

46492

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
CHANDOS TE DEUM
IN VOCAL SCORE,

COMPOSED ABOUT THE YEAR 1719, BY
G. F. HANDEL.

EDITED, AND THE PIANOFORTE ARRANGEMENT BY
JOSEPH BARNBY.

Ent. Sta. Hall.

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PREFACE.

THE following work was, according to the most reliable accounts, written for use in the Chapel of the Duke of Chandos, at Cannons, between the years 1718 and 1720.

It would seem as though the composer had formed a tolerable high estimate of the work or the ideas contained therein, if we may judge by the fact that he—the most facile and prolific of writers—used several of the leading *motifs* over again in a subsequent setting of the Te Deum for the Chapel Royal. That the approbation of the musical public has not hitherto endorsed the composer's estimate of this work, is due rather to the peculiarity of its construction, than to any want of inherent beauty; for a soprano part largely confined to the lower register, three tenor parts of extensive compass, ranging both high and low, and no alto part, would furnish sufficient reasons for keeping back any work from public performance.

The endeavour to obviate these deficiencies has proved to be a labour as arduous as it is thankless, for to alter the score of a great master, cannot but be painful to the conscientious musician. On the other hand it is still more grievous to see a work full of noble thoughts and high inspiration, practically ignored for want of a re-arrangement of the voice parts.

These considerations having brought about a careful examination of the work, the result went to show that the work might be made available for use in Choral Societies without in any radical degree altering the composer's intentions.

These modifications are embodied in this Edition. Those who would prefer to have the work in its integrity, or are desirous of ascertaining the extent of the alterations made in the present Edition, are referred to Part xxxvii. of the German Handel Society's Edition, published at Leipzig.

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The Chandos Te Deum.

HANDEL.

No. 1.

CHORUS.—“WE PRAISE THEE, O GOD.”

Non troppo Allegro.

PIANO. $\text{♩} = 54.$

TREBLE.

We praise

ALTO.

We praise Thee, we

1st TENOR (8ve. lower).

We praise Thee,

2nd TENOR (8ve. lower).

We praise Thee,

BASS.

We praise

We praise Thee, we

we praise Thee, we praise Thee, O God, . . .

O God, . . . we praise Thee, we

. . . Thee, O God, . . . we praise Thee, we

we praise Thee, we praise Thee, we praise Thee, we

we praise Thee, we praise Thee, we praise Thee, we

tr

O God,

we acknowledge Thee to

praise Thee, O God,

praise Thee, O God,

praise Thee, O God,

praise Thee, O God, we ac-nowledge Thee to be . . . the Lord, to be . . .

A

be . . . the Lord, we praise Thee, we praise Thee, we praise Thee, O God,
 we praise Thee, we praise Thee, we praise Thee, we praise Thee, O God,
 we praise Thee, we praise Thee, we praise Thee, we praise Thee, O God,
 we praise Thee, we praise Thee, we praise Thee, we praise Thee, O God, we ac -
 . . . the Lord, we praise Thee, we praise Thee, we praise Thee, O God,
 f A mf
 we praise Thee, we
 we praise Thee, we
 we acknowledge Thee to be . . . the Lord, we
 - knowledge Thee to be . . . the Lord, to be . . . the Lord, we
 we praise Thee, we

praise Thee, we praise Thee, we praise Thee, O God,
 praise Thee, we praise Thee, we praise Thee, O God,
 praise Thee, we praise Thee, we praise Thee, O God, we acknowledge Thee to be . . . the
 praise Thee, we praise Thee, we praise Thee, O God,
 praise Thee, we praise Thee, we praise Thee, O God,
 we acknowledge Thee to be . . . the Lord, we praise Thee, O God, we
 we praise Thee, we praise Thee, O God, we
 Lord, to be . . . the Lord, we praise Thee, O God, we
 we praise Thee, we praise Thee, O God, we
 we praise Thee, we praise Thee, O God, we
 f

B

praise . . . Thee, O God, we ac - know - ledge Thee, we ac -
praise . . . Thee, O God,
praise Thee, we praise Thee, O God,
praise Thee, we praise Thee, O God, we ac - know - ledge Thee, we ac -
praise . . . Thee, O God,
B
mf

know - ledge Thee to be . . . the Lord, to be the Lord,
we ac - know - ledge Thee to be the Lord, we ac -
we ac - know - ledge Thee to be the Lord, we ac -
know - ledge Thee, we ac - know - ledge Thee to be the Lord,
we ac - know - ledge Thee to be the Lord,
tr
mf

we ac - knowl - edge Thee to be the Lord, we ac -
 - know - ledge Thee, we ac - know - ledge Thee, we ac - knowl - edge Thee to be the Lord,
 - know - ledge Thee, we ac - know - ledge Thee, we ac - knowl - edge Thee to be the Lord,
 we ac - knowl - edge Thee to be the Lord,
 we ac - knowl - edge Thee to be the Lord,
 tr
 f mf
 - know - ledge Thee, we ac - know - ledge Thee, we ac - know - ledge Thee to be the
 we ac - know - ledge Thee, we ac - know - ledge
 we ac - know - ledge Thee, we ac - know - ledge
 we ac - know - ledge Thee to be, to be the
 we ac - know - ledge Thee to be, to be the
 f

Lord, we ac-knowledge Thee to be . . . the Lord, we ac - knowledge Thee to be . . . the
 Thee, we ac-knowledge Thee to be . . . the Lord, we ac - knowledge Thee to be the
 Thee, we ac-knowledge Thee to be . . . the Lord, we ac - knowledge Thee to be the
 Lord, we ac-knowledge Thee to be the Lord, we ac - knowledge Thee to be the
 Lord, we ac-knowledge Thee to be the Lord, we ac - knowledge Thee to be the
 Lord, we ac-knowledge Thee to be the Lord, we ac - knowledge Thee to be the
 Lord.
 Lord.
 Lord.
 Lord.
 Lord.
tr

No. 2.

CHORUS.—“ ALL THE EARTH DOTH WORSHIP THEE.”

all, all the earth doth wor-ship Thee, the Fa-ther e - ver - last-ing, all,
 - last-ing, all, all, all,
 all, all, all the earth doth wor-ship
 all, all, all, all,
 all, all, all, all,

C

This section of the musical score consists of five staves. The top three staves represent the vocal parts: Soprano, Alto, and Tenor/Bass. The soprano and alto sing the melody, while the tenor/bass provides harmonic support. The bottom two staves represent the basso continuo, which includes a bassoon and a harpsichord or organ. The music is in common time, with a key signature of one flat. The vocal parts sing a repetitive phrase: "all the earth doth worship Thee, the Father". The basso continuo provides harmonic support throughout.

