

ALLEGRETTO.

Scen di a noi del no stro cie lo Se la tin ta a

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Scen di a noi del no stro cie lo Se la tin ta a

ALLEGRETTO.

te par bel la Se ti pia ce la fa vel la

te par bel la Se ti pia ce la fa vel la

te par bel la Se ti pia ce la fa vel la

te par bel la Se ti pia ce la fa vel la

Che ci stà sù i lab - bri e in cor! Frà le gen...ti a

Che ci stà sù i lab - bri e in cor! Frà le gen...ti a

Che ci stà sù i lab - bri e in cor! Frà le gen...ti a

Che ci stà sù i lab - bri e in cor! Frà le gen...ti a

Che ci stà sù i lab - bri e in cor! Frà le gen...ti a

te più ca ... re, Sul ... la ter ... ra del ... tuo a - mor.

te più ca ... re, Sul ... la ter ... ra del ... tuo a - mor.

te più ca ... re, Sul ... la ter ... ra del ... tuo a - mor.

te più ca ... re, Sul ... la ter ... ra del ... tuo a - mor.

te più ca ... re, Sul ... la ter ... ra del ... tuo a - mor.

Ritenuito. *ad lib.*

Ritenuito.

Ritenuito.

Ritenuito.

Ritenuito.

Ritenuito.

f *a Tempo.*

Scen... dia noi! del no... stro cie... lo Se la tin... ta a

Scen... dia noi! del no... stro cie... lo Se la tin... ta a

Scen... dia noi! del no... stro cie... lo Se la tin... ta a

Scen... dia noi! del no... stro cie... lo Se la tin... ta a

te par bel... la, Se ti pià... ce la fa vel... la Che ci

te par bel... la, Se ti pià... ce la fa vel... la Che ci

te par bel... la, Se ti pià... ce la fa vel... la Che ci

te par bel... la, Se ti pià... ce la fa vel... la Che ci

Ritenu- to. *1^a Tempo.*

stà sù i lab - bri e in cor! Se ti pià ce la fa -

Ritenu- to. *1^a Tempo.*

stà sù i lab - bri e in cor! Se ti pià ce la fa -

Ritenu- to. *1^a Tempo.*

stà sù i lab - bri e in cor! Se ti pià ce la fa -

stà sù i lab - bri e in cor! Se ti pià ce la fa -

Ritenu- to. *1^a Tempo.*

f vel ... la Che ci stà sù i lab - bri e in cor!

f vel ... la Che ci stà sù i lab - bri e in cor!

f vel ... la Che ci stà sù i lab - bri e in cor!

f vel ... la Che ci stà sù i lab - bri e in cor!

gva

f *ff*

ANDANTE *SOPRANO-Solo.*

Ver ... sa un dol ... ce ir ... re ... si ...

pp ANDANTE *Legato*

... sti ... bi ... le Nel ... la taz ... za dei con ... ten ... ti,

Ver ... sa in quel ... la dei tor ... men ... ti Un ar ...

... ca ... na vo ... lut ... tà. un ar ... ca ... na

vo...lut - -tà

Ritenu-to.

CANTABILE.

O...gii af - -fet - -to

a Tempo.

Legato.

tì do - -man - -da U - -na vo - -ce che lo

sve - -li, Dall' ab - -bis - -so in fi - -no ai cie - -li

Il cre - -a - -to a te la dà.

U... na vo... ce che lo sve... li

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "U... na vo... ce che lo sve... li". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern with some melodic lines in the right hand.

Dall' ab... bis... so in... fi... no ai cie... li

The second system continues the musical score. The vocal line has the lyrics "Dall' ab... bis... so in... fi... no ai cie... li". The piano accompaniment maintains its rhythmic and melodic structure, with some dynamics markings like accents and slurs.

Il cre... a... to a te la dà.

The third system of the musical score features the lyrics "Il cre... a... to a te la dà." in the vocal line. The piano accompaniment includes a dynamic marking of *p* (piano) in the final measure.

O... gni af... fet... to ti do... man... da U... na

The fourth system concludes the page with the lyrics "O... gni af... fet... to ti do... man... da U... na". The piano accompaniment features a dynamic marking of *p* (piano) and includes a large slur under the final measures.

vo...ce che lo sve li Dall' ab...bis...so in...fi...no ai cie...li Il cre...

- a...to a te la dà. U...na vo...ce il cre...

- a...to a te la dà. Dall' ab...bis...so in...fi...no ai

cie...li Il cre...a...to a te la dà.
Ri...te...nu...to.

ALLEGRO.
SOPRANO.

