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SACRED MUSIC,
In Two Volumes.
 The Words from
THE BIBLE
AND
Hilton's Works,
IN
SOLO, DUET, TRIO & QUARTETT;
 with a "Quartet" for the
Orchestra.
BY

THOMAS ANSTEY, ESQ.^R

Formerly of Peter House College, Cambridge.

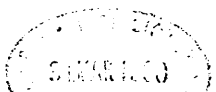
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1929-30. 1258.



To the King,
These two Volumes
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humbly dedicated

by his Majesty's
dutiful Subject,

and Servant,

Thomas Anstey.

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A N T H E M. I.

FOR A SINGLE VOICE.

Matthew 23^d Chap: 37th Verse.

ACCOMP^t

RECIT:

pia *for*
O Je=ru-sa-lem Je=ru-sa-lem Thou that kill=est the

Prophets and sto=nest them that come un=to thee

Maelzel's Metronome. ♩ = 50

for *pia*
A I R.
Largo Affettuoso. How

pia
of=ten would I have gathered thy Chil= =dren to= =gether. How

for

of-ten would I have gathered thy Chil = = = dren to = = gether even

6 6 6/4 7 6 7

for *pia*

as a Hen ga = = = threth her chickens un = der her

for *pia*

wings and ye would not ye would not ye would not how of-ten would

6 6 6 6 b5/3 6 6

I have gathered thy Chil = = = dren to = = gether even as a

6/4 7 6 7

for *pia* *for*

Hen - ga - threth her chickens un-der her wings and ye

for *for* *pia*

would not ye would not ye would not be=hold be=hold your-- House is

6 6 6 6 # 6 # 6

pia *pia* *p*

left un=to you left un=to you de==so==late your House - - -

6 3/4 6 6 # p 6 4/6

for *Adagio.* *for* *tr*

your House - - - is left un=to you de=so=late how

Pianiss:

6 7 6 7 # (5 6/7 4/6 6/4 3/4

A Tempo.

of-ten would I have gathered thy Chil- = = = dren to = = ge = ther even

6 6 6/4 7 6 7

pianiss:

as - - - a Hen - - - ga = = = threth her chickens un = der her

Sy:

for pia Adagio. Pianiss: A Tempo.

wings and ye would not ye would not ye would not

3/4 6 6/4

for pia

3/4 6 6/4 3

A N T H E M . II.

Metronome ♩ = 50.

Zechariah 13th Chap: 6th verse.

RECIT:

GRAVE.

for

What are these wounds

these wounds in thine hands then He shall answer those those

with which I was wounded was wounded in the House of my

AIR.
Metronome ♩ = 76.

Maestoso

for

Friends A = = wake O sword against my shepherd and against the Man the Man the

Man that is my Fellow and against the Man the Man that is that is my

5 2 3 6 3 9 4 4 3 # 6 6 9 6 # 6 (5)

for
fellow against the man that is my Fellow *tr* *pia* A = =

6 5 6 6 3 - (5) 6 6 7 3

= wake O Sword against my Shepherd and against the Man the Man the

6 4 7 6 4 7 6 (3) 6 4 7 6 6

for
Man that is my Fellow and against the Man the Man that

5 2 6 3 4 4 3 # 6 6 9 6 # 6

pia
is that is my fellow against the Man that is my Fellow

(5) # 6 5 6 6 3 -

fortiss:
A = = wake O sword a = = wake a = =

(5) 6 6 4 7 3 6 4 6 5 5 6 4 7 (7 3 - #

Affettuoso.
pia
wake O - Sword against my Shepherd and a = gainst the Man the

3 6 6 3 6 6 3 (3 6 4 6 6 6 3 6 4 # 7

pia *for*
Man that is my Fellow a = wake O Sword against the Man against the

3 4-6 6 5 9 3 6 # 6 4 7 6 6 3 6 # (5) (5) 7

for *Slower.*

Tempo Primo

pia for pia

Man that is my Fellow A = wake O - Sword against my Shepherd and a =

(3 # 6 # # 8^{vs} 3 6 6 4 3 6 6 3 (3 6 4 6 6 2

Affettuoso

pia for

gainst the man the Man that is my Fellow a = wake O -

3 6 4 # 7 3 # 7 6 6 4 5 # 9 3 6 # 6 4 7

for slower

sword a = gainst the Man a = gainst the Man that is my

6 6 3 6 # (6 5 7 (3 #

8^{vs}-----

Pianissimo.

ad lib: Adagio.

Fellow that is my Fellow saith the Lord of Hosts

6 # (7 # 3 #

Segue Coro.

CHORUS Full

Metronome $\text{♩} = 84$
for.

Treble.

Alto.

Tenor.

Bass.

Piano Forte
or
Organ

Andante e Maestoso

Tasto Solo.

pia.

Smite *for.* smite

Smite *for.* smite

Smite *for.* smite smite the shepherd

Smite smite smite the shepherd *pia.*

for. *tr* *for.* *pia.*

smite *for.* smite smite *for.* and the sheep - - -

smite *for.* smite smite *for.* and the sheep the sheep *pia.*

smite *for.* smite smite *for.* smite the shepherd smite *pia.*

smite *tr* smite smite smite the shepherd *pia.* smite

for. *pia.* *for.*

3 7 6 3 3 6 6 6 6 6 3

pia

... shall be scat = = = red shall be scat = = = te = = red

... shall be scattered ... smite smite

smite smite smite smite

smite smite smite and the sheep shall be scat = = = te =

pia

pia

pia

6 4 6 3

Fortis.^o tr

smite -- smite And the sheep - - - shall be scatter =

smite smite the sheep shall be scatter =

smite smite *pia.* the shepherd *pia.* *pia.*

= red smite the shepherd smite smite smite smite

Fortis.^o tr

pia. *pia.*

6 4 3

ed smite the shepherd and the sheep - - - shall be

ed smite the shepherd and the sheep shall be scatter'd be

smite the shepherd and the sheep shall be scatter'd

smite and the sheep the sheep shall be.

6 6 6 (7 6 7 6 # 6b 5b 3b (7

for scat = = = = tered *fortiss:* Smite smite

scat = = = = tered *fortiss:* Smite smite *Unis:*

shall be scat = = = = tered *fortiss:* Smite smite smite the shepherd

shall be scat = = = = tered Smite smite smite the shepherd *pia*

for fortiss: Tasto Solo.

$\frac{b3}{4}$ 6 7 6 #

for r for pia
 smite for smite smite smite and the
 for for for pia
 smite for smite smite for and the
 smite for smite smite for smite the shepherd
 smite for smite smite for smite the shepherd
 smite for. pia
 7 6 3 6 6 6

pia.
 sheep - - - shall be scat = = te = red shall be scat = = = te =
 sheep the sheep shall be scat- tered
 pia. pia.
 smite smite smite pia. smite
 smite smite smite smite smite and the sheep shall be
 7

Fortis?

= = red *for.* smite - - - smite and the sheep - - -
 smite smite smite smite the sheep
 smite smite smite - - smite *pia.* the shepherd *pia*
 scat = = te = red *for.* smite the shepherd smite smite smite
 6 3

slower pia.

shall be scat = te = red.
 shall be scat = te = red.
 shall be scat = te = red.
 shall be scat = te = red.
 shall be scat = te = red. *Pianis?* *Perdendosi.*
 slower *pia.*
 6 4 5

QUARTETTO.

Metronome = 50.
AFFETTUOSO.

I will say it is my People my People I will say it is my
 I will say it is my People my
 I will say it is my People my
 I will say it is my People my People

P. F. or Organ.

6 6 6 6 7 3 6 3/4 6

pia

People I will say it is my People it is my
 People it is my
 People
 and they shall say the Lord is my God the Lord my

7 6 4 3 6 7 3 6 7 6 4

for *pia*

People I will say it is my People it is my
 People I will say it is my People it is my
 I will say it is my People
 God and They shall say the Lord my God my God the

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

Pianiss:

People I will say it is my People it is my
 People I will say it is my People
 it is my People my People it is my People I will say it.
 Lord and they shall say the Lord the Lord is my God

Pianiss:

9 7 6 6 7 5 3 6 7 6
 7 4 4 4 4 4 4 4 4

pia.
 People my People it is my people I will say
pia.
 my my People
 is my People my People
 my People
pia.
 my People
pia.
 my people and they shall say the
 my people and they shall say the
 and they shall say the
Unison
Tasto Solo
 6 3 4 3 4

pia.
 my People my People
 Lord is my God
 Lord is my God
 Lord is my God my God - - my God my God my God
 I will
 I will
 I will
 I will
Adagio.
pia.
pia.
pia.
Tasto Solo
 6 6 b6 4 6 3

Adagio *Pianis?* *Tempo 1^o*

say it is my People *pia* my People my People I will
 say it is my People *pia* my People my People
 say it is my People *pia* my People my People *Pianis?*
 say it is my People The Lord is my God is my God my People I will
Tasto Solo. *pia.* *Tasto Solo.* *Pianis?* *Tempo 1^o*

say it is my People my People *pia.* I will say it is my People I will
 I will say it is my People my People
 I will say it is my People my People
 say it is my People my People and they shall
pia.

say it is my People it is my People I will say it

it is my People I will say it

I will say it

say The Lord is my God the Lord my God and they shall say the

Tasto Solo

3 6 7 3 6 7 6 3 6 6 7 6 7

4 4 4 4 4 4 4 4 4 4 4 4 4

6 6 6 6 6 6 6 6 6 6 6 6 6

for. pia is my People it is my People I will say it *for. pia* is my People

for. is my People it is my People I will say it is my People

for. is my People it is my People I will say it is my People

for. is my People it is my People my People

Lord my God my God the Lord and they shall say the Lord

for. pia *pia*

6 6 6 9 6 6 6 6 6 7 5 3

4 4 4 7 4 4 4 4 4 4 4 4 4

6 6 6 6 6 6 6 6 6 6 6 6 6

Adagio.pia.



it is my People my Peo = ple.
 my Peo = ple.
 it is my People I will say it is my People my Peo = ple.
 The Lord is my God my Peo = ple.
Adagio.pia. *Sym.*

6
4

6 3 6 7
4 4



Pianis?
Adagio.

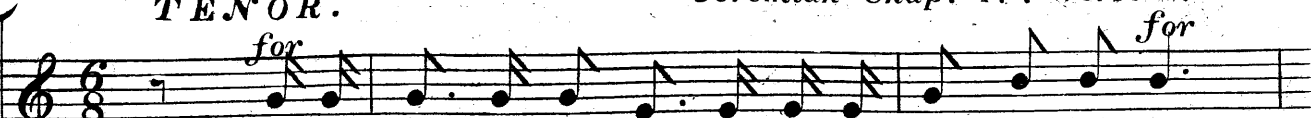
#6 7 7 5 3 6 6 6 7 7 6 7 4 3

ANTHEM. III.

Jeremiah Chap: 47th Verse 3^d

TENOR.

RECIT:

for  *for*

At the Noise of the stamping of the Hoofs of his strong


LARGO



for

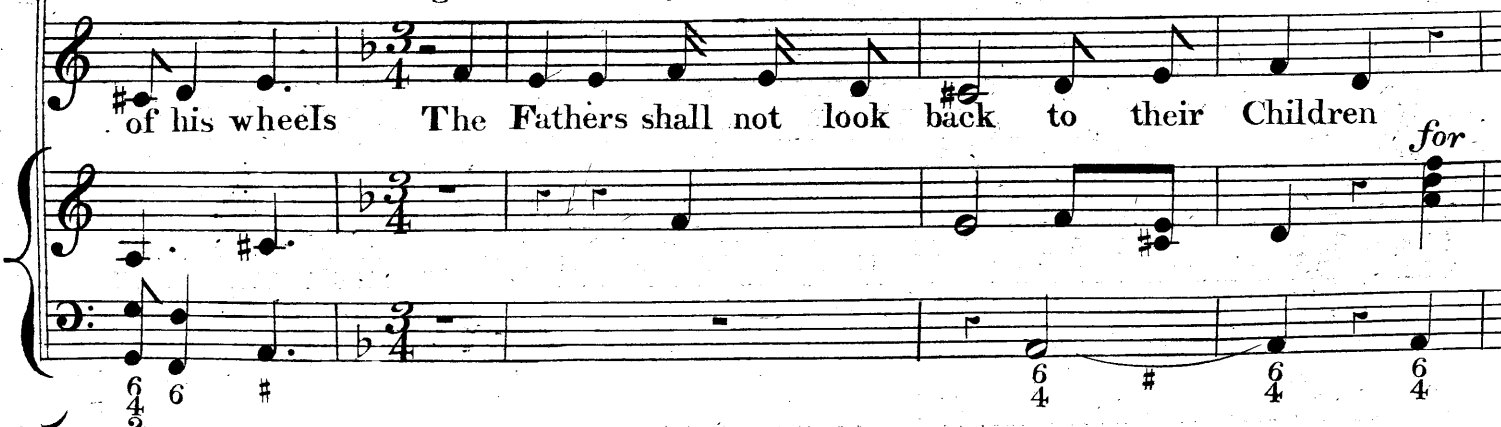
Horses at the rush = ing of his Chariots and at the rumbling



Metronome  = 50

AIR. Largo: This may be sung as a Counter Alto an 8^{va} above.

of his wheels The Fathers shall not look back to their Children *for*



pia

shall not look back - - shall not look back - - -



pia Hands shall not look back *for* feebleness of Hands *pia* for fee = ble =

6 (5 (7 6 (5 6

= ness for fee = ble = = ness of Hands shall not look back for

6 5 7 6 5 6 6 4 6

fee = ble = ness of Hands the Fathers shall not look back to their

(5 (7 6 (5 (7 6

pia Children shall not look back - - shall not look back

for. 6 4 # 6 5 (5 3 4 (7 6 6 4 6 # 6 4

--- shall not look back shall not look back --- shall not look

6 4 # 6 5 (7 (5

back to their Chil-dren *for.* the Fathers

3/4

the Fa = = = = = = = = = = = = = = = thes shall not look

(7 7 5/8 6

back to their Chil-dren *ad lib:* *Adagio.. pia* *A Tempo Sym.* *Adagio. pia.*

for.

6 5/6 5

Q U A R T E T T O

Metronome $\text{♩} = 60$
for

Treble

pia

O Thou sword of the Lord how long will it be ere Thou be

Alto

for

O Thou sword of the Lord how long will it be ere Thou be

Tenor

for

O Thou sword of the Lord how long will it be ere Thou be

Bass

LARGO.

Piano Forte
or
Organ.

for

pia

6 3 3
4 4 4

pia.

quiet how long how long how long will it be ere

quiet how long how long how long will it be how

quiet *Fortis.* how long how *for.* how

how can it how can it be quiet *pia.*

6 3
4 4

Thou be qui= = et put up thy= =self thy = = self in=

long put up - - - - - thy= =self thy = = self in=

long will it be ere Thou be qui=et put up thy= = self in=

how can it be qui=et how can it be how can it how can it

pia

6 4 6 5 6 3 3 7 6 3.

to thy scabbard rest and be still O Thou sword of the Lord how

to thy scabbard rest and be still O Thou sword of the Lord how

to thy scabbard rest and be still O Thou sword of the Lord how

be how can it be quiet

pia.

6 6 6 6 4 5 4

long will it be ere Thou be quiet how long how long how
 long will it be ere Thou be quiet how long how long how
 long will it be ere Thou be quiet
 how can it how can it be quiet
 long will it be ere Thou be quiet how long how
 how can it how can it be quiet

for. *pia*
for. *pia*
fortis? *for.*
for. *pia*
for.

6/4 3/4 6/4 3/4

long will it be ere Thou be qui = = et put up thy
 long will it be how long put up thy
 how long will it be ere Thou be qui = = et thy
 how can it be qui = = et how can it be

pia

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

= self thy = self in = to thy scabbard rest and be still
 = self thy = self in = to thy scabbard rest and be still
 = self thy = self in = to thy scabbard rest and be still
 how can it how can it be how can it be qui = et

6 3 3 6 6 6 5 6 4 3

pia. rest and be still *pia* rest rest rest and be still put up thy *for*
pia. rest rest and be still rest rest rest and be still put up thy
 rest and be still rest put
pia. how can it be quiet *pia* how can it how can it *for*

6 7 3 7 #

= self in = to thy scabbard put up thy = self in
 = self put up thy = self thy scabbard up thy = self in
 up thy = self thy = self in = to thy scabbard up thy = self in
 how can it how how can it be quiet how can it be

5 6 b # (7) 7 6 4 # 7 6 4/2 (7)

to thy scabbard put up thy self in
 to thy scabbard put up thy self put up thy self
 to thy scabbard put up thy self thy self in
 how how how can it be how can it how how can it be

pia pia pia

7 # b 6 # (7) 7

to thy scabbard put up thy = self in = to thy scabbard
 thy scabbard up thy = self in = to thy scabbard
 to thy scabbard up thy = self in = to thy scabbard *pia.*
 quiet how can it be how how can it be *pia.*

6/4 # 7 5/4 (7) # b

O Thou sword of the Lord how long will it be ere Thou be quiet how long
 O Thou sword of the Lord how long will it be ere Thou be quiet how long
 O Thou sword of the Lord how long will it be ere Thou be quiet *Fortis^o*
 how *Fortis^o*

6/4 3 3/6 4

for. *pia*

how long how long will it be ere Thou be qui = = = et

for. *pia*

how long how long will it be how long put up

for. *pia*

how long how long will it be ere Thou be

can it how can it be quiet how can it be

for. *pia*

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

put up thy = self thy = = self in = to thy scabbard rest and be still

thy = self thy = = self in = to thy scabbard rest and be still

qui = et put = up thy = = self in = to thy scabbard rest and be still

qui = et how can it be how can it how can it be how can it be quiet

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

pia.

rest rest rest and be still

pia.

rest rest and be still

rest and be still

pia.

how can it be seeing it hath a charge a charge against

pia.

Tasto Solo.

Tasto Solo.

6 7 6 —

pia.

Pianis?

There hath he ap=pointed it

pia.

There hath he ap=pointed it

pia.

There hath he ap=pointed it

pia.

There hath he ap=pointed it

Largo for.

Askkelon against Askkelon

pia.

Pianis?

Maestoso
e
Moderato

A N T H E M . I V .

CHORUS. Full.

Maelzel's Metronome 66

Psalm 66th

for *pia.*

Treble. *for* *pia.*

Alto. *for* *pia.*

Tenor. *for* *pia.*

Bass. *for* *pia.*

Piano Forte or Organ. *for.* *pia.*

3 6

for. *pia.*

Honor *for.* *pia.* sing forth the Honor of... his name Make a joyful noise unto

Honor *for.* *pia.* sing forth the Honor of... his name Make a joyful noise unto

Honor *for.* *pia.* sing forth the Honor of... his name Make a joyful noise unto

for. *pia.*

6 6 6 6 4 3 3

pia. *for.*

God all ye Lands sing forth the Honor sing forth the Honor of his

pia. *for.*

God all ye Lands sing forth the Honor sing forth the Honor of his

pia. *for.*

God all ye Lands sing forth the Honor sing forth the Honor of his

pia. *for.*

God all ye Lands sing forth the Honor of his

6 6 6 6 6 6 4

pia *for.*

Name say un = to God how terrible how terrible art

for. *pia* *for.*

Name make his Praise glo - rious say un = to God how terri - ble how terrible art

pia. *pia.* *for.*

6 4 2 4 6 6 6 5 3 6 4 3 6 6 4

thou in thy works in thy works say un-to
 thou in thy works in thy works
 thou in thy works in thy works *pia.*
 thou in thy works *pia.* in thy works *pia.* make his Praise glorious say
for. *pia.* *for.*

6/4 6 3 6/4

God how terrible how terrible art thou in thy works in thy
 how terrible art thou in thy works in thy
 how terrible art thou in thy works in thy
 un-to God how terrible how terrible art thou in thy works *for.* thy works in thy
for. *for.*

2/4 6 6/5 3 6/4 6 6/4 6/4 6 3

pia

works Through the Greatness of thy Power shall thine Enemies

pia

works Through the Greatness of thy Power shall thine Enemies

pia

works Through the Greatness of thy Power shall thine Enemies

pia

works Through the Greatness of thy Power shall thine Enemies

pia

for.

pia

for.

pia

6 4 6 6 6 4 6 6 6 4 6

Pianiss^o

submit Themselves un = to Thee all the Earth shall worship worship Thee

for.

