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“DOMINE SALVUM FAC”

FOR SOPRANO SOLO, CHORUS, ORCHESTRA, ORGAN
AND MILITARY BAND

(AD LIBITUM)

COMPOSED BY

ARTHUR SULLIVAN.

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No. 1.

CHORUS.—“WE PRAISE THEE, O GOD.”

Andante maestoso.

PIANO.

ff

dim.

p

cres.

TREBLE. *ff*

ALTO. *ff*

TENOR (8ve.lower). *ff*

BASS. *ff*

We praise Thee, O God, . . . we ac -

We praise Thee, O God, . . . we ac -

We praise Thee, O God, . . . we ac -

We praise Thee, O God, . . . we ac -

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

Thee, the Fa - ther e - ver - last - ing.

Thee, the Fa - ther e - ver - last - ing.

Thee, the Fa - ther e - ver - last - ing. All the earth doth

Thee, the Fa - ther e - ver - last - ing. All the earth doth

All the earth doth wor - ship Thee, . . doth . . . wor-ship

wor - ship Thee, doth wor - ship

wor - ship Thee, all the earth doth

Thee, doth wor - - - - - ship, doth wor - ship
 all . . the earth . . doth wor - ship Thee, doth wor - ship
 Thee, all the earth doth wor - ship
 wor - - - - - ship Thee, doth wor - - - - - ship

Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge

Thee to be the Lord. All the earth doth wor - ship Thee, the
 Thee to be the Lord. All . . the earth . . doth
 Thee to be the Lord. All . . the earth . . doth
 Thee to be the Lord. All the earth doth wor - ship Thee, the

Fa - ther e - ver - last
 wor - ship Thee,
 wor - ship Thee,
 Fa - ther e - ver - last

Ped. * Ped. * Ped. * Ped. * Ped. *

- ing, the Fa - ther e - ver - last
 the Fa - ther e - ver - last
 the Fa - ther e - ver - last
 - ing the Fa - ther e - ver - last

Ped. *

Allegro moderato.
 - ing.
 - ing. To
 - ing. To Thee all An - gels cry a - loud, . . . To
 - ing.
Allegro moderato.

First system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Thee all An - gels cry . . a - loud, . . to Thee, . . to".

Second system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Thee all An - gels cry . . a - loud, . . to Thee . . all", "Thee . . all An - gels cry a - loud, . . to Thee . . all", "Thee . . all An - gels cry a - loud, . . to Thee all".

Third system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "An - gels cry a - loud, . . to Thee . . all An - gels", "An - gels cry a - loud, . . to", "to Thee all An - gels cry . . a -", "An - gels cry . . a - loud, . . to Thee all An - gels".

cry, to Thee all An - gels cry . . . a - loud, the
 Thee all An - gels cry . . . a - loud, the
 - loud, cry . . . a - - - loud, the
 cry to Thee, all An - gels cry a - loud, the

Heav'ns, . . . and all . . . the Pow'rs there - in,
 Heav'ns, . . . and all . . . the Pow'rs there - in,
 Heav'ns, . . . and all . . . the Pow'rs there - in, to
 Heav'ns, . . . and all . . . the Pow'rs there - in,

to Thee . . . all An - gels
 Thee all An - gels cry . . . a - loud, . . . to Thee . . . all

to Thee all An - - gels
 cry . . a - loud, . . to Thee . . all An - - gels
 An - - gels cry, . . to Thee . . all An - - gels

cry . . a - loud, . . all An - - gels cry a -
 cry . . a - loud, . . to Thee . . all An - gels cry a -
 cry a - - loud,
 to Thee all An - gels cry . . a -

- loud, . . to Thee all An - gels cry . . a - loud, the
 - loud, all An - - gels cry . . a - loud, the
 all An - - gels cry a - - loud, the
 - loud, . . to Thee all An - gels cry a - loud, the

Heav'ns, . . . and all the Pow'rs there - in, . . . to

Heav'ns, . . . and all the Pow'rs there - in, . . . to

Heav'ns, . . . and all the Pow'rs there - in, . . . to

Heav'ns, . . . and all the Pow'rs there - in, . . . to

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and melodic lines. Dynamics include *p* and *ff*.

Thee all An - - gels cry a - -

Thee all An - - gels cry a - -

Thee all An - - gels cry a - -

Thee all An - - gels cry a - -

The piano accompaniment continues with chords and melodic lines, maintaining the same dynamic range.

loud, . . . the Heav'ns, and all the

loud, . . . the Heav'ns, and all the

loud, . . . the Heav'ns, and all the

loud, . . . the Heav'ns, and all the

The piano accompaniment concludes with chords and melodic lines, ending with a final cadence.