CONTRALTO.

TENORE.

BASSO.

ALLEGRO.
a Tempo.

Scen..... di a

Scen..... di a

Scen..... di a

Scen..... di a

gva

f

f

noi del no..... stro cie..... lo Se la tin..... ta a

noi del no..... stro cie..... lo Se la tin..... ta a

noi del no..... stro cie..... lo Se la tin..... ta a

noi del no..... stro cie..... lo Se la tin..... ta a

gva

te par bel... la, Se ti pia... ce la fa...

te par bel... la, Se ti pia... ce la fa...

te par bel... la, Se ti pia... ce la fa...

te par bel... la, Se ti pia... ce la fa...

gva

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "te par bel... la, Se ti pia... ce la fa...". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with some sustained chords.

...vel... la Che ci stà sù i lab... bri e in cor!

...vel... la Che ci stà sù i lab... bri e in cor!

...vel... la Che ci stà sù i lab... bri e in cor!

...vel... la Che ci stà sù i lab... bri e in cor!

gva

Ritenuato.

The second system continues with four vocal staves and a piano accompaniment. The lyrics are: "...vel... la Che ci stà sù i lab... bri e in cor!". The piano accompaniment includes the instruction *Ritenuato.* in the right hand. The vocal parts are in treble clef, and the piano part is in bass clef.

p a Tempo.
Se ti pia ce la fa vel la

p a Tempo.
Se ti pia ce la fa vel la

p a Tempo.
Se ti pia ce la fa vel la

p a Tempo.
Se ti pia ce la fa vel la

p a Tempo.
p

f > Che ci stà sù i lab ... bri e in cor!

f Che ci stà sù i lab ... bri e in cor!

f Che ci stà sù i lab ... bri e in cor!

f Che ci stà sù i lab ... bri e in cor!

gva
f

BASSO Solo.

Sei lo scop pio del la fol go re

RECITATIVO.
Tremolo.

ALLEGRO. a Tempo.

RECITO

gva Sei del tur bi

Tremolo.

...ne il mug gi to

ALLE? a Tempo.

RECITO

gva Se di guer ra al fe ro in vi

Tremolo.

to
ALLEGRO. *gva.* a Tempo.

f

Detailed description: This system shows the beginning of a piano introduction. It consists of two staves. The upper staff has a treble clef and contains a series of chords and single notes, starting with a forte (*f*) dynamic. The lower staff has a bass clef and contains a similar accompaniment. The tempo marking is 'ALLEGRO. gva. a Tempo.' and there are several accents (>) over the notes.

Marcato.

T'ò de un po po lo e cheg giar!

Detailed description: This system features a vocal line with lyrics. The vocal staff is in the upper part of a grand staff. The lyrics are 'T'ò de un po po lo e cheg giar!'. The piano accompaniment is in the lower part, featuring a bass clef and chords. The tempo marking is 'Marcato.' and there are accents (>) over the notes.

p >

T'ò de un po po lo e cheg giar,

Detailed description: This system continues the vocal line with lyrics. The lyrics are 'T'ò de un po po lo e cheg giar,'. The piano accompaniment is in the lower part, featuring a bass clef and chords. The tempo marking is 'p' and there are accents (>) over the notes.

T'ò de un po po lo e cheg giar!

Detailed description: This system concludes the vocal line with lyrics. The lyrics are 'T'ò de un po po lo e cheg giar!'. The piano accompaniment is in the lower part, featuring a bass clef and chords. The tempo marking is 'pp' and there are accents (>) over the notes.

MODERATO.
TENORE Solo.

Sei di Zef... fi... ro il su... sur... ro,

L'accompagnamento pp e legato, e le note così marcate sensibili.

Dolce
p

Ped.
MODERATO.

Del ru... scel... lo il mor... mo... ri... o

Del ru... scel... lo il mor... mo...

...ri... o, Se d'un te... ne...

ro de si o, Vuoi l'ar ca no

This system contains the first two staves of music. The vocal line (treble clef) has lyrics "ro de si o, Vuoi l'ar ca no". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes with accents.

di sve lar! Vuoi l'ar ca no

This system contains the next two staves. The vocal line has lyrics "di sve lar! Vuoi l'ar ca no". The piano accompaniment continues with the same rhythmic pattern.

di sve lar. Ah!

ad libitum.

Rallentando.

p *pp*

This system contains the final two staves. The vocal line has lyrics "di sve lar. Ah!". The piano accompaniment includes dynamic markings *p* and *pp*, and a *Rallentando.* instruction. The system concludes with a double bar line and an asterisk.

