MAGNIFICAT

FOR

FOR TENOR AND BARITONE SOLOISTS,
CHORUS AND ORCHESTRA

BY

HARRY DREW

(1851-1895)

FULL SCORE

The music transcribed and edited by
John Morrison, 2011
from a manuscript (ca. 1872) in the archive of Balliol College, Oxford.

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The score of Harry Drew's *Magnificat* was discovered in 2010, in the archive of Balliol College, Oxford. It is an octavo volume of 72 pages of manuscript, bound in a brown hard leatherette cover, with a simple title embossed in gold leaf. The score is handwritten in ink on music paper, but unfortunately not signed or dated.

I would like to thank the archivist for making the score available.

Comment by the Balliol College archivist:

> Manuscript score of a setting of the Magnificat by Harry Drew (New College 1872), no date. He appears to have studied music at Oxford in ca.1887-8, and was associated with Balliol College, but the college has no record of his membership; Faculty of Music recordkeeping for the period is idiosyncratic. The score is assumed to be in the composer's own hand and is a fair copy, perhaps submitted as part of a degree; the cover title clearly associates him with Balliol College. We do not know who made the annotations or why. Balliol has no other information about Harry Drew.

Magnificat.

Index.

No.			Page
1.	Chorus.	"I will magnify."	1.
2.	Solo	Tenor. "For behold"	16.
3.	Canon.	Two in one. "And his mercy"	20.
4.	Solo.	Baritone. "He hath shewed strength"	26.
5.	Quartet.	Unaccompanied. "He remembering his mercy."	42.
6.	Recitative	Tenors and Basses. "He hath filled the hungry"	40.
7.a	Chorus and	"Glory be to the Father".	50.
"β	Fugue.	"As it was in the beginning.	54.

SECTIONS

No.		*Voices*	*Orchestra*
1.	*Chorus*, 4/4, *Maestoso* in C major	Choir S1, S2, A, T, B	2 oboes, 2 bassoons, strings (vl1, vl2, vla, vlc, cb).
2.	*Solo*, 4/4, *Andantino* in G major	Tenor	strings.
3.	*Canon*, 4/2 *Andante* in A minor	Choir Tr, A, T, B	2 clarinets, 2 bassoons, Strings.
4.	*Solo*, 6/4, *Allegro* in E minor	Baritone	flute, clarinet, strings
5.	*Recitative*, 4/4, in E minor	Tenors & basses unis.	Strings.
6.	*Quartet*, 3/2, *Andantino* in F major	Choir Tr, A, T, B	unacc.
7.a.	*Chorus*, 2/2, *Maestoso* in C major	Choir Tr, A, T, B	2 oboes, 2 bassoons, strings.
	and		
b.	*Fugue*, 4/4, *Allegro* in C major	Choir Tr, A, T, B	oboe, clarinet, 2 bassoons, strings.

ANNOTATIONS

No.1, bars 6-7,	Consecutive fifths between viola and bass marked, illegible comment
bar 9.	The A-flats in violin I and bass, "bad doubling (augmented 6th)"
bar 24.	The D-sharps, "this ought strictly to be E-flat"
bars 26-27.	G to E in violin I, with F to E in viola "hidden 8ves"
bar 84.	G to E in soprano, with F to E in tenor, marked, no comment (hidden 8ves?)
No.2, bar 18.	Viola A-flat corrected to G-sharp
No.3, bars 4-5.	Note G in treble bar 4, G-sharp in tenor bar 5, "bad effect"
bar 13.	Consecutive fifths in alto and bass, marked "X"
bar 14.	Consecutive octaves C to G in tenor and bass, "not allowed in 4 parts"
No.4, bar 1.	"It would have been better to write for Clarinet in A"
bars 3-4.	Flute: "Too low for any effect here"
bar 6.	Consecutive fifths between violin I and bass, underlined
bars 7-8.	Consecutive fifths between violin II and viola marked
bars 17-18.	Clarinet trill ending in B, "horrible effect"
bars 27-28.	Consecutive octaves between violin I and lower cello marked
bar 52.	The syllable "gi-" in the voice part underlined, "bad"
No.5, bar 17-18.	Syllables "re- mem" underlined, "right accent"
bar 19.	"re- mem", underlined, "bad accent"
bar 23.	"re- mem", marked "X"
No.5, bar 53.	D in tenor, marked "7th not resolved"
No.7(b), bar 24.	A in bass followed by A-sharp in alto, marked "X"

THE TRANSCRIPTION

The manuscript full score has been transcribed into modern notation. Bar numbers are shown at the start of every system. The vocal score has the orchestral accompaniment condensed for playing on a piano, and therefore may not show every note at the octave in which it is written, especially in the bass where the cellos and double basses mostly play together sounding an octave apart.

The editor has taken the liberty of one correction: In the second half of bar 28 of no. 7(b), the 1st violin had crotchet B followed by quavers C & D, and this has been editorially changed so the notes follow the sequence in the previous two bars.

Page numbers from the manuscript are shown in the transcripts in bold, e.g. **18**. So as not to clash with bar numbers, these are shown in the vocal score above the accompaniment, in the full score above the voices.

A set of orchestral parts has been produced. Though the full score has left the clarinets in C as written by the composer, the playing parts have been transposed for modern B-flat clarinets.

Harry Drew, about 1893

Harry Drew, Mus.Doc., L.Mus., Trin. Col, Lond., was born on 20 July 1851 in Melcombe Regis, now central Weymouth in Dorset. He was the fifth child of Joseph Drew, M.A., LL.D., Ph.D., J.P. (1815-1883) and his wife Caroline. He had an elder brother, also Joseph, who died in childhood, three elder sisters Mary Jessie, Alice Martha and Fanny Eliza, and a younger sister Caroline Agnes known as Agnes.

Joseph Drew was a well-known and influential character in Dorset public life in mid-Victorian times. He started his working life as a pastrycook assisting his father in the Deptford dockyard service (1831 advertisement "Drew & Son, confectioners to Her Majesty"). When he was only 18 he married Eliza Monday, six years his senior. In 1830, on the closure of the dockyard the Drews returned to Weymouth. He went on become owner of the family confectionery shop, proprietor of the Royal Victoria Hotel, founder of the "Southern Times" newspaper, J.P., town councillor (one-time secretary to the mayor), steam paddle-boat proprietor (a partner of Joseph Cosens in the company Cosens & Co.). He lived for a short while in Guernsey where one of his daughters was born. Joseph Drew was the author of essays on popular science, history and religion. He also ventured into historical fiction, particularly well with the beautiful and gripping prose of *The Rival Queens,* an account of the tragic life of Mary Queen of Scots and the conflict between her and her sister Queen Elizabeth of England. When he retired he became a locally well-known lecturer on popular scientific and religious subjects. His treatise on *Art Treasures and their Preservation* still makes sense now. He wrote florid religious poems and mocked the Pope in a couple of little ditties, one called *A Snooze in the Vatican*.

In 1846 Joseph Drew's wife Eliza died. Two years later he married her younger sister Caroline Monday, a morally controversial action at the time (though research shows that he need not have worried), and it is noted that Joseph did not re-marry Caroline his own mother had passed away. Harry was born in 1851, her second child. For years afterwards Harry pondered over whether he was, according to Church, illegitimate, though it is now easy to say it would seem good for the children to have a familiar aunt become their new mother.

Harry Drew matriculated at New College, Oxford, in 1872. In 1873, at the age of 22, he took the opportunity to go to Colombo in Ceylon to teach and be head of music at St. Thomas' College, where Christ Church (Colombo Cathedral) was also the college chapel. He was a popular teacher there and is mentioned several times in the college history: the year 1875 was

referred as the "heyday of the college choir". There he met and became engaged to Georgiana Down, the young first principal and music teacher at the nearby Bishopsgate School (later to become Bishop's College). He married Georgiana in 1876 and by the end of 1881 they had four children Winifred, Georgiana Daisy, Harry Guy and Elsa, all born in Colombo.

He returned to England with his wife and family in about 1883, when her school had gone bankrupt and his father was dying. After a year in Weymouth he moved with his growing family to Oxford, where he lived for five years. In 1888 he is recorded as having passed the First Examination for the B.Mus. degree at Balliol College. The next year the family moved to Egremont in the Wirral peninsula of Cheshire, where he was employed as music director at the Parish Church of St. John, Poulton-cum-Seacombe. He also taught singing, and the *Liverpool Mercury* recorded that he helped a mature student Mrs. E. Metcalf pass her Associated Board examination in Liverpool on 7th May 1892.

Harry Drew made an arrangement of Sir Julius Benedict's *Andantino* for organ which he dedicated to "my friend Boyton Smith", a Dorset man and brother of composer Sydney Smith. This work shows not only mature knowledge of the capabilities and sounds of the instrument, but great playing skill, assuming he could play the music he wrote. The only other known musical work by Harry Drew is an earlier *Minuet* for piano in a Handelian style. There may remain other works of his to be discovered.

He was only 43 when he died, on 12 May 1895, in a large house at 59 Elgin Terrace in Bayswater, London. He had been ill since the previous year, probably afflicted by some tropical disease dormant from his years in Ceylon. He was buried in the south side of Kensal Green cemetery in London, and shares the Drew family memorial (with his father, mother Caroline and younger sister Agnes) in the upper part of Melcombe Regis cemetery in Weymouth. He did not write a will, which might indicate that his death was unexpected. Georgiana outlived him for 47 years, dying at the age of 92.

Harry Drew had nine children, seven girls and two boys, all given the family name Radcliffe, showing his affection for Oxford. When he died Georgiana returned from the Wirral with the children to Croydon, Surrey, seeking the support of her own family. Their only surviving son, Harry Guy Radcliffe Drew, known as Guy, was only 14 but educated himself through reading (probably also tutored by his mother) at home, while he went out to work to help support his mother and seven sisters. The two youngest sisters were sent to Surrey boarding schools "for the children of distressed gentlefolk". Fortunately Guy was adopted into the surgical instrument business of his mother's brothers. When Guy Drew retired he was chairman and managing director of Down Bros. One of his daughters was the architect Jane Drew.

One of Harry Drew's half-sisters was Fanny Drew, who married organist William Rooke. Their daughter was writer Mabel Wells Annie Rooke who married French army captain Charles Humbert in Dieppe. Mabel and Charles were the parents of art historian and French World War II resistance heroine and art historian Agnès Humbert.

John Morrison is a grandson of Guy Drew, son of Jane Drew's sister Dorothy, and an experienced amateur orchestral viola player.

REFERENCES

History of St. Thomas College, Colombo; History of Bishops College, Colombo; Guy Drew-obituary from *The Times*; England and Wales censuses; British Library collection; Balliol College archive.

Cosens of Weymouth 1848-1918, Richard Clammer, Witney, Black Dwarf publications, 2005

Résistance, Memoirs of Occupied France, Agnès Humbert, translated by Barbara Mellor. London: Bloomsbury, 2008.

John Morrison, Richmond, Surrey, 26 December 2012

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by
HARRY DREW (1851-1895)

CONTENTS

No.				Page
1.	Chorus		My soul doth magnify the Lord	2
2.	Solo	Tenor	For behold	18
3.	Canon	Two in one	And his mercy	23
4.	Solo	Baritone	He hath shewed strength	30
5.	Recitative	Tenors and basses	He hath filled the hungry	40
6.	Quartet	Unaccompanied	He remembering his mercy	41
7(a)	Chorus		Glory be to the Father	46
(b)	Fugue		As it was in the beginning	50

Luke 1:46-55

My soul doth magnify the Lord :
and my spirit hath rejoiced in GOD my Saviour.
For he hath regarded :
the lowliness of his handmaiden.
For behold, from henceforth :
all generations shall call me blessed.
For he that is mighty hath magnified me :
and holy is his Name.
And his mercy is on them that fear him :
throughout all generations.
He hath shewed strength with his arm :
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat :
and hath exalted the humble and meek.
He hath filled the hungry with good things :
and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel :
as he promised to our forefathers, Abraham and his seed for ever.

Gloria Patri

Glory to the Father, and to the Son :
and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be :
world without end. Amen.

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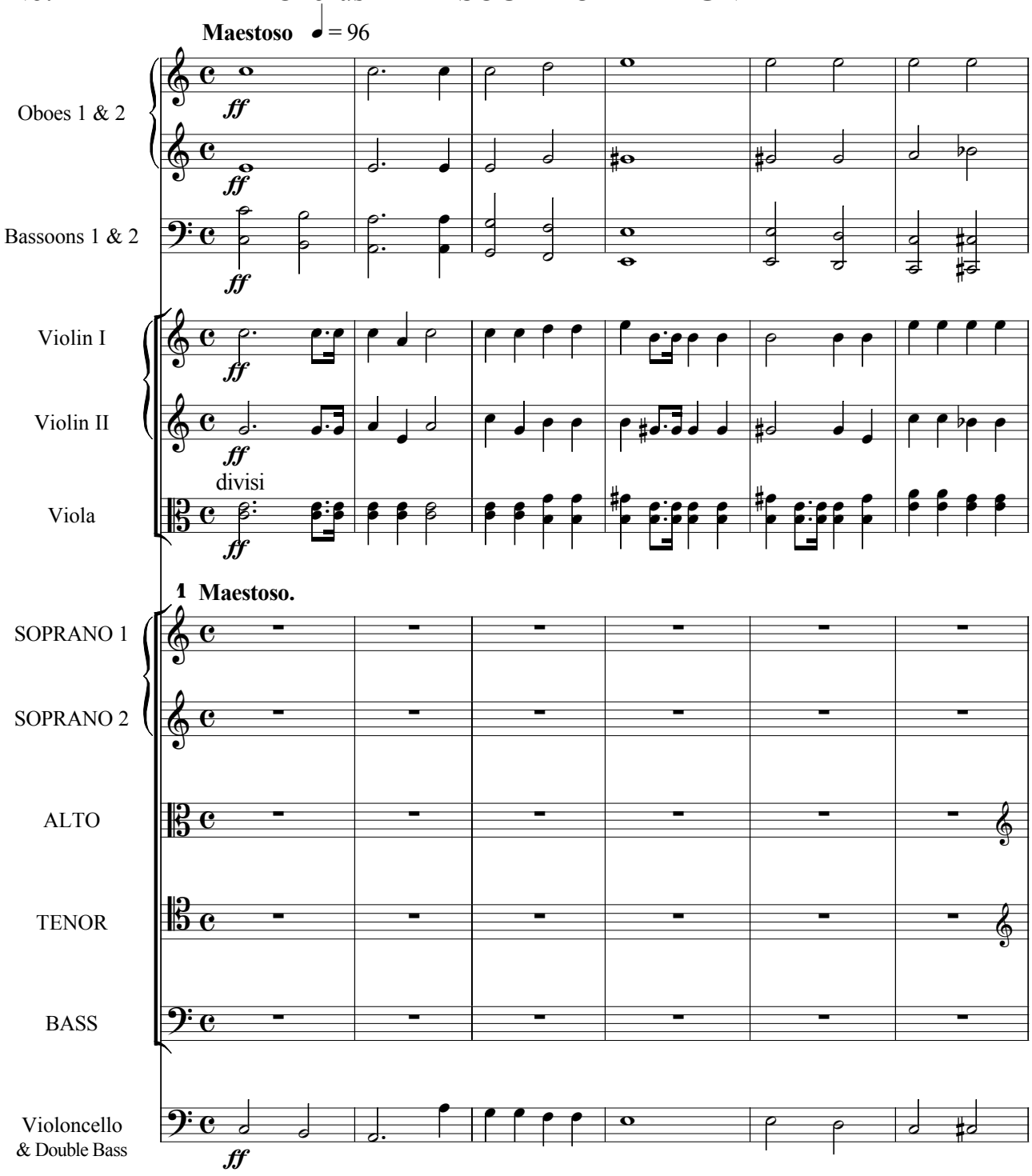
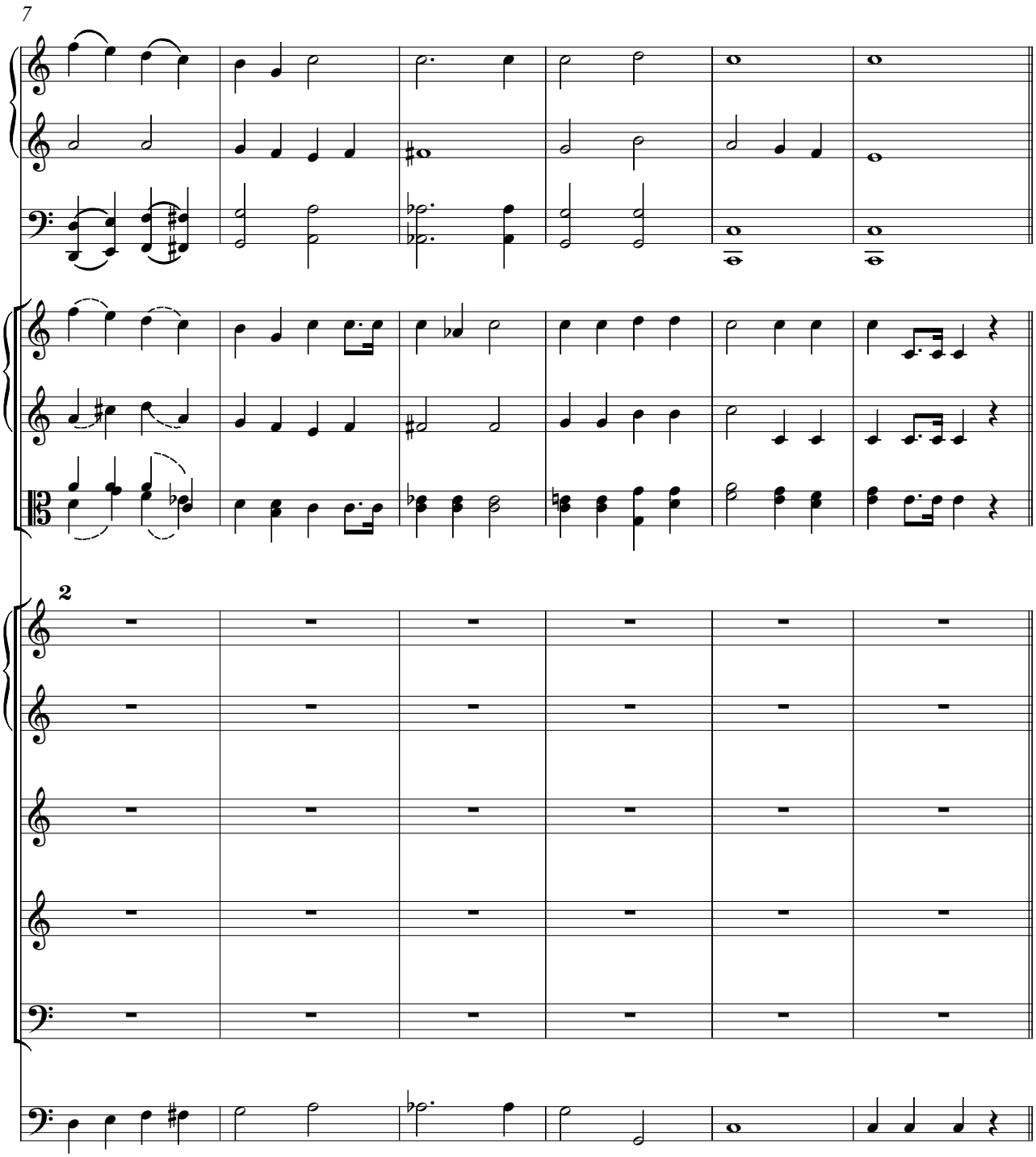
transcribed by John Morrison, 2011

No. 1 Chorus MY SOUL DOTH MAGNIFY

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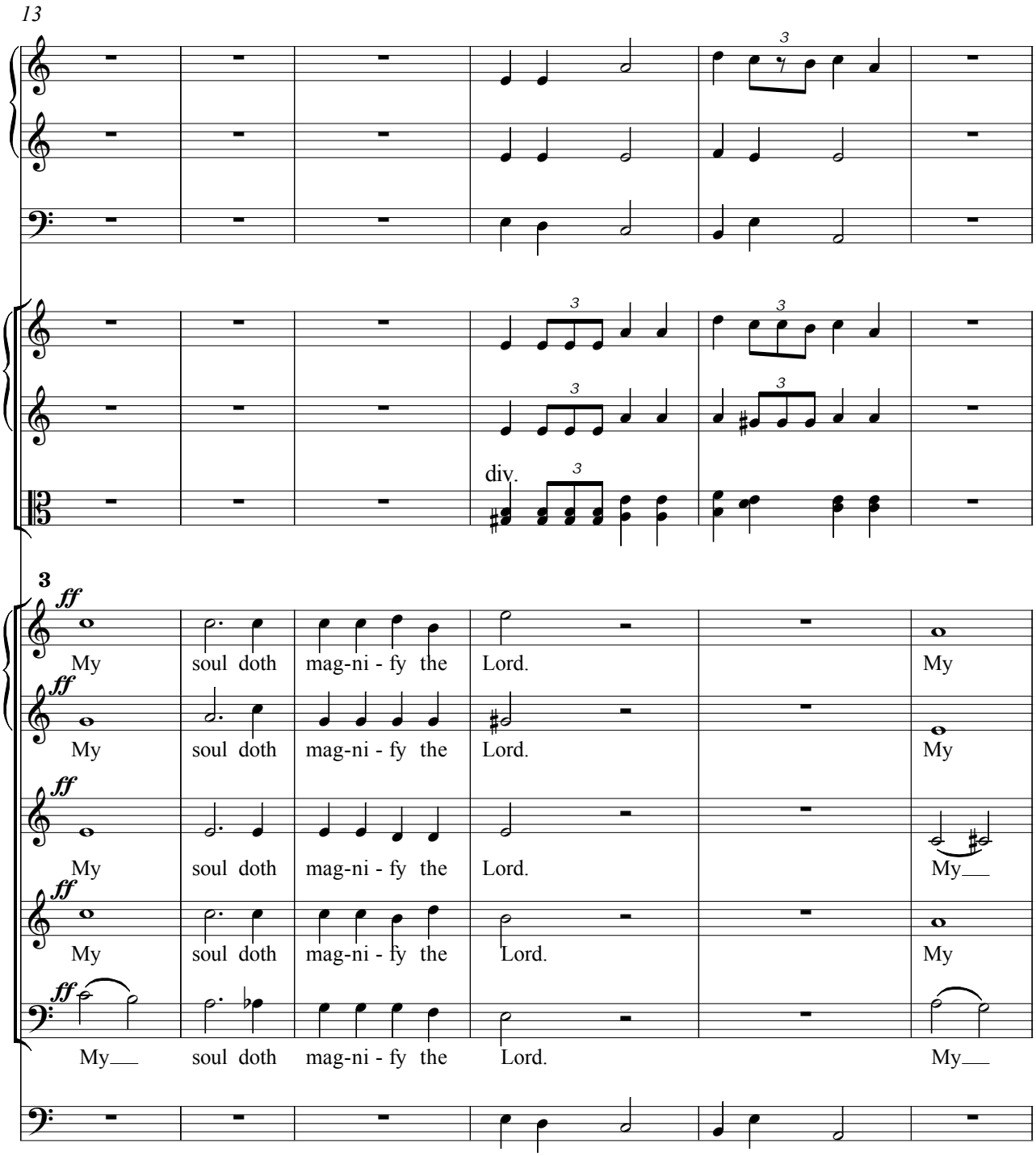
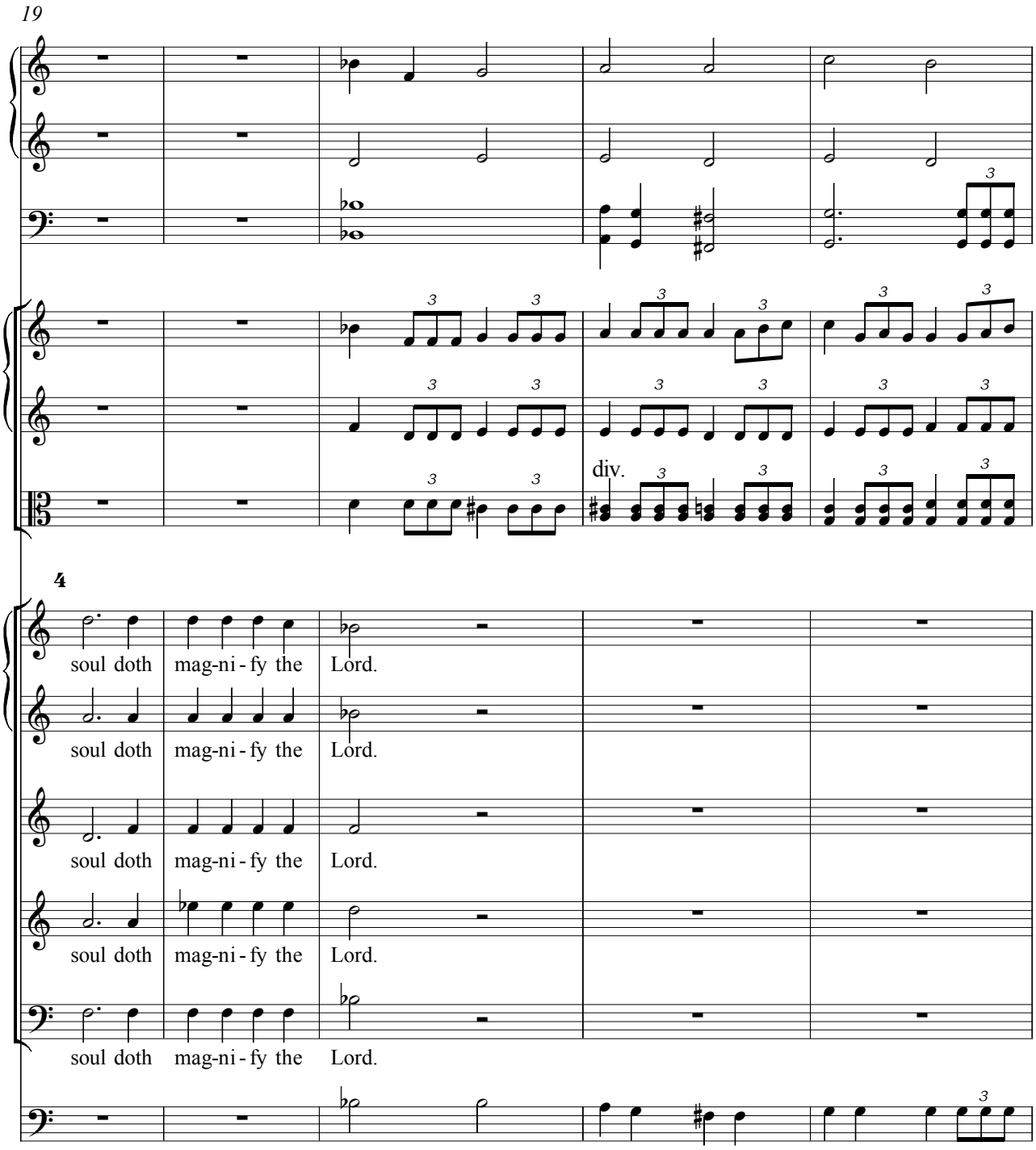
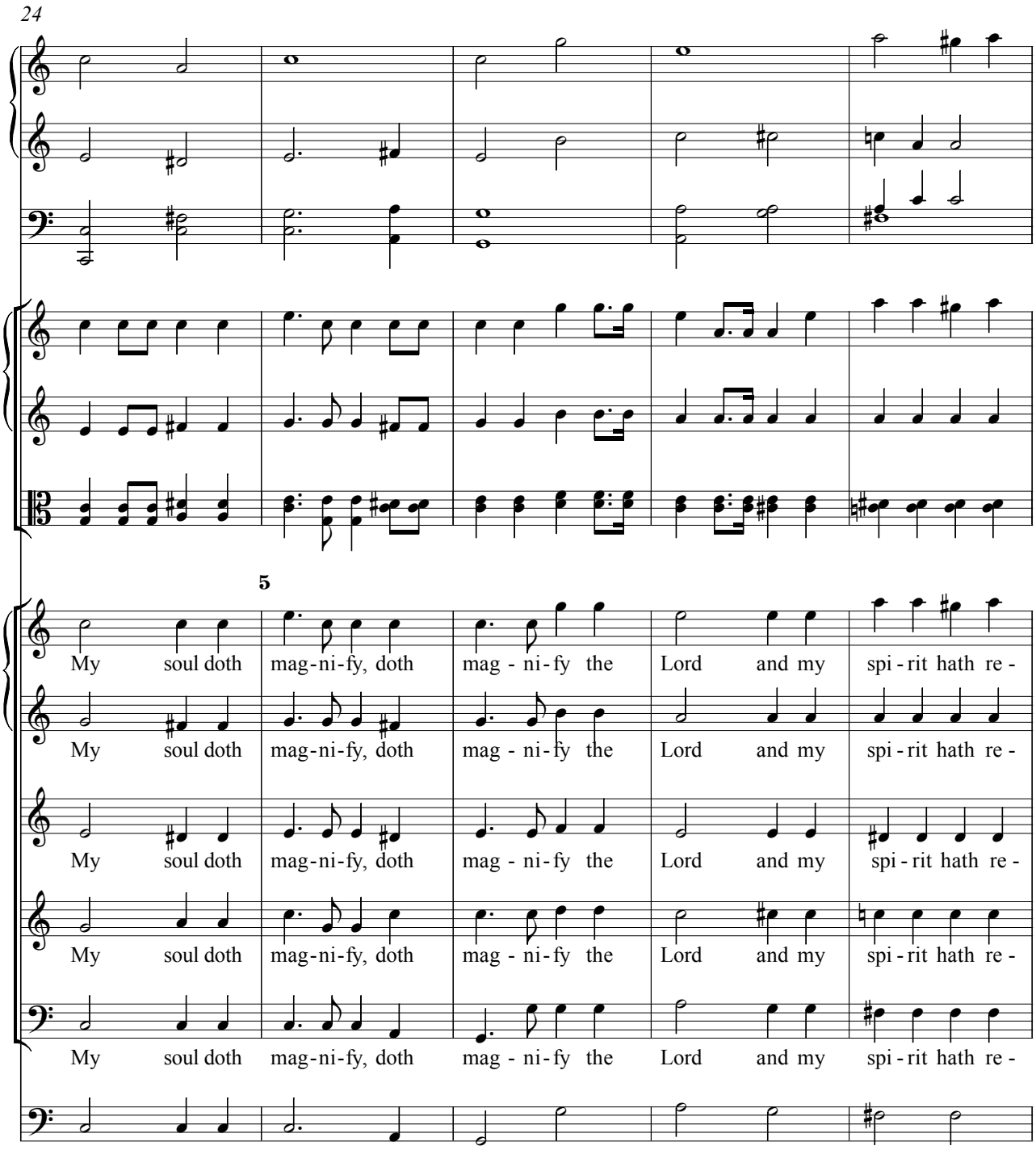
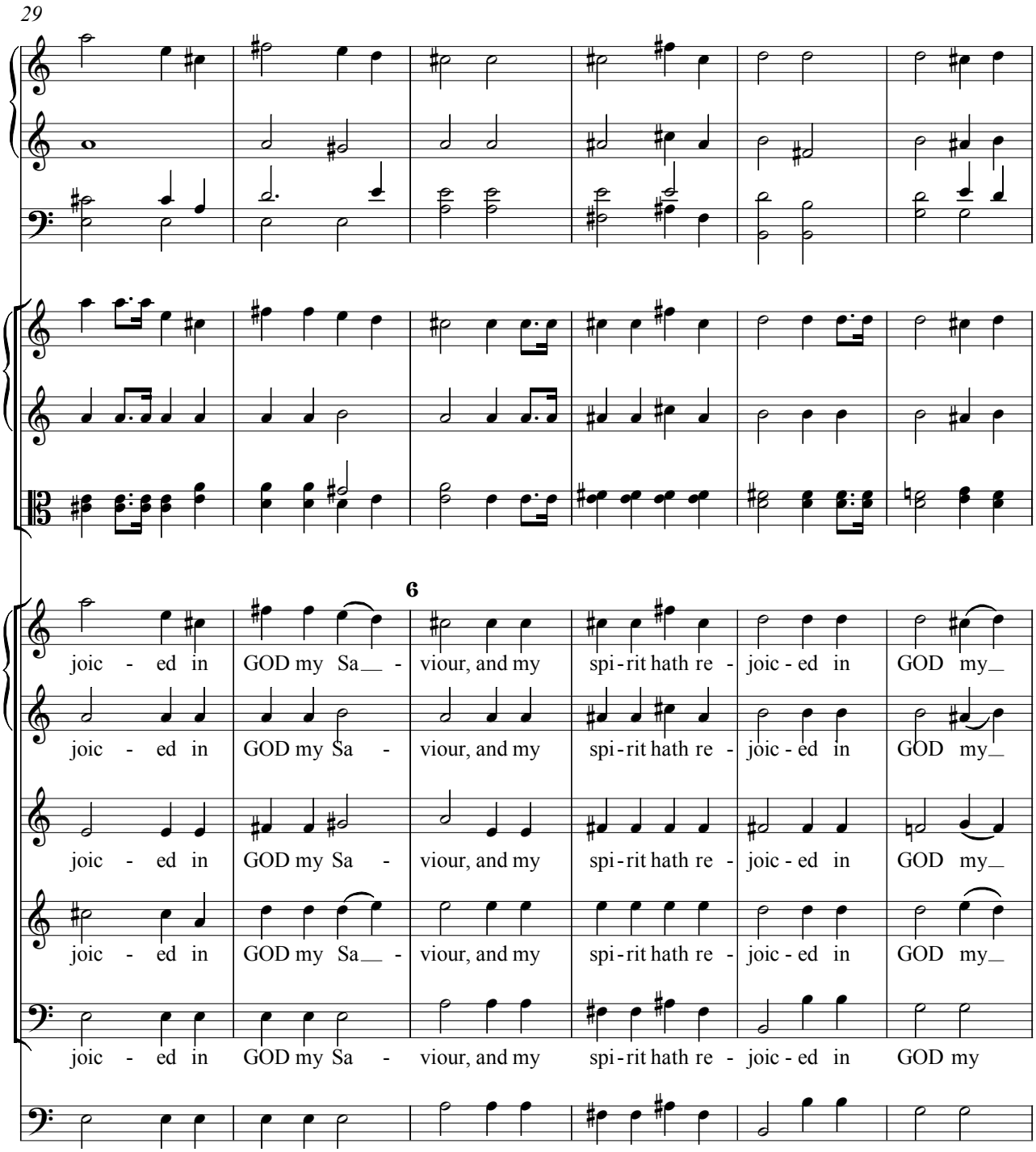
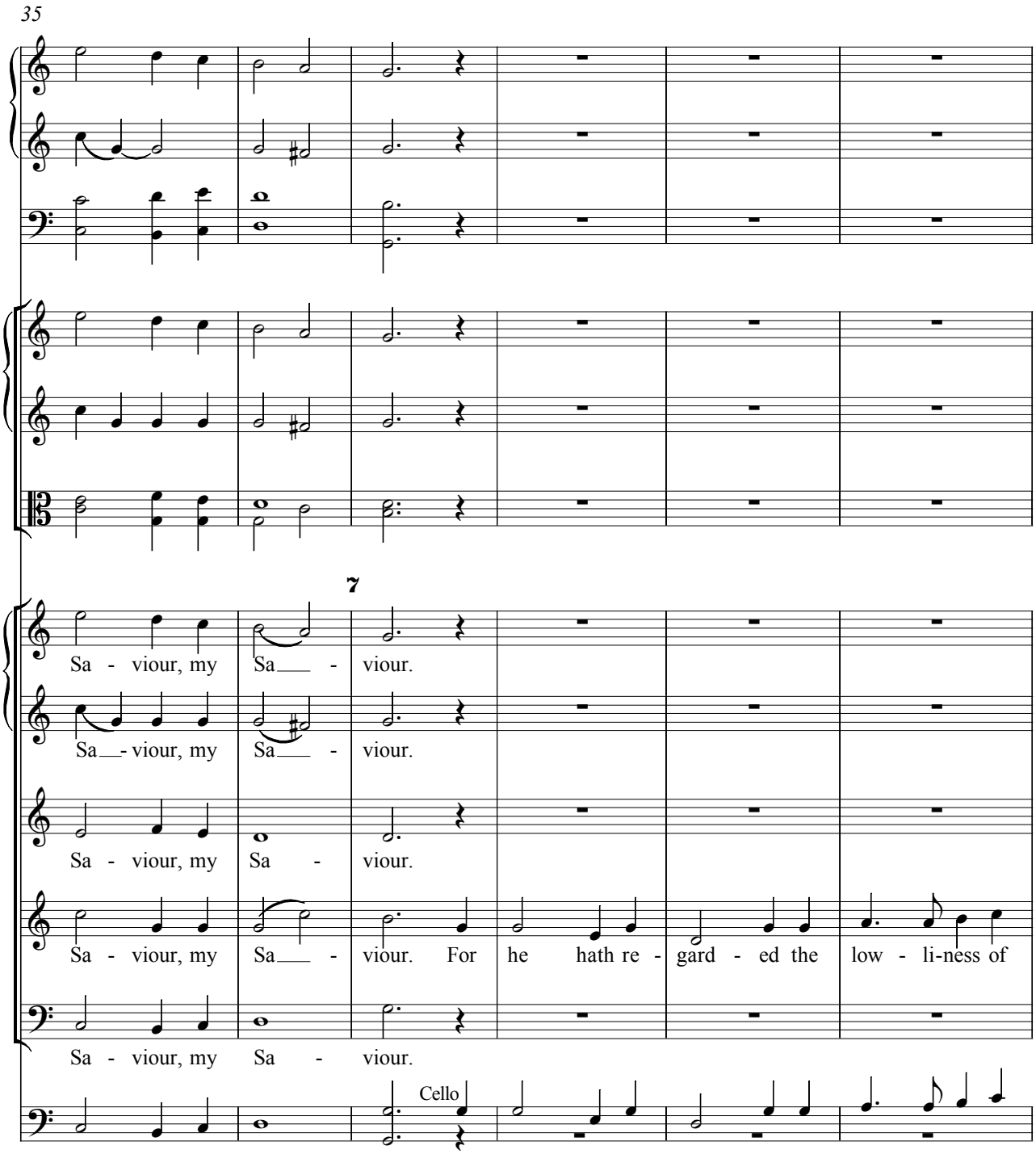
2

