

# Songs of the Church

CONSISTING OF

**Fifteen Anthems for Mixed Chorus**

By **SERGEI RACHMANINOFF**

Op. 37

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AUTHORIZED BY THE COMPOSER  
EDITED WITH THE ENGLISH TEXT  
BY

**WINFRED DOUGLAS**

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# O Come, Let Us Worship

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 1

*Fairly quick*

SOPRANO  
ALTO  
TENOR  
BASS

*p* *f*

A - men. O come, let us wor - ship be - fore the

PIANO  
for  
practice  
only

*Fairly quick*

*p* *f*

*p* *f*

Lord our Ma - ker. O come, let us wor - ship and fall down

Lord our Ma - ker. O come, let us wor - ship and fall down

Lord our Ma - ker. O come, let us wor - ship and fall down

*p* *f*

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*p* be-fore the Lord Christ, our God and Ma - ker.

*p* be-fore the Lord Christ, our God and Ma - ker.

*p* be-fore the Lord Christ, our God and Ma - ker.

*p*

*f* O come, let us wor - ship and fall down

*f* O come, let us wor - ship and fall down

*f* O come, let us wor - ship and fall down

*f* O come, let us wor - ship and fall down

*f*

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p*

*p*

*ff* *mf* *pp* *retard*

O come, — let us wor - ship and fall down be - fore him.

*ff* *mf* *pp* *retard*

O come, — let us wor - ship and fall down be - fore him.

*ff* *mf* *pp* *retard*

O come, — let us wor - ship and fall down be - fore him.

*ff* *mf* *pp* *retard*

*ff* *mf* *pp* *retard*

# Bless The Lord, O My Soul

Edited by  
WINFRED DOUGLAS

Melody of the Greek Tradition

S. RACHMANINOFF  
Op. 37, No. 2

*In moderate tempo*  
(beat halves)

SOPRANO

ALTO

SOLO ALTO

TENOR

BASS

PIANO  
for  
practice  
only

Bless thou the Lord, O my

Bless thou the Lord

Bless thou the Lord

*In moderate tempo*

*pp*

Bless - ed art thou, O Lord my God.

*pp*

(hum)

soul.

Bless-ed art thou O Lord my God.

*pp*

*very expressively*

The sign + indicates notes which are to be executed by humming with closed lips.  
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2<sup>d</sup> Alto  
(hum)

Lord my God, thou art be - come ex - ceed - ing glo - ri - ous.

Bless - ed art thou.

Bless - ed art thou.

Bless - ed art thou.

*pp*

*pp*

Bless - ed art thou O Lord my God.

*pp*

thou, O Lord my God. Thou art

*pp*

cloth - ed with ma - jes - ty and hon -

Bless - ed art thou.

Bless - ed art thou.

r.h.

Bless-ed art thou, O Lord my God.

*pp*

Bless-ed art thou, O Lord my God.

*pp*

Bless-ed art thou, O Lord my God.

our (Hum)

The

*pp*

l.h.

2<sup>d</sup> Alto  
(*Assm*)

*mf*

wa - ters stood a-bove the moun - tains.

*p*

Bless - ed art thou.

*p*

Bless - ed art thou.

*mf*

r. h.

Mar - vel-lous are thy works, O Lord.

*pp*

Mar - vel-lous are thy works, O Lord.

*pp*

Mar - vel-lous are thy works, O Lord. A-

*pp*



mong — the hills — flow the wa -  
 the wa - ters flow -

*p* Bless - ed art thou.

*p* Bless - ed art thou.

r.h.

Mar - vel - lous are thy works, O Lord.

Mar - vel - lous — are thy works, — O Lord.

(hum) +

ters. In

*pp* *mf*

wis - dom hast thou — made — them all, — hast thou  
*p*  
 Bless - - ed — art — thou.  
*p*  
 Bless - - ed art — thou.

*p*  
 Glo - - - ry to thee, —  
*p*  
 Glo - - - ry to thee, —  
 made — them all.  
 (hum)

r. h. l. h.  
*p*

O Lord; who hast made — them all, who hast

O Lord, who hast made — them all, who hast

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/2 time and features a variety of note values and rests.

This system shows the piano accompaniment for the first system, consisting of two staves in grand staff notation. The music is in 4/2 time and features a variety of note values and rests.

made them all. —

made — them — all. —

*retard* *pp*

*pp*

This system contains the second two vocal staves and the piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/2 time and features a variety of note values and rests.

Bless - ed art thou.

*p* *pp*

This system contains the third two vocal staves and the piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/2 time and features a variety of note values and rests.

who hast made them all.

*retard* *p* *pp*

*r.h.*

This system contains the fourth two vocal staves and the piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/2 time and features a variety of note values and rests.

# Blessed Is The Man

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 87, No 3

*Fairly quick, but smoothly and tenderly*

SOPRANO

ALTO

TENOR

BASS

Bless-ed is the man that hath not walk-ed in the coun-sel of the un-god-ly.

Bless-ed is the man that hath not walk-ed in the coun-sel of the un-god-ly.

*Fairly quick, but smoothly and tenderly*

PIANO  
for  
practice  
only

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

For the Lord know-eth the way of the righ-teous, but the way of the un-god-ly shall per - ish.

*p* 1<sup>st</sup> T.

For the Lord know-eth the way of the righ-teous, but the way of the un-god-ly shall per - ish.

2<sup>d</sup> Tenor

*p*

*p*

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

*p* 2<sup>d</sup> Soprano *p* *mf*

Serve the Lord with fear, and

*p* *p* *mf*

Serve the Lord with fear, and

*p* *p* *mf*

Serve the Lord with fear, and

*mp* *pp*

re - jice un - to him.

*mp* *p*

re - jice un - to him with rev - er - ence.

*mp* *p* 2<sup>d</sup> Tenor

re - jice un - to him with rev - er - ence.

*Every time louder and bolder*

All Sopranos

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*Every time louder and bolder*

*p* Bless - ed are all they that put their trust in him. *p*

*1<sup>st</sup> Tenor* Bless - ed are all they that put their trust in him. *2<sup>d</sup> Tenor*

*mf* Al - le - lu - i a, al - le - lu - i - a, al - le - lu - i - a. *p*

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a. *p*

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a. *p*

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a. *p*

*p* A - rise, O Lord, and save me, O my God. *pp*

*1st Tenor* *p* A - rise, O Lord, and save me, O my God. *pp*

*p* *pp*



*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf*

*p* **2<sup>d</sup> Soprano**

Sal - va - tion be - long - eth un - to the Lord and thy

*p*

Sal - va - tion be - long - eth un - to the Lord and thy

*p*

**4<sup>th</sup> Tenor** **2<sup>d</sup> Tenor**

Sal - va - tion be - long - eth un - to the Lord and thy

*p*

*p*  
bless - ing is up - on thy peo - ple.

*p* *pp*  
bless - ing is up - on thy peo - - - ple.

*p* *pp*  
bless - ing is up - on thy peo - - - ple.

*p* *pp*

*f*  
Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*f*  
Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*f*  
Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*f*  
Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*f*

*More quickly**ff*

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

*More quickly*

*ff*

*ff very rhythmically**retard**p* V

now and ev - er and to a - ges of a - ges. A - men.

now and ev - er and to a - ges of a - ges. A - men.

now and ev - er and to a - ges of a - ges. A - men.

now and ev - er and to a - ges of a - ges. A - men.

now and ev - er and to a - ges of a - ges. A - men.