Pow'rs there - in,

Pow'rs there - in, to Thee all An - gels cry . . . a -

Pow'rs there - in, the Pow'rs there - -

Pow'rs there - in

to Thee all An - gels cry . . . a - loud, . . .

loud, . . . all An - gels cry a - loud, cry a -

in, cry . . .

cry a - loud, . . .

mf

a - loud, . . .

loud, . . . a - loud, . . .

cry . . .

to Thee all An - gels
 to Thee all An - gels
 a - loud, to Thee all An - gels
 a - loud, to Thee . . . all An - gels

cry . . . a - loud, the Heav'ns, and all
 cry a - loud, the Heav'ns, and all, and
 cry a - loud, . . . the Heav'ns, . . . and all
 cry a - loud, . . . the Heav'ns, and

the Pow'rs there - in, and all the
 all the Pow'rs there - - in, all the
 the Pow'rs there - - in, all. the
 all the Pow'rs there - - in, all the Pow'rs

Pow'rs there - in, to Thee all
Pow'rs there - in, to Thee all
Pow'rs there - in, to Thee all
there - - in, to Thee all

sf

An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .

[Empty vocal staves]

No. 2.

SOLO AND CHORUS. — "TO THEE CHERUBIN."

Andante.

TREBLE. *Solo.* To Thee Che - ru - bin and

ALTO.

TENOR (Sve. lower).

BASS.

PIANO. *p*

Andante.

Se - - raphin con - tin - ual-ly do cry, Ho - ly, . . .

CHORUS. *pp*

Ho - ly, . . .

Ho - ly, . . .

Ho - ly, . . .

Ho - ly, . . .

Ho - ly, . . .

Ho - ly, . . . Ho - ly, . . .

Ho - ly, . . . Ho - ly, . . .

Ho - ly, . . . Ho - ly, . . .

Ho - ly, . . . Ho - ly, . . .

pp *p* *pp*

Lord God of Sa - ba - oth; Heav'n and earth are full of the
 Lord God of Sa - ba - oth; Heav'n and earth are full of the
 Lord God of Sa - ba - oth; Heav'n and earth are full of the
 Lord God of Sa - ba - oth; Heav'n and earth are full of the

p *ff* voices only.

Ma - jes - ty of Thy Glo - ry. To
 Ma - jes - ty of Thy Glo - ry.
 Ma - jes - ty of Thy Glo - ry.
 Ma - jes - ty of Thy Glo - ry.

p SOLO.

Thee Che - ru - bin and Se - - ra - phin con - tin - ual - ly do cry,

pp CHORUS.

Ho - ly, ... Ho - ly, ... Ho - ly, ...

Ho - ly, ... Ho - ly, ... Ho - ly, ...

Ho - ly, ... Ho - ly, ... Ho - ly, ...

Ho - ly, ... Ho - ly, ... Ho - ly, ...

p *pp* *pp* *p*

SOLO.

To Thee Che - ru - bin and

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

p

To Thee, to Thee Che - ru - bin and
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .

pp *pp* *pp* *pp*

p

Se - - ra-phin con - tin - ually do cry, . . . con - tin - ual-ly do
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .

cres. *cres.* *cres.* *cres.* *cres.*

p *cres.*

cry, con - tin - ual - ly do cry, to . . Thee . .

Lord God of Sa - ba - oth; Heav'n and

Lord God of Sa - ba - oth; Heav'n and

Heav'n and

Heav'n and

mf *dim.* *p*

. . Che - ru - bin and Se - - - ra - phin do cry con - tin - ual - ly,

cres. earth are full of the Ma - jes - ty of Thy Glo - - - ry,

cres. earth are full of the Ma - jes - ty of Thy Glo - - - ry,

cres. earth are full of the Ma - jes - ty of Thy Glo - - - ry,

earth are full of the Ma - jes - ty of Thy Glo - - - ry,

cres. *f*

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

Voices only.

To Thee Che - ru - bin and Se - - - ra - phin

ry, Ho - - - - - ly,

ry, Ho - - - - - ly,

ry, Ho - - - - - ly,

ry, Ho - - - - - ly,

Con Pedale.