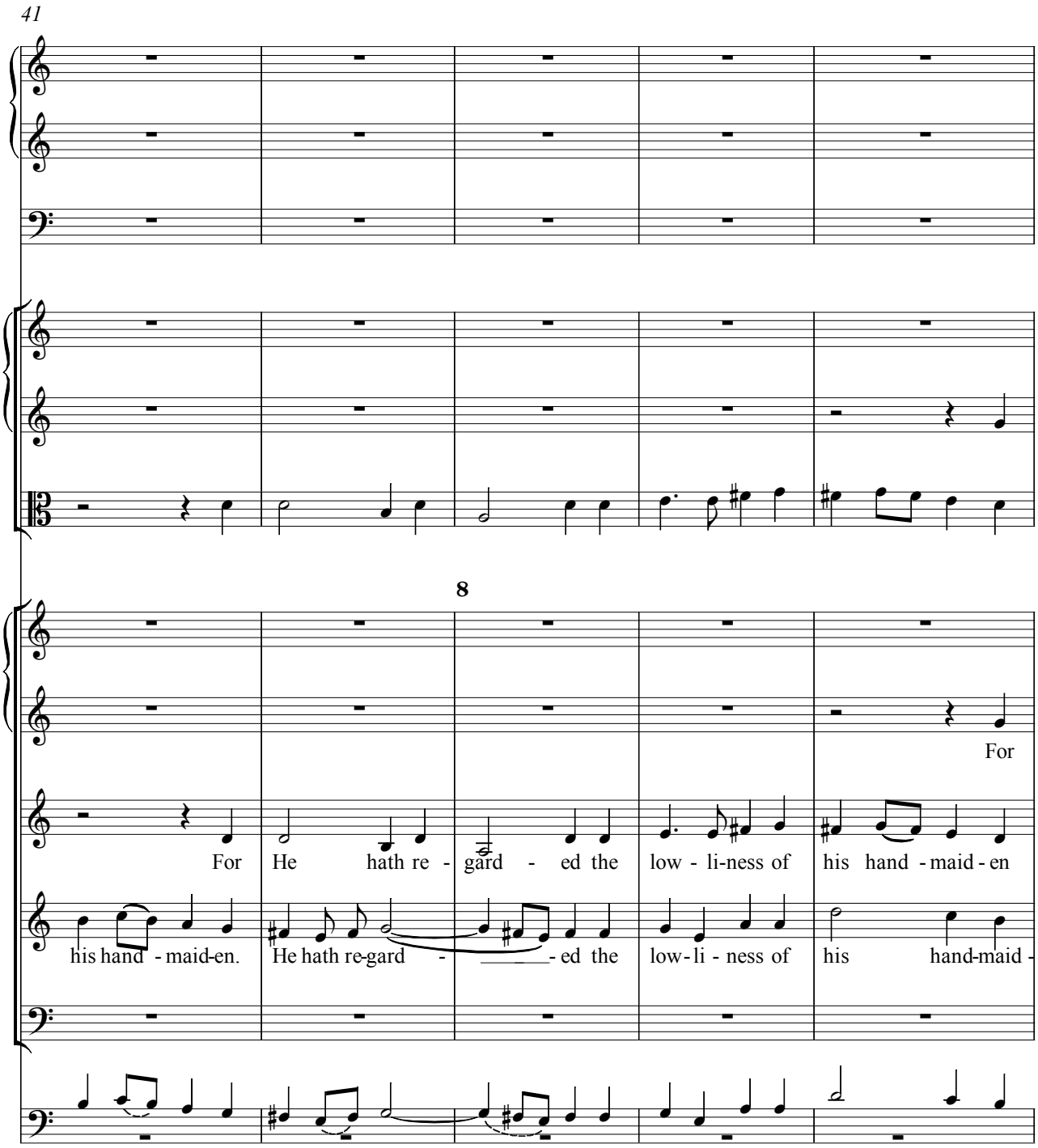

13
3
ff
My soul doth mag-ni - fy the Lord. My
ff
My soul doth mag-ni - fy the Lord. My
ff
My soul doth mag-ni - fy the Lord. My
ff
My soul doth mag-ni - fy the Lord. My
ff
My soul doth mag-ni - fy the Lord. My
div.

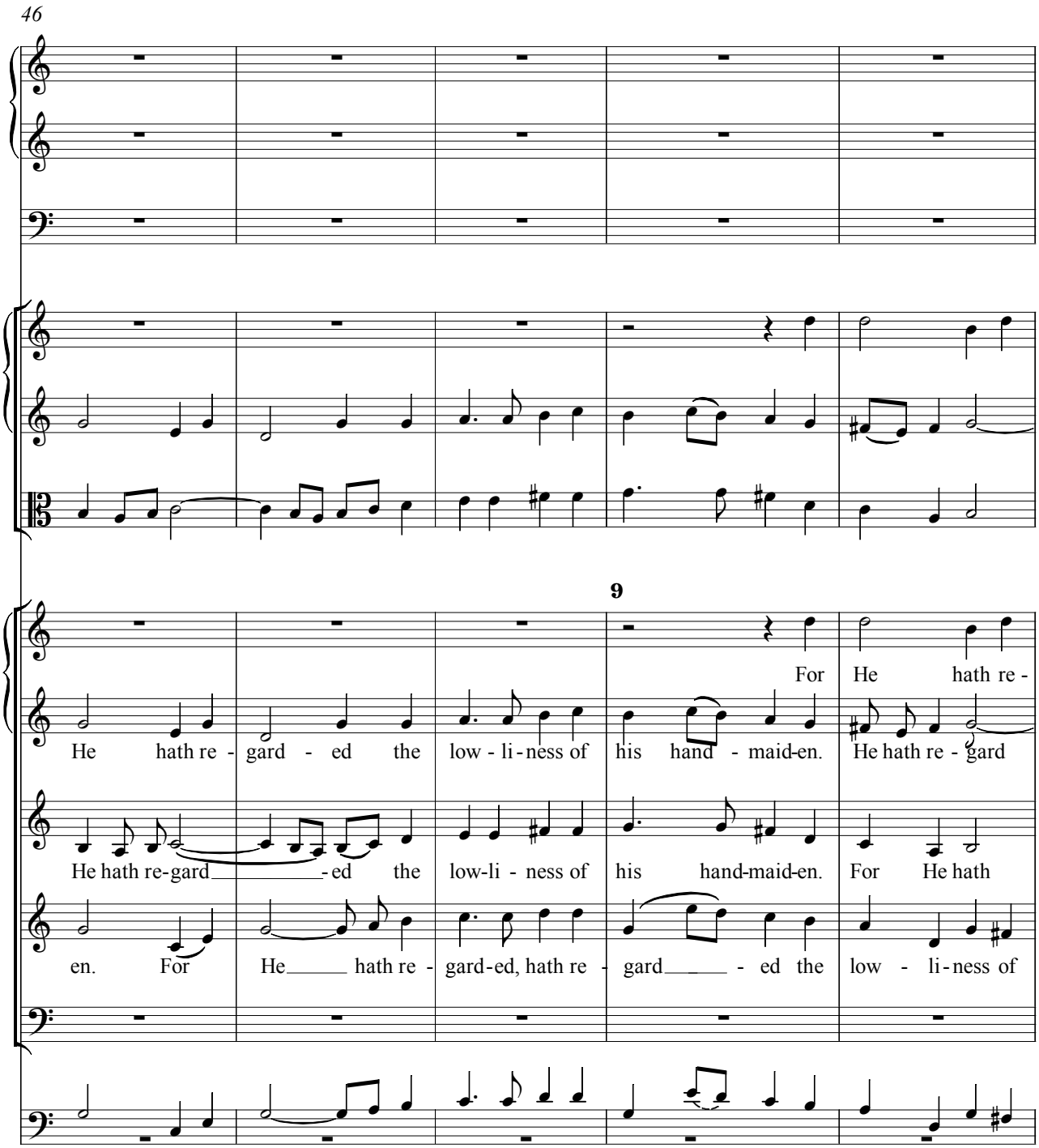

19
div.
4
soul doth mag-ni-fy the Lord.
soul doth mag-ni-fy the Lord.
soul doth mag-ni-fy the Lord.
soul doth mag-ni-fy the Lord.
soul doth mag-ni-fy the Lord.

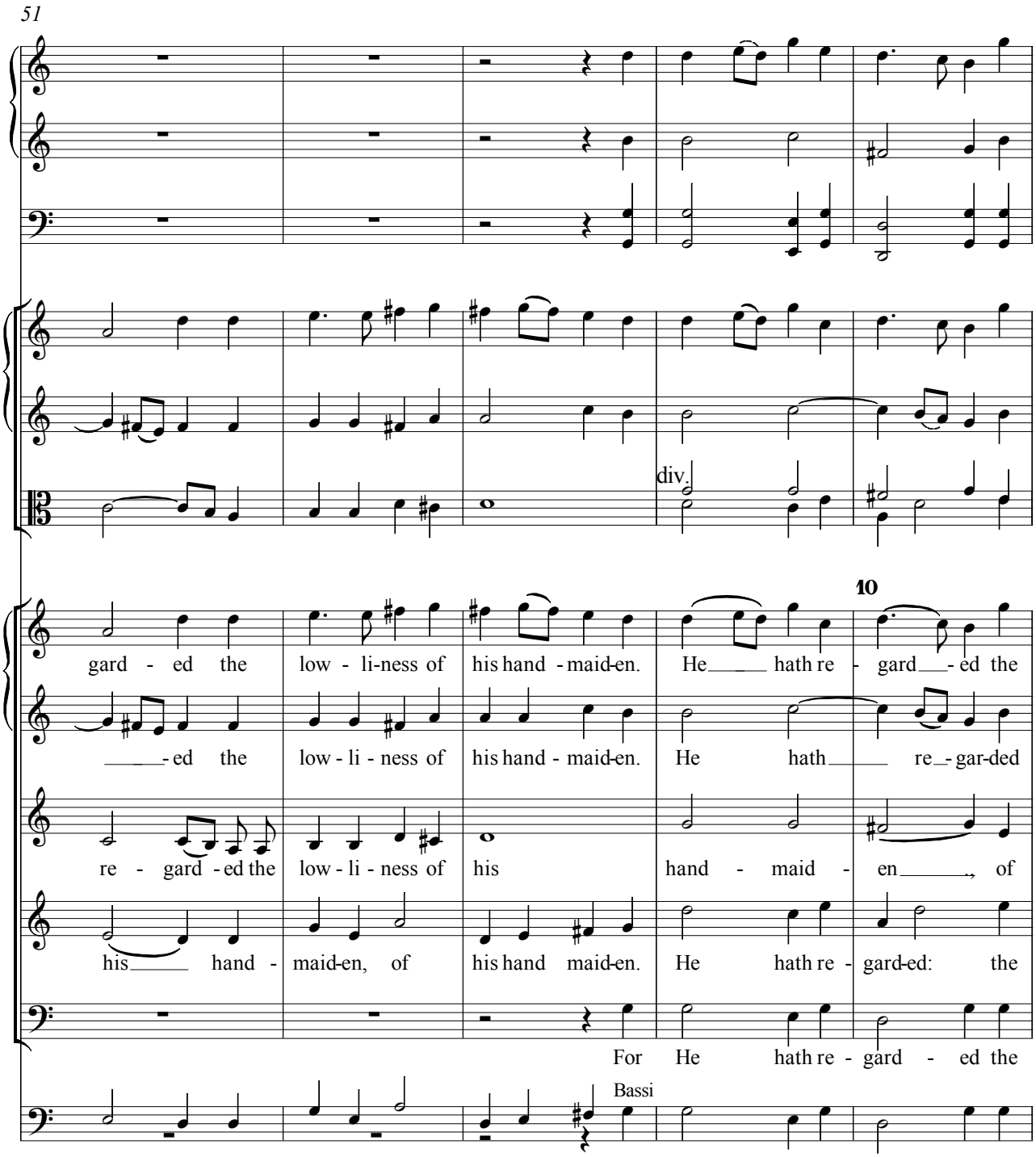

24
5
My soul doth mag-ni-fy, doth mag - ni-fy the Lord and my spi - rit hath re -
My soul doth mag-ni-fy, doth mag - ni-fy the Lord and my spi - rit hath re -
My soul doth mag-ni-fy, doth mag - ni-fy the Lord and my spi - rit hath re -
My soul doth mag-ni-fy, doth mag - ni-fy the Lord and my spi - rit hath re -
My soul doth mag-ni-fy, doth mag - ni-fy the Lord and my spi - rit hath re -

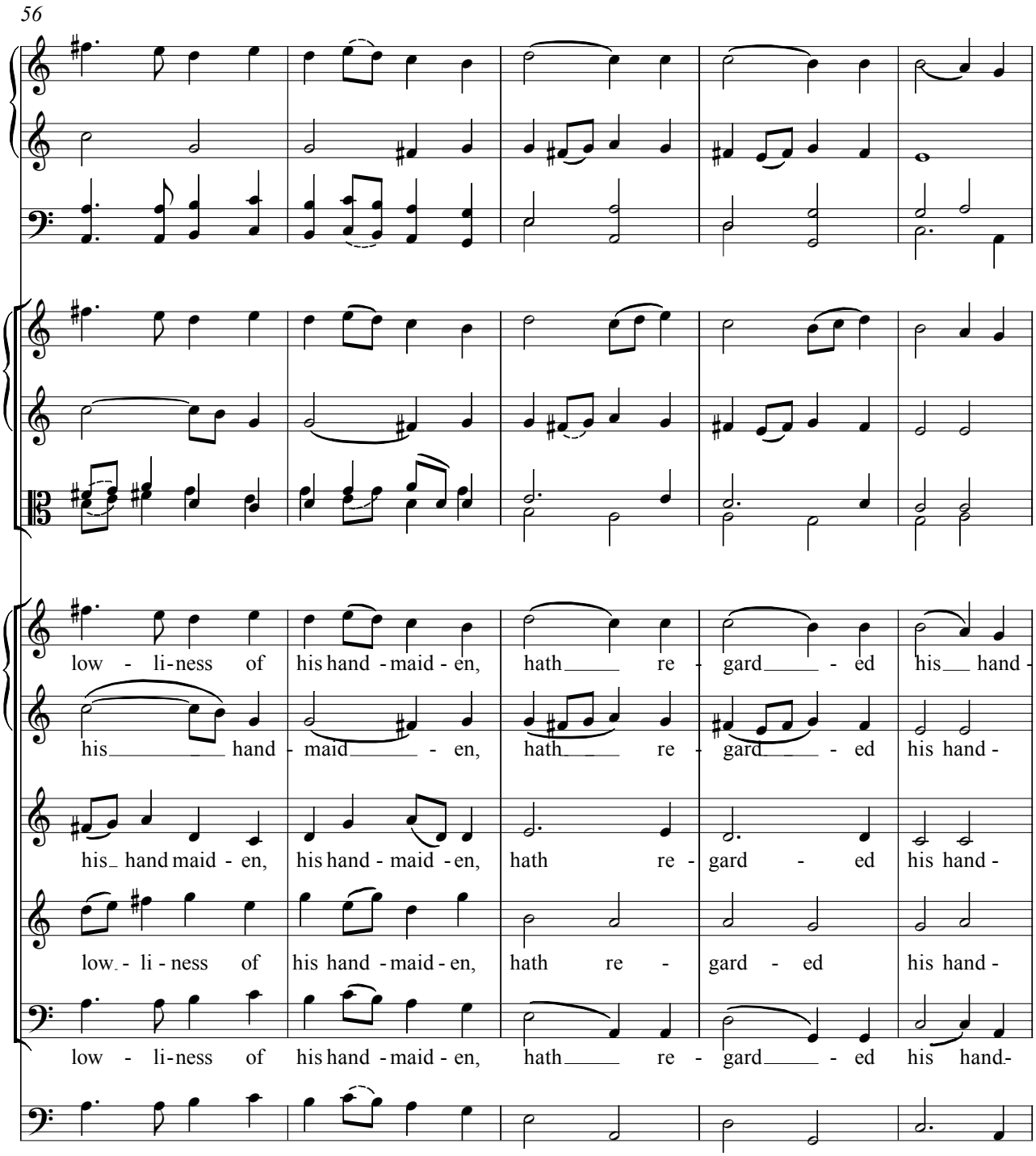

29
6
joic - ed in GOD my Sa__ - viour, and my spi-rit hath re - joic-ed in GOD my_
joic - ed in GOD my Sa - viour, and my spi-rit hath re - joic-ed in GOD my_
joic - ed in GOD my Sa - viour, and my spi-rit hath re - joic-ed in GOD my_
joic - ed in GOD my Sa__ - viour, and my spi-rit hath re - joic-ed in GOD my_
joic - ed in GOD my Sa - viour, and my spi-rit hath re - joic-ed in GOD my

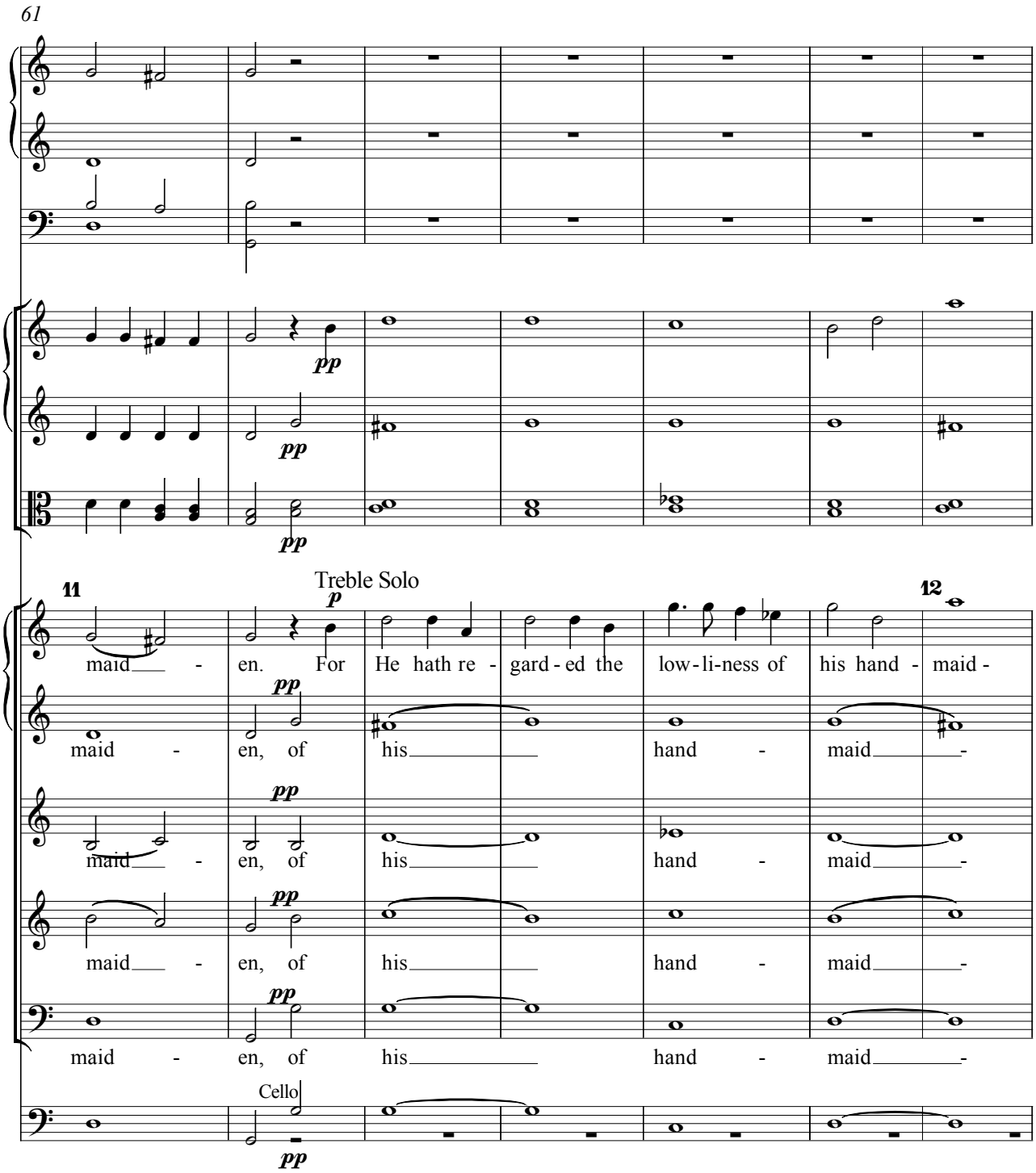

35
7
Sa - viour, my Sa - viour.
Sa - viour, my Sa - viour.
Sa - viour, my Sa - viour.
Sa - viour, my Sa - viour. For he hath re - gard - ed the low - li-ness of
Sa - viour, my Sa - viour.
Cello

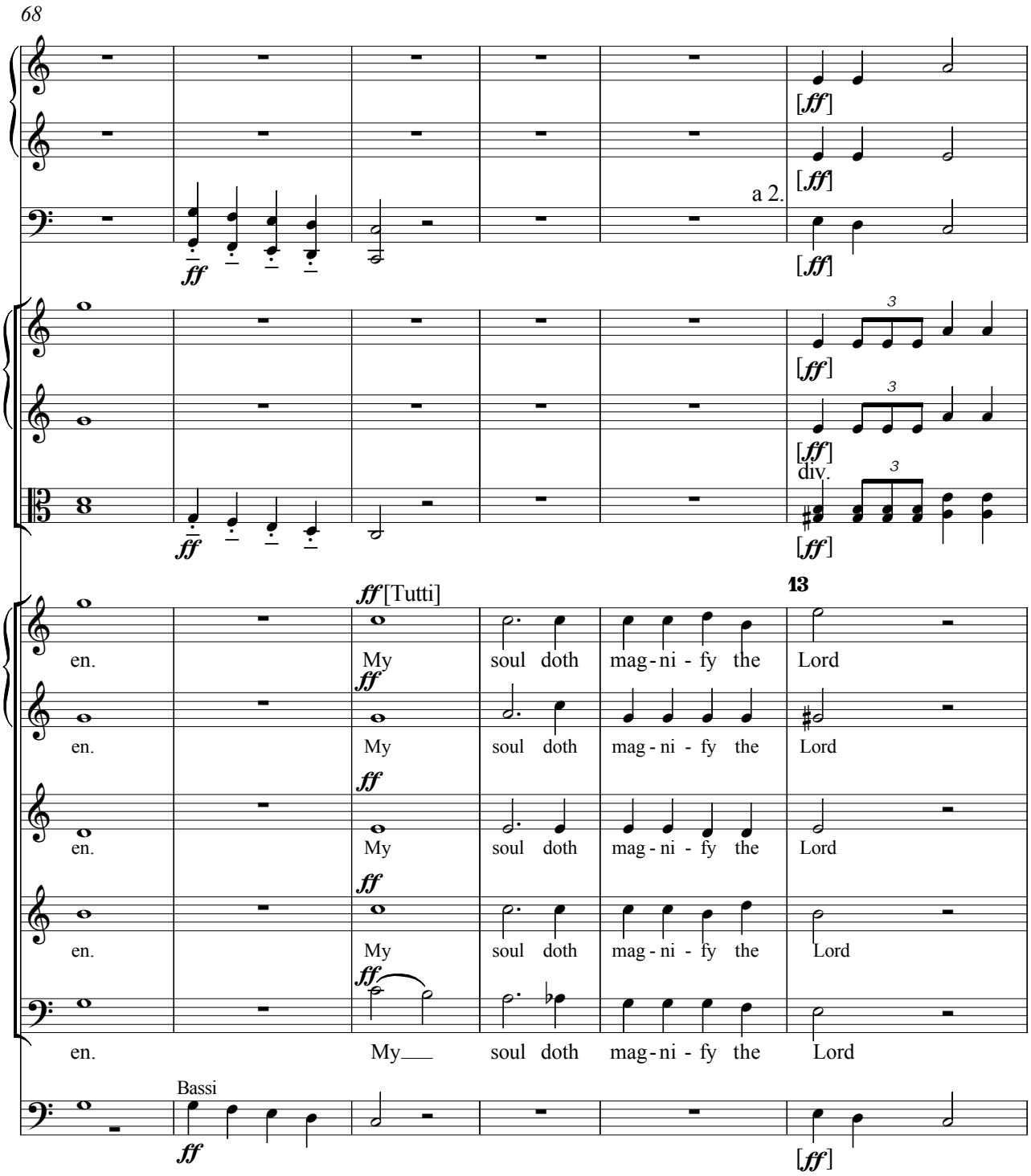

41
8
For
For He hath re - gard - ed the low - li-ness of his hand - maid - en
his hand - maid-en. He hath re-gard - - ed the low-li - ness of his hand-maid -

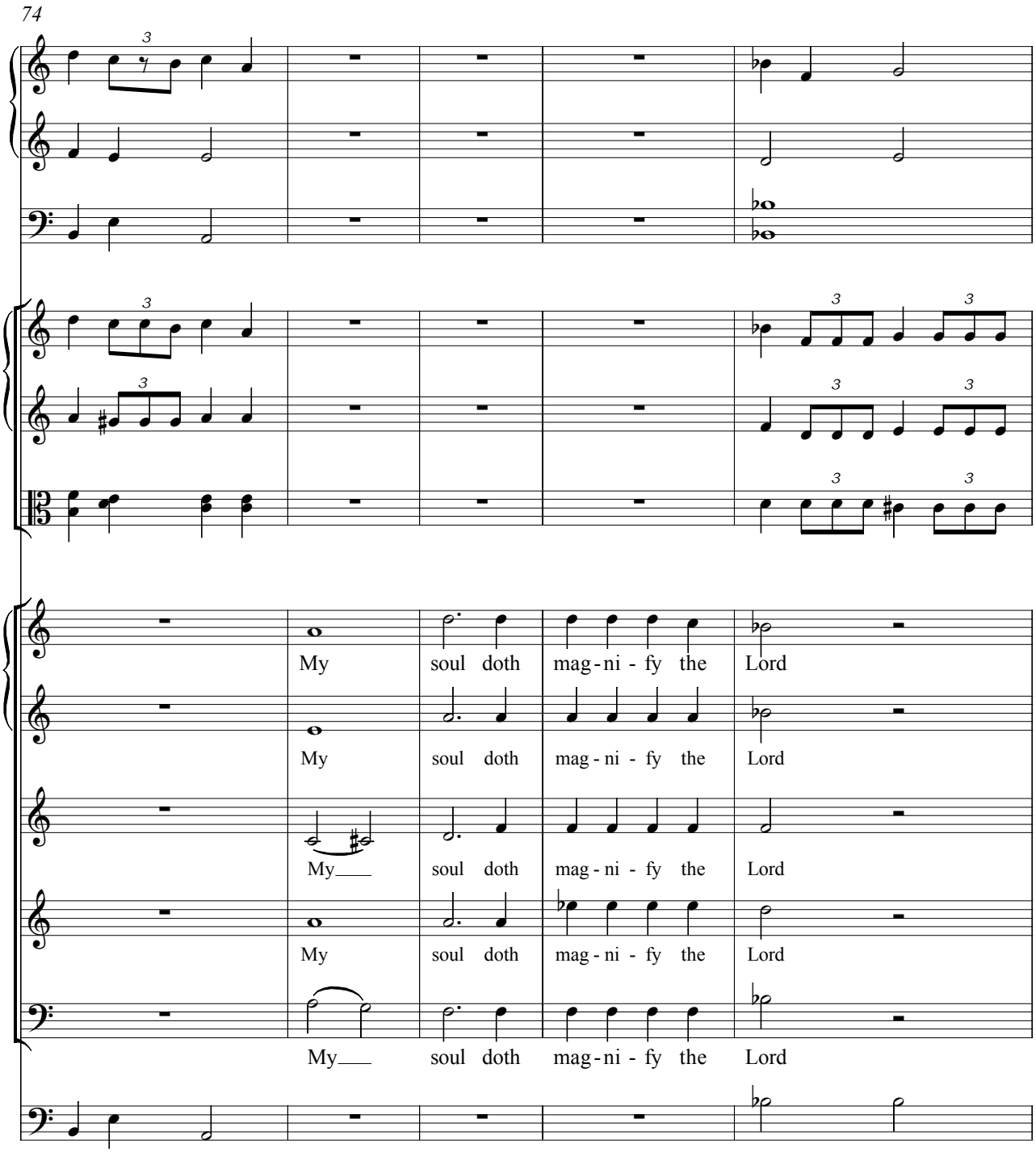

46
9
He hath re - gard - ed the low - li - ness of his hand - maid-en. For He hath re -
He hath re-gard - ed the low-li - ness of his hand-maid-en. He hath re - gard
He hath re-gard - ed the low-li - ness of his hand-maid-en. For He hath
en. For He hath re - gard-ed, hath re - gard - ed the low - li-ness of