This section continues the musical score. The vocal parts sing the phrase "ever-lasting, all the earth doth worship". The basso continuo provides harmonic support. The vocal parts then sing "ever-lasting" again. The basso continuo concludes with a final cadence.

Thee, the Father e - ver - last - ing, all, all the
 Thee, the Fa-ther e - ver - last - ing, all, all the
 - ing, all, all the
 - ing, all, all the
 - ing, All the earth doth worship Thee, the Father e - ver -

earth doth wor - ship Thee, the Fa - ther e - ver - - last - - -
 earth doth wor-ship Thee, the Fa - ther e - - ver - - last-ing, all the
 earth doth wor - ship Thee, the Fa - ther e - - ver - - last - - -
 earth doth wor-ship Thee, the Fa - ther e - - ver - - last - - -
 last - ing, the Fa - ther e - - ver - - last - - -

ing, all the earth doth worship Thee, the Father e - ver -

earth doth wor - ship Thee, doth worship Thee, the Fa-ther

ing, all the earth, the

ing, all the earth doth worship

ing, all the earth doth worship Thee, the Fa-ther

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

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

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

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

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

- last - - - - - ing,
- last - - - - - ing,
- last - ing, all the earth doth wor - - ship Thee,
- last - - - - - ing,
- last - - - - - ing, the

D
the Fa - ther e - ver - last - - - ing.
the Fa - ther e - ver - last - - - ing. To Thee all
the Fa - ther e - ver - last - - - ing.
the Fa - ther e - ver - last - - - ing.
Fa - - ther e - ver - last - - - ing.

SOLO.

p

An - gels ery a - loud,

sostenuto.

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

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

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

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

cry a - loud, ery a - loud, a - loud, a - loud,

cres.

cres.

- loud, a - loud, a - loud: the Heav'ns, and all the

cres.

the Heav'ns, and all the

cres.

the Heav'ns, and all the

f

the Heav'ns, and all the

Pow'r there - in, the Heav'ns, and

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

Pow'r there - in, and all the Pow'r, the Heav'ns, and

Pow'r there - in, and all the Pow'r, the Heav'ns, and

Pow'r there - in, the Heav'ns, and

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

E

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

SOLO.

Pow'r there - in.
To Thee, to Thee Che -
Pow'r there - in.
Pow'r there - in.
Pow'r there - in.

p

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

cry, con - tin - ual-ly, con - tin - ual-ly, con - tin - ual-ly do

CHORUS.
Adagio.

SOLO.
a tempo.

CHORUS.
Adagio.

ery, Ho - ly, con - tin - ual - ly do cry, . . . Ho - ly,
Ho - ly, Ho - ly, Ho - ly,
Ho - ly, Ho - ly, Ho - ly,
Ho - ly, Ho - ly, Ho - ly,
Ho - ly, Ho - ly, Ho - ly,
Ho - ly, Ho - ly, Ho - ly,
Ho - ly, Ho - ly, Ho - ly,
Ho - ly, Ho - ly, Ho - ly,

Adagio. ♩ = 69.

a tempo.

Adagio.

f *p* *f*

Ped. * *Ped.* *

CHORUS.

CHORUS

con - tin - ual-ly, con - tin - ual-ly do cry: . . . Ho : ly.

Ho - ly,

Ho - ly,

Ho - ly,

Ho - ly,

Adagio.

p

*

a tempo.

Lord God of Sa - ba - oth: Heav'n and earth are full. heav'n and earth are

Lord God of Sabaoth; Heav'n and earth are full
heav'n and earth are full

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

Lord God of Sa - ba - oth: Heav'n and earth are full, heavy'n and earth are

Lord God of Sa - ba - oth: Heav'n and earth are full. heavy'n and earth are

a tempo.

full, full of the Ma-jes-ty of Thy glo - ry, heav'n and earth are
 full, full of the Ma-jes-ty of Thy glo - ry, heav'n and earth are
 full, full of the Ma-jes-ty of Thy glo - ry, heav'n and earth are
 full, full of the Ma-jes-ty of Thy glo - ry, heav'n and earth are
 full, full of the Ma-jes-ty of Thy glo - ry, heav'n and earth are
 full, full of the Ma-jes-ty of Thy glo - ry, heav'n and earth are

full, heav'n and earth are full of the Ma-jes-ty of Thy glo - - ry.
 full, heav'n and earth are full of the Ma-jes-ty of Thy glo - - ry.
 full, heav'n and earth are full of the Ma-jes-ty of Thy glo - - ry.
 full, heav'n and earth are full of the Ma-jes-ty of Thy glo - - ry.
 full, heav'n and earth are full of the Ma-jes-ty of Thy glo - - ry.

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

Andante.

PIANO. $\text{♩} = 80.$

TREBLE.

ALTO.

1st TENOR (8ve. lower).

2nd TENOR (8ve. lower).

BASS.

The glo - rious com - pa - ny of the A - pos - tles : praise
praise Thee,

praise Thee,

praise Thee,

praise Thee,

praise Thee,

Handel's "Chandos Te Deum."—Novello, Ewer and Co.'s Octavo Edition.—(21.)

praise Thee,

Thee,

praise Thee,

praise Thee,

praise Thee,

praise Thee,

Solo.

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

p

praise Thee, praise Thee, praise Thee, praise Thee,
praise
praise Thee, praise Thee, praise Thee, praise Thee,
praise Thee, praise Thee, praise Thee, praise Thee,
praise Thee, praise Thee, praise Thee, praise Thee,

f *p* *f* *p* *f* *p*

The musical score consists of two staves. The top staff features a soprano or alto vocal line with lyrics, accompanied by a basso continuo line below it. The bottom staff shows a continuous basso continuo line with various harmonic changes indicated by key signatures and time signatures. The vocal part begins with a short melodic line followed by a sustained note, then continues with a series of eighth-note chords. The basso continuo part is characterized by its rhythmic patterns and harmonic support.

SOLO.

G

praise Thee.