Pianiss^o

submit Themselves un = to Thee all the Earth shall worship worship Thee

for.

submit Themselves un = to Thee all the Earth shall worship worship Thee.

for.

Pianiss^o

for.

6 4 3 6 # 6 4 # 7

pia.

shall sing un = to Thee they shall sing to thy

and shall sing shall sing un = to Thee they shall sing to thy

and shall sing shall sing un = to Thee they shall sing to thy

and shall sing shall sing un = to they shall sing to thy

6 6/4 6/4 3 3/4 6

for. Crescendo.

Name thy Name They shall sing They shall sing shall sing to thy Name.

Name thy Name They shall sing They shall sing sing to thy Name.

Name thy Name They shall sing They shall sing sing to thy Name.

Name thy Name They shall sing shall sing sing to thy Name.

6/4 3 6 7 6 3 7 6/4 7 3

DUET Allegro e Agitato.
Maelzel's Metronome. ♩ = 152

Treble. *pia.* *for.* *pia.*

Bass. *pia.* *for.* *pia.*

Come and see the works of God come come come come and see the

Come and see the works of God come come and see and see the

6 7 6 6 6 4 3 6 5 3 7 6 4 2 6

for

works of God Come and see the works of God come come come

works of God Come and see the works of God come come

6 4 3 *for.* 6 9 7 6 6 6 4 3 6 5 7

for. *pia.* *pia.* *for*

come and see the works of God He is terri-ble He is

for. *pia.* *pia.* *for*

see and see the works of God He is terri-ble He is

for. *pia.* *pia.* *for*

6 4 2 6 6 4 3 7 - 6 - 7 6 7

terrible in his doings to=wards the Children of Men He is terri=ble

terrible in his doings to=wards the Children of Men He is terri=ble

pia. *pia.* *for.* *pia.* *for.*

4 3 6 6 6 7 6 7

He is terrible in his doings to=wards the Children of Men Come and

He is terrible in his doings to=wards the Children of Men Come and

f *pia.* *pia.* *f* *pia.*

6 4 7 5 3 6 6 6 5

see the works of God come come come come and see the works of God.

see the works of God come come and see and see the works of God.

pia. *pia.*

6 9 6 6 6 3 6 3 7 6 4 2 6 6 6 4 3

DUET.
Maelzel's Metronome. ♩ = 96

Treble. Bass.

He turned the Sea into dry Land They went

He turned the Sea in-to dry Land They went through the

VIVACE.

through the Flood the Flood on Foot He turned the Sea into

Flood the Flood the Flood on Foot He turned the Sea into dry

pia. *for.*

dry Land They went through the Flood the Flood on Foot There did

Land They went through the Flood the Flood the Flood on Foot

for.

pia. *for.* *pia.*

we re-joice - - - there did we re-joice - - - re-

there did we re-joice *for.* there did we re-joice re-joice re-

3
5
6

7

6 6 — 7 6 6 6 (5)

6 6 2

for. *pia.*

=joice in Him They went through the Flood - on Foot there did

=joice in Him they went through the Flood on Foot there did

6 6 3

6

6 4 2 3 4 6 7 6

for. *pia.*

we re-joice we re-joice - - - re-joice in Him.

we re-joice re-joice in Him in Him re-joice in Him.

6 6 4 6 6 4 3

7 6 6 6 3

for. *pia.*

7

6 6 3

Maestoso e Moderato CHORUS Full.
Maelzel's Metronome.

for. *pia.*

Treble
Alto
Tenor
Bass

Make a joyful noise un = to God all ye Lands sing forth the

Make a joyful noise un = to God all ye Lands sing forth the

Make a joyful noise un = to God all ye Lands sing forth the

Make a joyful noise un = to God all ye Lands sing forth the

6

for. *f* *p*

Honor sing forth the Ho = nor of - - - his Name

Honor sing forth the Ho = nor of - - - his Name

Honor sing forth the Ho = nor of - - - his Name

6 6 6 4 3

say un = to God how ter = rible how terri = ble art
 how terri = ble art
 how terri = ble art
 Praise glo = rious say , un = to God how terri = ble how terri = ble art
pia

6/4 2/4 6 6/5 3 6/4 6/4

Thou in thy works in thy works .
 Thou in thy works in thy works .
 Thou in thy works in thy works .
 Thou in thy works thy works in thy works .
for.
pia.
for.

6/4 6 3

A N T H E M . V.

RECIT: *Accomp^t* Metronome

Matthew Chap: 2^d Verse 18th

LARGO.

Fortiss^o *for* (7) *pia* *forte.*

Fortiss^o In Ra = mah In Ra = mah was there a

for *pia*

voice heard La = menta = tion and weeping and great

7 b 6/4/2 6 7 6 6 4

fortiss^o *pia* *pianiss^o*

mourning Ra = chel weeping for her Chil = dren

7 3/4/6 7 7 # b

QUARTETTO.

Metronome ♩ = 52.

Treble.
And would not and would not would not be comfor = ted *for*

Alto.
And would not *for*
and would not

Tenore.
And would not would not

Bass.
And would not would not *for*
and would not

be comforted would not be com = = = = for = ted would not would not be

not be com = = = for = ted would not

and would not and would not be comforted be comforted

not be comforted be comforted would not would not

6 4 7 3 4 5 6 7 6 4 4 4 3 6 6 6 6 4 2 6 7

comforted and would not would not
 would not for and
 would not would not would not and would not be
 would not would not and would not be com = = for =
Tasto Solo
 7 6 6

and would not be comforted be = cause They are not for
 would not and would be = for
 comforted be =
 ted
 for
 7 7 4 6 7 6 6 3 7 6
 9 4 4 4 4
 for

for for pia because be-
 = caus be = cause They are not be comforted because
 = caus be = cause They are not are not because
 They are not are not for because and
 for for pia
 Sym:
 6 6 6 6 (7)

A Tempo Recit?

= cause be = cause They are not
 be = cause They are not
 and would not be cause They are not
 would not be comforted They are not They are not
 A Tempo Recit? Sym: pianiss?
 for for
 6 7 (3) 6 4 (7) 6 7

Tempo Primo
for *pia*

They are not and would not and would not would not be comfor-

They are not and would not

They are not and would

They are not and would not would not

Tempo Primo
for *pia*

6/4 4/4 6/4 4/4

for

ted - - - be com = for = ted would not be com = = = for =

for

and would not not be com = = = for = ted

for

not would not and would not and would not be

and would not not be com = for = ted be comforted

for

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

= ted would not be comforted would not - - would not would
 would not would not and would not - would not would
 com = for = ted would not and would not would
 comfor = ted would not and would not would

7 6/4 6/4 6

not be com = for = ted
 not be com = for = ted
 not be com = for = ted
 not be com = for = ted

Sym: *for* *pia*

6/4 4/4 3/4 6/4 6/4 7/4

A N T H E M. VI.

Psalm 65th

LARGHETTO. TRIO.

Maelzels Metronome 100

Treble.

Tenor.

Bass.

Piano Forte

or

Organ.

Musical score for the first system, including vocal parts and piano accompaniment. The score is in G major (one sharp) and 6/4 time. It features four staves: Treble, Tenor, Bass, and Piano Forte/Or Organ. The lyrics are: "Praise Praise waiteth for Thee O God for Thee O". The piano accompaniment includes a bass line with fingerings: 6/4, 3, 5/6, 3, 6/4, 4/7, 3, 6/6, 6/4, 6, 3, 9/4, 3.

pia.

Musical score for the second system, including vocal parts and piano accompaniment. The score is in G major (one sharp) and 6/4 time. It features four staves: Treble, Tenor, Bass, and Piano Forte/Or Organ. The lyrics are: "God in Sion Praise Praise waiteth for Thee O". The piano accompaniment includes a bass line with fingerings: 6, 6/4, 3, 5/6, 3, 6/4, 4/7, 3, 6/6, 6/4.

God for thee O God in Sion And un = to Thee and un = = to

God for thee O God in Sion And un = to Thee and un = = to

God thee O God in Sion and unto Thee and un = = to Thee shall the

6 3 9 3 6 6 6 6 6 6 3 7 6 4

Thee shall shall the vow shall the vow the vow be per =

Thee shall shall the vow shall the vow the vow be per =

vow shall shall the vow shall shall the vow the vow be per =

for. *pia*

3 6 3 9 3 3 4 6 7

= formed And un = to Thee and un = = = to Thee shall

= formed *pia* And un = to Thee and un = = = to Thee shall

= formed And un = to Thee and un = to Thee shall thee vow shall

pia *p* *for*

4 9 3 6 6 6 6 7 6 4

pia.

shall the vow shall the vow the vow be per- formed

shall the vow shall the vow the vow be per- formed

shall the vow shall shall the vow the vow be per- formed

pia.

6 3 4 3 6 7 9 3 6 9 5

for. *pia.*

O Thou that

O Thou that

O Thou that

Largo Affettuoso.
Maelzel's Metronome ♩ 60

Largo Affettuoso. 6

7 6 7 3 6 7 6 6 6 7 6 3

hear = est Prayer Thou that hear = est hear = est Pray = er

hear = est hear = est Prayer Thou that hear = est hear = est Pray = er

that hear = est Prayer Thou that hear = est hear = est Prayer

6 6 3 6 6 4 4 3 6 6 3

for *pia.* *pia* *pia*

un = to Thee to Thee shall all — — — Flesh come O Thou

for *pia* *pia*

un = to Thee to Thee shall all all Flesh come O Thou

for *pia.* *pia*

un = to Thee to Thee shall all Flesh come O Thou

9 6 3 6 7 6 6 4 — 4 5 3

that hear = = = est Prayer Thou that hearest hearest Prayer

that hearest hearest Prayer Thou that hearest hearest Prayer

that — — — that hearest Prayer Thou that hearest hearest Prayer

6 6 6 3 6 6 6 3 6 — 6 3

for *pia* *pia*

un = to Thee to Thee shall all — — — Flesh come

for *pia* *pia*

un = to Thee to Thee shall all all Flesh come

for *pia* *pia*

un = to Thee to Thee shall all Flesh come *pia*

9 6 3 6 7 6 6 4 — 4 5 3

for Bles = sed is the man
for Bles = sed is the man whom
 Bles = sed Bles = sed is the man
Pianis?
for

9 6 7 6 6 7 7 6 3 6 7 4

whom thou whom thou choolest and cau = = sest to ap =
 thou choolest whom thou choolest and cau = = sest to ap =
 whom thou whom thou choolest and cau = = = sest to ap =

6 6 6 6 # 6 6 # b5 3 b6

= proach un = to Thee O Thou that hear = = = est Prayer
 = proach un = to Thee O Thou that hearest hearest Prayer
 = proach un = to Thee O Thou that that hearest Prayer

6 6 # 6 6 6 4 3

Thou that hearest hearest Prayer un= =to Thee to Thee shall

Thou that hearest hearest Prayer un= =to Thee to Thee shall

Thou that hearest hearest Prayer un= =to Thee to

for *pia* *for* *pia* *for* *p*

6 6/4 6/4 3 6 — 6/4 3 9 6/4 3 6

all — — Flesh come.

all — all Flesh come.

Thee shall all Flesh come.

Pianis.^o

7 5 6 — 4 3 9 6/4 7 6 6 6 7 6 3

A N T H E M . VII.

Tenor Solo Part of Psalm 27th
Maelzel's Metronome ♩ = 50

LARGO.
AFFETTUOSO

Sym: Forte

TENOR.

for pia The Lord is my light and my sal =

for lr pia lr for
= va = tion whom shall I fear - - - shall I shall - - I fear. Sym:

for lr The Lord is the strength of my life of whom shall I be a =

for pia
= fraid of whom shall I be afraid The Lord is my light and my sal =

for *tr* *pia* *tr*

= va = tion whom shall I fear - - - shall I shall - I fear

6 4 3 6 4 2 6 6 6 4 7 3

MINORE.
Metronome ♩ = 80

TENOR
Larghetto.

for

When the wicked e'en mine Enemies and my foes came a =

ARIA. Parlante. 6 7

pia *for* *pia*

- bout me to eat up my flesh they stumbled and fell when the wicked

6 4 3 # 6 4 2 6 4 3 6

for *pia*

e'en mine Enemies and my foes came a = bout me to eat up my

6 7 6 4 3

for **MAJORE.** *pia*

flesh they stumbled and fell Though an Host should en = camp a =

6 4 3 6 4 6 5 6 9 6 6 5

= gainst me my Heart should not fear though war should

4 5 3 6 4 3 6 6 4 (5 6) 6 4 2 6

for Sym: pia for pia.

rise a-gainst me in this should I be con-fi-dent Though an

6 3 4 3 # 6 # 6 6/4 7

Sym:

Host should en-camp a-gainst me my Heart should not

6/4 6/5 6 9/5 6 6 4/5 3 6/4 3 6 6/4 (5)

Sym: for pia for

fear though war should rise a-gainst me in this should I be

6/4 2 6 6 3 4 5 #

Sym: MINORE. for

con-fi-dent - - when the wicked e'en mine E-nemies

6/4 7 # 7 6/4 # 6/4 6 6 6

for

and my foes came a-bout me to eat up my Flesh they stumbled and

7 6/4 3 # 6 6 4 3 #

Sym: Adagio piano

fell.

6 9 3 6 4 # 6/4 2 7 6 4 #

12/8 12/8

DUET. *Larghetto*

Maelzel's Metronome. ♩ = 50

ARIA.

Parlante.

for
T.S.
for
pia
for

6 6 4 — 3 6 4 — 7 6 4 — 3 6 4 6 6 4 7 6 6 4 7 6

TENOR.

One thing have I desir'd of the Lord that will I seek

BASS.

One thing have I desir'd of the Lord that will I seek

pia

4 7 6 4 3 6 — 6 4 — 3 — 6 4 3 6 4 2 6 6 4

af = ter

that I may dwell in the House of the

af = ter

that I may dwell in the House of the

for
for
for
pia

3 6 7 6 6 4 6 4 2 6 6 4 2 6 3 7 6 4 2

pia

Lord all the days of my life

Lord all the days of my life

Sym: pia

for

6 6 6 # 6 7 6 9 5 6 6 6 7 4 6 4 7

pia

to be = hold behold the Beau = ty of the

to behold the Beau = ty of the Lord the

6 #

Tasto Solo

Lord and to en = quire - - - - - in his tem = ple .

Lord and to en = quire in his tem = = = = = ple . *for*

6 4 3

RECITATIVE. *ad lib.*

for

For in the time of trouble shall He hide me in his Pa-vilion

pia

In the secret of his Ta-bernacle shall He hide me

tasto solo

Tenor. *for* He shall set me up = on a Rock

Bass. *for* He shall set me u = pon a Rock *Larghetto*

Piano Forte or Organ *tasto solo* *pia* *for* *pia*

Metronome ♩. = 100

CHORUS. *Con Spirito.*

for

Treble. QUARTETT And now shall my head be lif = ted up

Alto. And now shall my head be lif = ted up

Tenor. And now shall my head be lif = ted up

Bass. *for* *for* And now shall my head be lif = ted up

Piano Forte or Organ *for*

pia

Now shall my Head be lifted up and now

shall my Head my head be lifted up be lifted up

pia

my head be lifted up now now now be lifted

head be lifted up my head be lifted up and now •

pia

6 3 4 5 3 6 3 6 6 3 9 5 6 6 3 4 6 3

for

and now shall my head be lifted up shall my head be lifted up be =

shall my head shall my head be lifted up be =

up now shall my head be lifted up shall my head be lifted up

shall my head be lifted up be =

for

6 6 3 6 2 6 (3 4 5 7 3

pia *for*

lif-ted up a = bove a = bove mine e = ne-mies *pia*

lif-ted up a = bove a = bove above mine enemies mine

pia *for*

a = bove a = bove mine

lif-ted up a = bove a = bove a = bove mine e = ne-mies above mine enemies

pia *for* *pia*

3 7 6 4 2 6 6 4 3 6 4 7 3 6 4 6

Pianiss^o *for*

mine e = nemies and now shall my head be lifted up

Pianiss^o *for*

e = nemies mine e = nemies now shall my head be lifted up *pia*

e = nemies mine e = nemies now be

mine e = nemies and now shall my head be lifted up be

Pianiss^o

6 6 3 6 4 2 6 6 6 4 2 6 6 4 2 6 4 2 6 4 2 5

for pia for

above mine E-nemies be lifted up now now

above mine E-nemies be lifted up now now

for

lifted up above above mine E-nemies for now now

lifted up above above mine E-nemies pia And now now now

for for

47 6 4 3

for

shall my head be lifted up shall my head be lifted up be lifted up a

shall my head be lifted up shall my head be lifted up be lifted up a

for

shall my head be lifted up shall my head be lifted up be lifted up a

shall my head be lifted up shall my head be lifted up be lifted up a

for

7 6 4 3 6 4 2 6 4 7 (5) 6 6 4 7 3 3 6

= bove a = bove a = bove mine E = ne-mies be lif = ted up a = bove a = bove above mine
 = bove a = bove a = bove mine E = ne-mies be lif = ted up a = bove a = bove above mine
 = bove a = bove a = bove mine E = ne-mies be lif = ted up a = bove a = bove above mine
 = bove a = bove a = bove mine E = ne-mies a = bove a = bove above mine

pia *for*
pia *for*
pia *for*
pia *for*

6 6 6 3 6 7 6 7 6 4 2 6 7 6 4 2 6 4

E = nemies round a = bout me round a = bout me.
 E = nemies round a = bout me round a = bout me.
 E = nemies round round round a = bout me round a = bout me.
 E = nemies round round round a = bout me round a = bout me.

Adagio *Largo* *for* *pia*
Adagio *Largo* *for* *pia* *pia*

3 7 7 7 7 3 6 6 7 3 7

DUET. Tenor and Bass.

Maelzel's Metronome ♩ = 66

LARGHET.

pia *for* *pia* *tr*

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

Therefore will I of = fer in his Tabernacle Sacri =

Therefore will I of = fer in his Ta = ber = nacle

6 6 4 6 4 6 4 6 4 2 6

pia

fi = = ces Sacrifices of Joy Therefore will I of = fer

Sa = crifi = ces Sacrifices of Joy Therefore will I of = fer

pia

6 6 6 6 6 7 6 6 6 4 7

in his Tabernacle Sacri-fi-ces Sacrifices of Joy I will sing yea
 in his Ta-ber-nacle Sacri-fices Sacrifices of Joy I will

for

6 4 6 4 2 6 6 6

I will sing I will sing Praises unto the Lord Therefore will
 I will sing I will sing Praises un-to the Lord

for *pia*

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

I - - - of-fer in his Tabernacle Sacri-fi-ces Sacrifices of Joy
 Therefore will I of-fer in his Ta-ber-nacle Sacri-fices Sacrifices of Joy

6 6 4 6 4 3 6 4 2 6 6 6

LARGO AFFETTUO T R I O

Maelzel's Metronome. ♩ = 50

Treble.
Hear O Lord Hear O Lord when I cry with my voice have

Tenor.
Hear O Lord when I cry with my voice have

Bass.
Hear O Lord when I cry with my voice have mercy have

Piano Forte or Organ

6/4 7/4

mercy al=so up=on me

mercy al=so have mer=cy al=so upon me and an=swer me

mer=cy mer=cy al=so upon me and an=swer me

pia *tr*

pia

pia

6/4 9/4 3 6/4 3 9/4 3 6 6/4 3 6 6 6/4 3

pia

an = swer me - - - seek ye my face

an = swer me - - - When Thou saidst seek ye my face

pia

an = swer me - - -

3 7 3

for *pia e Tendrement*

my heart said un = to Thee thy Face Lord will I seek

for my heart said un = to Thee thy Face Lord will I seek

for my heart said un = to Thee thy Face Lord will I seek

pia

6 6 6 4

will I seek - - Hide not thy Face far from me put not thy servant a =

will I seek - -

will I seek - -

6 4 3 6 3 6 7 6 7

way Thou hast been my help
 thy servant away in an-ger Thou hast been my help
 Thou hast been my help

lr

Tasto Solo

4 3 3 7 76
5 9

TUTTI. Unison.

for leave me not neither for sake me O God of my
 leave me not neither for sake me O God of my
 leave me not neither for sake me a tempo *mo* of my

ad lib:

for

f

6

sal = = va = = tion .
 sal = = va = = tion .
 sal = = va = = tion . *Adagio* *lr*

pia

Pianiss^o

Volti Solo

TREBLE SOLO.