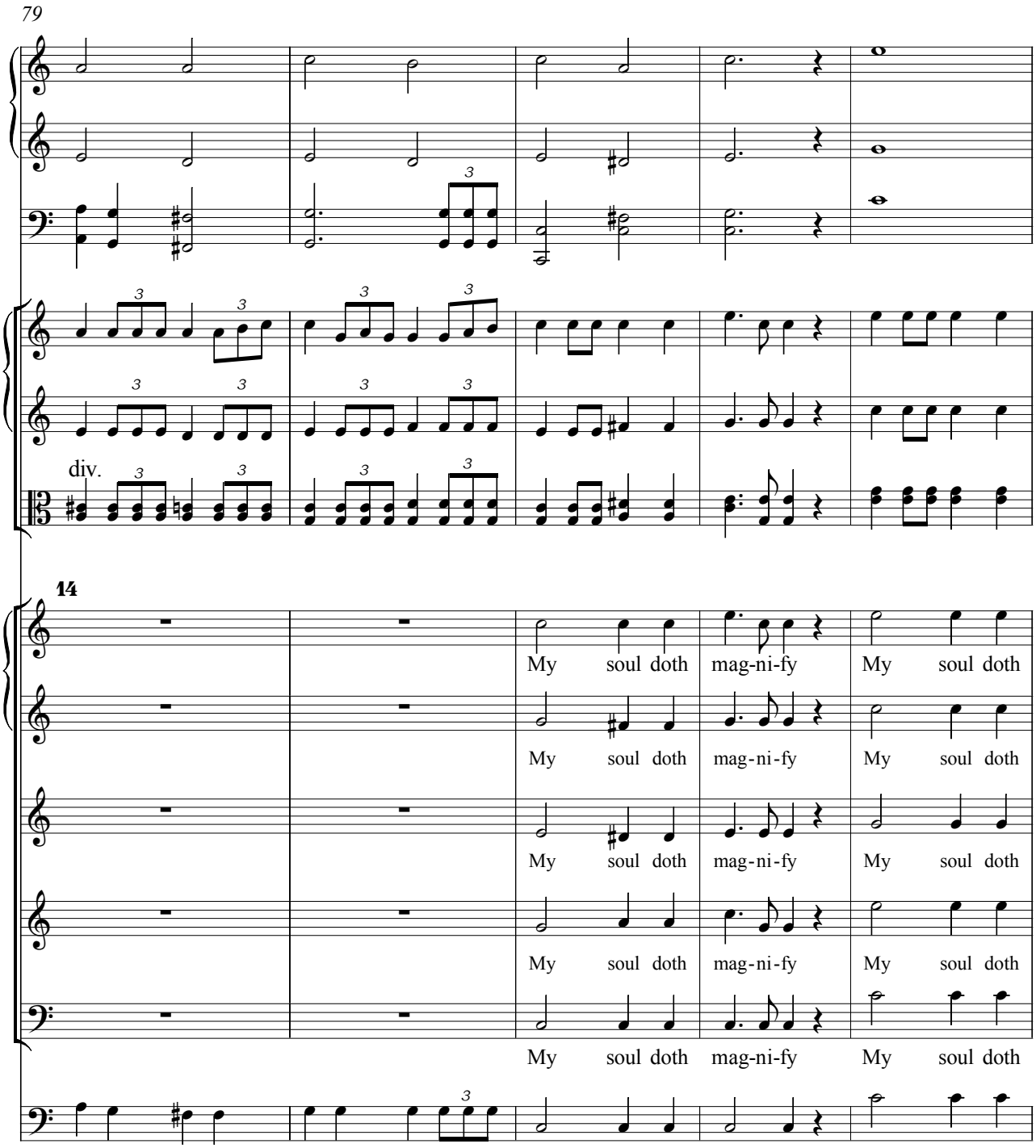

51
div.
10
gard - ed the low - li-ness of his hand - maid-en. He hath re - gard - ed the
- ed the low - li - ness of his hand - maid-en. He hath re - gar-ded
re - gard - ed the low - li - ness of his hand - maid - en of
his hand - maid-en, of his hand maid-en. He hath re - gard-ed: the
For He hath re - gard - ed the
Bassi

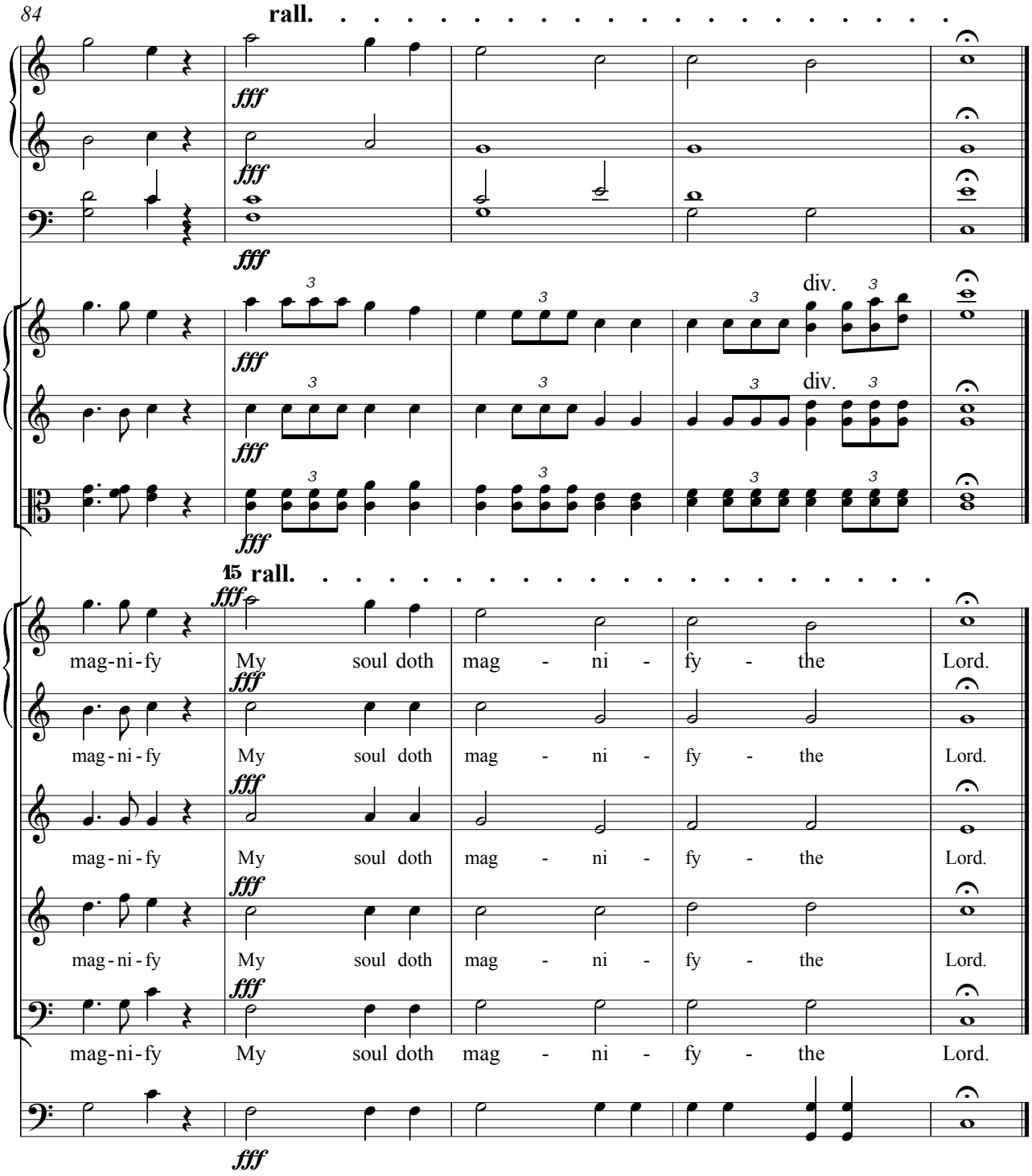

56
low - li-ness of his hand - maid - en, hath re - gard - ed his hand -
his hand - maid - en, hath re - gard - ed his hand -
his hand maid - en, his hand - maid - en, hath re - gard - ed his hand -
low - li - ness of his hand - maid - en, hath re - gard - ed his hand -
low - li-ness of his hand - maid - en, hath re - gard - ed his hand-


61
11
Treble Solo
12
maid - en. For He hath re - gard - ed the low - li-ness of his hand - maid -
maid - en, of his hand - maid -
maid - en, of his hand - maid -
maid - en, of his hand - maid -
maid - en, of his hand - maid -
Cello

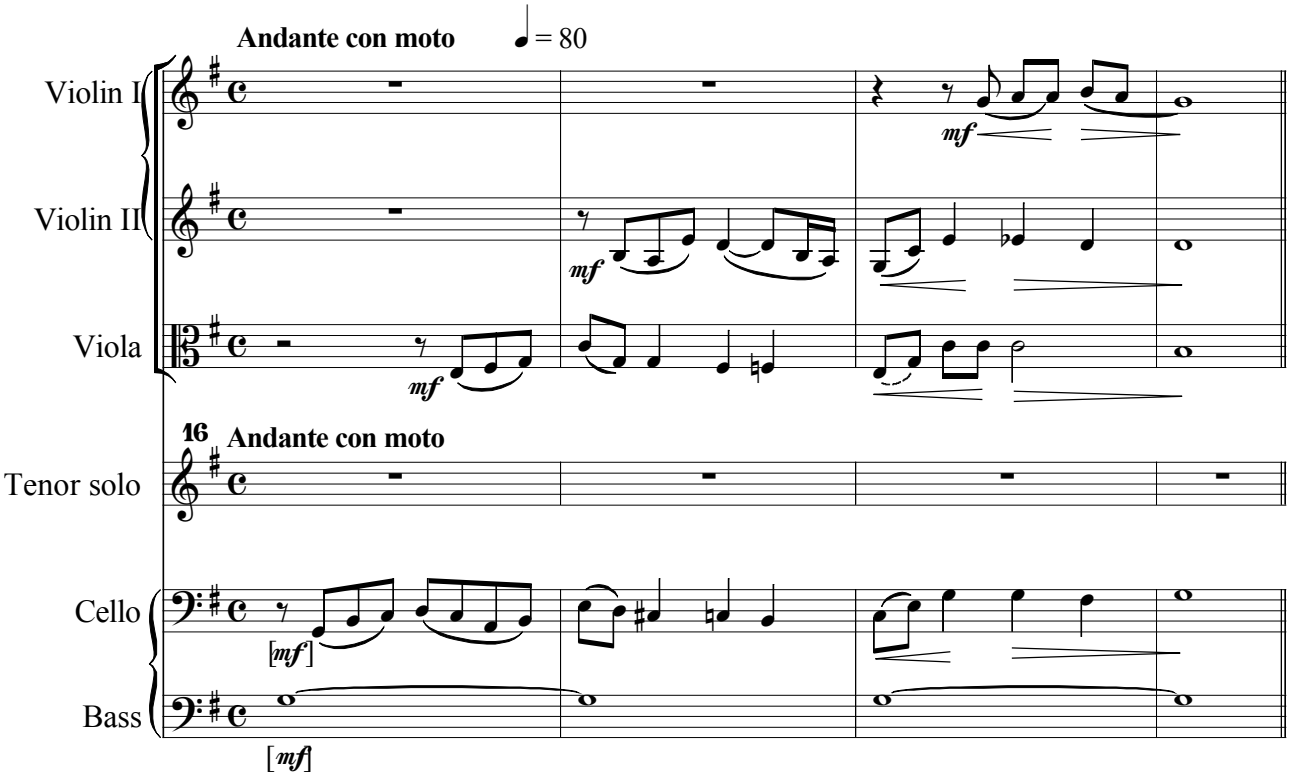

68
a 2.
div.
ff [Tutti]
13
en. My soul doth mag-ni-fy the Lord
en. My soul doth mag-ni-fy the Lord
en. My soul doth mag-ni-fy the Lord
en. My soul doth mag-ni-fy the Lord
en. My soul doth mag-ni-fy the Lord
Bassi

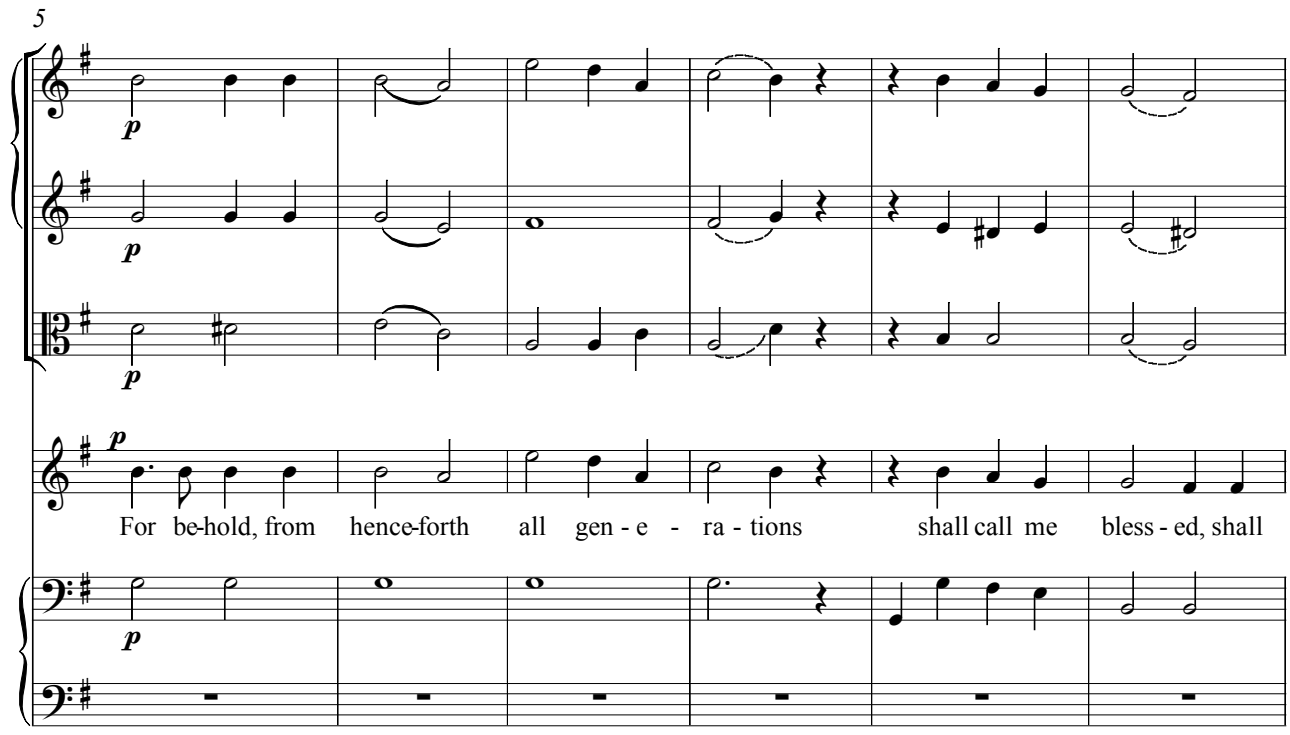

74
My soul doth mag - ni - fy the Lord
My soul doth mag - ni - fy the Lord
My soul doth mag - ni - fy the Lord
My soul doth mag - ni - fy the Lord
My soul doth mag - ni - fy the Lord

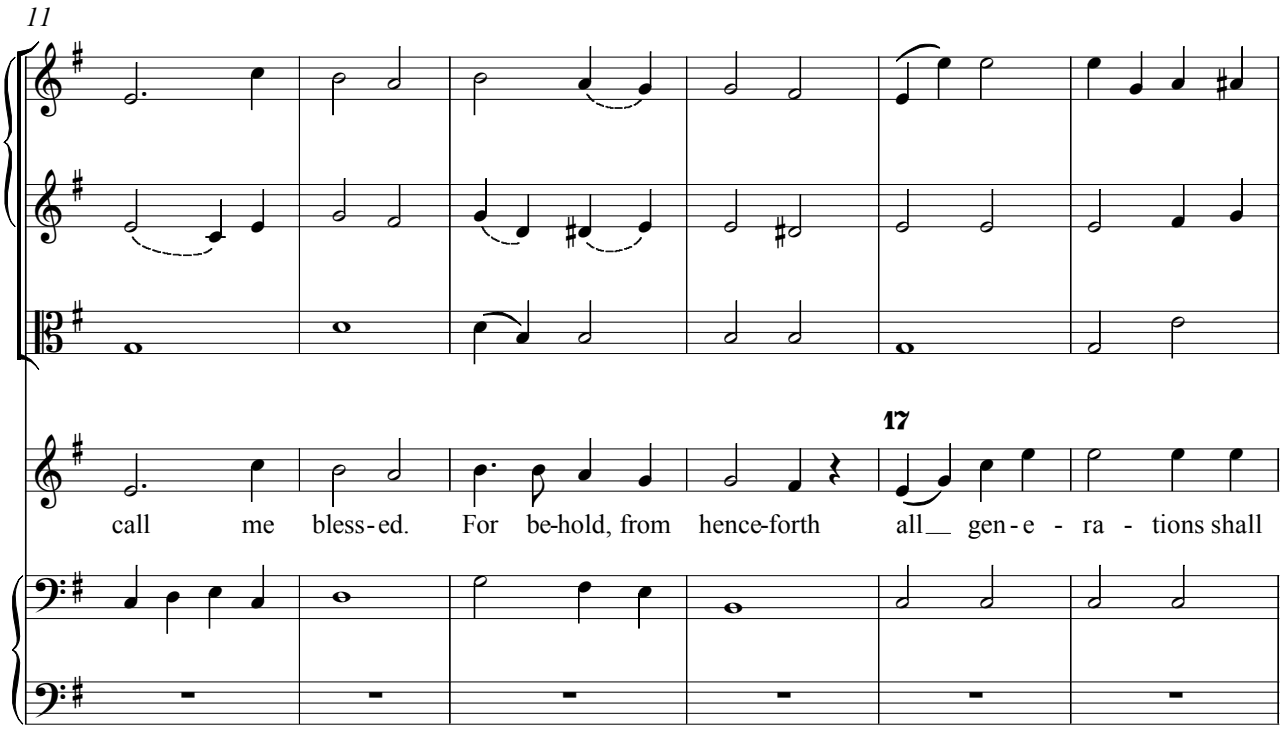

79
div.
14
My soul doth mag-ni-fy My soul doth
My soul doth mag-ni-fy My soul doth
My soul doth mag-ni-fy My soul doth
My soul doth mag-ni-fy My soul doth
My soul doth mag-ni-fy My soul doth

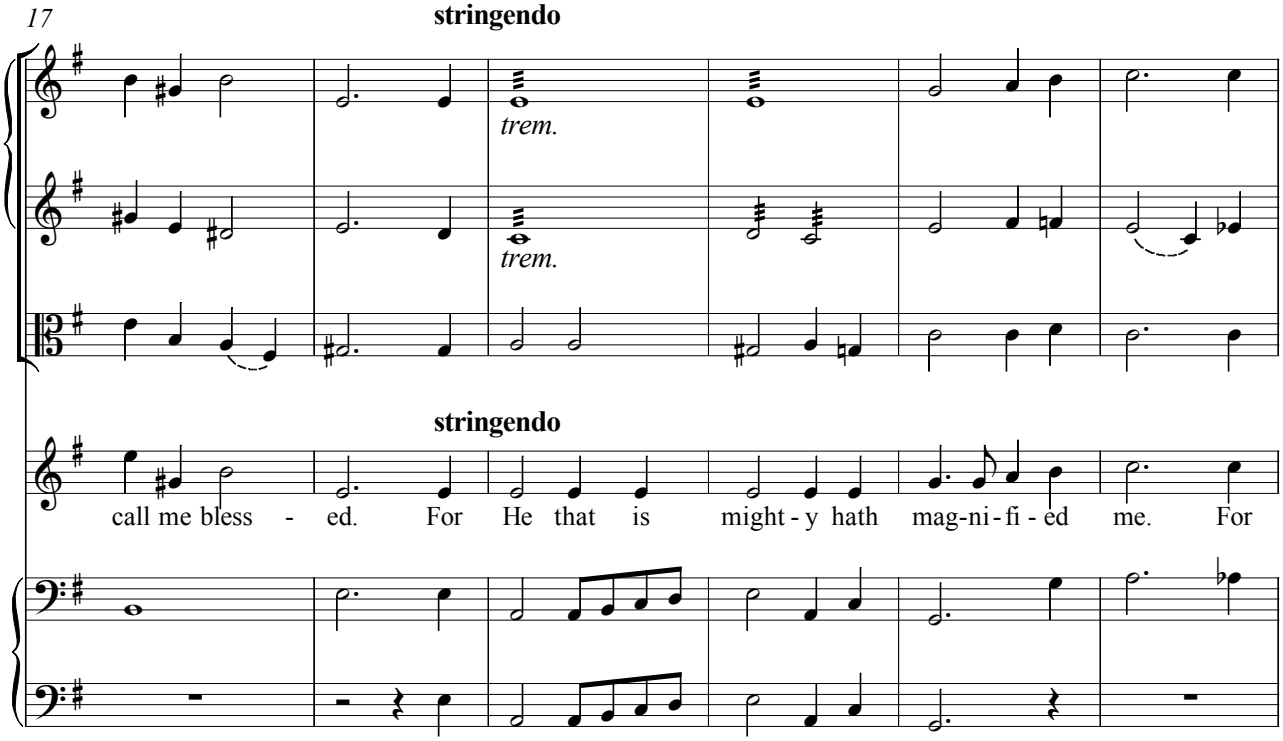

84
rall.
fff
div.
15 rall.
mag-ni-fy My soul doth mag - ni - fy - the Lord.