The no-ble

Thee,

praise Thee.

praise Thee.

praise Thee.

G

f

tr

p

ar - my of Martyrs, the no-ble ar - my of
CHORUS.

praise Thee,

praise Thee,

praise Thee,

praise Thee,

p

f

p

praise Thee,

praise Thee,

praise Thee,

CHORUS. SOLO.

Mar-tys, praise Thee, the no - ble ar - - my of Mar-tys: praise
praise Thee,
praise Thee,
praise Thee,
praise Thee,

CHORUS.

Thee; The ho - ly Church throughout all the

tr.
f

H

world doth ac - knowl - edge Thee, doth ac - know - -

world doth ac - knowl - edge Thee, doth ac - know - -

world doth ac - knowl - ledge Thee, doth ac - -

world doth ac - knowl - edge Thee, doth ac - know - -

world doth ac - know - -

ledge Thee,

ledge Thee, doth ac - know - -

know ledge Thee, doth ac - know - -

ledge Thee, doth ac - know - -

ledge Thee, doth ac - -

doth ac - know - ledge Thee, doth ac - know -
 ledge Thee, doth ac -
 ledge Thee,
 ledge Thee,
 know ledge Thee,
 ledge, doth ac - know - ledge
 know ledge, doth . . . ac-know-ledge
 doth ac - know - ledge, doth . . . acknowledge
 doth ac - know - ledge, doth . . . acknowledge
 doth ac - know - ledge, doth . . . acknowledge

Grave.

Thee; The Fa-ther: of an in - fi-nite Ma - jes - ty, of an
Thee; The Fa-ther: of an in - fi-nite Ma - jes - ty, of an
Thee; The Fa-ther: of an in - fi-nite Ma - jes - ty, of an
Thee; The Fa-ther: of an in - fi-nite Ma - jes - ty, of an
Thee; The Fa-ther; of an in - fi-nite Ma - jes - ty, of an

Grave. ♩ = 52.

in - fi-nite Ma - jes - ty; Thine hon - our - a - ble, true: and on - ly
in - fi-nite Ma - jes - ty; Thine hon - our - a - ble, true: and on - ly
in - fi-nite Ma - jes - ty; Thine hon - our - a - ble, true: and on - ly
in - fi-nite Ma - jes - ty;

in - fi-nite Ma - jes - ty;

Son, al - so the Ho - ly Ghost, al - so the

Son, al - so the Ho - ly,

Son, al - so the Ho - ly, Ho - ly Ghost, the

al - so the Ho - ly Ghost, the

al - so the Ho - ly Ghost, al - so the Ho - ly Ghost, the

Ho - ly Ghost, al - so the Ho - ly Ghost: the Com - fort - er.

Ho - ly Ghost, al - so the Ho - ly Ghost: . . . the Com - fort - er.

Ho - ly Ghost, al - so the Ho - ly Ghost: . . . the Com - fort - er.

Ho - ly Ghost, al - so the Ho - ly Ghost: . . . the Com - fort - er.

Ho - ly Ghost, al - so the Ho - ly Ghost: the Com - fort - er.

No. 4.

CHORUS.—“THOU ART THE KING OF GLORY, O CHRIST.”

Allegro.

TREBLE. C

ALTO. C f

Thou art the King of Glo-ry, O Christ, Thou art the King, Thou, Thou art the King of Glo-ry, O

1st TENOR (Soprano lower). C f

Thou art the King of Glo-ry, O Christ, Thou art the King, Thou, Thou art the King of Glo-ry, O

2nd TENOR (Soprano lower). C f

Thou art the King of Glo-ry, O Christ, Thou art the King, Thou, Thou art the King of Glo-ry, O

BASS. C

Allegro.

PIANO. C mf
♩ = 80.

Christ, Thou art the King, Thou art the King, O Christ, Thou art the King of

Christ,

Christ,

Thou art the King of Glo-ry, O Christ, Thou art the King, Thou, Thou

The musical score consists of two staves of music in G clef, 2/4 time, and F major. The lyrics are integrated into the music, appearing below the notes. The first staff begins with a rest followed by a dynamic instruction *f*. The lyrics are:

Thou art the King of Glo-ry, O Christ, Thou
Glo - - ry, O Christ, Thou art the King, the King of Glo-ry, Thou, Thou art the

The second staff begins with a rest followed by a dynamic instruction *p*. The lyrics are:

art the King of Glo-ry, O Christ, Thou art the King, Thou art the King, Thou, Thou

A brace groups the two staves together. The third staff begins with a rest followed by a dynamic instruction *p*. The lyrics are:

art the King, Thou, Thou art the King of Glo-ry, O Christ, Thou

The fourth staff begins with a rest followed by a dynamic instruction *p*. The lyrics are:

King, Thou art the King of Glo - ry, O Christ,

The fifth staff begins with a rest followed by a dynamic instruction *p*. The lyrics are:

Thou art the King of

The sixth staff begins with a rest followed by a dynamic instruction *p*. The lyrics are:

Thou

The seventh staff begins with a rest followed by a dynamic instruction *p*. The lyrics are:

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

The eighth staff begins with a rest followed by a dynamic instruction *p*. The lyrics are:

Thou

K

Glo-ry, O Christ, Thou, Thou art the King,
Glo-ry, O Christ, Thou, Thou art the King of Glo-ry, Thou
Thou art the King, Thou, Thou art the King of Glo-ry, O
Glo-ry, O Christ, Thou, Thou art the King of
Glo-ry, O Christ, Thou art the King, Thou, Thou art the King of Glo-ry, of

K

The musical score consists of ten staves of music, likely for a choir or orchestra, arranged in two columns. The music is in common time, with a key signature of one flat. The lyrics, written in English, are repeated in each staff. The lyrics are:

Thou art the King of Glo-ry, Thou, Thou art the King of Glo-ry, O
 art the King of Glo-ry, O Christ,
 Christ, Thou art the King, Thou art the King of Glo-ry, O
 Glo-ry, O Christ, Thou, Thou
 Glo-ry, Thou art the King of Glo-ry, O Christ, Thou art the King of Glo-ry, O
 Christ, Thou, Thou art the King,
 Thou, Thou art the King of Glo-ry, O Christ, of Glo-ry, of Glo-ry, O
 Christ, Thou, Thou art the King of Glo-ry, of Glo-ry, of Glo-ry, Thou
 art the King, Thou, Thou art the King,
 Christ, Thou, Thou art the King, Thou art the King, Thou, Thou
 Christ, Thou, Thou art the King, Thou, Thou

The musical score consists of two systems of music. The top system features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics for the first section are:

- - ry, O Christ, Thou art the King, Thou, Thou art the
 Thou art the King of Glo - ry, O Christ, Thou art the King, Thou, Thou
 - - ry,
 Thou, Thou, Thou art the King, Thou, Thou, Thou, Thou art the
 Thou, Thou, Thou art the King, Thou, Thou art the King, Thou art the

The bottom system shows the basso continuo part, consisting of a bassoon and a harpsichord. The bassoon part is written in bass clef, and the harpsichord part is indicated by a basso continuo symbol.

