come thou art become exceeding  
 Thou art cloathed art cloath - - - ed

Thou art cloathed with

thou art be come thou art be come thou art be come thou art be  
 glo-rious thou art be come thou art be come . . . . . thou art be  
 thou art be come ex - ceed - ing glorious thou art become thou art be

Ma - - jes - ty thou art be come ex - ceed - ing glo - - -

come exceed ing glorious Thou art cloathed with Ma - jes ty  
 come exceed ing glorious Thou art cloathed with Ma - jes ty  
 come exceed ing glorious Thou art cloathed with Ma - jes ty

rious exceed ing glorious



Thou art be come ex\_ceeding glo - - rious art

Thou art be come ex\_ceeding glorious

Thou art be come ex\_ceeding glorious

Thou art be come ex\_ceed\_ing

cloath - - - ed with

Thou art cloath - ed with Ma - - jes ty

Thou art cloath - ed with Ma - - jes ty

glorious thou art cloath - ed with Ma - - jes ty

Ma - jes - ty with Ma - jes - ty and hon - - - or

with Ma - jes - ty Thou art cloath - ed with

with Ma - jes - - ty

Thou art cloath - ed with Ma - jes - ty



Thou art cloathed with Ma - - jes - ty thou art be come  
 Majesty thou art be come thou art be come ex -  
 Thou art cloathed with Ma - - jes - ty thou art be come  
 Thou art cloathed with Ma - - jes - ty thou art be come ex -

exceeding glo - - rious art cloathed with Majesty and ho - nor  
 ceed - - - ing glo - - - rious exceeding  
 exceeding glorious exceeding glo - rious thou art be come  
 ceed - - - ing glo - - - rious with Majes -

cloathed with Ma - - - jes - ty and honor  
 glo - rious thou art cloathed with Ma - jes - ty thou art be -  
 exceeding glorious thou art cloathed with Ma - jes - ty thou art be -  
 - ty with Majes - ty and hon - - - or



thou art be - come exceeding glorious thou art be - come  
 come ex - ceed - ing glorious ex - ceed - ing glorious art be - come  
 come ex - ceed - ing glorious ex - ceed - ing glorious thou art be -  
 ex - - ceed - ing glorious thou art be -

ex - ceeding glo - rious exceed - ing glo - rious Thou art cloath - ed with  
 ex - ceeding glo - rious exceed - ing glo - rious Thou art cloath - ed with  
 come ex - ceeding glo - rious exceeding glo - - - rious thou art  
 come ex - ceeding glo - rious exceeding glo - - - rious thou art

Ma - - jes - - ty and ho - nor thou art cloath - ed with  
 Ma - - jes - - ty and ho - nor  
 cloath - ed with Ma - jes - - ty thou art cloath - ed with  
 cloath - ed with Ma - - jes - - ty



Ma - - jes-ty art cloathed with Ma - jes - - ty and honor with  
 Thou art be come exceeding glo - rious thou art cloathed with  
 Ma - - jes-ty with Ma - - jes - ty with Ma - - jes - ty with  
 Thou art be come exceeding glo - rious thou art cloathed with

Ma - jes - ty and honor Praise the Lord O my soul Praise the  
 Ma - jes - ty and honor Praise the Lord O my soul Praise the  
 Ma - jes - ty and honor Praise the Lord O my soul Praise the  
 Ma - jes - ty and honor Praise the Lord O my soul Praise the

Lord O my soul A - - - - men A - - - - men .  
 Lord O my soul A - - - - men A - - - - men .  
 Lord O my soul A - - - - men A - - - - men .  
 Lord O my soul A - - - - men A - - - - men .







THANKSGIVING ANTHEM,

By G. PERRY,

Composed on the Occasion

OF The Birth OF

THE PRINCESS ROYAL,

and Performed by the

Sacred Harmonic Society,

EXETER HALL,

Dec<sup>r</sup> 2<sup>nd</sup> 1840.

Ent. Sta. Hall.

Price 4/-  
Printed String parts 2/-  
D<sup>o</sup> Wind parts 3/-  
D<sup>o</sup> Vocal parts 2/-

LONDON,

Published by J. SURMAN, 22, Winchester Str<sup>t</sup> Pentonville.

To be had also of J. A. NOVELLO, Dean Str<sup>t</sup> Soho and J. HART, Hatton Garden.

HANDEL'S ORATORIOS IN SINGLE PARTS.  
THE MESSIAH (Mozart's Accompaniments).

SAMSON. — JUDAS MACCABÆUS. — JOSHUA. — SAUL. — ISRAEL IN EGYPT.  
DEBORAH. — SOLOMON. — DETTINGEN TE DEUM. — CORONATION ANTHEMS. — &c.



1000000000

10/27/12



Orchestral Parts required.  
2 Violins 1 Viola Cello e Basso  
2 Flutes 2 Oboes 2 Clarionets  
2 Bassoons 2 Horns 2 Trumpets  
3 Trombones Ophicleide Serpent  
& Drum

# THE QUEEN SHALL REJOICE.

G. PERRY.

THANKSGIVING ANTHEM.

Moderato.

ORGAN  
OR  
PIANO FORTE

First system of musical notation for Organ or Piano Forte, featuring treble and bass staves with a forte (f) dynamic marking.

Second system of musical notation for Organ or Piano Forte, continuing the accompaniment.

TREBLE.

ALTO  
an 8<sup>a</sup> lower.

TENOR  
an 8<sup>a</sup> lower.

BASS.

The Queen The Queen shall re..joice The Queen shall re...

The Queen The Queen shall re..joice The Queen shall re...

The Queen The Queen shall re..joice The Queen shall re...

The Queen The Queen shall re..joice The Queen shall re...

The Queen The Queen shall re..joice The Queen shall re...

Third system of musical notation for Organ or Piano Forte, continuing the accompaniment.

joice rejoice re...joice in thy strength O Lord exceeding

joice rejoice re...joice in thy strength O Lord exceeding glad shall she

joice rejoice re...joice in thy strength O Lord

joice rejoice re...joice in thy strength O Lord

Fourth system of musical notation for Organ or Piano Forte, concluding the accompaniment.

The Queen shall rejoice.



glad shall she be exceeding glad shall she be exceeding glad  
 be exceeding glad  
 exceeding glad glad shall she be exceeding glad  
 exceeding glad shall she be exceeding

exceeding glad exceeding glad  
 ex...ceed...ing glad exceeding glad exceeding  
 exceeding glad exceeding glad glad shall she be exceeding  
 glad shall she be ex...ceed...ing glad

exceeding  
 glad exceeding glad exceeding glad exceed..ing glad exceeding glad exceeding  
 glad exceeding glad exceeding glad exceed..ing glad shall she be ex.....  
 ex...ceeding exceed..ing glad shall she be



glad shall she be exceeding glad shall she be shall she be of thy sal..vation

glad shall she be ex.....ceed..ing glad shall she be of thy sal..vation

ceed..ing glad ex.....ceed..ing glad shall she be of thy sal..vation

ex.....ceed..ing glad shall she be of thy sal..vation

*p* Thou hast given Her her hearts desire Thou hast given Her her

*p* Thou hast given Her her hearts desire Thou hast given Her her

*p* Thou hast given Her her hearts desire Thou hast given Her her

*p* Thou hast given Her her hearts desire Thou hast given Her her

*p* Thou hast given Her her hearts desire Thou hast given Her her

Voices alone.

hearts desire *f* And hast not de..ni..ed her

hearts desire *f* And

hearts desire *f* And hast not de..ni..ed her And

hearts desire *f* And hast not de..ni..ed her

The Queen shall rejoice.



And  
 hast not de...nied her And hast not de...nied her And hast not de...nied her  
 hast not de...nied her And hast not de...nied her And hast not de...nied her

hast not de...nied her And hast not de.....ni....ed her  
 And hast not de.....ni....ed her  
 And hast no de.....ni....ed her  
 And hast not de...nied her And hast not de...nied her And

hast not de.....ni....ed her hast not de.....ni....ed  
 hast not de.....ni....ed her hast not de.....ni....ed  
 hast not de.....ni....ed her hast not de.....ni....ed  
 hast not de...nied her And hast not de...nied her And hast not de...ni....ed

The Queen shall rejoice.



her hast not de...ni...ed her the re...quest of her

her hast not de...ni...ed her the re...quest of her

her hast not de...ni...ed her the re...quest of her

her hast not de...ni...ed her the re...quest of her

lips The Queen shall rejoice in thy strength O Lord .

lips The Queen shall rejoice in thy strength O Lord .

lips The Queen shall rejoice in thy strength O Lord .

lips The Queen shall rejoice in thy strength O Lord .