Che - - ru - bin and Se - - ra - phin con - tin - ual - ly, con -

Ho ly, Ho

Ho ly, Ho

Ho ly, Ho

Ho ly, Ho

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "Che - - ru - bin and Se - - ra - phin con - tin - ual - ly, con -". It features three triplet markings over groups of notes. Below it are four vocal staves, each with the lyrics "Ho ly, Ho". The bottom staff is a piano accompaniment with a bass line and a treble line, including triplet markings.

- - tin - - ual - ly do cry, do cry.

ly.

ly.

ly.

ly.

p *dim.* *pp*

The second system of the musical score continues with six staves. The top staff is a vocal line with lyrics: "- - tin - - ual - ly do cry, do cry.". It features two triplet markings and a dynamic marking of *f*. Below it are four vocal staves, each with the lyrics "ly.". The bottom staff is a piano accompaniment with a bass line and a treble line, including dynamic markings of *p*, *dim.*, and *pp*.

No. 3. CHORUS.—“THE GLORIOUS COMPANY OF THE APOSTLES.”

Allegro con Brio.

TREBLE.

ALTO.

TENOR (8ve.lower).

BASS.

PIANO.

f

Allegro con Brio.

Ped.

*

The first system of the musical score features four vocal staves (Treble, Alto, Tenor, Bass) and a grand staff for the piano. The tempo is marked 'Allegro con Brio'. The piano part begins with a forte dynamic (f) and includes a 'Ped.' (pedal) marking. An asterisk (*) is placed below the piano accompaniment.

The second system continues the piano accompaniment from the first system. It features a complex texture with many beamed sixteenth notes in both hands. The dynamic remains forte (f). There are two 'sf' (sforzando) markings in the right hand.

The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

f

sf

Voices only.

The third system shows the vocal staves with the lyrics 'The glo - rious compa - ny' repeated for each voice part. The piano accompaniment continues with a forte (f) dynamic and includes a sforzando (sf) marking. The instruction 'Voices only.' is written below the piano part.

of the A - pos - tles praise

of the A - pos - tles praise

of the A - pos - tles praise

of the A - pos - tles praise

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics "of the A - pos - tles praise" are written under each vocal staff. The piano accompaniment features a steady bass line and chords in the right hand.

Thee.

Thee.

Thee.

Thee.

Ped.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics "Thee." are written under each vocal staff. The piano accompaniment is in bass clef with the same key signature. The piano part features a complex texture with many beamed notes and a "Ped." (pedal) marking. The lyrics "Thee." are repeated in each of the four vocal staves.

The

The

The

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics "The" are written under each vocal staff. The piano accompaniment is in bass clef with the same key signature. The piano part features a complex texture with many beamed notes and a "sf" (sforzando) marking. The lyrics "The" are repeated in each of the four vocal staves.

good - ly fel - low - ship of the Pro - phets

good - ly fel - low - ship of the Pro - phets

good - ly fel - low - ship of the Pro - phets

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics "good - ly fel - low - ship of the Pro - phets". The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

praise

praise

praise

praise

praise

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with the word "praise". The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

Thee.

Thee.

Thee.

Thee.

Thee.

L.H.

Ped.

The third system of the musical score consists of five staves. The top three staves are vocal parts, each with the word "Thee.". The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support. The left hand part is labeled "L.H." and includes a "Ped." (pedal) marking.

Four staves of music, likely for voices or instruments, showing rests. Below them is a piano accompaniment with two staves. The piano part features a series of chords and moving lines, with four *sf* (sforzando) markings under the first four measures.

Vocal entry with lyrics: "The no - ble ar - my of Mar - tyrs,". The vocal line is on the top staff. The piano accompaniment is on the bottom two staves, starting with a *mf* (mezzo-forte) dynamic.

Vocal choir section with lyrics: "praise . . . Thee. . .". There are four vocal staves, each with the word "praise" and "Thee." written below. The piano accompaniment is on the bottom two staves, starting with a *f* (forte) dynamic and ending with a *Ped.* (pedal) marking.

The ho - ly
The ho - ly
The ho - ly
The ho - ly

sf *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines. Dynamics include *sf* and *mf*.

Church throughout all the world . . doth
Church throughout all the world . . doth
Church throughout all the world . . doth
Church throughout all the world . . doth

Detailed description: This system continues the vocal and piano parts. The lyrics are repeated across four vocal staves. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *sf*.

ac - know - ledge Thee;
ac - know - ledge Thee;
ac - know - ledge Thee;
ac - know - ledge Thee;

Detailed description: This system concludes the vocal and piano parts. The lyrics are repeated across four vocal staves. The piano accompaniment features a more active treble line with chords and moving lines. Dynamics include *sf*.