The lyrics for the second section are:

King of Glo - ry, O Christ, Thou art the King of Glo - ry, O Christ,
 art the King of Glo - ry, O Christ, Thou art the King of Glo - ry, O Christ,
 Thou art the King, O Christ,
 Thou art the King of Glo - ry, O Christ,
 King of Glo - ry, O Christ, Thou art the King of Glo - ry, O Christ,

Thou art the e-ver-last-ing Son of . . . the Fa -

Thou art the e-ver-last-ing Son of the Fa - - ther, of the Fa - -

ther, of the Fa - - ther, of the

ther,

Thou art the e-ver-last-ing Son of the

Thou art the e-ver-last-ing Son of the

Thou art the e-ver-last-ing Son of the Fa - - ther, of the

Father,

Thou art the e-verlast-ing

Fa - ther, of the Fa-ther, of the Fa -

Fa - ther, of the Fa-ther, of the Fa -

Fa - ther, of the Fa-ther, of the Fa -

Fa - ther, of the Fa-ther, of the Fa -

Father,

Thou art the e-verlast-ing Son of the Fa - ther,

Son of the Fa - - - - - ther, of the Fa -

- ther, of the Fa - - - - - ther, Thou art the e-verlast-ing

- - - - - ther, of the Fa - - - - - ther, Thou art the e-verlast-ing

Thou art the e-verlast-ing Son of the Fa -

The musical score consists of two systems of music. The top system begins with a vocal line in soprano or alto range, followed by a basso continuo line. The lyrics are: "the Fa . . . ther, . . . ther, Thou art the e - ver - lasting . . . ther, Thou art the e - ver - lasting . . . Thou art the e - ver - lasting Son of the Fa . . .". The bottom system continues the basso continuo line from the first system, with lyrics: "ther, Thou art the e - verlast-ing Son of the . . . Thou art the e - verlast-ing Son of the Fa . . . Son of the Fa . . . ther, Son of the Fa . . . ther, of the Fa . . . ther, M . . .". The music is in common time, with various key changes indicated by key signatures.

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

ther, of the Fa - - - - - ther, of . . . the Fa - - -

of the Fa - - - - - ther, Thou art the

ther, Thou art the

Thou art the everlasting Son of the Fa - - - - - the e - ver -

the Fa - - - - - ther, of the Fa - - - - -

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

everlasting Son of . . . the Fa - - - - - ther, of the Fa - - - - -

everlasting Son of . . . the Fa - - - - - ther, of the Fa - - - - -

last - - - - - ing Son of the Fa - - - - -

No. 5.

SOLO.—“WHEN THOU TOOKEST UPON THEE.”

Larghetto.

VOICE.

PIANO. $\text{D} = 84.$

The musical score consists of five staves of music. The top staff is for the Voice, starting with a rest. The second staff is for the Piano, showing harmonic support with bass and treble clef staves. The third staff continues the piano accompaniment. The fourth staff is for the Treble voice, with lyrics starting at measure 10. The fifth staff continues the treble line. Measure numbers 1 through 10 are indicated above the staves. Dynamics like *mf*, *p*, and *tr* are used throughout. The vocal line begins at measure 10 with "When Thou tookest up - on Thee". The lyrics continue in measures 11 and 12 with "to de - liv - er man: . . ." and "Thou didst not ab -".

hor, Thou didst not ab - hor the Vir - gin's womb, Thou didst not ab -

- hor . . . the Vir - gin's womb, when Thou

took - est up - on Thee to de - liv - er man,

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

Thou didst not ab - hor the Vir - gin's

womb, when Thou took - est up - on Thee to de - liv - - er man, Thou
 didst not ab - hor, Thou didst not ab - hor not ab - hor the
 Vir - gin's . . . womb, the Vir - - gin's . . . womb, Thou didst not ab -
 hor, Thou didst not ab - hor . . . the Vir - gin's womb.

No. 6.

QUARTETT.—“WHEN THOU HADST OVERCOME.”

Adagio, e piano.

TREBLE. When Thou hadst o- ver- come the sharpness, the sharp-ness of death,

ALTO. When Thou hadst o- ver- come the sharpness, the sharp-ness of death,

TENOR (ave. lower). When Thou hadst o- ver- come the sharpness, the sharp-ness of death,

BASS. When Thou hadst o- ver- come the sharpness, the sharp-ness of death,

Adagio, e piano.

PIANO. Voices alone.

when Thou hadst o- ver- come the sharp-ness, the sharpness of death, of death:

when Thou hadst o- ver- come the sharp-ness, the sharpness of death, of death:

when Thou hadst o- ver- come the sharp-ness, the sharpness of death, of death:

when Thou hadst o- ver- come the sharp-ness, the sharpness of death, of death:

No. 7.

CHORUS.—“THOU DIDST OPEN THE KINGDOM.”

Allegro. (TUTTI.)

TREBLE. Thou didst o - pen the King - dom of Heav'n, Thou didst o - pen the King - dom of

ALTO. Thou didst o - pen the King - dom of Heav'n, Thou didst o - pen the King - dom of

1st TENOR (Sve. lower). Thou didst o - pen the King - dom of Heav'n, Thou didst o - pen the King - dom of

2nd TENOR (Sve. lower). Thou didst o - pen the King - dom of Heav'n, Thou didst o - pen the King - dom of

BASS. Thou didst o - pen the King - dom of Heav'n, Thou didst o - pen the King - dom of

PIANO. *Allegro.* *f*

$\text{D} = 66.$

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

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

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

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

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

Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - -

Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - -

Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - -

Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - -

Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - -

Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - -

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

ers, Thou didst o - pen the King - dom of Heav'n, the King - dom of Heav'n, . .