The Queen shall rejoice .



TREBLE SOLO .

Sung by Madame Caradori Allan .

*Allegretto .*

*SOLO .*

The

Lord shall increase you more and more, The Lord shall increase you

more and more The Lord shall in...crease you more and more

The Lord shall increase you The Lord shall in...

The Queen shall rejoice .



crease you more and more

*cres:* *f*

Yea thou shalt see Yea thou shalt see Yea thou shalt

*cres:* *p* *f*

see thy children's children And peace upon Israel

*p*

Yea thou shalt see thy chil...dren's children shalt

see ..... thou shalt see ..... thou shalt see ..... thou shalt

*p*

The Queen shall rejoice.



see ..... thou shalt see ..... thou shalt see thy chil...dren's

children And peace and peace peace upon

*cres:* *p*

Is...ra...el And peace and peace

*pp*

peace upon Is...ra...el .

*cres:* *tr* *p*



CHORUS.

TREBLE.

Be thou ex...alt...ed Lord in thine own

ALTO  
an 8<sup>a</sup> lower.

*f* In thine own

TENOR  
an 8<sup>a</sup> lower.

*f* In thine own

BASS.

*f* In thine own

Moderato.

*f*

strength in thine own strength Be thou ex...

strength in thine own strength

strength Be thou ex...alt...ed Lord in thine own strength

strength Be thou ex...alt...ed Lord in thine own strength

alt...ed Lord ..... be thou ..... ex...

in thine own strength in thine own strength

in thine own strength in thine own strength

in thine own strength in thine own strength

The Queen shall rejoice.



alt.....ed Lord..... in thine own  
 in thine own strength in thine own strength in thine own  
 in thine own strength in thine own strength in thine own  
 in thine own strength in thine own strength in thine own

strength and praise thy pow'r and praise thy  
 strength So will we sing and praise thy pow'r So will we sing and praise thy  
 strength So will we sing and praise thy pow'r So will we sing and praise thy  
 strength and praise thy pow'r and praise thy

pow'r and praise and praise and praise thy  
 pow'r and praise and praise and praise thy  
 pow'r and praise and praise and praise thy  
 pow'r and praise and praise and praise thy



pow'r and praise thy pow'r and praise thy  
 pow'r and praise thy pow'r and praise thy  
 pow'r So will we sing and praise thy pow'r So will we sing and praise thy  
 pow'r So will we sing and praise thy pow'r So will we sing and praise thy

pow'r So will we sing..... and praise thy pow'r  
 pow'r So will we sing and praise thy pow'r So will we  
 pow'r So will we sing and praise thy pow'r So will we  
 pow'r So will we sing and praise thy pow'r

and praise thy pow'r and praise thy pow'r  
 sing and praise thy pow'r So will we sing and praise thy pow'r  
 sing and praise thy pow'r So will we sing and praise thy pow'r  
 and praise thy pow'r and praise thy pow'r So will we

The Queen shall rejoice.



So will we sing and praise thy pow'r So will we  
 So will we sing So will we sing and praise thy pow'r So will we  
 sing and praise thy pow'r

sing and praise thy pow'r  
 sing and praise thy pow'r  
 So will we  
 So will we  
 So will we sing and praise thy pow'r So will we

So will we sing and praise thy pow'r So will we  
 sing and praise thy pow'r sing and praise thy  
 sing and praise thy pow'r sing and praise thy  
 sing and praise thy pow'r sing and praise thy

The Queen shall rejoice.



sing and praise thy pow'r and praise thy pow'r So will we sing .....  
 pow'r and praise thy pow'r and praise thy pow'r and praise thy  
 pow'r and praise thy pow'r and praise thy pow'r and praise thy  
 pow'r and praise thy pow'r and praise thy pow'r and praise thy

..... and praise thy pow'r ..... So will we sing .....  
 pow'r and praise thy pow'r So will we  
 pow'r and praise thy pow'r So will we  
 pow'r and praise thy pow'r So will we

..... So will we sing So will we sing and praise thy pow'r  
 sing So will we sing So will we sing and praise thy pow'r So will we  
 sing and praise thy pow'r So will we sing and praise thy pow'r So will we  
 sing and praise thy pow'r So will we sing and praise thy pow'r







pow'r So will we sing and praise thy pow'r So will we sing and praise thy

pow'r and praise thy pow'r So will we sing and praise thy

pow'r So will we sing and praise thy pow'r So will we sing and praise thy

pow'r So will we sing and praise thy pow'r So will we sing and praise thy

pow'r So will we sing and praise thy pow'r So will we sing and praise thy

pow'r So will we sing and praise thy pow'r So will we sing and praise thy

pow'r .....

pow'r .....

pow'r So will we sing and praise thy pow'r So will we sing and praise thy

pow'r So will we sing and praise thy pow'r So will we sing and praise thy

..... and praise thy pow'r and praise thy pow'r So will we sing and praise thy

..... and praise thy pow'r So will we sing and praise thy



pow'r So will we sing and praise thy pow'r So will we sing and  
 pow'r and praise thy pow'r So will we sing and  
 pow'r So will we sing and praise thy pow'r So will we sing and  
 pow'r So will we sing and praise thy pow'r So will we sing and  
 praise thy pow'r So will we sing and praise thy pow'r and praise thy  
 praise thy pow'r So will we sing and praise thy pow'r and praise thy  
 praise thy pow'r So will we sing and praise thy pow'r and praise thy  
 praise thy pow'r So will we sing and praise thy pow'r and praise thy  
 pow'r thy pow'r So will we sing and praise thy  
 pow'r thy pow'r So will we sing and praise thy  
 pow'r thy pow'r So will we sing and praise thy  
 pow'r thy pow'r So will we sing and praise thy  
*gva loco* *gva*

The Queen shall rejoice.



pow'r and praise and praise thy  
pow'r and praise and praise thy  
pow'r and praise and praise thy  
pow'r and praise and praise thy

*gva* *loco*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'pow'r and praise and praise thy' repeated across the four vocal staves. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Performance markings include *gva* (grava) and *loco*.

Name . . . . .  
Name . . . . .  
Name . . . . .  
Name . . . . .

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'Name . . . . .' repeated across the four vocal staves. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

The Queen shall rejoice.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'The Queen shall rejoice.' at the end of the system. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.







To  
The Sacred Harmonic Socy.  
from The Composer.

THE  
Dublin Prize Anthem,

“REMEMBER O LORD,”  
(Lamentations, Chap. 5.)

Composed by

THOMAS ATTWOOD WALMISLEY, M.B.

Professor of Music in the University of Cambridge,  
and Organist of Trinity & St. John's Colleges.

THIS ANTHEM OBTAINED THE PRIZE OFFERED by the MEMBERS of the ANCIENT CONCERTS in DUBLIN, 1838.

Ent. Sta. Hall.

Price Piano E. score... 4.  
Separate Vocal parts... 2.  
Sep. Orch. parts (Strings) 3.  
D<sup>o</sup> (Wind)..... 4.

LONDON,  
J. ALFRED NOVELLO,  
Music Seller (by Appointment to Her Majesty,  
69, Dean Street, Soho.  
Mess<sup>rs</sup> Robinson & Buysell, 7, Westmoreland Street, Dublin.



10004542

D827/13



DUBLIN PRIZE ANTHEM

M. M. ♩ = 60.

Lamentations Chap: V. verses 1. 7. 15. 17. 19.

Nº 1. INTRODUCTION & SEMI-CHORUS.

*LARGO*

*crescen - - - do* Oboe ben marcato *sf* *dim* *dolce*

Corni *cres*

*colla 8<sup>va</sup>* *dim* *dim* *cres*

*p* *sf* *f* *dim* *dim* *sf*

*Semi Chorus* *cres* *dim*

Re - member Re - member Re - member O Lord what is come up -

*Semi Chorus* *cres* *dim*

Re - member Re - member Re - member O Lord what is come up -

*Semi Chorus* *cres* *dim*

Re - member Re - member Re - member O Lord what is come up -

*Semi Chorus* *cres* *dim*

Re - member Re - member Re - member O Lord what is come up -



on us Re-member O Lord Re-member O Lord what is come up-on

on us Re-member O Lord Re-member O Lord what is come up-on

on us Re-member O Lord Re-member O Lord what is come up-on

on us Re-member O Lord Re-member O Lord what is come up-on

*cres* -member O Lord O Lord what is come up-on us be-

*cres* us Re-member O Lord what is come up-on us con-si-der con-si-der

*cres* -member Re-member O Lord what is come up-on us and be-

*cres* us Re-member O Lord what is come up-on us con-si-der and be-

-hold be-hold our re-proach Lord be-hold be-hold . . . . . be-

and be-hold our re-proach be-hold be-hold . . . . . be-hold our re-

-hold be-hold . . . . . be-hold . . . . . be-hold our re-proach

-hold . . . our re-proach Lord be-hold be-hold . . . . . be-

*Sempre crescen-do*



*cres* *f* *p* *3*  
 - - hold our re - proach *cres* be - hold be - hold *p* be - hold. . . .  
 - proach *cres* be - hold our re - proach *f* be - hold *p* be - hold. . . .  
 be - hold our re - proach *cres* be - hold be - hold *f* be - hold. . . .  
 - hold our re - proach be - hold be - hold be - hold. . . .  
*sf* *p* *dolce*  
*8vi*

*dim*  
 our re - proach. *dim*  
 our re - proach. *dim*  
 our re - proach. *dim*  
 our re - proach. *dim*  
*dim* *cre - - - scen - - - do* *al* *f*  
*dim* *colla 8va*

*dim*  
*p* *sempre dim*



N<sup>o</sup> 2. RECIT: BASS.