ALLEGRO.

Scen... di a noi! del no... stro cie... lo Se la tin... ta a

Scen... di a noi! del no... stro cie... lo Se la tin... ta a

Scen... di a noi! del no... stro cie... lo Se la tin... ta a

Scen... di a noi! del no... stro cie... lo Se la tin... ta a

te par bel... la se ti pia... ce la fa... vel... la

te par bel... la se ti pia... ce la fa... vel... la

te par bel... la se ti pia... ce la fa... vel... la

te par bel... la se ti pia... ce la fa... vel... la

Ritenuato. *p a Tempo.*

Che ci stà sù i lab... bri e in cor! Se ti pia... ce

Ritenuato. *p a Tempo.*

Che ci stà sù i lab... bri e in cor! Se ti pia... ce

Ritenuato. *p a Tempo.*

Che ci stà sù i lab... bri e in cor! Se ti pia... ce

Ritenuato. *p a Tempo.*

Che ci stà sù i lab... bri e in cor! Se ti pia... ce

Ritenuato. *pp*

f

la fa... vel... la Che ci stà sù i lab... bri e in cor!

f

la fa... vel... la Che ci stà sù i lab... bri e in cor!

f

la fa... vel... la Che ci stà sù i lab... bri e in cor!

f

la fa... vel... la Che ci stà sù i lab... bri e in cor!

f *gva...*

SOPRANO Solo.

MENO MOSSO.

p

pp

Sei l'im ma - gi - ne ri - den - te

D'u - na lim - pi - da gior - na - ta Se a u - na

cop - pia in - na - mo - ra - ta Ver - so l'a - ra in - driz - zi il

Ritenu to.

piè, Ver - so l'a - ra in - driz - zi il piè.

Ritenu to.

ALLEGRETTO >

Fra le pre...ci del...la se...ra

sei la vo...ce in...de...fi...ni...ta Che ci

vien d'un al...tra vi...ta, E il de...sio ne

por...ta in sè. Fra le pre...ci del...la

Ritenuato. *a Tempo.*

se...ra Sei la vo...ce in de...fi ni...ta,

Che ci vien d'un al...tra vi...ta E il de...
Ritenuato un Poco.

...si - o ne por...ta in sè, E il de...

...si - o ne por...ta in sè, **ALLEGRO.**

ALLEGRO.

Scen di a noi! del no stro cie lo

Scen di a noi! del no stro cie lo

Scen di a noi! del no stro cie lo

Scen di a noi! del no stro cie lo

f

gva

f

Se la tin ta a te par bel la

Se la tin ta a te par bel la

Se la tin ta a te par bel la

Se la tin ta a te par bel la

gva

Se ti pia ce la fa vel la

Se ti pia ce la fa vel la

Se ti pia ce la fa vel la

Se ti pia ce la fa vel la

gva

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Se ti pia ce la fa vel la'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a *gva* marking.

Che ci stà sù i lab bri e in cor.

Che ci stà sù i lab bri e in cor.

Che ci stà sù i lab bri e in cor.

Che ci stà sù i lab bri e in cor.

gva

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Che ci stà sù i lab bri e in cor.'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a *gva* marking.

a Tempo.
f

Scen di a noi i del no stro cie lo

f

Scen di a noi i del no stro cie lo

f

Scen di a noi i del no stro cie lo

f

Scen di a noi i del no stro cie lo

gva

se la tin ta a te par bel la

se la tin ta a te par bel la

se la tin ta a te par bel la

se la tin ta a te par bel la

gva

Se ti pia...ce la fa...vel...la

Se ti pia...ce la fa...vel...la

Se ti pia...ce la fa...vel...la

Se ti pia...ce la fa...vel...la

The piano accompaniment consists of two staves with chords and melodic lines.

Ritenuito.
Che ci stà sù i lab...bri e in cor.

Ritenuito.
Che ci stà sù i lab...bri e in cor.

Ritenuito.
Che ci stà sù i lab...bri e in cor.

Ritenuito.
Che ci stà sù i lab...bri e in cor.

gva
The piano accompaniment includes a *gva* marking and a *Ritenuito.* marking.

p *a Tempo.*

Se ti pia ce la fa vel la

p *a Tempo.*

Se ti pia ce la fa vel la

p *a Tempo.*

Se ti pia ce la fa vel la

p

Se ti pia ce la fa vel la

p *a Tempo.*

f

Che ci stà sù i lab bri e in cor.

f

Che ci stà sù i lab bri e in cor.

f

Che ci stà sù i lab bri e in cor.

f

Che ci stà sù i lab bri e in cor.

gva

f

Stringendo un Poco il Tempo.

p

il Tempo.

