

THE
BOSTON HANDEL AND HAYDN SOCIETY COLLECTION
OF
SACRED MUSIC :

CONSISTING OF

Songs, Duets, Trios, Chorusses, Anthems, &c.

SELECTED FROM THE WORKS OF THE MOST CELEBRATED AUTHORS.

Arranged for the Organ or Piano Forte.

BY THE

HANDEL AND HAYDN SOCIETY.

Vol. II.

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DISTRICT CLERK'S OFFICE.

District of Massachusetts, to wit ;

BE IT REMEMBERED, That on the first day of March, A. D. 1823, in the forty-seventh year of the Independence of the United States of America, JOSEPH LEWIS, as Secretary of the Handel and Haydn Society, of the said District, has deposited in this Office the title of a Book, the right whereof he claims as Proprietor in the words following, to wit: "The Boston Handel and Haydn Society Collection of Sacred Music: consisting of Songs, Duets, Trios, Chorusses, Anthems, &c. Selected from the works of the most celebrated Authors. Arranged for the Organ or Piano Forte, by the Handel and Haydn Society. Volume II."

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JNO. W. DAVIS, Clerk of the *District of Massachusetts.*

	N.								
CHORUS.	-	-	-	Now elevate the sign of Judah.	-	-	<i>From the Oratorio of Judah.</i>	<i>Haydn.</i>	68
CANON.	-	-	-	Non nobis domine.	-	-	-	<i>Bird.</i>	192
	O.								
CHORUS.	-	-	-	O, Father whose almighty power.	-	-	<i>From the Oratorio of Judas Maccabeus.</i>	<i>Handel.</i>	14
AIR & CHORUS.	-	-	-	O, praise ye the Lord.	-	-	<i>Adapted by Gardiner.</i>	<i>Haydn.</i>	52
AIR & CHORUS.	-	-	-	O, Sovereign, eternal.	-	-	<i>Adapted by Gardiner.</i>	<i>Mozart.</i>	97
	P.								
AIR.	-	-	-	Pious Orgies,	-	-	<i>From the Oratorio of Judas Maccabeus.</i>	<i>Handel.</i>	12
CHORUS.	-	-	-	O, Father, whose almighty power,	-	-	-	-	14
ANTHEM.	-	-	-	Praise the Lord, O my soul,	-	-	-	<i>Jackson.</i>	107
CHORUS.	-	-	-	Pharaoh's chosen Captains.	-	-	<i>From the Oratorio of Judah.</i>	<i>Haydn.</i>	160
	R.								
ANTHEM.	-	-	-	Rejoice in the Lord.	-	-	-	<i>Kent.</i>	29
	T.								
DUETT.	-	-	-	Think, O, ye who fondly languish,	-	-	-	<i>Clementi.</i>	38
ANTHEM.	-	-	-	The Lord shall utter his voice.	-	-	-	<i>Jackson.</i>	64
RECITATIVE.	-	-	-	Turn ye to me with all your hearts.	-	-	-	-	83
CHORUS.	-	-	-	The Host of Midian prevailed.	-	-	<i>From the Oratorio of Judah.</i>	<i>Haydn.</i>	84
	W.								
CHORUS.	-	-	-	With thunder arm'd.	-	-	<i>From the Oratorio of Samson.</i>	<i>Handel.</i>	114
DUETT & CHORUS.	-	-	-	When lost in wonder.	-	-	-	<i>Webbe.</i>	140
ANTHEM.	-	-	-	We praise Thee, O God.	-	-	<i>Adapted by Gardiner.</i>	<i>Steibelt.</i>	169

THE
BOSTON HANDEL AND HAYDN SOCIETY COLLECTION.

A N T H E M.

MY SONG SHALL BE OF MERCY AND JUDGMENT.

SOLO.

ORGAN.

My

ORGAN.

Song shall be of mer - cy and judgment; My Song shall be of

ORGAN.

mer - cy and judgment; My Song shall be of mer - cy, my Song shall be of mer - cy and

ORGAN.

judgment, unto thee, to thee, O Lord will I sing. My

Song shall be of mer - cy, my Song shall be of judgment O Lord; un - to thee, O Lord, to

6 5 4 3 6 4 3 6 6 7 6

thee will I sing; my Song shall be of mer - cy, my Song shall be of judgment O Lord; unto

6 6 5 6 6 4 3 6 6 4 3 6 6

ORGAN:

thee, O Lord, to thee will I sing.

7 6 6 5 4 3 6 6 6 6 6 6

RECITATIVE.

© LET ME HAVE UNDERSTANDING.

O let me, let me have un - der - stand - ing in the way of God - li - - ness.

b5 3

WHEN WILT THOU COME UNTO ME.

ORGAN.

When wilt thou come un - - to me,

When wilt thou come un - to me, when wilt thou come un - to me,

When wilt thou come un - to me; I will walk in my house with a per - - - fect

heart. When wilt thou come un - to me, when wilt thou come un - to me; I will

walk - - - - in my house, - - - - in my house with a perfect heart.

9 8 8 8 8 7 6 #3 6 6 4

I WILL GIVE THANKS UNTO THEE.

TRUMPET STOP.

I will give thanks unto

The first system of the musical score. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics "I will give thanks unto" are written below the vocal line. To the left, the instruction "TRUMPET STOP." is written. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

thee, O Lord a - mong the peo - ple, I will give thanks un - to

The second system of the musical score. The vocal line continues with the lyrics "thee, O Lord a - mong the peo - ple, I will give thanks un - to". The piano accompaniment continues with similar rhythmic patterns. There are some numerical markings (6, 6, 3) below the bass line.

thee O Lord among the people; I will sing prais - - - - es unto thee among the na - -

The third system of the musical score. The vocal line continues with the lyrics "thee O Lord among the people; I will sing prais - - - - es unto thee among the na - -". The piano accompaniment continues. Numerical markings (6, 6, 6, 6, 6, 6, 4) are visible below the bass line.

tions, I will sing praises, sing prais - - - - es un - to

The fourth system of the musical score. The vocal line concludes with the lyrics "tions, I will sing praises, sing prais - - - - es un - to". The piano accompaniment continues with rhythmic patterns. Numerical markings (4, 6, 7, 6) are visible below the bass line.

thee among the na - tions, for thy mercy is greater

The first system of music features a vocal line in G major with lyrics "thee among the na - tions, for thy mercy is greater". The piano accompaniment consists of a right-hand part with arpeggiated chords and a left-hand part with a steady bass line. Fingering numbers 6, 4, 3, 2, and 6 are visible in the bass line.

than the heav'ns, thy mercy, thy mercy is greater than the heav'ns, and thy truth reacheth un - to the clouds,

The second system continues the vocal line with lyrics "than the heav'ns, thy mercy, thy mercy is greater than the heav'ns, and thy truth reacheth un - to the clouds,". The piano accompaniment continues with similar textures. Fingering numbers 6, 6, 6, 6, 5, and 6 are visible in the bass line.

thy truth, thy truth reacheth unto the clouds.

The third system concludes the vocal line with lyrics "thy truth, thy truth reacheth unto the clouds." The piano accompaniment features a more active right-hand part with arpeggiated figures. Fingering numbers 6 and 5 are visible in the bass line.

DUETT. Slow.

GLORY BE TO THE FATHER.

Glo - - - - ry be to the Fa - ther, Glo - - - - ry be to the Son, Glo - - - - ry be to the Holy Ghost.

Glo - - - - ry be to the Fa - ther, Glo - - - - ry be to the Son, Glo - - - - ry be to the Holy Ghost.

The duett section consists of two vocal lines and a piano accompaniment in common time. The lyrics are "Glo - - - - ry be to the Fa - ther, Glo - - - - ry be to the Son, Glo - - - - ry be to the Holy Ghost." repeated for both parts. The piano accompaniment is simple, with a bass line and a right-hand part. Fingering numbers 6 and 7 6 are visible in the bass line.

AS IT WAS IN THE BEGINNING.

CHORUS.

As it was in the begining, is now, and ev - er shall be,

As it was in the begin - ning, is now, and ever shall be, is now, and ever shall be, as it

As it was in the beginning, is now, and ev - er, is now, and ever shall be,

CHORUS. As it was in the beginning is now, and ever shall be,

6 5 3 6 5 3

VERSE.

and ev - er shall be, world without end, a - - - men, world without

world without end, a - - - men, world without

was in the be - gin - ning, is now, is now, and ev - er shall be,

as it was in the beginning is now, and ev - er shall be,

and ev - er shall be,

6 7 6

AIR.

LARGHETTO.

Pious or - - gies, pi - ous airs, De - - cent sor - row, decent pray'rs,

pp. *p.*

Will to the Lord ascend, and move His pi - ty, his pi - ty and regain his love.

Pious

Menz.

f.

orgies, pious airs, Decent sorrow, decent sorrow, de - cent pray'rs, Will to the Lord ascend and

Moz. *P.*

move his pi - ty, his pi - ty and re - gain his love. Pious orgies, pious airs, Decent sorrow, decent pray'rs,

Will to the Lord ascend, and move his pi - ty, his pi - ty and re - gain his love.

D

O FATHER, WHOSE ALMIGHTY POWER.

CANTO. CHORUS.

ALTO. O Fa - ther,

TENOR. O Fa - ther,

BASS. O Fa - ther,

MEZZ. F. O Fa - ther,

ORG. PED.

whose Al - migh - ty pow'r, The heav'n's and earth, the heav'n's and earth and seas - a - dore!

whose Al - migh - ty pow'r, The heav'n's and earth, the heav'n's and earth and seas a - dore!

whose Al - migh - ty pow'r, The heav'n's and earth, the heav'n's and earth and seas a - dore!

whose Al - migh - ty pow'r, The heav'n's and earth, the heav'n's and earth and seas a - dore!

The hearts of Ju-dah thy de-light, In one defen-sive band u-

The hearts of Ju-dah thy de-light, In one defen-sive band u-

The hearts of Ju-dah thy de-light, In one defen-sive band u-

The hearts of Ju-dah thy de-light, In one defen-sive band u-

ALLEGRO.

nite.

nite.

nite.

nite.

And grant a leader bold and brave, If not to conquer born to

ALLEGRO.

And grant a leader bold and brave, If not to conquer, born to save, - - - And grant a leader

save; And grant a leader bold and brave, If not to conquer born to save.

brave, If not to con - quer born to save. And grant a leader bold and brave, If not to conquer

bold and brave, If not to conquer born to save, born to save, If not to conquer, not to conquer

And grant a leader bold and brave, If not to conquer not to conquer

And grant a leader bold and brave, bold and brave, If not to conquer

born to save, And grant a leader bold, and grant a leader bold, and grant a leader bold, and
 born to save, And grant a leader bold, bold and brave, bold, and brave, bold,
 born to save, And grant a leader bold, And grant a leader bold, bold and brave, bold,
 born to save, And grant a leader bold, And grant a leader bold, And grant a leader brave, And grant a leader

grant a leader brave, bold and brave, and grant a leader bold, and grant a leader bold and
 brave, and grant a leader bold and brave, bold and brave, bold and brave,
 brave, bold and brave, and grant a leader bold, bold and brave, bold and brave, If not to
 bold, And grant a leader brave, and grant a leader bold, bold and brave, bold and brave, And

E

brave, If not to conquer, if not to conquer born to
 And grant a leader bold and brave, If not to con - quer, born to save, If not to
 con - quer born to save ; And grant a leader bold and brave,
 grant a leader bold and brave, If not to con - quer born to save ; And grant a leader bold and

save, If not to con - quer, if not to con - quer, And grant a leader bold and
 con - quer, If not to con - quer, If not to con - quer, And grant a leader bold and
 If not to con - quer, if not to con - quer, if not to con - quer, And grant a leader
 brave, If not to con - quer, If not to con - quer, if not to con - quer, And grant a leader

brave, If not to con - quer, born to save, If not to conquer, born to save.

brave, If not to con - quer, born to save, If not to con - quer born to save.

bold and brave, If not to conquer, born to save, If not to conquer, born to save.

bold and brave, If not to conquer, born to save, If not to conquer, born to save.

8

GENTLY, LORD, O GENTLY LEAD US.

BOLCE.

Mozart.

Gently, Lord, O gently lead us Thro' this lowly vale of tears; And O Lord in mer - cy give us Thy rich

grace in all our fears; O re - fresh us with thy blessing, O re - fresh us with thy grace, Hal - le -

CHORUS.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - men. O re - fresh us with thy bless - ing, O re -

O re - fresh us with thy bless - ing, O re -

O re - fresh us with thy bless - ing, O re -

O re - fresh us with thy bless - ing, O re -

fresh us with thy grace. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.

fresh us with thy grace. Hal - - - le - lu - jah, Hal - le - lu - jah, A - - men.

fresh us with thy grace. Hal - - - le - lu - jah, Hal - le - lu - jah, A - - men.

fresh us with thy grace. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.

BLEST PAIR OF SIRENS.

John S. Smith. 21

ANDANTE. The Words by Milton.

1 SOPRANO. *C* *3/4* and verse. Wed your divine sounds and mixt pow'r em-

2 SOPRANO. *C* *3/4* Wed your divine sounds and mixt pow'r em-

AUTO. voice, - - - Wed your divine sounds and mixt pow'r em-

TENOR. Sphereborn harmonious sisters, - - - Wed your divine sounds and mixt pow'r em-

BASS. pledges of Heav'n's joy, - - - Wed your divine sounds and mixt pow'r em-

Blest pair of Sirens, - - - Wed your divine sounds and mixt pow'r em-

ADAGIO AD LIBITUM. *C* *3/4* ANDANTE. *3/4*

P. *Cres.* *F* *Piu Moto.* *Dim.*

play. Dead things with inbreath'd sense, a - ble to pierce, And to our high rais'd fan - ta - sy present That

play. Dead things with inbreath'd sense, a - ble to pierce, And to our high rais'd fan - ta - sy present, pre-

play. Dead things with inbreath'd sense, a - ble to pierce, And to our high rais'd fan - ta - sy present,

play. Dead things with inbreath'd sense, a - ble to pierce, And to our high rais'd fan - ta - sy present That

play. Dead things with inbreath'd sense, a - ble to pierce, And to our high rais'd fan - ta - sy present That

P. *F. Piu Moto.* *Dim.*

un - disturbed song of pure concent, of pure, pure concent, Aye sung before the sapphire color'd throne to
 sent - - - - That undisturb - ed song of pure concent, Aye sung before the sapphire color'd throne to
 That undisturb - ed song of pure con - cent, pure, of pure concent. Aye sung before the sapphire color'd throne to
 undisturb - ed song, that undisturb - ed song of pure concent, of pure concent, Aye sung before the sapphire color'd throne to
 un - dis - turb - - ed song, that undisturb - ed song of pure, pure concent, Aye sung before the sapphire color'd throne to

Cres.

him that sits thereon With saint - ly shout and solemn ju - bi - lee.
 him that sits thereon With saint - ly shout and solemn ju - bi - lee. *SPRITOSO*
 him that sits thereon With saintly shout and solemn ju - bi - lee. Where the bright Seraphim in burn - ing row,
 him that sits thereon With saintly shout and solemn ju - bi - lee. Where the bright Seraphim in burn - ing row,
 him that sits thereon With saintly shout - and solemn jubi - lee. Their loud up - lift - ed

f. *SPRITOSO.*

And the cher - u - bic host in thousand thousand quires, Touch their immor - tal harps of golden

And the cher - u - bic host in thousand, thousand quires, Touch their immor - tal harps of golden

And the cher - u - bic host in thousand, thousand quires, Touch their immor - tal harps of golden

an - gel trumpets blow,

wires, of golden wires. With those just spirits that wear vic - to - - - - rious

wires, of golden wires, *divoto.* With those just spirits that wear vic - to - - - - rious

wires, of golden wires, With those just spirits that wear vic - to - - - - rious

With those just spirits that wear vic - to - - - - rious

With those just spirits, with those just spirits that wear vic - to - rious

palms, Hymns devout and ho - ly psalms, Singing ev - er - last - - - - - iag - ly, singing ev - - er - last -
 palms, Hymns devout and ho - ly psalms, Sing - - - - - ing ever - last - ing - ly,
 palms, Hymns devout and ho - ly psalms, Singing ev - er - last - - - - - ing - ly, singing
 palms, Hymns devout and ho - ly psalms, Singing ev - er - last - - - - - ing - ly, Where the bright Seraphim in
 palms, Hymns devout and ho - ly psalms, Sing - - - - - ing ev - - er - last - ing - ly. Where the bright Seraphim in
 P F

- - - - - ing - ly sing - ing, ev - er - last - ing - ly; And the cherubic host in thousand quires, Touch their im -
 sing - ing ev - - er - - - - last - - - - - ing - ly; And the cherubic host in thousand quires, Touch their im -
 ev - er - last - ing - ly, ev - - er - last - ing - ly; And the cheru - bic host in thousand quires, Touch their im -
 burning, burning row, Their loud uplift - ed angel trumpets blow, - - - - -
 burning, burning row, Their loud uplift - ed angel trumpets blow, - - - - - sing - ing
 P F

P

mor - tal harps of golden wires, touch their immor - tal harps - - of golden wires, That we on earth with un - discording
 mor - tal harps of golden wires, touch their immor - tal harps of golden wires, That we on earth with un - discording
 mor - tal harps of golden wires, sing - - ing ev - - er - - lasting - ly That we on earth with un - discording
 touch their harps, touch their harps, sing - - ing ev - - er - - lasting - ly, That we on earth with un - discording
 ev - - er - - last - ing - ly, sing - - ing ev - - er - - lasting - ly, That we on earth with un - discording

F

voice, May right - ly answer, an - - swer that me - lod - ious noise, As once we did till dis - pro - portion'd sin Jarr'd
 voice, May right - ly an - swer, an - swer that me - lodious noise, As once we did till dis - pro - portion'd sin Jarr'd
 voice, May right - ly an - swer, an - swer that me - lodious noise, As once we did till dis - pro - portion'd sin Jarr'd
 voice, May right - ly an - swer, an - swer that me - lodious noise, As once we did till dis - pro - portion'd sin
 voice, May right - ly an - swer, an - swer that me - lodious noise, As once we did till dis - pro - portion'd sin

sf. Dim.