Maelzels Metronome = 69

LARGHETTO.

for pia

for

pia pia

cres: pia

pia

When my Fa = ther and my Mo = ther for = sake

Tasto Solo

me when my Fa = ther and my Mo = ther

for

for *tr* *pia*

for = sake me my Fa-ther and my Mo-ther for = sake me

7 6 6 6 6 6 7 6 4 6

4 2 3 4 5

for *pia* *pia* *for*

then the Lord then the Lord then the Lord the Lord -

7 9 6 7 6 6 7

4 3 4 2

pia *Crescendo* *tr*

- - will take me take me take - - - - me up my

7 7 6 3 6 6 9 7 7 6 6

pia 4 4 7 4

for *for* *for*

Father and my Mo-ther for = sake me Then the Lord

6 6 6 6 7 6 6 7 6

4 2 4 3 6 4 7 4 6

pia pia pia Cres:

Then the Lord then the Lord the Lord - - will take me take me

7 6 4 2 6 7 7 7 6 *pia*

ad lib: pia tr

take - - - me up - - -

3 6 6 9 7 6 4 3

BASS SOLO.
Maelzel's Metronome $\text{♩} = 50$

ARIA.
Parlante.

Teach me thy way O Lord and lead me in a plain path

3

because of mine enemies de-liver me not over un-to the will of mine

6 3 7 3 7

UNIS: for

Enemies for false witnesses are risen up against me and such as breathe out

4 5 3 4 3

for

Cruelty I had fainted unless I had believ'd - - to see the Goodness

6 3 4 3 #6 4 3 #6 4 6 - - - - -

of the Lord in the land of the li = ving wait on the Lord be of good courage

(7) 7 6 4 3

Fortiss:

and he shall strengthen thine heart wait I say on the Lord

7 6 5 6 4 3

Largo Affettuoso.

The Lord is my Light and my Sal = vation whom shall I

for

6 6 6 7 6 6 3 6 6 2

tr *pia* *ad lib:* *tr* *Pianiss?* *tr*

fear - - - shall I shall - - I fear. *for*

6 6 6 7 3 7 7 6 7 6 3 6 6 3 4 2

A N T H E M. VIII.

for a TENOR Voice.

Jeremiah Chap: 31st Verse 18th

for *pia* *Pianissimo*

RECIT: I have surely heard Ephraim be = moaning himself thus

6 4 2 6 7

A I R.
Affettuoso. Metronome ♩ = 88

pia *pia*

Thou hast chas = tised Me Thou hast chastised Me and I - - and I was and

5 4 3 7 6 7 6 3 6 7 6 3 6 3 9 4 6 3 6

pia

I was chas = ti = sed Thou hast chas = tised me thou hast chastised me and

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

for

I - - and I - was and I - was chas = ti = sed As a Bullock unaccustom'd

3 6 4 3 9 4 6 3 6 6 6 7 6 6 3 (7 6 6 6

to the yoke to the yoke Turn Thou

6 4 7 6 4 6 7 6 6 4 6 4 2 6 6 6 4

Me Turn Thou Me and I shall and

6 7 3 6 4 7 6 4 7 7 6 4 2 6

pia
I shall be tur = ned as a Bul = lock unaccustom'd to the yoke

6 7 6 4 7 6 6 (7 6 6 6 6 4 4 6 6

to the yoke Turn Thou Me

7 6 4 6 4 2 6 6 6 4 4

for *pia*
 Turn Thou Me - - - - - and I - - shall and

6 7 3 6 7 6 7 6 7 6 6

pia
 I shall be turned Thou hast chas = ti = sed Me Thou hast chasti = sed

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

for
 Me and I - - and I - was and I - was chas-tised for Thou for Thou

6 7 6 3 6 3 9 6 3 6 6 6 7 3 6

for *pia*
 Thou art the Lord my God for Thou art the Lord my God the

6 7 3 7 6 6 # 6 3 6 6

Lord my God Thou art - - - Thou art - - - Thou

for *pia*

6 4 6 4 (7 6 7 6 # 6 4 # 6 4 2 6 6

art the Lord my God Thou hast chas-tised Me Thou hast chasti-sed

Adagio *Pianissimo per tutto*

5 4 3 7 6 3

Me and I and I was and I was chas-tised

pia *Sym:* *for*

6 7 6 3 6 4 3 9 6 3 6 6 6 7 6 6 6 6

pia *pia*

6 4 2 6 3 4 7 7 6 5 4 3 6 4 3 9 4 3 7 3

for *Affettuoso.*

RECIT: *3* *pia*

Surely after that I was turned I re = pented and after

6 4 2 6

pia

for *Agitato.* *3* *pia*

that I was in = structed I smote upon my Thigh I was a = = shamed yea

7

Fortissimo *Adagio.*

Fortiss: *pia*

e'en confounded because I did bear the Re = proach of my youth.

(6/2) 6 #3 #5 6 4/4 b6 (7)

Vivace e Affetu^o Metronome ♩ = 116

AIR *for* *pia*

Is Ephraim my dear son my dear son is E = phraim is He a pleasant

6 6 3 7 6 5 7 7

pia *for*

Child Is Ephraim my dear Son my dear son is Ephraim is

6 6 4 3 7 6 5 3 7

pia *for*

He a pleasant Child a pleasant Child a pleasant Child is Ephraim my

7 6 4 3 (5) 6 9 3

for *pia*

dear Son is He is He a pleasant Child a pleasant Child a

6 4 (5) 6 5 (5) 7 6 4 7 (5)

pia. *for*

pleasant Child is Ephraim my dear Son is He is He a pleasant Child for

6 9 3 6 4 (5) 6 5 (5) 7 6 4 7

Meno Vivace crescendo e Agitato.

since I spake a = gainst Him I do ear = nestly I do ear = = =

for *for*

6 $\flat 5$ 6 5 3 6 7 4 # 6 4 # 3 6

= = nestly re = member Him still re = mem = ber re = member Him

for pia Adagio

6 $\flat 3$ $\flat 3$ 6 4 6 3 $\flat 6$ $\flat 5$ 7 4 $\flat 3$

still is He a pleasant Child Is E = phraim my dear Son my

Affettuoso
Affettuoso ad lib: a tempo pia

7 6 6 4 3 7

dear son is E = phraim is He a pleasant Child.

6 5 3 7

LARGO Maelzel's Metronome $\text{♩} = 60$. *T R I O*

pia

Therefore my Bowels are troubled troubled for Him

Therefore my Bowels are troubled troubled for Him

Therefore my Bowels are troubled troubled for Him for Him

pia

for

Therefore my Bowels are troubled troubled for Him are

Therefore my Bowels are troubled troubled for Him are

Therefore my Bowels are troubled troubled for Him for Him are

for

pia

for

pia

for

troubled for Him I will surely surely surely have mer=

troubled for Him I will surely surely surely have mercy

troubled for Him surely surely have mercy

for

Pianis^o

f

= = cy sure = ly have mer = cy up = on Him trou = bled for Him
 sure = ly have mer = cy up = on Him trou = bled for Him
 mercy sure = ly have mer = cy up = on Him trou = bled for Him

6 (5) 9/4 6 6/4 3/7 6 6/4 6

for

I will sure = ly surely sure = ly have mer = = = = = cy.
 I will sure = ly surely sure = ly have mer = cy
 surely sure = ly have mer = cy mer = cy

7 3 6/4 4 3 6 (5)

pia

Pianis^o

sure = ly have mer = cy up = on -- Him saith the Lord.
Largo e sost^o
 sure = ly have mer = cy up = on -- Him saith the Lord.
 sure = ly have mer = cy up = on -- Him saith the Lord.
Pianis^o
Largo e sost^o

9/4 6 6/4 7 7 6

ANTHEM. IX.

88th Psalm.

Maelzel's Metronome = 60

TENOR.

RECITAT^o

O Lord God of my sal = va = tion I have

cried Day and Night be = fore Thee

AIR

or in Falsetto.

TENOR

Metronome 69

Larghetto.

Let my Pray = er come be = fore Thee in =

= cline thine Ear un = to my Cry for my soul is full of Trou = ble

and my Life draweth draw = = = eth nigh un = = to the

Grave Let my Pray = er come be = fore thee in = cline thine Ear un =

lr

to my Cry for my Soul is full of Trou=bles and my Life

3 6 7 6 6 6 3 6 3 6 4 2 6

pia

draweth draw = = = eth nigh un= = to the grave I am counted with

6 7 7 6 4 6 4 7

pia

Them that go down in=to the Pit I am as a Man that hath no

6 4 2 6 6 4 # b

lr

strength that hath _ _ _ _ no strength free a= mong the Dead whom thou re=

6 5 7 # 7 6 4 6 4 2 5 6 4 2

membrest no more no _ _ more and They are cut _ _ _ _ off from

6 4 2 6 6 7 6 6 4 7 (5) 6

pia

thy hand I am counted with Them that go down in=to the Pit

6 4 3 6 4 2 6 6 4 # b

tr

I am as a Man that hath no strength that hath no

6 5 7 #

for

strength free a-mong the Dead whom thou re-membrest no more no

6 4 6 4 2 5 6 4 2 6 6 6 7

tr

more and they are cut off from thy hand.

6 6 4 7 (5) 6 6 4 3

PRESTO
AGITATO.

for

TENOR. Metronome = 80

Thou hast laid me in the lowest Pit in darkness in the deeps

Tasto Solo

pia

in the lowest Pit in darkness in the deeps Thou hast laid me in the lowest

#3 6 6 3 (5) 6 3 4 6

pia

Pit in Darkness dark-ness in the deeps Thou hast laid me in the lowest

6 4 # (5) 6 4

Tasto Solo

Pit in darkness in the deeps in the lowest Pit in darkness in the deeps.

#3 #3/2 6 3 (5)

pia

Thou hast laid me in the lowest Pit in darkness dark-ness in the deeps

3/4 6 6/4 # (5) 6/4

Fortiss^o *pia* *for*

thy wrath lieth hard upon me and thou hast afflicted

6 6/4 7 6/4 7 6/4

Tasto Solo. *slower* *Affettuoso Largo.* *Adagio.*

me hast afflicted me me hast afflicted me with all thy waves

2/4 6/4 7 6 6 6 6 6 6 6/4

A Tempo *for* *slower*

thy wrath lieth hard upon me and Thou hast afflicted

Fortiss^o

6 6/4 7 6/4 7 6/4 3 6

Affettuoso Largo *Adagio*

me hast afflicted me me hast afflicted me with all thy waves.

pia *tr*

2/4 6/4 7 6 6 6 6 6 6/4 3

Aria Parlante

TREBLE . Metronome ♩ = 50

MINOR .

Larghetto e Affettuoso .

for
Thou hast put away put a = way mine Acquaintance put a = way mine ac =

pia
quaintance far - - - from me Thou hast put a = way put a = way mine ac =

for
= quaintance put a = way mine ac = quaintance far - - - from me Thou hast

pia for for for for pia
made me an a = bomination unto them I am shut up and I cannot I cannot and I cannot

pia pia for
come forth Thou hast made me an abomination unto them I am shut up and I cannot

for for pia pia
I cannot and I cannot come forth .

TRIO. Metronome. ♩ = 50

Soprano
Tenor
Bass
Piano Forte or Organ.

Mine Eye mourneth mine Eye mourn eth mourneth

Mine Eye mourneth mine Eye mourn eth mourn = eth

Mine Eye mourneth mine Eye mourn eth mourn = eth

LARGO.

6 6 6 6 7 6 7 3/4/6

pia

mourn = eth mine Eye mourn = eth mine Eye mourn = eth

mourn = eth mine Eye mourn = eth mine Eye mourn = eth mourn =

mourn = eth mine Eye mourn = eth mine Eye mourn = eth mourn =

pia

7 3 6 6/4/2 6 6 7 5/4

mourn = eth mourn = eth By reason of affliction

= = = eth mourn = eth By reason of affliction

= = = eth mourn = eth by rea

7/4 3/4/6 7 3 7

Pianiss^o *pia*

I have call = ed dai = ly un = to Thee I have stretched out my

I have call = ed dai = ly un = to Thee I have stretched out my

Pianiss^o *pia*

6/4 3 6 5 3/4 5/6 7 9/4 5

pia

Hands my hands unto Thee Lord Lord I have called Lord I have

Hands my hands unto Thee Lord Lord I have called I have

Hands my hands unto Thee Lord Lord I have

pia

9 6 6 3 3/4 6 4 6

Pianiss.^o

called dai = = ly I have called daily unto Thee I have stretched out my

called dai = = ly I have stretched out my

called dai = = ly I have called daily unto Thee I have stretched out my

Pianiss.^o

Hands my Hands un = to Thee.

Hands my Hands un = to Thee.

Hands my Hands un = to Thee.

DUET. for two Trebles.

Metronome $\dot{=}$ 72.

Treble 1^{mo}

Treble 2^{do}

ANDANTE

P. F. or Organ.

pia

Wilt Thou shew wonders shew wonders to the Dead shall the

Wilt Thou shew wonders shew wonders to the Dead

pia

for

dead arise shall the dead a = rise and praise thee shall thy loving

shall the dead a = rise and praise thee shall thy loving

for

6
4
2

6

7

6
4

6
4

3

3
4
6

7

Cres:

Kind = ness be de = clar'd - - - in the Grave or thy faith = ful =

Kind = ness be de = clar'd - - - in the Grave or thy faith = ful =

Cres:

3

6

5
6

6
4

7

6
4

3

pia

= ness in Des = truc = = = = = tion Wilt Thou

= ness in Des = truction in Des = truc = = = = = tion Wilt Thou

6 6 3

pianiss:

shew wonders shew wonders to the Dead shall the dead a = rise

shew wonders shew wonders to the Dead *pia*

6 4 2

for

shall the dead a = rise and praise Thee shall thy loving Kindness be de =

shall the dead a = rise and praise Thee shall thy loving Kindness be de =

for

6 7 6 6 3 3 7 3 6 5

4 4 6

crescendo

= clar'd - - - in the Grave or thy faithful-ness in in - - - Des-truc =

= clar'd - - - in the Grave or thy faithful-ness in Des-truction in Des-

crescendo

6 7 6 3 6 6 6 4

pia

= = = = tion shall thy wonders be known in the Dark and thy

= truc = = = tion and thy

pia

3 b b7 #7 6 6 2

Righteous-ness in the Land of forgetfulness but un-to Thee to

Righteous-ness in the Land of forgetfulness but un-to Thee to

6 6 4 7 #6 # # 6

pia

Thee have I cried Oh! Lord Oh! Lord and in the Morning shall my

Thee have I cried Oh! Lord and in the Morning shall my

pia

6 3 4 6 3 6 4 3

Pray = = = er prevent Thee in the Mor = ning shall my Pray =

Pray = = = er prevent Thee in the Mor = ning shall my Pray =

6 7 6 7 3 6 4 7 3 6

for *pia*

= = = er pre = vent Thee .

= = = er pre = vent Thee .

for *pia*

Adagio.

6 4 6 4 7 6 4 3 7 6 4 6 4 6 4 9

ARIA parlante in DUET . Treble and Bass.

Affettuoso Metronome ♩ = 50

Treble...
 Bass...

Lord - Lord why castest Thou off my soul why hidest
 Lord - - - - why castest Thou off my soul why hidest

pia *for*

Thou thy Face from me I am af = flicted and ready to die from my youth
 Thou thy Face from me I am af = flicted and ready to die from my youth

Sym. *for* *Fortiss^o*

up while I suffer thy Terrors I am dis = tracted
 up while I suffer thy Terrors I am dis = tracted

pia *Largo* *Adagio*

Thy fierce wrath goeth over me Thy Terrors have cut me off
 Thy fierce wrath goeth over me Thy Terrors have cut me off

TENOR VOICE.

Metronome $\text{♩} = 60$

LARGHET.
Violoncello.

They came round a-bout me They came round about me

pia

They came round a-bout me round a-bout me They came They

came round about me They came round They came round about me

for

a-bout Me dai-ly like water dai-ly like

tr. for Agitato.

wa-ter They compass'd me a-bout together

Slower *Adagio* *pia* *Tempo Primo*

They compass'd me a-bout to-gether They came round about me.

(7) 6 4 2 #6 3 #6 4 6 6 3 6 6 4 2

pia

They came round about me They came round about me round a =

6 6 3 6 6 9 6 6 6 4 6 6 6 4 2 6 6 6 9 6 6

= bout me They came They came round about me They came

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

for

round they came round a-bout me a = = bout me dai = ly

6 5 6 # 6 6 6 4 2 3 6 6 6 5 6 4 2

lr

like - - water dai = = = ly like wa = = ter .

6 7 6 (3) 6 6 4 2 6 5 6 6 3

TRIO .

Metronome ♩ = 50

pia

Treble

Tenor

Bass

LARGO

pia

Lover and Friend hast Thou put -- far from me

Lover and Friend hast Thou put -- far from me

Lover and Friend hast Thou put -- far from me

4 3 7 7 7 4 3

for

pia

Lover and Friend hast thou put -- far from me And mine Ac =

Lover and Friend hast thou put -- far from me And mine Ac =

Lover and Friend hast thou put -- far from me And mine Ac =

for

pia

4 3 7 7 7 4 3 6 6 4

pia

= quaintance in = to Dark = = = = ness Lover and Friend hast Thou

= quaintance in = to Dark = ness Dark = ness Lover and Friend hast Thou

= quaintance in = to Dark = ness Dark = ness Lover and Friend hast Thou

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

pia

put - - far from me and mine Ac = = quain = = tance in = to

put - - far from me and mine Ac = = quaintance in = to

put - - far from me and mine Ac = = quain = = tance in = to

7 7 4 3 6 6 4 7 6 6 6

pia

Dark = = = = ness Lover and Friend hast Thou put - -

Dark = ness Dark = = ness Lover and Friend hast Thou put - -

Dark = ness Dark = ness Lover and Friend hast Thou put - -

7 6 6 7 7 6 4 3 7 7 7

Pianiss^o

far from me hast thou put far from me

far from me hast thou put far from me

far from me hast thou put far from me

Pianiss^o

4 3

Metronome ♩ = 69

TENOR *Larghetto.*

Let my Pray = er come be = fore - - - Thee in =

9 6 5 6 4 2 9 3 6 7 6 4 7

tr

= cline thine Ear un = to my cry for my soul is full of - - Trouble

5 6 3 7 (5 6 6 6 3 6 3 4 3 2

pia *Pianiss:*

and my Life draweth draw = = = eth nigh un = = to - - the Grave

6 4 2 6 6 7 7 6 4 6 4 7

A N T H E M . X .

Part of Psalm 22^d from Verse 8th

TENOR.

for

LARGO.

RECIT:

Thou art a Place to hide me in Thou shalt preserve me

3 9 3
5 4

pia

for

pia

from Trouble Thou shalt compass me about with songs of De-liver-ance.

6 3 6
4

MINORE. Metronome ♩ = 50

TREBLE

Larghetto.

6 6 4 6 6 6 7
4 4 4 4 4 4 2

tr

I will inform Thee and teach Thee and teach Thee in the

6 6 6 6 6 7 6 7
4 4 4 4 4 4 4

p

way where - in thou shalt go I will in-form Thee and teach Thee and

6 6 7 6
4 4 4 4

pia **Pianiss^o.**

teach Thee in the way where in Thou shalt go and I will

Slower

guide Thee with mine Eye and teach Thee in the way in the way where

Tasto solo

for *Adagio*

in thou shalt go and I will guide Thee with mine Eye

DUET. Treble and Bass.
Metronome $\text{f} = 126$

ANDANTE.