*ff very rhythmically**retard**p*

*First tempo*  
*Light and dulcet*

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*First tempo*  
*mf Light and dulcet*

*retard* *First tempo*  
*p* Glo - ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo - ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo - ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo - ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*retard* *First tempo*  
*p*

*retard**First tempo**pp*

al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,

*pp*

al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,

*pp*

al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,

*pp*

al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,

*retard**First tempo**pp*

al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.

al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.

al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.

al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.

*retard*

# Gladsome Radiance

Edited by  
WINFRED DOUGLAS

Melody of the Kiev Tradition

S. RACHMANINOFF

Op. 87, No. 4

*Fairly slow (beat halves)* 2<sup>d</sup> Soprano *pp*

SOPRANO

2<sup>d</sup> Alto *pp*

ALTO

1<sup>st</sup> Tenor *p*

TENOR

BASS

Glad - some Ra - diance, most

Glad - some Ra - diance, most

Glad - some Ra - diance, the ho - ly Glo - ry of God the Fa - ther im - mor - tal, most

*Fairly slow*

PIANO  
for  
practice  
only

*p* *p* *pp*

ho - ly, heav - en - ly, bless - ed; Je - sus Christ! Lo,

ho - ly, heav - en - ly, bless - ed; Je - sus Christ! Lo,

ho - ly, heav - en - ly, bless - ed; Je - sus Christ!

In Three Parts

*mf*  
 now that we come to sun - set, be - hold - ing the light - of eve -

*mf*  
 now that we come to sun - set, be - hold - ing the light - of eve -

*mp*  
 All the Tenors Glad - some Ra - diance, glad - some Ra - diance,

*mf*  
 1<sup>st</sup> and 2<sup>d</sup> Basses Glad - some

*p*  
 3<sup>d</sup> Bass Glad - some Ra - diance.

*mf* *mf* *p*

*pp*  
 ning, Glad - some Ra - diance.

*pp*  
 ning, Glad - some Ra - diance.

*pp*  
 Ra - diance. Glad - some Ra - diance.

*pp*  
 Glad - some Ra - diance. Glad - some Ra - diance.

*pp*  
 retard slightly

## First tempo

*pp* Glad - some Ra - diance, the ho - ly Glo - ry, for *p*

*pp* Glad - some Ra - diance, the ho - ly Glo - ry,

*\*) Solo Tenor p very melodiously*

We hymn the Fa - ther, Son, and Ho - ly Spir - it, God. *p*

All the Basses *pp* For

## First tempo

*very melodiously*

*p* For

*mf very melodiously*

meet it is that thou shouldst be prais - ed by voi - ces un - de -

*mf* For meet is it that at all times thou shouldst be prais - ed by voi - ces un - de -

*p* meet it is that thou shouldst be prais - ed by voi - ces un - de -

*pp* For meet is it that at all times thou shouldst be prais - ed by voi - ces un - de -

*very melodiously*

\*) May be sung by all the first tenors



fil - ed, O Son of God, — who giv - est life: —

fil - ed, O Son of God, — who giv - est life: —

fil - ed, O Son of God, — who giv - est

fil - ed.

*p*

*p*

*p*

*p*

— All the world doth praise thee. —

life: All the world doth praise thee. —

life: All the world doth praise thee. —

All the world doth praise thee. —

*pp* *mf* *f* *mf* *p retard* *pp*

*pp* *mf* *f* *mf* *p* *pp*

*mf* *f* *mf* *pp*

*mf* *f* *mf* *pp*

*pp* *mf* *f* *mf* *p retard* *pp*

# Nunc Dimittis

25

Edited by  
WINFRED DOUGLAS

Melody of the Kiev Tradition

S. RACHMANINOFF  
Op. 37, No. 5

*Slowly*

SOPRANO

ALTO

SOLO TENOR

TENOR

BASS

PIANO  
for practice  
only

Lord, now let - - test thou thy ser - vant de -

Lord, now let-test thou thy ser-vant de - part in peace, —

1<sup>st</sup> Tenor  
Lord, now let - - test thou thy ser - vant de -

*Slowly*

*ppp* *p*

part in peace, de - part in peace ac - cord - ing

ac - cord - ing to thy word. —

part in peace, de - part in peace ac - cord - ing

*mf*

\*) This part may be taken by two or three voices in unison, from among the first tenors of the choir.

\*) NOTE - The sign + indicates notes which are to be executed by humming with closed lips.

*p*  
 Lord, now let-est thou thy ser-vant de-part in peace.  
 to thy word, de-part in peace ac-

*mf*  
 For mine eyes have seen thy sal-va-  
 to thy word, de-part in peace

*p*  
*mf*

*mf*  
 cord - ing to thy word. — All the Altos  
 Which  
 tion,  
 cord - ing to thy word. *mf* Which thou hast pre -  
*mf* *p* which  
 Which thou hast pre - par - ed,

*mf*  
*p*

\*) The Sopranos will softly sustain the long B flat with the vowel O; or by humming.

face of all peo - ple;

Which thou hast pre - par'd be - fore the face of all peo ple;

thou hast pre - par - ed be - fore the face of all peo - ple;

Which thou hast pre - par'd be - fore the face of all peo - ple;

par - ed, pre - par - ed be - fore the face of all peo - ple;

thou hast pre - par - ed be - fore the face of all peo - ple;

which thou hast pre - par - ed be - fore the face of all peo - ple;

a light to light - en the Gen - tiles,

a light

to be a light to light - en the Gen - tiles

Gen - tiles

1st Tenor  
to light - en the Gen - tiles

All the Sopranos

*pp*

and the glo - ry of thy peo - ple Is - ra -

All the Altos

and the glo - ry of thy peo - ple Is - ra

All the Tenors  
and to be the glo - ry of thy peo - ple Is - ra -

*pp*

and the glo - ry of thy peo - ple Is - ra -

*pp*

*pp*

*Simplified version (composer)*

Alto

Tenor

Bass

*fading away*

el.

el.

el.

*pp*  
el.

*pp*  
el.

*fading away*

el.

*ppp*

*ppp*

*ppp*

*ppp*

# Ave Maria

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 87, No. 6

*Smoothly, not quick*

SOPRANO

Hail, O Vir - gin Moth-er, Bear - er of God, ho-ly.

ALTO

Hail, O Vir - gin Moth-er, Bear - er of God, ho-ly

TENOR

Hail, O Vir - gin Moth-er, Bear - er of God, ho-ly

BASS

*Smoothly, not quick*

PIANO  
for  
practice  
only

Ma - ry, full \_\_\_\_\_ of grace; the Lord is

Ma - ry, full \_\_\_\_\_ of grace; the Lord is

Ma - ry, full \_\_\_\_\_ of grace; the Lord is

with thee: Hail, O

with thee: bless-ed art thou a -

with thee: Hail, O

*pp* very tenderly

*pp*

*p*

*pp* very tenderly

*pp*

*pp*

*p*

Vir - gin Moth-er of God, ho - ly Ma - ry, full of

mong wo - men, and bless-ed is the fruit of thy womb; for

Vir - gin Moth-er of God, ho - ly Ma - ry, full of

for

*pp*

*p*

*pp*

*p*

*ff*

*pp*

*p*

*ff*

*ff* 8 grace, for — thou hast brought forth the

thou hast brought forth — the Sav - - - iour, who re - deem'd our

*ff* 8 grace, for thou hast brought forth — the —

thou hast brought forth — the Sav - - - iour who re -

*pp* *p* Sav - - iour, who re - deemed our souls.