F

against nature's chime, and with harsh din broke the fair mu - sic, broke the fair mu - sic that all creatures made, To

jarr'd against nature's chime, and with harsh din broke the fair mu - sic, broke the fair mu - sic that all creatures made, To

jarr'd against nature's chime, and with harsh din broke the fair mu - sic, broke the fair mu - sic that all creatures made,

Jarr'd against nature's chime, and with harsh din broke the fair mu - sic, broke the fair mu - sic that all creatures made,

Jarr'd against nature's chime, and with harsh din broke the fair mu - sic, broke the fair mu - sic that all creatures made,

sf. Dim.

F

their great Lord - - whose love their motion sway'd In per - fect di - a - pa - son whilst they stood in

their great Lord - - whose love their motion sway'd In per - fect di - a - pa - son whilst they stood in

To their great Lord, whose love their motion sway'd In per - fect di - a - pa - son whilst they stood in

To their great Lord, whose love their motion sway'd In per - fect di - a - pa - son whilst they stood in

To their great Lord, whose love their motion sway'd In per - fect di - a - pa - son whilst they stood in

P, LARGO,

P, LARGO,

first o - - bedience, and their state of good. O, O may we soon, a - gain re - new that

first o - - bedience, and their state of good. O, O may we soon a - gain re -

first o - - bedience, and their state of good. O, O may we soon a - gain re - new that

first o - - bedience, and their state of good. O, O may we soon a - gain re - new that

first o - - bedience, and their state of good. O, O may we soon a - gain re - new that

F. ANDANTE

P

song, O may we soon re - new that song, *P* And keep in tune with heav'n, till God ere

new, O may we soon re - new that song, And keep in tune with heav'n, till God ere

song, may we soon re - new that song, *P* And keep in tune with heav'n till God ere long -

song, O may we soon re - new that song, And keep in tune with heav'n till God ere long, ere

song, O may we soon re - new that song, And keep in tune with heav'n till God ere

P

long, To his ce - les - tial concert us u - nite, To live with him and sing - -

long, To his ce - les - tial con - cert us u - nite, To live with him, To live with him and sing - -

To his ce - les - tial con - cert us u - nite, To live with him, to live with

long, To his ce - les - tial con - cert us u - nite, To live with

long, To his ce - les - tial con - cert us u - nite, To live with

F

- - And sing in endless morn of light, and sing, - - and sing in end - less morn of light,

And sing in endless morn of light, and sing, - - and sing in end - less morn of light.

him. And sing in endless morn of light, to live with him and sing in end - less morn of light.

him, And sing in endless morn of light, to live with him and sing in end - less morn of light.

him, And sing in endless morn of light, to live with him and sing in end - less morn of light.

him, And sing in endless morn of light, to live with him and sing in end - less morn of light.

P *F*

ANTHEM.

REJOICE IN THE LORD.

Composed by J. Kent.

66UNTER DWETT.

Re - joi - ce - re - joi - ce in the Lord, O ye righteous,

Re - joi - ce, - re -

ORGAN.

Re - joi - ce, - re - joi - ce, - re - joi - ce in the Lord O - - - - ye righteous;

joice in the Lord, O ye righteous, re - joi - ce, - re - joi - ce in the Lord; for it becometh well the just, it be -

Re - joi - ce, - re - joi - ce in the Lord, O ye righteous, ye righteous,

cometh well the just, the just to be thankful, re - joi - ce in the Lord O ye righteous, re - joi - ce,

re - joi - - - - ce in the Lord, O - - - - ye righteous; for it be-

re - joi - - - - - ce in the Lord O - - - ye righteous, for it becometh well the just, it becometh well the

6 6 6 6 6 6 6 6 6 5 4 3

cometh well the just, it becometh well the just, the just to be thankful; re - joi - - - - ce in the Lord, O - - - - ye

just to be thankful, the just, the just to be thank - ful, for it becometh well the just,

7 6 # 6 6 9 8 7

righteous, it becom - eth well the just, it becometh well the just, the just to be thankful.

for it becom - eth well the just, it becometh well the just, the just to be thankful.

6 4 3 6 4 3

PRAYSE THE LORD, WITH HARP

SOLO.

Praise the Lord with harp, sing prais

es un - to him with the lute, with the lute, and instrument of ten strings.

Praise the Lord with harp, praise the Lord with harp, sing prais es un - to him

with - - the lute, with - - the lute, and instrument of ten strings.

Soft.

Praise the Lord with harp, Praise the Lord with harp, Praise the Lord with harp, sing prais - - - es, sing

The first system of music consists of three staves. The top staff is the vocal line, with lyrics: "Praise the Lord with harp, Praise the Lord with harp, Praise the Lord with harp, sing prais - - - es, sing". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in a 7/8 time signature and features a mix of eighth and sixteenth notes. The piano part includes chords and arpeggiated figures. The bass line has some figured bass notation, including a '6' and a '#'. There are fermatas over the final notes of the vocal line.

prais - - - es with the lute, and instrument of ten strings : sing praises, sing prais - - - es, sing

The second system of music consists of three staves. The top staff is the vocal line, with lyrics: "prais - - - es with the lute, and instrument of ten strings : sing praises, sing prais - - - es, sing". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in the same 7/8 time signature. The piano part includes chords and arpeggiated figures. The bass line has some figured bass notation, including a '6', a 'b', and a '#'. There is a trill (tr) over a note in the vocal line. There are fermatas over the final notes of the vocal line.

prais - - - es with the lute and instrument of ten strings.

The third system of music consists of three staves. The top staff is the vocal line, with lyrics: "prais - - - es with the lute and instrument of ten strings." The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in the same 7/8 time signature. The piano part includes chords and arpeggiated figures. The bass line has some figured bass notation, including a '6', a '#', and a 'C'. There is a trill (tr) over a note in the vocal line. There are fermatas over the final notes of the vocal line.

The fourth system of music consists of two staves. The top staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in the same 7/8 time signature. The piano part includes chords and arpeggiated figures. The bass line has some figured bass notation, including a '6' and a '#'. The system ends with a double bar line.

SING UNTO THE LORD.

SOLO.

Sing, sing un - to the Lord,

sing un - to the Lord, sing, sing, sing unto the Lord, the Lord a new song, song:

Sing prais - - - es, sing prais - - - es, sing prais - -

- - - es, cheer - ful - ly un - to him with - a good courage. Sing

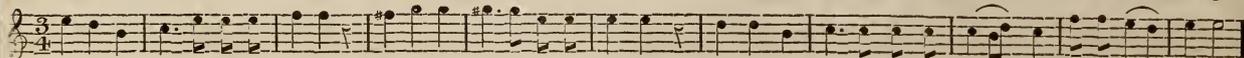
courage.

SING PRAISES CHEERFULLY.

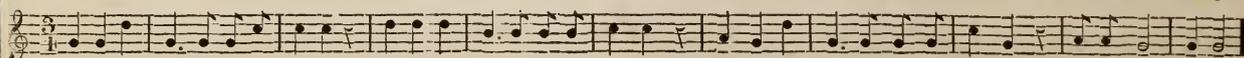
CHORUS.



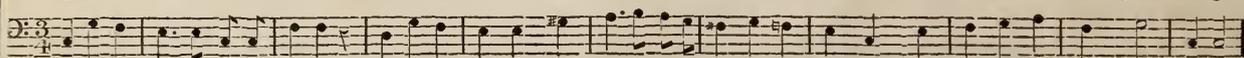
Sing praises cheerfully un - to him, sing praises cheerfully un - to him, sing praises cheerfully un - to him with a good courage.



Sing praises cheerfully un - to him, sing praises cheerfully un - to him, sing praises cheerfully un - to - him with a good courage.



Sing praises cheerfully un - to him, sing praises cheerfully un - to him, sing praises cheerfully un - to him with a good courage.



Sing praises cheerfully un - to him, sing praises, sing praises cheerfully unto him, sing praises un - to him with a good courage.



ORGAN. CHORUS.



F F 6 6 6 6 5 6 5 6 6 5 4 3

FOR THE WORD OF THE LORD IS TRUE.

COUNTER.

DUETT.



For the word of the Lord is true, and all his works are faithful, all his works are

BASE.



For the word of the Lord is true, and all his works are

ORG.



6 7 6 5 6 7 6 4 5 6 6 6

faithful, all - - - his works, his works are faithful; For the word of the Lord is true, and all his
 faithful, all his works, all his works are faithful, and all his works are faithful, all his

Fingerings: 6 5 / 4 3, 6 5 / 4 3, 6, 6 7, 6 4, 5, 6

works are faithful, all his works are faithful, all - - - are faithful, and all. all - - his works, his works are
 works are faithful, and all his works are faithful, are faithful, all - - his works, his works are

Fingerings: 6 5 / 4 3, 8, 6 7, 6 4 6, 9 4, 6 5 / 4 3

Repeat Soft.

faithful, and all his works are faithful, all - - - his works, all - - - his works, his works are faithful.
 faithful, and all his works, his works, all - - - his works, all - - his works, his works are faithful.

Fingerings: 6 5 / 4 3

HE LOVETH RIGHTEOUSNESS.

CHORUS.

He loveth righteousness, he loveth righteousness and judgment; the earth is
 He loveth righteousness and judgment, righteousness and judgment, judgment; the earth is
 He loveth righteousness and judgment, righteousness and judgment, and judgment;
 He loveth righteousness and judgment, righteousness and judgment, and judgment;

ORG. CHORUS.

full of the goodness the goodness of the Lord; the earth is full of the goodness, the goodness of the
 full of the goodness. the goodness of the Lord; the earth is full of the goodness, the goodness of the
 the earth is full of the goodness of the Lord; the earth is full of the goodness, the goodness of the
 the earth is full of the good - ness, is full of the goodness, the goodness of the

Lord, the earth is full of the goodness of the Lord, the earth is full of the goodness the
 Lord, the earth is full, is full of the goodness of the Lord, the earth is full of the goodness the
 Lord, the earth is full, is full of the goodness of the Lord, the earth is full of the
 Lord, the earth is full of the goodness, the goodness of the Lord, the earth is full of the goodness, the

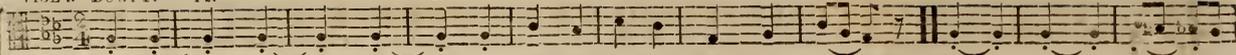
6 6 6 6 6

goodness of the Lord, the earth is full of the goodness, the goodness of the Lord. A - - men.
 goodness of the Lord, the earth is full of the goodness, the goodness of the Lord. A - - men.
 goodness of the Lord, the earth is full of the goodness of the Lord. A - - men.
 goodness of the Lord, the earth is full of the goodness, the goodness of the Lord. A - - men.

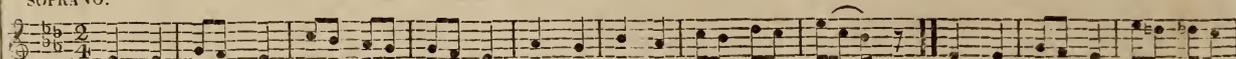
6 6 4 3 7 6 6 6 6 6 6 5 7
 4 3

THINK O YE WHO FONDLY LANGUISH.

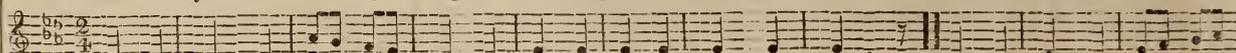
Clementi.

VIOLA. DUETT. *Fz.**Fz.*

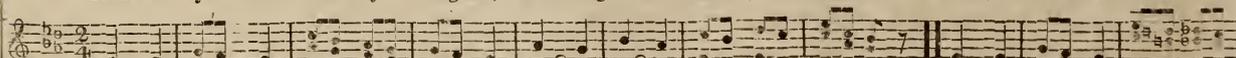
SOPRANO.



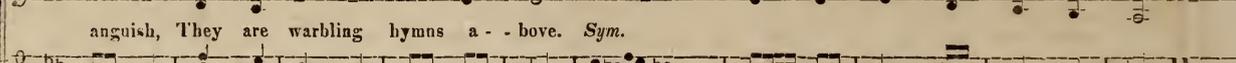
ALTO. Think O ye who fond - ly languish, O'er the grave of those you love, While your bosoms throb with



Think O ye who fond - ly languish, O'er the grave of those you love, While your bosoms throb with

ANDANTE. *Espressionc. Fz.**Fz.**Fz.**Fz.**Fz.**Fz!*

anguish, They are warbling hymns a - - bove.

anguish, They are warbling hymns a - - bove. *Sym.**Fz.*

2.

3.

4.

5.

While your silent steps are straying
Lonely through night's deepening shade,
Glory's brightest beams are playing,
Round the happy Christian's head.

There the sun's inferior lustre,
Never sheds a feeble ray;
There no envious shadows cluster,
Blotting out the cheerful day.

Endless pleasure pain excluding,
Sickness there no more can come;
There no fear of woe intruding,
Sheds o'er heaven a moment's gloom.

Cesse then mourner, cesse to languish
O'er the Grave of those you love,
Pain and Death, and Night, and Anguish,
Enter not the world above.

ANTHEM.

I HAVE SET GOD ALWAYS BEFORE ME.

Rev. Dr. Blake.

CHORUS, MODERATO.

I have set God al - - - ways be fore me ;

I have set God al - - - ways be - fore me ; for he is on my right hand, he is on my right

I have set God al - - ways be - - - fore me ;

I have set God al - ways be - - fore me ; For he is on my right hand. on my right

MODERATO.

for he is on my right hand, therefore I shall not fall, therefore I shall not fall.

hand, for he is on my right hand, therefore I shall not fall, therefore I shall not fall.

for he is on my right hand, therefore I shall not fall, therefore I shall not fall.

hand, for he is on my right hand, therefore I shall not fall, therefore I shall not fall.

I have set God always be - fore me ;

I have set God al - ways, al - - ways be - fore me ;

For he is on my right hand,

I have set God al - - ways be - fore me, always be - fore me ; For he is on my right

for he is on my right hand, therefore I shall not fall, he is on my right hand, on my right hand, there-

for he is on my right hand, therefore I shall not - fall, he is on my right hand, on my right hand, there-

therefore I shall not fall, he is on my right hand, on my right hand, therefore I

hand, on my right hand. therefore I shall not fall, he is on my right hand, on my right hand, there-

fore I shall not fall, he is on my right hand, on my right hand, therefore I shall not fall.
 fore I shall not fall, he is on my right hand, on my right hand, therefore I shall not fall.
 shall not, I shall not fall, he is on my right hand; on my right hand. therefore I shall not, I shall not fall.

WHEREFORE MY HEART.

TRIO. TWO TREBLES AND BASE.

Wherefore my heart, my heart was glad, and my glo - - ry re - joic'd, my glo - ry re - joic'd, where-
 Wherefore my heart, my heart was glad, and my glo - - ry re - joic'd, my glo - ry re - joic'd, where-
 Wherefore my heart, my heart was glad, my glo - ry re - joic'd, re - joic'd, where-

ANDANTE.

fore my heart was glad, and my glo - - ry re - joic'd, my glo - - ry re - - joic'd, - - -

fore my heart was glad, and my glo - - ry re - joic'd, my glo - - ry re - joic'd, my glo - ry re -

fore my heart was glad, my - - - - heart was glad, my glo - ry re - joic'd, - - - -

Slower.

- - - my - glo - ry re - joic'd; my flesh al - - so shall rest in hope, my flesh - - - shall

joic'd, my glo - ry re - joic'd; my flesh al - - so shall rest in hope, my flesh

- - - my glo - ry re - joic'd; my flesh al - - so shall rest in hope, my flesh al -

Slower.

rest, shall rest in hope, my flesh al - so shall rest in hope, my flesh al - so shall rest in hope.

shall rest in hope, my flesh al - - so shall rest in hope, my flesh al - so shall rest in hope.

so shall rest in hope, my flesh al - so shall rest in hope.

ALTO. TRIO.

FOR THOU WILT NOT LEAVE.