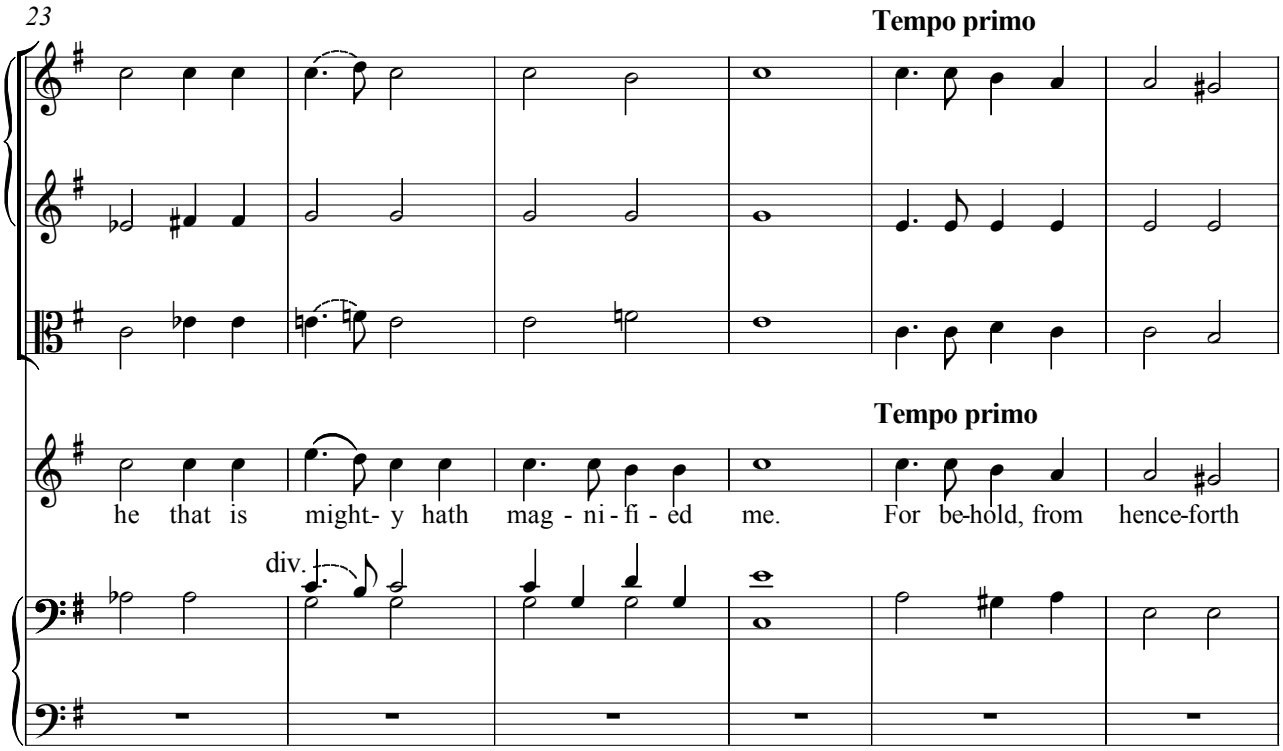
No. 2 Tenor Solo FOR BEHOLD

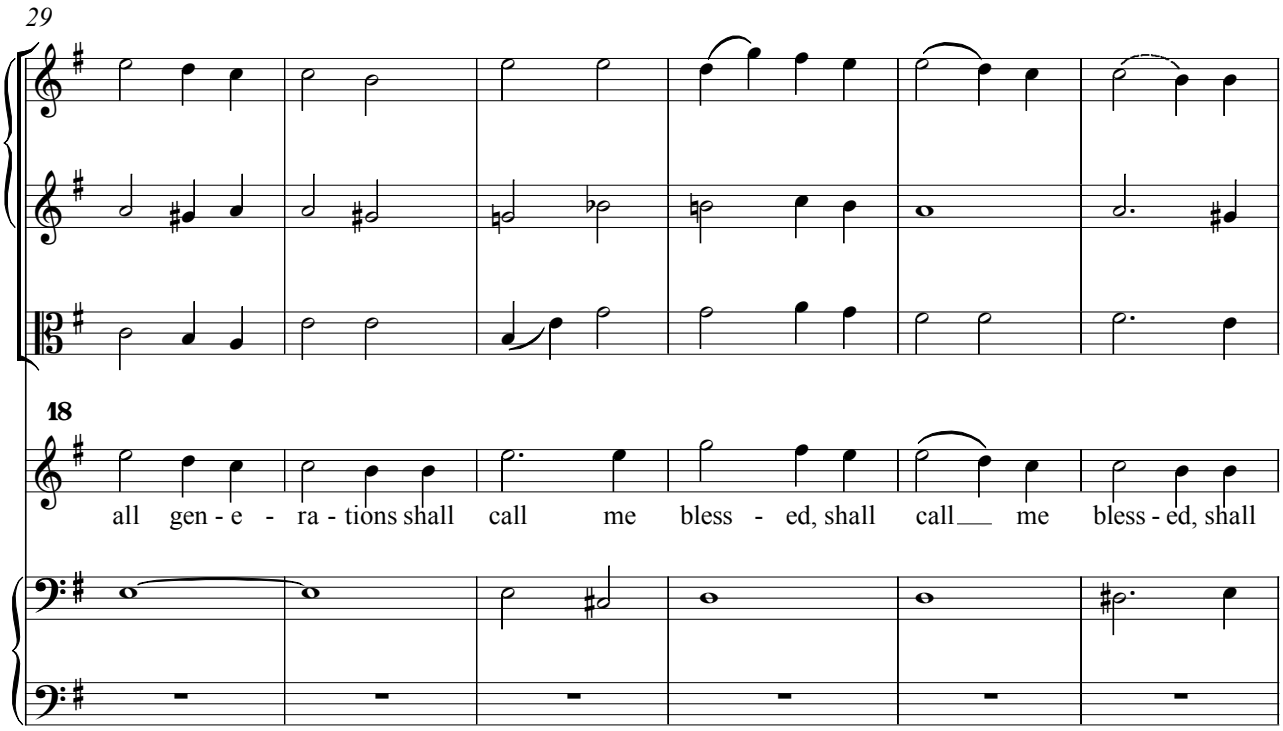


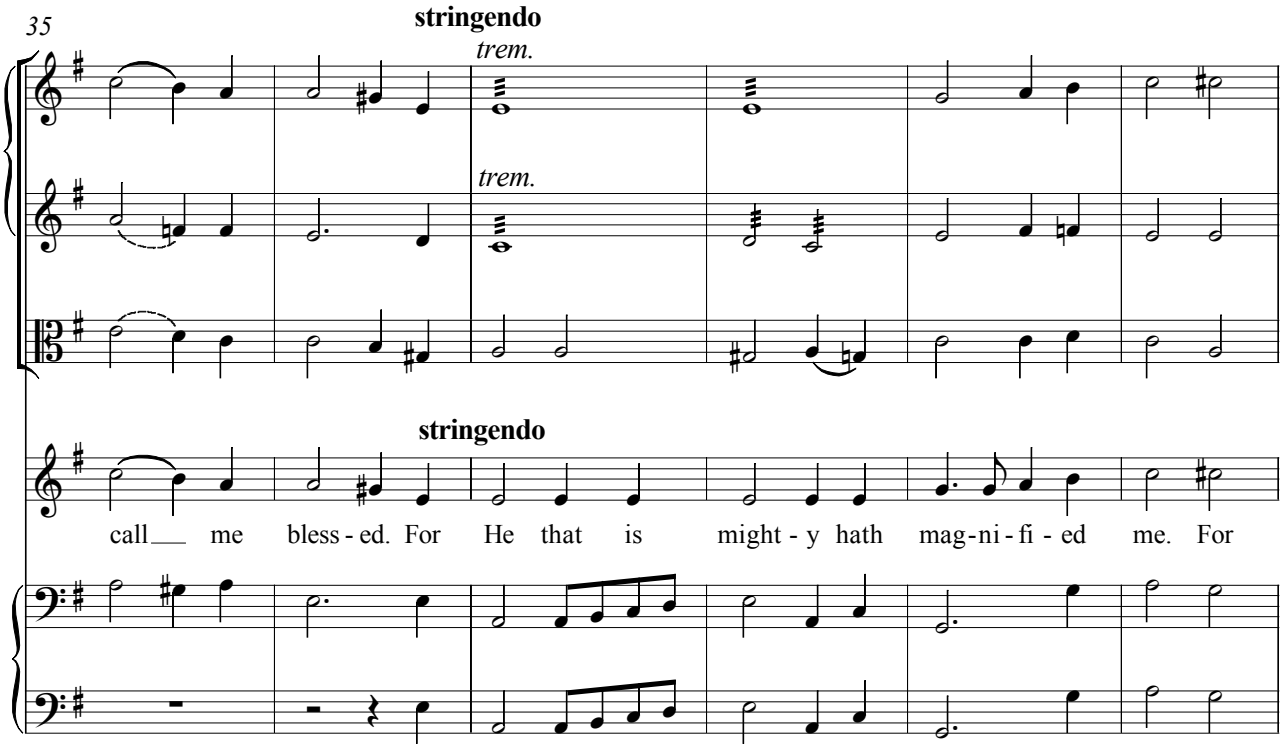


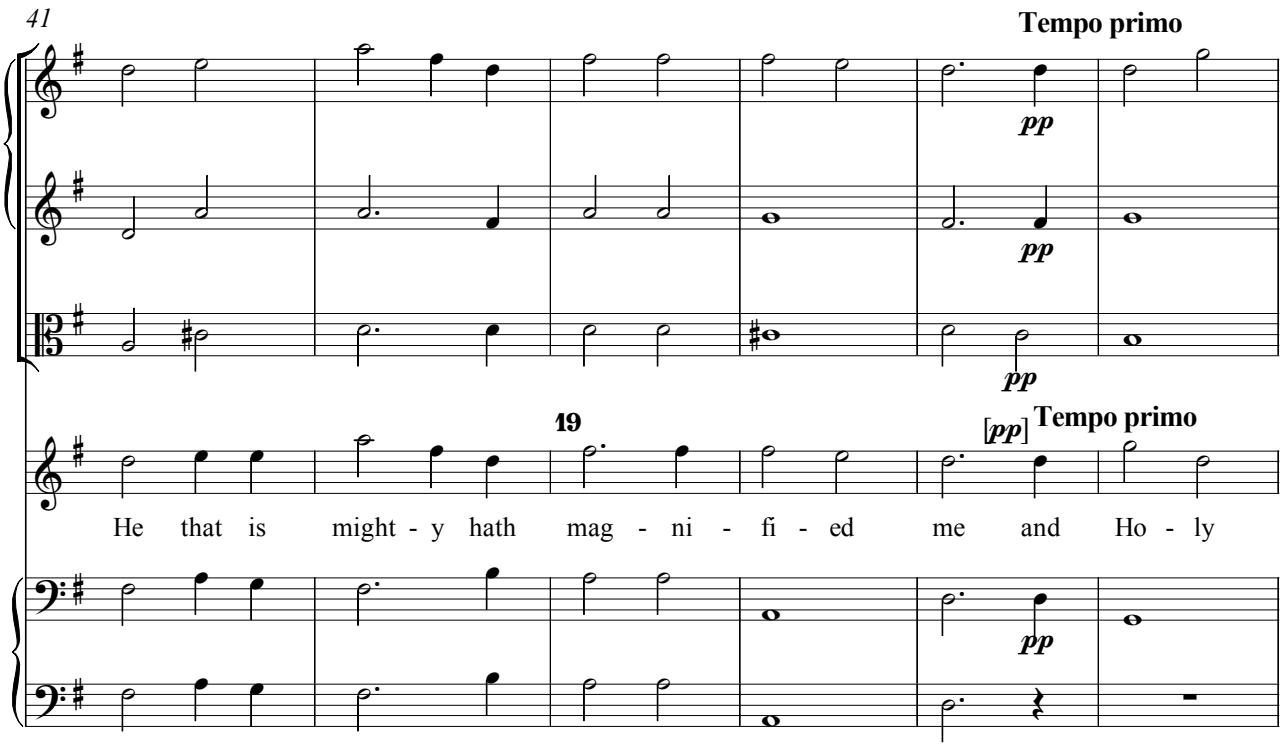

11
17
call me bless-ed. For be-hold, from hence-forth all gen-e-ra-tions shall

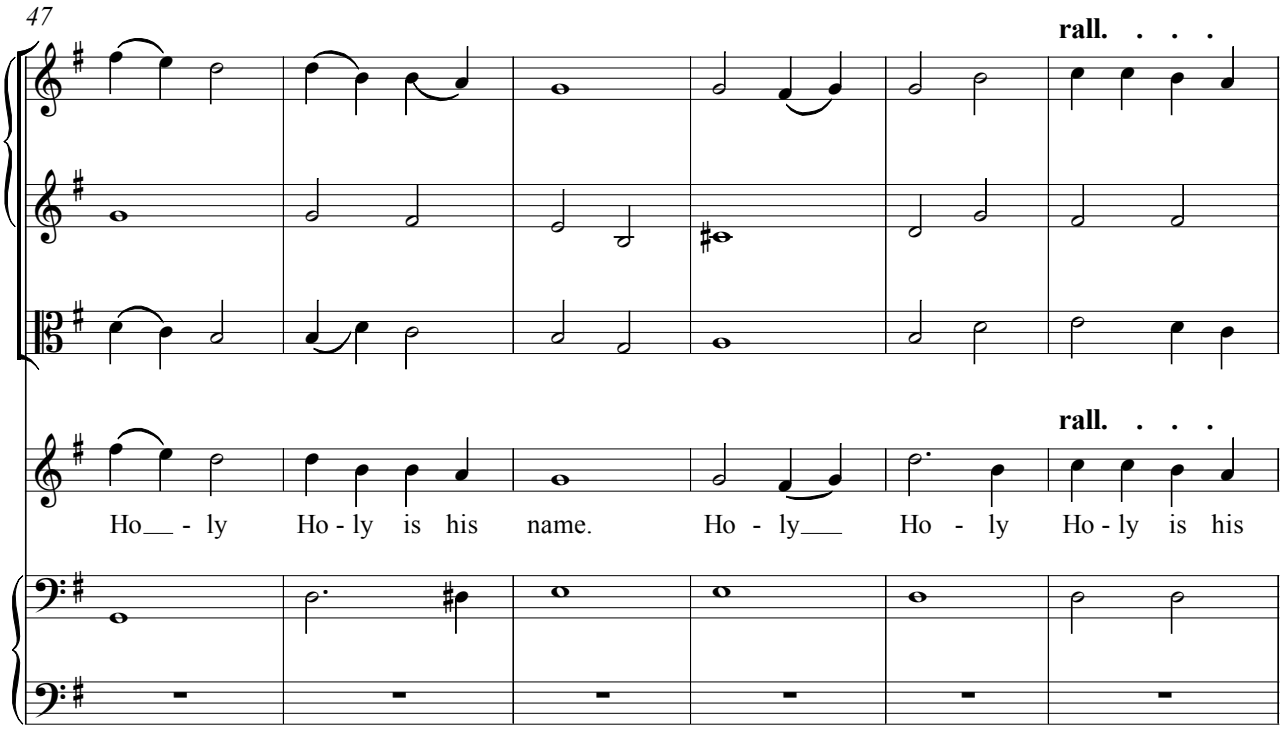

17
stringendo
trem.
trem.
stringendo
call me bless-ed. For He that is might-y hath mag-ni-fi-ed me. For

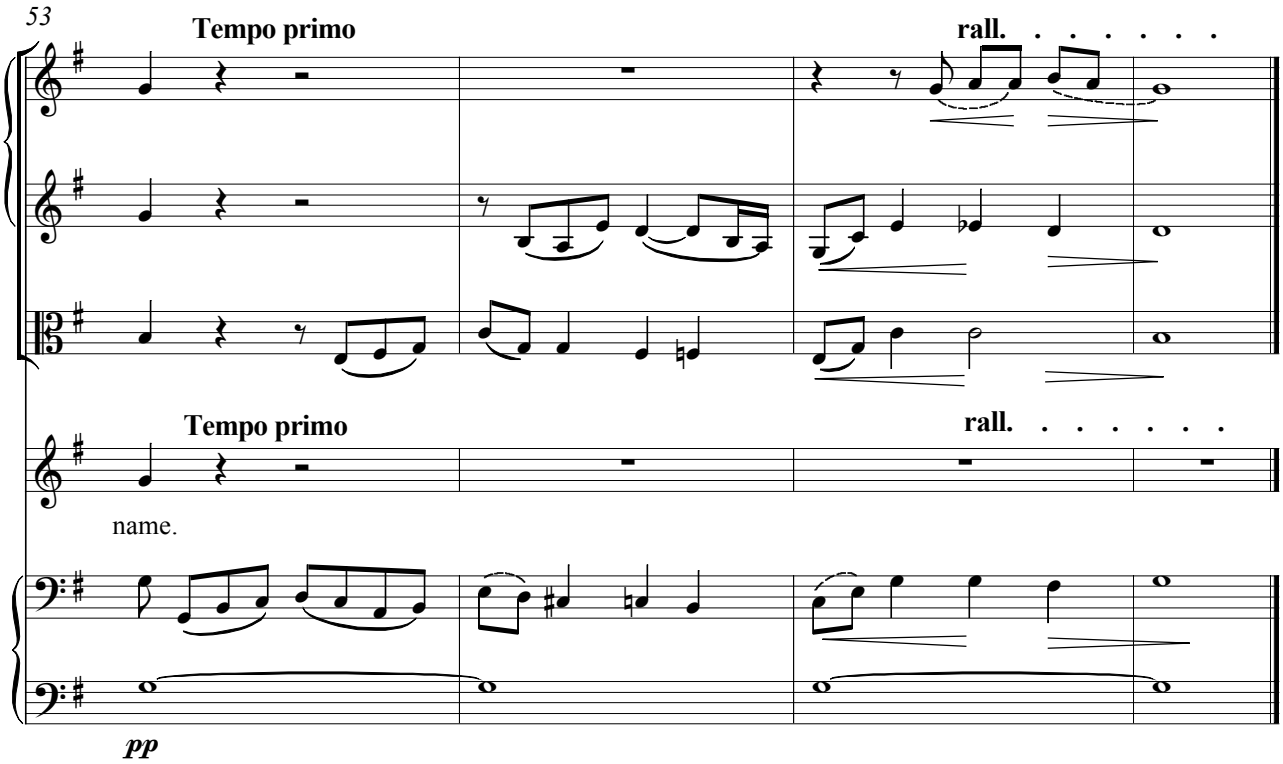

23
Tempo primo
Tempo primo
he that is might- y hath mag - ni - fi - ed me. For be-hold, from hence-forth
div.


29
18
all gen - e - ra - tions shall call me bless - ed, shall call me bless - ed, shall

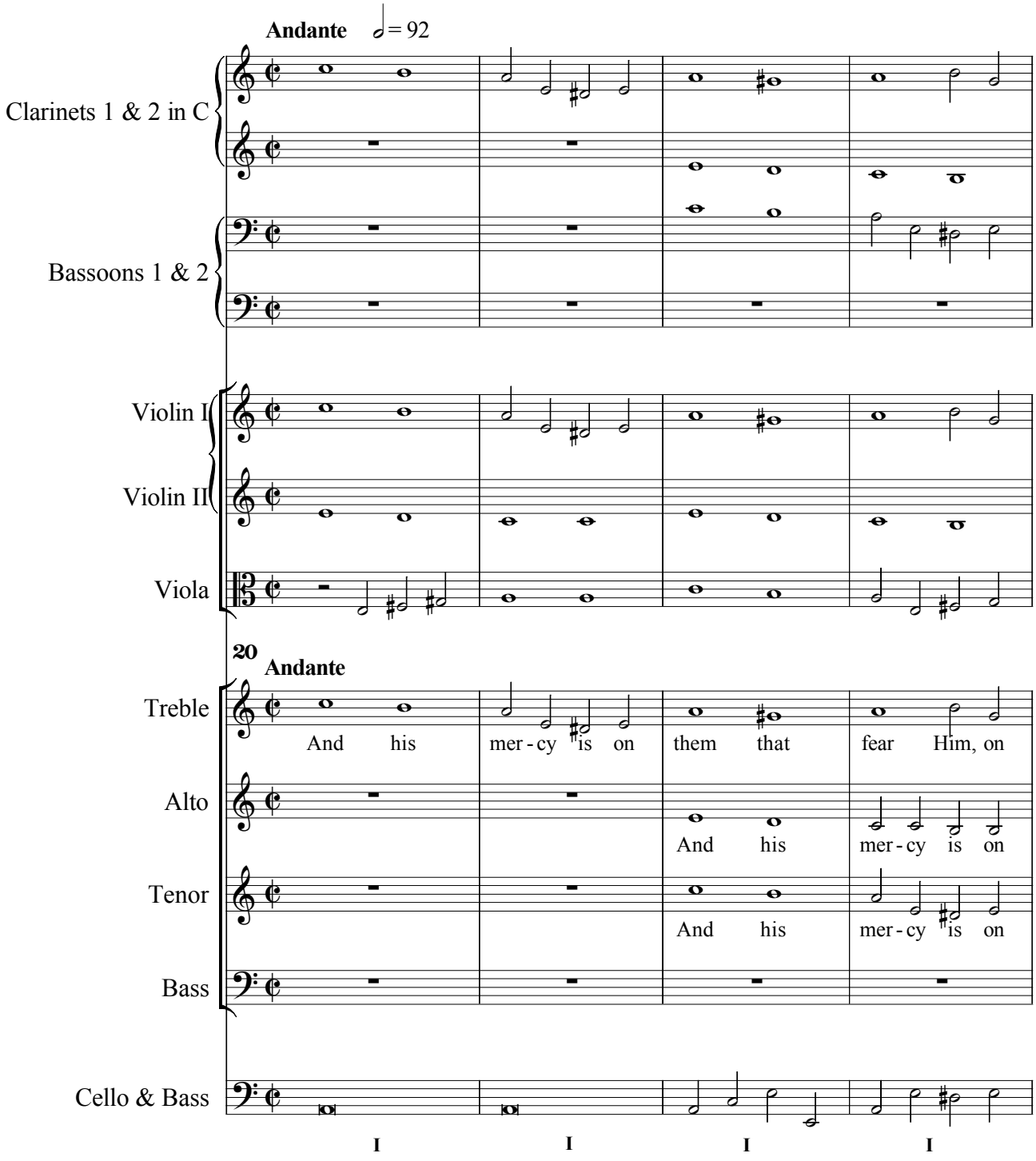

35
stringendo
trem.
trem.
stringendo
call me bless - ed. For He that is might - y hath mag - ni - fi - ed me. For

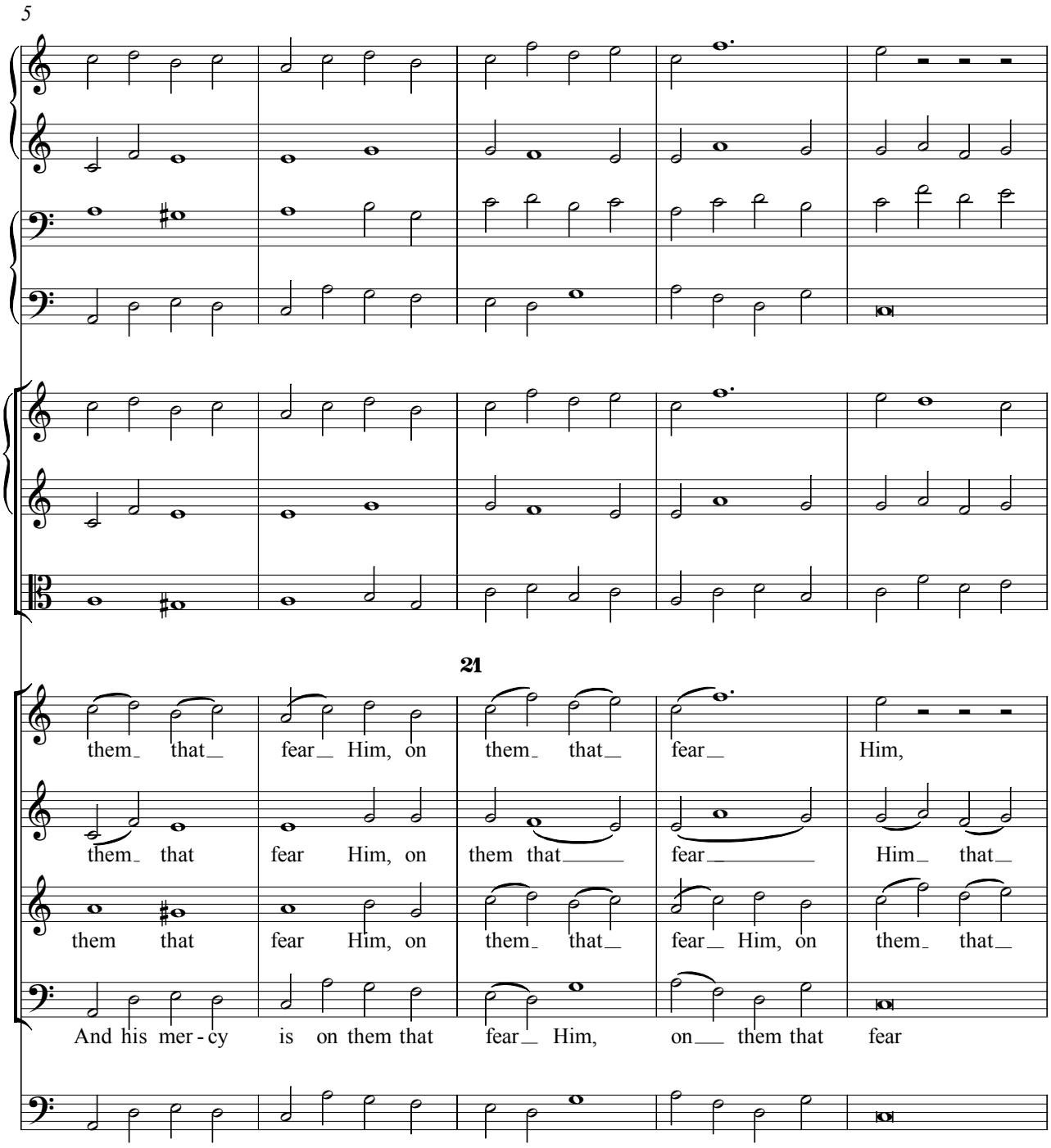

41
Tempo primo
pp
pp
pp
19
[pp]
Tempo primo
He that is might - y hath mag - ni - fi - ed me and Ho - ly
pp

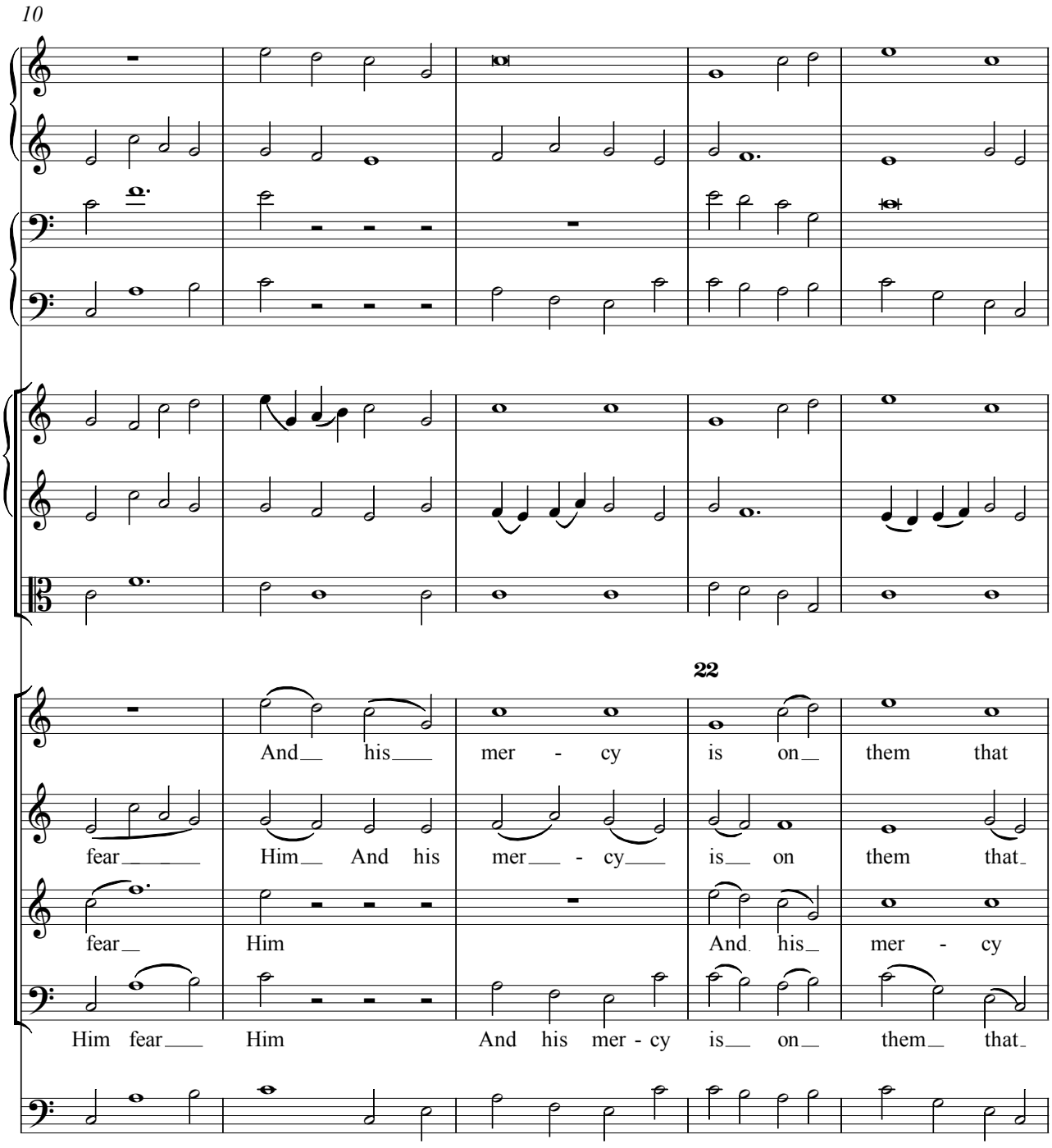

47
rall. . . .
rall. . . .
Ho__ - ly Ho - ly is his name. Ho - ly__ Ho - ly Ho - ly is his

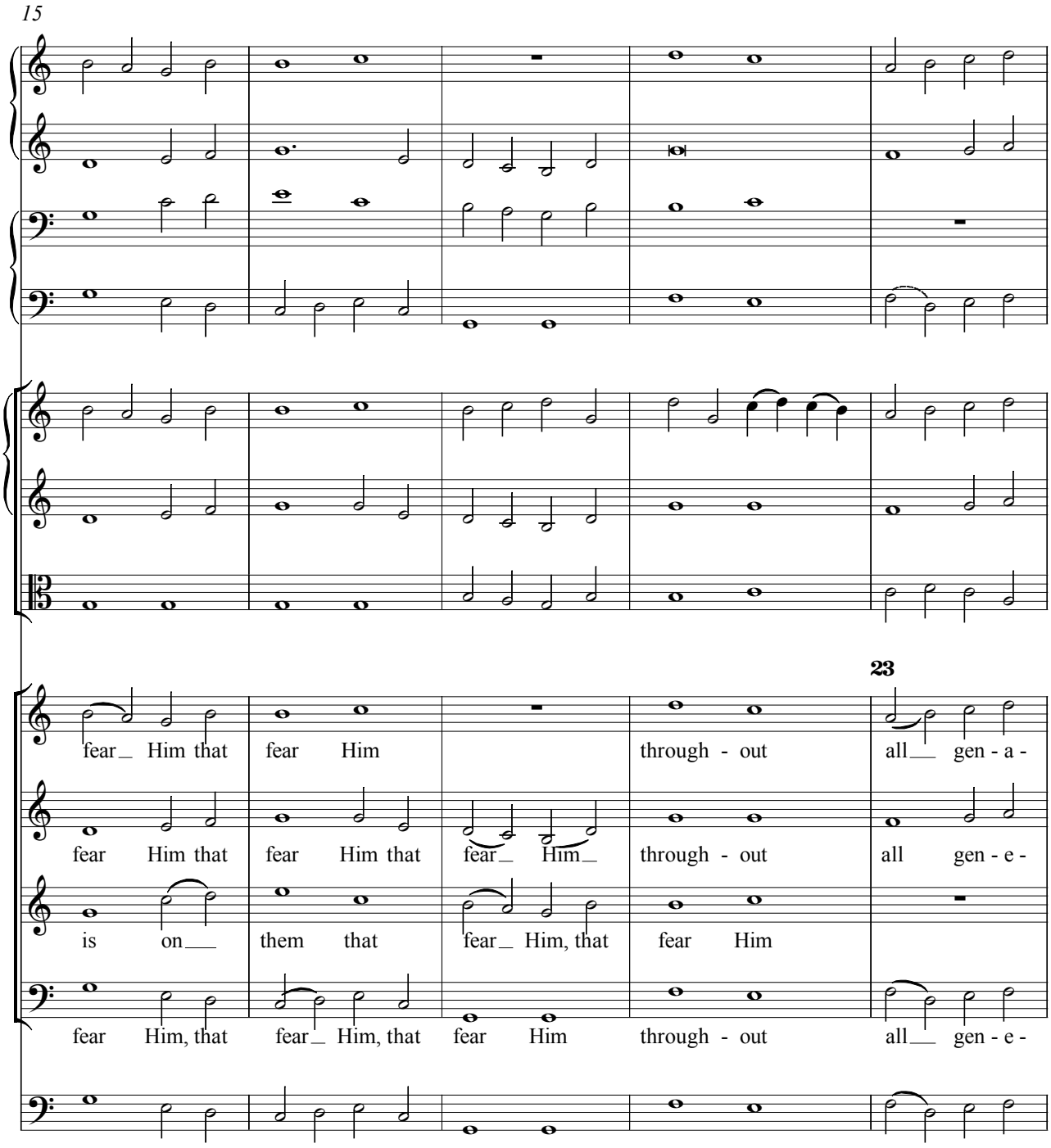

53
Tempo primo
rall. . . . . .
Tempo primo
rall. . . . . .
name.
pp

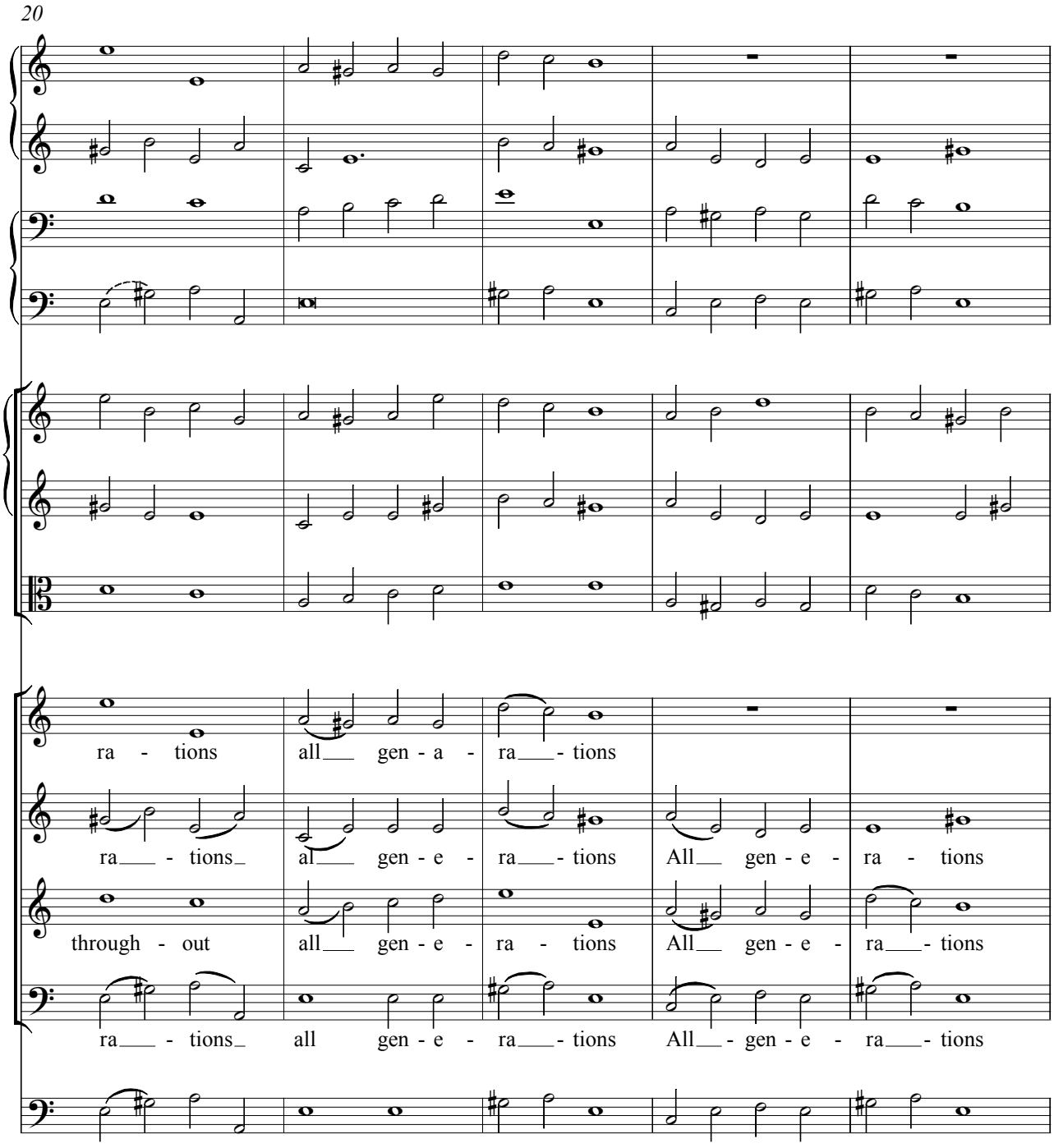
No. 3 Canon. 2 in 1 AND HIS MERCY

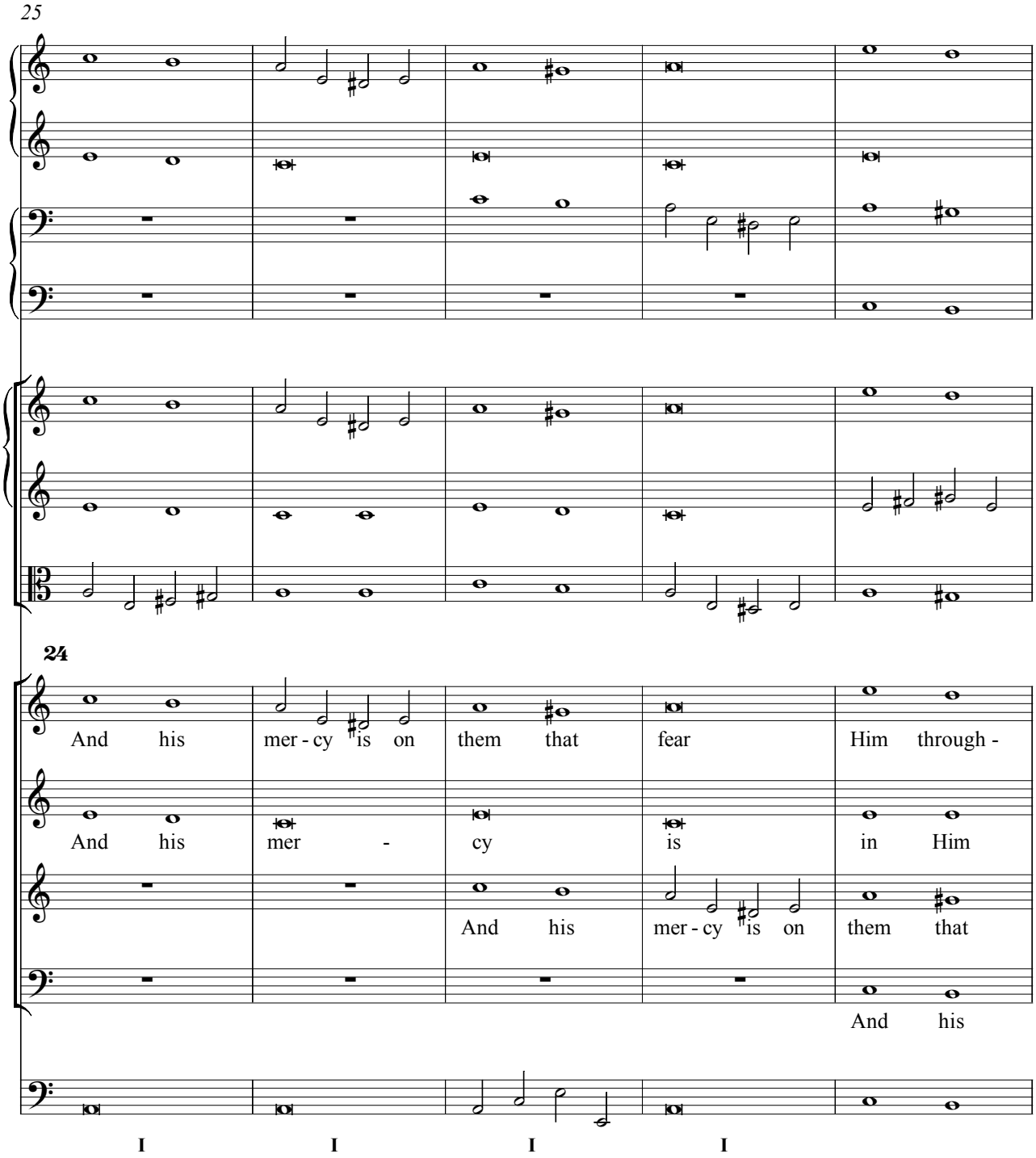


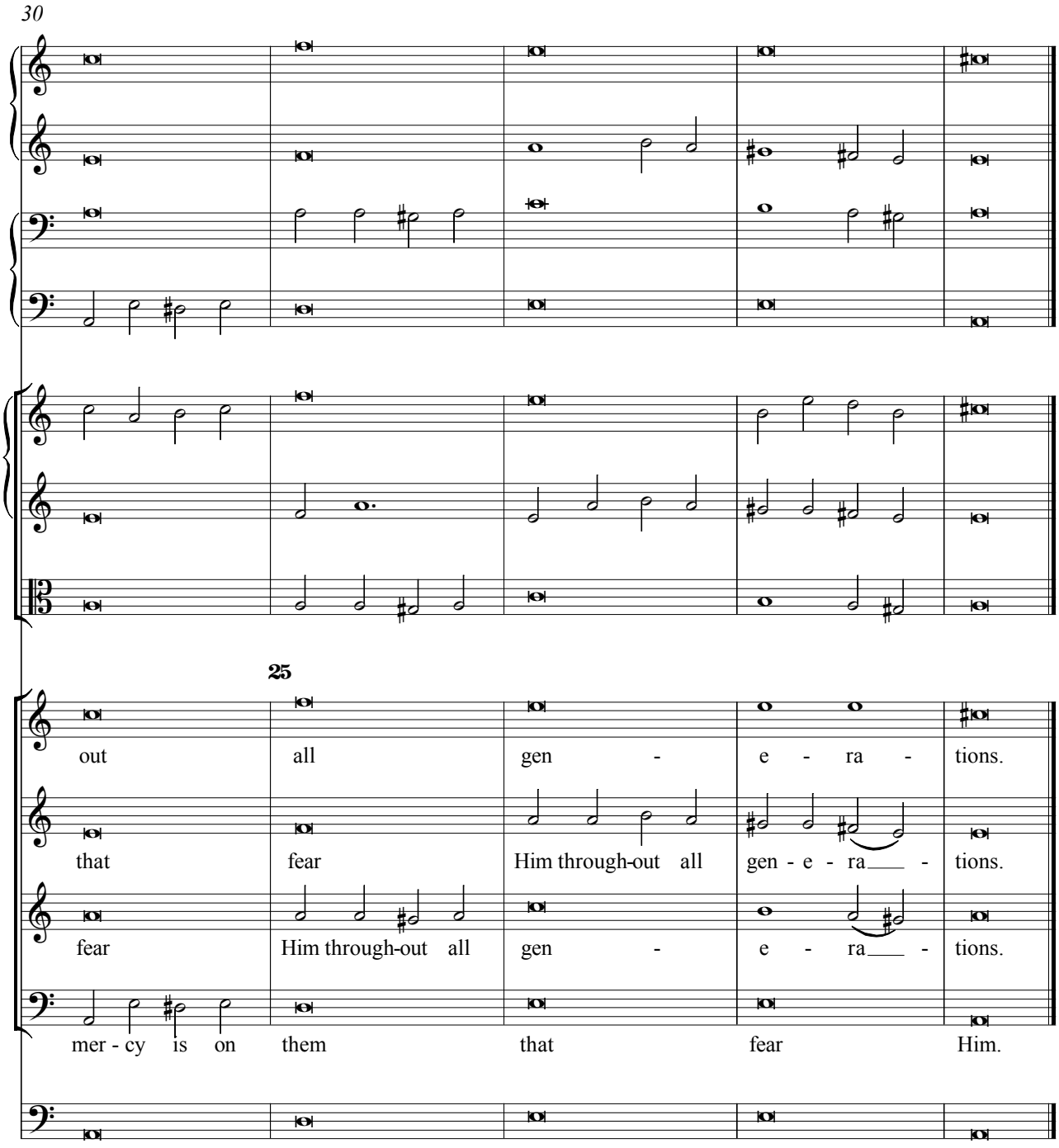

5
21
them_ that_ fear_ Him, on them_ that_ fear_ Him,
them_ that fear Him, on them that_____ fear_____ Him_ that_
them that fear Him, on them_ that_ fear_ Him, on them_ that_
And his mer - cy is on them that fear_ Him, on___ them that fear