*pp* *p* souls, who re - deemed our souls.

*p* *pp* *p* Sav - iour, who re - deemed our souls, who re - deemed our souls.

*pp* *p* deemed our souls, who re - deemed our souls.

*p* *pp* *p* *pp* *ppp*



# Glory Be To God

Melody of the Znamen Tradition

S. RACHMANINOFF

Op. 87, No. 7

Edited by WINFRED DOUGLAS *Not quick* (beat halves) *melodiously*  
2<sup>d</sup> Soprano

SOPRANO

*mf* Glo - ry be to God on high and on earth peace,

ALTO

*mf melodiously* Glo - ry be to God on high and on earth peace,

TENOR

*p* Glo - - - ry be to

BASS

PIANO  
for  
practice  
only

*Not quick*  
*melodiously*

*mf*

*A little slower*

*mf* peace on earth, good will to-wards men. —

*p pp* Glo - ry.

*mf* peace on earth, good will to-wards men. — *p p* Glo - ry be to God on high

Gcd — on — high.

1<sup>st</sup> Bass

*pp* Glo - - - ry.

*pp* Glo - -  
*A little slower*

*p* *pp*  
 Glo - ry.

and on earth peace, peace on earth, good will to wards men.

*pp* *pp*  
 Glo - - - ry, Glo - - - ry. —

ry. —

*pp* *pp*

*sd Soprano* *Always slower, always softer -*

*pp*  
 Glo - ry be to God on high — and on earth peace,

*pp*  
 Glo - ry be to God on high and on earth peace,

*pp*  
 And — on — earth

*p*  
 And — on — earth

*pp* *Always slower, always softer*

*p*

*In time*

*ppp* Glo - ry, Al -

peace on earth, good will to - wards men. Al -

*ppp* peace. Glo - ry, Al - le -

peace. Al - le -

*ppp* *In time* le - lu - ia. *f* long pause

le - lu - ia. *f* long pause

le - lu - ia. *f* long pause

le - lu - ia. *f* long pause

le - lu - ia. *f* long pause

\* Only the lower notes accentuated

*Slowly, very softly, and with deep feeling*

*p* *pp* *pp* *pp*

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

*Slowly, very softly, and with deep feeling*

*p* *pp* *pp*

*mf* *p* *pp* *ppp* *retard*

thou my lips, O Lord, and my mouth shall show forth thy praise.

thou my lips, O Lord, and my mouth shall show forth thy praise.

thou my lips, O Lord, and my mouth shall show forth thy praise.

thou my lips, O Lord, and my mouth shall show forth thy praise.

*mf* *p* *pp* *ppp* *retard*

# Laud Ye The Name Of The Lord

Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 8

*Not quick*

SOPRANO

Laud ye the Name of the Lord.

*sf* *Brightly, with strong bold rhythm*

ALTO

O praise the Lord, laud the

TENOR

Laud ye the Name of the Lord.

*sf* *Brightly, with strong bold rhythm*

BASS

O praise the Lord, laud the

*Not quick*

PIANO  
*for practice only*

Al - le - lu - i - a. O

Name of the Lord. Al - le - lu - i - a. O

Al - le - lu - i - a. O

Name of the Lord. Al - le - lu - i - a. O

\*) The sound of Altos and Basses must be of equal strength.

*p*  
praise it, ye ser - vants of the Lord. Al - le - lu -

*f*  
praise it, all ye ser - vants of the Lord. Al - le - lu -

*p*  
praise it, ye ser - vants of the Lord. Al - le - lu -

*f*  
praise it, all ye ser - vants of the Lord. Al - le - lu -

*p* *pp*  
i - a, al - le - lu - i - a.

*f*  
i - a. Al - le - lu - i -

*p* *pp*  
i - a, al - le - lu - i - a.

*f*  
i - a.

*f* *mf* *l.h.*

a. *p* *mf*

Prais - ed be the Lord out of Si - on, who

r.h. *p* *mf*

*Softly, melodiously*  
*p*

Al - le - lu - - i - a,

a. *p* *p* *p*

Al - le - lu - - i - a,

dwell - eth at Je - ru - sa - lem. Al - le - lu - - i - a,

Al - le - lu - - i - a,

*Softly, melodiously*  
*p*

*p* *p* *p*

*In the opening mood*

al - le - lu - i - a. O give  
O give thanks un-to the Lord, for he is.

al - le - lu - i - a. O give

O give thanks un-to the Lord, for he is

*In the opening mood*

al - le - lu - i - a. O give  
O give thanks un-to the Lord, for he is.

al - le - lu - i - a. O give

O give thanks un-to the Lord, for he is

thanks un - to the Lord, for he  
gra - cious; al - le - lu - i - a, al - le - lu - i -

thanks un - to the Lord, for he  
gra - cious; al - le - lu - i - a, al - le - lu - i -

thanks un - to the Lord, for he  
gra - cious; al - le - lu - i - a, al - le - lu - i -



is gra - - - cious. Al - le - lu - i - a,

a, and his mer-cy en - dur - eth for ev - er. Al - le - lu - -

is gra - - - cious. Al - le - lu - i - a,

a, and his mer-cy en - dur - eth for ev - er. Al - le - lu - -

al - le - lu - i - a. O give thanks un - to the

- i - a. O give thanks un - to the God of

al - le - lu - i - a. O give thanks un - to the

- i - a. O give thanks un - to the God of

God of hea - ven. Al - le - lu - i - a,  
 hea - ven; al - le - lu - i - a, al - le - lu - i -  
 God of hea - ven. Al - le - lu - i - a,  
 hea - ven; al - le - lu - i - a, al - le - lu - i -

al - le - lu - i - a, al - le - lu -  
 a, for his mer - cy en - dur - eth for ev - er. Al - le - lu -  
 al - le - lu - i - a, al - le - lu -  
 a, for his mer - cy en - dur - eth for ev - er. Al - le - lu -

i - a, al - le - lu - i - a. *pp*  
 i - a, *mf* Al - le -  
 i - a, al - le - lu - i - a. *pp*  
 i - a,

*p* *mf* *pp*

*p* *melodiously* *retard* *p* *pp*  
 Al - le - lu - i - a. *pp*  
 lu - i - a, al - le - lu - i - a. *pp*  
 Al - le - lu - i - a. *pp*  
 Al - le - lu - i - a. *pp*

*p* *pp*

# Blessed Art Thou, O Lord

Melody of the Znamen Tradition

S. RACHMANINOFF  
Op. 37, No 9

Edited by  
WINFRED DOUGLAS

*Fairly quick*

SOPRANO

ALTO

TENOR

BASS

PIANO  
for  
practice  
only

Wilt thou not teach me, O Lord, the way of thy sta-tutes; bless-ed

*retard* *Slower, heavier*

*f resonantly*

All the an - gel host were a - maz - ed

be thy ho - ly Name.

*pp*

*retard* *Slower, heavier*

*f*

All the an - gel host were a - maz - ed  
 when they be-held thee a-mong the dead; yet de-stry-ing all the might

Yet de - -

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The music is in a major key and 4/4 time. The lyrics are: "All the an - gel host were a - maz - ed when they be-held thee a-mong the dead; yet de-stry-ing all the might". The word "de-stry-ing" is misspelled in the original image.

when they be - held thee a - mong the dead;  
 of death, O Sav - iour, with thy-self thou didst de - liv - er A - dam,  
 stroy - - ing all the might of death,

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The lyrics are: "when they be - held thee a - mong the dead; of death, O Sav - iour, with thy-self thou didst de - liv - er A - dam, stroy - - ing all the might of death,". The word "stroy" is misspelled in the original image.