For thou wilt not leave my soul in hell, thou wilt not leave my soul in hell, neither shalt thou

For thou wilt not leave my soul in hell, thou wilt not leave my soul in hell, neither shalt thou

For thou wilt not leave my soul in hell, thou wilt not leave my soul in hell, neither shalt thou

SLOW.

suf - fer thine ho - ly One, to see cor - rup - tion, neither shalt thou suffer thine ho - ly One
 suf - fer thine ho - ly One, to see cor - rup - tion, neither shalt thou suffer thine ho - ly One
 suf - fer thine ho - ly One, to see cor - rup - tion, neither shalt thou suffer thine ho - ly One

neither shalt thou suffer thy ho - - ly One, thine ho - ly One to see cor - rup - tion.
 neither shalt thou suffer thine ho - - ly One, thine ho - ly One to see cor - rup - tion.
 neither shalt thou suffer thine ho - - ly One to see, to see cor - rup - tion.

THOU SHALT SHEW ME THE PATH OF LIFE.

DUETT. TWO TREBLES.

Thou shalt shew me the path of life; - in - - thy presence is fulness of joy, in - - thy

ANDANTE.

pres - ence is fulness of joy ;

Thou shalt shew me the path of life - - in - - thy pres - ence is

in thy pres - ence, thy pres - ence is fulness, of joy ; thou shalt shew me the

ful - ness of joy, in thy pres - ence, thy pres - ence is fulness of joy ; Thou shalt

path - - the path - - of life, shalt shew me the path - - of life, in thy
 shew me the path - - of life, shalt shew me the path, the path of life,

pres - ence is fulness of joy - - is fulness of joy, of joy, - - - - - ful - ness of
 is ful - ness, suli - ness of

joy at thy right hand, at thy right hand, there is pleasure for ev - - - er more, for-
 joy, at thy right hand, there is pleasure for ev - - - er more, for-

ev - er, for ev - - er more, pleas - - - - - ure, pleasure, there is

ev - er, for ev - - er more, pleas - - - - - ure, pleasure, there is

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "ev - er, for ev - - er more, pleas - - - - - ure, pleasure, there is". The piano part features a steady accompaniment with some trills in the right hand.

pleas - ure, is pleas - ure for ev - - er more, is pleas - ure, is pleas - ure for ev - - er more.

pleas - ure, is pleas - ure for ev - - er more, is pleas - ure, is pleas - ure for ev - - er more.

The second system also consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "pleas - ure, is pleas - ure for ev - - er more, is pleas - ure, is pleas - ure for ev - - er more." The piano part continues with a similar accompaniment style.

CHORUS.

THOU SHALT SHEW ME THE PATH OF LIFE.

Thou shalt shew me the path of life, -- in thy pres - ence is fulness of joy ;

Thou shalt shew me the path of life, in thy pres - ence is fulness of joy ;

Thou shalt shew me the path of life, in thy pres - ence is fulness of joy ;

Thou shalt shew me the path of life, in thy pres - ence is fulness of joy ;

ANDANTE.

thou shalt shew me the path of life, shalt shew me the path - - of life ;

thou shalt shew me the path of life, shalt shew me, shalt shew me the path - - of life ;

thou shalt shew me the path of life, shalt shew me the path, the path of life ;

in thy pres - ence, thy pres - ence, is fulness of joy; and at thy right
 in thy pres - ence thy pres - ence, is fulness of joy; and at thy right
 in thy pres - ence, thy pres - ence, is fulness of joy; and at thy right hand there is pleas - ure, is
 in thy pres - ence, thy pres - ence, is fulness of joy; and at thy right hand at thy right

VERSE. CHO.

hand, there is pleasure, and at thy right hand, there is pleasure. Thou - - shalt
 hand, there is pleasure, and at thy right hand, there is pleasure. Thou shalt
 pleas - ure, there is pleasure, Thou shalt
 hand, there is pleasure, Thou shalt

CANTO.

shew me the path . . of life,
 shew me the path of life, at thy right hand there is pleas - ure, at
 shew me the path of life, at thy right hand there
 shew me the path of life, at thy right hand, at thy right hand, at

at thy right hand there is pleas - - ure, there is pleas - ure,
 thy right hand, at thy right hand there is pleas - - ure, there is pleas - ure,
 is pleas - - ure, at thy right hand there is pleas - - ure, there is pleas - ure,
 thy right hand, at thy right hand there is pleas - - ure, there is pleas - ure,

at thy right hand there is pleas-ure, there is pleas-ure, is pleas-ure for ev-er

at thy right hand there is pleas-ure, there is pleas-ure, is pleas-ure for ev-er

at thy right hand there is pleas-ure, there is pleas-ure, is pleas-ure for ev-er

at thy right hand there is pleas-ure, there is pleas-ure, is pleas-ure for ev-er

SLOW.

more, is pleas-ure for ev-er-more; there is pleasure for ev-er more.

more, is pleas-ure for ev-er-more; there is pleasure for ev-er more.

more, is pleas-ure for ev-er-more; there is pleasure for ev-er more.

more, is pleas-ure for ev-er-more; there is pleasure for ev-er more.

SLOW.

O PRAISE YE, THE LORD.

O praise ye the Lord, prepare a new song, And let all his saints in full chorus join; With voices u-

And let all his saints in full chorus join;

And let all his saints in full chorus join;

And let all his saints in full chorus join;

ADAGIO E MAESTOSO.

ni - ted the Anthem prolong, And shew forth his praise in Music di - vine. A - - men. A - - - men.

And shew forth his praise in Music di - vine, A - - men. A - - - men.

And shew forth his praise in Music di - vine, A - - men. A - - - men.

And shew forth his praise in Music di - vine. A - - men, A - - - men.

Fz. Sym. *PP*

2.
Be joyful ye saints, rejoice in his name,
Let each grateful heart be glad in its King;
The God whom we worship our songs will attend,
And view with delight the off'ring we bring.

3.
O Praise ye the Lord, prepare a new song,
And let all his saints in full concert join;
With voices united the Anthem prolong,
And shew forth his Praise in Music divine.

The Symphony may be sung with an Amen, with the last verse.

A N T H E M.

BLOW YE THE TRUMPET IN ZION.

William Jackson.

TENOR SOLO.

Blow ye the trumpet in Zi-on, and sound an alarm, - - - in my ho-ly mountain.

CHOIR. ANDANTE. SWELL

Blow ye the trumpet in Zi-on, and sound an a-

larm, - - - - an a-larm in my ho- - - - ly mountain.

F. *SWELL* *F.*

RECITATIVE.

A TEMPO.

Let all the in - hab - it - ants of the land, | tremble, for the

CHOIR.

day of the Lord, the day of the Lord, cometh, it is nigh at hand; a day of dark-

P

RECIT.

A TEMPO.

ness, and gloom - - i - ness, a day of clouds - - and thick darkness, as the morning is spread is

spread - - up - on the mountains.

SWELL. F.

Blow ye the trumpet in Zi - on, and sound an a - larm - - in my ho - ly mountain. **ANDANTE ALLEGRO.**

SWELL. *f*

A great people, great and strong, there hath not been ev - er the

FULL, Without the Sesquialtera and Trumpet.

like, nor shall be a - ny more af - ter it; ev'n to the years of many gen - er - a - tions, ev'n to the years of

many gener - ations, a great people, and a strong

--- there hath not been ev - er the like, nor shall be a - ny more af - ter it, ev'n to the years of

ma - ny gener - a - tions, a great - - - people, great and strong; there

hath not been ever the like, nor shall be a - ny more after it, ev'n to the years of ma - ny gen - er - a - tions,

ev'n to the years of many gen - er - a - tions.

A FIRE DEVOURETH BEFORE THEM.

CHORUS.

A fire de - vour - eth, de - vour - - - - -
de - vour - - - - - eth be -
A

ALLEGRO. FULL.

- - - eth be - fore them, devour
fore them, de - vour - - - eth, devour
fire de - vour - eth, de - vour - - - - - eth, devour - eth be - fore them,
de - vour - - - - - eth be - fore them, be - fore them, devour -

eth, de - vour - - - eth,

eth before them,

devour

eth, devour

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'eth, de - vour - - - eth,'. The second staff is another vocal line with lyrics 'eth before them,'. The third staff is a vocal line with lyrics 'devour'. The fourth staff is a vocal line with lyrics 'eth, devour'. The bottom two staves are piano accompaniment, with the left hand playing a steady eighth-note pattern and the right hand playing chords and moving lines.

de - vour eth be - fore them.

de - vour - - - eth before them, de - vour

eth, de - vour eth, devour

eth, a fire de - voureth, devour

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'de - vour eth be - fore them.'. The second staff is a vocal line with lyrics 'de - vour - - - eth before them, de - vour'. The third staff is a vocal line with lyrics 'eth, de - vour eth, devour'. The fourth staff is a vocal line with lyrics 'eth, a fire de - voureth, devour'. The bottom two staves are piano accompaniment, continuing the rhythmic and harmonic patterns from the first system.

de - vour - eth be - fore them, a fire devour - eth before them,
 eth before them, a fire devour - eth before them,
 - - eth, de - vour - eth before them, a fire devour - eth before them,
 eth be - fore them, a fire devour - eth before them,

The first system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

and behind them a flame burneth a flame - - - a flame
 and behind them a flame burneth a flame - - - a flame
 and behind them a flame burneth, a flame - - - a flame
 and behind them a flame burneth, a flame - - - a flame

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

burneth. The land is as the garden of E - den before them, and behind them a
 burneth. The land is as the garden of E - den before them, and behind them a
 burneth.
 burneth. CHOIR.

Cres. des - o - late, des - o - late wilder - ness, *F* a
 des - o - late, des - o - late wilder - ness, *p* *F* a
 The land is as the garden of E - den before them, and behind them a des - o - late, *F*
 The land is as the garden of E - den before them, and behind them a des - o - late,

des - o - late wil - der - ness, a des - - - o - late wil der - ness.

des - o - late wil - der - ness, a des - - - o , late wil - der - ness.

des - o - late wil - der - ness, a des - o - late wil - der - ness,

des - o - late wil - der - ness, a des - o - late wil - der - ness.

FULL.

The earth shall quake - - - be - fore them, the heav'ns shall trem - - - ble, the Sun and the Moon shall be

The earth shall quake - - - be - fore them, the heav'ns shall trem - - - ble, the Sun and the Moon shall be

The earth shall quake - - - be - fore them, the heav'ns shall trem - - - ble, the Sun and the Moon shall be

The earth shall quake - - - be - fore them, the heav'ns shall trem - - - ble, the Sun and the Moon shall be

*p**f*

dark, - - - and the stars shall withdraw their shining; the Earth shall quake,

dark, - - - and the stars shall withdraw their shining; the Earth shall quake,

dark, - - - and the stars shall withdraw their shining; the Earth shall quake,

dark, - - - and the stars shall withdraw their shining; the Earth shall quake,

CHOIR.

*f**p*

the heav'ns shall tremble, the Sun and the Moon be dark, be dark, - - - and the

the heav'ns shall tremble, the Sun and the Moon be dark, be dark, - - - and the

the heav'ns shall tremble, the Sun and the Moon be dark, be dark - - - and the

the heav'ns shall tremble, the Sun and the Moon be dark, be dark - - - and the

CHOIR. *p*

P

Stars withdraw - their shining, and the Stars - - -

Stars withdraw their shining, and the

Stars withdraw their shining, and the

Stars withdraw their shining, and the Stars - - -

P

FULL.

P

- - - withdraw their shining, withdraw their shining.

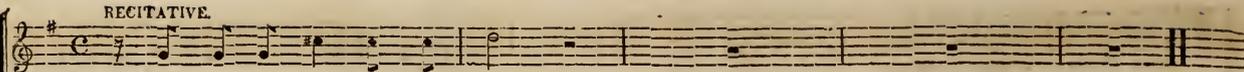
Stars withdraw their shining, withdraw their shining.

Stars withdraw their shining, withdraw their shining.

- - - withdraw their shining, withdraw their shining.

THE LORD SHALL UTTER HIS VOICE.*

RECITATIVE.



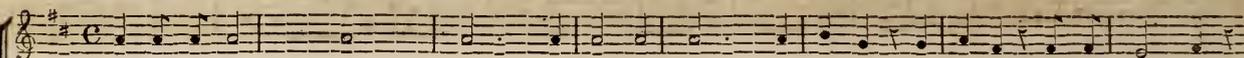
The Lord shall ut - ter his voice.

CHOIR.

CHOIR.

ANDANTE.

TURN YE TO ME WITH ALL YOUR HEARTS.

LARGO. *p*

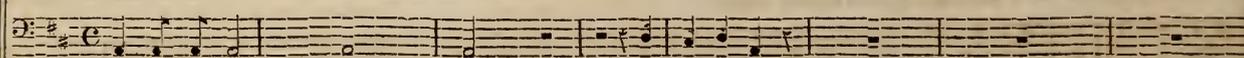
Turn ye to me, - - - - - with all your hearts, with fasting, with weeping, and with mourning.



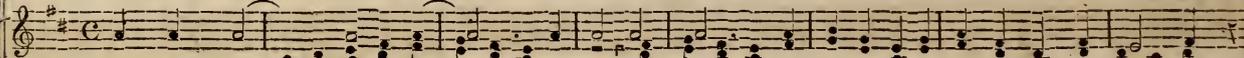
PER TUTTO. Turn ye to me with all your hearts, with all your hearts with fasting, with weeping, and with mourning.



Turn ye to me with all your hearts, with all your hearts,



Turn ye to me, - - - - - with all your hearts,

SWELL. *p* CHOIR.

* The remainder of this anthem may be performed as a separate piece, and is suitable for a Fast-Day or other solemn occasion.

Turn ye to me with all your hearts, with all your hearts,

Turn ye to me with all, with all your hearts,

Turn ye to me with all your hearts, with fast - ing, with weeping, and with

Turn ye to me with all your hearts, with all your hearts, with fasting, with weeping, and with

with fasting, with weeping, and with mourn - - ing.

with fasting, with weeping, and with mourning.

mourning, with fasting, with weeping, and with mourning. Then shall the Lord be jealous for his

mourning, with mourn - - - - - ing. Then shall the Lord be jealous for his

SOLO.

TUTTI. P

Then shall the Lord be jealous for his land, and pi - ty his people, pi - ty his people ; then shall the

Then shall the Lord be jealous for his land, and pi - ty his people ;

land,

land, then - - shall the Lord -

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal lines. The first vocal line has a 'SOLO.' marking above it. The second vocal line has a 'SOLO.' marking above it. The piano accompaniment consists of two staves. The lyrics are: 'Then shall the Lord be jealous for his land, and pi - ty his people, pi - ty his people ; then shall the' on the first line, and 'Then shall the Lord be jealous for his land, and pi - ty his people ;' on the second line. There are also some isolated words 'land,' and 'land, then - - shall the Lord -' on the lower staves.

Lord be jealous for his land, and pi - ty, and pi - ty,

Then - shall the Lord - be jealous for his land and pi - ty, and pi - ty, and

then - - shall the Lord - - be jealous, be jealous for his land and pi - ty, and pi - ty, and

be jealous, be jealous for his land and pi - ty, and pi - ty

Detailed description: This system continues the musical score. It features two vocal lines and piano accompaniment. The lyrics are: 'Lord be jealous for his land, and pi - ty, and pi - ty,' on the first line; 'Then - shall the Lord - be jealous for his land and pi - ty, and pi - ty, and' on the second line; 'then - - shall the Lord - - be jealous, be jealous for his land and pi - ty, and pi - ty, and' on the third line; and 'be jealous, be jealous for his land and pi - ty, and pi - ty' on the fourth line. There are 'TUTTI. P' markings above the second and third vocal lines. The piano accompaniment consists of two staves.

pi - ty his people

Then - - shall the Lord be jealous for his

pi - ty his people.

P SWELL.

CHOIR.

TUTTI.

laad, and pi - ty, and pity, and pi - ty his people, and pity his people, pi - ty his people.

and pity, and pity, and pity his people, pi - ty his people.

and pity, and pity pity his people, pi - ty his people.

and pity, and pity, pi - - - - ty his people.

Solo. P.

O desert us not, not O Lord; thou art al - way, al - way, gra - cious
 O desert us not, not O Lord; thou art al - way gra - cious, to thy
 O desert us not, not O Lord; thou art al - way al - way, gra - cious
 O desert us not, not O Lord; thou art al - way gra - cious

Fz.

to thy ser - - vants! thou, - - thou art al - - way gra - cious to thy ser - -
 ser - - - - vants; thou art al - - way, al - - way gra - cious to thy ser - - - -
 to thy ser - - vants; thou art al - - way, al - - way gracious to thy ser - - -
 to thy ser - - - vants; thou art al - - way gra - cious to thy ser - - - -

Fz.

Fz.

CHORUS. *F.**P.*

vants, thou art our God, O Lord of hosts, O Lord of hosts;

vants, thou art our God, O Lord of hosts, O Lord of hosts;

vants, thou art our God, O Lord of hosts, O Lord of hosts;

vants, thou art our God, O Lord of hosts, O Lord of hosts;

CHORO. *F.*

Tasto Solo.

F. so will we praise thee, so will we praise thee, so will we praise thee,

so will we praise - - - - - thee, so will we praise thee,

so will we praise - - - - - thee, so will we praise thee,

so will we praise - - - - - thee, so will we praise thee,

F.