The Fa - ther of an

The Fa - ther of an

The Fa - ther of an

The Fa - ther of an

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

Com - for - - - ter.

Com - for - - - ter. Thou

Com - - - for - - - ter.

Com - for - - - ter. Thou art the King

ff

Ped.

Thou

art the King of Glo

Thou art the King

of Glo - - - - - ry,

sf

art the King of Glo

ry, Thou

of Glo - - - - - ry,

Ped.

ry,
art the King of Glo
Thou
Thou art the King
sf

Thou art the King
ry, Thou art
art the King of Glo
of Glo ry,
sf

of Glo ry, of Glo - ry,
the King of Glo - ry,
ry, of Glo - ry,
Thou art the King of Glo - ry,
sf

Christ, Thou art the King,
Christ, Thou art the King,
Christ, Thou art the King,
Christ, Thou art the King,

f

The King of Glo -
The King of Glo
The King of Glo
The King of Glo

sf sf sf sf sf

ry, Thou art the King of
ry, Thou art the King of
ry, Thou art the King of
ry, Thou art the King of

f

Glo - - - ry, O

Glo - - - ry, O

Glo - - - ry, O

Glo - - - ry, O

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Son of the Fa - - - ther.

Son of the Fa - - - ther.

Son of the Fa - - - ther.

Son of the Fa - - - ther.

musical score for the first system, featuring four vocal staves and a piano accompaniment. The piano part includes a *cres.* marking.

musical score for the second system, featuring four vocal staves and a piano accompaniment. The piano part includes a *Con forza.* marking. The vocal parts have the word *Thou* written below them.

musical score for the third system, featuring four vocal staves and a piano accompaniment. The vocal parts have lyrics written below them.

art the King of Glo
art the King of Glo
art, Thou art the King, the King of
art the King of Glo

ry, of Glo - - ry, the King of Glo - - -
ry, of Glo - - ry, the King of Glo - - -
Glo - - - ry, the King of Glo - - -
- - - ry, the King of Glo - - -

ry. Thou art . . . the e - - ver - last - ing
ry. Thou art the e - - ver - last - ing
- ry, Thou art . . . the e - ver - last - ing
- ry. Thou art . . . the e - - ver - last - ing

Son of the Fa - - - ther. Thou art the
Son of the Fa - - - ther. Thou art the
Son of the Fa - - - ther. Thou art the
Son . . . of the Fa - - - ther. Thou art the

King of Glo - - - ry, . . . 0 . . . *riten.*

King of Glo - - - ry, . . . 0 . . . *riten.*

King of Glo - - - ry, . . . 0 . . . *riten.*

King of Glo - - - ry, . . . 0 . . . *riten.*

ritenuto.

This system contains the first four staves of music. The top four staves are vocal parts, each with the lyrics "King of Glo - - - ry, . . . 0 . . .". The first two staves are in soprano and alto clefs, and the last two are in tenor and bass clefs. The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The tempo marking *riten.* (ritardando) is placed above the vocal lines, and *ritenuto.* is placed above the piano accompaniment.

Christ.

Christ.

Christ.

Christ.

ff

This system contains the next four staves of music. The top four staves are vocal parts, each with the lyrics "Christ.". The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The dynamic marking *ff* (fortissimo) is placed above the piano accompaniment.

This system contains the final four staves of music. The top four staves are vocal parts, each with a whole note rest. The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef.

No. 4. SOPRANO SOLO.—“WHEN THOU TOOKEST UPON THEE.”

VOICE. *Andante moderato.*

PIANO. *p*
stacc.

When Thou

cres. *p*
Ped. *

took - est up - on Thee to de - li - ver man, . . . Thou

p

didst not ab - hor the Vir - gin's womb.

When Thou hadst o - ver - come the

p
Ped. *

sharp - - ness of death, Thou didst o - pen the King - dom of

cres.