10
22
And his mer - cy is on them that
fear Him And his mer - cy is on them that
fear Him And his mer - cy
Him fear Him And his mer - cy is on them that

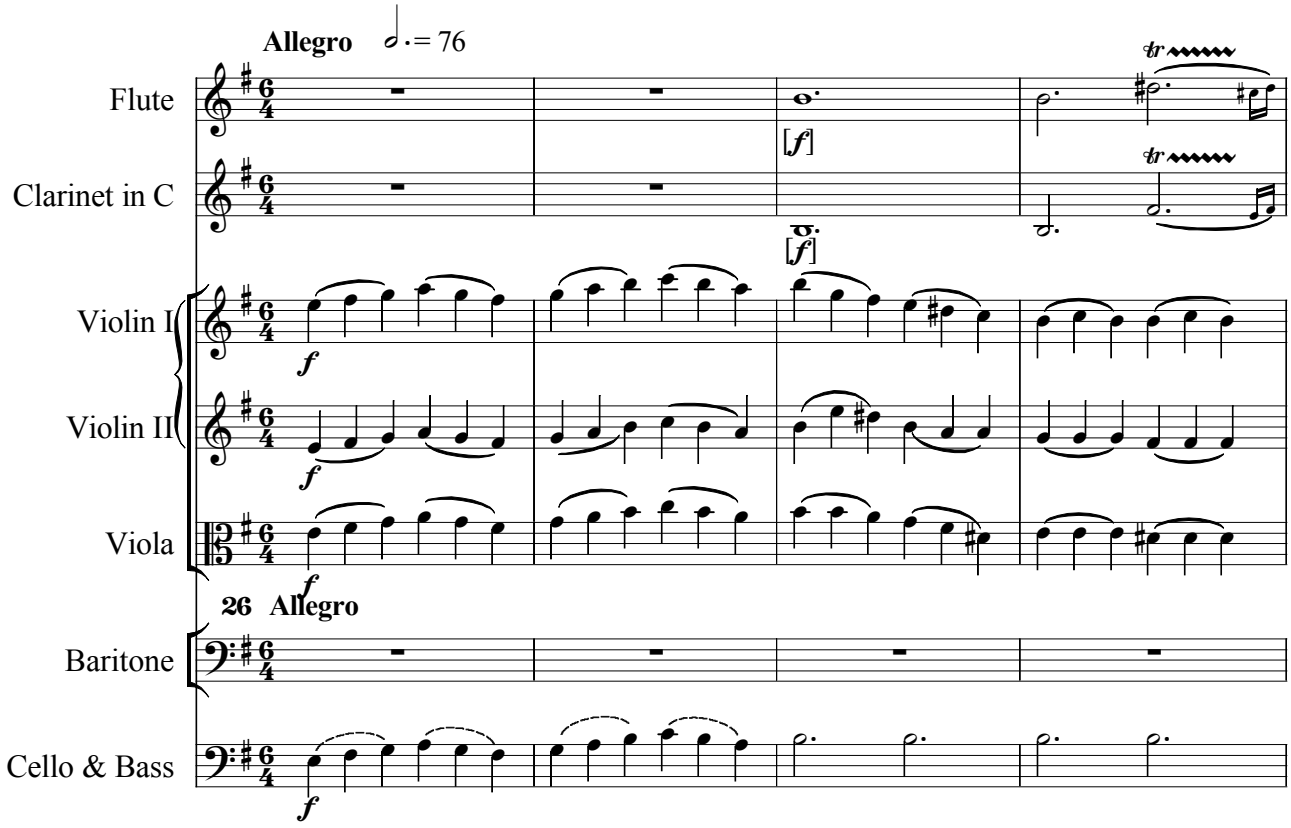

15
23
fear_ Him that fear Him through - out all__ gen - a -
fear Him that fear Him that fear_ Him_ through - out all gen - e -
is on___ them that fear_ Him, that fear Him
fear Him, that fear_ Him, that fear Him through - out all__ gen - e -

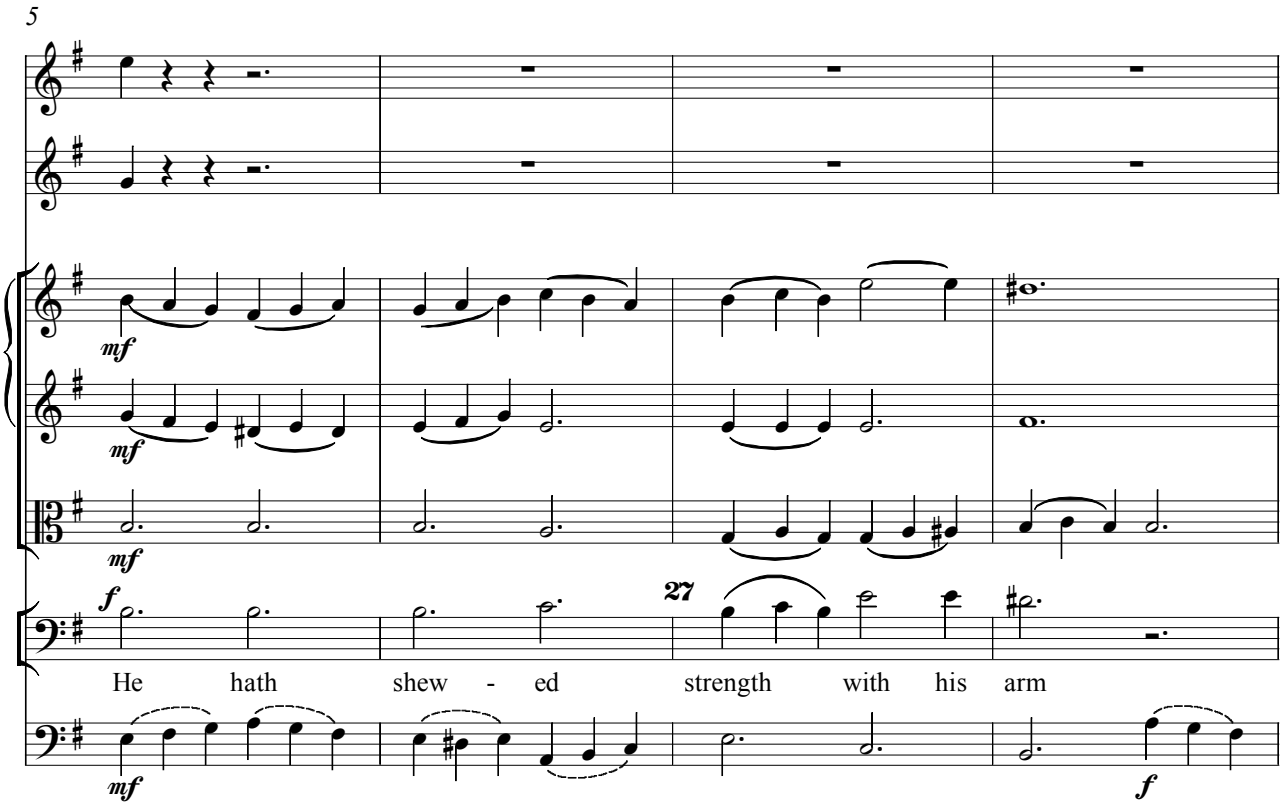

20
ra - tions all gen - a - ra - tions
ra - tions al gen - e - ra - tions All gen - e - ra - tions
through - out all gen - e - ra - tions All gen - e - ra - tions
ra - tions all gen - e - ra - tions All - gen - e - ra - tions

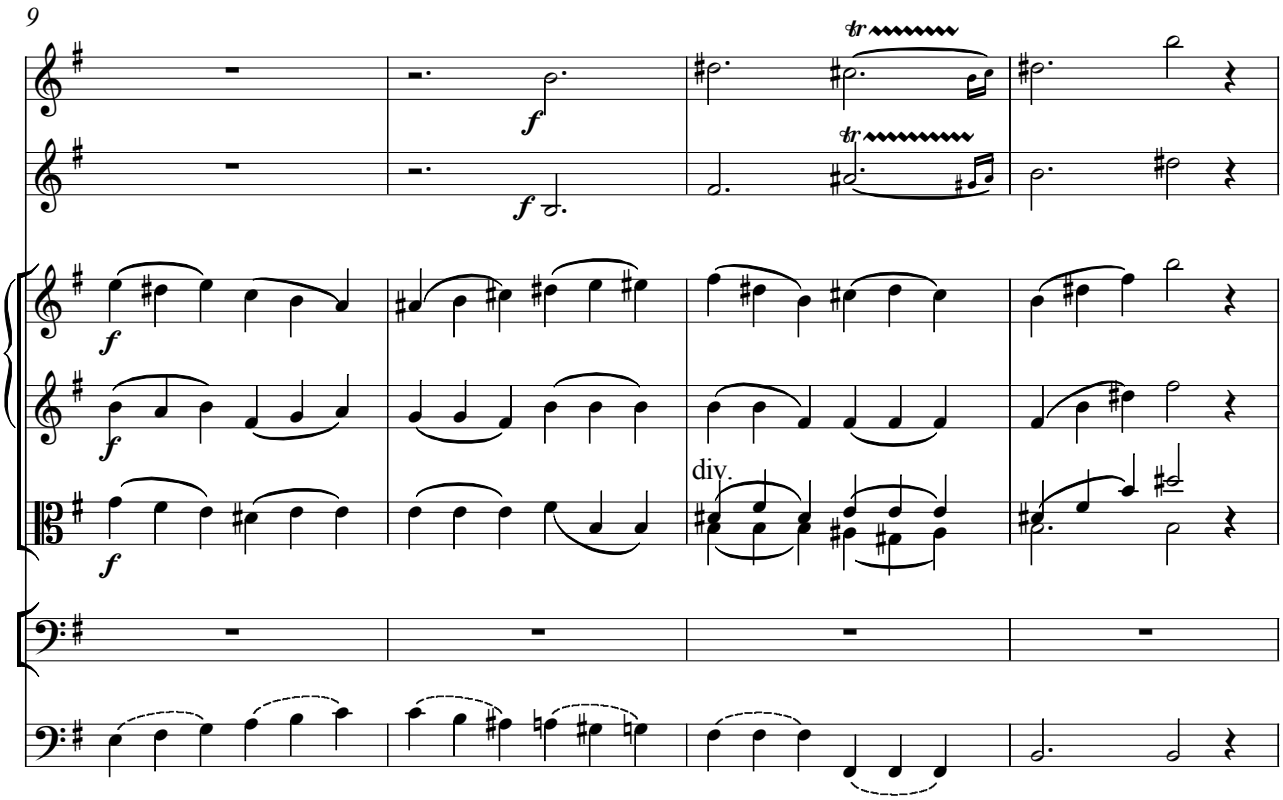

25
24
And his mer - cy is on them that fear Him through -
And his mer - cy is in Him
And his mer - cy is on them that
And his
I I I I

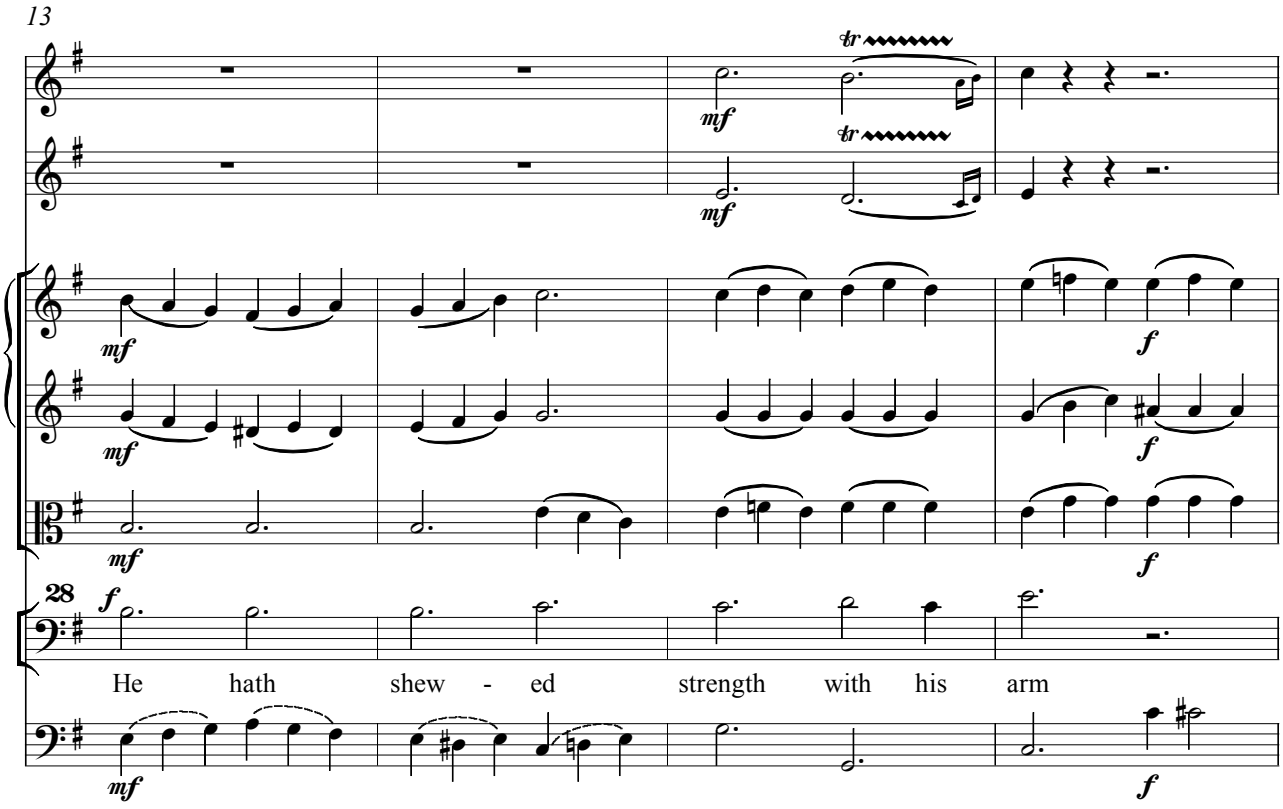

30
25
out all gen - e - ra - tions.
that fear Him through-out all gen - e - ra___ - tions.
fear Him through-out all gen - e - ra___ - tions.
mer - cy is on them that fear Him.

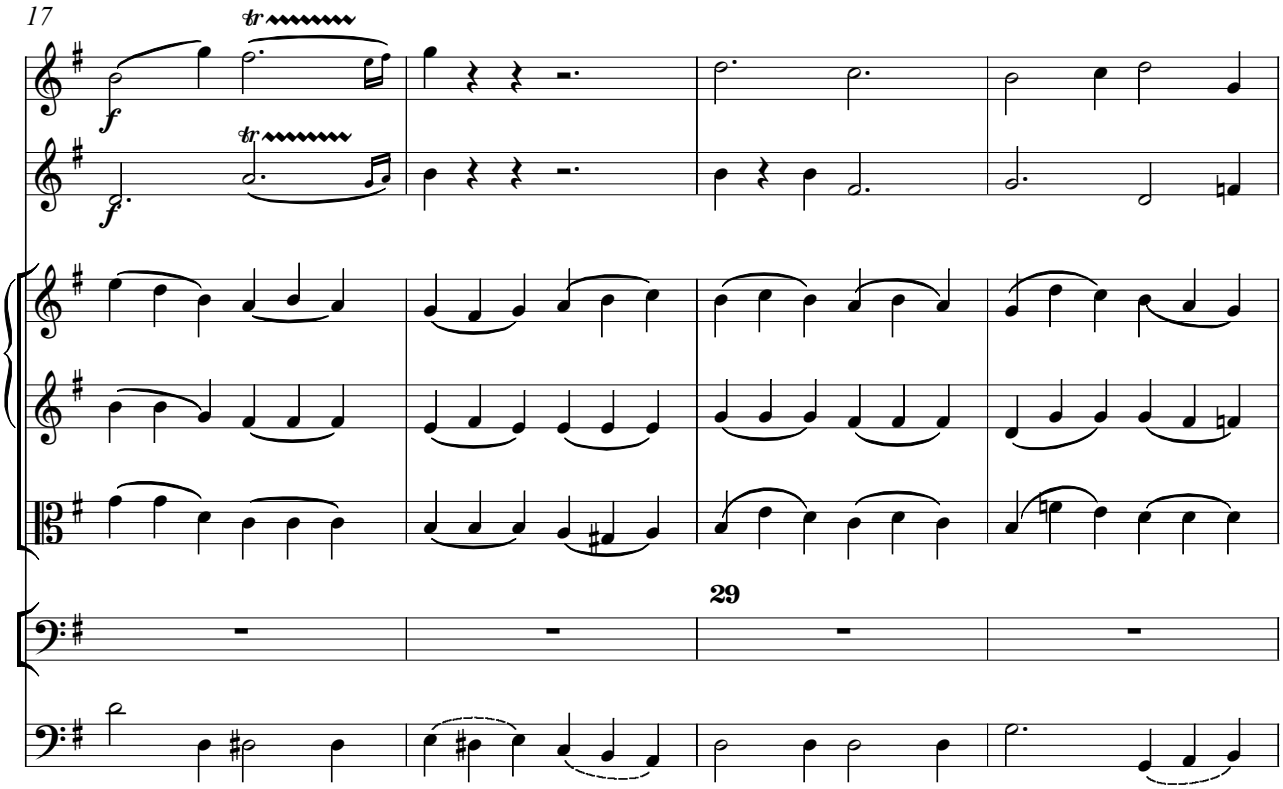
No. 4 Baritone solo HE HATH SHEWED STRENGTH

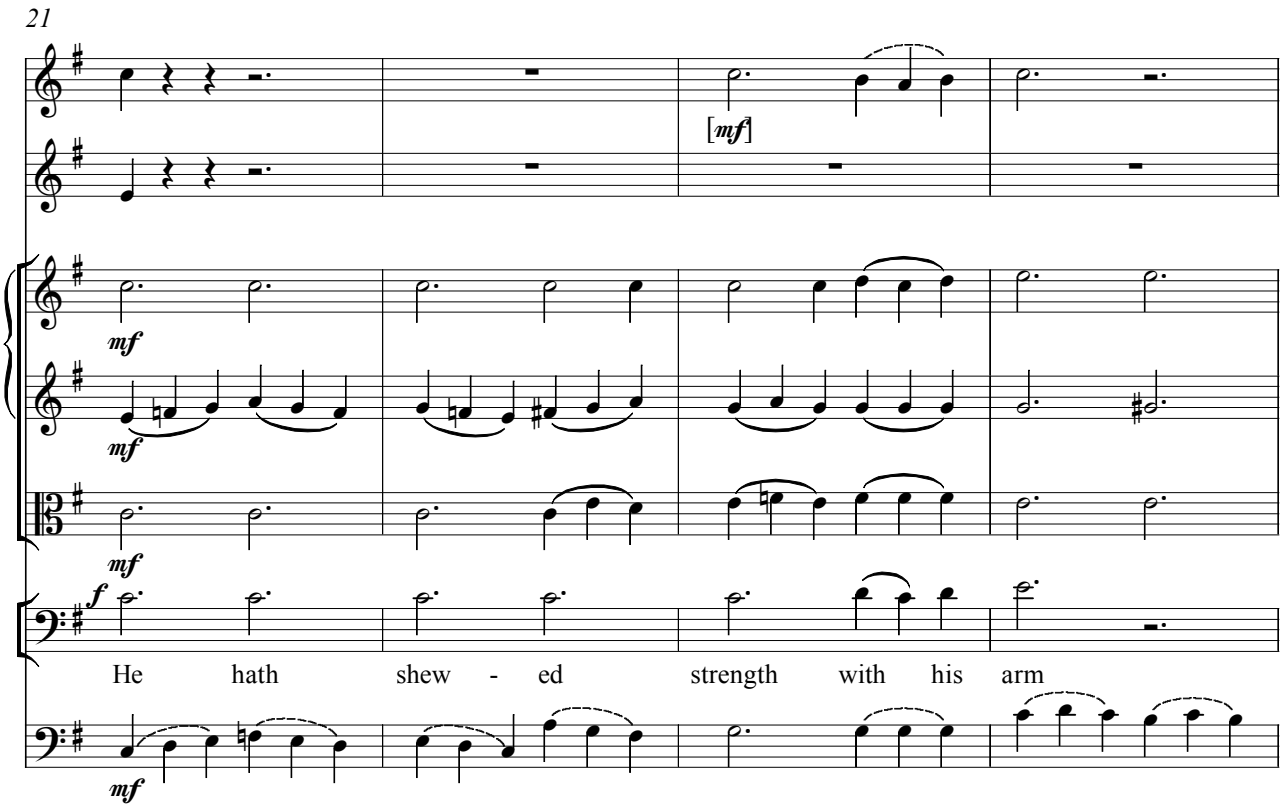


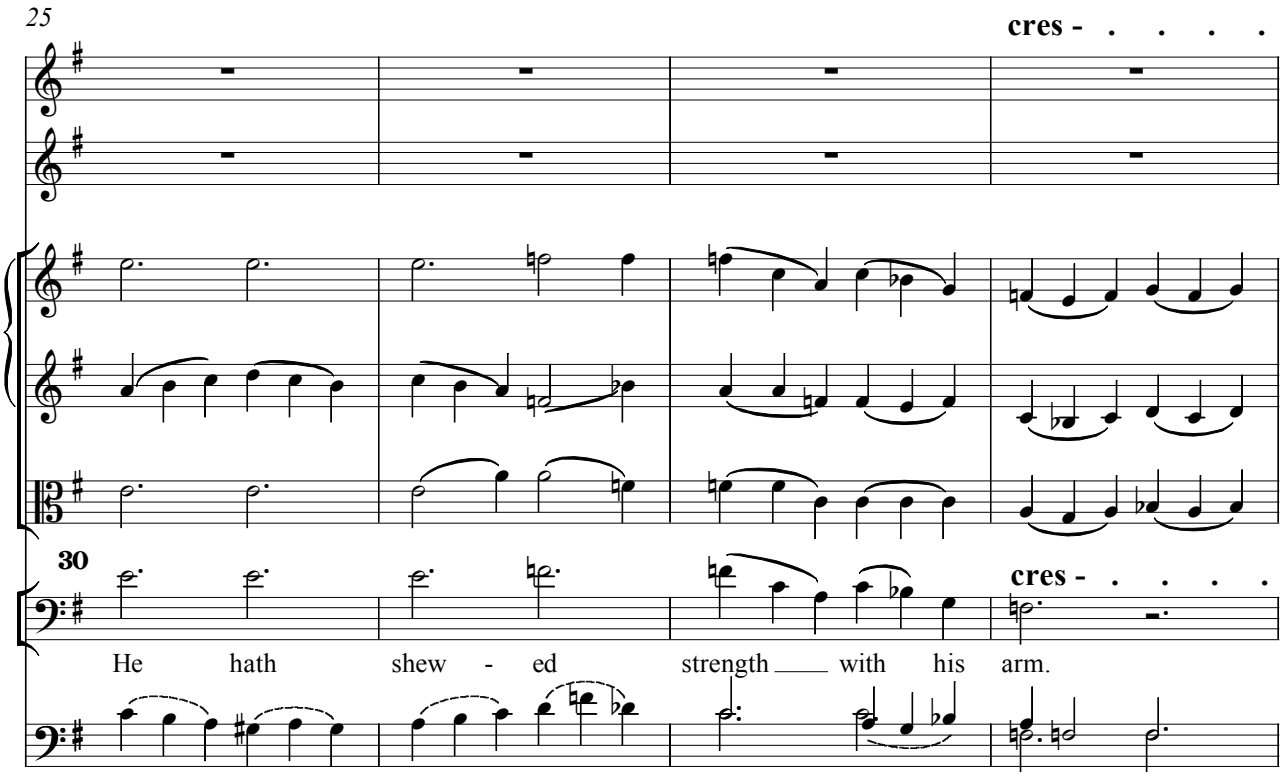


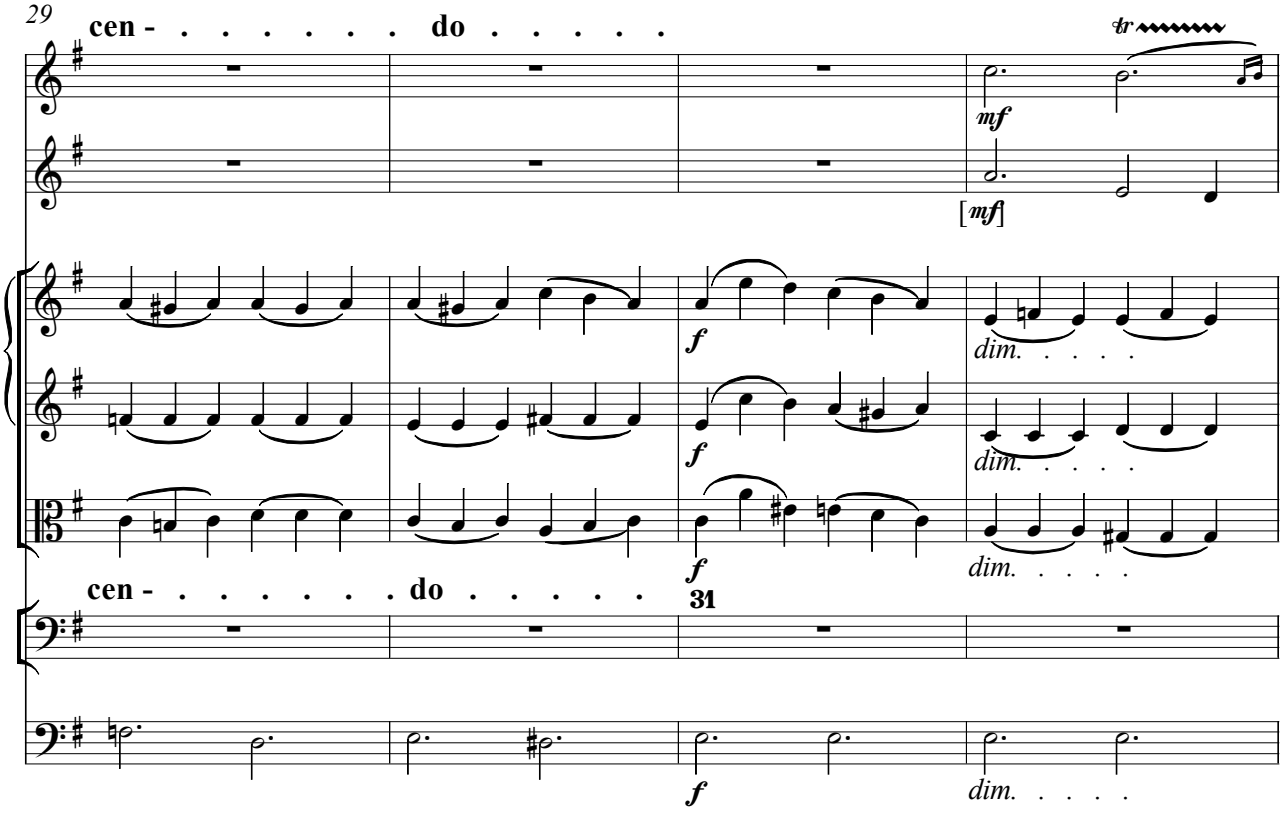

9
f
tr
div.