Pica.

Cello.

so will we praise thee O God and Lord of hosts, so will we
 so will we praise thee O God and Lord of hosts, so will we
 so will we praise thee O God and Lord of hosts, so will we
 so will we praise thee O God and Lord of hosts, so will we

F. *P.*

Basso. *Cello.* *Basso.*

praise thee, so will we praise thee O God, and Lord of hosts,
 praise thee, so will we praise thee O God, and Lord of hosts,
 praise thee, so will we praise thee O God, and Lord of hosts,
 praise thee, so will we praise thee O God, and Lord of hosts,

F.

Cello. *Basso.*

O God and Lord of hosts. Amen, A - men, A - men, A - men.

O God and Lord of hosts. Amen, A - men, A - men, A - men.

O God and Lord of hosts. Amen, A - men, A - men, A - men.

O God and Lord of hosts. Amen, A - men, A - men, A - men.

O God and Lord of hosts. Amen, A - men, A - men, A - men.

ETERNAL GOD ALMIGHTY POWER.*

Beethoven.

Eter - nal God, Al -

ADAGIO IMPASSIONATO.

From the Oratorio of Judah.

migh - ty pow'r, We praise thee now and ev - er - more; Be - fore thy throne the na - tions fall, - -

Cello.

Thou art the King and Lord of all, Thou art the King and Lord of all.

Tho' dark thy ways, Thy love and

mer - cy, thy cease - - - less boun - - ty de - mands our praise. *Folte Subito.*

ETERNAL GOD. ALMIGHTY POWER:

CHORUS.

E - ter - nal God, Al - migh - ty pow'r, We praise thee now and ev - - er - more.

E - ter - nal God, Al - migh - ty pow'r, We praise thee now and ev - - er - more.

E - ter - nal God, Al - migh - ty pow'r, We praise thee now and ev - - er - more.

E - ter - nal God, Al - migh - ty pow'r, We praise thee now and ev - - er - more.

Thou art the King and Lord of all, thou art the King and Lord of all.

Thou art the King and Lord of all, thou art the King and Lord of all.

Thou art the King and Lord of all, thou art the King and Lord of all.

Thou art the King and Lord of all, thou art the King and Lord of all.

TUTTI.

Musical score for the first system, featuring four staves of music. The top three staves are treble clefs, and the bottom staff is a bass clef. The music is in G major and 4/4 time. The first three staves contain rests, while the bottom staff has a complex melodic line with many beamed notes.

His aw-ful thun-der shakes the sky, His name Je-ho--vah sounds on high.

His aw-ful thnn-der shakes the sky, His name Je-ho-- aah sounds on high.

His aw-ful thun-der shakes the sky, His name Je-ho-- vah sounds on high.

His aw-ful thun-der shakes the sky, His name Je-ho-- vah sounds on high.

Musical score for the second system, featuring four staves of music with lyrics. The top three staves are treble clefs, and the bottom staff is a bass clef. The lyrics are: "His aw-ful thun-der shakes the sky, His name Je-ho--vah sounds on high." The bottom staff includes a "CRES." marking.

E - ter - nal God Al - migh - ty pow'r, We praise thee
 E - ter - nal God Al - migh - ty pow'r, We praise thee
 E - ter - nal God Al - migh - ty pow'r, We praise thee
 E - ter - nal God Al - migh - ty pow'r, We praise thee

lento. P. *PP.*

now and ev - - er - more, A - men, A - men.
 now and ev - - er - more, A - men, A - men.
 now and ev - - er - more, A - men, A - men.
 now and ev - - er - more, A - men, A - men.

lento. *dim.* *cello.*

GLORIA IN EXCELSIS.*

F. CHORUS. *Allegro Maestoso.*

pp.

Poco lento.

Glo - ry to God, glo - ry to God, glo - ry to God most high, and on earth, peace, peace, peace, good

Glo - ry to God, glo - ry to God, glo - ry to God most high, and on earth, peace, peace, peace, good

Glo - ry to God, glo - ry to God, glo - ry to God most high, and on earth, peace, peace, peace, good

Glo - ry to God, glo - ry to God, glo - ry to God most high, and on earth, peace, peace, peace, good

For. *pp.* *Poco lento.*

Allegro.

will towards man. We praise thee, we bless thee, we wor - ship thee, we glo - ri - - fy thee, we give thanks to

will towards man. We praise thee, we bless thee, we worship thee, we glori - fy thee, we give thanks to

will towards man. We praise thee, we bless thee, we worship thee, we glori - fy thee, we give thanks to

will towards man. We praise thee, we bless thee, we wor - ship thee, we glo - ri - - fy thee, we give thanks to

Allegro.

* Composed by B. Carr, Esq. Philadelphia, Organist, and by him presented to the HANDEL AND HAYDN SOCIETY of Boston.

thee for thy great glo - ry; O Lord God, heaven - ly King, God, the Fath - er, Al - - migh - -

thee for thy great glo - ry; O Lord God, heaven - ly King, God, the Fath - er, Al - - migh - -

thee for thy great glo - ry; O Lord God, heaven - ly King, God, the Fath - er, Al - - migh - -

thee for thy great glo - ry; O Lord God, heaven - ly King, God, the Fath - er, Al - - migh - -

Lento e Affettuoso.

ty.

DUETT. *Two Tenors.*

ty. O - - Lord, O - - Lord, the on - ly be - got - ten Son, Je - sus

ty. O - - Lord, the on - ly be - got - ten Son, Je - sus

ty.

Pia.

DUETT. Two Trebles.

O Lord, God, Lamb - of God, Son of the Father, that takest away the sins of the world ;
 Christ, O Lord, God, Lamb - of God, Son of the Father, that takest away the sins of the world ;
 Christ.

CHORUS. PP.

Univ.

Have mer - - - cy, up - on - - - us, up - on - - - us. DUETT. Two Tenors.
 Have mercy, have mercy up - on - - - us. Thou - that tak - est a - way, away the
 Have mer - - - cy, up - on - - - us. Thou - - that tak - est a - way, away the
 Have mer - - - cy up - - on us, up - - on us.
 PP. Univ.

CHORUS. *pp.*DUETT *Two Trebles.*

have mer - - cy, up - on - - - us; thou - - that tak - est a -
pp sins of the world, have mer - - cy, up - on - - - us, up - on - - - us; thou - - that tak - est a -
pp sins of the world, have mercy, have mercy up - on - - - us;
 have mer - - cy up - - - on us, up - - on us;

CHORUS. *pp.*

CHORUS.

way - - the sins of the world, receive our prayer.
 way - - the sins of the world, receive our prayer.
 receive our prayer.
 SOLO.
 receive our prayer. Thou that sit - test at the right hand of God the

CHORUS.

have mer - - - cy up - on - - - us, have mer - - - - cy.

Solo. have mer - - - - cy up - on - - - us, have mer - - - - cy.

Solo. have mer - - - - cy up - on - - - us. *Solo.*

Fath - er, have mer - cy up - - on us.

F. CHORUS. *Alllegro.*

For thou on - ly art ho - ly, for thou on - ly art ho - ly, thou on - ly art the Lord, thou on - ly O

For thou on - ly art ho - ly, for thou on - ly art ho - ly, thou on - ly art the Lord, thou only art the Lord O

For thou on - ly art ho - ly. for thou on - ly art ho - ly, thou on - ly art the Lord, thou only art the Lord O

For thou on - ly art ho - ly, for thou on - ly art ho - ly, thou on - ly art the Lord, thou on - ly O

F. ALLEGRO.

Christ, with the ho-ly Ghost art most high, art most-high, in the glory of God the Father,
 Christ, thou art the Lord, with the holy Ghost art most high, art most high, in the glory of God the Father,
 Christ, thou art the Lord, with the holy Ghost art most high, art most-high, in the glory of God the Father,
 Christ, with the ho-ly Ghost art most high, art most high, in the glory of God the Father,

in the glo-ry of God the Father. Amen, Amen, Amen, Amen, A - - - - - men.
 in the glo-ry of God the Father. Amen, Amen, Amen, Amen, A - - - - - men.
 in the glo-ry of God the Father. Amen, Amen, Amen, Amen, A - - - - - men.
 in the glo-ry of God the Father. Amen, Amen, Amen, Amen, A - - - - - men.

THE HOST OF MIDIAN PREVAILED.

RECITATIVE.

From the Oratorio of Judah.

The host of Mid - i - an pre - vail - ed, and Is - rael cried un - to the Lord to de -

liv - er them; and the an - gel said un - to Gid - e - on, Go in thy might and save

Is - ra - el, for this day thou shalt smite the Midian - ites, as one man.

THE ARM OF THE LORD IS UPON THEM.

Haydn.

CHORUS.

Musical score for the first system. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with a common time signature 'C' and a key signature of one flat (B-flat). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in common time and one flat. The tempo marking 'ALLEGRO MODERATO.' is placed below the piano accompaniment staves. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system, continuing from the first. It consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The piano part continues with a complex rhythmic texture, including many sixteenth and thirty-second notes. The key signature remains one flat. The system concludes with a double bar line.

The first system of the musical score consists of five staves. The top four staves are empty, indicating a key signature of one flat (B-flat) and a common time signature. The bottom two staves contain musical notation for a piano accompaniment, including treble and bass clefs, a key signature of one flat, and a common time signature. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score consists of five staves. The top four staves contain vocal lines with lyrics: "The arm of the Lord is up - on them, by the edge of the sword they fell; and the roll - ing". The bottom two staves contain musical notation for a piano accompaniment, including treble and bass clefs, a key signature of one flat, and a common time signature. The notation includes various note values, rests, and dynamic markings.

thunder, he cast on all, he cast on all, he cast on all, the

thunder, he cast on all, he cast on all, he cast on all, the

thunder, he cast on all, he cast on all, he cast on all, the

thunder, he cast on all, he cast on all, he cast on all, the

P.

roll - - - ing thunder he cast on all, - - - - - man against man he

roll - - - ing thunder he cast on all, he cast on all, man against man he set them, he

roll - - - ing thunder he cast on all, he cast on all,

roll - - - ing thunder he cast on all, - - - - -

set them, he set them, man against man he set them, none can escape his fu - - - - ry,

set them, man against man he set them, he set them, none can escape his fu - - - - ry.

man against man he set them, he set them, man against man he set them, he set them,

man against man he set them, he set them, none can escape his fu - - - - ry,

The first system consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key with a common time signature.

none can escape his fu - - ry, none can escape his fu - ry, the sword of the Lord devoureth, the sword of the Lord de-

none can escape his fu - - ry, none can escape his fu - ry, the sword of the Lord devoureth, the sword of the Lord de-

none can escape his fu - - ry, none can escape his fu - ry, the sword of the Lord devoureth, none can escape his fury. none,

none can escape his fu - - ry, none can escape his fu - ry, the sword of the Lord devoureth, the sword of the Lord de-

The second system also consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The lyrics continue from the first system.

voureth them all; none can escape his fu - - ry, the sword of the Lord de-
 voureth them all; none can escape his fu - - ry, the sword of the Lord de - - - voure - -
 none can escape his fu - - ry, none can escape his fu - - ry, sword of the Lord devoureth, de - voureth them
 voureth them all; none can escape his fu - - ry, none can escape his fu - ry, the sword de-

your - eth them all; none can escape his fu - - ry; the sword of the
 - - eth them all; none can escape his fu - - ry; the sword of the Lord de-
 all; none can escape his fu - - ry, none can escape his fu - - ry, the sword of the Lord de-
 voureth them all; none can escape his fu - - ry, none can escape his fu - ry, the

Lord de - voureth them all, de - voureth them all, de - voureth them all. - - - - -
 your - - - eth them all, de - voureth them all, de - voureth them all. - - - - -
 your - - - eth them all, de - voureth them all, de - voureth them all. - - - - -
 sword of the Lord devour - eth them all, de - voureth them all, de - voureth them all. - - - - -

Fz. Fz. Fz. Fz.

Empty musical staves for the second system.

The Lord he will have mer - cy in peace, he keepeth Zi - on. he keepeth thee, - -

The Lord he will have mer - - cy in peace, he keepeth, he keepeth thee, - -

The Lord he will have mer - cy in peace, he keepeth Zi - on, he keepeth, keepeth thee,

The Lord he will have mer - cy in peace, he keepeth Zi - on, he keepeth, keepeth thee,

Senza Organo.

he keep - - eth Zi - - - - on. The Lord he will have mer - - cy in peace, he

he - - - keep - - eth Zi - - - - on. The Lord he will have mer - -

he keep - - eth Zi - - - - on. The Lord he will have mer - cy in peace, he

he keep - - eth Zi - - - - on. The Lord he will have mer - cy in peace, he

keepeth Zi - - on, he keepeth thee, - - he keep - - eth Zi - - - - on, he keep - - - eth
 cy in peace, he keepeth, he keepeth thee, - - he - - - keep - eth Zi - - - on, he keep - eth
 keepeth Zi - - on, he keepeth, keepeth thee, he keep - eth Zi - - - on, he keep - eth
 keepeth Zi - - on, he keepeth, keepeth thee, he keep - eth Zi - - - on, he keep - eth

For.

thee, he keep - eth thee. The arm of the Lord is up -
 thee, he keep - eth thee. The arm of the Lord is up -
 thee, he keep - eth thee. The arm of the Lord is up -
 thee, he keep - eth thee. The arm of the Lord is up -

For.

on them, by the edge of the sword they fell, and the rolling thunder he cast on all, he

on them, by the edge of the sword they fell, and the rolling thunder he cast on all, he

on them, by the edge of the sword they fell, and the rolling thunder he cast on all, he

on them, by the edge of the sword they fell, and the rolling thunder he cast on all, he

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes.

cast on all, he cast, on all, man against man he set them he

cast on all, he cast, man against man he set them, he set them,

cast on all, he cast on all, man against man he

cast on all, he cast on all,

The piano accompaniment continues with a similar complex rhythmic texture, including some triplet markings and dynamic markings like 'p' and 'f'.

set them, man against man he set them, none can escape his fu - ry, none can escape his fu - ry; the
 man against man he set them, he set them, none can escape his fu - ry, none can escape his fu - ry; the
 set them, he set them, none can escape his fu - - ry, his fu - ry, none can escape his fu - ry; the
 man against man he set them, none can escape his fu - - ry, his fu - ry, none can escape his fu - ry; the

sword of the Lord devour - eth, the sword of the Lord de - vour - eth them all; none can escape his fu - - -
 sword of the Lord devour - eth, the sword of the Lord de - vour - eth them all; none can escape his fu - - -
 sword of the Lord devour - eth, them all, de - voureth them; none can escape his fu - - - ry, none can escape his
 sword of the Lord devour - eth, de - voureth, de - voureth, devour - eth them all; none can escape his

ry; the sword of the Lord de - voureth them all, de - vour - eth them all, de - vour - eth them

ry; the sword of the Lord de - vour - eth, de - voureth them all, de - vour - eth them all, de - vour - eth them

fu - - - ry; the sword of the Lord de - vour - eth, de - voureth them all, de - vour - eth them all, de - vour - eth them

fu - - - ry, none can escape his fu - ry; the sword of the Lord devoureth them all, de - vour - eth them all, de - vour - eth them

Fz. Fz. Fz. Fz. Fz. Fz. Fz. Fz.

all.

all.

all.

all

The Lord he will have mer - - cy in peace, he keepeth Zi - - - on,

The Lord he will have mer - cy in peace, he keepeth

The Lord he will have mer - cy in peace, he keepeth Zi - - on, he

The Lord he will have mer - cy in peace, he keepeth Zi - - on, he

he keepeth thee, - - he keep - eth Zi - - - - - on.

The Lord he will have

thee, keepeth thee, - - he keep - eth Zi - - - - - on.

The

keepeth, keepeth thee, he keep - eth Zi - - - - - on.

The Lord he will have

keepeth, keepeth thee, he keep - eth Zi - - - - - on.

The Lord he will have

mer - cy in peace, he keepeth Zi - on. he keepeth thee, - - - he keep - - - eth Zi - - -

Lord he will have mer - cy in peace, he keepeth, keepeth, keepeth thee, - - - he keep - - - eth Zi - - -

mer - cy in peace, he keepeth Zi - on, he keepeth, keepeth thee, he keep - - - eth Zi - -

mer - cy in peace, he keepeth Zi - on, he keepeth, keepeth thee, he keep - - - eth Zi - -

on, he keepeth Zi - - - on, he keepeth Zi - - - on. - - -

on, he keepeth Zi - - - on, he keepeth Zi - - - on. - - -

on, he keepeth Zi - - - on, he keepeth Zi - - - on. - - -

on, he keepeth Zi - - on, he keepeth Zi - - on. - - -

pp.

O SOVEREIGN ETERNAL.

ADAGIO.

Mozart.

O sov'reign e - - ter - nal, ex - alt - ed on high, Su - preme in glo - ry that rul - est the sky. Thou

ADAGIO.

mighty Je - ho - vah, be - fore thee we fall; We praise thee and bless thee as God o - ver all.

CHORUS.