*♩ = 100*  
**ALLEGRO** *Tempo ad lib:*

Our Fa--thers have sin-ned and  
 are not *a Tempo* Our Fa--thers have sin-ned and  
 are not *Piu Lento* and we have borne have  
 borne their in--i--qui-ties we have borne their in--  
 --i--qui-ties *f e dim* *p* *Segue Coro Senza pausa*



N<sup>o</sup> 3. C H O R U S.

$\text{♩} = 84$   
ANDANTE

SOPRANO I<sup>mo</sup>

SOPRANO 2<sup>do</sup>  
o ALTO

TENORE

BASSO

PIANO FORTE

The joy of our heart is ceased *dim*

The joy of our heart is ceased *dim*

The joy of our heart is ceased *dim* And our dance is *mf*

The joy of our heart is ceased *dim*

*f* *mf*

8vi

And our dance is turn- - - - ed in-to *mf*

And our dance is turn- - - - ed our dance is turn- - - - ed to *mf*

turn- - - - ed turn-ed in - to mourn-ing to mourn - - - - ing *mf*

And our dance is

mourn - - - - ing our dance is turn - - - - ed is

mourn - - - - ing to mourn - - - - ing And our dance is

And our dance is turn - - - - ed to mourn - - - - ing is

turn - - - - ed our dance is turn-ed to mourn - - - - ing our

8vi







**SOPRANO**

*♩ = 69*

*Cantabile*

*Vllo Solo*

*res*

*dim*

*For*

**PIANO FORTE**

this our heart is faint for these things our eyes are

*dim*

for these things our eyes are *dim*

*For*

*Espress*

this our heart is faint for these things our eyes are

*poco cre - - - scen - - - do*

*dim*

for these things our eyes are *dim*

*For*

*sf*



this our heart. . . . our heart is faint *Sempre legato* faint for

these things our eyes are dim our heart is faint our

heart. . . . is faint. . . . our eyes are dim our eyes are

dim. *Espress.*

*f* *Dim:* *p* *pp*



Nº 5. LAST CHORUS.

$\text{♩} = 66$

ALLEGRO

SOPRANO 1<sup>mo</sup>

SOPRANO 2<sup>do</sup>  
o ALTO

TENORE

BASSO

PIANO FORTE

Thou O Lord re-mainest for e-ver Thy throne from ge--ne-

Thou O Lord re--mainest for e-ver thy throne from  
-ra--tion to ge--ne--ra-tion thy throne from ge-----ne-ra-tion to

8<sup>vi</sup> sempre

Thou O Lord re-mainest for e-ver Thy throne from  
ge--ne-ration to gene-ration The throne. . . . from ge-----ne--  
ge-----ne-----ra--tion Thou O Lord re-main-----est for e--ver Thy







-tion Thou O Lord re--main-est for e-ver

Thou O Lord re--main-est for e-ver for . . . . . e--ver Thy

-tion Thou O Lord re--main--est for e--ver Thy

- ver

Thy throne from ge-ne-ra--tion to ge--ne-ra--

throne from ge--ne--ra--tion to ge--ne--ra--tion to ge--ne--

throne from ge--ne--ra--tion to ge--ne--ra--tion to ge--ne--

Thy throne from ge--ne--ra--tion

-tion Thou O Lord . . . . . re main --

-ra - tion Thou . . . . . O Lord . . . . . re-main -

-ra - tion Thou . . . . . O Lord . . . . . O Lord . . . . . re-main-est re-

(subject augmented)

Thou . . . . . O Lord re--main--est for e-ver Thy

(subject augmented)



- est for e - - - - ver . . . . . for e - - - - ver Thou O

- est for e - - - - ver for e - - - - ver Thou O

- - main - - - - est . . . . . for e - - - - ver Thou O Lord . . . . .

Throne . . . . . *sf* for e - - - - ver Thou O

*cres* *ff*

Lord re - - mainest for e - - - - ver

Lord re - - mainest for e - - - - ver for e - - - - ver Thy

. . . . . re - - main - - - - est for e - - ver thy throne from gene - ra - tion to ge - ne - ra - -

Lord re - - mainest for e - ver Thou O Lord re - - main - est for e - ver Thy

Thou O Lord re - - - main - est for e - ver Thy

throne re - - - main - - - - est for e - ver Thy throne . . . . . Thy

- tion to ge - - - - ne - - - - ration Thou O Lord re - - - mainest for

throne re - - main - est re - mainest for e - ver Thou O Lord re - -



throne . . . . . from ge - ne - - ra - - - - - tion to  
 throne. . . . . from ge - ne - - ra - - - - - tion to ge ne - - ra - - - - -  
 e - ver Thy throne from. . . . . ge ne - - ra - - - - -  
 - main - est for e - ver Thy throne from ge - - - ne - - - ra - - - - - tion from ge - ne -

ge - - - ne - - - ra - - - - - tion Thou re - main - - - est for  
 - - - tion to ge - - - ne - - - ra - - - - - tion Thou O Lord re - main - est for  
 - - - - - tion to ge - - - ne - - - ra - - - - - tion Thou O Lord re - main - est for  
 - - - ra - - - - - tion to ge - ne - - - ra - - - - - tion Thou O Lord re - - - main - est for

*poco ritardando*  
 e - ver Thy throne from ge - ne - - - - - ration to ge - - - - - ne - - - - - ra - - - - - tion.  
 e - - - ver Thy throne from ge - ne - - - - - ra - - - - - tion to ge - - - ne - - - - - ra - - - - - tion.  
*poco ritardando*  
 e - - - ver Thy throne from ge - - - ne - - - ra - - - - - tion to ge - - - ne - - - - - ra - - - - - tion.  
 e - ver Thy throne from ge - - - ne - - - ra - - - - - tion to ge - ne - - - - - ra - - - - - tion.

*Finis*







*Sacred Harmonic Society  
with the Publishers compl.*

**Anthem.**

**"THE LORD IS MERCIFUL & GRACIOUS."**

FOR

**SOLO & CHORUS,**

WITH

**ORGAN OR PIANOFORTE,**

COMPOSED BY

**CHAS. ELSÄSSER.**

OP. 8.

ENT. STA. HALL.

PRICE .2/

LONDON, EWER & CO.



10000 9641  
D 727/14

# THE LORD IS MERCIFUL AND GRACIOUS.

Psalm. 103. V. 8. 10. 11.

LARGHETTO. (M. M.  $\text{♩} = 54$ .)

ORGAN  
OR  
PIANOFORTE.

The Lord, is mer\_cy\_ful and gracious  
slow to anger and plen\_teous in mercy He has not dealt with us  
af\_ter our sins, He has not dealt with us af\_ter our  
sins, nor re\_war\_ded us ac\_cording to our in\_i\_qui\_ties.

*p*  
*mf*

Detailed description: This is a musical score for an organ or piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/2. The tempo is marked 'LARGHETTO' with a metronome marking of quarter note = 54. The first system begins with the vocal line 'The Lord, is mer\_cy\_ful and gracious' and the piano accompaniment starting with a piano (*p*) dynamic. The second system continues with 'slow to anger and plen\_teous in mercy He has not dealt with us'. The third system continues with 'af\_ter our sins, He has not dealt with us af\_ter our'. The fourth system concludes with 'sins, nor re\_war\_ded us ac\_cording to our in\_i\_qui\_ties.' and ends with a mezzo-forte (*mf*) dynamic marking.

Anthem Elsasser.



*mf* *cres.* *f*

For as the hea - ven is high a - bove the earth, so

*cres.* *f*

great is His mer - cy towards them that fear Him.