*retard* *Tempo of the beginning*

*ff* and from Ha - des didst re - deem us. *pp*

*ff* and from Ha - des didst re - deem us. With thou not *pp*

*ff* and from Ha - des didst re - deem us. With thou not *pp*

*ff* and from Ha - des didst re - deem us. With thou not *pp*

*retard* *Tempo of the beginning*

*ff* *pp* *pp*

*retard*

*pp* teach me, O Lord, the way of thy sta - tutes; bless - ed.

*pp* teach me, O Lord, the way of thy sta - tutes; bless - ed.

*pp*

*retard* *pp*

*Slower p p*

Spake the An - gel to the

be thy ho - ly Name.

Spake the An - gel to the

*mf espressively*

be thy ho - ly Name.

Where - fore min - gle ye the sweet smell - ing oint - ment,

*Slower*

wo - men

bear - ing

spi -

wo - men

bear - ing

spi -

O ye dis - ci - ples, with your pi - tying tears? Shin - ing from the tomb spake the An - gel

Shin - ing from the tomb spake the An - gel

to the

Still slower

and re 47

Be-hold ye the tomb: \_\_\_\_\_

ces: Be-hold ye the tomb, and be of good cheer;

ces: Be-hold ye the tomb: \_\_\_\_\_

Be-hold ye the tomb, and be of good cheer;

to the wom - en bear-ing spi - ces:

wom-en bear-ingspi - ces:

*1<sup>st</sup> TEN.*

Still slower

and re -

tarding

*pp*

Tempo as before

he is not here, but is ri - sen.

he is ri - sen. Wilt thou not teach me, O Lord, the

he is not here, but is ri - sen.

he is ri - sen. Wilt thou not teach me, O Lord, the

tarding

Tempo as before



*Slowly and melodiously*

*retard*

Ver - y ear - ly

Ver - y ear - ly

way of thy sta - tutes; bless - ed be thy ho - ly Name. Ver - y ear - ly

way of thy sta - tutes; bless - ed be thy ho - ly Name.

*Slowly and melodiously*

*retard*

came the myrrh - bear - ing wom - en, la - ment - ing sore - ly, to thy

came the wom - en la - ment - ing:

came the wom - en la - ment

*very melodiously*

1<sup>st</sup> TEN.

la - ment - ing

*p*

*mf*

sep - ul - chre: *p* *2<sup>d</sup> SOP.* *p* *mf* *retard* *p*

but be - fore them stood an An - gel and

ing: *p* *mf* *p*

sore - - ly: *p*

*retard*

*p* *mf* *p*

said: *pp* *a tempo* *p*

The time of your mourn - ing is

*pp* *p*

*\*)TENOR SOLO* *mf* *very melodiously* *p*

The time of your mourn - ing is past; la - ment no more:

*a tempo*

*mf* *p*

May be sung by several First Tenors.

1<sup>st</sup> SOP. *pp* past; la - ment no more. *pp*

*pp* past; la - ment no more.

*p* but go and tell his A-pos-tles that he is ri - sen. *p*

*p* *pp*

*First tempo* *pp* Wilt thou not teach me, O Lord, the way of thy sta - tutes; bless - ed *retard*

*pp* Wilt thou not teach me, O Lord, the way of thy sta - tutes; bless - ed

*First tempo* *pp* *retard*

r. h.

Again slower

be thy ho - ly Name. When the myrrh - bear - ing wom - en  
 When the wom - en with  
 be thy ho - ly Name. When the wom - en with

Again slower

drew nigh thy sepulchre with pre - cious oint - ments, O Sa - viour, they mourn - ed;  
 pre - cious oint - ments drew nigh, \*)  
 pre - cious oint - ments drew nigh, \*)

\*) Care must be taken to prolong the sound of long i on the ah before the concluding ee of the diphthong comes in at the end.

1<sup>st</sup> SOP. *very dulcet*  
*mf*

Why

*pp*

Why

*p*  
\*) TENOR SOLO

But an An - gel spake un - to them, say - ing:

1<sup>st</sup> TEN. *very dulcet*  
*f*

2<sup>d</sup> TENORS

Why

*very dulcet*

*mf*

seek - ye the liv - - ing a - mong the

seek - ye the liv - - ing a -

seek - ye the liv - - ing a - mong the

\*) May be sung by several First Tenors.

*Broadly*

*p* dead? For as God hath he ri - sen - to save you.

*pp* mong the dead? For as God hath he ri - sen to save you.

*p* dead? For as God hath he ri - sen - to save you.

*Broadly*

*p*

*Tempo of the beginning*

*Almost whispering. Only the notes expressly marked should stand out*

*ppp* detached, not legato

Glo - ry to the Fa - ther, Son, and Ho - ly Spir - it.

*ppp* detached, not legato

*Tempo of the beginning*

*ppp*  
r. h.

*p*  
Glo -

1st ALTOS

Glo - ry,

Let us wor-ship the Lord, God the Fa-ther, with the Son and Ho-ly Spir-it,

*pp*  
ry.

*p*  
Glo - ry,

*p* the Ho-ly Trin-i-ty, *p* Three in One and One in Three;

*p*  
r.h.

Glo - - - - - ry.

*mf* Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth,

*mf* let us cry with the An - gels: Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth,

*mf*

*p*

Glo - - - - -

*pp* detached not legato

*pp* As it is and shall be ev - er, world with - out end, a - men.

*pp* As it is and shall be ev - er, world with - out end, a - men.

*pp*

*mf* Tenor and *mf* Alto a little prominent



ry, *p* Glo - ry, *pp*

*p* Thou, O ho-ly Vir-gin, *mf* bring-ing forth the Lord and giv-er of e-ter-nal life, *p*

*p* Thou, O ho-ly Vir-gin, thou, — O — Vir - gin, *pp*

*p* Thou, O ho-ly Vir-gin, *mf* bring-ing forth the Lord and giv-er of e-ter-nal life, *p*

*p* Thou, — O — Vir - gin, *mf*

*p* *mf* *pp*

*p* ran - som-edst Ad - am and ga - vest joy for sor - row un - to Eve:

*p* ran - som-edst Ad - am and ga - vest joy for sor - row un - to Eve:

*p* ran - som-edst Ad - am and ga - vest joy for sor - row un - to Eve:

*p*

*Growing louder and louder*

*mf*  
They who from life had fall - en are re - stor - ed

*mf*

*mf*  
They who from life had fall - en are re - stor - ed

*mf*

*Growing louder and louder*

*mf*

by the Sa - viour in - car - nate of thee, both God and man. —

*f*

by the Sa - viour in - car - nate of thee, both God and man. —

*f*

*f*

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a,  
*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a,  
*mf* Al - le - lu - i - a, <sup>1<sup>st</sup> TEN.</sup> *(lightly)* al - le - lu - i - a,

*mf*

Glo - ry be to thee, O  
 Glo - ry be to God. Al - le - lu - i - a,  
*f standing out*  
 Glo - ry be to God. Al - le - lu - i - a, al - le - lu - i - a,  
*mf* Glo - ry be to God. Al - le - lu - i - a,  
 Al - le - lu - i - a,

