

NO 18. BENEDICTUS.

J. C. D. PARKER.

Moderato. $\text{♩} = 66.$

SOPE. **CHORUS.**

ALTO. *mf*

TENOR. *mf* Bles - sed....

BASS. Bles - sed.... be the

p

Detailed description: This system contains the first five staves of the musical score. The top staff is for Soprano, the second for Alto, the third for Tenor, and the fourth for Bass. The fifth staff is a grand staff for piano accompaniment. The music is in common time (C) and begins with a piano (*p*) dynamic. The vocal parts enter with a half note on the first measure. The piano accompaniment features a flowing eighth-note pattern in the right hand and a simpler bass line in the left hand.

mf

Bles - sed.... be the Lord God of Is - ra - el,

..... be the Lord.... God, God of Is - ra - el,

Lord.... God of Is - ra - el,

mf

Bles - sed be the Lord God of Is - ra - el,

Detailed description: This system contains the next five staves of the musical score. It continues the vocal parts and piano accompaniment from the first system. The vocal parts are now in a more active melodic line. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "Bles - sed.... be the Lord God of Is - ra - el, be the Lord.... God, God of Is - ra - el, Lord.... God of Is - ra - el, Bles - sed be the Lord God of Is - ra - el,". The piano part includes a key signature change to one sharp (F#) in the final measure.

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for... He hath vis - it - ed and re - deem'd His peo - ple,
 for... He hath vis - it - ed and re - deem'd His peo - ple,
 for... He hath vis - it - ed and re - deem'd His peo - ple,
 for... He hath vis - it - ed and re - deem'd His peo - ple,

vis - it - ed.... and re - deem'd His peo - ple;
 vis - it - ed.... and re - deem'd His peo - ple;
 vis - it - ed.... and re - deem'd His peo - ple;
 vis - it - ed.... and re - deem'd His peo - ple;

f And hath rai - sed up a migh - ty sal - va - tion for

f And hath rai - sed up a migh - ty sal - va - tion for

f And hath rai - sed up a migh - ty sal - va - tion for

f And hath rai - sed up a migh - ty sal - va - tion for

us, in the house of His ser - vant Da - vid ;

us, in the house of His ser - vant Da - vid ;

us, in the house of His ser - vant Da - vid ;

us, in the house of His ser - vant Da - vid ;

mf
As He spake by the mouth of His ho - - ly

mf
As He spake by the mouth of His ho - - ly

mf
As He spake by the

mf
As He spake by the

Detailed description: This system contains four vocal staves and a piano accompaniment. The first two staves are for soprano and alto, both marked *mf*. The third and fourth staves are for tenor and bass, with the bass line marked *mf*. The piano accompaniment is in the bottom two staves, also marked *mf*. The lyrics are: "As He spake by the mouth of His ho - - ly" repeated on the first two staves, and "As He spake by the" on the third and fourth staves.

Pro - phets,..... which have been since the

Pro - phets,..... which have been since the

mouth of His ho - - ly Pro - phets,....

mouth of His ho - - ly Pro - phets,....

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "Pro - phets,..... which have been since the" on the first two staves, and "mouth of His ho - - ly Pro - phets,...." on the third and fourth staves. The piano accompaniment is in the bottom two staves.

world be - gan: That we

world be - gan:

which have been since the world be - gan:

which have been since the world be - gan:

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "world be - gan: That we", "world be - gan:", "which have been since the world be - gan:", and "which have been since the world be - gan:".

should be... saved from our en - e - mies, and from the

and from the

That we should be saved from our

That we should be saved from our en - e - mies,

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "should be... saved from our en - e - mies, and from the", "and from the", "That we should be saved from our", and "That we should be saved from our en - e - mies,". The piano accompaniment continues with a consistent harmonic support.

hand of all that hate us, from the
 hand of all... that hate us, from the
 en - e - mies, and from the hand of all, of
 and from the hand of... all that hate... us, the