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

ers, Thou didst o - pen the King - dom of Heav'n, the King - dom of Heav'n, . .

ers, Thou didst o - pen the King - dom of Heav'n, the King - dom of Heav'n, . .

Thou didst

ers,

open the King - dom of Heav'n, the King - dom of
the King - dom of Heav'n, the King - dom of
the King - dom of Heav'n, the King - dom of
the King - dom of Heav'n, . . .
open the King - dom of Heav'n, . . .

Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - ers.
Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - ers.
Heav'n, Thou didst o - pen the King - dom of Heav'n to all be - liev - ers.
Thou didst o - pen the King - dom of Heav'n to all be - liev - ers.
Thou didst o - pen the King - dom of Heav'n to all be - liev - ers.

Thou didst o - pen the King - dom of Heav'n to all be - liev - ers.

No. 8. SOLO AND CHORUS.—“THOU SITTEST AT THE RIGHT HAND OF GOD”

Allegro. TENOR SOLO.

VOICE. Thou sit - test at the right hand of God: in the

PIANO. $\text{♩} = 96.$

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

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

ry of . . . the Fa - ther,

ALTO SOLO.

Thou sit - test at the right hand of God: in the Glo -

ry of the Fa-ther, in the

Glo -

The musical score consists of five staves. The top three staves represent the Alto Solo part, while the bottom two staves represent the orchestra. The music is in common time, with a key signature of one sharp (F#). The vocal line begins with a series of eighth-note chords, followed by a melodic line with grace notes and slurs. The orchestral accompaniment provides harmonic support with sustained notes and rhythmic patterns. The vocal part continues with a lyrical melody, punctuated by dynamic markings like 'p' (piano) and 'tr' (trill).



ry of . . . the Fa - ther,

f

N
TREBLE SOLO.

Thou sit - test at the right hand of

BASS SOLO.

Thou sit - test at the righthand of God,

tr

p

God, in the Glo - - -
TENOR SOLO.
 Thou sit - test at the right hand of God, in the Glo - - -
 in the Glo - ry, in the
 Glo - ry, in the Glo - ry of the Fa - ther, in the
 Glo - ry, Thou sit - test at the right hand of
ALTO. TUTTI.
 Thou sit - test at the right hand, Thou
1st TENOR. TUTTI.
 Thou sit - test at the right hand of
2nd TENOR. TUTTI.
 Thou sit - test at the right hand, Thou
BASS. TUTTI.
 Glo - ry of . . . the Fa - ther, Thou sit - test at the right hand of
 f

The musical score consists of eight staves of music. The top two staves are for voices: Tenor Solo (indicated by a bracket) and Alto (indicated by a brace). The next two staves are for Tenors (indicated by a brace), and the bottom two staves are for Basses (indicated by a brace). An organ basso continuo part is shown at the bottom. The music is in common time, with a key signature of one sharp. The vocal parts sing in four-part harmony, with the organ providing harmonic support. The vocal parts sing the text 'God, in the Glory, Thou sit - test at the right hand of God, in the Glory, in the Glory, in the Glory of the Father, in the Glory, Thou sit - test at the right hand of Alto. Tutti. Thou sit - test at the right hand, Thou 1st Tenor. Tutti. Thou sit - test at the right hand of 2nd Tenor. Tutti. Thou sit - test at the right hand, Thou Bass. Tutti. Glory of . . . the Father, Thou sit - test at the right hand of'. The dynamic 'f' (fortissimo) is marked at the end of the basso continuo staff.

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

God, in the Glo-ry of the Fa-ther,
sit - test at the right hand of God, in the Glo-ry of the Fa-ther,

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

- ry of the Fa - ther, Thou sit - test at the right hand of
ry of the Fa - ther,

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

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

The musical score consists of three staves of music in G major, 4/4 time. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like forte (f) and piano (p). The lyrics are integrated into the musical lines, with some words underlined.

God, in the Glo -

in the Glo -

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

ry, in the Glo - ry of the

ry of the Fa - ther,

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

ry, in the Glo -

Fa - ther, Thou sit - test at the right hand of God, in the Glo - ry

Fa - ther, Thou sit - test at the right hand of God, in the Glo - ry,

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

O

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

ry, in the Glo - - -
 ry, in the
 sit - test at the right hand of God, in the Glo - - -
 Thou sit - test at the right hand of God,
 Thou sit - - test at the

ry, in the Glo - ry
Glo - ry, in the Glo - ry
ry, in the Glo - ry, in the Glo - ry
in the Glo - ry, in the Glo - ry
right hand of God . . . in the Glo - ry, in the Glo - ry

of the Fa - ther, Thou, Thou, Thou, Thou, Thou
of the Fa - ther, Thou, Thou, Thou, Thou, Thou
of the Fa - ther, Thou, Thou, Thou, Thou, Thou
of the Fa - ther, Thou, Thou, Thou, Thou, Thou
of the Fa - ther, Thou, Thou, Thou, Thou, Thou

sit - test at the righthand of God, in the Glo - - - - ry of ..
 sit - test at the righthand of God, in the Glo - - - - ry of
 sit - test at the righthand of God, in the Glo - - - - ry of
 sit - test at the righthand of God, in the Glo - - - - ry of
 sit - test at the righthand of God, in the Glo - - - - ry of
 sit - test at the righthand of God, in the Glo - - - - ry of

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

P

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

Fa - ther, Thou sit - test at the
Glo -
in the Glo - ry, in the Glo -
in the Glo - ry, in the Glo -
Glo - ry of . . . the Fa - ther, in the Glo - ry, the

right hand of God:

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

ry of the Fa - ther, Thou sit - test at the right hand of

ry of the Fa - ther, in the

Glo - - - - -

in the Glo - - - - -

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

God: . . . in the Glo - - - - -

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

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

The musical score consists of ten staves of music. The top staff is soprano, followed by alto, tenor, bass, and basso continuo. The music is in common time, mostly in G major (indicated by a 'G' with a sharp) or G minor (indicated by a 'G' with a flat). The vocal parts sing in four-part harmony, while the basso continuo part provides harmonic support with bass notes and chords. The vocal parts sing the lyrics provided in the text above, with some notes and words omitted by dashes.

ry of.. the Fa - ther, in the Glo - .
 Glo - ry of the Fa - ther, Thou sit - test at the righthand of
 - ry of the Fa - ther,
 Glo - ry of the Fa - ther,
 Glo - ry of the Fa - ther,
 Glo - ry of the Fa - ther,
 God, in the Glo - .
 Glo - . ry, in the Glo - .
 sit - test at the right hand of God, in the
 Thou sit - test at the righthand of God, . .