God,

*mf* Glo - ry to thee, O God. *p*

al - le - lu - i - a, Glo - ry be to God. *p* Glo

*mf* Glo - ry be to God. *p* *mf* Al - le - lu - i - a, Al - le - lu - i - a,

*p* Glo - ry be to God. *p* Glo

*retard* *p* *pp*

Glo - ry be to thee, O God. *pp*

ry, *p* *pp*

*p* al - le - lu - i - a, al - le - lu - i - a, Glo - ry be to thee, O God. *pp*

*pp* *p* *pp*

ry, *pp*

*retard* *p* *pp*

# The Veneration of the Cross

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 87, No 10

*Not quick (beat halves)*

SOPRANO

ALTO

TENOR

BASS

*Strong resolute, accentuating all notes*

We have seen thy re - sur - rec - tion, O

*Not quick*

PIANO  
*For Practice  
Only*

*Also accentuated, but within the proper dynamic limitations*

And a - dore thee, O ho - ly Lord Je - sus, Son of Ma - ry; for

Christ,

thou on - ly art sin - less.

thou on - ly art sin - less.

We ven - e -

We ven - e -

We ven - e -

and we praise and

and we praise and

rate thy Cross, O Lord Christ,

rate thy Cross, O Lord Christ,

rate thy Cross, O Lord Christ,

glo - ri - fy thy ho - ly re - sur - rec - tion:

*mf* *pp*

*mf* *pp*

*A little quicker; with all possible force and energy*

*ff*

for thou art our God; — we know none o - ther be - side — thee;

for thou art our God; — we know none o - ther be - side — thee;

*ff*

*A little quicker; with all possible force and energy*

*ff*

*p* *pp* *pp* *tempo as before*

there - fore we call up - on thy Name. \_\_\_\_\_

*p* *pp*

*p* *pp* *pp* *p*

there - fore we call up - on thy Name. O come hi - ther, all ye

*p* *pp* *pp* *p*

*pp* *pp* *p* *tempo as before*

*pp* *pp*

faith - ful, let us mag - ni - fy \_\_\_\_\_

*pp* *pp*

*pp*



let us mag - ni - fy

Christ's ho - ly re - sur - rec - tion:

*p* *mf* *mf*

Detailed description: This system contains the first two systems of a musical score. It features a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line begins with a long note, followed by the lyrics 'let us mag - ni - fy'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Christ's ho - ly re - sur - rec - tion: for be - hold, through the Tree

for be - hold, through the Tree

*pp* *f* *pp* *f*

Detailed description: This system contains the second two systems of the musical score. The vocal line continues with the lyrics 'Christ's ho - ly re - sur - rec - tion: for be - hold, through the Tree'. The piano accompaniment continues with chords and moving lines. Dynamics include pianissimo (*pp*) and forte (*f*).

joy hath come to all the world; we

joy hath come to all the world; where - fore we bless the

joy hath come to all the world; we

joy hath come to all the world; where - fore we bless the

sing his re - sur - rec - tion with

Lord - ev - er - more; who

sing his re - sur - rec - tion with

Lord - ev - er - more; who

Lord - ev - er - more; who

Lord - ev - er - more; who

\*) Small notes with stems down for facilitation

joy, who suf - - fer - ed the shame of the Cross, —

suf - fered the shame of the Cross, t

joy, who suf - - fer - ed the shame of the Cross, —

suf - fered the shame of the Cross, —

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in 4/4 time. Dynamics include *ff*, *p*, and *pp*. The lyrics are: "joy, who suffered the shame of the Cross, —", "suffered the shame of the Cross, t", "joy, who suffered the shame of the Cross, —", and "suffered the shame of the Cross, —".

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves in treble and bass clefs. It features arpeggiated chords and flowing sixteenth-note passages. Dynamics include *p* and *pp*.

con - quer - ing death by his death.

con - quer - ing death by his death.

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in 4/4 time. Dynamics include *pp*, *mp*, and *ppp*. The lyrics are: "con - quer - ing death by his death." and "con - quer - ing death by his death.".

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs. It features arpeggiated chords and flowing sixteenth-note passages. Dynamics include *pp*.

# Magnificat

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 11

*Slowly, drawn out* The structure of the upper voices is superimposed through-

SOPRANO

ALTO

TENOR

BASS

PIANO  
For Practice  
Only

My soul doth mag-ni - fy, doth mag - ni -  
My soul doth mag-ni - fy, doth mag - ni -  
My soul doth mag-ni-fy the Lord, and my Spir-it hath re -

*Slowly, drawn out*

out on the melody of the bass

*In the same tempo (♩ = ♩)*  
*Very lightly and tenderly*

the Lord. O high-er than the Che-ru-bim, more  
fy the Lord. O high-er than the Che - ru-bim, more  
fy the Lord. O high-er than the Che-ru-bim, more  
joi-ced in God my Sa - viour.

*In the same tempo (♩ = ♩)*  
*Very lightly and tenderly*

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*p* *pp* *As at the beginning*  
fy - - - thee.

*p* *pp* *p* *mf*  
fy - - - thee. Be-hold, from hence - - - forth

*p* *pp* *p* *mf*  
fy - - - thee. For be-hold, from hence - - - forth

*pp* *pp* *mf*  
fy - - - thee. For he hath re-gard - ed the low-li-ness of his hand-maid-en.

*p* *pp* *As at the beginning*  
fy - - - thee. For he hath re-gard - ed the low-li-ness of his hand-maid-en.

*p* *pp* *p* *mf*

*p*  
all — ge - ner - a - tions shall call — me

— all — ge - ner - a - tions shall call — me bless - ed,  
all shall call me

*p*  
— For be-hold, from hence-forth all ge - ner - - a - tions shall call me

*p*  
*p* *mf* *f*

*p* *pp* *p* *pp* *p*  
bless - - ed. O high - er than the Che - ru - bim, more

*p* *pp* *p* *pp* *p*  
bless - - ed. O high - er than the Che - ru - bim, more

*p* *pp* *p* *pp* *p*  
bless - - ed. O high - er than the Che - ru - bim, more

*p* *pp*  
bless - - ed.

*p* *p* *pp* *p*  
*As before*

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word, *pp*

un - de - fi - led bar - est God the Word, *pp*

un - de - fi - led bar - est God the Word, *pp*

*pp*



*p* Moth - er of God in ve - ry truth, we mag - ni -

*pp* Moth - er of God in ve - ry truth, we mag - ni -

*pp* Moth - er of God in ve - ry truth, we mag - ni -

*p* Moth - er of God in ve - ry truth, we mag - ni -

*p* Moth - er of God in ve - ry truth, we mag - ni -

*pp* Moth - er of God in ve - ry truth, we mag - ni -

*retard.*

*Tempo a little quicker than at the beginning*

*p* fy thee. For he that is migh - ty hath

*pp* fy thee. For he that is migh - ty hath

*p* fy thee. For he that is migh - ty hath mag - ni - fied

*p* fy thee. For he that is migh - ty hath mag - ni - fied

*Tempo a little quicker than at the beginning*

*p* l.h. *pp* r.h. fy thee. For he that is migh - ty hath mag - ni - fied

*f* mag - ni - fied me; *mf* and ho - ly is his *p*

*f* mag - ni - fied me; *mf* and ho - ly is his *p*

*f* me, mag - ni - fied me; *f* and ho - ly is his *p*

*f* me; and ho - ly is his Name. And his mer - cy is on them that fear him through -

*f* *mf* *p* *mf* *p*

*retard* *As before* *pp* *p* *pp*

Name. O high - er than the Che - ru - bim, more

*pp* *pp* *p* *pp*

Name. O high - er than the Che - ru - bim, more

*pp* *pp* *p* *pp*

Name. O high - er than the Che - ru - bim, more

*pp*

out all ge - ner - a - tions.