**TREBLE.** *Chorus.* *p* The Lord is mer - - - cy - - ful and

**ALTO.** *Chorus.* *p* The Lord is mer - - - cy - - ful and

**TENOR.** *Chorus.* *p* The Lord is mer - - - cy - - ful and

**BASS.** *Chorus.* *p* The Lord is mer - - - cy - - ful and

**ORGAN OR PIANOFORTE.** *p*



gracious, slow to an\_ger and plen\_\_te\_ous in mer\_cy

gracious, slow to an\_ger and plen\_\_te\_ous in mer\_cy

gracious, slow to an\_ger and plen\_\_te\_ous in mer\_cy

gracious, slow to an\_ger and plen\_\_te\_ous in mer\_cy

*mf* He has not dealt with us af\_\_\_\_\_ter our sins,

*mf* He has not dealt with us af\_\_\_\_\_ter our sins,

*mf* He has not dealt with us af\_\_\_\_\_ter our sins,

*f* He has not dealt with us af\_ter our sins,

*mf* *f*



He has not dealt with us af - - - - - ter our sins, nor re -

He has not dealt with us af - - - - - ter our sins, nor re -

He has not dealt with us af - - - - - ter our sins, nor re -

He has not dealt with us af - - - - - ter our sins, nor re -

- - war - ded us ac - - cor - ding to our in - i - - qui - ties

- - war - ded us ac - - cor - ding to our in - i - - qui - ties

- - war - ded us ac - - cor - ding to our in - i - - qui - ties

- - war - ded us ac - - cor - ding to our in - i - - qui - ties

- - war - ded us ac - - cor - ding to our in - i - - qui - ties For as the



*mf* For as the hea- - - ven is high above the earth, so  
*mf* For as the hea- - - ven is high above the earth, so  
*mf* For as the hea- - - ven is high above the earth, so  
*mf* hea- - - ven is high a - bove the earth, a - bove the earth, so

*mf* great is His mer - cy towards them that fear him,  
*mf* great is His mer - cy towards them that fear him,  
*mf* great is His mer - cy towards them that fear him,  
*mf* great is His mer - cy towar them that fear him, for as the



*mf* *cres:* *f*  
 for as the hea - ven is high above the earth, so great is His  
*mf* *cres:* *f*  
 for as the hea - ven is high above the earth, so great is His  
*mf* *cres:* *f*  
 for as the hea - ven is high above the earth, so great is His  
*cres:* *f*  
 hea - - ven is high above the earth, above the earth, so great is His

*mf* *cres:* *f*

*mf* *p*  
 mercy towards them that fear Him, towards them that fear Him.  
*mf* *p*  
 mercy towards them that fear Him, towards them that fear Him.  
*mf* *p*  
 mercy towards them that fear Him, towards them that fear Him.  
*mf* *p*  
 mercy towards them that fear Him, towards them that fear Him.

*mf* *p*







Bowley Esq  
from the Author.

15

Twelve

DOUBLE CHANTS,

Arranged for the

Organ or Piano Forte,

BY

FREDERICK SMEE.

Ent. Sta. Hall.

Price 1/.

London, Published by FRED<sup>o</sup> HEHL, 81, Wells Str<sup>t</sup> Oxford Str<sup>t</sup>

Where may be had

MAMMATT'S SERVICES from the CHURCH LITURGY, Price 15/.



10ma 4570  
D 827/15

F. SMEE.

1.

2.

3. Major.

4. Minor.

5.

Unison .....

6.



7.

Musical score for system 7, measures 7-12. Treble clef, key signature of two sharps (F# and C#), common time. The system contains six measures of music with various chordal textures and melodic lines in both hands.

8.

Musical score for system 8, measures 13-18. Treble clef, key signature of two sharps (F# and C#), common time. The system contains six measures of music with various chordal textures and melodic lines in both hands.

9.

Musical score for system 9, measures 19-24. Treble clef, key signature of two flats (Bb and Eb), common time. The system contains six measures of music with various chordal textures and melodic lines in both hands.

10.

Musical score for system 10, measures 25-30. Treble clef, key signature of two sharps (F# and C#), common time. The system contains six measures of music. The first two measures are marked "Unison .....". The system contains various chordal textures and melodic lines in both hands.

11.

Musical score for system 11, measures 31-36. Treble clef, key signature of two flats (Bb and Eb), common time. The system contains six measures of music with various chordal textures and melodic lines in both hands.

12.

Musical score for system 12, measures 37-42. Treble clef, key signature of two flats (Bb and Eb), common time. The system contains six measures of music with various chordal textures and melodic lines in both hands.







B. C. Beatie.

16

M. S.

Opera

1838

SIXTY SEVEN

ORIGINAL CHAUNTS,

ADAPTED TO THE PSALMS

FOR

each Day in the Month,

BY

E. HEATHCOTE,

Organist of the Collegiate Church, Southwell.

Ent. Sta. Hall.

Price complete 10/6.  
Organ part separately 5/  
Voice parts separately 8/.

LONDON,

Printed & Sold by S. CHAPPELL, Music Seller to their Majesties,

50, New Bond Street.

E. H.



page 957

3827/16







M O R N I N G

1<sup>st</sup> D A Y.

Musical score for 'MORNING' 1<sup>st</sup> DAY. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat major) and the time signature is common time (C). The bass staff includes figured bass notation: 5 6 / 3 4, 6 5 / 8 7, 7 6 / 5, 6 5 / 4 #, 5 6, 5 6 / 6 7 / 6 5 / 7.

E V E N I N G

1<sup>st</sup> D A Y.

MAJOR and MINOR

Musical score for 'EVENING' 1<sup>st</sup> DAY. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat major) and the time signature is common time (C). The bass staff includes figured bass notation: # - 6 6, 6 6, 6 4 / 2, 6 5, 6 4 / # 5.



M O R N I N G

2<sup>nd</sup> DAY.

MAJOR and MINOR 10<sup>th</sup> Psalm in the Minor.

E V E N I N G

2<sup>nd</sup> DAY.



MORNING

3<sup>rd</sup> DAY.

Musical score for Morning, 3rd Day. It consists of four staves: Treble, two Middle (Violin and Viola), and Bass. The key signature has three sharps (F#, C#, G#). The music is in 4/4 time. The Bass staff includes fingerings: 6 - 6 - 6 6 5 4 3 3 5 6 - 6 6 7 6 6 5 4 3.

EVENING

3<sup>rd</sup> DAY.

Musical score for Evening, 3rd Day. It consists of four staves: Treble, two Middle (Violin and Viola), and Bass. The key signature has two flats (Bb, Eb). The music is in 4/4 time. The Bass staff includes fingerings: Unis 6 4 2 6 4 3 Unis 4 2 7 6 4 3.



M O R N I N G

4<sup>th</sup> DAY.

Musical score for Morning, 4th Day. The score consists of four staves. The top three staves are for the right hand, and the bottom staff is for the left hand. The key signature has one flat (B-flat). The time signature is 4/2. The music is written in a simple, diatonic style. The bass line includes figured bass notation: 4/2, 6, 7 6, 6, 7, 4/2, 5/2, -, 7.

E V E N I N G

4<sup>th</sup> DAY.

Musical score for Evening, 4th Day. The score consists of four staves. The top three staves are for the right hand, and the bottom staff is for the left hand. The key signature has three flats (E-flat major). The time signature is 4/2. The music is written in a simple, diatonic style. The bass line includes figured bass notation: 4, 6, b6 7, 4, 7.



M O R N I N G

5<sup>th</sup> DAY.

3  
6 5  
6 4  
6 4  
7 3

E V E N I N G

5<sup>th</sup> DAY.

6 - 7  
4 6  
6 3  
6 5  
6 4  
6 3  
6 6 6 6 7



MORNING

6<sup>th</sup> DAY.

Musical score for Morning 6th Day, featuring four staves of music. The first three staves are treble clef, and the fourth is bass clef. The bass line includes fingerings: 6, 6<sub>5</sub>, 4<sub>3</sub>, 6<sub>4</sub> 5<sub>3</sub>, 6, 6<sub>4</sub> 3, 6, 6, 6<sub>4</sub> 4<sub>2</sub>, 6 - 7.

EVENING

6<sup>th</sup> DAY.

Musical score for Evening 6th Day, featuring four staves of music. The first three staves are treble clef, and the fourth is bass clef. The bass line includes fingerings: 6<sub>5</sub>, 5 6, 6, 6, 8 7, 4 4, 7, 4<sub>2</sub>, 6, 7 6, 7 6<sub>5</sub>, 4 3 6, 6<sub>4</sub>, 6<sub>5</sub>, 7.