Be ye not like to Horse and Mule which have no under=

Sym:

standing not like to Horse and Mule which have no under-standing which

for *pia*

which have - - - - - no under-standing *pia* *Tasto Solo* *lr*

have which have which have no under-standing Be ye not like to Horse and

Be ye not like to Horse and Mule which

Mule which have no under-standing not like to Horse and Mule which

Sym: *for* *pia*

have - no under-standing which have - - - - - no under-

have - no under-standing which have which have which have no under-

Sy: *for* *pia*

standing *pia* whose Mouths must be held with

standing whose Mouths must be held whose Mouths must be held with

Tasto Solo *for* *for*

Bit and Bridle *pia* *Tasto Solo* lest They lest They fall up on Thee *for*

Bit and Bridle lest They fall up on thee lest They fall up on Thee whose

Sym: *for*

pia whose mouths must be held with Bit and Bridle

mouths must be held whose mouths must be held with Bit and Bridle lest

Tasto Solo. *for* lest They lest They fall up = on The *Sym:* *pia*

They fall up = on Thee lest They fall up = on Thee .

pia *for* *for* *for*

p 6 6 6 6

Metronome ♩ = 120

Violini. *for* *pia* *pia* *for*

Treble voce Great Plagues Great Plagues Great

VIVACE AGITATO *f* 8 *p* Double Octaves 6 7 6 6 4 5 6 7

pia

Plagues remain for the un = godly great Plagues re = main

for

pia pia pia

for the un-godly Great Plagues Great Plagues

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with the word 'for'. The piano accompaniment is in the bottom two staves, with lyrics 'for the un-godly Great Plagues' and 'Great Plagues' written below. Performance markings include 'for' above the vocal line and 'pia' above the piano line. Fingering numbers (6, 7, 6, 4) are present in the bass clef.

f

pia

Great Plagues remain for the un-godly Great Plagues re =

Detailed description: This system contains the third and fourth staves. The vocal line continues with 'Great Plagues remain' and 'for the un-godly Great Plagues re ='. The piano accompaniment continues with 'Great Plagues re ='. Performance markings include 'f' above the vocal line and 'pia' above the piano line. Fingering numbers (5, 6, 7, 6, 4, 6, 4, 2, 6, 3, 4) are present in the bass clef.

Fortiss? *pia* *for*

for *2^d Violin.* *pia*

= main for the ungod-ly

Detailed description: This system contains the fifth and sixth staves. The vocal line has 'for' and 'for' above it. The piano accompaniment has '2^d Violin.' above it. Performance markings include 'Fortiss?' above the vocal line, 'pia' above the piano line, and 'for' above the 2nd Violin line. Fingering numbers (6, 4, 6, 3) are present in the bass clef.

pia *tr* *pia*

pia

Detailed description: This system contains the seventh and eighth staves. The vocal line has 'pia', 'tr', and 'pia' above it. The piano accompaniment has 'pia' above it. Fingering numbers (6, 4, 6, 7, 6, 6, 4, 3, 7, 6, 4, 7, 6, 4) are present in the bass clef.

DUET. Treble and Bass.

CHEERFULL.

Metronome ♩ = 120

Violoncello.

pia *Sym:*

But who so putteth his trust in the Lord - mercy em =

But who so putteth his trust in the Lord - - mercy em =

for *Sym:*

= braceth him on ev'ry side But who so putteth his trust in the Lord

= braceth him on ev'ry side But who so putteth his trust in the Lord

pia

mercy em = braceth him on ev'ry side Be glad O ye righteous and re =

mercy em = braceth him on ev'ry side Be glad O ye righteous and re =

pia

= joyce in the Lord and be joyful all ye that are true of Heart Be glad O ye

= joyce in the Lord and be joyful all ye that are true of Heart Be glad O ye

righteous and re=joyce in the Lord and be joyful all ye that are true of

righteous and re=joyce in the Lord and be joyful all ye that are true of

Sym: *for* *pia* *for*

Heart .

Heart .

6
4
3

9 6

ANTHEM. XI.

TREBLE VOICE. *Tempo Giusto.*
Senza Instrument.

Psalm 57th Verse 8th

RECITATIVE

LARGO.

My Heart is fix = ed O God My Heart
is fix = ed I will sing - - - and give Praise

TREBLE VOICE. *e tempo giusto per tutto*

Metronome $\text{♩} = 60$

for

LARGHET.⁰

A = wake up my Glory a = wake Psaltry and Harp and

pianiss:

for.

Fortiss:

for

Harp a = = wake a = = wake a = wake Psaltry a = wake a =

pia cres for

3 4 6 5
6 4 2

for

= wake Psal = = try and Harp.

for

7 6 6 4 4 3 6 3 6 6 5 2

pia for Perdendosi

for

TREBLE VOICE.
Metronome ♩ = 69

A I R.
LARGHET.

for

I My = self will a = wake I My = self will a = wake

hr *pia*

Piano Forte or Organ.

for

early I My = self will a = wake I Myself will a = wake early

hr *hr* *hr*

pia *for*

I will praise Thee I will praise Thee O Lord a = mong - -

hr

for *Adagio*

the People I will sing I will sing un-to Thee among the

6 7 6 4 4 4 5 b6 6 (5 b 6) (5 6 4)

for

Na-tions I My-self will a-wake I Myself will a-wake

6 6 4 9 4 9 6 7 6 3 3 6 4 7

pia *for*

early I will praise Thee I will praise Thee O Lord

6 3 4 9 6 3 6 6 6 7 6 4 7 6 6 4 3 6 4 6 4

Slower *Largo.*

I will praise Thee O Lord I will praise Thee O Lord.

Tempo 1^{mo} *pia*

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

Metronome ♩ = 60

T R I O

pia

Treble. For thy Mer-cy is great un-to the Hea-vens

Tenor. For thy Mer-cy is great un-to the Hea-vens *pia*

Bass. For thy Mer-cy is great un-to the

LARGO

Piano Forte or Organ. *pia*

6

and thy Truth unto the Clouds Be Thou ex-al-ted ex-

and thy Truth unto the Clouds Be Thou ex- = al- ted ex =

Heavens and thy Truth unto the Clouds Be Thou ex- = al ted ex =

for

for

6 4 9 2 7 6 6 6

= al = ted *pia* Be thou ex = al = = = ted

= al = ted Be thou ex = al = = = ted ex = al = = = ted

= al = ted *pia* Be thou ex = al = = =

6 6 4 6 4 6

ex = al = ted ex = al =

al = ted ex = al = ted Be Thou ex = al =

ted ex = al = ted Be Thou ex = al =

6 3 6 6 6 3 6 6 6 6 6 6

ted For thy Mercy is great un-to the Heavens and thy

ted For thy Mercy is great un-to the Heavens *pia* and thy

ted For thy Mercy is great un-to the Heavens *pia*

6

Truth unto the Clouds Be thou ex-alted ex-al-ted.

Truth unto the Clouds Be thou ex = al-ted ex = al-ted.

and thy Truth unto the Clouds Be thou ex = al-ted ex = al-ted.

6 9 7 6 6 6

Metronome ♩ = 50
Largo Sostenuto e pia

O God a = bove the Heaven | Let thy Glo = ry be a = bove

O God a = bove the Heaven | Let thy Glo = ry be a = bove

O God a = bove the Heaven | Let thy Glo = ry be a = bove

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

Con Spirito . Metronome . = 108

all the Earth Glo = ry be to the Father and un = to

all the Earth Glo = ry be to the Father Glory Glory

all the Earth Glo = ry be to the Father Glory Glory

6 5 3 6 4 7

pia *for* *Pianissimo*

the Son and un = to the Ho = ly Ghost As it was

un = to the Son Glory un = to the Ho = ly Ghost As it was

un = to the Son and un = to the Ho = ly Ghost As it was

pia *for* *Pianissimo*

7 3 6 5 6 4 3 6 4 6 4

in the Be-ginning *pia* is now and *for* e = = ver *for* shall be world without *Fortiss:*

in the Be-ginning is now *pia* and e = = ver shall be

in the Be-ginning is now and e = ver shall be shall be *Fortiss:*

6 5 3 3 6 6 7

6 6 3 4 6 2

Fortiss^o *pia*

End - - - Amen A = = men .

world with = out End - Amen A = = men . *Pianiss^o*

world with = out End - Amen A = men A = = = = men .

Fortiss^o *pia* *Tasto Solo.*

6 4 7 3 6

ANTHEM. XII.

QUARTETT.

Psalm 137th

Metronome ♩ = 60.

LARGHET.

for
pia

for *pia*

FULL CHORUS

Treble.

pia

By the wa = ters of Babylon we . . . sat down

Alto.

we sat down we

Tenore.

we sat down we

Bass.

pia

By the wa = ters of Babylon we sat down we

Piano Forte
or
Organ.

pia

6 6

for

we sat down and wept we sat down and wept By the

sat down we sat down and wept we sat down and wept

sat down we sat down and wept we sat down and wept

sat down we sat down and wept we sat down and wept By the

for

6/4 6 7/3 3/4 3 6 6/4 3 6/4 2 6 6/3 4

wa = ters of *pia* Babylon we sat down and wept when

By the wa = ters of Babylon we sat down and wept when

By the wa = ters of Babylon we sat down and wept when

wa = ters of *pia* Babylon of Babylon we sat down and wept when

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

pia *lr*

we re = mem = ber'd Thee O Sion As for our Harps we

we re = mem = ber'd Thee O Sion As for our

we re = mem = ber'd Thee O Sion As for our

we re = mem = ber'd Thee O Sion As for our

7 6 7 7 6 7 6 4 3 3 4 6 # — b 6 4 2

hanged them up, — — — — up = on the Trees

Harps our harps we han = ged them we hanged them upon the Trees

Harps our harps we han = ged them we hanged them upon the Trees

Harps we han = ged them we hanged them upon the Trees the

6 b b6 4 6 6 4 b 6 4

pia that are there = in By the wa = ters of

up = on the Trees that are there = in

up = on the Trees that are there = in

Trees up = on the Trees that are there = in By the

pia

6 b 6 b6 4 7 b

Babylon we - - - sat down *pia* we sat down and

we sat down we sat down we sat down and

we sat down we sat down we sat down and

wa = ters of Baby = lon we sat down we sat down we sat down and

pia for

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

adagio

wept we sat down and wept by the waters of Babylon we

wept we sat down and wept by the waters of Babylon we

wept we sat down and wept by the waters of Babylon we

wept we sat down and wept by the waters of Babylon we

3 6 6 4 3 6 4 2 6 4 3 3 6 6 5 6 4 6 6 4 3 6

sat down and wept .

sat down and wept .

sat down and wept .

sat down and wept .

pia

3 6 4 7

DUETTO. Treble and Bass.

Metronome ♩ = 60

AFFETTU. ⁰

For They that led us a way Captive re-quir'd re =

For They that led us a way Captive re =

Sym: *pia*

= quir'd of us then a Song and Me-lo-dy and Melo =

= quir'd re = quir'd of us then a Song and Me-lo = dy

Slower *Largo lr* *a tempo primo*

= dy in our Hea-vi-ness our Hea-vi-ness For They that led us a =

in our Hea-vi-ness our Heavi = ness For

= way Cap-tive re-quir'd re-quir'd of us then a =

They that led us a way Captive re-quir'd re-quir'd of us

pia *Largo* *Adagio.*

Song and Me-lo-dy in our Heaviness our Heaviness.

then a Song and Me-lo = dy in our Heaviness our Heaviness.

Metronome = 60

CHORUS. FULL.

BOLD.

pia

Treble.

Alto.

Tenore.

Bass.

Piano Forte
or
Organ.

how how Shall we how
pia
 how how Shall we how
for how how Shall we how
 Sing us one one of the songs of Si-on of Si-on

BOLD. *pia*

6 6 6

shall we shall we sing the Lords song how shall we
 shall we shall we sing the Lords song how shall we
 shall we shall we sing *Tasto Solo* the Lords song how shall we
 sing sing sing us one of the songs of Si-on sing sing
pia
for

9 3 6 7 6 3 6 b6 6
 4 4 4 4 4 4 4 4

for *for*

sing how shall we sing how shall we sing

sing how shall we sing how shall we sing

sing how shall we sing how shall we sing

sing sing us one of the songs of Si = on sing of

6 b b6/4 6 b 3

pia *pia* *pia* *pia*

the Lord's song in a strange Land - - how

the Lord's song in a strange Land - - how

the Lord's song in a strange Land - - *for* how

Si = = = on sing sing sing sing sing us one

(7) (7) b6/4 3 b *for*

how shall we how shall we shall we sing
 how shall we how shall we shall we sing
 how shall we how shall we shall we sing
 one of the songs of Si-on of Si-on sing sing us one

6 3 6 9 3 6 4 7

RECITATIVE. Treble.

If I for-get thee O Je-rusalem O Je-rusalem If I for-

pia

b 4 b (7)

for *Fortiss:* *Pianiss: Adagio*
 = get thee O Je-rusalem may my Right hand forget her cunning

6 6 4 # (7 b6 4 6 # 7 b

Metronome ♩ = 50
LARGO.

T R I O .

Treble. *for*
If I do not re-mem-ber Thee re-member

Tenor.
If I do not re-member Thee re-member

Bass.
If I do not re-member Thee re-member

Piano Forte or Organ. *for*
LARGO.

6/4 6/4 6 3/4 6

pia
Thee re-mem-ber Thee If I do not re-mem-ber Thee re-

Thee re-mem-ber Thee If I do not remember Thee re-

Thee re-mem-ber Thee If I do not re-member There-

pia

6 6 6 5 6 6/4 6/4 2 6

= mem-ber Thee remem-ber Thee If I do not re-member Thee

= mem-ber Thee remem-ber Thee If I do not re-member Thee

= mem-ber Thee remem-ber Thee may my Tongue my Tongue cleave

pia

3/4 6 6 6 6 5 4 9 4 3 (5)

for may my Tongue cleave to the Roof of my mouth *for Fortiss: pia.*

for may my Tongue cleave to the Roof of my mouth *pia*

to the Roof cleave to the Roof to the Roof of my mouth If I do not

for *for Fortiss: pia.*

6 9 6 # 6 7 # 7 5 9 6

If I do not re-mem-ber Thee If I do not remember Thee re-

If I do not re-mem-ber Thee If I do not remember Thee re-

do not re-mem-ber Thee If I do not do not remember Thee remem-

6 5 3 9 6 6 7 4 6 4 6 6 4 3 6 7 3 6 5 7

= member Thee remem-ber Thee If I do not re-mem-ber Thee

= member Thee remem-ber Thee If I do not re-mem-ber Thee

= ber Thee remem-ber Thee re-mem-ber Thee

dim: Adagio

6 3 6 4 3 6 (5) 7 6 6 4 3 7 6 4

Metronome ♩ = 92

CHORUS. FULL.

CHEERFUL.

Treble. *for* *pia*

Yea If I prefer not Je = ru = sa = lem Je = ru = sa = lem Yea

Alto. *for* *pia*

Yea If I prefer not Je = ru = sa = lem Je = ru = sa = lem Yea

Tenor. *for* *pia*

Yea If I prefer not Je = ru = sa = lem Je = ru = sa = lem Yea

Bass. *for* *pia*

Yea If I prefer not Je = ru = sa = lem Je = ru = sa = lem Yea

Piano Forte or Organ. *for* *pia*

CHEERFUL.

6 6 6 4 6 6 5 4 6 6

pia

If I prefer not Jerusa = lem Jeru = sa = lem in my Mirth - - Je = ru = = sa = lem

pia

If I prefer not Jerusa = lem Je = ru = sa = lem in my Mirth - - Je = ru = = sa = lem

pia

If I prefer not Jerusa = lem Je = ru = sa = lem in my Mirth Je = ru = = sa = lem

pia

If I prefer not Jerusa = lem Je = ru = sa = lem - - in my Mirth Jeru = sa = lem in my

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

(in Quartetto only)
pia

in my Mirth Yea If I prefer not Je-ru-sa-lem in my Mirth my Mirth - Yea

in my Mirth Yea If I prefer not Je-ru-sa-lem in my Mirth my Mirth - Yea

in my Mirth Yea If I prefer not Je-ru-sa-lem in my Mirth my Mirth - Yea

in my Mirth Yea If I prefer not Je-ru-sa-lem in my Mirth my Mirth Yea

pia

6 6 6 6 3/4 (7 5 5 3 6 6 3 6 4 6 6 4 6 6 4 6 3 6 6

If I prefer not Je-ru-salem Je-ru-sa-lem Je-rusa-lem in my mirth

If I prefer not Je-ru-salem Je-ru-sa-lem Jeru-sa-lem in my mirth

If I prefer not Je-ru-salem Je-ru-sa-lem Jeru-sa-lem in my mirth

If I prefer not Je-ru-salem Je-ru-sa-lem Jeru-sa-lem in my mirth

fortiss:

6 6 3 6 3 3 3 6 6 3 6 6 3 6 6 4 3

A N T H E M. XIII.

Part of Psalm 42^d

DUETT. Tenor and Bass.

Metronome $\text{♩} = 50$

LARGO.

Why art Thou cast down O - - - my Soul O -

Why art. Thou cast down O my Soul

- - my Soul and Why art thou dis = qui = e = ted with = in me O - -

O my Soul and Why art thou dis = quie = ted with = in me O - - O -

- - my Soul why art thou east - - down why art thou cast down O my

- - my Soul why art thou east - - down cast down O my

for

Soul and why art thou dis-quieted with = in me

Soul and why art thou and why art thou dis-quieted with = in me O -

pia *Pianiss:*

O - - my soul O my soul *Pianiss:* Why art thou cast down O

- - my soul O my soul O my soul Why art thou cast

my Soul O - - my Soul and why art thou dis-quieted with =

down O my Soul O my Soul and why art thou dis-quieted with =

= in me O - - my Soul why art thou cast - - down.

= in me O - - O - - my Soul why art thou cast - - down.

TRIO.

Metronome ♩ = 69

Treble.

Tenor.

Bass.

Piano Forte or Organ.

for Hope Thou hope - - - Thou in

Hope Thou hope - - - hope thou hope thou in

Hope Thou hope thou hope thou in God hope thou in

for

God *pia* hope - - - thou in God

God hope thou hope - - - hope thou hope thou in God

God hope thou hope thou hope thou in God hope thou in God

pia

for hope hope thou in God *pia* hope - - - thou hope thou in God

hope thou hope - - - thou in God hope - - - thou hope - - -

for hope hope thou hope thou in God hope thou in God hope - - - thou in

pia

pia

hope thou in God Hope Hope thou in God hope

--- thou hope thou in God Hope - - - thou Hope - - - thou in God hope

God hope thou in God *pia* Hope Hope thou hope thou in God hope

9 6 7 6 7 6 7 6 7 6 7 6 9

6 7 6 4 9

Fortiss:

Metronome ♩ = 60

thou hope thou in God - - - hope thou in God For I shall yet

--- thou hope - - - - - thou hope thou in God For I shall

thou in God hope - - - thou in God hope thou in God *Andante* For I shall

6 6 7 6 4 6 4 2 6 9 9 6 7 6 4 7

6 7 6 4 9

Fortiss:

Praise Him for I shall yet Praise Him Praise Him

yet Praise Him Praise Him Praise Him for I shall yet

yet Praise Him yet Praise Him Praise Him

6 4 6 6 4 3 6 4 7 6 6 9 3 3

for I shall yet - - - praise him for the help

praise him praise him for I shall yet praise him

praise him for I shall yet praise him praise him for the

6 3 6/4 6 3 6 5 7

for the help help of his counte = nance For I shall yet praise him

for the help help of his counte = nance For I shall yet

help the help help of his counte = nance pia For I shall yet -

Slower *pia A Tempo 1^{mo}*

3 6 3 6 6/4 7 6 4 6

pia for I shall yet - - - praise him praise him

praise him praise him praise him for I shall yet

praise him yet praise - - - him praise - - - him

6/4 3 6/4 7 6 6 9/8 3

for I shall yet praise him for the
 praise him praise him for I shall yet praise him
 praise him for I shall yet praise him praise him

6 3 6 6 3 6 5 7

for Adagio.
 help for the help help of his coun = te = nance
 for for the help help of his coun = te = nance
 for the help the help help of his counte = = nance

Adagio.
 3 6 3 6 6 7

RECIT: Accom:

TENOR, or in Falsetto.

O my God O my God my soul is cast down my soul is cast down within me

6 4 (5) 9 3

DUET. Tenor and Bass.

This may be Sung in Falsetto.

pia. per Tutti.

Metronome ♩ = 60

AFFETTUO.

Therefore will I re-mem-ber Thee therefore will

Therefore will I re-mem-ber Thee therefore will

for pia

I re-mem-ber Thee from the Land of Jordan and of the Hermo-

I re-mem-ber Thee from the Land of Jordan and of the Hermo-

Pianiss:

= nites from the Hill from the Hill of Mizar from the Land of Jordan

= nites from the Hill from the Hill of Mizar from the Land of Jordan

and of the Hermo-nites from the Hill from the Hill of Mizar

and of the Hermo-nites from the Hill from the Hill of Mizar

DUET. Treble and Tenor.