Frà le gen...ti a te più ca...re Frà le
Frà le gen...ti a te più ca...rè
Frà le gen...ti a te più ca...re Frà le

The first system of music consists of five staves. The top two staves are vocal parts, with lyrics in Italian. The bottom three staves are for piano accompaniment. The tempo is marked 'il Tempo.' and the dynamics are 'p' (piano).

Cres:

gen...ti a te piu ca...re Sul...la ter...ra
Sul la ter...ra del
gen...ti a te piu ca...re Sul...la ter...ra
gen...ti a te piu ca...re del

The second system of music continues the vocal and piano parts. It includes the instruction 'Cres:' (Crescendo) above the vocal lines. The lyrics are in Italian. The piano accompaniment continues with a similar rhythmic pattern.

del tuo a...mor! Fra le gen...ti
 tuo a...mor! a te più
 del tuo a...mor! Fra le gen...ti
 tuo a...mor! a te più

f *f* *f* *f*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "del tuo a...mor! Fra le gen...ti" (top two staves) and "tuo a...mor! a te più" (bottom two staves). The piano accompaniment features a steady bass line with chords in the right hand. Dynamics include *f* (forte) and accents.

Sul...la ter...ra del tuo a...mor!
 ca...re del tuo a...mor!
 Sul...la ter...ra del tuo a...mor!
 ca...re del tuo a...mor!

The second system continues with four vocal staves and a piano accompaniment. The lyrics are: "Sul...la ter...ra del tuo a...mor!" (top two staves) and "ca...re del tuo a...mor!" (bottom two staves). The piano accompaniment continues with a similar texture to the first system. Dynamics include *f* (forte) and accents.

f Sul la ter ra del tuo a mor!

f Sul la ter ra del tuo a mor!

f Sul la ter ra del tuo a mor!

f Sul la ter ra del tuo a mor!

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with a dynamic marking of *f* (forte). The lyrics are "Sul la ter ra del tuo a mor!". The piano accompaniment is written in grand staff notation, with a *f* dynamic marking at the beginning.

f Sul la ter ra del

f Sul la ter ra del

f Sul la ter ra del

f Sul la ter ra del

The second system of the musical score continues with four vocal staves and a piano accompaniment. Each vocal staff begins with a dynamic marking of *f*. The lyrics are "Sul la ter ra del". The piano accompaniment continues with a *f* dynamic marking and includes accents (>) over the notes in the bass line.

Musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are: "tuo a mor del tuo a mor." The piano part includes a *gva* marking.

Musical score for the second system, featuring four vocal staves and a piano accompaniment. The system concludes with a double bar line and the marking *ritto*.

TE DEUM-JUBILATE.

SANCTUS. RESPONSES.

— *AND* —

A N T H E M .

("OUT OF THE DEEP." Ps. 130th v. 1, 2, 3, 4, 6.)

Albert.

P. of S. C. & G.



Te Deum

ALLEGRO SPIRITOSO.

ORGAN
or
PIANO FORTE.

The musical score is written for organ or piano forte in 3/4 time. It begins with a dynamic marking of *ff* (fortissimo). The score consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes a *ff* marking and accents (>) over the first three measures. The second system features a key signature change to one sharp (F#) in the second measure. The third and fourth systems continue the piece with various rhythmic patterns and dynamics, including accents and slurs. The piece concludes with a final cadence in the bass clef.

CHORUS *ff*

CANTO. We praise thee, O God, we ac...

ALTO. We praise thee, O God, we ac...

TENORE. We praise thee, O God, we ac...

BASSO. We praise thee, O God, we ac...

ORGAN or PIANO FORTE. *ff*

knowledge thee to be the Lord, All the Earth doth worship

knowledge thee to be the Lord, All the Earth doth worship

knowledge thee to be the Lord, All the Earth doth worship

knowledge thee to be the Lord, All the Earth doth worship

thee, the Fa...ther e...ver...las...ting, To thee all an-gels

thee, the Fa...ther e...ver...las...ting, To thee all an-gels

thee, the Fa...ther e...ver...las...ting, To thee all an-gels

thee, the Fa...ther e...ver...las...ting, To thee all an-gels

ff

gva.....

cry a...loud, the Heavens, and all the pow'rs there in, to

cry a...loud, the Heavens, and all the pow'rs there in, to

cry a...loud, the Heavens, and all the pow'rs there in, to

cry a...loud, the Heavens, and all the pow'rs there in, to

gva.....

thee Che...ru...bin and Se...ra...phin con...tin...ual...ly do

thee Che...ru...bin and Se...ra...phin con...tin...ual...ly do

thee Che...ru...bin and Se...ra...phin con...tin...ual...ly do

thee Che...ru...bin and Se...ra...phin con...tin...ual...ly do

gva.....

cry, con...tin...ual...ly do cry, con...tin...ual...ly do

cry, con...tin...ual...ly do cry, con...tin...ual...ly do

cry, con...tin...ual...ly do cry, con...tin...ual...ly do

cry, con...tin...ual...ly do cry, con...tin...ual...ly do

gva.....