M O R N I N G

7th DAY.

7 8 9 - 5    4 5 6 7    4 3 9 8    6 5    7 8 9 -    6 5 4 6    6 5  
 5 - 6 7 3    2 3 4 -    4 3    5 - 6 7    b5 3 2 6    4 3  
 2 3 4 -

E V E N I N G

7th DAY.

6    2    7    5    6    6    6    7    7  
 2    7    5    6    6    7    7



M O R N I N G

8th DAY.

Venite and Psalm 40.

4 2 6 6 6 3 4 6 7 6 6 6 6 5 6 4 2 6 6 5 6 6 6 5 4 3

P S A L M 38th. and 39th

6 5 # 4 4 3 6 4 # 7 # 4 6 6 5 6 4 #

E V E N I N G

8th DAY.

4 3 - b5 6 6 6 5 6 5 4 3 b6 5 4 3 5 6 6 6 5 5 6 7 3 4 5 - 8 3



9<sup>th</sup> DAY.

Venite and Psalms 45 & 46.

P S A L M 44<sup>th</sup>

E V E N I N G

9<sup>th</sup> DAY.



M O R N I N G

11

10<sup>th</sup> DAY.

Venite and Psalms 50 & 52.

This musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto and tenor clefs, respectively, with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a key signature of one flat. The music is written in a style typical of early 20th-century liturgical music, featuring a mix of quarter, eighth, and sixteenth notes, along with rests. Below the bottom staff, there are figured bass notations: "Unis", "6 5", "4 3", "6 6", "Unis", "7", "6 6", "7".

P S A L M 51<sup>st</sup>

This musical score consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are in alto and tenor clefs, respectively, with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The music is written in a style typical of early 20th-century liturgical music, featuring a mix of quarter, eighth, and sixteenth notes, along with rests. Below the bottom staff, there are figured bass notations: "4", "4", "6", "6 5", "8 7", "9 8", "6 5", "4 3".

E V E N I N G

10<sup>th</sup> DAY.

This musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto and tenor clefs, respectively, with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is written in a style typical of early 20th-century liturgical music, featuring a mix of quarter, eighth, and sixteenth notes, along with rests. Below the bottom staff, there are figured bass notations: "7 6", "#", "7", "6 4", "5 3".



MORNING

11<sup>th</sup> DAY.

MAJOR and MINOR

\* Minor arrangement.

EVENING

11<sup>th</sup> DAY.



M O R N I N G

12<sup>th</sup> DAY.

8 6 5 4 3 2 1 7 6 - 6 5 6 - 6 5 8 6 5 4 3 2 3 4 2 6 6 6 6 5  
4 3 2 4 3 4 3 4 3 2 3 4 5 4 3

E V E N I N G

12<sup>th</sup> DAY.

6 - 5 6 6 6 6 5 4 3  
1 3 3 -



MORNING

13<sup>th</sup> DAY.

Musical score for Morning, 13th Day. It consists of four staves: Treble, Alto, Tenor, and Bass. The music is in 2/4 time with a key signature of one sharp (F#). The bass staff includes fingerings: 6 6, 6, 7 6, 4/2, 7 #, 6, 7.

EVENING

13<sup>th</sup> DAY.

Musical score for Evening, 13th Day. It consists of four staves: Treble, Alto, Tenor, and Bass. The music is in 2/4 time with a key signature of two flats (Bb, Eb). The bass staff includes fingerings: 5, 6, 6, 6, 6-7, 4-6, 6, 5, 9866, 6-43, 7.



M O R N I N G

14<sup>th</sup> DAY.

6 6 5 / 4 3 5 5 # b 7 6 2 6 - 6 7 6 6 5 6 5 / 4 3

E V E N I N G

14<sup>th</sup> DAY.

b 5 4 3 6 5 4 3 / 7



MORNING

15<sup>th</sup> DAY.

EVENING

15<sup>th</sup> DAY.

QUADRUPLE CHANT.



M O R N I N G

16<sup>th</sup> DAY.

Venite and Psalm 81.

P S A L M 79<sup>th</sup> & 80<sup>th</sup>

E V E N I N G

16<sup>th</sup> DAY.



M O R N I N G

17<sup>th</sup> DAY

MAJOR and MINOR

6/4 6 4/2 6 7 6 5 4 3

\* Minor arrangement.

E V E N I N G

17<sup>th</sup> DAY.

6 7 6 4/3 6 7 6 6/5 4/3 6 6 4/3 6 7 6 6 6/5 4/3



M O R N I N G

18th DAY.

Venite and Psalms 91 & 92.

PSALM 90th

E V E N I N G

18th DAY.



M O R N I N G

19<sup>th</sup> DAY.

Musical score for Morning, 19th Day. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat). The music is written in a simple, melodic style with quarter and eighth notes. The Bass staff includes fingerings: 7 7, 6, 5, 5, 8, 3, 6, b5, 3, 4, 6, 7, 7.

E V E N I N G

19<sup>th</sup> DAY.

Musical score for Evening, 19th Day. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has three sharps (F#, C#, G#). The music is written in a simple, melodic style with quarter and eighth notes. The Bass staff includes fingerings: 6, 5, 5-6, 5, 6, 6, 5, 6, 2, 6, 5, 6, 5.



MORNING

20th DAY.

Venite and Psalm 103

Musical score for Morning, 20th Day, Venite and Psalm 103. It consists of four staves: Treble, two Middle (Violin and Viola), and Bass. The key signature has two sharps (F# and C#). The bass staff includes figured bass notation: 4/3, 4/2 6, 6/4 5#, 6/4, 6/5, 7, 6/4 5/3.

PSALM 102nd

Musical score for Psalm 102nd. It consists of four staves: Treble, two Middle (Violin and Viola), and Bass. The key signature has one flat (F). The bass staff includes figured bass notation: 6/4 3, #, 4/b, 7 6, 4/b 6, 6 # 5, 6/5 # 7.

EVENING

20th DAY.

Musical score for Evening, 20th Day. It consists of four staves: Treble, two Middle (Violin and Viola), and Bass. The key signature has three sharps (F#, C#, G#). The bass staff includes figured bass notation: 6, 4/2 6, —, 6/4 3, 6, 6/4 5#, 6 7 6 4/3 2, 6, 6, 6/4 3.



M O R N I N G

21<sup>st</sup> DAY.

6 #7 6 6 # 6 5 6 5 6 4 8 5 6 6 6 5 6 5 4 #

E V E N I N G

21<sup>st</sup> DAY.

6 - 5 6 6 5 6 6 6 6 4 5



MORNING

22nd DAY.

Musical score for Morning, 22nd Day. It consists of four staves: Treble, two Middle, and Bass. The key signature is three sharps (F#, C#, G#). The music is written in a simple, melodic style with quarter and eighth notes. The Bass staff includes fingerings: 6/4, 6/4, 7/4, 2, 6, 6, 6/4, 5/3.

EVENING

22nd DAY.

Musical score for Evening, 22nd Day. It consists of four staves: Treble, two Middle, and Bass. The key signature is one flat (Bb). The music is written in a simple, melodic style with quarter and eighth notes. The Bass staff includes fingerings: 6, 5, 6, 5, 8, 7, 4, 3.



MORNING

23<sup>rd</sup> DAY.

7 8 6 6 5 5 6 5 - 6 3 4 3 4 6 6 6 5 8 7 7 6 6 5 4 3

EVENING

23<sup>rd</sup> DAY.

6 2 6 6 7 6 8 7



M O R N I N G

24<sup>th</sup> DAY.

Musical score for Morning, 24th Day. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has three sharps (F#, C#, G#). The bass staff includes fingerings: 6, 6, 6, 6, 4, X, #, 6, 6, 7.

E V E N I N G

24<sup>th</sup> DAY.

Musical score for Evening, 24th Day. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has two flats (Bb, Eb). The bass staff includes fingerings: 4, 3, 5, 6, 6, 7.



M O R N I N G

25<sup>th</sup> DAY.

Musical score for Morning, 25th Day. It consists of four staves: Treble, Alto, Tenor, and Bass. The music is in a minor key with a 3/4 time signature. The Bass staff includes fingerings: 6 5, 6 5 / 4 3, 6, 6, 6 3 3 3, 6, - 6, 7 6, 6 5 / 4 3.

E V E N I N G

25<sup>th</sup> DAY.

Musical score for Evening, 25th Day. It consists of four staves: Treble, Alto, Tenor, and Bass. The music is in a minor key with a 3/4 time signature. The Bass staff includes fingerings: 7, 7, 7, 6 / 5.



M O R N I N G

26<sup>th</sup> DAY.