Heav'n to all be - lie - vers. When Thou

mf

took - est up - on Thee to de - li - ver man,

dim. *cres.*

Thou didst o - - pen the King - dom of Heav'n to

rf *dim.*

Ped. *

all be - lie - vers, to all be

pp

lie - - vers. When Thou

cres. *f* *dim.*

took - est up - on Thee to de - li - ver man, . . . Thou

p

didst not ab - hor the Vir - - gin's womb. When

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

cres. *cres.*

o - pen the King - dom of Heav'n to all be - -

dim. *dim.*

lie - vers, to all be - lie - vers. Thou

p *cres.* *Ped.* *

with fervour.

sit - - - test at the right hand of God, . . .

piu sensibile. *Ped.* * *Ped.*

in the Glo - - - ry of . . . the . . .

loco. *8va* *Ped.* *

Fa - - - ther, . . . in the Glo - - -

8va *loco.* *Ped.* *

ry, the Glo - - - ry of the

dim.

Fa - - - - - ther, the Glo - - - - - ry, the

Glo - - - - - ry of the Fa - - - - - ther,

cres.

Ped.

cres.

in the Glo - - - - - ry, in the

sempre cres.

ff *allargando.*

Glo - - - - - ry, the Glo - - - - - ry of the Fa - - - - -

f *ff* *Con forza.*

Ped. *

ther. Thou sit - - - - - test at the

p

right . . hand of God,

dim.

in the Glo - ry of the Fa - ther.

Thou sit - test at the right hand of God, the

pp *Slower.*

right hand of God.

pp *rall.*

Ped. * *Ped.* *

No 5.

CHORUS.—“WE BELIEVE THAT THOU SHALT COME”

Andante maestoso.

TREBLE. We . . be - lieve . . that

ALTO. We . . be - lieve . . that

TENOR. (Sve lower.) We . . be - lieve . . that

BASS. We . . be - lieve . . that

ACCOMP. *ff* (Voices only.)



Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

p *cres.*



pp We there - fore pray Thee,

dim. *tr* *p* *simili.*



help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long note on 'help' followed by the lyrics 'Thy ser - vants, whom Thou hast re - deem - ed with Thy'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

We there - fore pray Thee,
pre - cious blood.

We there - fore pray Thee,
pre - cious blood.

This system continues the vocal line with the lyrics 'We there - fore pray Thee, pre - cious blood.' The piano accompaniment includes a dynamic marking of *pp* (pianissimo) for the vocal line and *p* (piano) for the piano accompaniment.

help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

This system repeats the first vocal line and piano accompaniment from the first system.

pre - cious blood. . . Make them to be

Make them to be

Make them to be

Make them to be

p

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

cres.

cres.

cres.

cres.

cres.

Ped. *

glo - ry e - - ver - -

glo - - - ry e - - ver

glo - - - ry e - - ver

glo - ry e - - ver

glo - - - ry e - - ver

f

dim.

dim.

dim.

dim.

dim.

f

diminuendo.

last . . . ing.

last . . . ing.

last . . . ing.

last . . . ing.

We

there - fore pray Thee, help . . . Thy ser - vants,

there - fore pray Thee, help . . . Thy ser - . . .

We there - fore pray Thee, help . . . Thy

cres.
 there - fore pray Thee help . . . Thy ser - vants,
 - - vants,
cres.
 We there - fore pray Thee help . . . Thy
 ser - - - vants,
do.

f
 whom Thou hast re - deem - ed with Thy pre - - - cious
 whom Thou hast re - deem - - -
f
 ser - vants, whom Thou hast re - deem - - -
f
 whom Thou . . . hast re - deem - - -
f
 Ped. *

p
 blood. Make them to be num - - - ber'd
p
 - ed. Make them to be num - - - ber'd
 - ed,
 - ed,
p
 Ped. *

with Thy Saints . . . in glo . . .

with Thy Saints . . . in glo . . .

in

in

ry e - ver last -

ry e - ver last -

glo - ry e - ver last -

glo - ry e - ver last -

dim.

dim.

dim.

dim.

dim.

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

p

ff

ff

ff

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

p

cres

p

We there - fore

p

We there - fore

tr

cen - *do.*

fp

there - fore pray Thee, help . . thy ser - - vants,
 pray Thee, help Thy ser - vants, whom Thou hast re -
 pray Thee, help Thy ser - vants, whom Thou hast re -

cres. *cres.* *cres.* *cres.*

Ped. * *Ped.* *

whom Thou hast re - deem - ed with Thy pre - - cious
 deem - - ed with . . Thy . . pre - cious
 deem - - ed with . . Thy . . pre - cious

tr *tr* *tr*

cre - - *scen* - - *do*

We there - fore pray Thee, help . . Thy
 blood, . . We there - fore pray Thee, help . . Thy
 blood, . . We there - fore pray Thee, help . . Thy
 blood, . . We there - fore pray Thee, help . . Thy