This system contains the first four staves of music. The top three staves are vocal parts, each with the lyrics "cry," followed by "Ho.....ly," "Ho.....ly," and "Ho.....ly" in subsequent measures. The bottom two staves are piano accompaniment. The first measure of the piano part is marked *gva* (ritardando) and includes a fermata. The second measure is marked *ff* (fortissimo). The piano accompaniment consists of chords and moving lines in both hands.

This system contains the next four staves of music. The top three staves are vocal parts, each with the lyrics "Lord God of Sa.....ba oth....." in subsequent measures. The bottom two staves are piano accompaniment. The piano accompaniment features chords and moving lines, with some measures containing fermatas and dynamic markings like *ff*.

pp Heav'n and Earth are full of the Ma...jes...ty *ff* of thy
pp Heav'n and Earth are full of the Ma...jes...ty *ff* of thy
pp Heav'n and Earth are full of the Ma...jes...ty *ff* of thy
pp Heav'n and Earth are full of the Ma...jes...ty *ff* of thy

pp Glo...ry, The glorious compa...ny of the A...postles *ff* praise thee,
pp Glo...ry, The glorious compa...ny of the A...postles *ff* praise thee,
pp Glo...ry, The glorious compa...ny of the A...postles *ff* praise thee,
pp Glo...ry, The glorious compa...ny of the A...postles *ff* praise thee,

pp The goodly fel...low ... ship of the pro... phets *ff* praise thee,
pp The goodly fel...low ... ship of the pro... phets *ff* praise thee,
pp The goodly fel...low ... ship of the pro... phets *ff* praise thee,
pp The goodly fel...low ... ship of the pro... phets *ff* praise thee,
p *ff*

p The No.... ble Ar.... my of Mar.....tyrs *f* praise thee
p The No.... ble Ar.... my of Mar.....tyrs *f* praise thee
p The No.... ble Ar.... my of Mar.....tyrs *f* praise thee
p The No.... ble Ar.... my of Mar.....tyrs *ff* praise thee
p *ff*

The Ho...ly Church thro' out all the world doth ac...know...

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

mf *Cres.* *ff*

Detailed description: This system contains five staves. The top four staves are vocal parts, each with the lyrics "The Ho...ly Church thro' out all the world doth ac...know...". The first vocal staff starts with a mezzo-forte (*mf*) dynamic and a crescendo hairpin, reaching fortissimo (*ff*) by the end of the phrase. The piano accompaniment (bottom two staves) also begins with *mf* and a *Cres.* hairpin, reaching *ff* in the final measures.

...ledge thee.....

...ledge thee.....

...ledge thee.....

...ledge thee.....

A little Slower,
SOLO.

The Father of an in - finite Ma_jesty, thine

A little Slower.

Detailed description: This system continues the vocal parts with the lyrics "...ledge thee.....". The piano accompaniment features a *p* (piano) dynamic. A tempo change instruction "A little Slower, SOLO." is placed above the piano staff. The piano part concludes with another "A little Slower." instruction at the bottom of the system.

Ho . nor... a ... ble true and on... ly Son , al..... so the

The first system of the musical score consists of five staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are for piano accompaniment. The vocal line begins with the lyrics "Ho . nor... a ... ble true and on... ly Son , al..... so the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

CHORUS. f Tempo 1º

Thou art the King of
 Thou art the King of

Ho..... ly Ghost the Comfort ... er. *Tempo 1º*

The second system of the musical score also consists of five staves. It begins with the instruction "CHORUS. f Tempo 1º". The vocal line has two parts: the top part sings "Thou art the King of" and the bottom part sings "Thou art the King of". The piano accompaniment continues with the same rhythmic patterns as in the first system. The lyrics "Ho..... ly Ghost the Comfort ... er." appear on the vocal line in the third measure, with a "Tempo 1º" marking below it.