Thou mighty Je - hovah before thee we fall, We praise thee and bless thee, as God o - ver all; we

Thou mighty Je - hovah before thee we fall, We praise thee and bless thee, as God o - ver all; we

Thou mighty Je - hovah before thee we fall, We praise thee and bless thee, as God o - ver all; we

Thou mighty Je - hovah before thee we fall, We praise thee and bless thee, as God o - ver all; we

praise thee, and bless thee, as God o - ver all, as God o - ver all, as God o - ver all.

praise thee, and bless thee, as God o - ver all, as God o - ver all, as God o - ver all.

praise thee, and bless thee, as God o - ver all, as God o - ver all, as God o - ver all.

praise thee, and bless thee, as God o - ver all, as God o - ver all, as God o - ver all.

d

LARGO.

LORD FOR THY TENDER MERCIES' SAKE.

Farrant.

Lord, for thy tender mer - cies' sake, lay not our sins to our charge; but for - give that is past, and give us grace to a -

Lord, for thy tender mer - cies' sake, lay not our sins to our charge; but for - give that is past, and give us grace to a -

Lord, for thy tender mer - cies' sake, lay not our sins to our charge; but for - give that is past, and give us grace to a -

Lord, for thy tender mer - cies' sake, lay not our sins to our charge; but for - give that is past, and give us grace to a -

LARGO.

Pia.

mend our sin - ful life; to decline from sin, and incline to vir - tue. That we may

mend our sin - ful life; to decline from sin, and incline to vir - tue. That we may walk in a

mend our sin - ful life; to decline from sin, and incline to virtue. That we may walk in a per - fect heart, a

mend our sin - ful life; to decline from sin, and incline to virtue. That we may walk in a per - fect heart, a

Pia.

Repeat loud. 1 2

walk in a perfect heart, - - that we may walk in a perfect heart be - fore thee now, and ev - er more.

per - fect heart, that we may walk in a perfect heart be - fore thee now, and ev - er more.

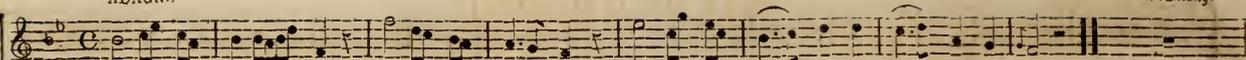
per - fect heart, that we may walk in a perfect heart, in a perfect heart be - fore thee now, and ev - er more. That

per - fect heart, that we may walk in a perfect heart, in a perfect heart be - fore thee now, and ev - er more. That,

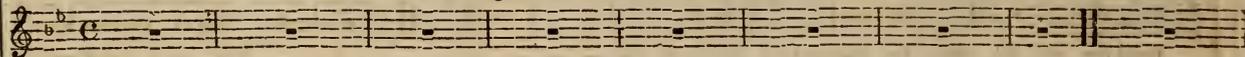
FATHER OF MERCIES.

Wranitzky.

ADAGIO.



Father of mer - - cies, Fountain of goodness, Lord we a - - dore thee and worship thy name,

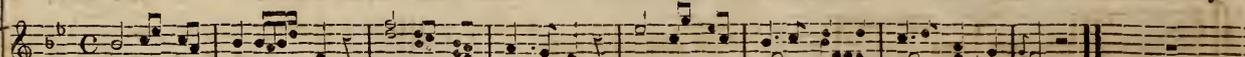


CHORUS,

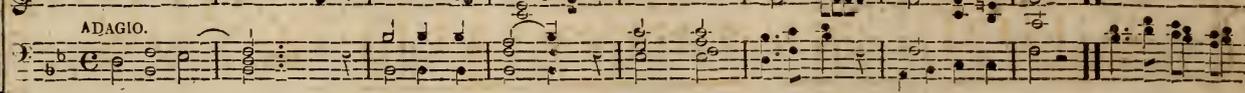
Praise him all ye



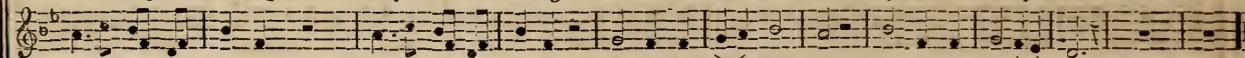
Praise him all ye



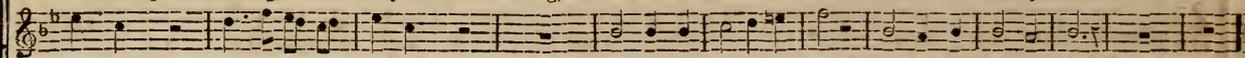
ADAGIO.



lute and harp re - sounding, Lofty notes rebounding, For he is God a - lone, O praise the ho - ly one.



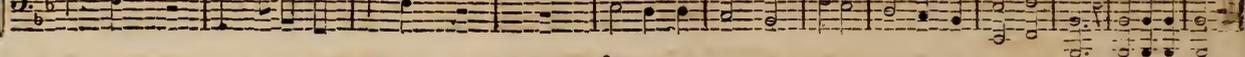
lute and harp re - sounding, lofty notes rebounding, For he is God a - lone, O praise the ho - ly one.



angels, praise him with the cymbals, For he is God a - lone, O praise the ho - ly one.



angels, praise him with the cymbals, For he is God a - lone, O praise the ho - ly one.



DAY OF JUDGMENT.

ALLEGRO ASSAI.

From Mozart's Requiem, (Diss irac) adapted to English words by L. Mason, Esq.

Day of Judgment, day of wonders, Day of Judgment, day of wonders, Hark! the
 Day of Judgment, day of wonders, Day of Judgment, day of wonders, Hark! the
 Day of Judgment, day of wonders, Day of Judgment, day of wonders, Hark! the
 Day of Judgment, day of wonders, Day of Judgment, day of wonders, Hark! the

F ALLEGRO ASSAI.

trumpet's aw - ful sound, Loud - - - er than a thousand thun - - - ders,
 trumpet's aw - ful sound, Loud - - - er than a thousand thun - - - ders,
 trumpet's aw - ful sound, Loud - - - er, loud - - - er than a thousand
 trumpet's aw - ful sound, Loud - - - er than a thousand thun - - - ders,

Loud - - - - er than a thousand thun - - - ders, Shakes the vast cre-
 Loud - - - - er than a thousand thun - - - ders, Shakes the vast - - - cre-
 thun - - - - ders, Loud - - - - er than a thousand, thou - sand, thou - sand thun - ders, Shakes the
 Loud - - - - er than a thousand thun - - - ders, Shakes the vast cre-

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs) with a key signature of one flat (B-flat). The vocal lines are in a homophonic setting, with lyrics printed below the notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

a - - - - - tion round. How the
 a - - - - - tion - - - round. How the
 vast cre - a - tion round. How the
 a - - - - - tion round. How the

The second system continues the musical setting. It features the same four vocal staves and piano accompaniment. The lyrics are: "a - - - - - tion round. How the", "a - - - - - tion - - - round. How the", "vast cre - a - tion round. How the", and "a - - - - - tion round. How the". The piano accompaniment continues with the same harmonic structure as the first system.

summons, how the summons, how the summons, how the summons will the sin-ner's heart con-

summons, how the summons, how the summons, how the summons will the sin-ner's heart con-

summons, how the summons, how the summons, how the summons will the sin-ner's heart con-

summons, how the summons, how the summons, how the summons will the sin-ner's heart con-

found. Day of Judgment, day of won - - - ders,

found. Day of Judgment, day of won - - - ders,

found. Day of Judgment, day of won - - - ders,

found. Day of Judgment, day of won - - - ders,

day of Judgment, day of won - - - ders. Hark the trum - - - pet's

day of Judgment day of won - - - ders, Hark the - - - trum - - - pet's

day of Judgment, day of won - - - ders, Hark the trum - - - pet's

day of Judgment, day of won - - - ders, Hark the trum - - - pet's

aw - - - ful sound, - - Shakes the vast cre - ation round, - -

aw - - - ful sound, Shakes the vast cre - ation round, - -

aw - - - ful sound, - - Shakes the vast cre - ation round, - -

aw - - - - - ful sound, Loud - er than a thousand thunders, Louder than a thousand

F. Tasto.

Shakes the vast cre - a - tion round, - Louder than a thousand thunders, Shakes the
 Shakes the vast cre - a - tion round, - Louder than a thousand thunders, Shakes the
 Shakes the vast cre - a - tion round, - Louder than a thousand thunders, Shakes the
 thunders, Loud - er than a thousand, thunders, Louder than a thousand thunders, Shakes the

vast cre - - a - tion round, - Shakes the vast cre - - a - tion round; - how the summons
 vast cre - - a - tion round, - Shakes the vast cre - - a - tion round; - how the summons
 vast cre - - a - tion round, - Shakes the vast cre - - a - tion round; - how the
 vast cre - - a - tion round, - Shakes the vast cre - - a - tion round; - how the

will the sin - - ner's heart con - - found, how the sum - mons will the

will the sin - - ner's heart con - - found, how the sum - mons will the

sum - mons will the sin - - ner's heart con - - found, how the sum - mons will the

sum - mons will the sin - - ner's heart con - - found, how the sum - mons will the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

sin - ner's heart confound.

The second system continues the vocal lines and piano accompaniment. It concludes with a double bar line. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

ANTHEM.

PRAISE THE LORD, O MY SOUL.

William Jackson.

TREBLE SOLO.

Musical score for the first system. The top staff is a Treble Solo in G major, 6/8 time, with a common rest. The bottom two staves are piano accompaniment in G major, 6/8 time, marked *ANDANTE P.* and ending with a *f.* dynamic.

Musical score for the second system. The top staff is a Treble Solo with a vocal entry: "Praise - - the Lord,". The bottom two staves are piano accompaniment, marked *P.*

Musical score for the third system. The top staff is a Treble Solo with a vocal entry: "Praise the Lord, O my soul, while I live will I praise the Lord, while I live, while I live,". The bottom two staves are piano accompaniment.

will I praise - - - the Lord, yea, as long as I have my be - ing, I will sing prais - - - - es un -

to my God, will sing - prais - - - - es; I will sing praises un - to my God.

Praise - the - Lord, praise - the - Lord, praise the

Lord, O my soul, praise the Lord, O my soul; while I live,

while I live will I praise the Lord, while I live will I praise the

Lord, will I praise the Lord, yea, as long as I have my being; I will sing prais

. es, will I sing praises un - to my God, will I sing praises un - to my God.

For when the breath of man goeth forth, - -

he shall turn a - gain to his earth, and then all his thoughts perish, he shall turn again, he shall

turn a - gain to his earth, and then all his thoughts perish, he shall turn a - gain to his earth, and then all his thoughts perish.

BLESSED IS HE.

1st. Treb. SOLO. ANDANTE ALLEGRO.

Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he, Blessed is

2d Treble.

ANDANTE ALLEGRO.

CHORUS.

he, Blessed, Bless - ed is he whose hope is in the Lord, in the Lord his God, in the Lord his God;

Blessed

Blessed

Blessed

FULL.

Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who

Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who

Blessed, Blessed is he whose hope is in the Lord, in the Lord his God who

Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who

keepeth his promise, his promise for ev - er, who keepeth his promise for ev - er, for ev - er, for ev - -

keepeth his promise, his promise for ev - er, who keepeth his promise for ev - er, for ev - er, for ev - -

keepeth his promise, his promise for ev - er, for - ev - - - - - er, for ev - er, for ev - -

keepeth his prom - - - ise for ev - er, for - ev - - - - - er, for ev - er, for ev - -

SOLO. CHORUS.

er, Blessed is he, whose hope is in the Lord, the Lord his God, Blessed is he, Blessed is

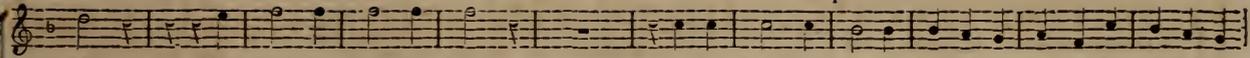
er, Blessed is he, Blessed is

er, Bless - - - - - ed is

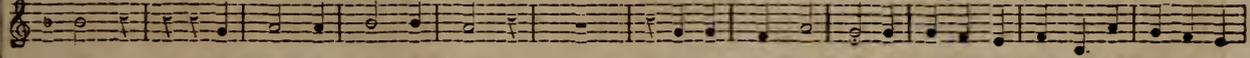
er, Bless - - - - - ed is

FULL.

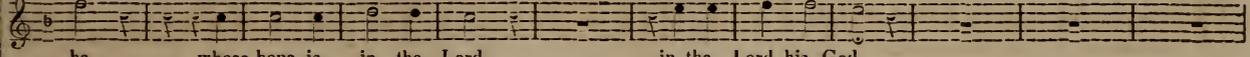
P



he, whose hope is in the Lord, in the Lord his God, who keepeth his promise, his promise for-



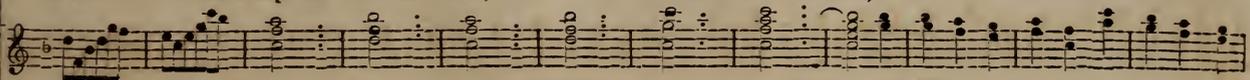
he, whose hope is in the Lord, in the Lord his God, who keepeth his promise, his promise for-



he, whose hope is in the Lord, in the Lord his God,



he whose hope is in the Lord, in the Lord his God,

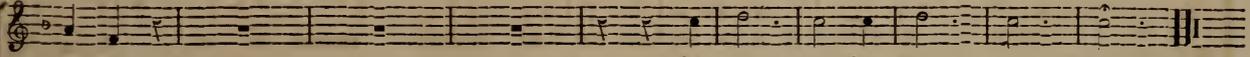


SWELL.

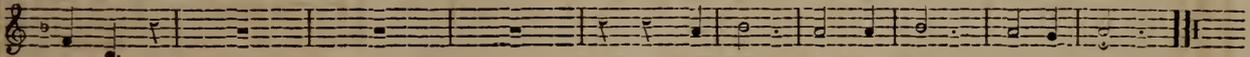


CHOR.

F



ev - er, for ev - er, for ev - er, for ev - er.



ev - er, for ev - er, for ev - er, for ev - er.



who keepeth his promise, his promise for ev - er, for ev - er, for ev - er, for ev - er.



who keepeth his promise, his promise for ev - er, for ev - er, for ev - er, for ev - er.



FULL.



WITH THUNDER ARM'D.*

Handel.

With thunder arm'd, with thunder arm'd, great God a - rise, a -

With thunder arm'd, with thunder arm'd, great God a - rise, a -

With thunder arm'd, with thunder arm'd, great God a - rise, a -

With thunder arm'd, with thunder arm'd, great God a - rise, a -

Fort. VIVACE.

rise, a - rise, great God arise; with thunder arm'd with thunder arm'd great God arise, with thunder arm'd, great

rise, a - rise, great God a - rise; With thunder arm'd. with thunder arm'd, great

rise, a - rise, great God arise; With thunder arm'd with thunder arm'd great God arise, With thunder arm'd great

rise, a - rise, great God a - rise; With thunder arm'd - - - - great

* From the Oratorio of Sampson.

God a - rise, a - rise, Help, Lord, or Israel's champion
 God a - rise, a - rise, Help Lord, or Israel's champion dies;
 God a - rise, a - rise, Help, Lord,
 God a - rise, a - rise, Help, Lord, or

p.

dies; with thunder arm'd, with thunder arm'd, great God a - rise, with thunder arm'd, with thunder
 with thunder arm'd; with thunder arm'd, great God a - rise, with thunder arm'd, with thunder
 or Israel's champion dies, with thunder arm'd, great God a - rise, with thunder arm'd, with thunder
 Israel's champion dies, with thunder arm'd, with thunder arm'd, great God a - rise, with thunder arm'd, with thunder

ff.

arm'd great God a - - rise. Help, - - -

arm'd great God a - - rise. Help

arm'd great God a - - rise. Help, Lord, or Is - rael's champion

arm'd great God a - - rise, Help, Lord, or Israel's champion

P. *F.*

Lord, or Is - - - rael's champion dies.

Lord, or Israel's champion dies, or Is - rael's champion dies.

dies, or Israel's champion dies, or Is - rael's champion dies.

dies, or Is - rael's champion dies.

F.

FINE.

To thy pro - tec - tion this thy ser - - vant take, And save, O

To thy pro - tec - tion this thy ser - - vant take, And save, O

To thy pro - tec - tion this thy ser - - vant take, And save, and save, O

To thy pro - - - tec - - - tion this thy ser - - vant take,

FINE. P.

save us, and save, O save, O save us, for thy servant's sake.

save us, O save - - - us, for thy servant's sake.

save us, O - - - - save us, for thy servant's sake.

O save, O save - - - us, for thy servant's sake.

Da Capo.

Da Capo.

HOLY LORD GOD OF HOSTS.

*William Jackson.**

TWO TREBLES.

Ho - ly, ho - - ly, ho - - ly Lord God of hosts, Heav'n and earth are full of the

Ho - ly, ho - - ly, ho - - ly Lord God of hosts, Heav'n and earth are full of the

Ho - ly, ho - - ly, ho - - ly Lord God of hosts, Heav'n and earth are full of the

Ho - ly, ho - - ly, ho - - ly Lord God of hosts, Heav'n and earth are full of the

Ho - ly, ho - - ly, ho - - ly Lord God of hosts, Heav'n and earth are full of the

FULL.