Musical score for Morning, 26th Day. It consists of four staves: Treble, two Middle (Clef 1 and Clef 2), and Bass. The music is in a key with one flat (B-flat). The Bass staff includes fingerings: 5 6, 4 6, 4 4, 7 #, 7 5, 5 8 7.

E V E N I N G

26<sup>th</sup> DAY.

Musical score for Evening, 26th Day. It consists of four staves: Treble, two Middle (Clef 1 and Clef 2), and Bass. The music is in a key with two sharps (D major). The Bass staff includes fingerings: 6 5, 7, 6 4, 5 3.



MORNING

27<sup>th</sup> DAY.

Musical score for Morning, 27th Day. It consists of five staves: a vocal line and four piano accompaniment staves. The key signature has two sharps (F# and C#). The piano part includes fingerings such as 6, 4, 6, 4, 3, 6, 5, 6, 5, 6, 4, 3.

EVENING

27<sup>th</sup> DAY.

Musical score for Evening, 27th Day. It consists of five staves: a vocal line and four piano accompaniment staves. The key signature has two sharps (F# and C#). The piano part includes fingerings such as 6, 4, 7, #, 7, 6, 5, 3.



MORNING

28<sup>th</sup> DAY.

EVENING

28<sup>th</sup> DAY.

Psalms 136 & 138.

PSALM 137<sup>th</sup>



M O R N I N G

29<sup>th</sup> DAY.

7 7 X 5 5 6 5 4 # 7 # 7 4 3 # 8 5 6 5 #

E V E N I N G

29<sup>th</sup> DAY.

6 4 2 6 6 9 8 7 6 6 4 5 3



M O R N I N G

30<sup>th</sup> DAY.

E V E N I N G

30<sup>th</sup> DAY.

CHANT FOR THE CREED OF ST ATHANASIUS.







# CORALS,

COMPOSED BY

## Martin Luther.

[FROM THE LIBRARY OF J. A. STUMPF, ESQ.

BY WHOSE KINDNESS THE ORIGINALS WERE OBTAINED.]

VIZ.

- No. 1. WAKE, O! WAKE! A VOICE IS CRYING.
- 2. O, LET US PRAISE THE LORD.
- 3. ONCE MORE TO PRAISE THEE, GRACIOUS GOD.

AS SUNG AT THE

### Concerts of Ancient Music,

FOR WHICH (WITH WORDS EXPRESSLY WRITTEN) THEY WERE ADAPTED AND ARRANGED

BY

HENRY R. BISHOP, MUS. BAC. OXON.

(CONDUCTOR OF THE ABOVE CONCERTS).

PUBLISHED BY PERMISSION OF THE ROYAL AND NOBLE DIRECTORS.

ENT. AT STAT. HALL.

— No. / —

PRICE TWO SHILLINGS.

C. LONSDALE, 26, OLD BOND STREET, LONDON.

THE ABOVE AUTHORISED EDITION ALSO PUBLISHED IN SINGLE ORCHESTRAL VOCAL PARTS.







Wake, O wake! a voice is crying,

Corale, No. 1.

Composed by MARTIN LUTHER.

Adapted and Arranged

(After the Harmonized Version of J. Sebastian Bach.)

By

HENRY R. BISHOP, Mus. Bac. Oxon.

NON TROPPO LENTO.

SOPRANO 1<sup>mo</sup>

Musical staff for Soprano 1<sup>mo</sup> with notes and lyrics: Wake, O wake! a voice is cry-----ing, ... The

SOPRANO 2<sup>do</sup>  
or ALTO.

Musical staff for Soprano 2<sup>do</sup> or Alto with notes and lyrics: Wake, O wake! a voice is cry-----ing, ... The

TENORE.

Musical staff for Tenor with notes and lyrics: Wake, O wake! a voice is cry-----ing, ... The

BASSO.

Musical staff for Bass with notes and lyrics: Wake, O wake! a voice is cry-----ing, ... The



PIANO-  
FORTE.

Piano accompaniment musical staves with notes and dynamics: f



2

Watch-man call-eth from the... walls,.... "A --

Watch-man call-eth from the... walls,.... "A --

Watch-man call-eth, call-eth from the walls,.... "A --

Watch-man call-eth, call-eth from the walls,.... "A --

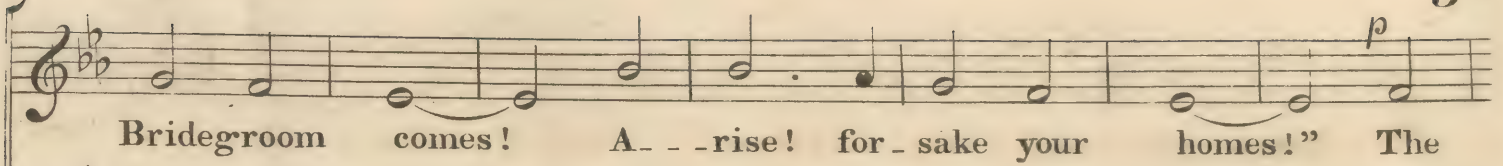
*rf* rouse thee, O Je-ru-sa-lem!.... *p* Be- hold the *f*

*rf* rouse thee, O Je-ru-sa-lem!.... *p* Be- hold the *f*

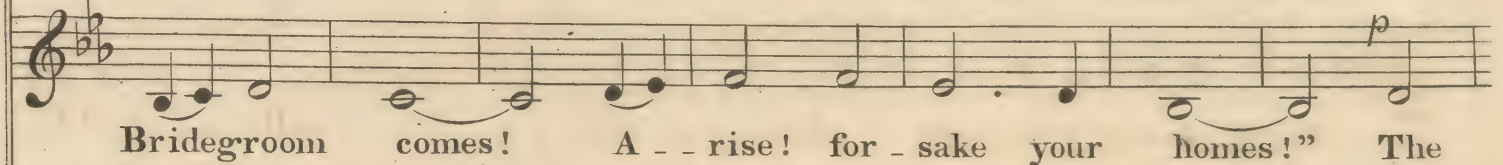
*rf* rouse thee, O Je-ru-sa-lem!.... *p* Be- hold the *f*

*rf* rouse thee, O Je-ru-sa-lem!.... *p* Be- hold the *f*

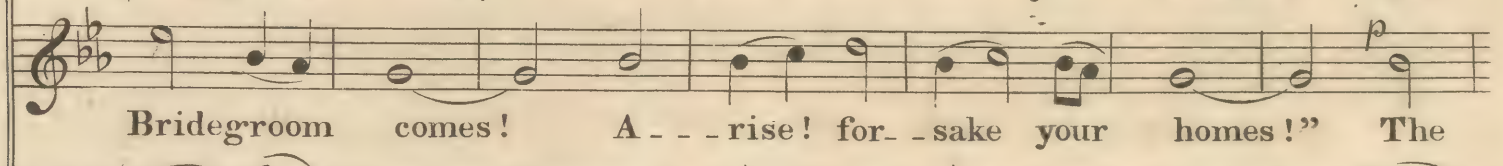




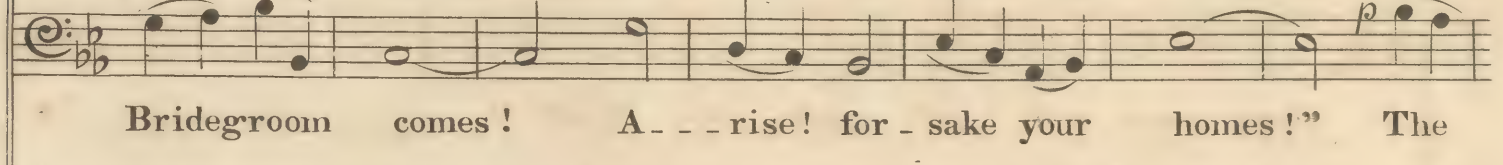
Bridegroom comes! A...rise! for sake your homes!" The