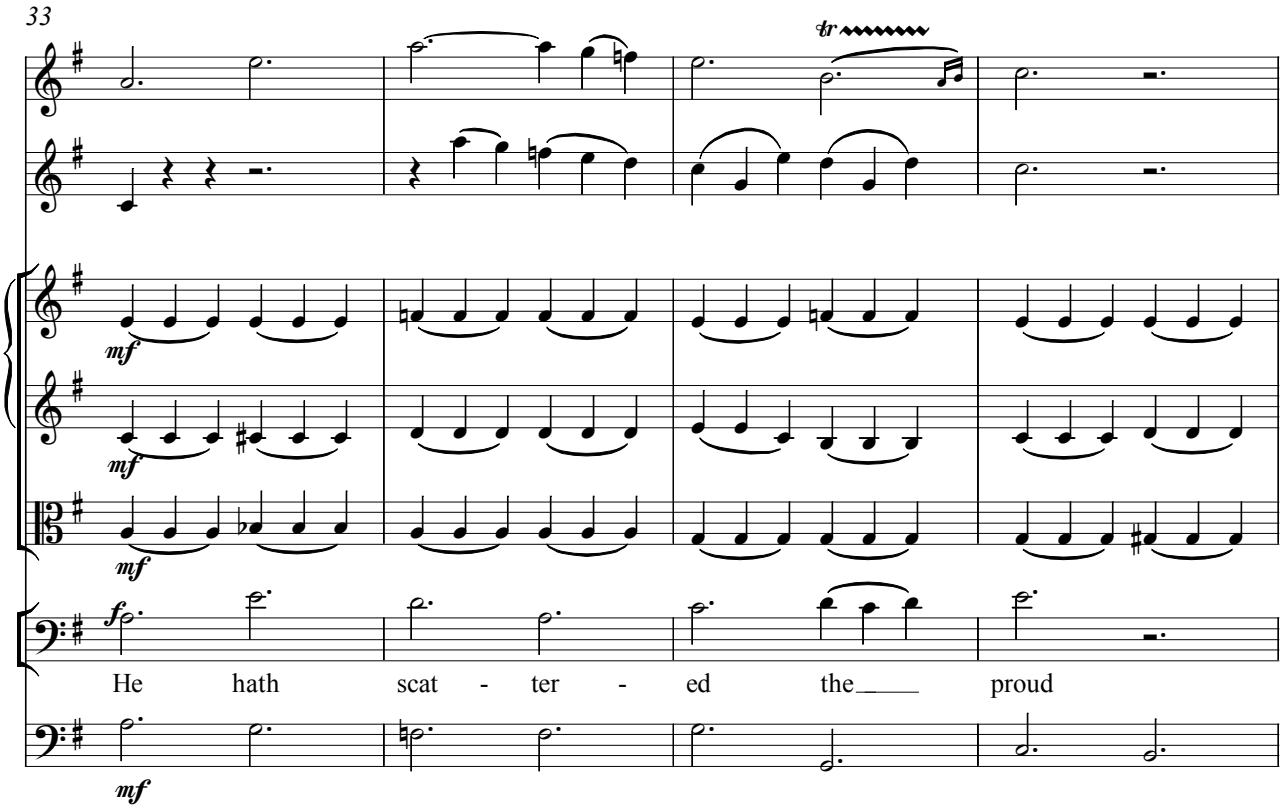

13
mf
f
tr
28
He hath shew - ed strength with his arm

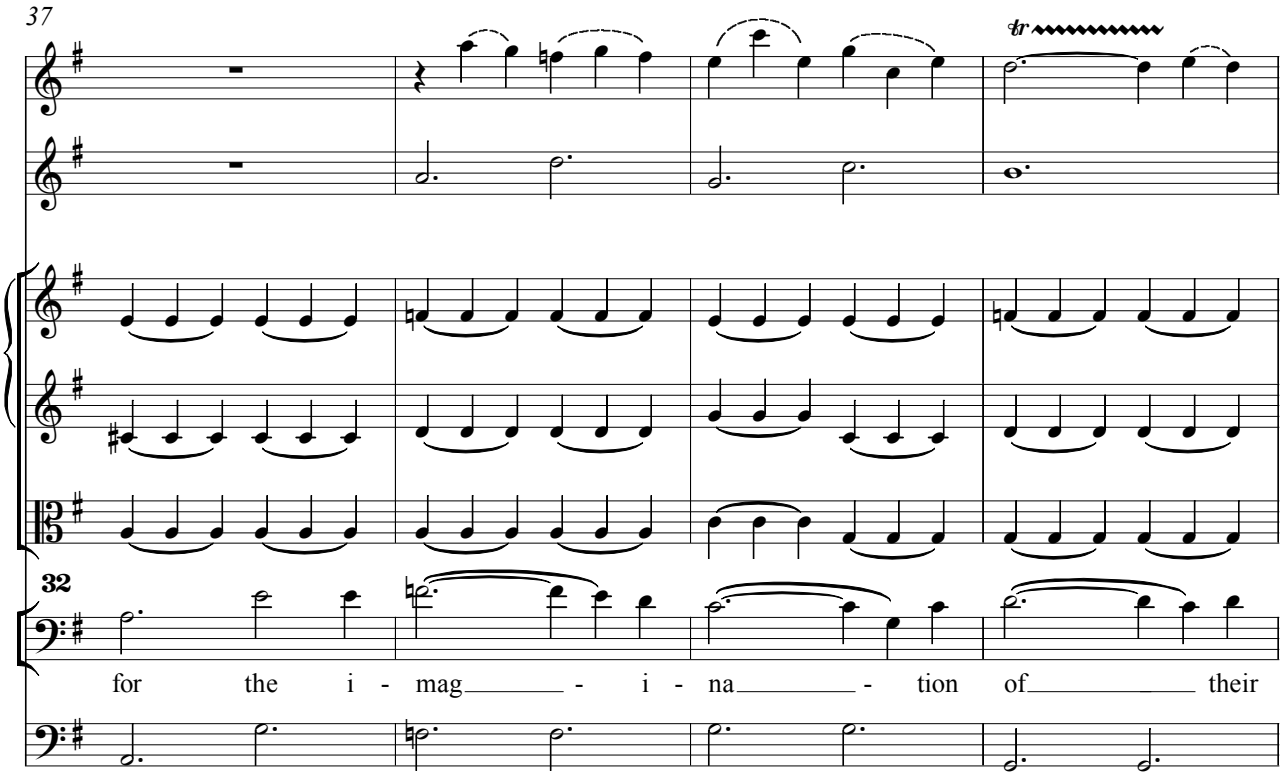

17
tr
f
tr
f
29

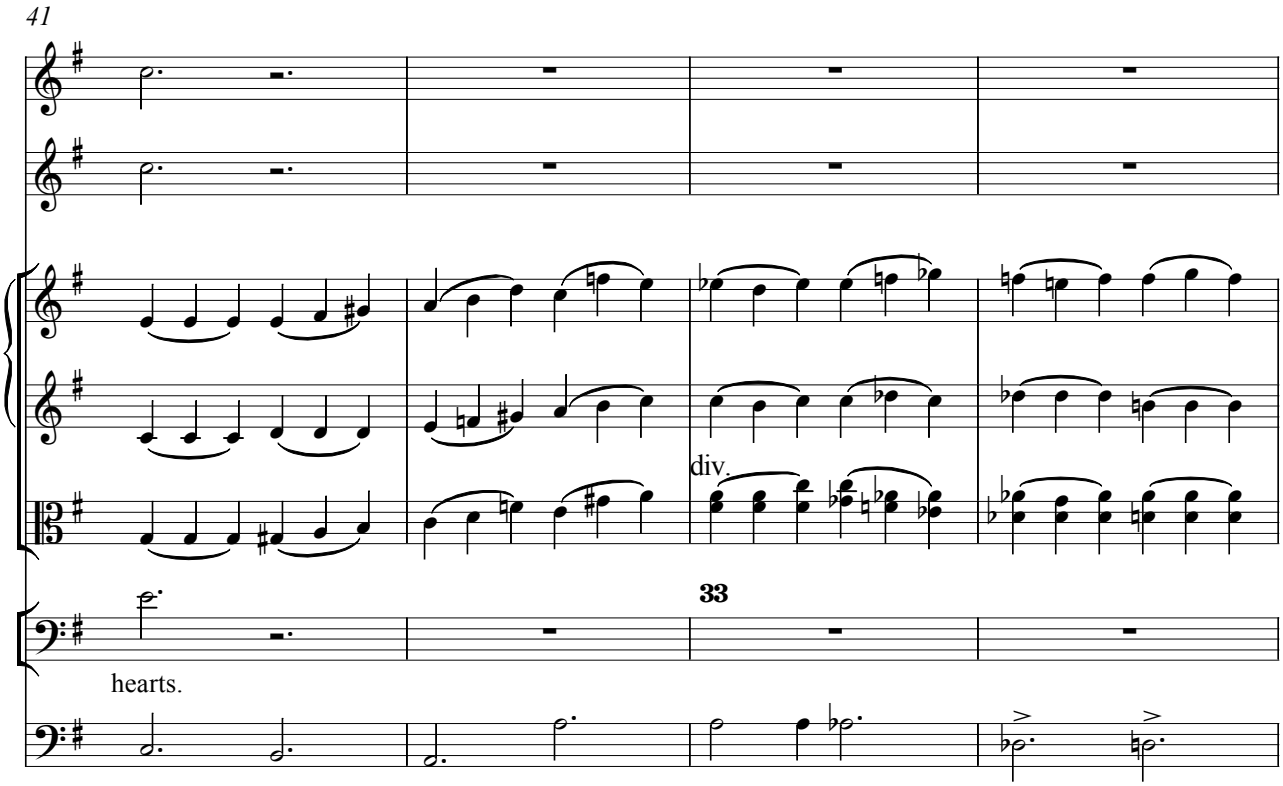

21
[mf]
mf
mf
mf
f
He hath shew - ed strength with his arm
mf

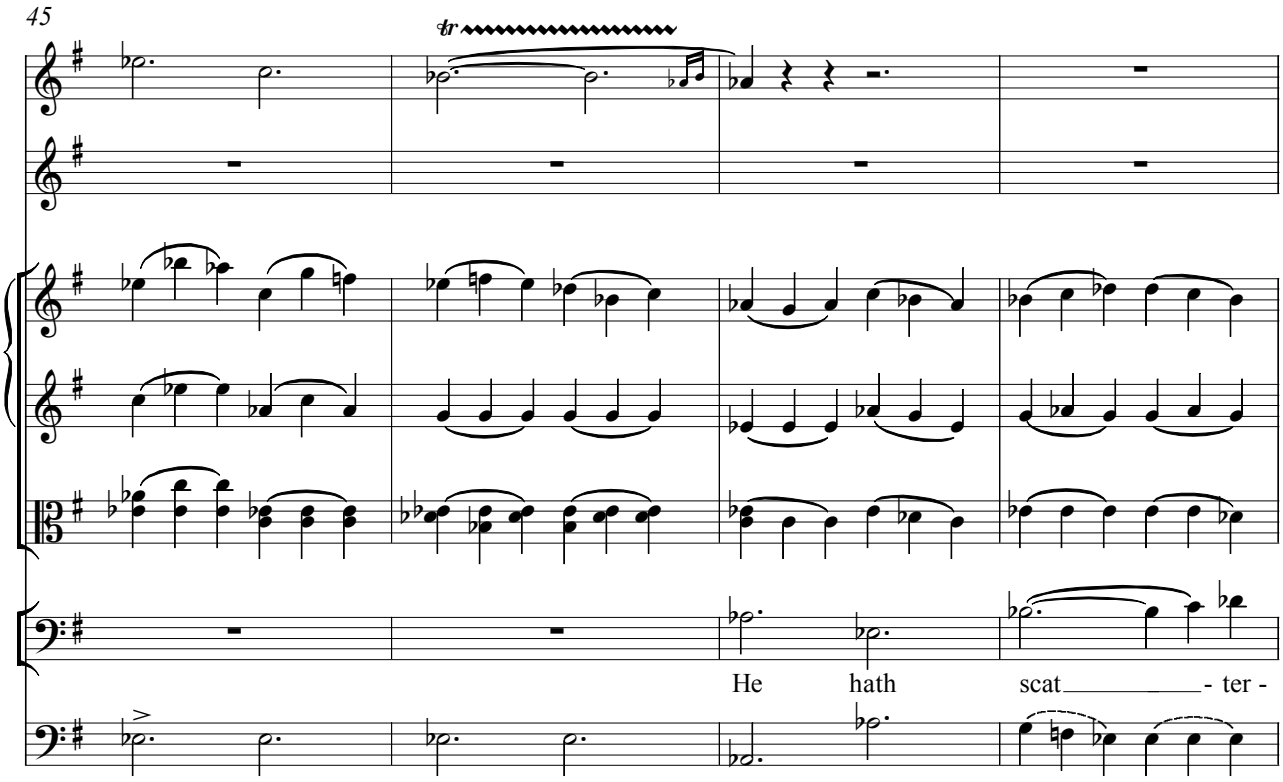

25
cres - . . . . .
30
cres - . . . . .
He hath shew - ed strength ___ with his arm.

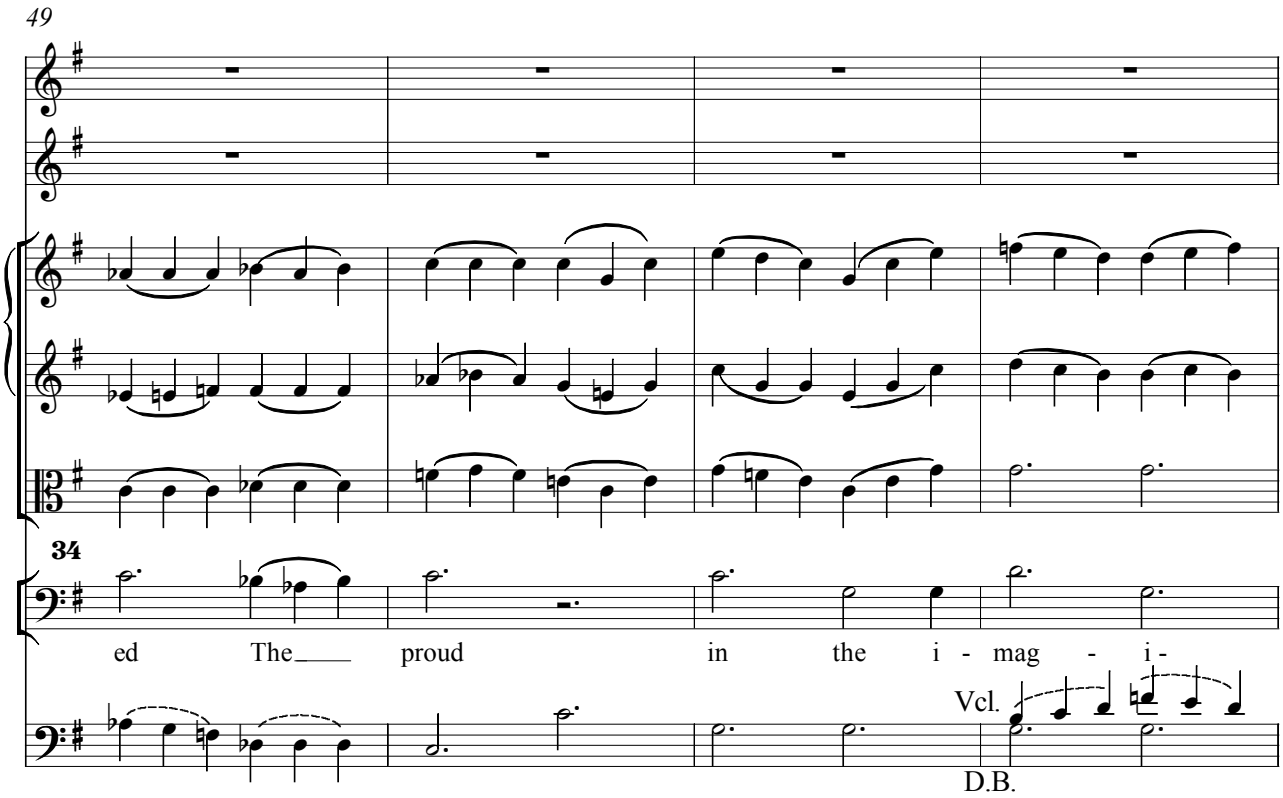

29
cen - . . . . . do . . . . .
tr
mf
[mf]
f
dim. . . . .
cen - . . . . . do . . . . .
31

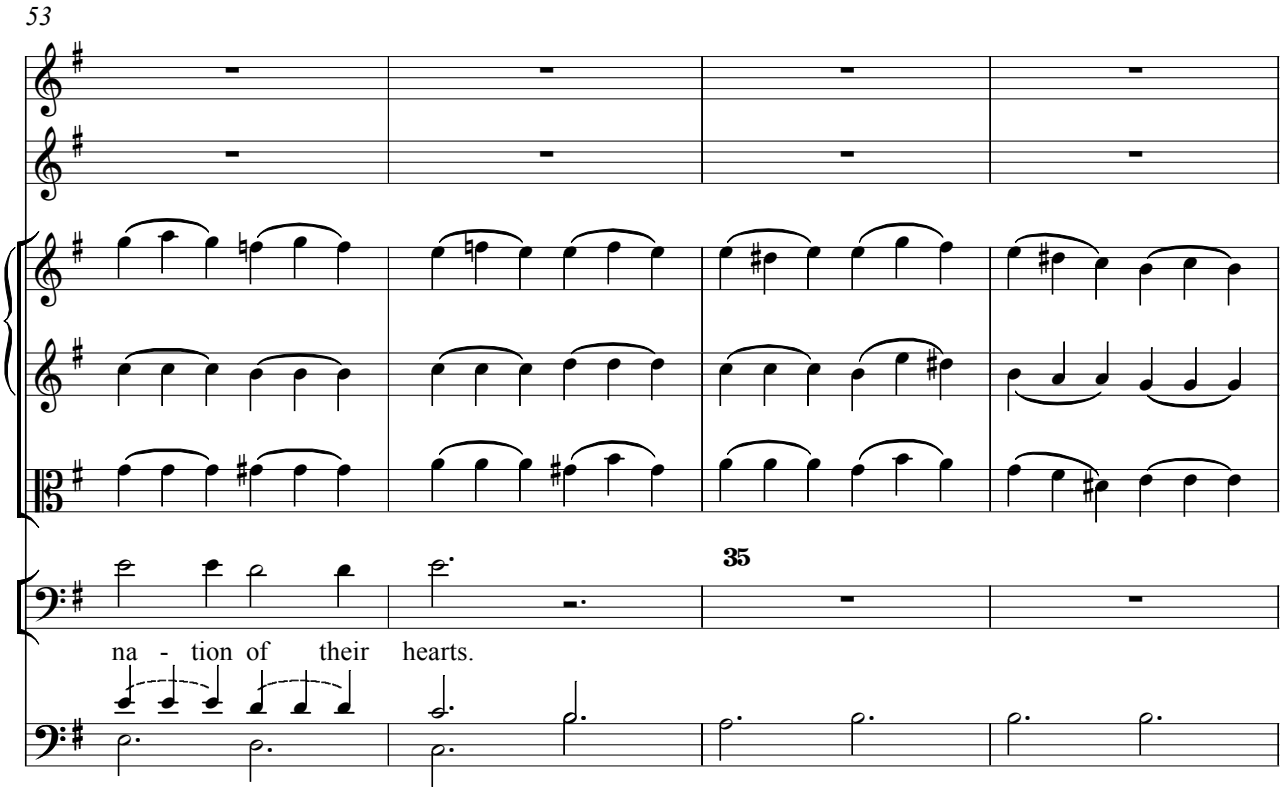

33
tr
mf
mf
mf
f
He hath scat - ter - ed the proud
mf

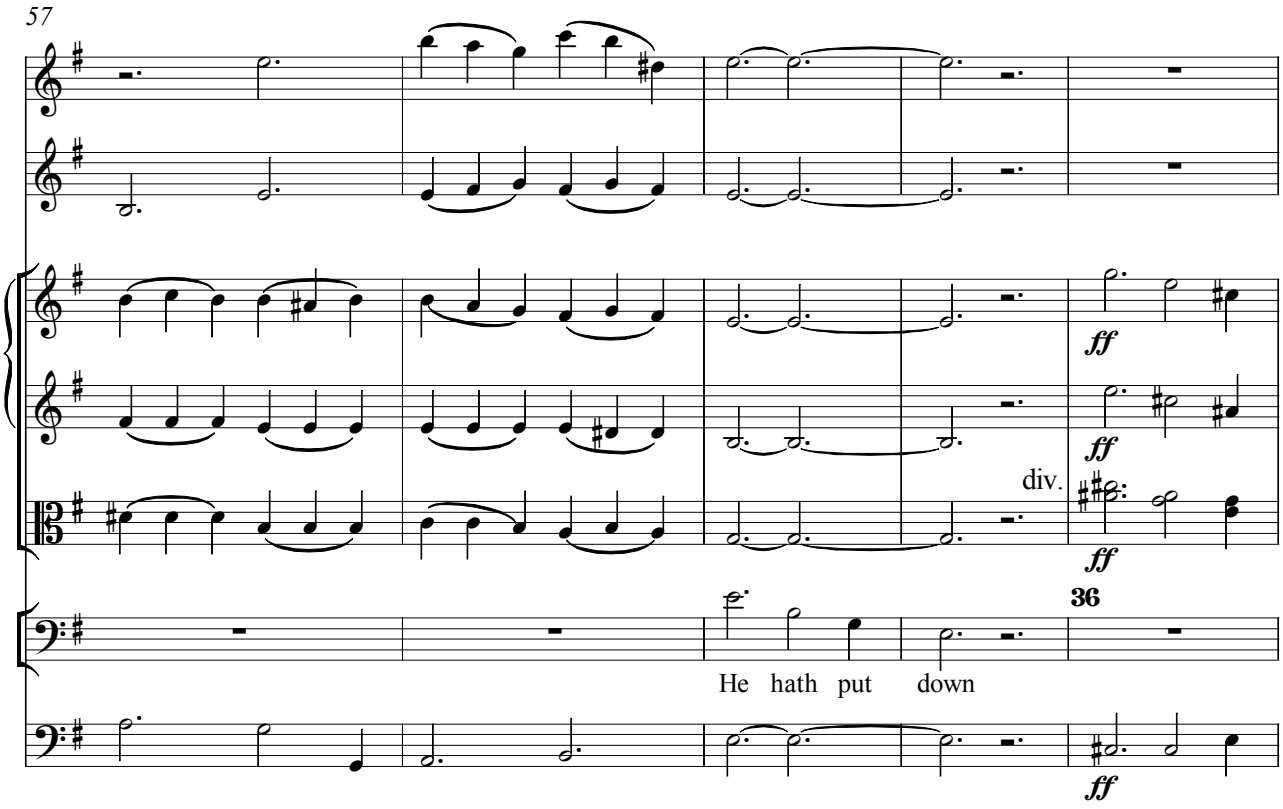

37
tr
32
for the i - mag - i - na - tion of their

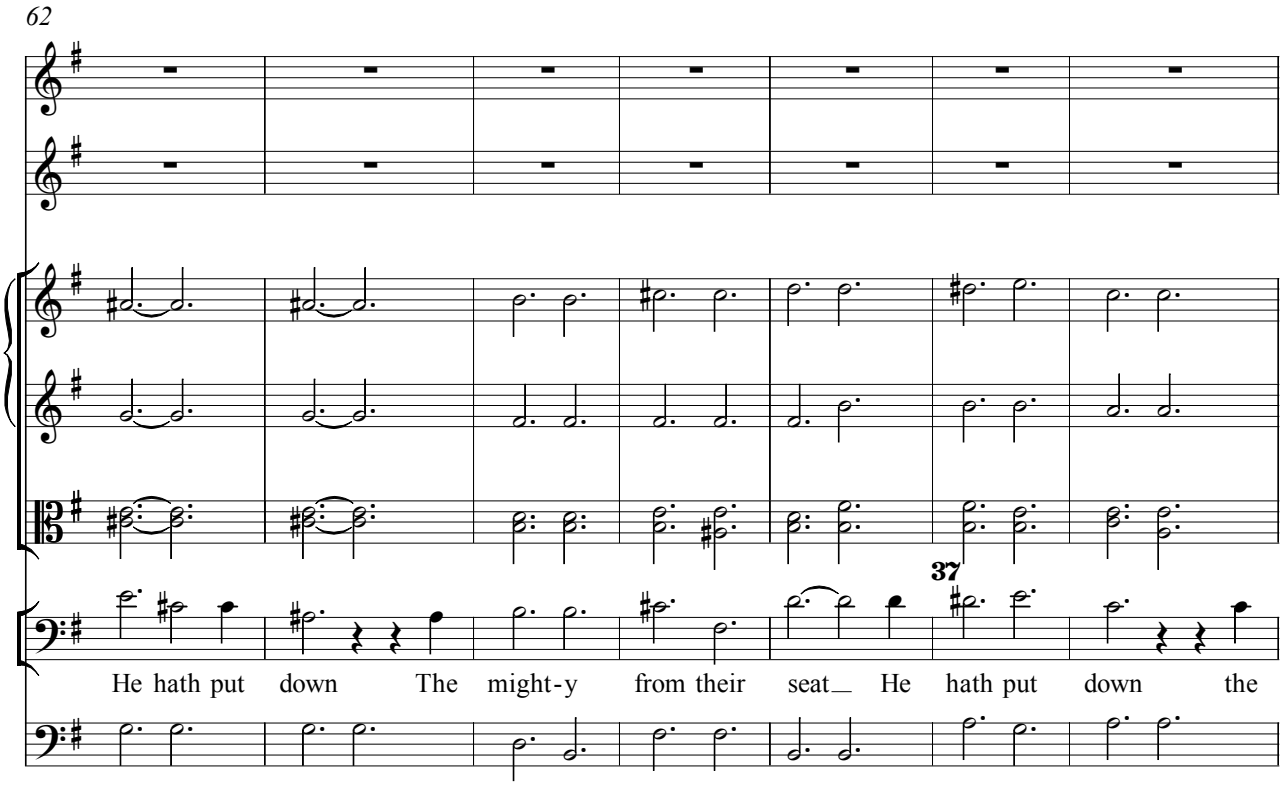

41
div.
33
hearts.

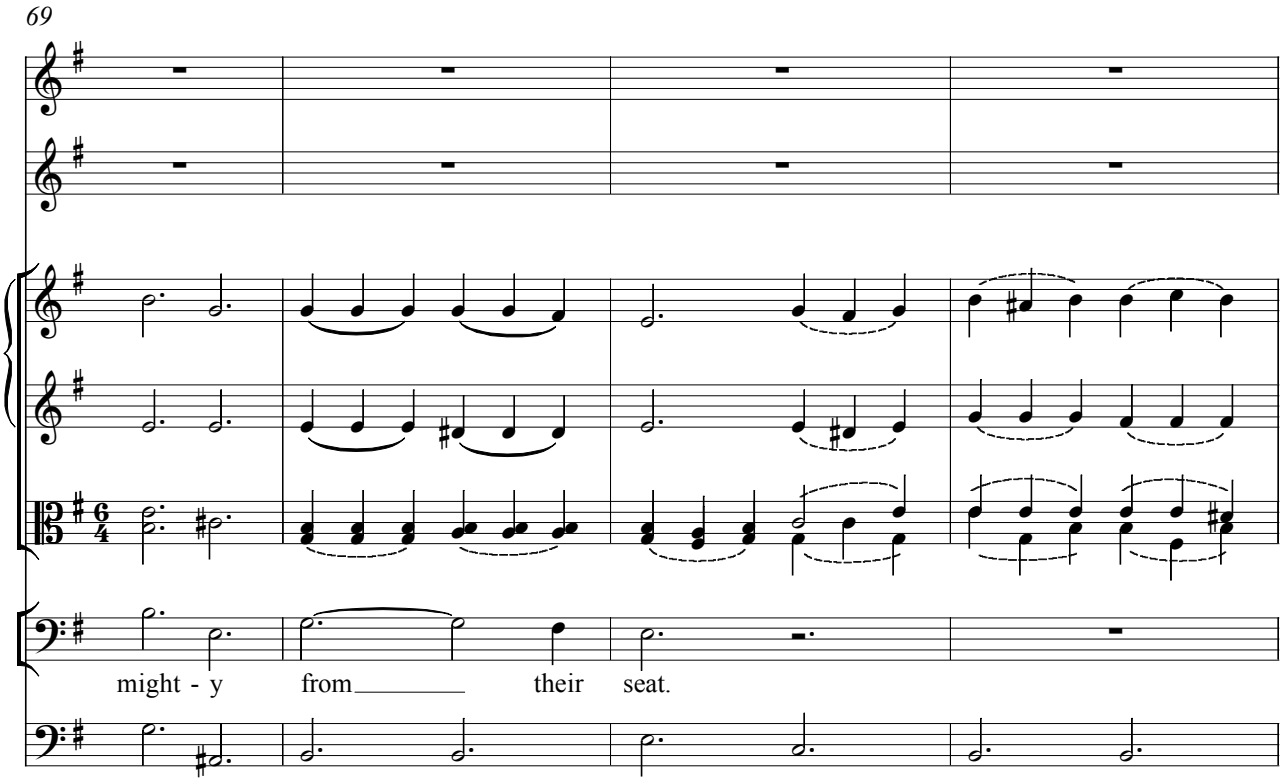

45
tr
He hath scat - ter -

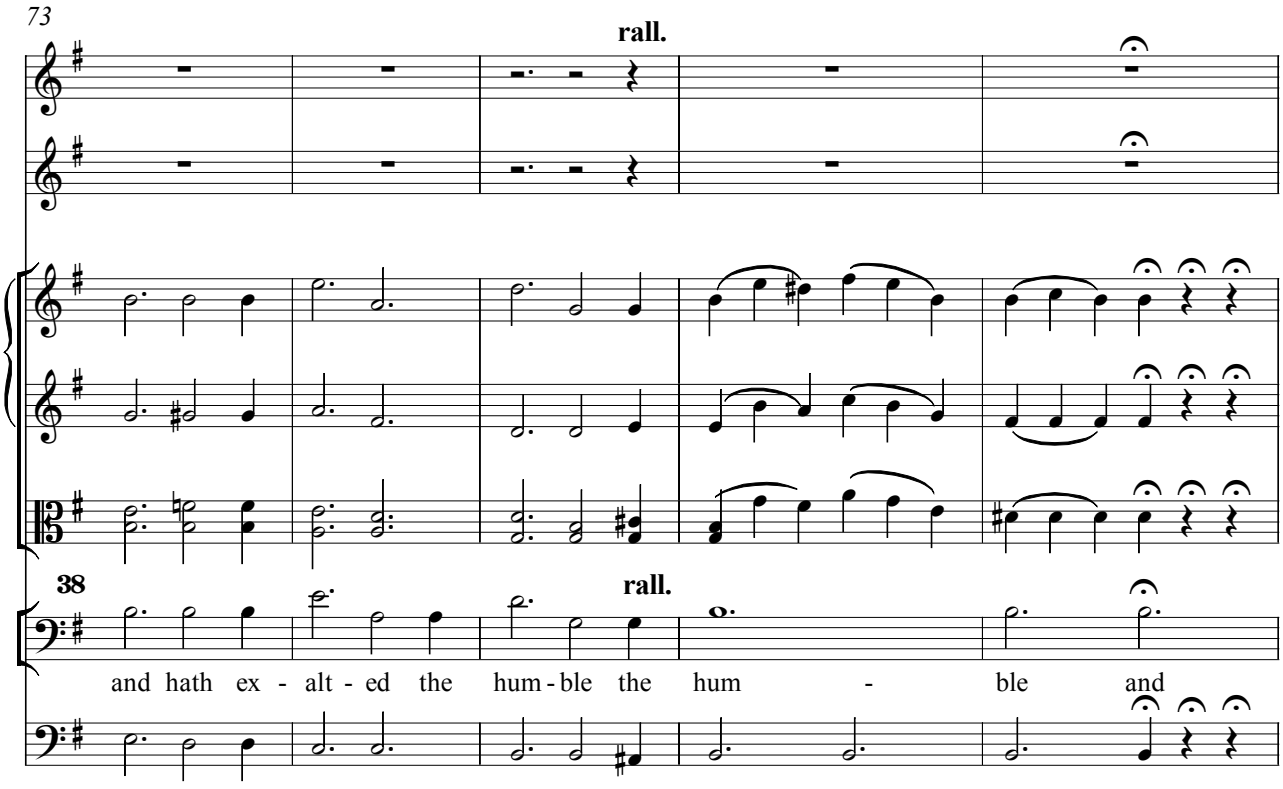

49
34
ed The proud in the i - mag - i -
Vcl.
D.B.

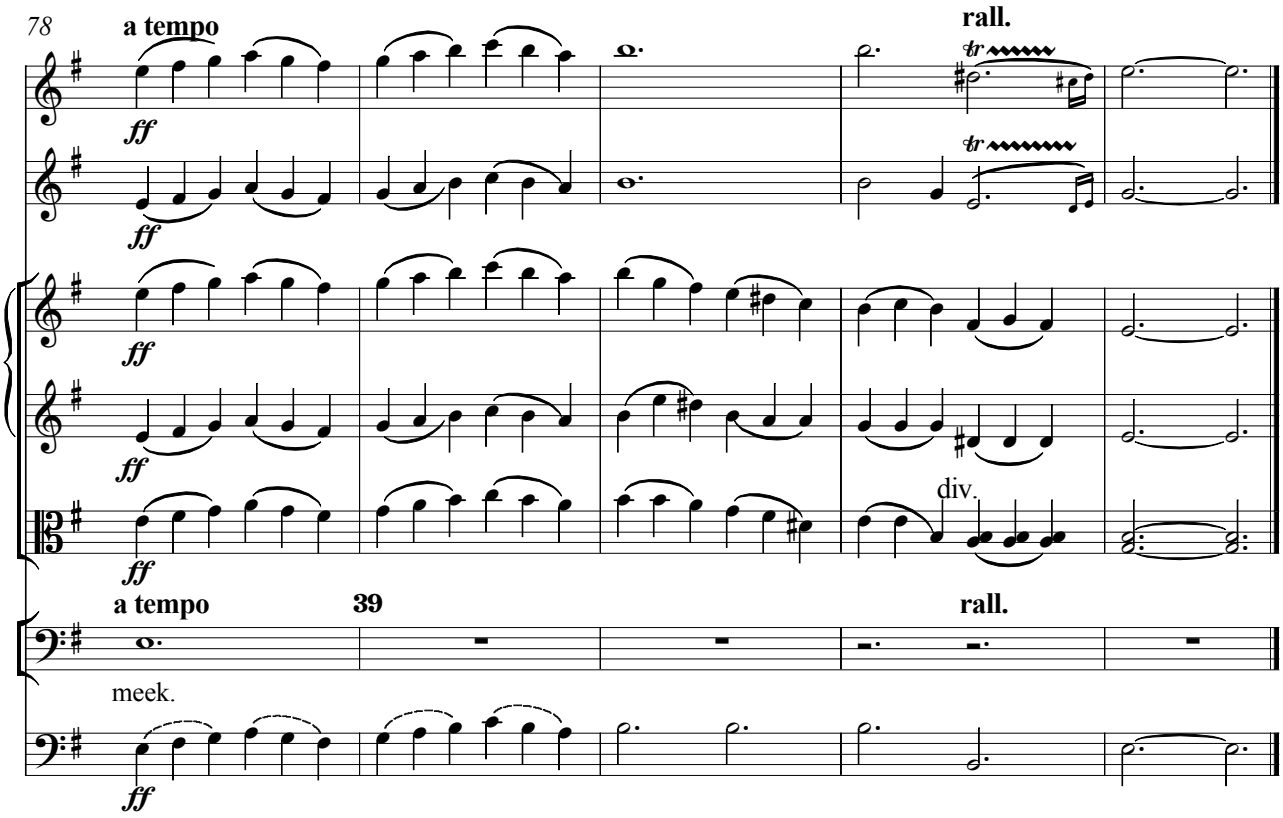

53
35
na - tion of their hearts.