Detailed description: This system contains five vocal staves (two Trebles and three Basses) and a grand staff. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Ho - ly, ho - - ly, ho - - ly Lord God of hosts, Heav'n and earth are full of the". The grand staff at the bottom is labeled "FULL." and features a dense texture of chords.

ma - jes - ty of thy glo - ry. Glo - - ry be to thee, O Lord, most high.

ma - jes - ty of thy glo - ry. Glo - - ry be to thee, O Lord, most high.

ma - jes - ty of thy glo - ry. Glo - - ry be to thee, O Lord, most high.

ma - jes - ty of thy glo - ry. Glo - - ry be to thee, O Lord, most high.

ma - jes - ty of thy glo - ry. Glo - - ry be to thee, O Lord, most high.

ma - jes - ty of thy glo - ry. Glo - - ry be to thee, O Lord, most high.

Detailed description: This system continues the musical score with five vocal staves and a grand staff. The lyrics are: "ma - jes - ty of thy glo - ry. Glo - - ry be to thee, O Lord, most high." The music concludes with a double bar line. The grand staff at the bottom features a dense texture of chords.

hal - le - lu - jah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

COME EVER SMILING LIBERTY.

*Handel.**

DUETT.

Come, ev - er smiling lib - er - ty come, smil - ing lib - er - ty, and with thee bring thy jocund train,

Come, ev - er smiling lib - er - ty, smil - ing lib - er - ty and with thee bring, thy jocund

ANDANTE. P.

* From the Oratorio of Judas Maccabeus.

with whom e - ter - nal pleas - ures reign.

with whom e - ter - nal pleas - ures reign.

LEAD ON LEAD ON.

CHORUS. ALLEGRO.

Lead on lead on, lead on,

Lead on, lead on, lead on, Judah disdains the galling

Lead on, lead on, lead on, Judah disdains the galling

Lead on, lead on, lead on, lead on, Judah disdains the galling load of hostile chains, Judah disdains the galling

ALLEGRO.

Lead on, lead on, Judah disdains, Judah disdains the galling load of hostile
 load of hostile chains, lead on, lead on, Judah disdains the galling load of hostile chains, of hos - - tile
 load of hostile chains, lead on, lead on. Judah disdains, Judah disdains the galling, galling, galling load, the galling load of hostile
 load of hostile chains, lead on lead on, Judah disdains, Judah disdains, the galling, galling load, the galling load of hostile

8

chains, lead on, lead on Judah disdains the galling load of hostile chains, lead
 chains, Judah disdains the galling load of hostile chains, lead on, lead on, Judah disdains the galling load of hostile chains,
 chains, Judah disdains the galling load of hostile chains, lead on, lead on, Judah disdains the galling load of hostile chains, lead on
 chains, Judah disdains the galling load of hostile chains, lead on, lead on, Judah disdains the galling load of hostile chains, lead

on, lead on, Judah disdains the galling load of hostile chains, the load of hostile chains, lead on, lead on, Judah dis-

lead on, Judah disdains the galling load of hostile chains, the load of hostile chains, lead on, lead on, Judah dis-

lead on, Judah disdains the galling load of hostile chains, lead on, lead on, Judah dis-

on, lead on, Judah disdains the galling load of hostile chains, lead on, lead on, Judah dis-

8

dains the galling load of hostile, hostile chains, Judah disdains, Judah disdains the galling load of hos - tile chains.

dains the galling load of hostile, hostile chains, Judah disdains, Judah disdains the galling load of hos - tile chains.

dains the galling load of hostile, hostile chains, Judah disdains, Judah disdains the galling load of hos - tile chains.

dains the galling load of hos - - tile chains, Judah disdains, Judah disdains the galling load of hos - tile chains.

FATHER WE ADORE THEE.*

Haydn. 125

ADAGIO. F.

P. ALLEGRO MOD.

Fa - ther, Fa - ther we a - dore thee, and wor - - - ship, worship thee, O God most high. Ho - ly Lord, we

Fa - ther, Fa - ther we a - dore thee, and worship thee, we worship thee, O God most high. Ho - ly Lord, we

Fa - ther, Fa - ther we a - dore thee, and worship thee, we worship thee, O God most high. Ho - ly Lord, we

Fa - ther, Fa - ther we a - dore thee, and worship thee, worship thee, O God most high. Ho - ly Lord,

ADAGIO. F. *sf.* P. ALLEGRO MOD.

worship thee, ho - ly Lord, we worship thee, migh - ty God, we worship thee, we worship thee, we

worship thee, ho - ly Lord, we worship thee, migh - ty God, we worship thee, we worship thee, we

worship thee, ho - ly Lord, we worship thee, migh - ty God, we worship thee, we worship thee, we

ho - ly Lord, we worship thee, migh - ty God, we worship thee, we worship thee, we

F.

* From the Oratorio of Judah.

worship thee, ho - ly Lord God of hosts. . . .

worship thee, ho - ly Lord God of hosts. . . .

worship thee, ho - ly Lord God of hosts. . . .

worship thee, ho - ly Lord God of hosts. . . . *fz.* Glo - ri - fy his name, glo - ri -

fz.

fz. glo - ri - fy his name, glo - ri - fy

fz. glo - ri - fy his name, glo - ri - fy him, for ev - er more, glo - ri - fy him, for

fz. glo - ri - fy his name, glo - ri - fy - - his name, glori - fy his name for ev - er, for ev - - er more, ever more, for

fy him, for ev - - - - er more for - ev - er, ev - er, glo - ri - fy his

*fz.**fz.**fz.*

glo - ri - fy, glo - ri - fy, glo - ri - fy his name, and tell of all his
 ev - - - er more, ev - er more, glo - ri - fy, glo - ri - fy, glo - ri - fy his name, and tell of all his
 ev - - - - er, ev - er more, - glo - ri - fy, glo - ri - fy, glo - ri - fy his name, and tell of all his
 name, glo - ri - fy his name for ev - er more, glo - ri - fy his name, and tell of all his

wond'rous works, his wond'rous works, his wond'rous works. Ho - ly Lord, migh - ty God, we
 wond'rous works, his wond'rous works, his wond'rous works. Ho - ly Lord, migh - ty God, mighty God, we
 wond'rous works, his wond'rous works, his wond'rous works. Ho - ly Lord, migh - ty God, mighty God, we
 wond'rous works, his wond'rous works, his wond'rous works. Ho - ly Lord, migh - ty God, mighty God, we

FF

glo - ri - fy thee, ev - er more, Lord we glo - ri - fy thee ev - er more.

glo - ri - fy thee, ev - er more, Lord we glo - ri - fy thee ev - er more.

glo - ri - fy thee, ev - er more, Lord we glo - ri - fy thee ev - er more.

glo - ri - fy thee, ev - er more, Lord we glo - ri - fy thee ev - er more.

Fz. Tasto Solo.

P. Fa - ther, we a - dore thee, *F.* Fa - ther, we a - dore

Fa - ther, we a - dore thee, Fa - ther, we a - dore

Fa - ther, we a - dore thee, Fa - ther, we a - dore

Fa - ther, we a - dore thee, Fa - ther, we a - dore

P. *F.* *P.* *F.*

thee, we a - dore thee; glo - ri - fy his name, glo - ri - fy his name, glo - ri - fy his name, and
 thee, we a - dore - - thee; glo - ri - fy his name, glo - ri - fy his name, glo - ri - fy, glo - ri - fy his
 thee, we a - dore thee; for ev - er, for ev - er, for ev - - - er,
 thee, we a - dore thee; glorify his name, glo - ri - fy his name, glo - ri - fy his name,

F.

praise him and praise him for ev - er. Ho - ly Lord, we praise thy name, glo - ri - fy his name,
 name, and praise him for ev - er. Ho - - - ly Lord, we praise thy name, glo - ri - fy his name for
 glo - ri - fy his name for ev - er. Ho - - - ly Lord, we praise thy name, glo - - - ri -
 glo - ri - fy him, glo - ri - fy him, Ho - ly Lord, we praise thy name, - - - - -

glo - ri - fy his name for ev - er more. Migh - ty

ev - er more, for ev - er more. Migh - ty

fy - - - his name for ev - er more. Migh - ty

glo - ri - fy his name ev - er more. Migh - ty

F. God, we wor - ship thee, migh - ty God, we worship thee, migh - ty God, we wor - ship

P. God, we wor - ship thee, migh - ty God, we worship thee, migh - ty God, we wor - ship

God, we wor - ship thee, migh - ty God, we worship thee, migh - ty God, we wor - ship

God, migh - ty God, we worship thee, migh - ty God, we wor - ship

P. *F.* *P.* *F.*

thee, we wor-ship thee, we wor-ship thee ev-er more, ever more, ev-er more, ev-er more, for ev-er,

thee, we wor-ship thee, we wor-ship thee ev-er more, ever more, ev-er more, ev-er more, for ev-er,

thee, we wor-ship thee, we wor-ship thee ev-er more, ever more, ev-er more, ev-er more, for ev-er,

thee, we wor-ship thee, we wor-ship thee ev-er more, ever more, ev-er more, ev-er more, for ev-er,

thee, we wor-ship thee, we wor-ship thee ev-er more, ever more, ev-er more, ev-er more, for ev-er,

ev-er more. Ho-ly, migh-ty, glo-ri-ous God, we worship thy

ev-er more. Ho-ly, migh-ty, glo-ri-ous God, we worship thy

ev-er more. Ho-ly, migh-ty, glo-ri-ous God, we worship thy

ev-er more. Ho-ly, migh-ty, glo-ri-ous God, we worship thy

name for ev - er more, for ev - er more, for ev - er more. Ho - ly, migh - ty.

name for ev - er more, for ev - er more, for ev - er more Ho - ly, migh - ty,

name for ev - er more, for ev - er more, for ev - er more. Ho - ly, migh - ty,

name for ev - er more, for ev - er more, for ev - er more. Ho - ly, migh - ty,

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

glo - rious God, we worship thy name, for ev - er more, for ev - er more, for ev - er more.

glo - rious God, we worship thy name, for ev - er more, for ev - er, more, for e - er more.

glo - rious God, we worship thy name, for ev - er more, for ev - er, more, for ev - er more.

glo - rious God, we worship thy name, for ev - er more, for ev - er, more, for ev - er more.

The piano accompaniment continues with a similar texture to the first system, ending with a final chord.

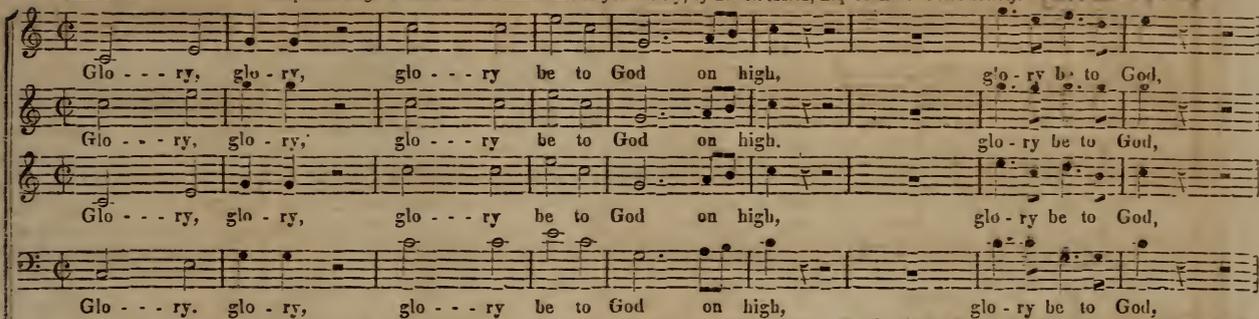
GLORY BE TO GOD ON HIGH.

Mozart. 133

ALLEGRO. F.

Adapted to English words for the Handel and Haydn Society, by Lowell Mason, Esq. Member of said Society.

(about 1780)



Glo - - ry, glo - ry, glo - - ry be to God on high, glo - ry be to God,
Glo - - ry, glo - ry, glo - - ry be to God on high. glo - ry be to God,
Glo - - ry, glo - ry, glo - - ry be to God on high, glo - ry be to God,
Glo - - ry, glo - ry, glo - - ry be to God on high, glo - ry be to God,

ALLEGRO. Full Organ with Trumpet.

Pedal.



glo - ry be to God, glo - ry be to God, glory be to God on high,
glo - ry be to God, glo - ry be to God, glory be to God on high, glo - ry be to God on high, glo - ry
glo - ry be to God, glo - ry be to God, glory be to God on high, glo - ry be to God on high, glo - ry
glo - ry be to God, glo - ry be to God, glory be to God on high, glo - ry, glo - ry,

on high, glo - ry be to God, to God on high, and on
 be to God on high, glo - ry be to God on high, glo - ry be to God, to God on high, and on
 be to God on high, glo - ry be to God on high, glo - ry be to God, to God on high, and on
 glo - ry, glo - ry, to God on high, glo - ry be to God, to God on high, and on

*P.**F.**P.**Without Trumpet.*

earth, peace, peace, peace on earth, and on earth, peace, peace, peace on
 earth, peace, peace, peace on earth, and on earth, peace, peace, peace on
 earth, peace, peace, peace on earth, and on earth, peace, peace, peace on
 earth, peace, peace, peace on earth, and on earth, peace, peace, peace on

P. Choir Organ.

F. *P.*

earth, peace on earth, peace on earth, peace on earth, glo-ry he to

earth, peace on earth, peace on earth, peace on earth, glo-ry be to

earth, peace on earth, peace on earth, peace on earth, glo-ry, glo-ry be to

earth, peace on earth, peace on earth, peace on earth, glo-ry be to

Choir Dolce.

P. Choir.

Swell.

Detailed description: This system contains five vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice. The lyrics are: "earth, peace on earth, peace on earth, peace on earth, glo-ry he to" for the first line, "earth, peace on earth, peace on earth, peace on earth, glo-ry be to" for the second, "earth, peace on earth, peace on earth, peace on earth, glo-ry, glo-ry be to" for the third, and "earth, peace on earth, peace on earth, peace on earth, glo-ry be to" for the fourth. The piano accompaniment includes markings for "Choir Dolce." and "P. Choir." with a "Swell." instruction.

F.

God on high, glo-ry, glo-ry, glo-ry be to God on high, glo-ry be to God on high.

God on high, glo-ry, glo-ry, glo-ry be to God on high, glo-ry be to God on high,

God on high, glo-ry, glo-ry, glo-ry be to God on high, glo-ry, glo-ry be to God on high,

God on high, glo-ry, glo-ry, glo-ry be to God on high, glo-ry be to God on high,

F. Full Organ.

Swell. Choir.

Cres.

Detailed description: This system contains five vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices and a fifth voice. The lyrics are: "God on high, glo-ry, glo-ry, glo-ry be to God on high, glo-ry be to God on high." for the first line, "God on high, glo-ry, glo-ry, glo-ry be to God on high, glo-ry be to God on high," for the second, "God on high, glo-ry, glo-ry, glo-ry be to God on high, glo-ry, glo-ry be to God on high," for the third, and "God on high, glo-ry, glo-ry, glo-ry be to God on high, glo-ry be to God on high," for the fourth. The piano accompaniment includes markings for "F. Full Organ.", "Swell. Choir.", and "Cres.".

F.

glo - ry, glo - ry, glo - ry be to God on high, peace on earth, good will towards men, peace on earth, good
 glo - ry, glo - ry, glo - ry be to God on high, peace on earth, good will towards men, peace on earth, good
 glo - ry, glo - ry, glo - ry be to God on high, peace on earth, good will towards men, peace on earth, good
 glo - ry, glo - ry, glo - ry be to God on high, peace on earth, good will towards men, peace on earth, good

F. Full Organ.

Pedal:

P.

will towards men; we praise thee, we bless thee, we worship thee,
 will towards men; we praise thee, we bless thee, we worship thee,
 will towards men; we praise thee, we bless thee, we worship thee,
 will towards men; we praise thee, we bless thee, we worship thee,

P.

Pedal:

we glo - ri - fy thee, we give thanks to thee, give thanks to thee for thy great glo - ry, for thy great glo - ry,

we glo - ri - fy thee, we give thanks to thee, give thanks to thee for thy great glo - ry,

we glo - ri - fy thee, we give thanks to thee, give thanks to thee for thy great glo - ry,

we glo - ri - fy thee, we give thanks to thee, give thanks to thee for thy great glo - ry,

The first system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "we glo - ri - fy thee, we give thanks to thee, give thanks to thee for thy great glo - ry, for thy great glo - ry," repeated four times across the staves.

for thy great glo - ry, we give thanks to thee for thy great glory, for thy great

for thy great glory, for thy great glory, we give thanks to thee, for thy great glory, for thy great

for thy great glory, for thy great glory, we give thanks to thee, for thy great glory, for thy great

for thy great glory, for thy great glory, we give thanks to thee, for thy great glory, for thy great

The second system continues the musical score with four vocal staves and two piano accompaniment staves. The lyrics are: "for thy great glo - ry, we give thanks to thee for thy great glory, for thy great" followed by "for thy great glory, for thy great glory, we give thanks to thee, for thy great glory, for thy great" repeated four times across the staves.