Metronome $\text{♩} = 63$

Maestoso e Larghetto

Deep - - calleth un = to

MINORE
for

Deep - - calleth un = to

P. F. or Organ.

This system contains the first four measures of the piece. It features two vocal staves (Treble and Tenor) and a piano accompaniment. The piano part includes a bass line with figured bass notation: 6 4, 5 9.

Deep calleth un = to Deep at the Noise at the Noise of thy

Deep calleth un = to Deep at the Noise at the Noise of thy

This system contains measures 5 through 8. The piano accompaniment includes figured bass notation: 6 4, 3, 6 4, 2.

wa = ter spouts all thy waves - - are gone - o = ver Me

wa = ter spouts all thy waves - - are gone - o = ver Me

pia Affett?

This system contains the final four measures of the piece. The piano accompaniment includes figured bass notation: 7, 6 4, 6, 6 4, 6.

pia

o = ver Me o = = = ver o = ver Me .

o = ver Me o = = = ver o = ver Me .

4 4/6 4 6 3 7 6 6 4

DUET. Tenor and Bass.

LARGO.

Why art thou cast down O my Soul O

Why art thou cast down O my Soul

6

my Soul and why art thou dis = qui = eted with = in me

O my Soul and why art thou dis = qui = eted with = in me O

7 6 6 6 7

O my Soul why art thou cast down .

O my Soul why art thou cast down .

6 6 6 6 4 4

260

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T Anstey



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of
S E C O N D V O L U M E .

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M O T E T

THE DESTROYER.

INTRODUCTION.

From Isaiah Chap: 14th Verse 3^d

Maelzel's Metronome = 50

Violino 1^{mo}
Violino 2^{do}
Viola.
Bass.
Piano Forte or Organ.

LARGO

6 4 2 6 6 6 6 6 4 2 6 4 3 5 7 6 #3 7

pia *for* *dim:* *Pianiss:* *for*

pia *for* *dim:* *Pianiss:* *for*

6 7 6 4 3 6# 5 6 7 3 7 (7) 5 # 4 # 6 4 2

Musical score for the first system, measures 1-8. It features four staves: two for the vocal line and two for the piano accompaniment. The key signature has one sharp (F#). The piano part includes a triplet of eighth notes marked 'tr' and '3'. Dynamics include 'Pianiss:' and 'for'.

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

Musical score for the second system, measures 9-16. It features four staves: two for the vocal line and two for the piano accompaniment. The key signature has one sharp (F#). The piano part includes a triplet of eighth notes marked 'tr' and '3'. Dynamics include 'dim:', 'pia', and 'Pianiss:'. The system ends with a double bar line and a 3/4 time signature.

3 7 b5 3 #5 6 4 5 # 6 # 6 7 6

Maelzel's Metronome. $\text{♩} = 80$

Violino 1^{mo}

Violino 2^{do}

Viola.

Bass.

Piano Forte or Organ.

for LARGHETTO

LARGHETTO

for LARGHETTO

LARGHETTO

for pia pia

for pia pia

for pia pia

Musical score for the first system, measures 1-8. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with the word "for" in measure 1, followed by "pia" in measure 2, and "for" in measure 3. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The bottom of the system contains the following fingering numbers: 6 4 7, 4 7, 3, 7 6, #, 6 4 #, 6 6 4 2, 6 5 6, 6.

Musical score for the second system, measures 9-16. The score continues in G major and 4/4 time. The vocal line starts with "pia" in measure 9, followed by "for" in measure 10, "pia" in measure 11, and "pia" in measure 12. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The bottom of the system contains the following fingering numbers: 6 6, 6 3 4, 6 4, 3-, 6, 6 6 4 4 3, 5 4, 6 4 3, 6 4, 6 4 7, 3.

The first system of the musical score consists of five staves. The top two staves are for the piano, and the bottom three are for the violin. The key signature is one sharp (F#) and the time signature is common time (C). The piano part features a complex texture with many sixteenth and thirty-second notes. The violin part has a more melodic line. Dynamic markings include *pia* (piano) and *for* (forte). Below the staves, there are several groups of numbers: 7 6, 6 4, 6 4, 6 2, 6 5, 6, 6 6, 6 3, 6 4, 3, 6.

The second system of the musical score consists of five staves. The top two staves are for the piano, and the bottom three are for the violin. The key signature is one sharp (F#) and the time signature is common time (C). The piano part continues with its intricate texture. The violin part shows a gradual decrescendo. Dynamic markings include *pia*, *Dim:* (diminuendo), and *Adagio Perdendosi.* (slowing down and fading). Below the staves, there are several groups of numbers: 6 6, 6 4, 6 3, 5 4, 6 3, 6 4, 6 4, 6 6, 6 6, 6 4, 3, 6 4, 4 5, 3.

RECITATIVE. Treble.

for
 And it shall come to pass in the day that the

Lord shall give thee rest - - from thy sorrow and from thy fear

Affettuoso
 and from the hard bondage where = in thou wast made to

for
 serve that thou shalt take up this Proverb a = gainst the

King of Ba = by = lon and say

C H O R U S

LARGHETTO.

Maelzels Metronome 108

Violino 1^{mo}
for *for* *pia*

Violino 2^{do}
for

Viola .
for

Basso.
for

Canto.
for *pia*
 How hath th'op-pressor ceas'd how hath th'op-pressor ceas'd

Alto.
for
 How hath th'op-pressor ceas'd how hath th'op-pressor ceas'd

Tenore.
for *pia*
 How hath th'op-pressor ceas'd how hath th'op-pressor ceas'd

Bass.
for *for*
 How hath th'op-pressor ceas'd how hath th'op-pressor ceas'd

Piano Forte
 or
 Organ .
 LARGHETTO.
for *pia*
 6 4

for for pia

for pia

for pia

How hath th'op-pressor ceas'd _ _ _ hath th'op-pressor ceas'd the Gol =

How hath th'op-pressor ceas'd _ _ _ hath th'op-pressor ceas'd the Gol =

for

How hath th'op-pressor ceas'd _ _ _ hath th'op-pressor ceas'd the Gol = den the

for

How hath th'op-pressor ceas'd _ _ _ ceas'd hath th'op-pressor ceas'd the Gol = den the

for

6 4 6 4 6 3 6 6 5 5 3 7 6 6 2

= = den Ci=ty ceas'd - - how how how hath th'op=pressor
Pianiss:

= = den Ci=ty ceas'd - - how hath th'op=pressor ceas'd how hath th'op=pressor
pia

Gol=den Ci=ty ceas'd - - how how how hath th'op=pressor
Pianiss:

Gol=den Ci=ty ceas'd - - how hath th'op=pressor ceas'd how hath th'op=pressor
pia

Pianiss: *pia*

3 6 5 6 # 6 3 6 6 6 6 6 6 6 3

for pia

for pia

for pia

ceas'd how hath th'op=pressor ceas'd - - hath th'op=pressor ceas'd

ceas'd how hath th'op=pressor ceas'd - - hath th'op=pressor ceas'd

ceas'd how hath th'op=pressor ceas'd - - hath th'op=pressor ceas'd

ceas'd how hath th'op=pressor ceas'd ceas'd hath th'op=pressor ceas'd

for pia

6 4 6 4 2 6 3 6 6 5 5 3 7

A I R. Bass.
Maelzel's Metronome ♩ = 100

Violino 1^{mo}
for

Violino 2^{do}

Viola.

Voice.

MAESTOSO

Piano Forte or Organ.
for

pia for pia

Col Basso

for

The Lord hath broken the staff of the wicked hath broken the

p for p

for

p

for *p*

staff of the wicked The Lord hath broken the staff of the wicked hath bro=ken the

p

6/4 3 6 # 6 6/4 # 6/4 2 6

for

for

staff of the wicked and the sceptre of - - - the Rulers and the scep = =

6/4 3 6 # 6 6 6 6/4 6 6/5 6 6/4 6/4 2

pia

= tre of the Ru = lers and the sceptre of - - - - the Rulers and the

6 6 # 6 6 6 6 4 6 6 5 6

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third staff is a piano accompaniment in bass clef. The lyrics are: "= tre of the Ru = lers and the sceptre of - - - - the Rulers and the". The word "piano" is written as *pia* above the first vocal staff. The piano accompaniment includes a bass line with fingerings: 6, 6, #, 6, 6, 6, 6, 4, 6, 6, 5, 6.

pia *for*

scep = = tre of the Ru = lers He who smote the People in wrath - - *for*

6 4 6 6 6 # 6 6 *pia* *for*

Detailed description: This system contains the second two systems of music. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in bass clef. The lyrics are: "scep = = tre of the Ru = lers He who smote the People in wrath - -". The word "piano" is written as *pia* above the first vocal staff, and "for" is written above the second vocal staff. The piano accompaniment includes a bass line with fingerings: 6, 4, 6, 6, 6, #, 6, 6. There is also a *pia* marking above the piano staff in the fourth measure and another *for* marking above the piano staff in the fifth measure.

Tasto Solo. *for*

for *for*

with a con = ti = nual stroke He that ruled the nations in Anger in Anger is

6 6 4 5 5 6 6 6 # (7 6)

for *pia* *for* *pia* *for*

pia *for* *pia* *for*

perse = cuted and none hindereth He who smote the People in wrath - -

pia *for* *pia* *for*

7 6 # 6

with a con-ti-nual stroke He that ru-led the nations in Anger in Anger is

f *for* *for*

6 6/4 5 6 # 6-6

for persecuted and none hindereth.

for *pia* *for* *fortiss:* *Adagio. lr* *Adagio.* *pia*

7 6 6/4 # 6 6/4 # 6 #

CHORUS

LARGO

Maelzel's Metronome ♩ = 50

Violino 1^{mo}

Violino 2^{do}

Viola.

Basso.

Canto.

Alto.

Tenor.

Bass.

Piano Forte
or
Organ.

The musical score consists of nine staves. The top five staves are for string instruments and voice: Violino 1^{mo}, Violino 2^{do}, Viola, Basso, and Canto. The bottom three staves are for voice and piano: Alto, Tenor, Bass, and Piano Forte or Organ. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is LARGO. The lyrics are: "The whole Earth is at rest is at rest and is quiet The whole Earth is at rest". The score includes dynamic markings like *pia* and *for*. The piano part features figured bass notation at the bottom of the page.

LARGO

6 3 6 6 3 7 6 3

Meno vivace cres^o

Metronome ♩ = 88 .

The musical score consists of ten staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The middle six staves contain lyrics for four voices. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is 'Meno vivace cres^o' with a metronome marking of 88. The piano part includes a 'Sym:' marking and a triplet in the final measure. The lyrics are: 'rest is at rest and is quiet They break forth in-to singing yea the'. Performance markings include 'pia' in the first two vocal staves and 'Sym:' in the piano part. The piano part has figured bass numbers: 6, 6, 3, 7, 6, 7, 6, 4/2, 6, 7, 6.

rest is at rest and is quiet They break forth in-to singing yea the

rest is at rest and is quiet They break forth in-to singing yea the

rest is at rest and is quiet They break forth in-to singing yea the

rest is at rest and is quiet They break forth in-to singing yea the

Sym:

Meno vivace cres:

6 4/2 6 7 6

The musical score is for the hymn 'Fir Trees'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each containing a vocal line and a piano accompaniment line. The lyrics are: 'Fir Trees re-joice re-joice - at Thee They break forth in-to singing yea the'. The piano accompaniment includes a treble and bass clef. The lyrics are printed below the vocal line. The piano accompaniment includes a treble and bass clef. The lyrics are printed below the vocal line. The piano accompaniment includes a treble and bass clef. The lyrics are printed below the vocal line. The piano accompaniment includes a treble and bass clef. The lyrics are printed below the vocal line.

pia *for*

Fir Trees re-joice re-joice - at Thee They break forth in-to singing yea the

pia *for*

Fir Trees re-joice re-joice - at Thee They break forth in-to singing yea the

pia *for*

Fir Trees re-joice re-joice - at Thee They break forth in-to singing yea the

pia *for*

Fir Trees re-joice re-joice - at Thee They break forth in-to singing yea the

6 6 3 7 7 7 6 7 6

4 5 # 7 # 6 4 2

The image shows a musical score for a voice and piano piece. It consists of ten staves. The first five staves are for the voice, and the last five are for the piano accompaniment. The music is in a key with two sharps (D major) and a 3/4 time signature. The lyrics are: "Fir Trees re-joice re-joice at Thee and the Cedars of Lebanon saying Since". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "for" and "pia". There are also fingerings and articulation marks like "3" and "for." at the bottom of the piano part.

for *pia* *for* *pia*

for *pia* *pia*

for *pia* *for*

Fir Trees re-joice re-joice at Thee and the Cedars of Lebanon saying Since

Fir Trees re-joice re-joice at Thee and the Cedars of Lebanon saying Since

Fir Trees re-joice re-joice at Thee and the Cedars of Lebanon saying Since

Fir Trees re-joice re-joice at Thee and the Cedars of Lebanon saying Since

for *pia.* *for.* *pia*

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

Musical score for a hymn, page 156. The score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Thou art lay'd down no feller is come up is come up a- gainst us and the". The music is in the key of D major (two sharps) and 3/4 time. The piano part includes figured bass notation at the bottom of the page: 3, 6/4, 6, 3 —, 6/4, 5/6, 6/4 —, 3, 7.

The score is arranged in a system of ten staves. The top four staves are for the vocal parts, and the bottom two staves are for the piano accompaniment. The lyrics are printed below the vocal staves. The word "for" appears at the end of each vocal line.

Lyrics:

Thou art lay'd down no feller is come up is come up a- gainst us and the

Figured Bass: 3, 6/4, 6, 3 —, 6/4, 5/6, 6/4 —, 3, 7

pia

Cedars of Lebanon saying since thou art lay'd down no feller is come up is

pia

Cedars of Lebanon saying since thou art lay'd down no feller is come up is

Cedars of Lebanon saying since thou art lay'd down no feller is come up is

Cedars of Lebanon saying since thou art lay'd down no feller is come up is

pia

6
4
2

6

6
5

6
4

6

3

6
4

5
6

6
4

3

Sym:

for

The first system of music consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the upper staves and a supporting bass line in the lower staves.

come up a= gainst us.

come up a= gainst us.

come up a= gainst us.

come up a= gainst us.

Sym:

The second system of music consists of two staves in treble and bass clef. Below the staves is a line of figured bass notation. The key signature remains three sharps. The music continues with a melodic line and a supporting bass line.

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

BASS VOICE.
RECITATIVE. *Accomp:*

Maelzel's Metronome ♩ = 50

for

Violino 1^{mo}

Largo sostenuto.

Violino 2^{da}

for

Viola.

for

Voice.

pia

for

Piano Forte or Organ.

Largo sostenuto.

pia

Hell from beneath is moved

6/4 #6/4 # 6/4 (7 6/4 6 3 6/4 2

for

for

for

for thee to meet thee at thy coming it stirreth up the Dead for

for

6/4 # 6/4 3 6/4 6 #

The musical score is arranged in systems. The first system contains three staves: two vocal staves and a piano accompaniment staff. The lyrics are: "Thee e = ven all the chief ones of the Earth it hath rais'd up from their". The piano part includes markings for "Cres:" and various chordal figures. The second system continues the vocal and piano parts with the lyrics: "Thrones all the Kings of the Na = = = tions .". This system includes markings for "Adagio", "dim:", and "pia". The piano part features a variety of chordal textures and melodic lines. The score concludes with a double bar line.

ADAGIO. DUET Treble and Bass.

Maelzel's Metronome ♩ = 50

Violino 1^{mo}

Violino 2^{do}

Viola.

Basso

Voices

Piano Forte or Organ.

for pia

for pia

ADAGIO. 9 3 4 3 5 3 7 6 7 6 # (7 6 6 4 # 7

All they shall speak and say unto thee unto thee art

All they shall speak and say unto thee art thou

thou art thou art thou al- so be = come weak as we
 art thou art thou art also be = come weak weak as we art thou be
 like un-to us all they shall speak and say unto thee unto thee
 = come like unto us all they shall speak and say unto

6 4 2 6 6 7 6 4 7 6 4 3 6 4 7 6 6
 7 6 6 # 6 6 4 6 # 7 # 7

Musical score for page 163, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It includes lyrics for two vocal parts and piano accompaniment with figured bass notation.

Lyrics:
 for art thou art thou art thou also be-come weak
 thee art thou - - art thou art thou - also be-come weak weak as
 as we like unto us thy Pomp is brought down to the
 we art thou be-come like unto us thy Pomp is brought down to the

Figured Bass (Piano Accompaniment):
 7 7 6 4 # 2 6 6 4 2 (7 6 4) (7 6 4) 3 6 4

Fortiss:

Grave of thy vi = ols the worm is spread

Grave and the noise of thy vi = ols the worm is spread

pia

pia

pia

7 # 5 9 4 6 6 6 4

Adagio assai

Adagio assai

un = der thee and the worms co = = ver thee .

un = der thee and the worms co = = ver thee .

6 4 5 6 7 4 6 6 4 #

C H O R U S

CON SPIRITO.

Maelzel's Metronome. ♩ = 100

for

pia

for

pia

for

pia

for

pia

for

pia

for

pia

for

pia

How art thou fall'n from Heaven Oh! Lucifer Son of the Morning

How art thou fall'n from Heaven Oh! Lucifer Son of the Morning

How art thou fall'n from Heaven Oh! Lucifer Son of the Morning

How art thou fall'n from Heaven Oh! Lucifer Son of the Morning

6 6 6 6 6 3

4 4 2 4 4

The musical score consists of several staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "how art thou cut down to the Ground which did weaken the Na-tions". The score includes dynamic markings such as *for* and *Fortiss:*, and performance instructions like *tr* (trill). The piano part includes figured bass notation at the bottom of the page.

Figured Bass (Piano Part):

6	3	7	6	7	6	6	6	3	6	3
4			5		4			4	2	6

pia

pia

pia

How art thou fall'n from Heaven Oh! Lucifer Son of the Morning

How art thou fall'n from Heaven Oh! Lucifer Son of the Morning

How art thou fall'n from Heaven Oh! Lucifer Son of the Morning

How art thou fall'n from Heaven Oh! Lucifer Son of the Morning

pia

6

6
4

6
4
2

6

6
4

how art thou cut down to the Ground which did weaken the Na= =tions for

how art thou cut down to the Ground which did weaken the Na= =tions for

how art thou cut down to the Ground which did weaken the Na= =tions

how art thou cut down to the Ground which did weaken the Na= =tions

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

thou hast said in thine heart . . . I will as- cend .

thou hast said thou hast said in thine heart I will as- cend I .

for thou hast said . . . for thou hast said in thine heart I

for thou hast said . . . for thou hast said in thine heart . . . I will I

6 4 6 9 6 7

4 4 5

Fortiss:

Fortiss:

Fortiss:

I will ascend into Heav'n I will ex- alt my Throne above the

will ascend I will I will ascend into Heav'n I will ex- alt my Throne above the

will ascend I will ascend into Heav'n I will ex- alt my Throne above the

will ascend I will ascend into Heav'n I will ex- alt my Throne above the

Fortiss:

9 9 3 7
7 6

3 3 6

stars of God I will sit also upon the Mount of the Congregation in the

stars of God I will sit also upon the Mount *pia* in the

stars of God of the Congregation in the

stars of God I will sit also upon the Mount of the Congregation in the

pia

7 6 6 3 3 6 4 6 6 3 6 3 # 6 6

4 4 4 4 2 6 3 # 4 2

for *pia Adagio.* *for*

Sides of the North I will ascend above the Heights of the Clouds I will be like the

Sides of the North I will ascend above the Heights of the Clouds I will be like the

Sides of the North I will ascend above the Heights of the Clouds I will be like the

Sides of the North I will ascend above the Heights of the Clouds I will be like the

pia *for*

3 6 6 7 3 6 6 7 2 6

Adagio

Adagio

most High .

most High .

most High .

most High .

Adagio

6 3
4

6 6
4

6 3 6
4 4 2

6

7 6
4

BASS VOICE.

RECIT: Accom^t

Maelzel's Metronome = 50

Tasto Solo.

Violino 1^{mo}

Violino 2^{do}

Viola.

Voice.

Piano Forte
or
Organ.