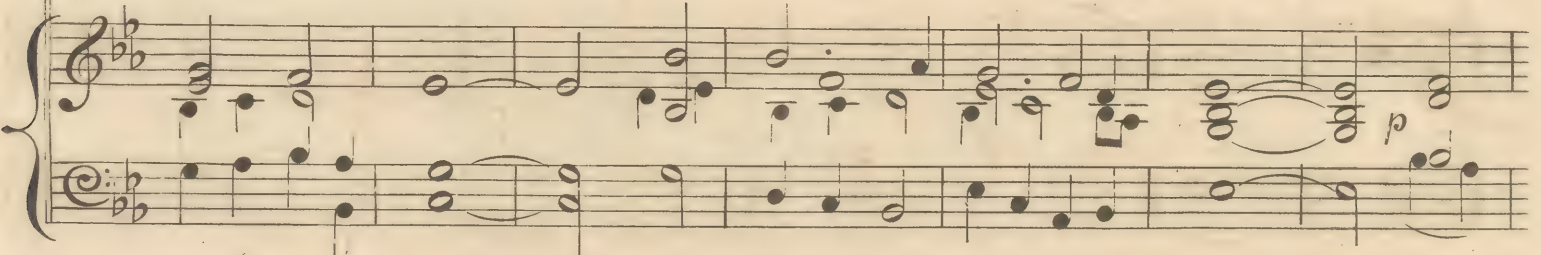
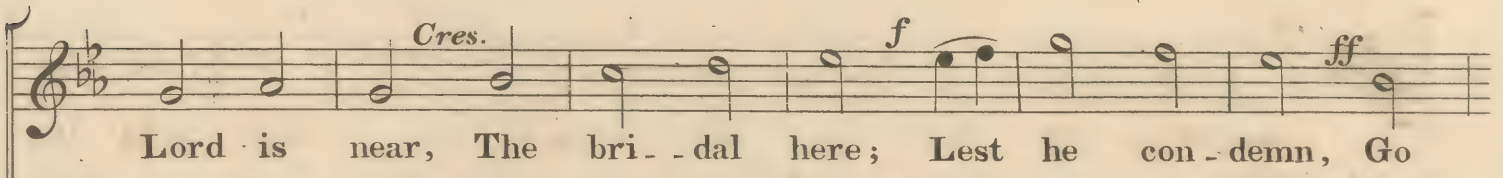
Bridegroom comes! A...rise! for sake your homes!" The



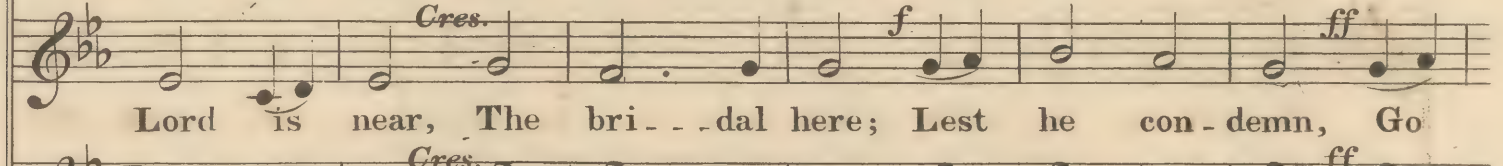
Bridegroom comes! A...rise! for sake your homes!" The



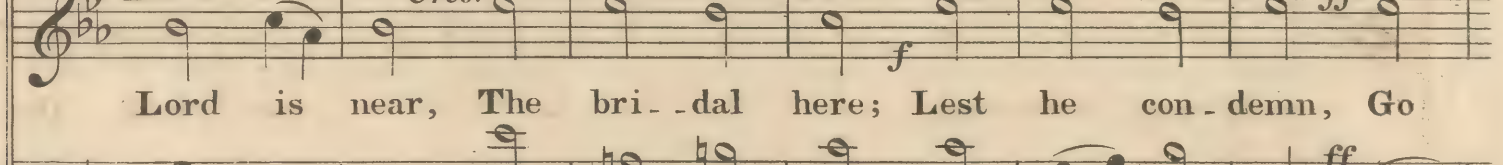
Bridegroom comes! A...rise! for sake your homes!" The

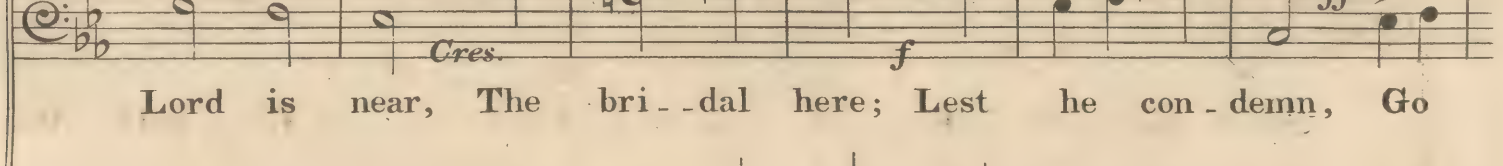
Lord is near, The bridal here; Lest he condemn, Go



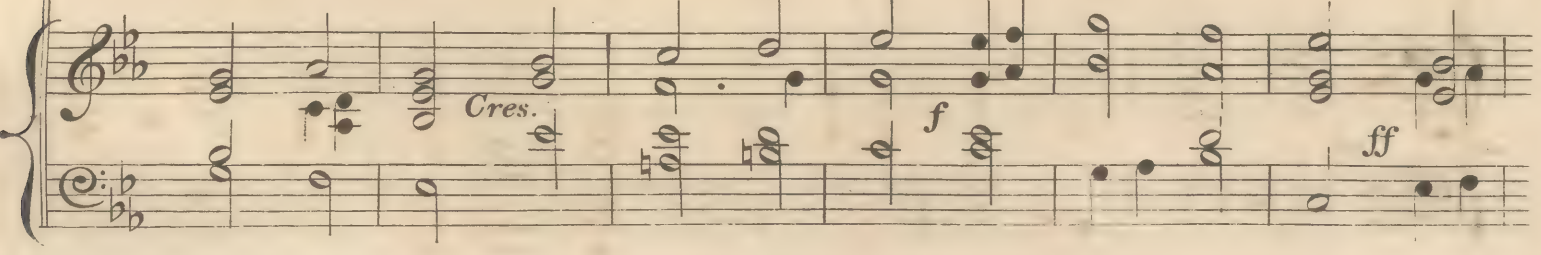
Lord is near, The bridal here; Lest he condemn, Go



Lord is near, The bridal here; Lest he condemn, Go



Lord is near, The bridal here; Lest he condemn, Go





forth! go forth! Je - - ru - - sa - - lem! Be - - hold the Bridegroom  
 forth! go forth! Je - - ru - - sa - - lem! Be - - hold the Bridegroom  
 forth! go forth! Je - - ru - - sa - - lem! Be - - hold the Bridegroom  
 forth! go forth! Je - - ru - - sa - - lem! Be - - hold the Bridegroom

comes! . . . A - - rise! for - - sake your homes! . . . The  
 comes! . . . A - - rise! for - - sake your homes! . . . The  
 comes! . . . A - - rise! for - - sake your homes! . . . The  
 comes! . . . A - - rise! for - - sake your homes! . . . The



5

*Cres.* *f*

Lord is near, The bri--dal here; Lest he con--

*Cres.* *f*

Lord is near, The bri--dal here; Lest he con--

*Cres.* *f*

Lord is near, The bri--dal here; Lest he con--

*Cres.* *f*

Lord is near, The bri--dal here; Lest he con--

*ff* *pp*

demn, Go forth! go forth! Je--ru--sa--lem!

*ff* *pp*

demn, Go forth! go forth! Je--ru--sa--lem!

*ff* *pp*

demn, Go forth! go forth! Je--ru--sa--lem!

*ff* *pp*

demn, Go forth! go forth! Je--ru--sa--lem!







# CORALS,

COMPOSED BY

## Martin Luther.

[FROM THE LIBRARY OF J. A. STUMPF, ESQ.

BY WHOSE KINDNESS THE ORIGINALS WERE OBTAINED.]

VIZ.

- No. 1. WAKE, O! WAKE! A VOICE IS CRYING.
2. O, LET US PRAISE THE LORD.
3. ONCE MORE TO PRAISE THEE, GRACIOUS GOD.

AS SUNG AT THE

### Concerts of Ancient Music,

FOR WHICH (WITH WORDS EXPRESSLY WRITTEN) THEY WERE ADAPTED AND ARRANGED

BY

HENRY R. BISHOP, MUS. BAC. OXON.

(CONDUCTOR OF THE ABOVE CONCERTS).

---

PUBLISHED BY PERMISSION OF THE ROYAL AND NOBLE DIRECTORS.

---

ENT. AT STAT. HALL.

— No. 2 —

PRICE TWO SHILLINGS.

C. LONSDALE, 26, OLD BOND STREET, LONDON.

THE ABOVE AUTHORISED EDITION ALSO PUBLISHED IN SINGLE ORCHESTRAL VOCAL PARTS.



1880

STATE OF NEW YORK

IN SENATE  
January 15, 1880

Name	Rank
John A. ...	Major
...	...
...	...
...	...
...	...
...	...
...	...
...	...
...	...
...	...
...	...



*O, let us praise the Lord,*  
**Corale No. 2.**  
 Composed by **MARTIN LUTHER,**  
 Adapted & Arranged  
 By  
**HENRY R. BISHOP, Mus. Bac. Oxon.**

NON TROPPO LENTO.