Forte.

glo - ry, for thy great glo - - ry; O Lord, God, O Lord,
 glo - ry, for thy great glo - - - ry; O Lord, God, O Lord,
 glo - ry, for thy great glo - - - ry; O Lord, God, O Lord,
 glo - ry, for thy great glo - - - ry; O Lord, God, O Lord,
 Cres.
 F. Full Organ, with Trumpet.

God, heav'nly King, Father al - - - migh - - - - ty; Glo - ry be to God,
 God, heav'nly King, Father al - - - migh - - - - ty; Glo - ry be to God,
 God, heav'nly King, Father al - - - migh - - - - ty; Glo - ry be to God,
 God, heav'nly King, Father al - - - migh - - - - ty; Glo - ry be to God,
 Ped.

Pia.

glory be to God, glory be to God. Hal - le - lujah, hal - le - lujah, hal - le - lujah, hal - le - lujah,

glory be to God. glory be to God. Hal - le - lujah, hal - le - lujah, hal - le - lujah, hal - le - lujah,

glory be to God, glory be to God. Hal - le - lujah, hal - le - lujah, hal - le - lujah, hal - le - lujah,

glory be to God, glory be to God. hal - le - lujah,

Pia.

a - - men, halle - lujah, a - - men, halle - lujah, halle - lujah, halle - lu - jah, hallelujah,

a - - men, halle - lujah, a - - men, halle - lujah, halle - lujah, halle - lu - jah, hallelujah,

a - - men, halle - lujah, a - - men, halle - lujah, halle - lujah, halle - lu - jah, hallelujah,

a - - men, halle - lujah, a - - men, halle - lujah, halle - lujah, halle - lu - jah, hallelujah,

Ped.

hal - le - lujah, hal - le - lu - jah, hal - le - lu - jah, a - - men.

hal - le - lujah, hal - le - lu - jah, hal - le - lu - jah, a - - men.

hal - le - lujah, hal - le - lu - jah, hal - le - lu - jah, a - - men.

hal - le - lujah, hal - le - lu - jah, hal - le - lu - jah, a - - men.

WHEN LOST IN WONDER.

Webbe.

Andante, Duet. Pia. *Tutti. Pia.*

When lost in wonder, I behold yon azure starr'd with living gold; Or on the moon's soft lu-tre gaze, As through the spangled

P. Or on the moon's soft lustre gaze, As through the spangled

When lost in wonder, I behold yon azure starr'd with living gold; Or on the moon's soft lustre gaze, As through the spangled

Or on the moon's soft lustre gaze, As through the spangled

ANDANTE. Pia. *Pia.*

Pia.

heav'ns she strays; Warm'd by de - votions' hallow'd fire, May my rapt soul to thee aspire; To thee whose pow'ful

heav'ns she strays; *Pia*

heav'ns she strays; Warm'd by de - votions' hallow'd fire, May my rapt soul to thee aspire;

heav'ns she strays;

Pia.

word we know, Gave these resplendent orbs to glow; They heard, involv'd in central night, Thy great command "Let there be light?"

Gave these resplendent orbs to glow; They heard, involv'd in central night, Thy great command, "Let there be light?"

Tutti. Forte.

They heard, and at the joy-ful sound, Unnumber'd plan-ets blaz'd a-round.

They heard, and at the joy-ful sound, Unnumber'd plan-ets blaz'd a-round.

They heard, and at the joy-ful sound, Unnumber'd plan-ets blaz'd a-round.

They heard, and at the joy-ful sound, Unnumber'd plan-ets blaz'd a-round.

Forte.

LORD, WHAT IS MAN.

Handel.

LARGO. *Mezza voce.*

Lord, what is man that thou art mindful of him, or the son of man, that thou re-gardest him,

Pianissimo.

or the son of man that thou re-gard-est him; Lord, what is man that thou art mindful of him, or the son of

man that - thou re - gard - - - - - est him, or the son of man, that thou re - gard - est him.

Fingerings: 5, 7, 6, 7, 6, 4, 5, 4, 5, 2, 6, 6, 6, 6, 3, 4, F.

Forte. Thou mad'st him lower, mad'st him lower than the angels, to

P. *Fine.* Fingerings: 6, 5, 6, 7, 6, 6, 4, 4, 6, 4, 3, 6, 4x, 6, 6, 5, 6, 4

crown him with glo - ry, with glo - ry and worship; mad'st him lower than the angels, to crown him with glo - ry and worship. *D. C.*

Adagio. Fingerings: 6, 6, b, 6, 4, 4, 4, 6, 6, 6, 6, 6, 6, b, 6, 4, 6, b, 4, 6, 5, 4, 3

HOW EXCELLENT THY NAME O LORD.

Handel.

MAESTOSO.

FF. **MAESTOSO.** *Mozz.* *FF.*

The first system of the musical score consists of six staves. The top five staves are empty, representing the orchestral parts. The bottom two staves form a grand staff for the piano. The piano part begins with a treble clef and a key signature of one sharp (F#). The first measure contains a complex chord with a fermata. The second measure has a dynamic marking of *Moz.* (Moderato). The third measure has a dynamic marking of *FF.* (Fortissimo). The piano part continues with a series of chords and melodic fragments, including a prominent eighth-note pattern in the right hand.

The second system of the musical score also consists of six staves. The top five staves are empty. The bottom two staves form a grand staff for the piano. The piano part continues from the first system, with a treble clef and a key signature of one sharp. The music features a series of chords and melodic lines, with a dynamic marking of *FF.* (Fortissimo) visible. The piano part concludes with a final chord and a fermata. The orchestral parts remain empty throughout this system.

How ex - cel - lent,
 How ex - cel - lent,
 How ex - cel - lent,
 How ex - cel - lent,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "How ex - cel - lent,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

how ex - cel - lent thy name O Lord, in all the world is known,
 how ex - cel - lent thy name O Lord, in all the world is known,
 how ex - cel - lent thy name O Lord, in all the world is known,
 how ex - cel - lent thy name O Lord, in all the world is known,

The second system continues the musical score with the same four vocal staves and piano accompaniment. The vocal parts enter with the lyrics "how ex - cel - lent thy name O Lord, in all the world is known,". The piano accompaniment continues with the same rhythmic pattern.

in all the world is known; how ex-cel-lent,
 in all the world is known; how ex-cel-lent,
 in all the world is known; how ex-cel-lent,
 in all the world is known; how ex-cel-lent,

how ex-cel-lent thy name O Lord, in all the world is known, in all the
 how ex-cel-lent thy name O Lord, in all the world is known, in all the
 how ex-cel-lent thy name O Lord, in all the world is known, in all the
 how ex-cel-lent thy name O Lord, in all the world is known, in all the

world is known; how ex-cel-lent thy name O Lord, thy name O Lord, in all the world is known;

world is known; how ex-cel-lent thy name O Lord, thy name O Lord, in all the world is known;

world is known; how ex-cel-lent thy name O Lord, thy name O Lord, in all the world is known;

world is known how ex-cel-lent thy name O Lord, thy name O Lord, in all the world is known;

above all heav'ns O King ador'd; how hast thou set thy glorious throne, thy glo-ri-ous throne, above all heav'ns O King a-

above all heav'ns O King ador'd; how hast thou set thy glorious throne, thy glo-ri-ous throne, above all heav'ns O King a-

above all heav'ns O King a-

rious throne, above all heav'ns O King ador'd; how hast thou set thy glo -

dor'd, O King a - dor'd, above all heav'ns O King ador'd;

dor'd, O King, how hast thou set thy glorious throne, thy glo - - rious throne,

above all heav'ns O King a - dor'd; how hast thou set thy glorious throne, above all

rious throne, how hast thou set thy glo - - rious throne.

how hast thou set - - - thy glo - rious throne.

above all heav'ns O King ador'd, how hast thou set thy glo - rious throne.

heav'ns O King ador'd, how hast thou set - - - thy glo - - rious throne.

HALLELUJAH.*

Handel.

149

A TEMPO GIUSTO.

Hal - le - lu -

Hal - le - lu - jah, hal - le - lu - jah,

Hal - le - - lu - - - jah, hal - le - le - jah, hal - le - lu - jah,

Hal - le - - lu - - - jah, hal - le - - lu - - jah, hal - le - lu -

A TEMPO GIUSTO.

ten. ten.

This system contains five staves. The first four are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a keyboard accompaniment with a 'ten. ten.' marking.

jah, hal - le - lu - - jah, hal - le - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah,

hal - - - le - - - lu - - - - jah, hal - - le - - lu - - jah, hal - le - lu - jah,

jah, hal - le - lu - jah, hal - le - lu - jah,

This system contains five staves. The first four are vocal parts with lyrics. The fifth is a keyboard accompaniment.

* This Piece may be performed in connection with the preceding, or separately.

jeh, hal - le - lu - jah, hal - le - lu -
 jah, hal - le - lu - jeh. hal - le - lu - jeh, hal - le - lu - jeh hal - le - lu - jah, hal - le - lu -
 jeh, hal - le - lu - jeh, hal - le - lu - jah, hal - le - lu - jeh, hal - le - lu - jah, hal - le - lu -
 jeh, hal - le - lu - jah, hal - le - lu -

ADAGIO.

jeh, hal - le - lu - jah.
 jeh, hal - le - lu - jah.
 jah, hal - le - lu - jah.
 jeh, hal - le - lu - jah.
 ADAGIO.

LAMB OF GOD.

Mozart.

Solo.
Lamb of
Lamb of
Lamb of
Lamb of

ANDANTE. P. For. Pia.

God, - - Lamb of God, - who tak - est a . . way, the sins of the world ; pit y
God, - - Lamb of God, - who tak - est a - - way, the sins of the world ; pit - - - - y
God, Lamb of God, who tak - est a - - way, the sins of the world ; pit - - - - y
God, Lamb of God, who tak - est a - - way, the sins of the world ; pit - - - - y

F: Terri. For.

Tutti.

Lamb of God, -- Lamb of

Lamb of God, -- Lamb of

Lamb of God, Lamb of

Lamb of God, Lamb of

P.

F.

P.

F.

tr3

tr

5

6

6

5

tr3

P. Solo.

Tutti. F.

God, - who takest a - - - way the sins, who tak - est, who tak - est a - way the sins of the

God, - who takest a - - - way the sins, who tak - est, who tak - est a - way the sins of the

God, - who takest a - - - way the sins, who tak - est, who tak - est a - way the sins of the

God, - who takest a - - - way the sins, a - way the sins of the

F.

P.

F.

F.
Lamb of God, -
Lamb of God, -
Lamb of God,
Lamb of God,
P. *F.* *P.* *F.*

P. Tutti.

Lamb of God, - who tak - est, tak - est a - - way, the sins, - the sins of the world; give us
 Lamb of God, - who tak - est, tak - est a - - way, the sins, the sins of the world;
 Lamb of God, who tak - est tak - est a - - way, the sins, the sins of the world;
 Lamb of God, who tak - est tak - est a - - way, the sins the sins of the world;

F. *P.* *F.* *P.*

F. Tutti.

FF.

peace, give us - - peace, give us peace, - peace, - peace, - Lamb of God, give us
 peace, give us - - peace, - - - - - give us peace, - Lamb of God,
 peace, give us - - peace, give us peace, - peace, - peace - Lamb of God, give us
Tutti. give us peace, give us peace, peace, Lamb of God, give us
F. *FF.*

peace, . . . give us peace, peace, peace, peace, give us
 peace, . . . give us peace, peace, peace, peace, give us
 peace, . . . give us peace, peace, peace, peace, give us
 peace . . . give us peace, give us
P. *FP.* *FP.* *FP.* *F.*

P.

give us peace - - - peace, give us peace, give us peace. - - -

give us peace - - - peace, give us peace, give us peace. - - -

give us peace, - - - peace, give us peace, give us peace, give us peace.

give us peace, - - - peace, give us peace, give us peace. - - -

P.

PHARAOH'S CHOSEN CAPTAINS.*

*Haydn.***ALLEGRO VIVACE.**

Pha - - - raoth's

Alto or 2d Soprano.
Phara - oh's cho - sen cap - tains hath he drown - - ed, hath he

Pha - - - raoth's cho - sen cap - tains hath he drown - - - ed,

Pha - - - raoth's cho - sen cap - tains

ALLEGRO VIVACE. F.

*From the Oration of Judah.

cho - sen cap - tains hath he drown - ed in the red sea,
 drown - ed, Pha - - raoh's cho - sen cap - tains hath he drown - ed, hath he drown - -
 hath he drown - ed in the sea his cho - sen cap - tains hath he
 hath he drown - ed in the sea, in the red sea ; Pha - raoh's cap - tains hath he

Pha - - raoh hath he drown - - - - - ed in the red
 - - - ed in the red sea - hath he drown - - - - - ed in the red
 drowned in the red sea. Pha - - raoh's cap - tains's hath he drown - ed in the red
 drowned in the red sea. Pha - - raoh's cap - tains hath he drown - - - - - ed in the red

Solo.

sea. Thou in mer - cy, Lord, hast led thy peo - ple forth like sheep, hast

sea. *Solo.* Thou - - in mer - cy Lord, hast led thy peo - ple forth, hast

sea. *Solo.* Thou in mer - cy, Lord, hast led thy peo - ple

sea. *Solo.* Thou - - in mer - cy, Lord, hast led, hast

PIANO.

led - - - them forth - - like sheep, led them forth like sheep.

led - - - them forth - - like sheep, led them forth like sheep.

forth - - - hath led them forth - - like sheep, like sheep. *Tutti.*

led - - - thy people forth, thy people forth like sheep. *FOR.*

Pha - raoh's

9 7

Tutti

Tutti.

Pha - - raoh's cho - sen cap - tains hath he drown - ed

Pha - - raoh's cho - sen cap - tains hath he drown - - - - ed - - in the sea,

cho - sen cap - tains, hath - - he drown - ed in the red sea, his cho - sen

Tutti. Pha - - raoh's cho - sen cap - tains hath he drown - ed in the sea, his cho - sen

in the red sea, the red sea, the red sea, hath - - he drown.

hath he drowned in the sea, hath he drown - - - -

cap - tains hath he drown - - - - ed, hath he drown - ed in the sea, hath - - he

cap - tains hath he drowned in the sea, hath - - he drowned in - - the sea, hath he

Solo.

ed in the red sea. Thou in mer - cy, Lord, hast led thy peo - ple
 hath he drowned in the sea. *Solo.* Thou - - in mer - cy, Lord, hast led thy
 drowned in the red sea. *Solo.* Thou in mer - cy, Lord, hast
 hath he drowned in the sea. *Solo.* Thou - - in mer - cy

Pia.

forth like sheep, thou - - - - - hast led them, led them forth like sheep,
 peo - ple forth, thou hast led them forth - - - - - hast led them forth, - - like sheep,
 led them forth, thou hast led them forth - - , - - - - - hast led them forth, - - like sheep,
 Lord hast led, thou hast led them forth - - - - - hast led them forth - - - - - like sheep,

Forte.

Tutti.

pp.

Pharaoh's captains hath he drowned, drowned in the red sea, in the red sea,

Pharaoh's captains hath he drowned, drowned in the red sea, in - - - the red sea, in - -

Pharaoh's captains hath he drowned, drowned in the red sea, in the red sea,

Pharaoh's captains hath he drowned, drowned in the red sea, in the red sea,

pp. Senza Organo.

Forte.

in the red sea, Pha - - raoh's cap - tains hath he drowned in the sea, Pha - - raoh's

- - - the red sea, Pha - - raoh's cap - tains hath he drowned in the sea, Pha - - raoh's

in the red sea, Pha - - raoh's cap - tains hath he drowned in the sea, Pha - - - raoh's

in the red sea, Pha - - raoh's cap - tains hath he drowned in the sea. Pha - - - raoh's

Forte,

cap - tains hath he drowned in the red sea, in the red sea, Pharaoh's captains hath - he drowned,

cap - tains hath he drowned in the red sea, in the red sea, Pharaoh's captains hath he drowned,

cap - tains hath he drowned in the red sea, in the red sea, Pharaoh's captains hath he drowned,

cap - tains hath he drowned in the red sea, in the red sea, Pharaoh's captains hath he drowned,

pp. drown - ed in the red sea, in the red sea, in the red sea; Pha - - raoh's *Forte.*

drown - ed in the red sea, in - - - - the red sea, in - - - - the red sea; Pha - - raoh's

drown - ed in the red sea, in the red sea, in the red sea; Pha - - raoh's

drown - ed in the red sea, in the red sea, in the red sea; Pha - - raoh's

pp. *Forte.*

cap - tains hath he drowned, in the sea, Pha - - - - - raoh's cap - - tains hath he

cap - tains hath he drowned in the sea, Pha - - - - - raoh's cap - - tains hath he

cap - tains hath he drowned in the sea, Pha - - - - - raoh's cap - - tains hath he

cap - tains hath he drowned in the sea, Pha - - - - - raoh's cap - - tains hath he

drowned in the red sea, in the red sea, in the red sea.

drowned in the red sea, in the red sea, in the red sea.

drowned in the red sea, in the red sea, in the red sea.

drowned in the red sea, in the red sea, in the red sea.