The first system of the musical score consists of five staves. The top staff is for Violino 1^{mo}, the second for Violino 2^{do}, the third for Viola, the fourth for Voice, and the fifth for Piano Forte or Organ. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a recitative style. The word *pia* is written below the Violino 1^{mo}, Violino 2^{do}, Viola, and Piano Forte or Organ staves. The lyrics "Yet thou shalt be" are written below the Voice staff. The Piano Forte or Organ part includes figured bass notation: 6 4, #, 6 6 #, 6 4, 6.

The second system of the musical score continues the previous system. It consists of five staves: Violino 1^{mo}, Violino 2^{do}, Viola, Voice, and Piano Forte or Organ. The key signature remains one sharp (F#) and the time signature is common time (C). The word *for Tasto Solo.* is written above the Voice staff. The lyrics "brought down to Hell to Hell to the sides of the Pit yet thou shalt be" are written below the Voice staff. The Piano Forte or Organ part includes figured bass notation: #, 6 4, 6, 6 #, 3, 6 4, 6.

Tasto Solo

Tasto Solo

Tasto Solo

brought down to Hell to Hell to the sides of the Pit They that see thee

6#2 6 6 # 6 4 # 3 # 3 4 6

shall narrowly look upon thee and consider thee saying is this the Man that

7 b3 #5

fortiss:

for *for*

made the Earth to Tremble that did shake did shake did shake Kingdoms

for

tympany. 2

Adagio

Adagio Affettuoso.

Adagio e Affettuoso.

that made the world as a Wilder = ness and des = troyd the

Pianiss:

6/4 6/4 6 6/4 7/9 6

6/4 4/5 #

Detailed description of the musical score: The page contains two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a 'tympany' section with a 2-measure rest. Dynamics range from fortissimo (fortiss:) to piano (Pianiss:). The second system continues the piano accompaniment with a slower tempo (Adagio Affettuoso) and dynamic (Pianissimo). Time signatures include 6/4, 7/9, and 4/5.

Affettuoso.

This system contains a vocal line and piano accompaniment. The vocal line includes the lyrics: "Ci = ties there = of that opened not the House of the Pri = so =". The piano accompaniment features a 6/4 time signature. The tempo/mood is marked *Affettuoso.*

Tendrement

pia

lr

Tasto Solo.

This system contains piano accompaniment. It includes the tempo/mood marking *Tasto Solo.* and dynamic markings *for* and *pia*. The piano part features a 6/4 time signature. The lyrics "ners." are visible at the beginning of the system.

for

pia

for

pia

= ners.

Tasto Solo.

pia

for

CHORUS

Maelzel's Metronome ♩ = 100

Violino 1^{mo}

Violino 2^{do}

Viola.

Basso.

Canto.

Alto.

Tenor.

Bass.

Piano Forte
or
Organ.

The musical score consists of ten staves. The top five staves are for instruments: Violino 1^{mo}, Violino 2^{do}, Viola., Basso., and Canto. The next four staves are for vocal parts: Alto., Tenor., Bass., and another Bass. The bottom two staves are for Piano Forte or Organ. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'MAESTOSO e LARG^{tto}'. The lyrics are: 'All the Kings of the Nations e'er all of them lie in Glory ev'ry'. The piano accompaniment features a steady bass line with chords in the right hand.

6 6 7 6 7 6

pia

one of them in his own house All the Kings of the Nations e'er all of them lie in

pia

one of them in his own house All the Kings of the Nations e'er all of them lie in

one of them in his own house All the Kings of the Nations e'er all of them lie in

one of them in his own house All the Kings of the Nations e'er all of them lie in

pia

6 6 6 6 6 6 7 6 7 6

6 4 2 6 4 7 5 7 6

Glory ev'ry one of them in his own House but thou art cast out of the

Glory ev'ry one of them in his own House but thou art cast out of the

Glory ev'ry one of them in his own House art cast out of the

Glory ev'ry one of them in his own House art cast out of the

6 4 2 6 9 5 7 6 6 6 6 6 3

Detailed description: This is a page of a musical score, page 180, featuring a hymn. The score is arranged in a system with five staves. The top four staves are for vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The fifth staff is for piano accompaniment, split into right and left hands. The music is in the key of D major (one sharp) and 4/4 time. The lyrics are: "Glory ev'ry one of them in his own House but thou art cast out of the". The piano accompaniment includes figured bass notation at the bottom: 6 4 2 6 9 5 7 6 6 6 6 6 3.

Grave like an a = bo = = mi = nable branch and as a Raiment of

Grave like an a = bo = = mi = nable branch and as a Raiment of

Grave like an a = bo = = mi = nable branch and as a Raiment of

Grave like an a = bomi = na = ble branch and as a Raiment of

3 6/4 # 6/4 # 3 6

Those that are slain thrust through with a sword that go down to the

Those that are slain thrust through with a sword that go down to the

Those that are slain thrust through with a sword that go down to the

Those that are slain thrust through with a sword that go down to the

6
4

9
7

6
5

3
4
6

6
4

6
4

Adagio.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment, with the first two in treble clef and the third in bass clef. The music is in common time (C) and begins with a tempo marking of *Adagio.*

Adagio.

stones of the Pit like a car = case trodden under foot .

stones of the Pit like a car = = case trodden under foot .

stones of the Pit like a car = = case trodden under foot .

stones of the Pit like a car = case trodden under foot .

Adagio.

The second system of the musical score continues the piano accompaniment from the first system. It features two staves: a treble clef staff and a bass clef staff. The music is in common time (C) and includes the tempo marking *Adagio.* Fingerings are indicated by numbers 1-5 below the notes.

7 6 4 2 3 4 6 7 6 4 6 5 (5) 6 4 3

A N T H E M. XIV.

TRIO. MODERATO

Psalm 47th

Metronome $\text{♩} = 104.$

for *pia* *for*

Treble. *for* *pia* *for*

Tenor. *for* *pia* *for*

Bass. *for* *pia* *for*

Piano Forte or Organ. *for* *pia* *for*

O for a shout of sacred joy to God the Sov'reign King let

O for a shout of sacred joy let

6 6 $\frac{6}{4}$

pia *pia*

ev² ry Land their Tongue employ and Hymns of Tri = = umph sing O for a shout.

ev² ry Land their Tongue employ and Hymns of Triumph sing O for a shout

ev² ry Land their Tongue employ *pia* and Hymns of Triumph sing O for a shout

pia *for*

6 — 6 5 6 6 4 6

pia

of sacred joy to God the Sov'reign King let ev'ry Land their Tongue employ and

of sacred joy to God the Sov'reign King let ev'ry Land their Tongue employ

of sacred joy *pia* let ev'ry Land their Tongue employ

pia *for*

Hymns of Tri- = = = umph sing while Angels shout and praise their

and Hymns of Triumph sing while Angels shout and

and Hymns of Triumph sing while An = gels

pia *for*

pia

King let mor = = = tals learn let mortals learn let

praise their King let mortals learn let mortals learn let

shout and praise their King - let mortals learn let mortals learn

pia

pia mor = = = tals learn their strains while Angels shout and praise their

mortals mortals learn their strains while An = gels shout and

let mortals learn their strains while An = = gels

pia *pia*

6 9 4 6 4 # 6 4 # 6

King let mor = = = = tals learn let mortals learn let

praise their King let mortals let mortals learn let

shout and praise their King let mortals learn let mortals learn

pia

6 4 2 6 3 4 6 7 # 6 4 # 5 6

pia *for*

mor = = = tals learn their strains let all the Earth his Honor sing o'er

mortals mortals learn their strains let all the Earth his Honor sing o'er

let mortals learn their strains let all the Earth his Honor sing o'er

pia *for*

6 4 # 6 6 6 4

pia *Fortiss:*

all the Earth He reigns He reigns He reigns .

all the Earth He reigns He reigns He reigns .

all the Earth He reigns He reigns He reigns .

pia *Fortiss:*

6 4 9 7 6 4 6 4 9 4

A N T H E M. XV.

LARGHETTO.
TRIO. For 2 Trebles & Bass.

Psalm 106th.

Metronome $\text{♩} = 88$.

for *pia*

Treble 1^{mo}
To God the great the ever blest let songs of Ho-nour be address

Treble 2^{do}
To God the great the ever blest let songs of Ho-nour be address

Bass.
To God the great the ever blest his

Piano Forte or Organ.
for *pia* *for*

6 6 4 3

his Mercy firm for e = = ver stands give Him *for*

his Mercy his Mercy firm for e = ver stands give

Mercy his Mercy firm for e = ver e = ver stands give Him

for *for*

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

for give Him the Thanks his Love demand *tr* give Him give him the *pia*

Him give Him the Thanks his Love de-mand give Him give him the

give Him the Thanks his Love de-mand give Him give him the *pia*

6 6 76 6 6

Thanks his Love demands To God the great the e-ver blest let songs of Honor *pia*

Thanks his Love demands To God the great the e-ver blest let songs of Honor

Thanks his Love demands To God the great the e-ver blest *pia*

7 6 6 6 6 4 3

be adrest his mercy firm for e = ver stand

be adrest his mercy his mercy firm for e = ver stand

his mercy for his mercy firm for e = ver e = ver stand *for*

6 6 3 5 3 6

LARGO

Metronome ♩ = 50.

O may I see thy Tribes re-joice - - -

O may I see thy Tribes re-joice re-joice and Aid their

O may I see thy Tribes re-joice - - -

6 6 6 6 6 3 6 6 6 6 4

and aid their Tri-umph with my voice - - may I see

Tri-umph with my voice - - with my voice may I see

and aid their Tri-umph with my voice - - may I see

7 9 7 3 6 3 3 6 7 6 7

thy Tribes re-joice - - - and aid their

thy Tribes re-joice re-joice and Aid their Tri-umph with my

thy Tribes re-joice - - - and aid their

6 6 6 6 6 6 7 9 7

Metronome $\text{♩} = 88.$

pia

Tri - umph with my voice To God the great the ever blest let songs of Honor

voice - - with my voice To God the great the ever blest let songs of Honor

Tri - umph with my voice To God the great the ever blest

for *pia*

6 4 3 3 6 6 4 3

be adrest his mercy firm for e = = ver stand

be adrest his mercy his mercy firm for e = ver stand

his mercy his mercy firm for e = ver e = ver stand

6 6 4 3 5 3 6

A N T H E M . X V .

TRIO . LARGHETTO .

Psalm 13th

Metronome $\text{♩} = 80 .$

for *pia* *for*

Treble
How long wilt thou How long wilt thou for = get me O

Tenor
How long wilt thou How long wilt thou thou for =

Bass
How long wilt thou for get me

LARGHETTO

Piano Forte or Organ.
for *pia* *for*

6 3 6 3 - 6 6 6 7
4 4 4 4 6 4 2 4

for *pia*

Lord O Lord for ever for e = ver

= get me O Lord O Lord for ever for e = ver

O Lord O Lord for ever for e = ver

for *pia*

6 3 2 5 7 6 3 6 5 7 6 6
4 4 4 4 4 4 4 4 4 4 4

pia *for*

How long wilt Thou hide thy Face from me wilt

How long wilt Thou hide thy Face from me wilt

pp How long wilt Thou hide thy Face from me wilt

pia *lr* *for*

Thou hide thy Face from me How long

Thou hide thy Face from me How long

Thou hide thy Face from me *for* *pia* How

pia *for*

wilt Thou how long wilt thou for- get me O Lord O

wilt Thou how long wilt thou thou for- get me O Lord O

long *pia* wilt thou for- get me O Lord O

Lord for ever for e = = ver.

Lord for ever for e = = ver.

Lord for ever for e = = ver.

pp

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

Adagio. *for*

How long shall I take counsel how long take coun = = = sel

shall I take counsel how long take counsel

shall I take counsel how long take counsel

for

(7) 6 3 6

tr *pia* *tr*

in my Soul having sorrow in my Heart dai = = = ly How

in my Soul having sorrow in my Heart dai = = = ly

in my Soul having sorrow in my Heart dai = = = ly

pia

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

A Tempo 1^{mo}

for *pia*

How long wilt Thou how long wilt Thou for = = get me O

How long wilt Thou how long wilt Thou thou for =

How long wilt Thou for = get me

for *pia*

6 4 6 3 6 6 4 2 6 6 4 7

Lord O Lord for ever for e = = ver.

= get me O Lord O Lord for ever for e = = ver.

O Lord O Lord for ever for e = = ver. *Sym:*

6 4 3 2 (5) 7 3 6 4 3

Pianiss:

7 6 6 4 3 6

A N T H E M. XVII.

TRIO.

Psalm 68th

Metronome ♩ = 126

for unison *pia*

Treble. Let God a - rise and let his E - ni - mies be scat - te - red

Tenor. Let God a - rise and let his E - ni - mies be scat - te - red

Bass. Let God a - rise and let his E - ni - mies be scat - te - red

Piano Forte or Organ. *for unison*
MAESTOSO *con spirito.* *pia*

3 6 3 6 3 (5 3 9 6 6 6 6 3

pia

Let God a rise and let his E - ni - mies be scat = = te = red.

Let God a rise and let his E - ni - mies be scat = = te = red.

Let God a rise and let his E - ni - mies be scat = te = red.

pia

3 6 3 6 3 (5 3 9 6 6 6 4

pia *tr* *for* *pia* *tr*

Let them al= so that hate Him flee - - - be = fore - Him

Let them al= so that hate Him flee - - - be = fore - Him

Let them al= so that hate Him flee - - - be = fore - Him

pia *for* *pia* *tr*

6 6 9 3 6 6 7 3 6 6 6 6 6 6 #

for *tr*

that hate Him flee be = fore Him Let them al= so that hate Him

that hate Him flee be = fore Him Let them al= so that hate Him

that hate Him flee be = fore Him Let them al= so that hate Him

for *tr*

3 3 6 # 7 6 6 9 3 6 6 7 3

for *tr*

pia *tr*

flee be = fore Him that hate him flee be = fore him

flee be = fore Him that hate him flee be = fore him

flee be = fore Him that hate him flee be = fore him

pia *tr* *for*

6 6 6 6 6 # 6 # 7

for *tr*

p dol:

But let the righteous be - - - glad let them re-joice be-fore God

But let the righteous be - - - glad let them re-joice be-fore God

But let the righteous righteous be glad let them re-joice be-fore God

p dol

3 7 3 5 4 3 (5 7 6 4 6 5 3 2 6 6 6 6 4 3

But let the righteous be - - - glad let them re-joice be-fore - God

But let the righteous be - - - glad let them re-joice be-fore - God

But let the righteous righteous be glad lel them re-joice be-fore - God

p dol

3 7 3 5 4 3 (5 7 6 4 6 5 3 2 6 6 6 6 4 3

pia

for *pia* *for*

6 4 # 6 2 6 7 6 5 3 6 4 2 6 6 6 6 4 5 4 3

A N T H E M . V I I I .

Psalm 6th

TRIO.

Metronome ♩ = 60

Treble

O Lord re-buke me not O - Lord re-buke me not in thine An -

Tenor

O Lord re-buke me not O - Lord re-buke me not in thine An -

Bass

O Lord re-buke me not rebuke - - me not in thine An -

LARGHETTO.

Piano Forte or Organ.

6 4 3 6 4 # (7 6 5 4) (7 6 5 4) (7 6 5 4)

Dol: pia

= ger neither chasten me in thy sore dis-pleasure in thy sore dis-pleasure O

= ger neither chasten me in thy sore dis-pleasure in thy sore dis-pleasure O

= ger neither chasten me in thy sore dis-pleasure in thy sore dis-pleasure O

pia

6 4 6 3 (7# 6 5 4) # 6 4 6 4 6 4 6 4 6 4 3 6 6 4 3

Lord re-buke me not O Lord re-buke me not in thine An = =

Lord re-buke me not O Lord re-buke me not in thine An = =

Lord re-buke me not rebuke me not in thine An = =

6 4 3 6 4 # # (7 b5 b (7 6 4 5 4 7 b5 b 6 4

= ger nei-ther chasten me in thy sore dis-plea-sure in thy

= ger nei-ther chasten me in thy sore dis-plea-sure in thy

= ger nei-ther chasten me in thy sore dis-plea-sure in thy

6 4 b3 (7# b3 4 6 # 6 4 6 4 6 4

dol: sore dis-pleasure my Soul is al-also sore vex'd but

sore dis-pleasure my Soul is al-also sore vexed but

sore dis-pleasure my Soul is al-also sore vexed but

dol:

6 6 4 3 6 (5 (7 6 4 # 7

for *Fortiss:*

thou O Lord how long re=turn re=turn O Lord O save me

thou O Lord how long re=turn re=turn re=turn O Lord O save me

thou O Lord how long re=turn re=turn re=turn O Lord O save me

for *Fortiss:*

6 4 # 7 # 6 4 2 6 3 (7 6 5 6 4 # 7 6 4 # # 7

Pianiss:

for thy Mer=cies sake my Soul is al=so sore vex'd - - - but

for thy Mer=cies sake - my Soul is al=so sore vexed but

for thy Mercies sake my Soul is al=so sore vexed but

6 5 5 4 3 6 6 4 # 7 6 (5 (7 6 4 # 7

for

thou O Lord how long re= = turn re= = turn O

thou O Lord how long re= = turn re= = turn re= = turn O

thou O Lord how long re= = turn re= = turn re= = turn O

for

6 4 # 6 4 2 6 3 (7 6 4 3 6 4 #7

Pianiss:

Lord O save me for thy Mer= = cies sake - -

Lord O save me for thy Mer= = cies sake - -

Lord O save me for thy Mercies sake - -

Pianiss: Slow

6 4 # 6 5 (5 4 3 # 7 # 6 6 6 #

Adagio

6 4 2 6 6 7 7 6 2 6 (7 6 6 4 7 (5 5 4 # 7

A N T H E M. XIX.

TRIO. FULL.

Matthew. Chap: 21st verse 9th

Metronome ♩ = 100.

Treble.

for

And the Mul-ti-tude that went be-fore and that

Tenor.

And the Mul-ti-tude that went be-fore

Bass.

And the Mul-ti-tude that went be-fore

ANDANTE MODE^o

Piano Forte
or
Organ.

for

6 6 6 4

for

6 6 4 7 9

pia

follow'd that went be-fore and that follow'd

and that fol-low'd that went be-fore

= fore be-fore and that follow'd that fol-low'd that

and that fol- = low'd cried saying *for* Ho = = = sanna

and that fol- = low'd and the Multitude that *pia* went be = = = fore be

follow'd the Multi- = tude that went that went before *pia* and that fol = =

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

Ho = = = sanna Ho = = san = na Ho = = san = = na Ho = =

= = fore and that fol = = low'd cried say = ing Ho = = sanna Ho = =

= = low'd cried - - - say = ing Ho = = sanna Ho = =

Ho = = sanna Ho = = san = na Ho = = san = = na Ho = =

6 4 3 6 4 3 6 7

= = sanna to the Son of Da = vid and the Multi- = tude that went be = = fore *for*

= = sanna to the Son of Da = vid and the Mul- ti = = tude that went be =

= = sanna to the Son of Da = vid and the Mul- ti- tude that *for*

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

and that follow'd that went be= fore and that
 = fore and that follow'd that went be = =
 went be = = = fore be = fore and that follow'd that fol = = = =

3 6 6 4

pia
 fol= = low'd and that fol= = = low'd cried - - - saying
 = = fore and that fol= = = low'd and the Multi= tude that
 = = low'd that follow'd the Mul= ti= = tude that went that went be= fore

pia
 7 9 5 4 6 4 7 (5)

for
 Ho= = = = sanna Ho= = = = sanna Ho= = = sanna Ho= = = sanna
 went be = = = fore be= fore and that fol= = = low'd cried saying Ho= = =
 and that fol= = low'd cried - - - saying Ho= = =

for
 6 6 6 4 3 6 3 6 3 6

pia *for*

= = na Ho - sanna to the son of Da - vid Blessed is He that cometh

= = sanna Ho - sanna to the son of Da - vid Blessed is

= = sanna Ho - sanna to the son of Da - vid Blessed is

(5 7 6 6 3 b7 6 4 3)

for

in the Name of the Lord of the Lord *for* Ho = =

He that cometh in the Name of the Lord *for* Ho - sanna

He that cometh in the Name of the Lord Ho = sanna

6 4 3 5 9 6 7 3 (5 7)

for *fortiss:*

= = = sanna Ho - sanna Ho - sanna in the Highest

Ho - sanna Hosnna Ho - sanna Ho = = sanna in the Highest

Ho - sanna Ho = = = sanna Ho - sanna in the Highest Ho = =

for *for. mo*

6 3 6 3 3 6 4

pia

Hosanna in the Highest Blessed is he that cometh in the
 Hosanna in the Highest Blessed is he that cometh
 Hosanna in the Highest Blessed is he that cometh

pia

(5 7 6 6 3 4 3) (6 4 3)

for

Name of the Lord of the Lord Ho = = = sanna Hosanna
 in the Name of the Lord Hosanna Hosanna HosannaHo =
 in the Name of the Lord Ho = sanna HosannaHo = = = sanna

for

9 6 7 3 (5 7 6 6)

pia

Ho = sanna in the Highest Hosanna in the High =

= sanna Ho = sanna in the Highest Hosanna in the High =

Ho = sanna in the Highest Ho = sanna in the High =

pia

3 6/4

Pianiss: *Perden?*

= = = = = est Ho = san = na in the High = = = = est .