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

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

The musical score consists of four systems of music. The first three systems feature a soprano vocal line in G major, indicated by a treble clef and a key signature of one sharp. The lyrics "Glo - ry of the Fa - ther." are repeated three times. The fourth system begins with a piano accompaniment in C major, indicated by a common time signature and a key signature of no sharps or flats. This is followed by two systems of music for voices and piano.

Glo - ry of the Fa - ther.

No. 9.

CHORUS.—“WE BELIEVE THAT THOU SHALT COME.”

TREBLE. *Adagio.*

1st ALTO.

2nd ALTO.

TENOR.

BASS.

PIANO. $\text{♩} = 44.$



dolce.

We believe that Thou shalt come to be .

help, help,

our Judge; we therefore pray Thee, help Thy servants, help, help, help, . . .
dolce.

We believe that Thou shalt come to be . . . our Judge; we therefore

help, help,

help, help,

help, we therefore pray Thee, help Thy servants, help, . . . help, help,

. . . help, help, help, Thy servants, help, help,

pray Thee, help Thy servants, help, we therefore pray Thee, help Thy servants, help,

help, help, we therefore pray Thee, help Thy servants, help,

help, help, we therefore pray Thee, help Thy servants, help, help,

help Thy ser-vants, whom Thou hast re-deem'd with Thy pre - cious blood.
 help Thy ser-vants, whom Thou hast re - deem'd with Thy pre - cious blood.
 help Thy ser-vants, whom Thou hast re - deem'd with Thy pre - cious blood.
 help Thy ser-vants, whom Thou hast re - deem'd with Thy pre - cious blood.
 help Thy ser-vants, whom Thou hast re - deem'd with Thy pre - cious blood.

R

—

mf

Make them to be number'd with Thy saints in glo - ry e - ver - last -
 Make them to be num - ber'd with Thy saints in glo - ry e - ver -

p

O Lord, O Lord, save, save Thy peo-ple, and
 O Lord, O Lord, save, save Thy peo-ple, and
 - - - ing. O Lord, O Lord, save, save Thy peo-ple, and
 - last - ing. O Lord, O Lord, save, save Thy peo-ple, and
 O Lord, O Lord, save, save Thy peo-ple, and

bless Thine he - ri-tage. Go - vern them, and lift them up,
 bless Thine he - ri-tage. Go - vern them, and
 bless Thine he - ri-tage. Go - vern them, go - vern them, and lift them up, and
 bless Thine he - ri-tage. Go - vern, go - vern them, and lift them up, and
 bless Thine he - ri-tage. Go - vern them, and

dolce.

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

dolce.

lift them up, and lift them up, and lift them up, . . . and lift them up for

dolce.

lift them up, and lift them up, and lift them up, . . . and lift them up for

dolce.

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

dolce.

lift them up, . . . and lift them up, and lift them up for

f

ver.

f

e - - ver.

f

e - - ver.

cresc. *f*

e - - ver.

tr

The musical score consists of six staves. The top four staves represent the vocal parts, likely soprano, alto, tenor, and bass, with lyrics in English. The bottom two staves represent the piano accompaniment. The music is in common time, with a key signature of one sharp (F#). Various dynamics are indicated throughout the score, including *dolce.*, *f*, *cresc.*, and *tr*. The vocal parts sing a repetitive phrase: "and lift them up . . . for e - - ver, for e - - lift them up, and lift them up, and lift them up, . . . and lift them up for lift them up, and lift them up, and lift them up, . . . and lift them up for lift them up, and lift them up, and lift them up for e - - lift them up, . . . and lift them up, and lift them up for". The piano accompaniment provides harmonic support with chords and rhythmic patterns.

No. 10.

CHORUS.—“DAY BY DAY WE MAGNIFY THEE.”

PIANO.

Allegro ma non presto.

$\text{d} = 76.$

The musical score consists of six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Allegro ma non presto.' and the time signature is common time (indicated by '2'). The dynamic 'f' (fortissimo) is used in the first measure. The third staff is for the Treble voice, starting with 'Day by day, day by day we mag -'. The fourth staff is for the 1st Alto, the fifth for the 2nd Alto, and the sixth for the Bass. All vocal parts sing the same melody. The piano accompaniment features continuous eighth-note chords. Measure numbers 1 through 10 are indicated above the vocal parts. The dynamic 'pp' (pianissimo) is used in measures 5 and 6. Measures 7 through 10 show a continuation of the eighth-note chords in the piano part, with the vocal parts silent.

TREBLE.

1st ALTO.

2nd ALTO.

TENOR (8ve. lower).

BASS.

Day by day, day by day we mag -

Day by day, day by day we mag -

Day by day, day by day we mag -

Day by day, day by day we mag -

Day by day, day by day we mag -

Day by day, day by day we mag -

f

- fy Thee, day by day,
 - fy Thee, day by day,

pp

S
 day by day we mag-ni -
 day by day we mag-ni -

f pp f

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

day we mag-ni - fy Thee, we mag - ni - fy Thee,
 day we mag-ni - fy Thee, we mag - ni - fy Thee, we mag-ni - fy . . . Thee, we magni -
 day we mag-ni - fy Thee, we mag - ni - fy Thee, we mag-ni -
 day we mag-ni - fy Thee, we mag - ni - fy Thee,
 day we mag-ni - fy Thee, we mag - ni - fy Thee,

we magni - fy Thee, we magni - fy . . Thee, we magni - fy . . Thee, we magni -
 - fy . . Thee, we magni - fy Thee, we magni -
 - fy . . Thee, we magni - fy Thee, we magni -
 we magni - fy Thee, we magni -
 we magni - fy Thee, we magni -
 f p f

- fy Thee, we mag-ni - fy Thee, we mag-ni - fy Thee,
 - fy Thee, we mag-ni - fy Thee, we mag-ni - fy Thee,
 - fy Thee, we mag-ni - fy Thee, we mag-ni - fy Thee,
 - fy Thee, we mag-ni - fy Thee, we mag-ni - fy Thee,
 - fy Thee, we mag-ni - fy Thee, we mag-ni - fy Thee,
 - fy Thee, we mag-ni - fy Thee, we mag-ni - fy Thee,