WE PRAISE THEE, O GOD.

Te Deum Laudamus—Subject from Stehelt.

ADAGIO.

We praise thee, O God, We acknowledge thee, the Lord; All the earth doth worship thee, In - fin - ite Maj - es - ty, O

We praise thee, O God, We acknowledge thee, the Lord; All the earth doth worship thee, In - fin - ite Maj - es - ty, O

We praise thee, O God, the Lord; All the earth doth worship thee, In - fin - ite Maj - es - ty, O

We praise thee, O God, the Lord; All the earth doth worship thee, In - fin - ite Maj - es - ty, O

ADAGIO.

fz.

fz.

God of Sa - - ba - oth. Heav'n and earth are full of thee, and of thy glo - - - - ry, Lord God of Sabaoth.

God of Sa - - ba - oth, Heav'n and earth are full of thee, and of thy glo - - - ry, Lord God of Sabaoth.

God of Sa - - ba - oth. Heav'n and earth are full of thee, and of thy glo - - - ry, Lord God of Sabaoth.

God of Sa - ba - oth. Heav'n and earth are full of thee, and of thy glo - - - ry, Lord God of Sabaoth.

pp.

HOLY LORD GOD OF SABAOOTH.

(Sanctus) from Mozart's Requiem

ADAGIO. Forte.

Ho - ly, ho - - ly, ho - ly, Lord God, Lord God of Sa - - ba - oth, heav'n and
 Ho - ly, ho - - ly, ho - ly, Lord God, Lord God of Sa - - ba - oth, heav'n and
 Ho - ly, ho - - ly, ho - ly, Lord God, Lord God of Sa - - ba - oth, heav'n and
 Ho - ly, ho - - ly, ho - ly, Lord God, Lord God of Sa - - ba - oth, heav'n and earth - - - -

ADAGIO. F.

ALLEGRO.

earth, heav'n and earth - - - - are full of thy glo - ry, thy glo - ry, thy glo - - - - ry.
 earth, heav'n and earth - - - - are full of thy glo - ry, thy glo - ry, thy glo - - - - ry.
 earth, heav'n and earth - - - - are full of thy glo - ry, thy glo - - - - ry, thy glo - - - - ry.
 - - - heav'n and earth - - - - are full of thy glo - ry, thy glo - - - - ry, thy glo - - - - ry. Ho -

ALLEGRO.

Ho - san - - na

Ho - - san - na in the high - - - - - est, ho -

san - na in the high - - - - - est, ho - san - - na in the high - - - - -

Detailed description: This system contains the first two systems of a musical score. It features a vocal line (soprano) and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "Ho - san - - na". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics continue across the systems: "Ho - - san - na in the high - - - - - est, ho -", "san - na in the high - - - - - est, ho - san - - na in the high - - - - -", and "Ho - - san - - na in the high".

Ho - - san - - na in the high

in the high - - - - - est, ho - san - - - - na.

san - - - - na in the high

est, in - - - - the high - - - - - est, ho -

Detailed description: This system contains the second two systems of the musical score. The vocal line continues with the lyrics "Ho - - san - - na in the high", "in the high - - - - - est, ho - san - - - - na.", "san - - - - na in the high", and "est, in - - - - the high - - - - - est, ho -". The piano accompaniment continues with the right-hand melody and left-hand bass line. The lyrics are distributed across the systems as follows: "Ho - - san - - na in the high" (top system), "in the high - - - - - est, ho - san - - - - na." (second system), "san - - - - na in the high" (third system), and "est, in - - - - the high - - - - - est, ho -" (bottom system).

est, ho - - - san - - - na in the high - - est,
 in - - the high est,
 est, ho - - san - - na in the
 san - - na, in - - the high - - est, ho-

This system contains five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in a key with one sharp (F#) and a common time signature.

ho - - - san - - na in the high - - - est.
 ho - - - san - - na in the high - - - est.
 high - - - est, in the high - - est.
 san - - - na in the high - - - est.

This system continues the vocal and piano parts from the first system. It also consists of five staves. The vocal parts (Soprano, Alto, and Tenor/Bass) have lyrics. The piano accompaniment (right and left hands) continues. The system concludes with a double bar line.

BLESSED IS HE.

173

QUARTETTE.

(Benedictus,) from Mozart's Requiem.

Bles - sed

Blessed is he who cometh, who cometh in the name of the Lord,

ANDANTE. *Mf.*

is he who cometh in the name of the Lord, in the name, in the name of the Lord;

Blessed

Blessed is he who cometh

Blessed

Blessed is he

is he, who com - eth, blessed is he who cometh, who com - - - - eth in the
 in the name, in the name of the Lord, blessed is he who com - - - - eth, who com - - - - eth in the
 is he who cometh, blessed is he who cometh, who cometh in the
 who com - eth, in the name, in the name of the Lord, blessed is he who cometh, who cometh in the

name of the Lord, blessed is he who com - eth, who com - eth in the name, in the name of the Lord.
 name of the Lord, blessed is he who - - com - eth, who com - eth in the name, in the name of the Lord.
 name of the Lord, blessed is he who com - eth, who com - eth in the name, in the name of the Lord.
 name of the Lord, blessed is he who com - eth, who com - eth in the name in the name of the Lord.

f.

Bless - - ed

Bless - - ed

Bless - - ed

Blessed is he

FF. *F.* *Sf.* *Sf.* *Mf.*

is he who cometh, in the name, in the name of the Lord.

is he who cometh, in the name, in the name of the Lord.

is he who cometh, in the name, in the name of the Lord.

who cometh in the name, in the name - - of the Lord, blessed is he, who

Bless - - ed is he, who cometh, who cometh in the name of the
cometh, who cometh in the name of the Lord,

blessed is he, who cometh in the name, in the name of the Lord, who cometh in the name, in the
blessed is he, who com - eth in the name, of the Lord, who cometh, cometh in the name, in the
Lord. blessed is he who cometh in the name, of the Lord, who cometh, cometh in the name, in the
blessed is he who cometh, who cometh in the name, - - - - - in the

name of the Lord, blessed is he who com - eth, blessed is he who cometh who
 name of the Lord, blessed is he, who com - eth, in the name, in the name of the Lord, who cometh. who
 name of the Lord, blessed is he who com - eth, in the name, in the name of the Lord blessed is he who
 name of the Lord, blessed is he, who cometh in the name of the Lord, blessed is he who

com - - - eth in the name of the Lord, blessed is he who com - eth, who cometh in the name, in the
 com - - - eth in the name of the Lord, blessed is he who com - eth, who cometh in the name, in the
 cometh, who cometh in the name of the Lord, blessed is he who com - eth, who cometh in the name, in the
 cometh, who cometh in the name of the Lord, blessed is he, who cometh in the name. in the

name of the Lord, blessed is he who cometh, who cometh who cometh, in the name, in the name of the Lord.

name of the Lord, blessed is he who cometh, who cometh, who cometh in the name, in the name of the Lord.

name of the Lord, blessed is he who cometh, who cometh in the name of the Lord, in the name, in the name of the Lord.

name of the Lord, blessed is he, who cometh, who cometh in the name of the Lord, in the name, in the name of the Lord.

P. *FF.*

CHORUS. *Allegro.*

TUTTI. Ho-

TUTTI. Ho-san-na in the high

Sf. ALLEGRO.

Tutti

Ho - san - - - na, in the high - - - - - est, ho -
 san - na in the high - - - - - est, ho - san - na in the high - - - - -
 est, ho - san - na in the high - - - - - est, in the high - - - - -

Tutti. ho - san - - - na

san - - - - na in the high - - - - - est, ho - - - - san - - - na in the high - - - - - est.
 est, ho - - san - - - na in the high - est, ho - - - - - san - - - na in the high - - - - - est.
 - - - - - est, ho - - - - san - na in the high - est, in the high - - - - - est.
 in the high - - - - - est, ho - san - - - na in the high - - - - - est.

AND ISRAEL SAW THE GREAT WORK.

RECITATIVE.

F.

And Israel saw the great work which the Lord had done to bring his people to their inher - it - ance.

ARISE O JUDAH!

Haydn.

CHORUS.
VIVACE.

Arise, O Ju - dah, arise, O Ju - dah, arise in the song, in the song of gladness, for the Lord hath chosen his

Arise, O Ju - dah, arise, O Ju - dah, arise in the song, in the song of gladness, for the Lord hath chosen his

Arise, O Ju - dah, arise, O Ju - dah, arise, in the song, in the song of gladness, for the Lord hath

Arise, O Ju - dah, arise, O Ju - dah, arise, in the song, in the song of gladness, for the Lord hath

VIVACE.

peo - ple to their in - her - itance, the Lord hath cho - sen his people to their in - - her - - it - ance,

peo - ple to their in - her - itance, cho - sen his people to their in - - her - - it - ance,

cho - sen his peo - ple the Lord hath cho - sen his people to their in - - her - - it - - ance,

cho - sen his peo - ple, cho - sen his people to their in - - her - - it - - ance,

PIANO

PIANO.

hear it O Ju - dah, the Lord is ev - er gra - cious to his peo -

hear it O Ju - dah, the Lord is ev - er gra - cious to his peo -

hear it O Ju - dah, the Lord is ev - er gra - cious to his peo -

hear it O Ju - dah, the Lord is ev - er gra - cious to his peo -

PIANO

FORTE.

ple, O praise him praise him for - evermore, A - - men A - - - - - men.

ple, FORTE. O praise him, praise him for - ev - er, A - - - - -

ple, A - - - - - men, O praise him

ple, A - - - - - men,

FORTE.

O praise him, praise him for - ever - - more, A - - men. O

- - - - - men, A - - - - - men, A - - - - - men, A - -

praise him for ev - er, Amen, A - - - - - men, A - - - - - men, for ev - er, for ev - er, A - - - - - men,

O praise him, praise him forev - er, Amen, A - - - - - men, A - - - - - men, A - - - - - men, A - men,

praise him, praise him for ev - er, A - - - - - men. O praise him. praise him for -

men, A - - - - men, A - - - - men, A - - - - men, A - - - -

A - - - - - men, A - - - - - men, A - men, A -

O praise him, praise him for - ev - er, A - men, A - - - - men,

ev - er, Amen, A - - - - - men, A - - - - - men, A - - - -

O praise him. praise him for ev - er, A - - - - men, A - - - -

- - - - men, A - - - - men, A - - - - men. O praise him

Amen, Amen, A - - - - - men, O praise him, praise him for ev - er, A - - - - , A - - - -

ev - er, Amen, A - - - - - men, A - - - - - men, A - - - -

O praise him. praise him for ev - er, A - - - - men, A - - - -

- - - - men, A - - - - men, A - - - - men. O praise him

Amen, Amen, A - - - - - men, O praise him, praise him for ev - er, A - - - - , A - - - -

men. O praise him, praise him for ev - er. A - men, A -

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

praise him for ever, A - men, A - men, A - men, A - men, A -

men, A - men, A - men. O praise him, praise him for ever,

men, A - men,

men, A - men,

A - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men,

men, A - - - men, A - - - men, Amen, A - -
 men, A - - - men, A - - - men, Amen, A - -
 A - - - men A - - men, A - - - men, Amen, A - -
 A - - - men, A - - men, A - - - men, Amen, A - -

The first system consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/8. The lyrics are: "men, A - - - men, A - - - men, Amen, A - -", "men, A - - - men, A - - - men, Amen, A - -", "A - - - men A - - men, A - - - men, Amen, A - -", and "A - - - men, A - - men, A - - - men, Amen, A - -".

men, A - - - - - men, A - men, A - - men, A - - men,
 men, A - - - - - men, A - men, A - - men, A - - men,
 men, A - - - - - men, A - men, A - - men, A - - men, A - -
 men, A - - - - - men, A - men, A - - men, A - - men, A - - - - -

The second system consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/8. The lyrics are: "men, A - - - - - men, A - men, A - - men, A - - men,", "men, A - - - - - men, A - men, A - - men, A - - men,", "men, A - - - - - men, A - men, A - - men, A - - men, A - -", and "men, A - - - - - men, A - men, A - - men, A - - men, A - - - - -". The piano accompaniment includes markings for *Fz.* (Forzando) on the bottom two staves.

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

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

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

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

Fz.

LET THEIR* CELESTIAL CONCERTS ALL UNITE.

Handel.

CHORUS. ANDANTE.

Let their celes - tial concerts all u - nite, let their celes - tial concerts all u - nite,

Let their celes - tial concerts all u - nite,

Let their celes - tial concerts all u - nite,

Let their celes - tial concerts all u - nite, ev - er to sound his praise, - - to sound his

ANDANTE. Forte.

* Cherubin and Seraphim.

to sound his praise,

ev - er to sound his praise - - - - in endless blaze of light, - - - -

to sound his praise - - - - in endless blaze of

praise - - - - in end - less blaze of light, - - - -

Ped. Org.

let their ce - lestial concerts all u - nite, let their ce - lestial concerts all u - nite, ev - er ev - er ev - er to sound his

let their ce - lestial concerts all u - nite, let their ce - lestial concerts all u - nite, ev - er, ev - er, ev - er to sound his

light, let their ce - lestial concerts all u - nite, let their ce - lestial concerts all u - nite, ev - er, ev - er, ev - er to sound his

let their ce - lestial concerts all u - nite, let their ce - lestial concerts all unite, to sound his praise

FF.

8

praise, in endless blaze of light, to sound his praise - - - - - to sound his praise in endless blaze - - - in
 praise in endless blaze of light, ev - er, ev - er, ev - er to sound, to sound his praise in endless blaze - - - in
 praise in endless blaze of light, ev - er, ev - er, ev - er to sound, to sound his praise in endless blaze of light, in
 - - in endless blaze of light, ev - er, ev - er, ev - er to sound, to sound his praise in endless blaze, in

endless, endless blaze of light. Let their celestial concerts all u - - nite, let their celes - tial concerts all u - nite, ev -
 endless, endless blaze of light. Let their celestial concerts all u - - nite,
 endless, endless blaze of light. Let their celestial concerts all unite to sound his praise - - - - -
 endless, endless blaze of light. Let their celestial concerts all u - - nite,

er to sound, to sound his praise, to sound his praise, ev - er, ev - er to sound his praise, in
 let their celestial concerts all unite, to sound his praise, to sound his praise in end -
 in end - less blaze of light, to sound his praise
 let their celestial concerts all u - - nite, ev - er to sound his

8 8

end - - less blaze of light ; let their celestial concerts all u - nite, let their celestial concerts all u - nite,
 - - - less blaze of light ; let their celestial concerts all u - nite, let their celestial concerts all u - nite,
 in endless blaze of light ; let their celestial concerts all u - nite, let their celestial concerts all u - nite,
 praise - - - in endless blaze of light ; let their celestial concerts all u - nite, let their celestial concerts all u - nite,

ev - er, ev - er to sound his praise,

ev - er to sound his praise in endless blaze of light,

ev - er to sound, to sound his praise, in end - less blaze of light,

ev - er, ev - er, ev - er, ev - er to sound his praise in endless blaze of light in endless

8

Ped. Org.

ev - er to sound, to sound his praise, in end - less blaze - - of light, - - in endless blaze of light,

ev - er to sound, to sound his praise, in end - less blaze - - of light, - - in endless blaze of light,

ev - er to sound, to sound his praise, in end - less blaze - - of light, - - in endless blaze of light,

blaze - - in end - less blaze - - of light, - - in endless blaze of light,

Ped.

ev - er to sound, to sound his praise in endless blaze - -
 let their celestial concerts all u - nite, ev - er to sound, to sound his praise in endless blaze - -
 let their celestial concerts all u - nite, ev - er to sound, to sound his praise in endless blaze - -
 ev - er to sound - - his praise - - - in endless blaze - -

Trumpets.

For.

Ped. Org.

of light, - - in endless blaze of light,
 of light, - - in endless blaze of light. Let their celes - tial concerts all u - nite,
 of light, - - in endless blaze of light. Let their celes - tial concerts all u - nite,
 of light, - - in endless blaze of light.

Ped. Org.

Tru. pits.

ev - er to sound - - - his praise in end - - less blaze - - of light.

ev - er, ev - - er to sound his praise in end - - less blaze - - of light.

ev - er, ev - - er to sound his praise in end - - less blaze - - of light.

ev - er, ev - - er to sound his praise in end - - less blaze - - of light.

Tutti. FF. *Ten.*

Ped. Org.

NON NOBIS DOMINE.

A Canon Composed by W. Bird, in 1590.

Non no - bis Dom - i - ne, non no - - bis sed nom - i - ni; tu - - o da glo - - ri - am,

Non no - bis Dom - i - - - ne, non no - - bis sed nomi - ni; tu - - o da glo - ri -

Non no - bis Domi - ne, non no - - bis sed nom - i - ni tu - -

sed nom - i - ni tu - - o da glo - ri - - am, Non no - bis, Dom - i - ne. Non

am, sed nom i ni tu - - o da glo - ri - am, Non no - bis Dom - i -

o da glo - ri - am, sed nomi - ni tu - - o da glo - ri - - am, Non