= = = = = est Ho = san = na in the High = = = = est .

= = = = = est Ho = san = na in the High = = = = est .

Pianiss:

6/4 3 (5) 7 6 6/4 3

A N T H E M . XX.

Ezekiel, Chap: 7th verse 15th

RECITATIVE

for

The sword is with = out and the Pestilence

3 7 9 4

and the Fa = mine with = in He that

pia *for*

7 6 4 2

is in the Field shall die with the sword and

for

3 3 6 6

He that is in the Ci = ty Famine Famine and Pesti =

for *pia*

7 6 6 4 2 9 5 6 6 4 2 6 (5) 6 5

Fortiss:

= lence shall de = vour him

7 6

TREBLE SOLO.

Metronome $\text{♩} = 50.$

LARGO.

for *pia* *tr*

6/4 6/3 6/5 7/6 9/4

But They that escape of them

for *pia* *pia* *pia*

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

shall es-cape and shall be on the Moun-tains like Doves

for *Dolce pia for*

3/4 7/4 7/9 5/6 9/4 6/6 6/4

of the vallies all of Them mourn = = ing mourn = = ing

pia *pia*

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

ev-ry one for his I = ni = qui = ty - and shall be -

for

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

on the Moun = tains like Doves of the val = lies

Dolce pia for pia

7 7 9 5 9 6 6 7 5 6 4 3 7 5 6

all of them mourn = = ing mourn = = ing ev'ry one for his I

pia pia

Perdenⁱ

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

= ni = = qui = = ty - -

Pianiss: Perdendosi.

5 4 3 3 4 3 3 4 6 7

TRIO.

Metronome ♩ = 50

Treble. *for'*
 Tenore.
 Basso.
 Piano Forte or Organ. *LARGO.*

All Hands shall be fee=ble shall be fee=ble and all
 All Hands shall be fee=ble shall be fee=ble and all
 All Hands shall be fee=ble shall be fee=ble

6 6/4

Knees shall be weak - as water
 Knees shall be weak - as water
 weak - as water

Sym: for. Unis:
Tasto Solo

6 6/4 6/4 6 6/4

They shall al= so gird Themselves with Sackcloth
 They shall al= so gird Themselves with Sackcloth
 They shall al= so gird them= selves gird Themselves with Sackcloth

6 6/4 6 6 3

for and Horror and Horror Horror shall co-ver Them
pia and Horror and Horror Horror Horror shall co-ver Them
 and Horror and Horror Horror shall co-ver Them

for *pia*

43 6 4 2 6 3 6 7 6 (5) 7 6

pia All Hands shall be feeble shall be feeble and all
 All Hands shall be feeble shall be feeble and all
 All Hands shall be feeble shall be feeble

pia

6 6 4

Knees shall be weak - as wa-ter
 Knees shall be weak - as wa-ter
 weak - as wa-ter *for Unis:*
Tasto Solo.

6 6 4 4 6 4

They shall al= so gird Themselves with Sackcloth

They shall al= so gird Themselves with Sackcloth

They shall al= so gird Themselves gird Themselves with Sackcloth

for and Horror and Horror Hor = = = = ror shall cover Them

and Horror and Horror Horror Horror shall cover Them

and Horror and Horror Horror shall cover Them

for

and shame and shame

and shame and shame

and shame shall be up = = on all Fa = ces shall be

Fortiss.

shall be up = on all Fa = ces and Baldness
 shall be up = on up = on all - Fa = ces and Baldness
 shall be up = on all all Faces and Bald = ness up = on their

6/4 (7 3 6/4 6 6/4

and Bald = = = ness up = on all their Heads
 and Bald = = = ness up = on all their Heads
 Heads and Bald = = = ness up = on all their Heads

6/4 7/4 6/4 7/4 6/4 4/4

6/4 6/4 6 9/4 6

TENOR SOLO.

Metronome ♩ = 50

LARGO.

They shall cast their silver in the streets and their Gold shall be re-

6 4 3 6 5 6

pia
= mo = ved They shall cast their silver in the streets and their Gold shall be re-

7 6 4 3 6 5 6

pia
= mo = ved their silver and their Gold - shall not be able to de-li-ver

7 6 6 4 6 9 6 7 6 4 3 6 4 2 6

for *pia*
Them in the Day in the Day of the wrath of the Lord *Fine.* their

3 4 7 6 4 3 6 4 2 6 6 6

sil-ver and their Gold - shall not be able to deli-ver Them in the

6 6 4 6 9 6 7 6 4 3 6 4 2 6 3 4 7 6 4

for *pia*
Day in the Day of the wrath of the Lord They shall not sa-tisfy their

3 6 4 2 6 6 6 6 6 6 4 6 4 2 6

pia

soul nor fill nor fill their Bowels be= cause it is the stum= bling

4 6 6 3 6 5

pia

Block of their I= = niquity They shall not satisfy their soul nor

4 7 6 4 7 6 6 6 6 4 6 4 2

pia

fill nor fill their Bowels be= cause it is the stumbling Block of their I=

6 3 6 5 4 7 6 4

= niquity They shall cast their Silver in the streets and their Gold shall be re=

6 4 3 6 5 6

for

= mo= ved their silver and their Gold= = shall not be able to deli= ver

7 6 6 4 6 9 6 7 6 4 3 6 4 2 6

for.

Them in the Day in the Day of the wrath of the Lord

3 4 7 6 4 3 6 4 2 6 6 6

ARIA. BASS.

Metronome $\text{♩} = 50$

for

PARLANTE

As for the Beau = ty of his Or = na = ment He set it

pia

in majes = ty He set it in Ma = = = jes = ty As for the Beauty

pia

Tasto Solo

of his Or = na = ment He set it in majes = ty He set it in

for

Ma = = = jes = ty But they made their Images of their A = bomi = nations

Tasto Solo

pia

and of their de = tes = table things there = in there = fore

for.

Tasto Solo

for *pia*

have I set it far from Them But they made their I = mages of

Tasto Solo *Tasto Solo*

their a = bo = mi = nations and of their de = tes = table things there =

Pianiss:

= in there = fore have I set it far from Them

Tasto Solo *Tasto Solo*

Pianiss:

pia

As for the Beauty of his Orna = ment He set it in Majesty

He set it in Ma = = = = = jes = ty

Tasto Solo

TREBLE SOLO.

Metronome 50.

LARGO.

But they *pia* that escape of them shall escape

Viola.

4 6 3 6 4 3 5 6

and shall be - - - on the Moun-tains like Doves of the val-lies.

Dolce. pia

3 4 6 7 7 2 9 5 9 6 6 4 7 5 6 5

all of them mourn = = = ing mourn = = = ing ev'ry one for his I =

pia

pia

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

Perdendosi.

= ni = = qui = = = ty - - -

Pianiss:

Tasto Solo

5 4 3 6 4 3 7

A N T H E M . XXI.

Jeremiah, Chap: 32nd verse 17th

RECIT:
SLOW.

Ah! Lord God behold Thou hast made the Heaven

4 9 6 4 7 6 5

for

and the Earth by thy great Pow'r and stretch'd out Arm and there is Nothing

7 6 4 3 7 6 4 2 6

pia

Nothing too hard too hard for Thee

5 7 7 7

DUET:

Metronome ♩ 50

Treble.

Thou shewest loving kindness Thou shewest loving kindness un-to

Tenore.

Thou shewest loving kindness Thou shewest loving kindness un-to

LARGO

3 7 3 7 6 4 6 9 3

Thou = = = sands *for* and re = compensate the I = niqui = ty of the

Thou = = = sands and recom = pensest re = compensate the I = niqui = ty of the

6/4 6 # 5/4 6/4 3 6/4 #

Fathers un = to the Bosom of their Children after them Thou shewest loving

Fathers un = to the Bosom of their Children after them Thou shewest loving

6/4 b5 6/4 6/4 6/4

kindness Thou shewest loving kindness un = to Thou = = = sands

kindness Thou shewest loving kindness un = to Thou = = = sands

6/4 6 9 3 6/4 7

TRIO.

Metronome ♩ = 112.

Treble. Tenore. Basso.

The great the Mighty God
 for The great the Mighty God
 The great the Mighty God

ALLEGRO MAESTOSO

Detailed description: This system contains the first vocal entry. The Treble part begins with the lyrics 'The great the Mighty God'. The Tenore part enters with 'for The great the Mighty God'. The Basso part enters with 'The great the Mighty God'. The piano accompaniment starts with a 'for' marking and features a rhythmic pattern of sixteenth and thirty-second notes. The key signature is two sharps (F# and C#), and the time signature is common time (C).

Fortiss: Fortiss:

The Lord of Host is his name The great the mighty God
 The Lord of Host is his name The great the mighty God
 The Lord of Host is his name The great the mighty God

Detailed description: This system continues the vocal entries. The Treble part has 'The Lord of Host is his name' and 'The great the mighty God'. The Tenore part has 'The Lord of Host is his name' and 'The great the mighty God'. The Basso part has 'The Lord of Host is his name' and 'The great the mighty God'. The piano accompaniment continues with 'Fortiss:' markings and includes a melodic line with a crescendo. The key signature remains two sharps, and the time signature is common time.

pia Pianiss: for

The Lord of Host is his Name Great in Counsel
 The Lord of Host is his Name Great in Counsel
 The Lord of Host is his Name Great in Counsel

Tasto Solo.

Detailed description: This system features the final vocal entries. The Treble part has 'The Lord of Host is his Name' and 'Great in Counsel'. The Tenore part has 'The Lord of Host is his Name' and 'Great in Counsel'. The Basso part has 'The Lord of Host is his Name' and 'Great in Counsel'. The piano accompaniment starts with 'pia' and 'Pianiss:' markings, followed by a 'for' marking. The key signature is two sharps, and the time signature is common time.

pia.

and mighty in work The great the migh-ty God

and mighty in work The great the migh-ty God

and mighty in work The great the migh-ty God

pia.

ff

The Lord of host is his name The

The Lord of host is his name The

The Lord of host is his name *Cres.* The

ff

for *p* *Unison*

great the mighty God the Lord of Hosts is his name

great the mighty God the Lord of Hosts is his name

great the mighty God the Lord of Hosts is his name

for *p* *Tasto Solo.* *pia*

TREBLE SOLO.

Metronome ♩ = 92

CON SPIRITO.

pia.

For thine Eyes are o-pen upon all all all the ways all the ways

Fingering: 6, 6, 4, 3, 6, 6, 6, 4, 3, 6, 5, 6

pia.

of the Sons of Men For thine Eyes are open upon all all all the ways

for

Fingering: 7, 6, 5, 4, 4, 6, 6, 4, 7, 6, 6, 6, 4, 3, 6, 5

pia.

all the ways of the Sons of Men to give ev'-ry one ev'-ry one ac-cording

for.

Fingering: 6, 4, 6, 6, 6

pia

to his ways and ac-cording to the Fruit of his doings to give ev'ry one

pia.

Fingering: 6, 5, 6, 4, 2, 6, 6, 6, 5, 6, 4

ev'ry one according to his ways and ac-cording to the Fruit of his doings.

Fingering: 6, 5, 6, 4, 2, 6, 6, 5, 6, 4, 4, 3

TRIO.
Metronome ♩ 112.
for.

Treble.

Tenore

Basso

ALLEGRO

MAESTOSO

The great the mighty God

The great the mighty God

The great the mighty God

ff The Lord of Host is his name The great the

The Lord of Host is his name The great the

The Lord of Host is his name The great the

ff *Cres.* *ff*

pia. Unison. LARGO.
mighty God The Lord of Host is his name.

mighty God The Lord of Host is his name.

mighty God The Lord of Host is his name. *pia.*

Tasto Solo.

A N T H E M. XXII.

CON SPIRITO.

Psalm 114th

Metronome ♩ = 108

Tenor Voice

When

Tasto Solo.

6 4 7 6 4 3

Is-rael went out of E-gypt the House of Jacob

Sym: for.

Tasto Solo.

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

from a People of strange language the House of Jacob from-

6 6 6 4 2 6 7 6 4 7 6 7 3

a People of strange language

Sym:

6 4 6 6 6 3 6 9 5 7 6 4 3 7 3

Ju = dah Ju = dah Ju = = =

Tasto Solo

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

= dah was his sanc = = tua = = ry and Is = =

7 7 6 4 3 6 6 6

= = rael his Do = minion his Do = minion his Do = = = mi = nion.

6 (5 3 9 6 9 6 6 4 2 6 6 7 6 6 9 7 3

Tasto Solo. *pia*

6 4 7 6 4 7

DUET. Treble and Bass

Metronome ♩ 120 *Fotiss:*

PRESTO.

pia
saw it and fled saw it and fled saw it and fled
The Sea saw it and fled - - - the sea saw it and fled

was driven back was driven back
Jordan was driven back Jordan was driven back was driven back the

saw it and fled saw it and fled saw it and fled was
sea saw it and fled the sea saw it and fled Jordan was

driven back was driven back saw it and
driven back Jordan was driven back driven back the sea saw it and

fled fled... saw it and fled Jordan was driven back was
fled fled... saw it and fled Jordan was driven back was

driven back was driven back was dri-ven back saw it and

driven driven back driven back was dri-ven back the sea saw it and

fled fled saw it fled Jor-dan was dri-ven back was

fled fled saw it fled Jor-dan was dri-ven back was

dri-ven back was dri-ven back was dri-ven back.

dri-ven back was dri-ven back was dri-ven back.

Metronome ♩ = 100

BASS SOLO.
The mountains the moun-tains skipt ... like

The mountains the moun-tains skipt ... like

Rams skipt ... the moun-tains skipt like Rams skipt.

Rams skipt ... the moun-tains skipt like Rams skipt.

ANDANTE

skipt ... like Rams

6/4 6/4

The mountains The moun tains skipt ... like

6/4 3 6/4 6/4 6

skipt ... the moun = = tains skipt like Rams skipt

6/4 3 6/4 3

skipt ... like Ram

6/4 6/4

DUET for 2 Trebles.

Metronome $\text{♩} = 120$

Treble 1^{mo}

Treble 2^{do}

ALLEGRO

p

And the lit-tle Hills skipt

p

And the lit-tle Hills skipt

p

Sym:

p

And the little Hills

p

And the little Hills

for p

skipt skipt - - - - -

for p

skipt skipt - - - - -

3 6 7 7 3 6 9 3 6 7

Cres.

pia

skipt and the lit-tle

Cres.

for

skipt and the lit-tle

pia

3 6 6 6 6

Hills the little Hills and the little Hills
 Hills the little Hills and the little Hills

4 3 7 4 9 5 6 7 (5)

skipt - - - - - like Lambs.
 skipt skipt skipt - - - - - like Lambs.

6 5 6 6 6 3

for for

6 4 6 5 6 6

pia

and the little Hills skip

pia for *tr*

and the little Hills skip

pia

Sym.

7 6 3 6 6

4

and the little Hills

skipt skipt - -

and the little Hills

skipt skipt - -

7 6 3 6 7 7 3

4

for *pia* *Cres.*

pia *Cres.*

for *pia* *Cres.*

f

3 6 6 6 6

2

Sym: pia

f

and the little Hills the lit-tle Hills

pia

and the little Hills the lit-tle Hills

pia

7 7 6 4 2 6

and the little Hills - - - skipt - - - like Lambs

hr

and the little Hills - - - skipt skipt skipt - - - like Lambs

hr

hr *ff*

6 3 4 6 7 6 4 3

f

f

6 5 6 6 6 4 6 5 6 4

hr

6 6 7 6 4

ARIA. Parlante TENOR.

Metronome ♩ = 60.

LARGO
ASSAI

What ailed Thee what aileth Thee Oh thou Sea .

that thou fleddest thou Jor-dan thou Jor-dan That

Thou wast driven back ye mountains that ye skipt - - -

like Rams and the lit-tle Hills like Lambs

DUET Treble and Bass.

Metronome ♩ = 104.

ALLEGRO.

Tremble Tremble thou Earth at the Presence of the

Tremble thou Earth at the Presence of the

Lord at the presence of the God of the God of Ja-cob

Lord at the presence of the God of the God of Ja-cob.

pia

Tremble Tremble Thou - Earth at the Presence of the Lord at the

pia 3 6 6 5

Tremble thou Earth at the Presence of the Lord at the

Sym:

Pre-sence of the God of the God of Ja-cob

6 3 6 7 6 4

Pre-sence of the God of the God of Ja-cob

Solo. Slower pia *Adagio*

which turned the Rock into a standing water the Flint into a Fountain of waters

6 7 # 6 6 4 #

Tremble Tremble thou - - Earth at the Presence of the Lord at the

3

Tremble thou Earth at the Presence of the Lord at the

Sym:

Presence of the God of the God of Ja-cob

6 3 6 7 6 4

Presence of the God of the God of Ja-cob

LARGO.

Metronome ♩ = 50.

pia

Tremble Thou Earth at the Presence of the Lord of the

Tremble Thou Earth at the Presence of the Lord of the

Pianiss:

Tremble Thou Earth at the Presence of the Lord of the

Tremble Thou Earth at the Presence of the Lord of the

Cres: *Fortiss:*

Lord at the Presence of the Lord at the Presence of the

Lord at the Presence of the Lord at the Presence of the

God of Jacob at the Presence of the Lord at the Presence of the

God of Jacob at the Presence of the Lord at the Presence of the

pia

God of Ja = cob

God of Ja = cob

A N T H E M . XXIII.

Revelation Chap: 15th verse 3^d

TREBLE SOLO.

for

RECITATIVE

And They sing the song of Mo=ses servant of

pia *Sym: Pianiss:*

God And the Song of the Lamb saying.

QUARTETT. LARGO.

Metronome ♩ = 50.

Fortiss:

Treble. *for*

Alto.

Tenore.

Basso.

Piano Forte or Organ. *for* *Fortiss:*

Great and Mar=vellous are thy works Lord God Al=

Great and Mar=vellous are thy works Lord God Al=

Great and Mar=vellous are thy works Lord God Al=

Great and Mar=vellous are thy works Lord God Al=

Great and Mar=vellous are thy works Lord God Al=

pia

= mighty Just and true are thy ways thou King of Saints Great and

= mighty Just and true are thy ways thou King of Saints Great and

= mighty Just and true are thy ways thou King of Saints Great and

= mighty Just and true are thy ways thou King of Saints Great and

pia

6 7 4 7

mar-vellous are thy works. Lord God Al-mighty Just and True are thy

mar-vellous are thy works. Lord God Al-mighty Just and True are thy

mar-vellous are thy works. Lord God Al-mighty Just and True are thy

mar-vellous are thy works. Lord God Al-mighty Just and True are thy

6 6 6 6 6 3

pia

ways thou King of Saints who shall not fear thee not fear thee O

ways thou King of Saints who shall not fear thee not fear thee O

ways thou King of Saints who shall not fear thee not fear thee O

ways thou King of Saints who shall not fear thee not fear thee O

pia

4 4 7 6 6 4 3 6 9 6 4 3

Lord and Glorify thy Name for Thou only art Holy for all Nations shall

Lord and Glorify thy Name for Thou only art Holy for all Nations shall

Lord and Glorify thy Name for Thou only art Holy for all Nations shall

Lord and Glorify thy Name for Thou only art Holy for all Nations shall

6 4 7 6 7 6 # 6 4 6 6

come and worship be=fore Thee for thy Judgements are made ma=ni =

come and worship be=fore Thee for thy Judgements are made ma=ni =

come and worship be=fore Thee for thy Judgements are made ma=ni =

come and worship be=fore Thee for thy Judgements are made ma=ni =

4/6 # 7 6/4 # 6/4 6 6/4 # 7 6/4 # 7

= fest Great and mar=vellous are thy works Lord God Al =

= fest Great and mar=vellous are thy works Lord God Al =

= fest Great and mar=vellous are thy works Lord God Al =

= fest Great and mar=vellous are thy works Lord God Al =

pia

pia

6 6 6 6 6/4 3

= mighty Just and true are thy ways thou King of Saints who shall not
 = mighty Just and true are thy ways thou King of Saints who shall not
 = mighty Just and true are thy ways thou King of Saints who shall not
 = mighty Just and true are thy ways thou King of Saints who shall not

6 7 4 3 6

fear Thee not fear Thee O Lord And Glo-ri-fy thy Name.
 fear Thee not fear Thee O Lord And Glo-ri-fy thy Name.
 fear Thee not fear Thee O Lord And Glo-ri-fy thy Name.
 fear Thee not fear Thee O Lord And Glo-ri-fy thy Name.

pia

6 6 9 4 6 7

A N T H E M . XXIV .