Glo ... ry O Christ, of Glo ... ry O Christ. Thou art the
 Glo ... ry O Christ, of Glo ... ry O Christ. Thou art the
f Thou art the King of Glo ... ry O Christ. Thou art the
f Thou art the King of Glo ... ry O Christ. Thou art the

ff

Detailed description: This system contains five staves. The top four staves are vocal parts. The first two staves have lyrics: "Glo ... ry O Christ, of Glo ... ry O Christ. Thou art the". The third and fourth staves have lyrics: "Thou art the King of Glo ... ry O Christ. Thou art the". The fifth staff is a grand staff for piano accompaniment, starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic. The music is in a key with one sharp (F#) and a common time signature.

e ... ver ... last ... ing Son of the Fa ... ther.
 e ... ver ... last ... ing Son of the Fa ... ther.
 e ... ver ... last ... ing Son of the Fa ... ther.
 e ... ver ... last ... ing Son of the Fa ... ther.

Detailed description: This system contains five staves. The top four staves are vocal parts with lyrics: "e ... ver ... last ... ing Son of the Fa ... ther.". The fifth staff is a grand staff for piano accompaniment. The music continues from the first system, maintaining the same key signature and time signature.

PIÙ LENTO.

SOLO.
p When thou took...est upon thee to de....li.....ver

SOLO.
p When thou took...est upon thee to de....li.....ver

SOLO.
p When thou took...est upon thee to de....li.....ver

SOLO.
p When thou took...est upon thee to de....li.....ver

PIÙ LENTO.

pp man, thou.... didst not ab....hor the Vir ... gin's womb.

pp man, Thou didst not ab....hor the Vir ... gin's womb.

pp man, Thou didst not ab....hor the Vir ... gin's womb.

pp man, Thou didst not ab....hor the Vir ... gin's womb.

When thou hadst overcome the sharpness of

When thou hadst overcome the sharpness of

When thou hadst overcome the sharpness of

When thou hadst overcome the sharpness of

p

PIÙ ALLEGRO.

mf *Cres.*

death, the sharpness of Death, Thou didst open the

CHORUS. *mf* *Cres.*

death, the sharpness of Death, Thou didst open the

CHORUS. *mf* *Cres.*

death, the sharpness of Death, Thou didst open the

CHORUS. *mf* *Cres.*

death, the sharpness of Death, Thou didst open the

PIÙ ALLEGRO *mf* *Cres.*

King...dom of Heav'n to all be...liev...

King...dom of Heav'n to all be...liev...

King...dom of Heav'n to all be...liev...

King...dom of Heav'n to all be...liev...

f

f

f

f

...ers. Thou sit...test at the right hand of God in the

...ers. Thou sit...test at the right hand of God in the

...ers. Thou sit...test at the right hand of God in the

...ers. in the

f

f

f

ff

ff

ff

ff

Glo...ry of the Fa...ther, in the Glo....ry of the Fa...ther, we be...

Glo...ry of the Fa...ther, in the Glo....ry of the Fa...ther, we be...

Glo...ry of the Fa...ther, in the Glo....ry of the Fa...ther, we be...

Glo...ry of the Fa...ther, in the Glo....ry of the Fa...ther, we be...

gva.....

...lieve that thou shalt come to be our Judge, we

...lieve that thou shalt come to be our Judge, we

...lieve that thou shalt come to be our Judge, we

...lieve that thou shalt come to be our Judge, we

Ritard: >

pp

pp

pp

pp

Ritard:

pp

gva.....

PIU LENTO.

there...fore pray thee help thy ser...vants, whom thou

there...fore pray thee help thy ser...vants, whom thou

there...fore pray thee help thy ser...vants, whom thou

there...fore pray thee help thy ser...vants, whom thou

PIU LENTO.

Ritard:

hast re...deem...ed with thy pre...cious blood.

hast re...deem...ed with thy pre...cious blood.

hast re...deem...ed with thy pre...cious blood.

hast re...deem...ed with thy pre...cious blood.

Ritard:

Tempo 1^o *Cres.*

CHORUS
Make them to be num...ber'd with thy

CHORUS
Make them to be num...ber'd with thy

CHORUS
Make them to be num...ber'd with thy

f *Cres.*

Dim e

Saints in Glo...ry e...ver...last...ing, O Lord, save thy

Dim e

Saints in Glo...ry e...ver...last...ing, O Lord, save thy

Dim e

Saints in Glo...ry e...ver...last...ing, O Lord, save thy

Dim e

Saints in Glo...ry e...ver...last...ing, O Lord, save thy

Dim e

p peo...ple, and bless thine he...ri...tage.
pp Rallent^{do}

p peo...ple, and bless thine he...ri...tage.
pp

p peo...ple, and bless thine he...ri...tage.
pp

p peo...ple, and bless thine he...ri...tage.
pp

p peo...ple, and bless thine he...ri...tage.
pp

p peo...ple, and bless thine he...ri...tage.
pp

Rallent^{do}

ff Tempo 1^o
 Go...vern them and lift them up for e...ver.