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious

Ped. *

blood. . . We pray Thee, help Thy

blood. . . We pray . . . Thee, help Thy

blood. . . We there - fore pray Thee, help Thy

blood. . . We there - fore

Ped. *

ser - vants, whom Thou hast re - deem - - ed with Thy

ser - vants, whom Thou hast re - deem - - ed with Thy

ser - vants, whom Thou hast re - deem - - ed with Thy

pray Thee, whom Thou hast re - deem - - ed with Thy

Ped. *

dim.

pre cious blood. Make them to be

pre cious blood. Make them to be

pre cious blood. Make them to be

pre cious blood. Make them to be

p

p

p

p

p

p

Ped. *

num ber'd with Thy Saints in

num ber'd with Thy Saints in

num ber'd with Thy Saints in

num ber'd with Thy Saints in

cres.

cres.

cres.

cres.

cres.

cre - scen - do

mf glo ry e ver

mf glo ry e ver

mf glo ry e ver

mf glo ry e ver

mf glo ry e ver

dim. *pp*
last ing, in glo
dim. *pp*
last ing, in glo
dim. *pp*
last ing, in
dim. *pp*
last ing, in glo
dim. *p pp*

dim.
ry e ver last
dim.
ry e ver last
dim.
glo ry e ver last
ry e ver last
dim.

ing.
ing.
ing.
ing.
pp
con Pedale.

No. 6. SOPRANO SOLO AND CHORUS.—"O LORD, SAVE THY PEOPLE."

Andante.

SOLO. *p* O Lord, save Thy peo - ple, and bless . . Thine

TREBLE.

ALTO.

TENOR
(ve. lower).

BASS.

PIANO. *Andante.*
p

he - ri - tage.

CHORUS. *f*

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

f

Solo.

Go-vern them, and lift them up for e - ver,

Go - vern them, and lift them up for e - ver.

Go - vern them, and lift them up for e - ver.

Go - vern them, and lift them up for e - ver.

Go - vern them, and lift them up for e - ver.

O Lord, save Thy peo - ple, and bless . . . Thine he - ri - tage.

O Lord, save . . . Thy peo - - ple.

O . . . Lord, save . . . Thy peo - - ple.

CHORUS.

Go-vern them, and lift them up for e - ver, go-vern them, and lift them up for

Go - - - vern them, and lift them up for

Go-vern them, and lift them up for e - ver, go-vern them, and lift them up for

Go - - - vern them, and lift them up for

p *cres.*

e - ver, go-vern them, and lift them up for e - - ver, go - vern

e - ver, go-vern them, and lift them up for e ver, go - vern

e - ver, go-vern them, and lift them up for e - - ver, go - vern

e - ver, go-vern them, and lift them up for e - - ver, go - vern

Ped. *

sempre cres. them, and lift them up for e - - - ver.

sempre cres. them, and lift them up for e - - - ver.

sempre cres. them, and lift them up for e - - - ver.

sempre cres. them, and lift them up for e - - - ver.

sempre cres.

Allegro molto vivace.

Day by day we mag - ni - fy Thee; And we

Allegro molto vivace.

f

wor - ship Thy Name, e - ver world with-out end.

Day by day we mag - ni - fy Thee; And we

wor - ship Thy Name, e - ver world without end.

Day by day we mag - ni - fy Thee, and we

Day by day we mag - ni - fy

Day by day we mag - ni - fy

wor - ship Thy Name, e - ver world with-out end.

Thee, and we wor - ship Thy

Thee, and we wor ship Thy

Day by day we mag - ni -

Day by day we mag - ni - fy Thee; And we

Name. Day by day we mag - ni - fy

Name. Day by

- fy Thee; And wor - ship Thy Name, with - out end.

wor - ship Thy Name, e - ver world with - out end.

Thee; And Thy Name, e - ver world with - out end.

day we mag - ni - fy Thee.

p O Lord, save Thy

p O Lord, save Thy

p O Lord, save Thy

p O Lord, save Thy

con Pedale.

peo . . . ple, and
#peo . . . #ple, #and
peo . . . ple, and
peo . . . ple, and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "peo . . . ple, and". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

bless . . . Thine
bless . . . Thine
bless . . . Thine
bless . . . Thine

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "bless . . . Thine". The piano accompaniment maintains the same rhythmic pattern as the first system.

he . . . ri . tage. . . .
he . . . ri . tage. . . .
he . . . ri . tage. . . .
he . . . ri . tage. . . .