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

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

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

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

we mag-ni - fy Thee,
fy . . Thee, we mag-ni - fy . . Thee, we mag-ni - fy Thee,
we mag-ni - fy . . Thee, we mag-ni - fy Thee,
we mag-ni - fy Thee,
we mag-ni - fy Thee,

p

f

Adagio.

we mag-ni - fy Thee, we mag-ni - fy Thee, we mag- ni - fy Thee.
 we mag-ni - fy Thee, we mag-ni - fy Thee, we mag- ni - fy . . Thee.
 we mag-ni - fy Thee, we mag-ni - fy Thee, we mag- ni - fy . . Thee.
 we mag-ni - fy Thee, we mag-ni - fy Thee, we mag- ni - fy Thee.
 we mag-ni - fy Thee, we mag-ni - fy Thee, we mag- ni - fy Thee.

f

Adagio. ♩ = 44.

No. 11.

CHORUS.—“AND WE WORSHIP THY NAME.”

Allegro.

TREBLE.   

ALTO.   

TENOR (Soprano lower).   

BASS.   

PIANO.   
♩ = 88.

And we wor - ship Thy Name e - ver world without end, . . . with-out
And we wor - ship Thy Name . . . e - ver
end, we wor - ship Thy Name . . . e - ver world with-out end,
world without end, e - ver world . . . with - out end,
And we wor - ship Thy Name e - ver world without end, . . . with-out



U

world . . . with - out . . end, e - ver world with - out
e - ver world . . . with - out end, e - ver world with - out
2nd ALTO.
And we wor - ship Thy Name,.. e - ver

end, e - ver world with-out end, e - - - - - ver

end, e - ver world with - out end, e - ver world with - out
end,
world . . . with-out end, e - ver world without end, . . with - out
world, e - ver world with - out end, e - ver world with - out

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

and we wor - ship Thy Name... e · ver world . . . with - out . . .

end, and we wor - ship Thy Name.,

and we wor - ship Thy Name... e · ver

end,

end, e - ver world with - out end, with - out end,

e - ver world without end, e - ver world with - out

world . . . with - out end,

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

and we wor-ship Thy Name... e-ver world with - out end, without
 e - ver world with - out .. end, with-out end,
 end, e - ver world with - out end, with - out
 e - ever world . . . with - out
 world, ever world with-out
 end, and we wor - ship Thy Name... e-ver world, . . . e - ver
 and we wor - ship Thy Name... e-ver world with - out end, e - ver
 end; we wor - ship Thy Name... e-ver world with - out end, e - ver
 end, and we wor - ship Thy Name... e-ver world with-out end, e - ver
 end,
 and we wor - ship Thy

world with-out end, e - ver world with - out end,
 world without end, e - ver world with - out end, and we
 world without end, e - ver world with - out end, and we
 world with-out end, with - out end, and we wor - ship Thy
 Name, e - ver world with - out end, with - out end, and we wor - .

Adagio.

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

Adagio.

No. 12.

CHORUS.—“VOUCHSAFE, O LORD.”

VOICE.

PIANO.

Adagio.

$\text{♩} = 72.$

TENOR (or ALTO).

Vouch -

- - safe, O Lord, vouch - safe, vouchsafe, O Lord, vouch -

- safe, vouch-safe, O Lord, to keep us this day . . . with-out . . .

sin, O Lord, vouch-safe, vouch-safe, . . . O Lord, to keep us this
 day with-out sin, with-out sin, . . . to keep us this day with -
 out . . . sin, with-out . . . sin. O

Lord, O Lord, have mercy, have mercy up-on us, O Lord, have

TREBLE. *mf*

O Lord, O Lord, O Lord,

1st ALTO.

O, O Lord, O Lord, let Thy

2nd ALTO.

O, O Lord, O Lord, O Lord, let Thy

TENOR.

mf

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

O Lord,

BASS. *mf*

O Lord, O Lord, O Lord,

f

let Thy mer-ey light-en up-on us, as our trust is in Thee, as our trust, our

mercy, Thy mercy light-en up-on us, as our trust is in Thee, as our trust, our

mercy, Thy mercy light-en up-on us, as our trust is in Thee, as our trust, our

let Thy mer-ey light-en up-on us, as our trust is in Thee, as our trust, our

let Thy mer-ey light-en up-on us, as our trust is in Thee, as our trust, our

più f

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

più f

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

più f

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

cresc.

trust is in Thee, as our trust, our trust is in Thee,

trust is in Thee, as our trust, as our trust

più f

... in Thee. . . .

f

is in Thee. . . .

f

is in Thee. . . .

f

is in Thee. . . .

pp

No. 13.

CHORUS.—“O LORD, IN THEE HAVE I TRUSTED.”

Come alla breve.

TREBLE. 

ALTO. 

1st
TENOR
(Sve. lower.) 
O Lord, in Thee have . . . I trust - ed, O

2nd
TENOR
(Sve. lower.) 

BASS. 

PIANO. 
 $\text{♩} = 96.$ 

Come alla breve.

0
marcato.

O Lord, in Thee have . . . I trust -
Lord, . . . in Thee have I trust -
marcato.

0





Lord, in Thee, O Lord, in Thee have . . . I
 - ed, O Lord, in Thee, in Thee, O Lord, in Thee have I
 - ed, O Lord, in Thee, in Thee, O Lord, in Thee have I
 Lord, in Thee, in Thee, in Thee, O Lord, in Thee, have I
 O Lord, in Thee have I

This section of the musical score consists of two systems of music. The top system features a soprano vocal line in G clef, a piano accompaniment in C bass clef, and a basso continuo line in F bass clef. The vocal part sings a continuous phrase of 'Lord, in Thee' followed by 'have . . . I'. The piano part provides harmonic support with sustained notes and chords. The basso continuo part adds harmonic depth with its own sustained notes. The bottom system continues the vocal line with 'trust - ed, O Lord, in Thee, in Thee have . . . I' and concludes with 'trust - ed, O Lord, in Thee have I'.

trust - ed, O Lord, in Thee, in Thee, O Lord, in Thee have I
 trust - ed, O Lord, in Thee have I
 trust - ed, O Lord, in Thee have I
 trust - ed, O Lord, in Thee have I
 trust - ed, O Lord, in Thee have I trust - -

This section continues the vocal line from the previous system. The soprano sings 'trust - ed, O Lord, in Thee have . . . I' and then 'trust - ed, O Lord, in Thee have I'. The piano accompaniment and basso continuo provide harmonic support throughout. The vocal line concludes with 'trust - ed, O Lord, in Thee have I trust - -'.

trust - ed, in Thee, O Lord, O Lord, in Thee, O Lord, in
trust - ed, O Lord, in Thee have . . .

trust - ed, have . . . I trust - ed, . . .

trust - ed, have . . . I trust - ed, have . . .