57
ff
ff
div.
ff
36
He hath put down
ff

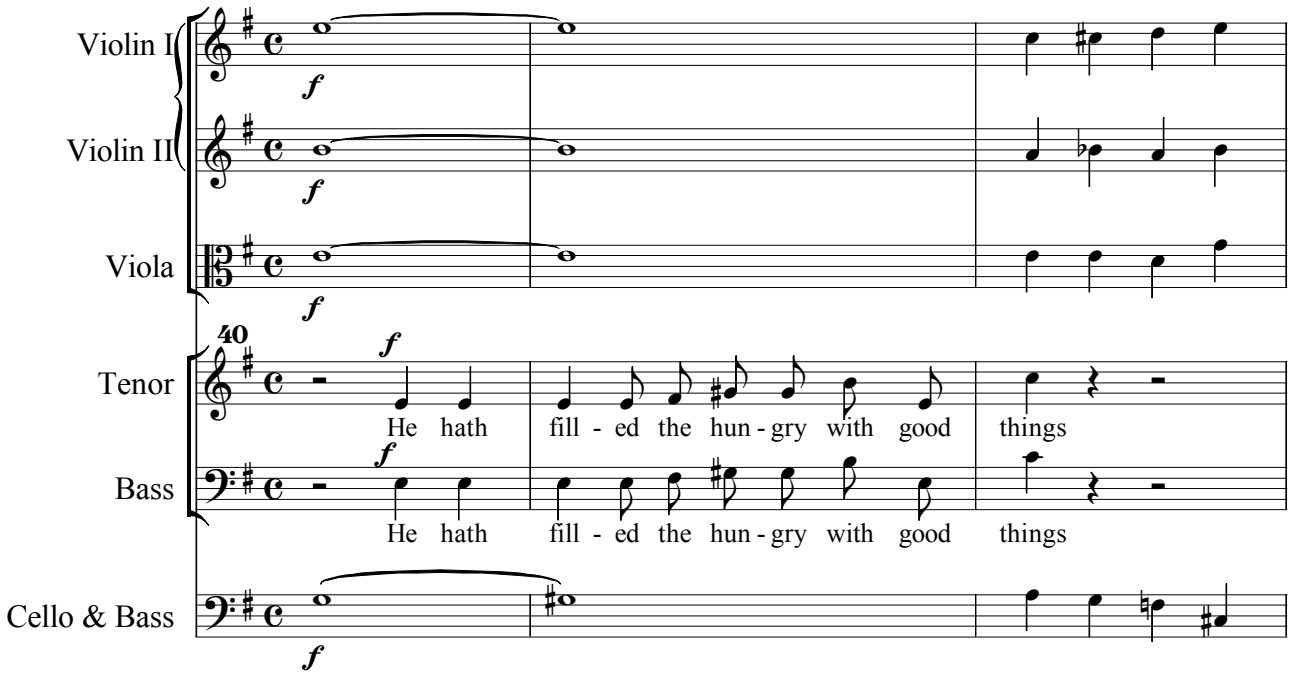

62
37
He hath put down The might-y from their seat He hath put down the

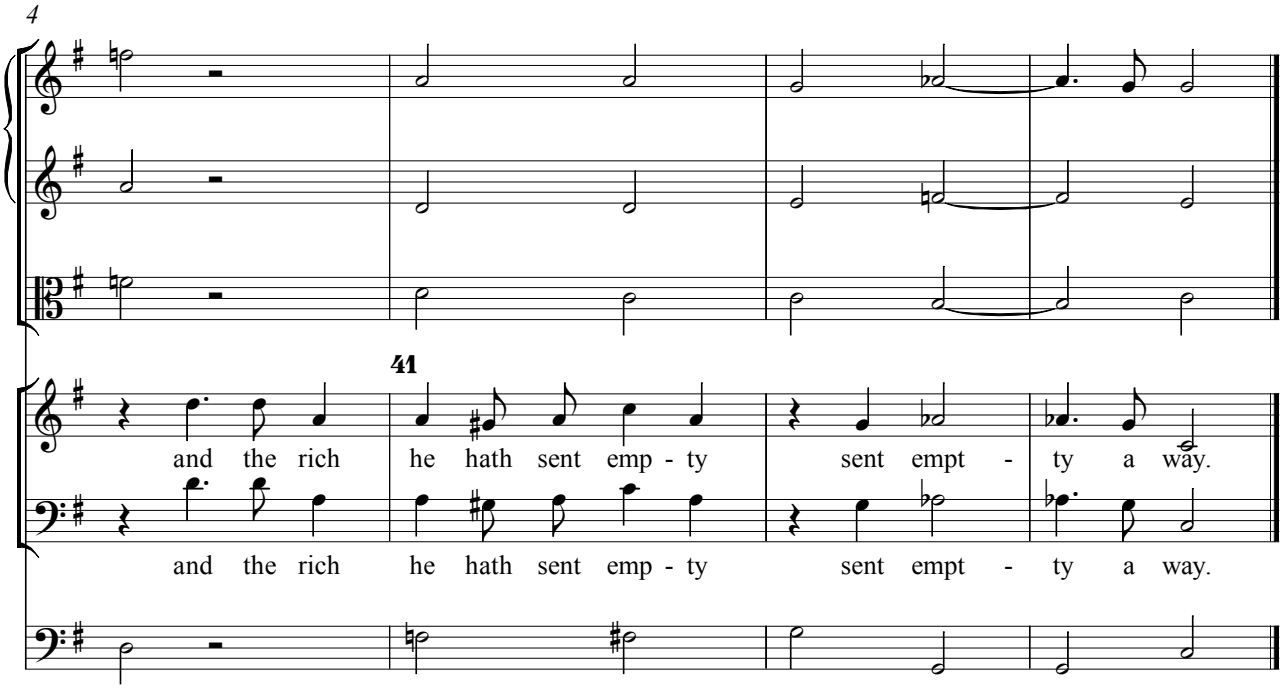

69
might - y from their seat.


73
rall.
38
rall.
and hath ex - alt - ed the hum - ble the hum - ble and

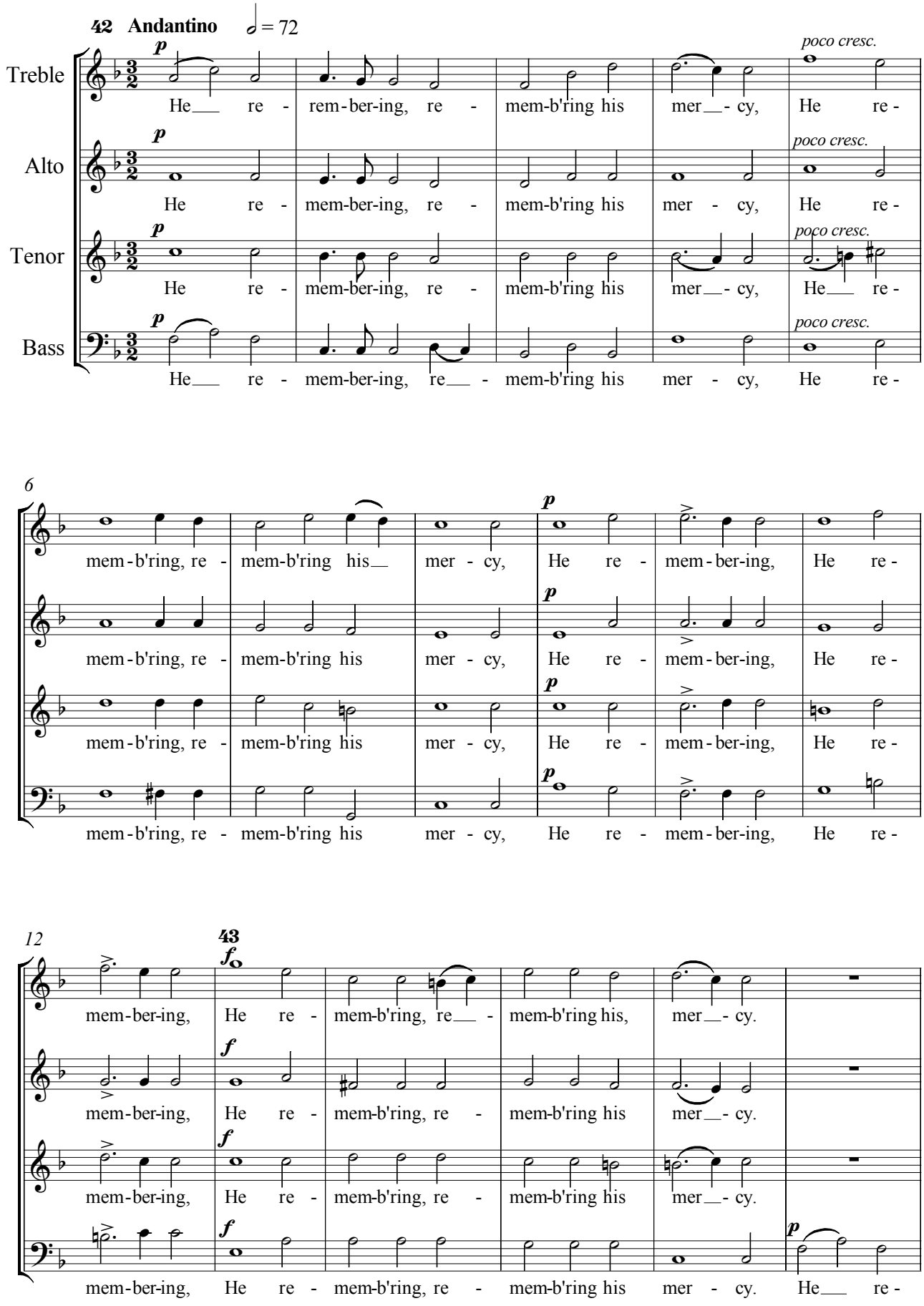

78
a tempo
rall.
ff
ff
ff
ff
div.
a tempo
39
rall.
meek.
ff

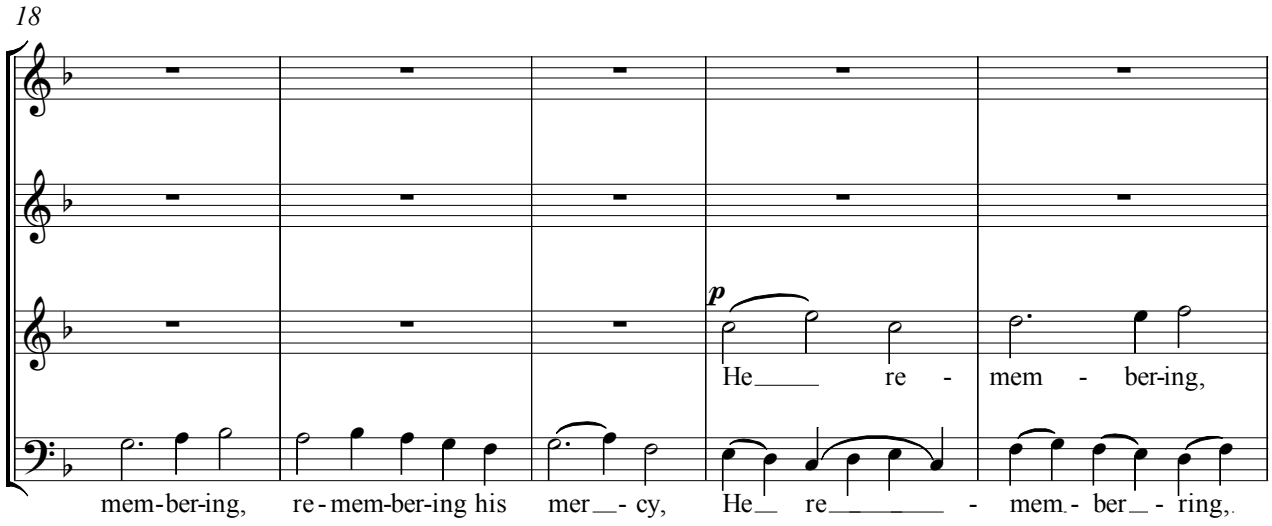
No.5 Recitative. Tenors & Basses (unison) HE HATH FILLED



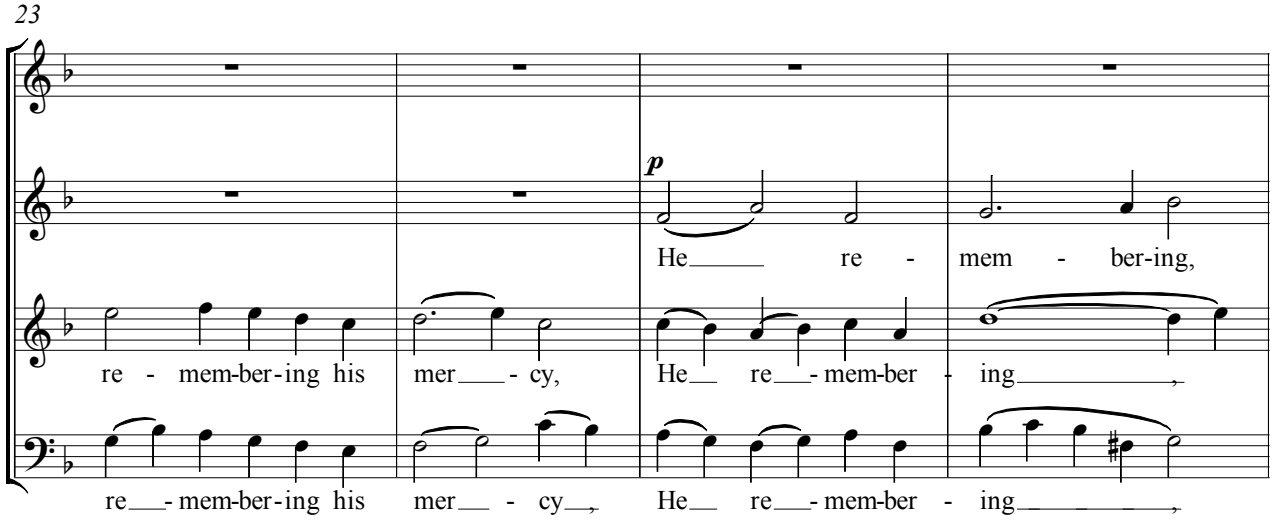


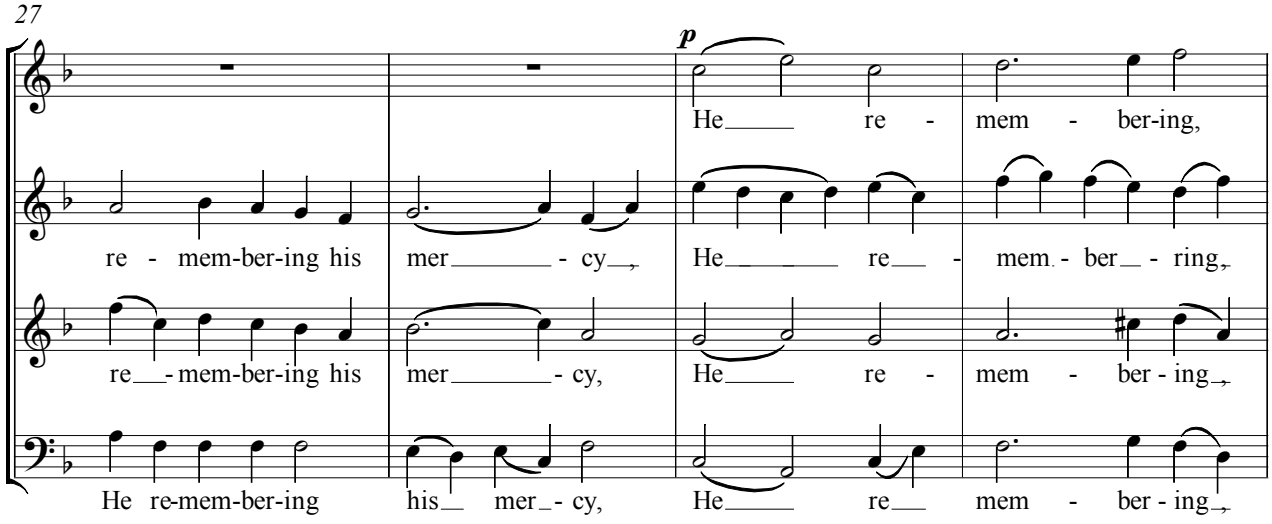
No. 6 Quartet (unaccompanied) HE REMEMBERING HIS MERCY

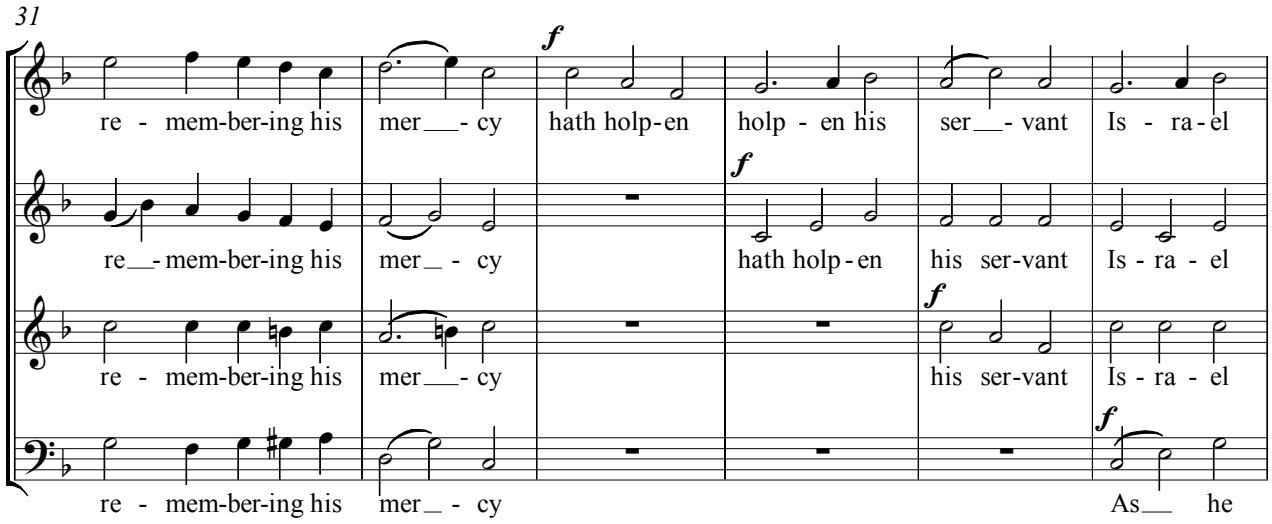


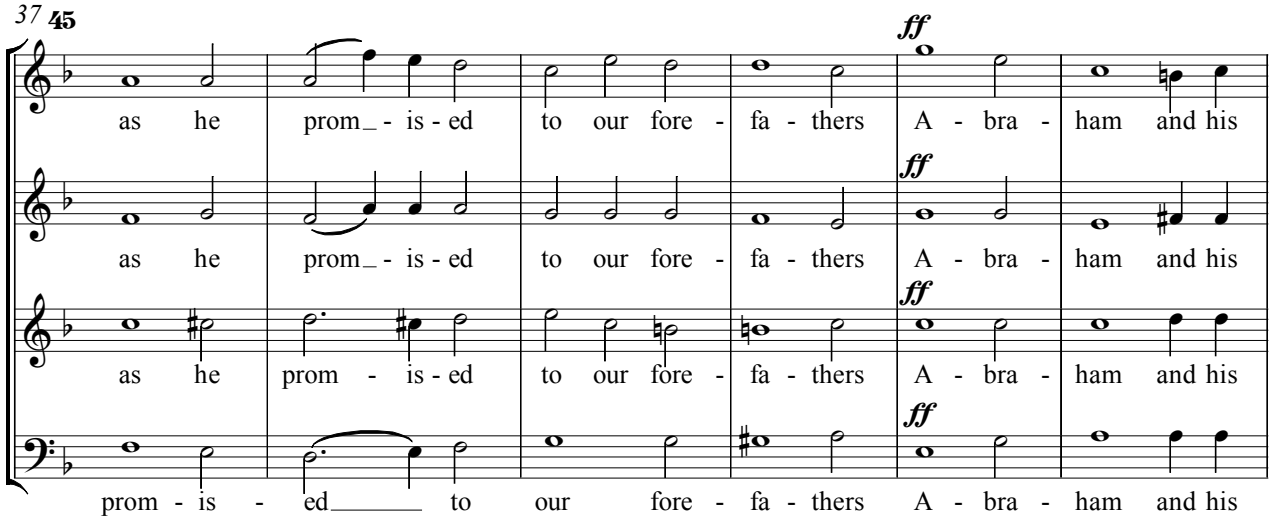

18
p
He re - mem - ber-ing,
mem-ber-ing, re-mem-ber-ing his mer - cy, He re - mem - ber - ring,

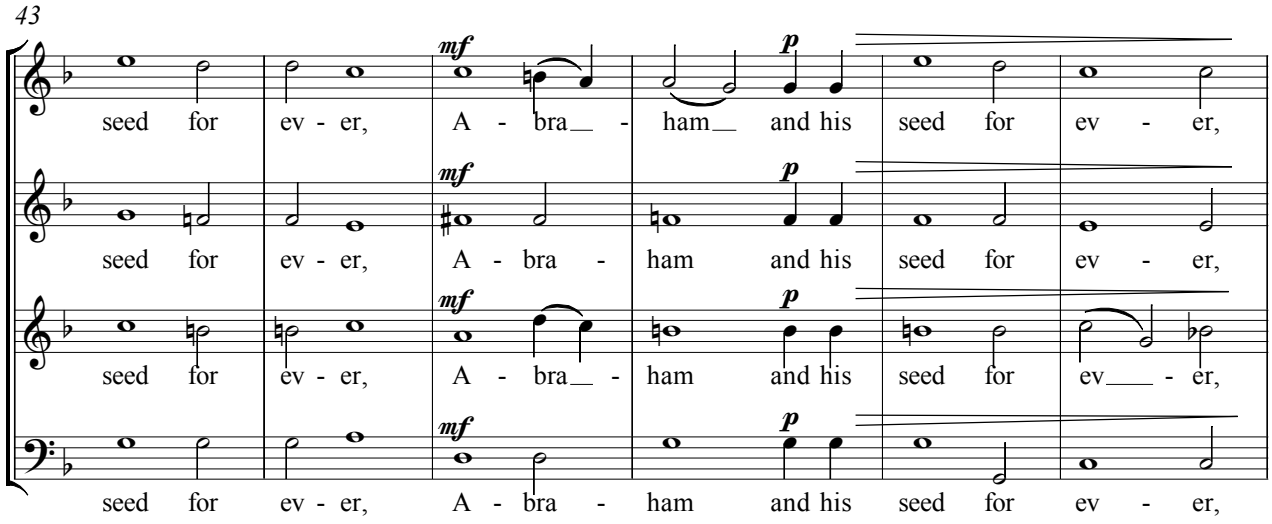
44

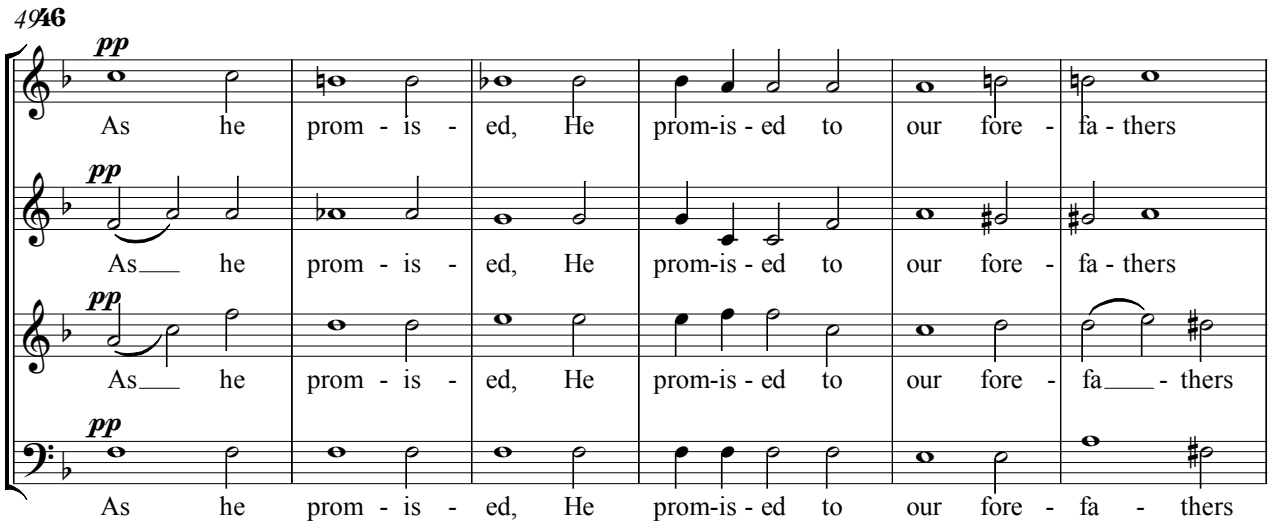

23
p
He re - mem - ber-ing,
re - mem-ber-ing his mer - cy, He re - mem-ber - ing
re - mem-ber-ing his mer - cy, He re - mem-ber - ing

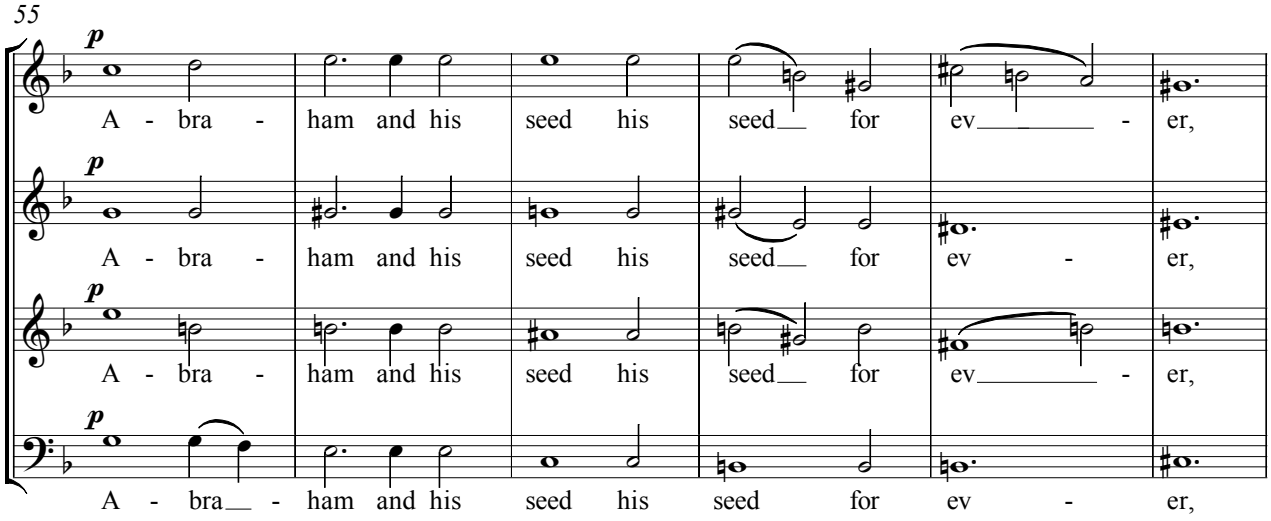

27
p
He re - mem - ber-ing,
re - mem-ber-ing his mer - cy, He re - mem - ber - ring,
re - mem-ber-ing his mer - cy, He re - mem - ber - ing,
He re-mem-ber-ing his mer - cy, He re - mem - ber - ing,

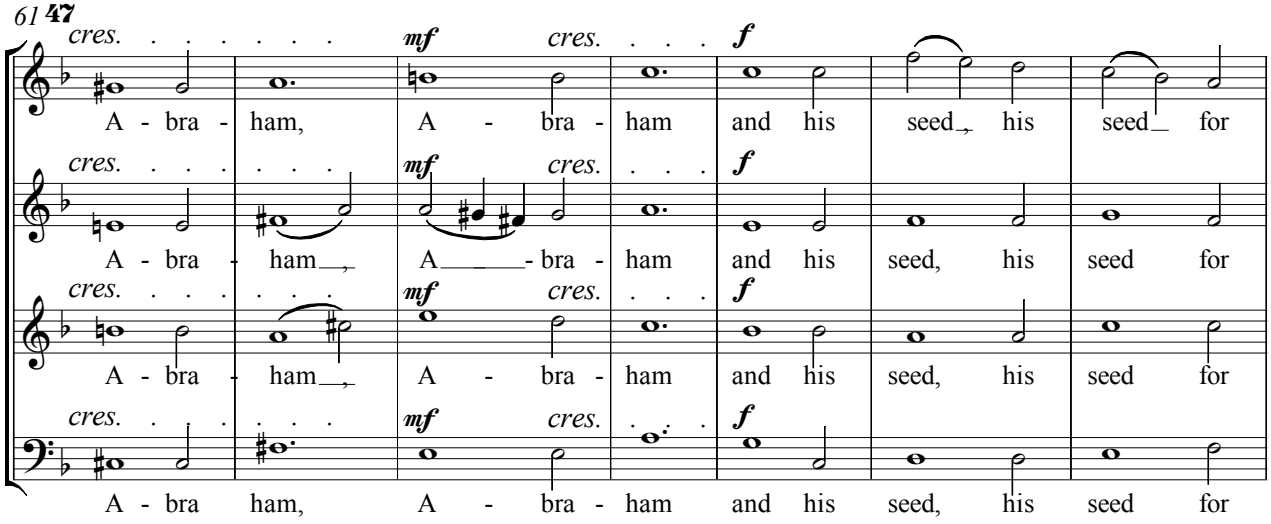

31
f
re - mem-ber-ing his mer__ - cy hath holp-en holp - en his ser__ - vant Is - ra-el
f
re__ - mem-ber-ing his mer_ - cy hath holp-en his ser-vant Is - ra - el
f
re - mem-ber-ing his mer__ - cy his ser-vant Is - ra - el
f
re - mem-ber-ing his mer_ - cy As__ he

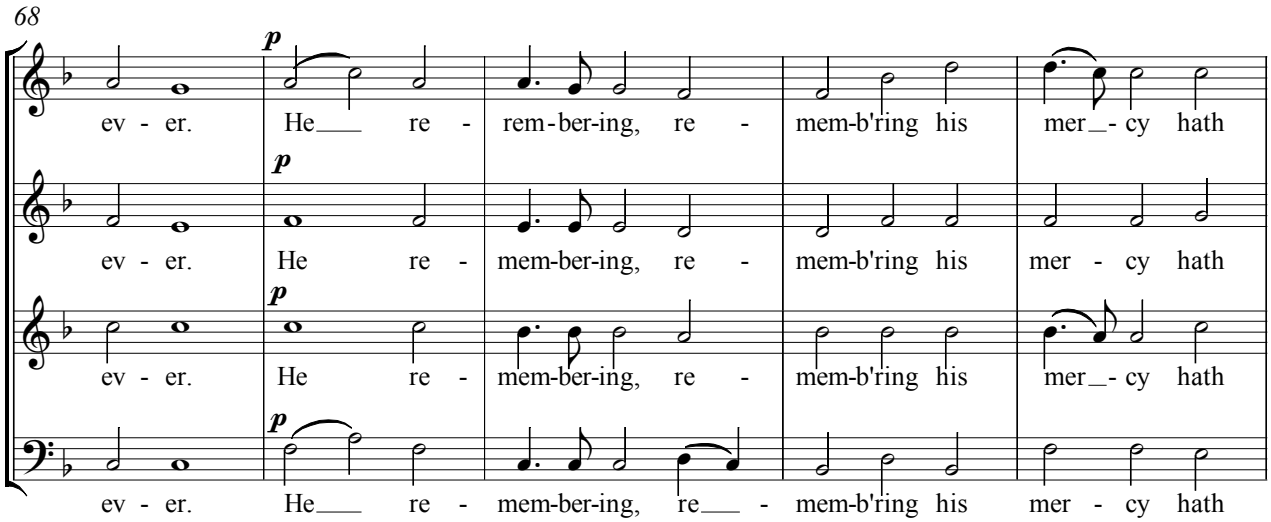

37 45
ff
as he prom_ - is - ed to our fore - fa - thers A - bra - ham and his
ff
as he prom_ - is - ed to our fore - fa - thers A - bra - ham and his
ff
as he prom - is - ed to our fore - fa - thers A - bra - ham and his
ff
prom - is - ed_____ to our fore - fa - thers A - bra - ham and his