The third system concludes with four vocal staves and piano accompaniment. The lyrics are: "he . . . ri . tage. . . .". The piano accompaniment continues with the established rhythmic pattern.

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Go - - - vern them, and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

lift them up for e - - - ver,

lift them up for e - - - ver,

lift them up for e - - - ver,

lift them up for e - - - ver,

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "lift them up for e - - - ver,". The piano accompaniment continues with the same rhythmic pattern as the first system.

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

The third system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Go - - - vern them, and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a *p* (piano) dynamic marking.

cres.
lift them up for
cres.
lift them up for
cres.
lift them up for
cres.
lift them up for

e . . . ver.
e . . . ver.
e . . . ver. Day by
e . . . ver.

Day by day we mag-ni-fy Thee, and we
Day by day we
day we mag-ni-fy Thee, and we wor-ship Thy

wor - ship Thy Name e - - - ver world with -
mag - ni - fy . . Thee, and we wor - - -
Name . . . e - - - ver world . .
Day by day we

con forza.
- out . . . end, with - out end, . . .
- ship Thy Name,
with - - out end,
mag - ni - fy Thee,

con forza. *con forza.*
with - out end, with - out end, . . .
with - out end,

O Lord,
 O Lord,
 O Lord,
con forza.
 with - out end. O Lord,

save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine

he - ri - tage, and bless Thine he - ri - tage. Go - vern
 he - ri - tage, and bless Thine he - ri - tage. Go - vern
 he - ri - tage, and bless Thine he - ri - tage. Go - vern
 he - ri - tage, and bless Thine he - ri - tage. Go - vern

them, and lift them up for e - - ver, for

them, and lift them up for e - - ver, for

them, and lift them up for e - - ver, for

them, and lift them up for e - - ver, for

e - - ver.

e - - ver.

e - - ver.

e - - ver.

fff
Day by day we mag - ni - fy Thee, and we wor - - ship Thy

fff
Day by day we mag - ni - fy Thee, and we wor

fff
Day by day we mag - ni - fy Thee, and we wor

fff
Day by day we mag - ni - fy Thee, and we wor

Name, e ver world with
ship Thy Name e ver
ship Thy Name e ver
ship Thy Name e ver

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "Name, e ver world with" on the first staff; "ship Thy Name e ver" on the second; "ship Thy Name e ver" on the third; and "ship Thy Name e ver" on the fourth. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand and a supporting bass line in the left hand.

out end.
world with out end.
world with out end.
world with out end.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "out end." on the first staff; "world with out end." on the second; "world with out end." on the third; and "world with out end." on the fourth. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand and a supporting bass line in the left hand.

trem.

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "trem." on the first staff. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand and a supporting bass line in the left hand.

No. 7.

CHORUS.—“VOUCHSAFE, O LORD.”

Andante maestoso.

TREBLE.

ALTC.

TENOR
(Sre. lower).

BASS.

PIANO.

The first system of the musical score consists of five staves. From top to bottom: Treble clef, Alto clef, Tenor clef (with 'Sre. lower' in parentheses), Bass clef, and Piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The tempo is marked 'Andante maestoso.' and the dynamics start with a piano 'p' marking. The vocal staves are currently empty.

The second system continues the musical score with five staves. The vocal staves remain empty. The piano accompaniment continues with various chords and melodic lines. At the end of the system, there are markings for 'Org.' and 'Ped.' with a pedal symbol.

Vouch - safe, O Lord, to keep . . . us this

The third system features the vocal line with the lyrics 'Vouch - safe, O Lord, to keep . . . us this'. The piano accompaniment continues below. The system concludes with a final chord and a fermata over the piano part.

day with . . out . . . sin. O Lord, have

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

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

dim. *p* *Voices only.*

us, as our trust is in Thee. O Lord, in Thee have

us, as our trust is in Thee. O Lord, in Thee have

us, as our trust is in Thee. O Lord, in Thee have

us, as our trust is in Thee. O Lord, in Thee have

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

legato. *Piu vivace.* O Lord, let . . Thy mer - cy

First system of musical notation. It includes a vocal line with lyrics: "O Lord, let . . . Thy mer - cy light - en up - on . . . us, O . . . Lord, let Thy mer - cy". Below the vocal line is a piano accompaniment consisting of two staves.

Second system of musical notation. It includes a vocal line with lyrics: "O Lord, let . . . Thy mer - cy light - en up - on . . . us, O . . . Lord, let Thy mer - cy light". Below the vocal line is a piano accompaniment consisting of two staves.