*SOLI.
Lento.*

hand of all that hate... us, of all... that
 hand of all that hate us, of all... that
 all... that... hate... us, of all that
 hand of all that hate us, of all that

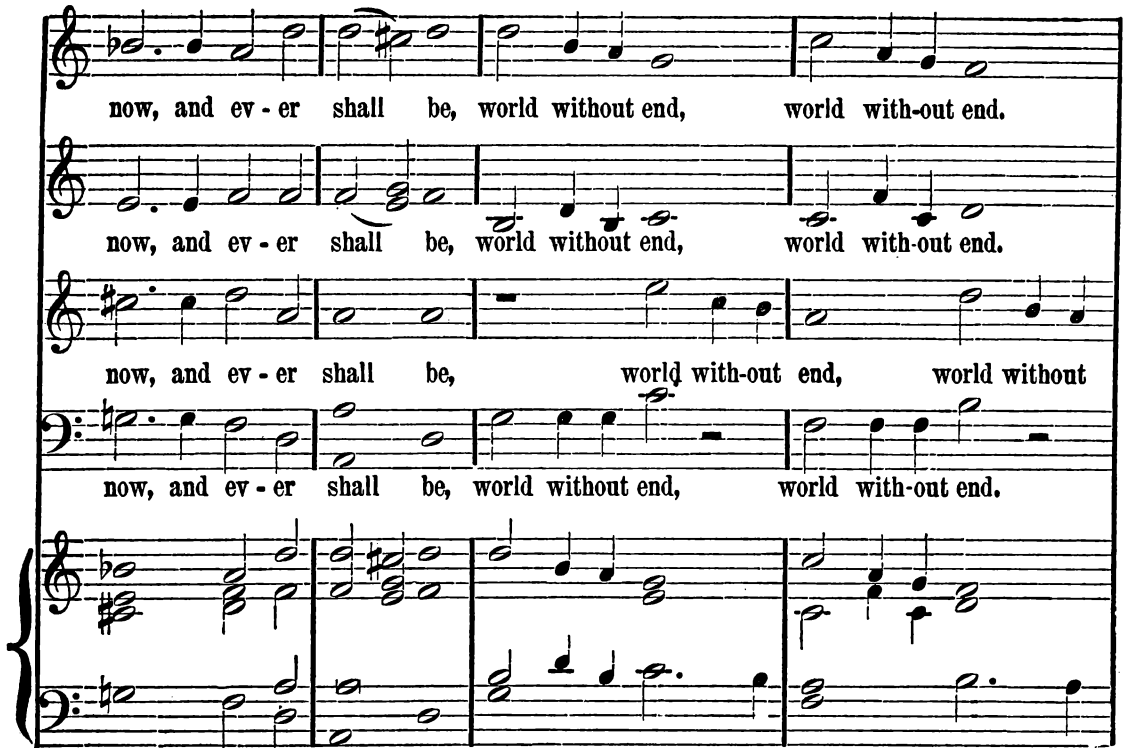
Lento.

CHORUS.
Tempo 1o.

hate us. *f* Glo - ry be to the Fa - ther, and to the
 hate us. *f* Glo - ry be to the Fa - ther, and to the
 hate us. *f* Glo - ry be to the Fa - ther, and to the
 hate us. *f* Glo - ry be to the Fa - ther, and to the

FULL.

Son, and to the Ho - ly Ghost: As it was in the be - gin - ning, is
 Son, and to the Ho - ly Ghost: As it was in the be - gin - ning, is
 Son, and to the Ho - ly Ghost: As it was in the be - gin - ning, is
 Son, and to the Ho - ly Ghost: As it was in the be - gin - ning, is



now, and ev - er shall be, world without end, world with-out end.

now, and ev - er shall be, world without end, world with-out end.

now, and ev - er shall be, world with-out end, world without

now, and ev - er shall be, world without end, world with-out end.



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

A - men, A - men.

end. A - men, A - men.

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