*retard* *As before* *pp* *p* *pp*

*r. h.*

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *v* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *mp* *v* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *mp* *v* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *mp* *v* *retard*

*p* *pp* *ff* *ff* *The former tempo*

fy thee. He hath put down the migh - ty

*p* *mp* *ff* *ff*

fy thee. He hath put down the migh -

*p* *pp* *ff*

fy thee. He hath put down the migh - ty

*p* *pp* *ff*

fy thee. He hath put down the migh - ty

*p* *pp* *ff* *The former tempo*

*i. h.* *r. h.*

from their seat, and hath exalted the meek and humble. He hath filled the

-ty from their seat, and hath exalted the meek and humble. He hath filled the

from their seat, and hath exalted the meek and humble. He hath filled the

from their seat, and hath exalted the meek and humble. He hath filled the

hungry with good things; and the rich he hath sent empty a -

hungry with good things; and the rich he hath sent empty a -

hungry with good things; and the rich he hath sent empty a -

hungry with good things; and the rich he hath sent empty a -

*retard.*

*As before*

*ppp* way. *pp* O high - er than the Che - ru - bim, more

*ppp* way. *pp* O high - er than the Che - ru - bim, more

*ppp* way. *pp* O high - er than the Che - ru - bim, more

*ppp* way.

*As before*

*ppp* *pp*

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who.

glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

*p* Mo - ther of God in ve - ry truth, we mag - ni - *pp* *v* *retard*

Mo - ther of God in ve - ry truth, we mag - ni - *pp* *v*

*p* Mo - ther of God in ve - ry truth, we mag - ni - *pp* *v*

Mo - ther of God in ve - ry truth, we mag - ni - *pp* *v*

*p* *pp* *retard*

*p* *pp* *The opening tempo*

fy ——— thee.

*p* *mp* *mp*

fy ——— thee. He re - mem - bring his mer - cy hath

*p* *pp* *pp*

fy ——— thee. He re - mem - bring his mer - cy hath

*p* *pp* *pp* *The lower voice a little prominent*

fy ——— thee. He re - mem - bring his mer - cy, re -

*The opening tempo*

*Always louder*

as he

hol - pen his ser - vant, hol - pen his ser - vant Is - ra - el; as he

hol - pen his ser - vant, hol - pen his ser - vant Is - ra - el; as he

mem - bring his mercy hath hol - pen his ser - vant Is - ra - el; as he

*Always louder*



*and louder*

pro - mised our fore - fa - thers, A - bra - ham — and his  
 pro - mised to our fore - fa - thers, A - bra - ham and his  
 pro - mised our fore - fa - thers, A - bra - ham — and his,  
 pro - mised to our fore - fa - thers, A - bra - ham and his

*and louder*

*ff* *Always slower and softer*  
 seed — for ev - er, his seed — for  
 seed — for ev - er, his seed — for  
 seed for ev - er, for — ev - er, for  
 seed for ev - er, his seed for

*Always slower and softer*

*ff*

*As before*

*pp* ev - er. *pp* O high - er than the Che - ru - bim, more

*pp* ev - er. *pp* O high - er than the Che - ru - bim, more

*pp* ev - er. *pp* O high - er than the Che - ru - bim, more

*pp* ev - er.

*As before*

*pp* *pp*

glor - ious be - yond com - pare than the Se - ra - phim;

glor - ious be - yond com - pare than the Se - ra - phim;

glor - ious be - yond com - pare than the Se - ra - phim;

thou who un - de - fi - led bar - est God the Word,

thou who un - de - fi - led bar - est God the Word,

thou who un - de - fi - led bar - est God the Word,

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy *pp* thee. *ritard*

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy *pp* thee.

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy *pp* thee.

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy *pp* thee. *ritard*

# Gloria In Excelsis

## (The Great Doxology)

Melody of the Znamen Tradition

S. RACHMANINOFF

Op. 37, No. 12

Edited by  
WINFRED DOUGLAS

*Fairly quick (beat halves)*

SOPRANO

ALTO

TENOR

BASS

*p*

*p*

Glo - ry be to God on high, and on earth peace,

Glo - - ry be - - - to

*Fairly quick*

PIANO

*For  
practice  
only*

*p*

peace on earth good will to-wards men. We praise thee, we bless thee, we

God - - - on high. - - - We praise thee,



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

On - ly - be - got - ten

I BASS  
On - ly - be - got - ten

O Lord, the on - ly - be - got - ten Son, Je - sus Christ;

Je - sus Christ; O Lord God, Lamb of God, Son of the

Christ; O Lord God, Lamb of

Christ; O Lord God, Lamb of

Christ; O Lord God, Lamb of

Christ; O Lord God, Lamb of

- sus Christ, Je - sus Christ; *melodiously*

and the

Fa - ther, that ta - kest a - way the sins of the world, have

God, — O Lord God, —

*melodiously*

*gradually softer*

Ho - ly Spi - rit; — have mer - cy up - on us —

a - way the sins of the world, re - ceive our pray -

mer - cy up on us. Thou that ta - kest a - way the sins of the

Lamb of — God, that ta - kest a - way the sins — of the

II BASS

*gradually softer*

Lamb of — God, that ta - kest a - way the sins — of the

er.

*mp*  
world.

*mp*  
world.

*Detached, not legato*

I BASS *p* Thou that sit-test at the right hand of God the Fa-ther, have mer-cy up-on us.

*mp*  
world.

world.

*p*  
world.

*p*  
Thou on - ly art the Lord; thou on - ly, O

*Slower melodiously*

*mp*  
Thou on - ly, with the Ho - ly

ALL ALTOS

*mp*  
Thou on - ly, with the Ho - ly

ALL TENORS

For thou on - ly art ho - ly;

*p*  
Thou, with the Ho - ly

*p*  
Thou, with the Ho - ly

*Slower*

*p*  
Thou, with the Ho - ly



*Former tempo**retard**retard*

Christ, art most high in the glo - ry of God the Fa-ther. A - men.

Ghost, art most high in the glo - ry of God the Fa-ther. A - men.

Ghost, art most high in the glo - ry of God the Fa-ther. A - men.

Ghost, art most high in the glo - ry of God the Fa-ther. A - men.

*Former tempo**retard**retard**Former tempo**With a detached, bell-like sonority*

Ev-ery day will I give thanks un-to thee, O Lord, and praise thy Name for:

I ALTO

*pp**Former tempo**p*

ev - er and ev - er. — Ev - ery day will I give thanks

*p* *pp* *pp*

**II ALTO**

Ev - ery day will I give thanks

*pp* *p* *mf*

**ALL TEN.**

Vouch - safe, O Lord, to

**I BASS**

Vouch - safe, O Lord,

*p* *pp* *mf*

un - to thee, O Lord, and praise thy Name for ev - er and ev - er. — Vouch -

*p* *pp* *pp*

**ALL ALTOS**

un - to thee, O Lord, and praise thy Name for ev - er and ev - er. — Vouch -

*p* *pp* *pp*

keep us — this — day — with - out — sin. — Vouch -

*pp* *mf*

our — God. — Blessed art

*p* *pp* *mf*

safe, O Lord, this day to keep us with out sin,  
 safe, O Lord, this day to keep us with out sin,  
 safe, O Lord, this day to keep us with out sin,  
 thou, O Lord God of our Fa - thers,

*pp*  
 this day to keep us with - out sin.  
 this day to keep us with - out sin.  
*pp*  
 this day to keep us with - out sin.  
 prais - ed and glo - ri - fi - ed be thy ho - ly Name for ev - er, a - men.