Third system of musical notation. It includes a vocal line with lyrics: "O Lord, let . . . Thy mer - cy light - en up - on . . . us, O . . . us, O . . . Lord, let Thy mer - cy light - en on us, O . . . en up - on . . . us;". Below the vocal line is a piano accompaniment consisting of two staves. The word "marcato." is written above the piano part in the final measure of this system.

Lord, let Thy mer - cy light - en up - on us, up - on . . .

Lord, let Thy mer - - cy light - en up - on

O Lord, let . . .

. . . Thy mer - cy light - en up - on . . . us, light - en up - on

us,

us, O Lord, let . . . Thy mer - cy light - en up -

. . . Thy mer - cy light - en up - on . . . us, up - on us,

us, let Thy mer - cy light - en up - on, . . . us, light - en

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

- on . . . us, up - on . . . us, Thy

light - en up - - on . . . us,

up - on us O Lord, let . . . Thy mer - cy

marcato.

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

Ped.

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-

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

marcato.

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

Org. Ped.

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

marcato. *f*

O . . Lord, let Thy mer
 O Lord, let Thy mer - cy light - en
 O . . Lord, let Thy mer
 O . . Lord, let Thy mer - cy light - en

cres.

ey . . . light - - en . . up - on us.
up - on us, . . . light - en . . up - on us.
ey light - en up - on us.
up - on us, light en up - on us.

f *dim.*

Military Band.
p

The first system of the musical score consists of five staves. The top three staves are vocal staves, each containing a whole rest. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and various chords.

The second system of the musical score consists of five staves. The top three staves are vocal staves, each containing a whole rest. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and various chords. A *cres.* marking is present in the piano part.

The third system of the musical score consists of five staves. The top three staves are vocal staves. The first two vocal staves contain whole rests, while the third vocal staff contains the lyrics "O Lord, have" with a *mf* dynamic marking. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and various chords. A *mf* dynamic marking is present in the piano part, and the word "Orchestra." is written above the piano part.

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

tr

up - on us. O Lord, in *cres.*
up - on us. O Lord, in *cres.*

Thee have I trust - ed: let me ne - ver
Thee have I trust - ed: let me ne - ver

cres

cres.

ne - - - ver

be con - found - - - ed, ne - - - ver

be con - - found - - - ed, ne

cres. molto.

cres.

ne - - - - - ver *f* be

be con - - found - - - ed, *f* let me

be con - found - - - ed, *f* let me

- ver be con - - - found

con - - - found - - - ed. 0

ne - ver be con - found - - - ed. 0

ne - ver be con - found - - - ed. 0

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

p

cres. molto.

Lord, in Thee have I trust

cres. molto.

Lord, in Thee have I trust

cres. molto.

Lord, in Thee have I trust

O Lord, in Thee have I trust

cres. molto.

O Lord, have

ed. O Lord,

ed. O Lord,

ed. O Lord,

ed. O Lord,

ed. O Lord,

Sva.....

Orch. & Military Band.

mercy up on us.

save the King.

save the King.

save the King.

save the King.

Sva. loco.

ff Org.

Ped.

N.B.—The words in small type to be used when the "Domine Salvum fac" is not required.

have mer - cy up - on us.
 O Lord, . . . save the King,
 O Lord, . . . save the King,
 O Lord, . . . save the King,
 O Lord, . . . save the King,

Bands. *Org.*
Ped.

Lord, in
 And mer - ci
 And mer - ci
 And mer - ci
 And mer - ci

Bands.

Thee have I trust - ed,
 - ful - ly hear . . . us
 - ful - ly hear . . . us
 - ful - ly hear . . . us
 - ful - ly hear . . . us

Org.

Let me ne - - - ver be con -
 when we call up - - on
 when we call up - - on
 when we call up - - on
 when we call up - - on

Bands.

ound - - - ed.
 Thee. A - - - men,
 Thee. A - - - men, A - - - men,
 Thee. A - - - men,
 Thee. A - - - men, A

ff Tutti.

A - - - men, A - - - men,
 A - - - men, A - - - men,
 - men, A - - - men,
 men, O

Fol.

Ped.

- men, A men, A

- men, A men, A

men. A men.

Lord, save the King.

- men. A men.

Lord, save the King.

6 6 6 6 6 6

Ped. *

rall.

. men.

rall.

. men.

sf rall.

A men.

sf rall.

A men.

rall.

Soa. *loco.*

Ped. * Ped. *