ff
 Go...vern them and lift them up for e...ver.

ff
 Go...vern them and lift them up for e...ver.

ff
 Go...vern them and lift them up for e...ver.

ff
 Go...vern them and lift them up for e...ver.

ff
 Go...vern them and lift them up for e...ver.

ff Tempo 1^o

Day by day we mag...ni.....fy thee, and we

Day by day we mag...ni.....fy thee, and we

Day by day we mag...ni.....fy thee, and we

Day by day we mag...ni.....fy thee, and we

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "Day by day we mag...ni.....fy thee, and we". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

wor...ship thy name e...ver world with...out end, and we

wor...ship thy name e...ver world with...out end, and we

wor...ship thy name e...ver world with...out end, and we

wor...ship thy name e...ver world with...out end, and we

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are: "wor...ship thy name e...ver world with...out end, and we". The piano accompaniment continues with the same rhythmic pattern as the first system.

wor...ship thy name e...ver world with.....out

wor...ship thy name e...ver world with.....out

wor...ship thy name e...ver world with.....out

wor...ship thy name e...ver world with.....out

ANDANTE.
CHORAL.

end. Vouch... safe, O Lord, to keep

end. Vouch... safe, O Lord, to keep.....

end. Vouch... safe, O Lord, to keep.....

end. Vouch... safe, O Lord, to keep

CHORAL.
p
ANDANTE.

us this day with... out sin, O

us this day with... out sin, *p*

us this day with... out sin, O *p*

us this day with... out sin, O

p

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

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

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

... on us, O Lord let thy mer...cy light ... en up...

O Lord let thy mer...cy light ... en up...

... on us, O Lord let thy mer...cy light ... en up...

... on us, O Lord let thy mer...cy light ... en up...

... on us, O Lord let thy mer...cy light ... en up...

... on us, O Lord let thy mer...cy light ... en up...

PIÙ LENTO.

... on us, as our trust is in Thee.

... on us, as our trust is in Thee. SOLO. RECIT.

... on us, as our trust is in Thee. O

... on us, as our trust is in Thee.

PIÙ LENTO.

Lord in Thee have I trust...ed, let me ne...ver be con

fp *fp* *fp*

Detailed description: This system contains five staves. The top two staves are vocal lines in treble clef with a common time signature. The third staff is a vocal line in bass clef with a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs with a common time signature. The piano part features a rhythmic pattern of eighth notes with slurs and accents, marked with *fp* (fortissimo piano) in three places.

ANDANTE.

O Lord in thee have I

O Lord in thee have I

TUTTI. O Lord in thee have I

...founded O Lord in thee have I

O Lord in thee have I

ANDANTE.

p *pp* *p*

Detailed description: This system contains six staves. The top five staves are vocal lines in treble and bass clefs with a 3/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs with a 3/4 time signature. The tempo is marked *ANDANTE.* at the beginning and end of the system. The piano part features a slow, sustained accompaniment with slurs and dynamic markings *p* (piano) and *pp* (pianissimo). The word *TUTTI.* is written above the third vocal staff.

trust...ed, let me never be con found

trust...ed, let me never be con found

trust...ed, let me never be con found

trust...ed, let me never be con found

trust...ed, let me never be con found

trust...ed, let me never be con found

trust...ed, let me never be con found

f *ff* *f* *ff* *f* *ff* *f* *ff*

The first system of the score consists of six staves. The top five staves are vocal parts with lyrics: "trust...ed, let me never be con found". The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo) in both the vocal and piano parts.

...ed.

...ed.

...ed.

...ed.

...ed.

...ed.

ff *pp*

The second system continues with six staves. The vocal parts (top five staves) have lyrics: "...ed.". The piano accompaniment (bottom two staves) features dynamics *ff* (fortissimo) and *pp* (pianissimo). A double bar line is present at the end of the system.

JUBILATE.

(in A.)

FULL.
ALLEGRO.

CANTO.
O be joy-ful in the Lord, all ye Lands, Serve the

ALTO.
O be joy-ful in the Lord, all ye Lands, Serve the

TENOR.
O be joy-ful in the Lord, all ye Lands, Serve the

BASS.
O be joy-ful in the Lord, all ye Lands, Serve the

ORGAN OR PIANO.
f *ALLEGRO.*

gra.....