*Slower  
melodiously*

*p* *p* *V*

Let thy mer - ci - ful kind - ness, O Lord, be up - on us,

*p* *p* *V*

Let thy mer - ci - ful kind - ness, O Lord, be up - on us,

*p* *p* *V*

Let thy mer - ci - ful kind - ness, O Lord, be up - on us,

*Slower  
melodiously*

*p* *p* *p*

*Still more broadly*

*mf* *ff* *p* *p*

ev - en as our trust is in thee. Have

*mf* *ff* *p*

ev - en as our trust is in thee.

*mf* *ff* *p*

ev - en as our trust is in — thee.

*mf* *ff* *p*

*Still more broadly*

*mf* *ff* *p* *p*

*In the former tempo*

*retard*

mer - - - cy up - on - me,

Teach me, O Lord, in the way of thy sta-tutes, and I shall keep it

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'mer - - - cy up - on - me,'. It begins with a mezzo-forte (*mf*) dynamic and a fermata over the first measure, then continues with a piano (*p*) dynamic. The bottom staff is a piano accompaniment featuring triplet eighth notes. A 'retard' marking is placed above the final measure of the system.

*In the former tempo*

*retard*

un - to the end. Teach me, O Lord, in the

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'un - to the end. Teach me, O Lord, in the'. It features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The piano accompaniment continues with triplet eighth notes. A 'retard' marking is placed above the final measure.

*In time*

O Lord, un - to the end. Teach me, O Lord, in the

O Lord,

Detailed description: This system contains the next two staves of music. The vocal line has lyrics 'O Lord, un - to the end. Teach me, O Lord, in the O Lord,'. It includes dynamics of piano (*p*) and mezzo-forte (*mf*). The piano accompaniment features a 'Every time stronger' marking and continues with triplet eighth notes.

*In time* *Every time stronger*

Detailed description: This system contains the final two staves of music. The vocal line continues with lyrics 'O Lord,'. It features piano (*p*) and mezzo-forte (*mf*) dynamics. The piano accompaniment includes a 'Every time stronger' marking and continues with triplet eighth notes.

*retard* *In time*

heal my soul. I

way of thy sta-tutes, and I shall keep it un-to the end.

heal my soul. I

*retard* *In time*

flee un-to thee.

Teach me, O Lord, in the way of thy sta-tutes, and I shall keep it

flee un-to thee.

*retard*

*In time*  
II SOPRANO

Thou, O Lord, hast been our

II ALTO

un - to the end.

Thou, O Lord, hast been our

II TENOR

Thou, O Lord, hast been our  
Lord, thou hast been our re - fuge

II BASS

Thou, O Lord, hast been our

*In time*

re - fuge and our dwell - ing place.  
flee un - to thee.

re - fuge and our dwell - ing place. I said

re - fuge and our dwell - ing place.  
from one gen - er - a - tion to an - oth -

re - fuge and our dwell - ing place.

Quicker tempo

Heal my soul, heal

Lord, be mer - ci - ful un - to me and heal my soul, for  
 Lord, have mer - cy up - on me and

Have mer - cy  
 Have mer - cy

er.

pp Lord

Quicker tempo

my soul, for I have

I have sin - ned a - gainst thee.  
 heal my soul, I pray thee.

pp heal my soul.  
 have mer - cy up - on me.

God,

my soul, for I have

I have sin - ned a - gainst thee.  
 heal my soul, I pray thee.

pp heal my soul.  
 have mer - cy up - on me.

God,



*Tempo always more lively (But the sonority remains light)*

sin - ned a - gainst thee. Teach me to  
 Lord, I flee un - to thee for help, Teach me to  
 Teach me, O Lord, to do the thing that  
 teach me, Lord,

*Tempo always more lively (But the sonority remains light)*

O Lord, for thou art my God.  
 do the thing that pleas-eth thee, O Lord, for thou art my God.  
 do the thing that pleas-eth thee, O Lord, for thou art my God.  
 pleas - eth thee, for thou art my God.  
 for thou art my God.

*p*  
 For with thee, O Lord, — is the well of life,

*p*  
 For with thee, O Lord, is the well of life,

*p*  
 For with thee, O Lord,

*p*  
 for thou O Lord,

*p*

*mf*  
 and in thy — light shall we see light. O con - tin - ue forth thy

*mf*  
 and in thy — light shall we see light. O con - tin - ue forth thy

*mf*  
 is — the well of life. O con - tin - ue forth thy

*mf*  
 art my God. O con - tin - ue forth thy

*mf*

kind - ness un - to those — that know — thee. *retard*

*In time with detached sonority*

lov - ing kind - ness un - to those that know thee. Ho - ly God, —

kind - ness un - to those — that know thee. Ho - ly God, —

*I TENOR*

lov - ing kind - ness un - to those that know thee. Ho - ly —

kind - ness un - to those — that know thee.

*retard*

*In time*

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Im - mor - tal, have mer - cy up - on us.

have mer - cy up - on us.

*p*  
Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have

*p*  
Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have

*pp*  
Ho - ly ————— Im - mor - tal, have

I BASS  
II BASS  
Im - mor - tal, have

*p*

*p*      *pp*  
mer - cy up - on us. Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im -

*p*  
mer - cy up - on us. Ho - ly, Migh - ty, Ho - ly, Im -

*p*      *pp*  
mer - cy up - on us. Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im -  
mer - cy up - on us. Ho - ly Migh - ty, Ho - ly, Im -

*p*      *pp*  
mer - cy up - on us. Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im -

*p*      *pp*

*f* *p* *mf*  
 mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,  
*f* *p* *mf*  
 mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,  
*f* *p* *mf*  
 mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,  
*f* *p* *mf*  
 mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*  
 as it was, is now, and shall be, world with-out end, a-men.  
*f* *p* *mf*  
 as it was, is now, and shall be, world with-out end, a-men.  
*f* *p* *mf*  
 as it was, is now, and shall be, world with-out end, a-men.  
*f* *p* *mf*  
 as it was, is now, and shall be, world with-out end, a-men.