- - - ed, O Lord, in Thee

sf

Thee have I trust - ed,

I trust - ed, in Thee have . . .

have I trust - ed, have . . .

I trust - ed, have . . .

have . . . I trust - ed, in Thee, O Lord,

sf

The musical score consists of two systems of music. The top system starts with a soprano vocal line, followed by an alto or tenor line, and concludes with a basso continuo line. The bottom system follows a similar pattern. The vocal parts sing in unison, while the continuo part provides harmonic support. The music is written in common time, with various note values including eighth and sixteenth notes. The vocal parts are in soprano and alto/tenor ranges, and the continuo part is in bass range.

O Lord, in
I trust - ed, O Lord, in
I trust-ed, O Lord,
I trust-ed, O Lord,
O Lord, in Thee, O Lord,

Thee have . . . I trust - ed,
Thee, in Thee . . . have I trust - ed,
in Thee . . . have I trust - ed,
in Thee . . . have I trust - ed,
in Thee have . . . I trust - ed,

The musical score consists of two systems of music. Each system has two staves: a treble staff and a bass staff. The top staff of each system is associated with the piano accompaniment, while the bottom staff is associated with the vocal parts. The music is in common time and uses a key signature of one flat.

System 1:

- Treble Staff (Piano/Upper Vocal):** Starts with a dotted half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.
- Bass Staff (Piano/Lower Vocal):** Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.
- Treble Staff (Vocal):** Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.
- Bass Staff (Vocal):** Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.

Text: let me ne - ver, ne - ver be con - found

System 2:

- Treble Staff (Piano/Upper Vocal):** Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.
- Bass Staff (Piano/Lower Vocal):** Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.
- Treble Staff (Vocal):** Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.
- Bass Staff (Vocal):** Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.

Text: - - - ed, let me ne - ver be con - found

Treble Staff (Piano/Upper Vocal): Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.

Bass Staff (Piano/Lower Vocal): Starts with a half note followed by eighth-note pairs. It continues with quarter notes and eighth-note pairs, ending with a half note.

W

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

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

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

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

W

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

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

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

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

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

ed,

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

ed,

Handel's "Chandos Te Deum."—Novello, Ewer and Co.'s Octavo Edition

- ed, O Lord, in Thee have

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

marcato.

O Lord, in Thee have I

I trust - - ed, in Thee . . . have

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

ed, O Lord, in Thee,

ed, O Lord, in Thee, in

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

I trust - - ed, let me ne - ver,
have . . . I trust - ed, let me ne - ver be con - found-ed, let me
let me ne- ver, ne - ver be con - found - -
Thee have I trust - ed, let me ne - ver be con - found - -
- - ed, let me ne - ver be con - found - ed,

{

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

{

founded, O Lord, in Thee have . . . I
 O Lord, in Thee have . . . I
 let me ne-ver, ne-ver be con-found
 - ed.
 trust-ed, let me ne-ver, ne-ver be con-found - ed, O
 trust-ed, . . . O
 ed, let me ne-ver be con-found - ed, let me
 let me ne-ver
 Lord, in Thee have . . . I trust
 Lord, in Thee have . . . I trust
 ne-ver be con-found
 ne-ver be con-found

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

ed, let me ne-ver be con-found

ed, let me ne-ver be con-found

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

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

ed,

ed, let me ne-ver be con-found

ed, let me ne-ver be con-founded,

ed, let me ne-
ver be con-founded, let me

let me ne-
ver be con-

X

let me ne - ver be con - found

ne - ver be con - found ed,

founded, ne - ver, ne - ver, ne - ver, O Lord,
2nd TENOR.

ne - ver, ne - ver, ne - ver, O Lord,

ed, ne - ver, ne - ver, ne - ver,

X

ed, let me

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

in Thee have I trust ed, let me

in Thee have I trust ed, let me

let me ne - ver,

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

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

The musical score consists of two systems of music. The top system begins with a treble clef, a key signature of one flat, and a common time signature. It features three staves: a soprano part with continuous eighth-note patterns, an alto part with eighth-note patterns, and a basso continuo part with eighth-note patterns. The lyrics "let me ne - ver be con - found" are written below the alto staff. The bottom system begins with a basso continuo staff, followed by a soprano staff with eighth-note patterns, an alto staff with eighth-note patterns, and a basso continuo staff. The lyrics "found ed," "found ed, let me ne - ver be con - found" are written below the soprano staff, and "found-ed, let me ne - ver be con - found" is written below the alto staff. The music concludes with a final basso continuo staff.

ne - ver, ne - ver,

ne - ver, ne - ver, let me ne - ver,

ne - ver, ne - ver,

ne - ver, ne - ver,

ne - ver, ne - ver,

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

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

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

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

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

Handel's "Chandos Te Deum,"—Novello, Ewer and Co.'s Octavo Edition.

The musical score consists of four systems of music. The top three systems feature three staves each, likely for soprano, alto, and tenor voices. The bottom system features one staff for the basso continuo, indicated by a bass clef and a cello-like staff line. The vocal parts sing in unison, repeating the phrase "ne - ver," followed by "let me ne - ver," and then "ed, let me." The basso continuo part provides harmonic support with sustained notes and chords.

ne - ver, ne - ver, let me ne - ver,
 ne - ver, ne - ver, let me ne - ver, let me ne - ver,
 ne - ver, ne - ver, let me ne - ver,

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

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

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

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

The musical score consists of six staves of music. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom three are for a basso continuo (Bassoon, Cello, Double Bass). The music is in common time, with a mix of G major and C major keys. The vocal parts sing in four-part harmony, while the continuo provides harmonic support with basso ostinati.