Revelations Chap: 6th

RECIT: *Accomp.^d* T R I O .

I saw under the Altar the Souls of Them that were

6 # 6 6 6

Slain for the word of God and for the Testimony which They held

6 6 7.6 4 #

Fortiss: *pia*

And they cried with a loud voice say = ing : *Pianiss:*

TRIO.

Maelzel's Metronome ♩ = 50.

for

Treble. How long O Lord how long - - O Lord Ho-ly - and true

for

Tenore. How - - long O Lord Ho- - - ly and true

for

Basso. How long how long - O Lord - - Ho-ly and true

for

LARGO

6 6 6 6 5 3 6 4 3

pia

how long O Lord how long O Lord Ho-ly - and true dost thou not

pia

how long O Lord Ho- - - ly and true dost thou not

pia

how long how long O Lord Ho-ly and true dost thou not

pia

Fortiss: Unis:

6 6 6 6 5 3 6 4 3

tr

Judge and a=venge our Blood on Them that dwell on the Earth.

Judge and a=venge our Blood on Them that dwell on the Earth.

Judge and a=venge our Blood on Them that dwell on the Earth.

4 6/4 (5) 7

pia

how long O Lord how long - - O Lord Ho = ly - - and true.

pia

pia how - long O Lord Ho = = ly and true.

how long how long - O Lord - - Ho = ly and true.

6 6 6 6 6/5 3 6 4 3

A N T H E M. XXV.

QUARTETTO.

Psalm 6th

(Milton)

Metronome ♩ = 60.

Treble. *LARGO SOSTENUTO.*

Alto.

Tenore.

Bass.

Piano Forte or Organ.

Lord in thine Anger do not reprehend me nor in thy

Lord in thine Anger do not reprehend me nor in thy

Lord in thine Anger do not reprehend me nor in thy

Lord in thine Anger do not reprehend me nor in thy

6 4 3 7 6 6 4 3 6 4

pia

hot displeasure me cor-rect Lord in thine Anger do not reprehend me

hot displeasure me cor-rect Lord in thine Anger do not reprehend me

hot displeasure me cor-rect Lord in thine Anger do not reprehend me

hot displeasure me cor-rect Lord in thine Anger do not reprehend me nor

pia

6 6 7 6 4 3 7 6 6 4 3

nor in thy hot displeasure me cor=rect pi=ty me Lord for

nor in thy hot displeasure me cor=rect pi=ty me Lord for

nor in thy hot displeasure me cor=rect pi=ty me Lord for

in thy hot displeasure me cor=rect pi=ty me Lord for

6/4 3 6 6 6/4 7 6/4 6 6/3 4

Pianiss:

I am much de=ject am ve=ry sick and faint heal and a =

I am much de=ject am ve=ry sick and faint and a =

I am much de=ject am ve=ry sick and faint heal and a =

I am much de=ject am ve=ry sick and faint heal heal and a =

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

= mend me and a = mend me pity me Lord for I am much deject am
 = mend me and a = mend me pity me Lord for I am much deject am
 = mend me and a = = mend me pity me Lord for I am much deject am
 = mend me and a = mend me pity me Lord for I am much deject am

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

pia

ve = ry sick and faint heal and a = mend me and a = mend me
 ve = ry sick and faint and a = mend me and a = mend me
pia
 ve = ry sick and faint heal - - and a = mend me and a = = mend me
 ve = ry sick and faint heal heal and a = mend me and a = mend me

pia
 6 7 3 3 6 4 6 3 6 7 3 6 4 4 3

A N T H E M . XXVI.

QUARTETT.

Metronome ♩ = 80.

Psalm.

for

Maestoso e con molto spirito.

pia

6 5 (7) # 6 7 b6 6 4 2 6 6 4 3

pia *for*

Mistaken Foe thy haughty Threats thy haughty Threats mis-taken Foe thy

pia *for*

Mistaken Foe thy haughty Threats thy haughty Threats mis-taken Foe thy

pia *for*

Mistaken Foe thy haughty Threats thy haugh = = = = ty Threats thy

pia

Mistaken Foe thy haughty Threats thy haughty Threats mis-taken Foe mis-

pia *for*

haughty Threats mis = taken mistaken Foe thy haughty Threats thy

haughty Threats mis = taken mis = taken Foe thy haughty

haughty Threats mis = taken mistaken Foe thy

= ta = ken Foe mistaken Foe thy haugh = = ty

6 4 2 6 (3 6 4 3

haughty threats are to a Period Period come Mistaken

haughty threats *pia* are to a Period Period come Mistaken

haughty threats are to a Period come are to a Period Period come Mistaken

haughty threats *pia* are to a Period come are to a Period Period come Mistaken

haughty threats are to a Period come are to a Period Period come Mistaken

haughty threats *pia* are to a Period come are to a Period Period come Mistaken

7 # 6 5

Foe thy haugh=ty Threats thy haugh=ty Threats Mis=taken Foe thy
 Foe thy haugh=ty Threats thy haugh=ty Threats Mis=taken Foe thy
 Foe thy haugh=ty Threats thy haugh = = = = = tyThreats thy
 Foe thy haugh=ty Threats thy haugh=ty Threats Mis=taken Foe mis =

6 6

haugh=ty Threats mis=taken mistaken Foe thy haughty Threats thy
 haugh=ty Threats mis=taken mis=taken Foe thy haughty
 haugh=ty Threats mis=taken mistaken Foe thy
 taken Foe mis=taken Foe thy haugh = = ty

6 6 6 6

Adagio.

haughty Threats are to a Period come

haughty Threats are to a Period come

haughty Threats are to a Period come

haughty Threats are to a Period come

pia

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

our ci = ty

our ci = ty

our ci = ty

our ci = ty

Moderato e
rit.
Moderato = 96

for

pia

for *tr*

6 6 6 4

pia *pia*

our ci = ty stands our ci = ty stands which you de = sign'd

pia

our ci = ty stands our ci = ty stands

our ci = ty stands our ci = ty stands

our ci = ty stands our ci = ty stands you

for *Sym.* *pia*

6 6 6 6 6 3
4 4 4

you de = sign'd should be should be should be our com = = = mon Tomb

you de = sign'd should be should be should be our common common Tomb

you de = sign'd should be should be should be our common common Tomb

you de = sign'd should be should be should be our common common Tomb

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

for *pia* *pia*

our city our city stands our city stands which you de-sign'd

our city our city stands our city stands

our city our city stands our city stands

our city our city stands our city stands *pia* you

for

6 6 6 6 6 3

6 4 3

for

you de-sign'd should be should be should be our com = = = mon Tomb

you de-sign'd should be should be should be our common common Tomb

you de-sign'd should be should be should be our common common Tomb

you de-sign'd should be should be should be our common common Tomb

for

Fortiss: *pia* *Fortiss:*

6 6 6 6 6 3

6 4 3

ODE The Redemption.

Consisting of Three Parts.

VIZ

THE NATIVITY,

The Circumcision and the Passion.

TRIO. THE NATIVITY.

Metronome ♩ = 92.

The words by Milton.

for

Treble. Tenor. Bass.

MODERATO

This is the Month and this the happy Morn where in the Son of

This is the Month and this the happy Morn where in the Son of

This is the Month and this the happy Morn where in the Son of

6/4 3 3 3

pia

for

Heav'n's E-ter-nal King of wedded Maid and Vir-gin Mother born our

Heav'n's E-ter-nal King of wedded Maid and Vir-gin Mother born our

Heav'n's E-ter-nal King our

pia *for*

9/4 3 6/4 6/4 7 3

pia

great Redemption from above did bring This is the Month and this the happy

great Redemption from above did bring This is the Month and this the happy

great Redemption from above did bring This is the Month and this the happy

pia

Morn where in the Son of Heavn's e = ter = nal King of wedded

Morn where in the Son of Heavn's e = ter = nal King of wedded

Morn where = = in the Son of Heavn's e = ter = nal King

for *pia*

Maid and virgin Mother born our great Redemption from a = bove did bring for

Maid and virgin Mother born our great Redemption from a = bove did bring for

our great Redemption from a = bove did bring for

for *pia*

pia

so the ho = ly sages once did sing that He our dead = ly Forfeit

so the ho = ly sages once did sing that He our dead = ly Forfeit

so the ho = ly sages once did sing that He our dead = ly Forfeit

pia

7 6 3 6 9 6 6 3 3 — 7 6 3 6

4 4 4 4 4 4 4 4 4 4 4 4

should release and with his Father work us

should release and with his Father work us

should release and with his Father work us

7 6 3 6 6 3 6

4 4 4 4 4 4 4

pia

a per = pe = = tual peace for so the ho = ly sages

a per = pe = = tual peace for so the ho = ly sages

a per = pe = = tual peace for so the ho = ly sages

pia

3 6 6 7 6 7 6 6 9 6

4 4 4 4 4 4 4 4 4 4

once did sing that He our dead=ly Forfeit should re=lease

once did sing that He our dead=ly Forfeit should re=lease

once did sing that He our dead=ly Forfeit should re=lease

6/4 3 3 — 7 3 6/4 3/4 6/4 7 6/4

and with his Father work us a per=pe=tual Peace

and with his Father work us a per=pe=tual Peace

and with his Father work us a per=pe=tual Peace

6/4 6 — 6 — 3 6 6/4 7

DUET. Treble and Bass:

Metronome ♩ = 72 .

LARGHETTO.

pia
Peace=ful was the Night wherein the Prince of

Peace=ful was the Night wherein the Prince of

Light his Reign of Peace upon the Earth - upon the Earth be =

Light his Reign of Peace upon the Earth - upon the Earth be =

Pianiss:

= gan Peaceful was the Night where=in the Prince of Light his

= gan Peaceful was the Night where=in the Prince of Light his

Reign of Peace upon the Earth - - upon the Earth be= gan the

Reign of Peace upon the Earth - - upon the Earth be= gan

winds - with wonder wist smooth = = = = =

the winds with wonder wist smooth = = = = = ly smoothly

smooth = ly smooth = ly the wa = ters kist the winds - - - with

wonder wist smooth = = = = = ly smooth =
wonder wist smooth = = = = = ly smoothly smooth = ly

= = = ly the wa = ters kist *pp Tasto Solo* whisp = ring new
smooth = ly the wa = ters kist whisp = ring new joys to the mild

joys to the mild *Dim:* O = cean - - - *Sym:* who now hath quite for =
O = = = = cean - - - who now hath quite for =

= got to rave while Birds of calm sit - - - broo = = = = =
= got to rave while Birds of calm sit broo =

ding sit broo = ding on the char = med wave

ding broo = ding sit broo = ding on the char = med wave

Pianiss:

whisp' = ring new joys to the mild O = = = = =

whisp' = ring new joys to the mild O = = = = =

Sym:

cean - - who now hath quite for = got to rave while

cean - - who now hath quite for = got to rave

Birds of calm sit - - broo = = = = =

while Birds of calm sit broo = = = = ding broo = =

= ding sit broo = = ding on the char = med wave

= ding broo = = ding on the char = med wave

SOLO Treble.

Metronome ♩ = 80 .

ANDANTE
LEGATO.

The Shakes here are Mordente.

The first system of music features a solo treble staff at the top, which is mostly empty. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'ANDANTE LEGATO'. The piano part begins with a series of eighth notes, some of which are marked with a mordente (*tr*). The system ends with a fingering of 6 4 2 in the bass clef.

The second system continues the piano accompaniment and introduces a vocal line in the treble clef. The piano part includes a series of chords and moving lines, with some notes marked with a mordente (*tr*). The vocal line begins with the word 'for' and continues with 'Such Music'. The system ends with a fingering of 7 7 6 4 in the bass clef.

The third system continues the piano accompaniment and the vocal line. The piano part features a series of chords and moving lines, with some notes marked with a mordente (*tr*). The vocal line continues with the words 'such music sweet the Shep = herds Ear did greet'. The system ends with a fingering of 6 6 4 5 6 6 6 4 7 6 4 47 in the bass clef.

The fourth system continues the piano accompaniment and the vocal line. The piano part features a series of chords and moving lines, with some notes marked with a mordente (*tr*). The vocal line continues with the words 'as never was by mortal finger struck'. The tempo is marked 'Adagio.' at the end of the system. The system ends with a fingering of 6 6 7 6 6 7 6 4 6 4 in the bass clef.

Trills (*tr*) and ornaments (*for*) are present in the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Such Music Such Music

pia

Trills (*tr*) and ornaments (*for*) are present in the vocal line. The piano accompaniment includes a *pia* marking and a sequence of chords in the left hand.

for

sweet the Shepherds Ear did greet as

Trills (*tr*) and ornaments (*for*) are present in the vocal line. The piano accompaniment continues with a similar rhythmic pattern.

Adagio

ne = ver was by mortal fin = ger struck

Segue Trio.

The tempo changes to *Adagio*. The piano accompaniment features a slower, more spacious texture with chords in the left hand.

TRIO.

Metronome ♩ = 72.

Di = vine = ly war = = bled voice war = = = = bled voice
 Di = vine = ly war = = bled voice war = = = = bled voice
 Di = vine = ly war = = bled voice warbled warbled voice

LARGO.

6 6 6 4 5 3

Tempo Primo.

Ans'ring the string = ed Noise as all their Souls in rapture took

pia

LARGHETTO.

6 5 6 6 4 7 6 4 4 6 4 2 6

No Mordente to the end.

as all their Souls in rap = ture took Ans'ring the

pia

tr *tr* *tr*

6 6 4 6 6 2 6 7 6 4 4

strin = = ged Noise as all their Souls in Rap = ture took

6 5 6 6 4 7 6 4 6 4 2 6

for as all their Souls in Rap = ture took

Adagio.

6 6 6 6 6 7 6 4 4

Treble Solo.
Metronome ♩ = 50.

The Air such Plea = sure loth - - - to lose still pro =

LARGO.

3 6 4 3 6 4 2 6

This upper part to be taken (if possible) by the Voice.

= long'd the Hea = = = = ven = = ly close ..

3 7 6 6 5 3 4 4

THE CIRCUMCISION.

TREBLE. *Tempo Giusto.*

Metronome ♩ = 50.

RECITATIVE.

for ye flaming powr's and wing = = = = =

7 9 3 7 3 6 4 2

pia

= ed warrios bright that erst with Music and tri-um-phant song first

6 6 6 5 4 3

for

heard by happy happy happy hap- = py wateful Shep- herds Ear

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

DUET: Treble and Bass.

Metronome ♩ = 50.

LARGO.

So sweet-ly sung your joy the clouds a =

So sweetly so sweet-ly sung your joy

Dol:

= long - - - so sweetly sung your joy your joy - - - your

6 4 7 6 4 2 6

Sym: *for.* *pia* 3

joy the clouds a = = long thro' the soft si = lence

joy the clouds a = = long thro' the soft si = lence the

pia 3 3

thro' the soft silence of the list = = ning Night the clouds a = long

si = = = = lence of the list = = ning Night the clouds a =

Dolce.

so sweet = ly sung your joy your

long so sweet = ly sung your joy your joy - - - your

Sym: 3

joy the clouds a = long thro' the soft si = = lence

joy the clouds a = long thro' the soft si = = lence the

3 3

thro' the soft si = lence of the list = = = = ning Night

si = = = = lence of the list = = = = ning Night

D U E T
TREBLE and BASS.

MINORE. *Larghetto.*

Metronome $\text{♩} = 50$

Now mourn and if sad share with

Now mourn and if sad share with

us to bear with us to bear your fi-ry essence can dis-till no

us to bear with us to bear your fi-ry essence can dis-till no

Largo Sostenuto.

Adagio.

Tear No tear no tear can dis-till Burn in your sighs

Tear No tear can dis-till Burn in your sighs

a tempo 1^{mo}

And bor-row Seas wept from our deep sorrow

And borrow Seas wept from our deep sorrow Burn in your

Burn in your sighs in your sighs and borrow seas

sighs in your sighs your sighs and

Adagio

and borrow seas wept from our deep sorrow

borrow seas - - - wept from our deep - - - sorrow

pia

Burn in your sighs in your sighs and borrow seas

sighs - - - in your sighs your sighs - and

Adagio.

and borrow seas wept from - - our deep sorrow

borrow seas - - - wept from our deep - sorrow

TRIO. *Pianiss:*

Treble.

LARGO e PIANO

Tenore.

Basso.

Piano Forte or Organ.

all Hea = = vens Heral = dry while ere

He who with all Heavns all Hea = vens Heral = dry while ere

He who with all Heavns all Hea = vens Heral = dry while ere

6/4 6/4 7 6/4 6 6/4

en=ter'd the world *pia* *Pianiss*

en=ter'd the world now bleeds - - now bleeds to give us ease

en=ter'd the world now bleeds - - now bleeds to give us ease

pia *pianiss.* *Tasto solo.*

3 6/4 3 6/4 6/4 2 6 6 7

all Heavens Heraldry while ere enter'd the world *for*

He who with all Heavn's all Heavens Heraldry while ere enter'd the world

He who with - all Heavn's all Heavens Heraldry while ere enter'd the world *for*

6/4 2 7 6/4 6 6/4 3 6/4 3

Pianiss: *for* A = = las how soon our

now bleeds now bleeds to give us ease A = = las how soon our

now bleeds now bleeds to give us ease *for* Alas how soon our

4 6/4 2 6 6 7 6/4 2 6 6 7

pia *for*

sin sore - - did begin his Infan-cy to seize but O ere

sin sore - did begin his Infan-cy to seize but O ere

sin sore did begin his Infan-cy to seize but O *for* ere

6 5 4 4 5 6 7 7 6 4 7 (5 4 3)

Fortiss:

long huge Pangs and strong will pierce

long huge Pangs and strong will pierce pierce

long huge Pangs and strong will pierce *pp Adagio*

Fortiss: *Sym:*

9 4 7 3 7

p

will pierce more near his Heart more near his Heart a

will pierce more near his Heart more near his Heart a

f will pierce more near his Heart more near his Heart

6 6 7 6 6 4 3

pia

= las how soon our sin sore - - did begin his Infancy to

= las how soon our sin sore - - did begin his Infancy to

a - las how soon our sin sore did begin his Infancy to

pia *Pianiss:*

seize - - but O ere long huge Pangs and strong will

seize - - but O ere long huge Pangs and strong will

seize but O ere long huge Pangs and strong

pia

pierce - - will pierce more near his heart more near - his heart

pierce pierce will pierce more near his heart more near - his heart

will pierce will pierce more near his heart more near his heart

THE PASSION

TREBLE.

Fortiss:

RECITATIVE

Ere while of music and e = thereal mirth wherewith the

stage of Air and Earth did ring and joy = ful News of Heav'nly Infants Birth

*Largo dolce e pia**for*

my Muse with Angels with Angels did di = vide to sing but

Headlong joy is ever on the wing in wintry solstice like the troubled sky

Pianiss:

soon swallow'd up in dark dark dark and long out = living night.

LARGO. Metronome ♩ = 50
TRIO.

For now to sorrow must we tune our song and set our Harps -

must we tune our song and set our

must we tune our song and set our

6 6 4 6

to Notes of saddest woe which on our dearest Lord did seize ere

for

Harps to Notes of saddest woe did seize ere

for

Harps to Notes of saddest woe did seize ere

for

7 6 6 6 3 6

long and worse then so which

long Danger and snares and worse then so which

long and wrongs and worse then so which he for

for

6 4 3