Ho - ly God, have mer - cy up - on us, Ho - ly God

Ho - ly God, have mer - cy up - on us, Ho - ly God, Ho - ly, Migh - ty,

Ho - ly God, have mer - cy up - on us, Ho - ly God, Ho - ly, Migh - ty,

Ho - ly God, have mer - cy up - on us, Ho - ly God, —

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

## Hymn "Today Hath Salvation Come"

*Melody of the Znamen Tradition*Edited by  
WINFRED DOUGLASS. RACHMANINOV  
Op. 37, No. 10

*Slowly*

SOPRANO  
To - day hath sal - va - tion come to earth:

ALTO  
To - day hath sal - va - tion come to earth:

TENOR  
To - day hath sal - va - tion come to earth: let

BASS  
To - day hath sal - va - tion come to earth:

PIANO  
*For Practice only*

let us praise our Sa - viour, ri - sen from the tomb;

let us praise our Sa - viour, ri - sen from the tomb;

praise our Sa - viour, ri - sen from the tomb;

let us praise our Sa - viour for

S. RA.  
C.

*p* *mf* *p*

for\_ he is the\_ Au - thor of our\_ life:

*p* *mf* *p*

for he is the\_ Au - thor of our\_ life:

*p* *p*

for he is the Au - thor. of our\_ life:

*p* *p*

he\_ is the Au - thor of our\_ life:

*p* *mf* *p*

*p*

for des - troy - ing\_ death by death, he hath

*p*

for des - troy - ing death by death, he hath

*p*

for des - troy - ing death by death, he hath

*p*

for\_ des - troy - ing death by death, he hath

*p* *f*



*A little quicker*

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

*A little quicker*

gi - ven us the vic - to - ry and

*retard*

*Former tempo*

*retard*

great fa - vor.

great fa - vor.

great fa - vor.

great fa - vor.

*retard*

*Former tempo*

*retard*

great fa - vor.

# Hymn "When Thou, O Lord, Hadst Arisen" 105

Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLAS  
*Slowly*

S. RACHMANINOFF  
Op. 37, No 14

SOPRANO  
When thou, O Lord, hadst a -

ALTO  
When thou, O Lord, hadst a -

TENOR  
When thou, O Lord, hadst a -

BASS  
When thou, O Lord, hadst

PIANO for Practice only  
*Slowly*

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the bonds

ri - sen from the tomb,

*p* *pp* *p* *p*

bonds of hell, thou de - stroy - edst the con -

bonds of hell, thou de - stroy - edst the con -

bonds of hell, thou de - stroy - edst the con -  
of hell,

*p* *pp* *p* *p*

of hell, thou de - stroy - edst the con -

*mf* *f* *mf* *p*

con - dem - na - tion of death for all man - kind,

*f* *p*

dem - na - tion of death for all man - kind,

*f* *p*

dem - na - tion of death for all man - kind,

*f* *p*

dem - na - tion of death, break - ing the

*A little quicker*

break - ing the snare of the en - e - my.

break - ing the snare of the en - e - my. Re -

break - ing the snare of the en - e - my.

snare of the en - e - my.

*A little quicker*

Re - veal - ing thy - self to thine

veal - ing thy - self to thine

Re - veal - ing thy - self to thine

Re - veal - ing thy - self to thine

*retard*

*The former tempo*

Re - veal - ing thy - self to thine

veal - ing thy - self to thine

Re - veal - ing thy - self to thine

Re - veal - ing thy - self to thine

*retard*

*The former tempo*

Re - veal - ing thy - self to thine

veal - ing thy - self to thine

Re - veal - ing thy - self to thine

Re - veal - ing thy - self to thine

*pp* *p* *pp* *very dulcet*

A - pos - - tles, thou didst send them

A - pos - - tles, thou didst send them

A - pos - - tles,

to A - pos - - tles, thou didst send them

A - pos - - tles,

to thine A - pos - - tles, thou didst send them

*pp* *p* *pp*

*pp* *p* *pp* *very dulcet*

*mf* *p*

forth to preach thy word, grant - ing thy peace through them to

forth to preach thy word, grant - ing thy peace to

*mf a little marked*

forth to preach thy word, grant-ing thy peace through them to

thy peace through them to

forth to preach, grant-ing thy peace

*mf* *p*

*p* *mf* *gradually softening*

all the world, O — thou on - ly all -

*p*

all the world, O thou on - ly all -

*p*

all the world, all,

to all

*p* *mf* *gradually softening*

mer - ci - ful One.

*ritard* *ppp*

mer - ci - ful One.

*ppp*

mer - ci - ful One.

*ppp*

mer - ci - ful One.

*ppp*

the world.

*ritard* *ppp*

the world.

# Hymn To The Mother Of God

Melody of the Greek Tradition

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No 15

*Fairly quick, with bright rhythm*

SOPRANO  
Heav'n - e - lec - ted chief - tain, tri - umph -

ALTO  
Heav'n - e - lec - ted chief - tain, tri - umph -

TENOR  
Chief - tain, heav'n - e - lec - ted

BASS  
Heav'n - e - lec - ted

*Fairly quick, with bright rhythm*

PIANO  
for Practice only

l.h. r.h.

phant vic - tor in our glo - rious

phant vic - tor in our glo - rious

vic - - tor tri - um - phant in our glo - rious

vic - - tor in our glo - rious

war;

war;

war;

war;

war;

foe,

foe,

foe,

saved us from the

foe, \_\_\_\_\_ hymns of thanks -

*mf**mf**mf**f**mf**f**f**f**f**f**p**p**p**p**f**f**f**f*

Since thou hast saved us from the

Since thou hast saved us from the

Since thou hast saved us from the

Since thou hast

hymns of glad thanks - giv - ing

hymns of glad thanks - giv - ing

hymns of glad thanks - giv - ing

hymns of thanks -



do thy ser - vants of - fer

do thy ser - vants of - fer

do thy ser - vants of - fer

giv - ing do thy ser - vants of - fer

*p* *ff* *ff*

un - to thee, thou who bar - est God.

un - to thee, thou who bar - est God, thou who

un - to thee, thou who bar - est God, thou who

un - to thee, thou who bar - est God, thou who

*f* *ff*

Do thou, to whom God hath  
 bar - est God. Do thou, to whom God hath  
 bar - est God. Do thou, to whom God hath  
 bar - est God. Do thou, to whom God hath

giv - en might un - con - quered and in - vin - ci -  
 giv - en might un - con - quered and in - vin - ci -  
 giv - en might un - con - quered and in - vin -  
 giv - en might un - con - quered and in - vin - ci - ble, might

ble, de - liv - er

ble, de - liv - er us from ev - ery ill,

- - ci - ble, de - liv - er

in - vin - ci - ble, de - liv - er

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'ble, de - liv - er'. The second staff is another vocal line with lyrics 'ble, de - liv - er us from ev - ery ill,'. The third staff is a vocal line with lyrics '- - ci - ble, de - liv - er'. The fourth staff is a piano accompaniment line with lyrics 'in - vin - ci - ble, de - liv - er'. The music includes various dynamics like *f* and *mf*, and features such as slurs and accents.

us from ev - ery ill: then shall we cry,

from ev - ery ill: then shall we cry,

us from ev - ery ill: then shall we cry,

us from ev - ery ill: then shall we cry,

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'us from ev - ery ill: then shall we cry,'. The second staff is another vocal line with lyrics 'from ev - ery ill: then shall we cry,'. The third staff is a vocal line with lyrics 'us from ev - ery ill: then shall we cry,'. The fourth staff is a piano accompaniment line with lyrics 'us from ev - ery ill: then shall we cry,'. The music includes dynamics like *mf* and features such as slurs and accents.

*ff*  
Hail to thee, O Bride, and ev - er Mai -

*ff*  
Hail to thee, O Bride, and ev - er Mai -

*ff*  
Hail to thee, O Bride, and ev - er Mai -

*ff*  
Hail to thee, O Bride, and ev - er Mai -

*retard* *Slowly* *p*

den.

*ff* *p*

den.

*ff* *p*

den.

*ff* *p*

den.

*retard* *Slowly* *p*

den.