Lord with gladness, and come before his presence with a song, and

Lord with gladness, and come before his presence with a song, and

Lord with gladness, and come before his presence with a song, and

Lord with gladness, and come before his presence with a song,

gra.....

cres.

come, and come, and come, and come be...fore his

cres.

come, and come, and come, and come be...fore his

cres.

come, and come, and come, and come be...fore his

p

and come, and come, and come, and come be...fore his

p *cres.* *f*

gru.....

p

pre...sence with a song, Be ye sure that the

p

pre...sence with... a song, Be ye sure that the

p

pre...sence with... a song, Be ye sure that the

p

pre...sence with a song, Be ye sure that the

p

gru.....

Lord he is God, it is he that hath made us and not we our selves, We *f*

Lord he is God, it is he that hath made us and not we our selves, We *f*

Lord he is God, it is he that hath made us and not we our selves, We *f*

Lord he is God, it is he that hath made us and not we our selves, We *f*

gva

are his peo...ple, and the sheep of his pas...ture, O *p*

are his peo...ple, and the sheep of his pas...ture,

are his peo...ple, and the sheep of his pas...ture,

are his peo...ple, and the sheep of his pas...ture, *p*

gva

go your.... way in....to his gates with thanks-giving,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "go your.... way in....to his gates with thanks-giving,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note bass line and a more melodic treble line.

And in.....to his.... courts with praise, Be
Be
Be

f
f
f

f
grv.....

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "And in.....to his.... courts with praise, Be", "Be", and "Be". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a dynamic marking of *f* (forte) and a fermata over the final notes. Below the piano part, the marking *grv*..... is present.

thankful un...to him, and speak good of his name,
thankful un...to him, and speak good of his name,
thankful un...to him, and speak good of his name,
Be thankful un...to him, and speak good of his name,

ff
ff

gra.....

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: 'thankful un...to him, and speak good of his name,' repeated three times, followed by 'Be thankful un...to him, and speak good of his name,'. The piano part features a dynamic marking of *ff* (fortissimo) and includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dotted line labeled 'gra' extends from the end of the system to the beginning of the next system.

pp
For the.... Lord is gra.....cious,

Detailed description: This system continues the musical score. It features a vocal staff in treble clef with a key signature of two sharps. The lyrics are: 'For the.... Lord is gra.....cious,'. The piano accompaniment is in bass clef and includes a dynamic marking of *pp* (pianissimo). The piano part consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand.

And his.... mer.....cy is e.....ver.....last..ing,

And his....

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics "And his.... mer.....cy is e.....ver.....last..ing,". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three sharps (F#, C#, G#).

And his mercy is e.....ver..last.....

mer.....cy is e.....ver.....last.....

And his mer.....cy is e.....ver, e.....ver..last.....

And his mer...cy is e.....ver.....

This system contains a vocal line and piano accompaniment. The vocal line is divided into four parts with lyrics: "And his mercy is e.....ver..last.....", "mer.....cy is e.....ver.....last.....", "And his mer.....cy is e.....ver, e.....ver..last.....", and "And his mer...cy is e.....ver.....". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature has three sharps (F#, C#, G#).

...ing, And his truth en... du... reth from ge... ne...
...ing, And his truth en... du... reth from ge... ne...
...ing, And his truth en... du... reth from ge... ne...
...lasting, And his truth en... du... reth from ge... ne...

ff
f *ff*

grva

...ra...tion to ge...ne...ra...tion,
...ra...tion to ge...ne...ra...tion,
...ra...tion to ge...ne...ra...tion,
...ra...tion to ge...ne...ra...tion,

ff

grva

And his truth en du reth from ge ne

And his truth en du reth from ge ne

And his truth en du reth from ge ne

And his truth en du reth from ge ne

grv

ra tion to ge ne ra tion.

ra tion to ge ne ra tion.

ra tion to ge ne ra tion.

ra tion to ge ne ra tion.

ADAGIO.

ADAGIO.

ADAGIO.

grv

|||

ADAGIO. cres.

Glo...ry be to the Fa.....ther, and to the
Glo...ry be to the Fa.....ther, and to the
Glo...ry be to the Fa.....ther, and to the
Glo...ry be to the Fa.....ther, and to the

p ADAGIO. cres.

ALLEGRO.

Son, and to the Ho.....ly Ghost.
Son, and to the Ho.....ly Ghost.
Son, and to the Ho.....ly Ghost.
Son, and to the Ho.....ly Ghost.

ALLEGRO.