SOPRANO 1<sup>mo</sup>

Musical staff for Soprano 1<sup>mo</sup> in G major, common time, starting with a forte (f) dynamic. The melody consists of quarter and eighth notes.

O, let us praise the Lord, With hearts of true de -

SOPRANO 2<sup>do</sup>  
or ALTO.

Musical staff for Soprano 2<sup>do</sup> or Alto in G major, common time, starting with a forte (f) dynamic. The melody is identical to the first soprano part.

O, let us praise the Lord, With hearts of true de -

TENORE.

Musical staff for Tenor in G major, common time, starting with a forte (f) dynamic. The melody is identical to the soprano parts.

O, let us praise the Lord, With hearts of true de -

BASSO.

Musical staff for Bass in G major, common time, starting with a forte (f) dynamic. The melody is identical to the other vocal parts.

O, let us praise the Lord, With hearts of true de -

PIANO-  
FORTE.

Musical staff for Piano Forte in G major, common time, starting with a forte (f) dynamic. It features a simple harmonic accompaniment with chords and moving bass lines.



vo--tion; Whose spi-rit roams a--broad, To calm life's trou-bled

vo--tion; Whose spi-rit roams a--broad, To calm life's trou-bled

vo--tion; Whose spi-rit roams a--broad, To calm life's trou-bled

vo--tion; Whose spi-rit roams a--broad, To calm life's trou-bled

o--cean: From in-fan-cy his pow'r, Up--holds man's fee-ble

o--cean: From in-fan-cy his pow'r, Up--holds man's fee-ble

o--cean: From in-fan-cy his pow'r, Up--holds man's fee-ble

o--cean: From in-fan-cy his pow'r, Up--holds man's fee-ble



form, And shields the trembling flow'r, Through each suc-ceeding

form, And shields the trembling flow'r, Through each suc-ceeding

form, And shields the trembling flow'r, Through each suc-ceeding

form, And shields the trembling flow'r, Through each suc-ceeding

storm. Sing prai-ses, ev-ry one, To

storm. Sing prai-ses, ev-ry one, To

storm. Sing prai-ses, ev-ry one, To

storm. Sing prai-ses, ev-ry one, To



God for man's cre...a...tion; And to his bles-sed Son, Who  
 God for man's cre...a...tion; And to his bles-sed Son, Who  
 God for man's cre...a...tion; And to his bles-sed Son, Who  
 God for man's cre...a...tion; And to his bles-sed Son, Who

died for our sal...va...tion. Come, let us praise the Lord, With  
 died for our sal...va...tion. Come, let us praise the Lord, With  
 died for our sal...va...tion. Come, let us praise the Lord, With  
 died for our sal...va...tion. Come, let us praise the Lord, With



pure and grate-ful pray'rs, Whose worth bright Saints re-

pure and grate-ful pray'rs, Whose worth bright Saints re-

pure and grate-ful pray'rs, Whose worth bright Saints re-

pure and grate-ful pray'rs, Whose worth bright Saints re-

cord, And Heav'n it-self de-clar-  
 es.

cord, And Heav'n it-self de-clar-  
 es.

cord, And Heav'n it-self de-clar-  
 es.

cord, And Heav'n it-self de-clar-  
 es.







# CORALS,

COMPOSED BY

## Martin Luther,

[FROM THE LIBRARY OF J. A. STUMPF, ESQ.

BY WHOSE KINDNESS THE ORIGINALS WERE OBTAINED.]

VIZ.

- No. 1. WAKE, O! WAKE! A VOICE IS CRYING.
2. O, LET US PRAISE THE LORD.
3. ONCE MORE TO PRAISE THEE, GRACIOUS GOD.

AS SUNG AT THE

### Concerts of Ancient Music,

FOR WHICH (WITH WORDS EXPRESSLY WRITTEN) THEY WERE ADAPTED AND ARRANGED

BY

HENRY R. BISHOP, MUS. BAC. OXON.

(CONDUCTOR OF THE ABOVE CONCERTS).

---

PUBLISHED BY PERMISSION OF THE ROYAL AND NOBLE DIRECTORS.

---

ENT. AT STAT. HALL.

— No. 3 —

PRICE TWO SHILLINGS.

C. LONSDALE, 26, OLD BOND STREET, LONDON.

THE ABOVE AUTHORISED EDITION ALSO PUBLISHED IN SINGLE ORCHESTRAL VOCAL PARTS.







Once more to praise Thee, gracious God,

Corale, No. 3.

Composed by MARTIN LUTHER.

Adapted & Arranged

By

HENRY R. BISHOP, Mus. Bac. Oxon.

LENTO.

SOPRANO 1<sup>mo</sup>

Musical staff for Soprano 1<sup>mo</sup> with treble clef, key signature of one sharp (F#), and common time signature (C). The melody begins with a forte (f) dynamic.

Once more to praise Thee, gra-cious God, De-

SOPRANO 2<sup>do</sup>  
or ALTO.

Musical staff for Soprano 2<sup>do</sup> or Alto with treble clef, key signature of one sharp (F#), and common time signature (C). The melody begins with a forte (f) dynamic.

Once more to praise Thee, gra-cious God, De-

TENORE.

Musical staff for Tenore with treble clef, key signature of one sharp (F#), and common time signature (C). The melody begins with a forte (f) dynamic.

Once more to praise Thee, gra-cious God, De-

BASSO.

Musical staff for Basso with bass clef, key signature of one sharp (F#), and common time signature (C). The melody begins with a forte (f) dynamic.

Once more to praise Thee, gra-cious God, De-



PIANO-FORTE.

Piano-forte accompaniment consisting of two staves: a treble clef staff and a bass clef staff, both in one sharp (F#) and common time (C). The music begins with a forte (f) dynamic.



vout-ly we as-semble! All na-tions bow be--

vout-ly we as-semble! All na-tions bow be--

vout-ly we as-semble! All na-tions bow be--

vout-ly we as-semble! All na-tions bow be--

neath thy rod, Thou mak'st the guil-ty trem-ble. Thy

neath thy rod, Thou mak'st the guil-ty trem-ble. Thy

neath thy rod, Thou mak'st the guil-ty trem-ble. Thy

neath thy rod, Thou mak'st the guil-ty trem-ble. Thy

neath thy rod, Thou mak'st the guil-ty trem-ble. Thy



pi - - ty sav'd us through thy Son, By whom sal - - va - - tion's

pi - - ty sav'd us through thy Son, By whom sal - - va - - tion's

pi - - ty sav'd us through thy Son, By whom sal - - va - - tion's

pi - - ty sav'd us through thy Son, By whom sal - - va - - tion's

*f*

*f*

*f*

*f*

*f*

*Cres.*

*f*

crown was won! And Peace to mor - - tal giv - - - - - en.

crown was won! And Peace to mor - - tal giv - - - - - en.

crown was won! And Peace to mor - - tal giv - - - - - en.

crown was won! And Peace to mor - - tal giv - - - - - en.

*pp*

*pp*

*pp*

*pp*

*pp*



4

Be...fore Thy throne we hum...bly bow, Great Lord of all cre-

Be...fore Thy throne we hum...bly bow, Great Lord of all cre-

Be...fore Thy throne we hum...bly bow, Great Lord of all cre-

Be...fore Thy throne we hum...bly bow, Great Lord of all cre-

a...tion, Whose glo...rious em...pire ne'er will know Or end, or va...ri-

a...tion, Whose glo...rious em...pire ne'er will know Or end, or va...ri-

a...tion, Whose glo...rious em...pire ne'er will know Or end, or va...ri-

a...tion, Whose glo...rious em...pire ne'er will know Or end, or va...ri-



*ff* a - - - - - tion! Thy pow'r is boundless as thy praise, Thy speech the u - ni - *p*

*ff* a - - - - - tion! Thy pow'r is boundless as thy praise, Thy speech the u - ni - *p*

*ff* a - - - - - tion! Thy pow'r is boundless as thy praise, Thy speech the u - ni - *p*

*ff* a - - - - - tion! Thy pow'r is boundless as thy praise, Thy speech the u - ni - *p*

*ff* *p*

*ff* verse o - beys, Thy smile a - - lone is Hea - - - - - ven. *rall?*

*ff* verse o - beys, Thy smile a - - lone is Hea - - - - - ven. *rall?*

*ff* verse o - beys, Thy smile a - - lone is Hea - - - - - ven. *rall?*

*ff* verse o - beys, Thy smile a - - lone is Hea - - - - - ven. *rall?*

*ff* *rall?*



