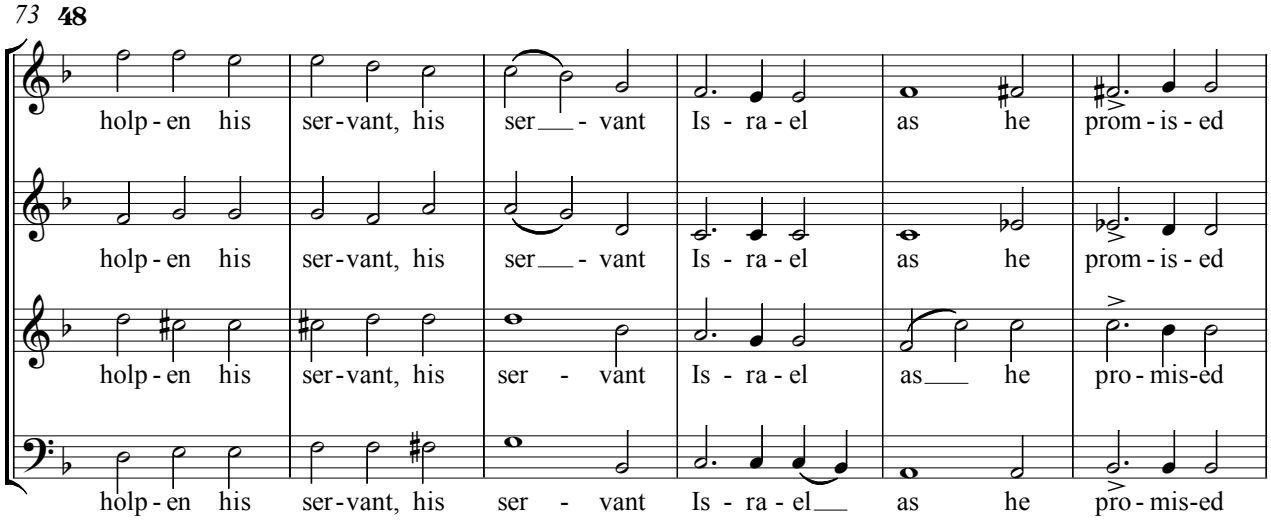

43
mf
p
seed for ev - er, A - bra__ - ham__ and his seed for ev - er,
mf
p
seed for ev - er, A - bra - ham and his seed for ev - er,
mf
p
seed for ev - er, A - bra__ - ham and his seed for ev____ - er,
mf
p
seed for ev - er, A - bra - ham and his seed for ev - er,

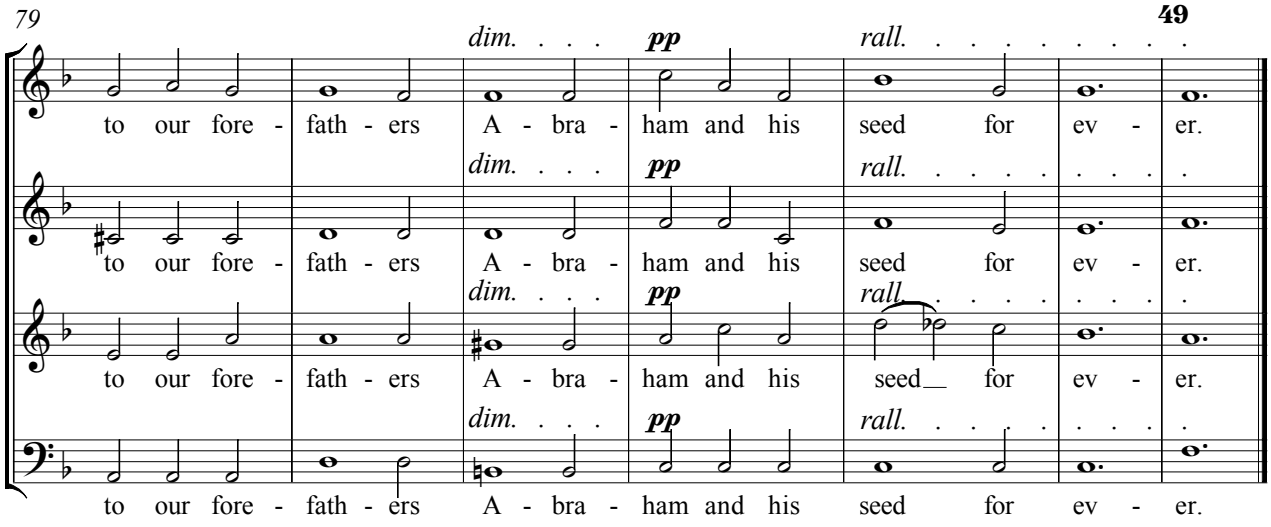

49 46
pp
As he prom - is - ed, He prom-is - ed to our fore - fa - thers
pp
As he prom - is - ed, He prom-is - ed to our fore - fa - thers
pp
As he prom - is - ed, He prom-is - ed to our fore - fa - thers
pp
As he prom - is - ed, He prom-is - ed to our fore - fa - thers


55
p
A - bra - ham and his seed his seed for ev - er,
p
A - bra - ham and his seed his seed for ev - er,
p
A - bra - ham and his seed his seed for ev - er,
p
A - bra - ham and his seed his seed for ev - er,

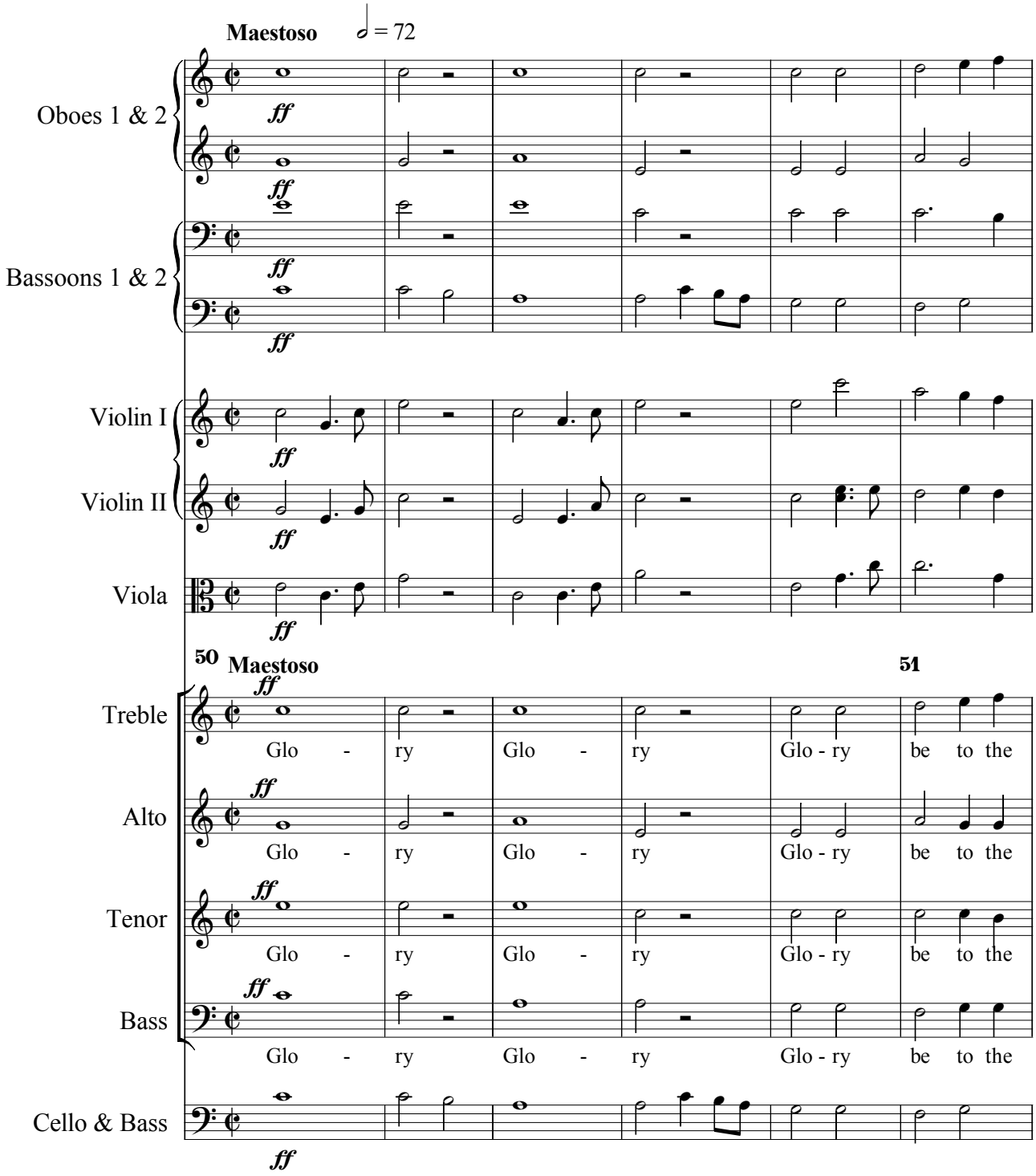

61 47
cres. mf cres. f
A - bra - ham, A - bra - ham and his seed, his seed for
cres. mf cres. f
A - bra - ham, A - bra - ham and his seed, his seed for
cres. mf cres. f
A - bra - ham, A - bra - ham and his seed, his seed for
cres. mf cres. f
A - bra ham, A - bra - ham and his seed, his seed for

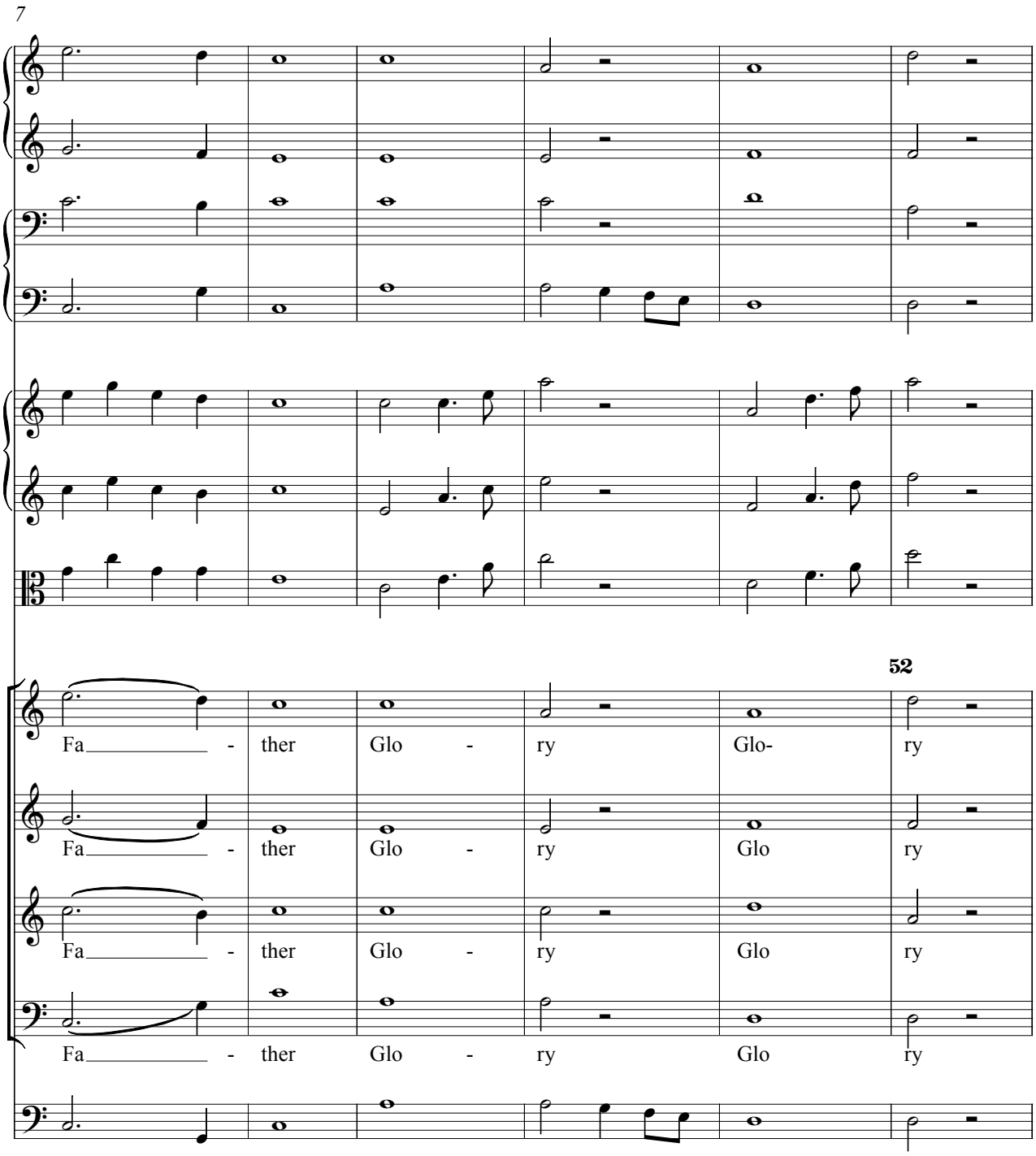

68
p
ev - er. He re - rem-ber-ing, re - mem-b'ring his mer - cy hath
p
ev - er. He re - mem-ber-ing, re - mem-b'ring his mer - cy hath
p
ev - er. He re - mem-ber-ing, re - mem-b'ring his mer - cy hath
p
ev - er. He re - mem-ber-ing, re - mem-b'ring his mer - cy hath

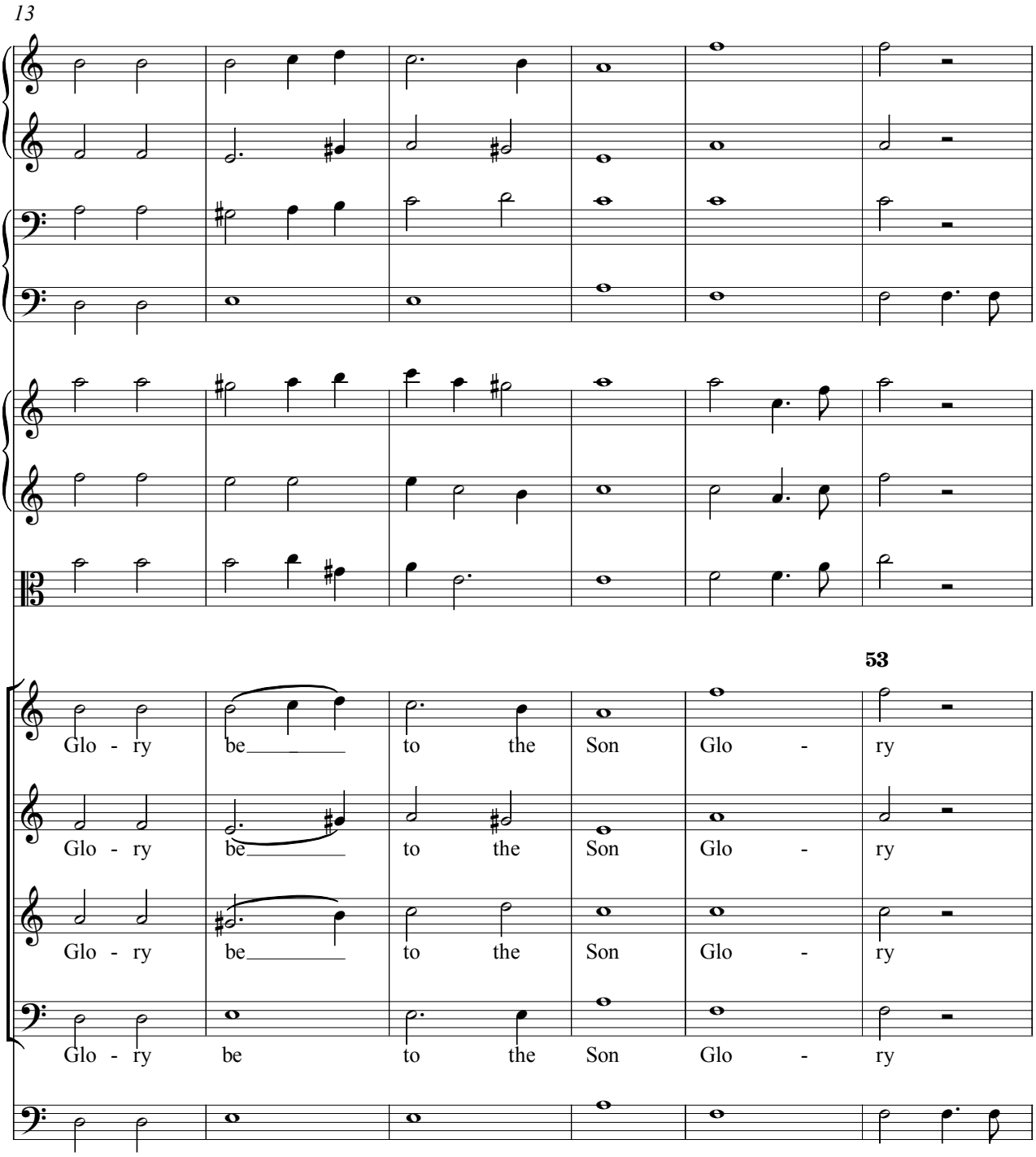

73 48
holp - en his ser - vant, his ser - vant Is - ra - el as he prom - is - ed
holp - en his ser - vant, his ser - vant Is - ra - el as he prom - is - ed
holp - en his ser - vant, his ser - vant Is - ra - el as he pro - mis-ed
holp - en his ser - vant, his ser - vant Is - ra - el as he pro - mis-ed

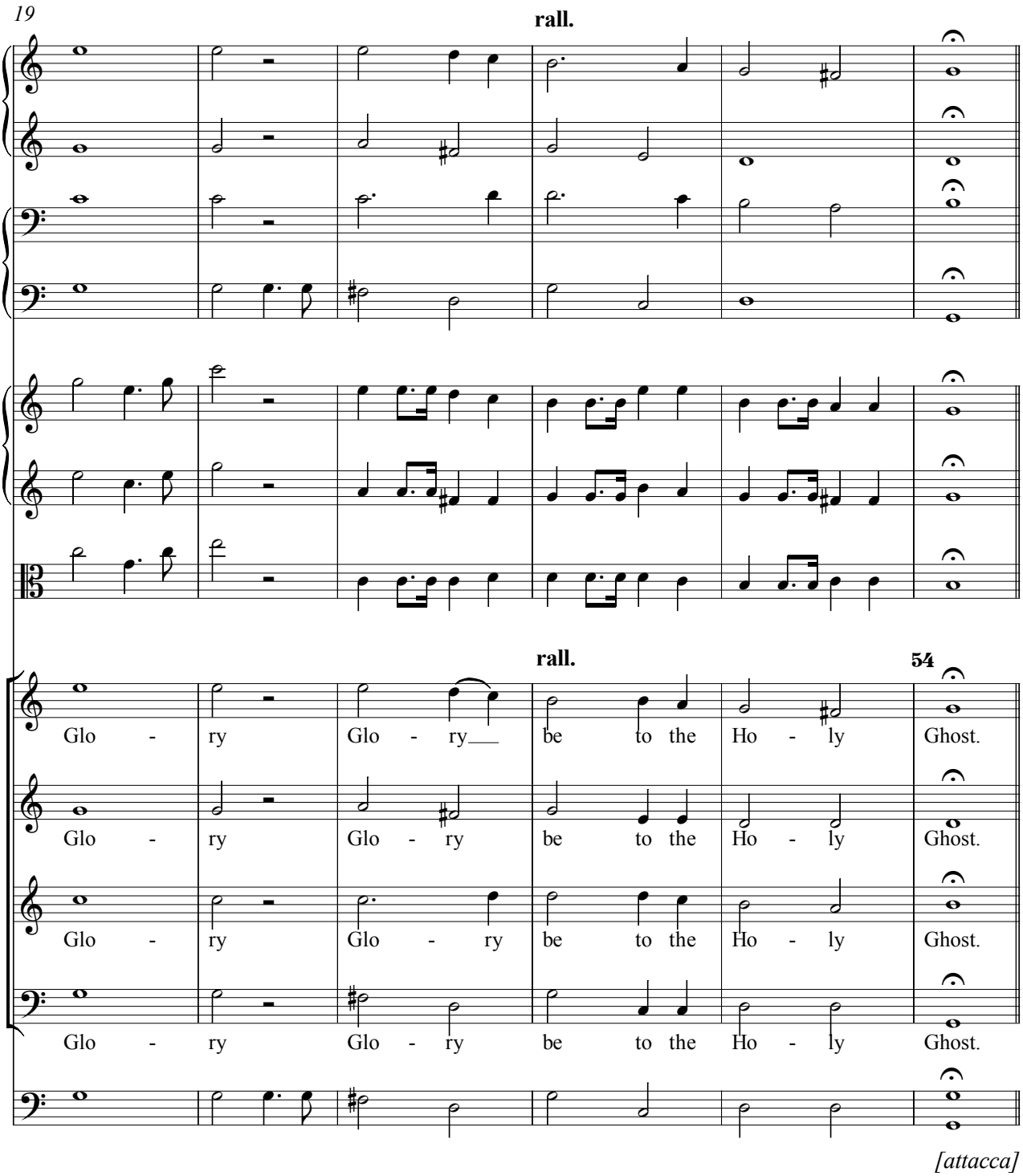

79
dim. pp rall. 49
to our fore - fath - ers A - bra - ham and his seed for ev - er.
dim. pp rall.
to our fore - fath - ers A - bra - ham and his seed for ev - er.
dim. pp rall.
to our fore - fath - ers A - bra - ham and his seed for ev - er.
dim. pp rall.
to our fore - fath - ers A - bra - ham and his seed for ev - er.

No. 7(a) Chorus GLORY BE TO THE FATHER

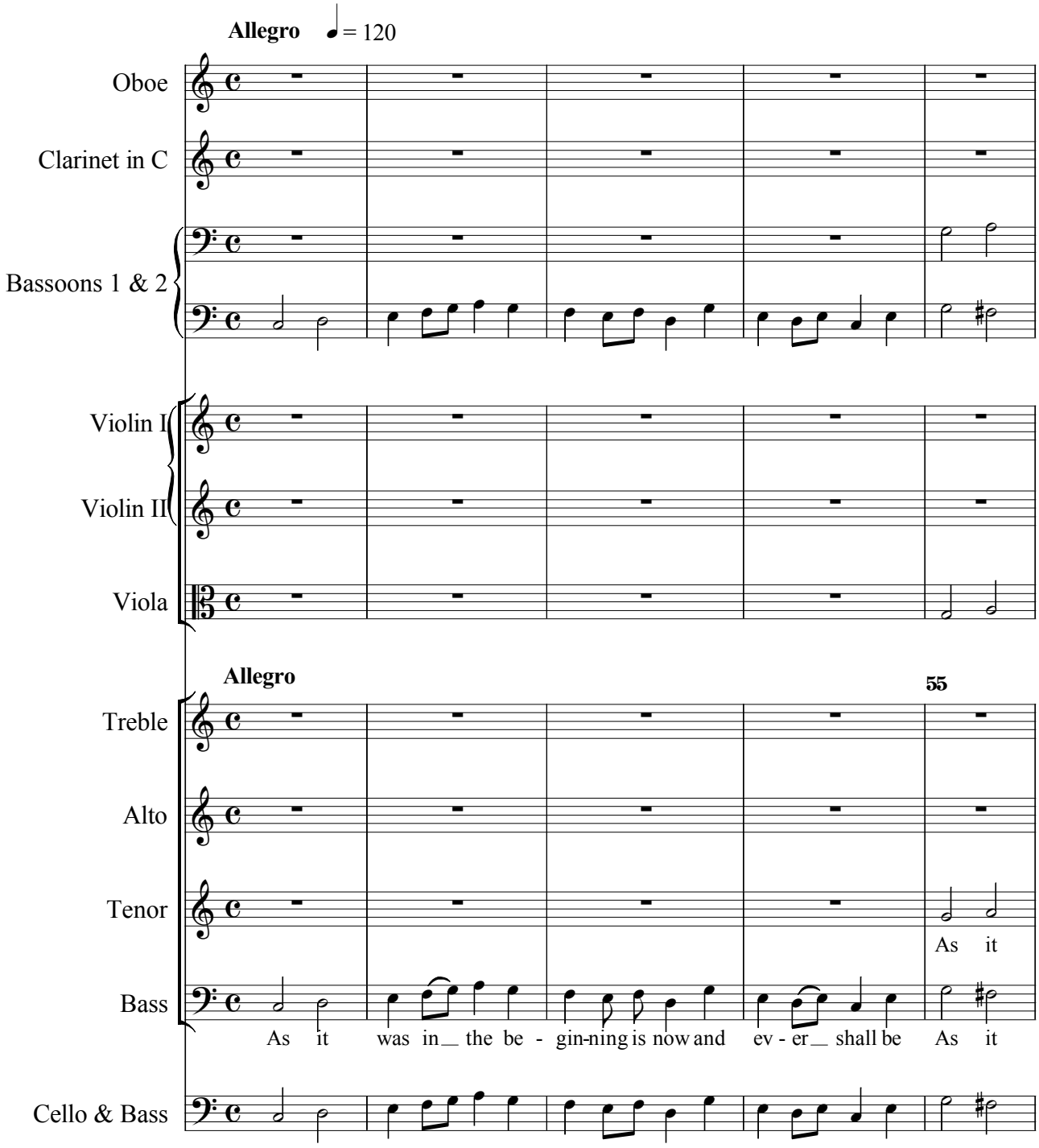


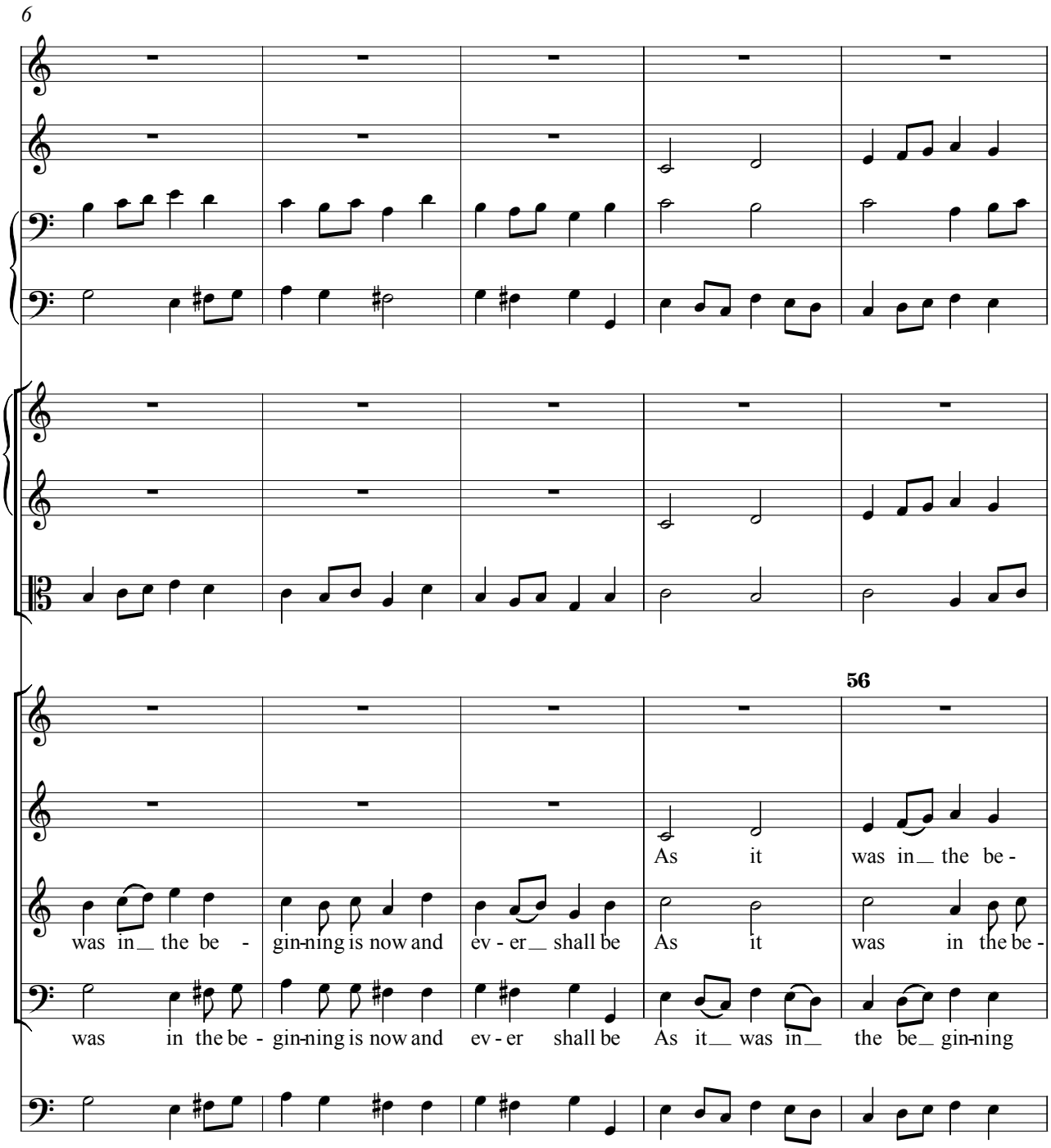

7
52
Fa - ther Glo - ry Glo- ry
Fa - ther Glo - ry Glo ry
Fa - ther Glo - ry Glo ry
Fa - ther Glo - ry Glo ry

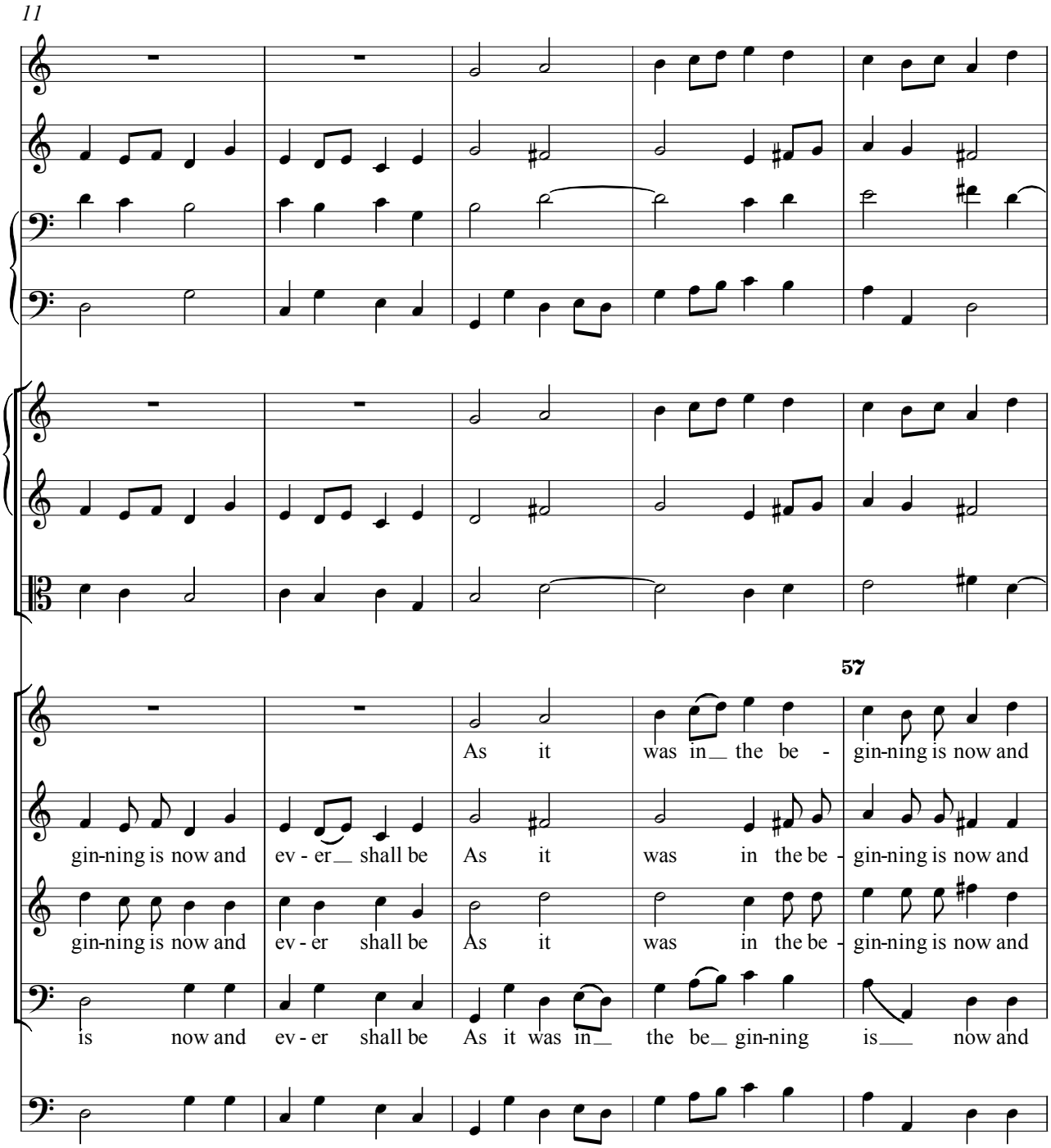

13
53
Glo - ry be to the Son Glo - ry
Glo - ry be to the Son Glo - ry
Glo - ry be to the Son Glo - ry
Glo - ry be to the Son Glo - ry

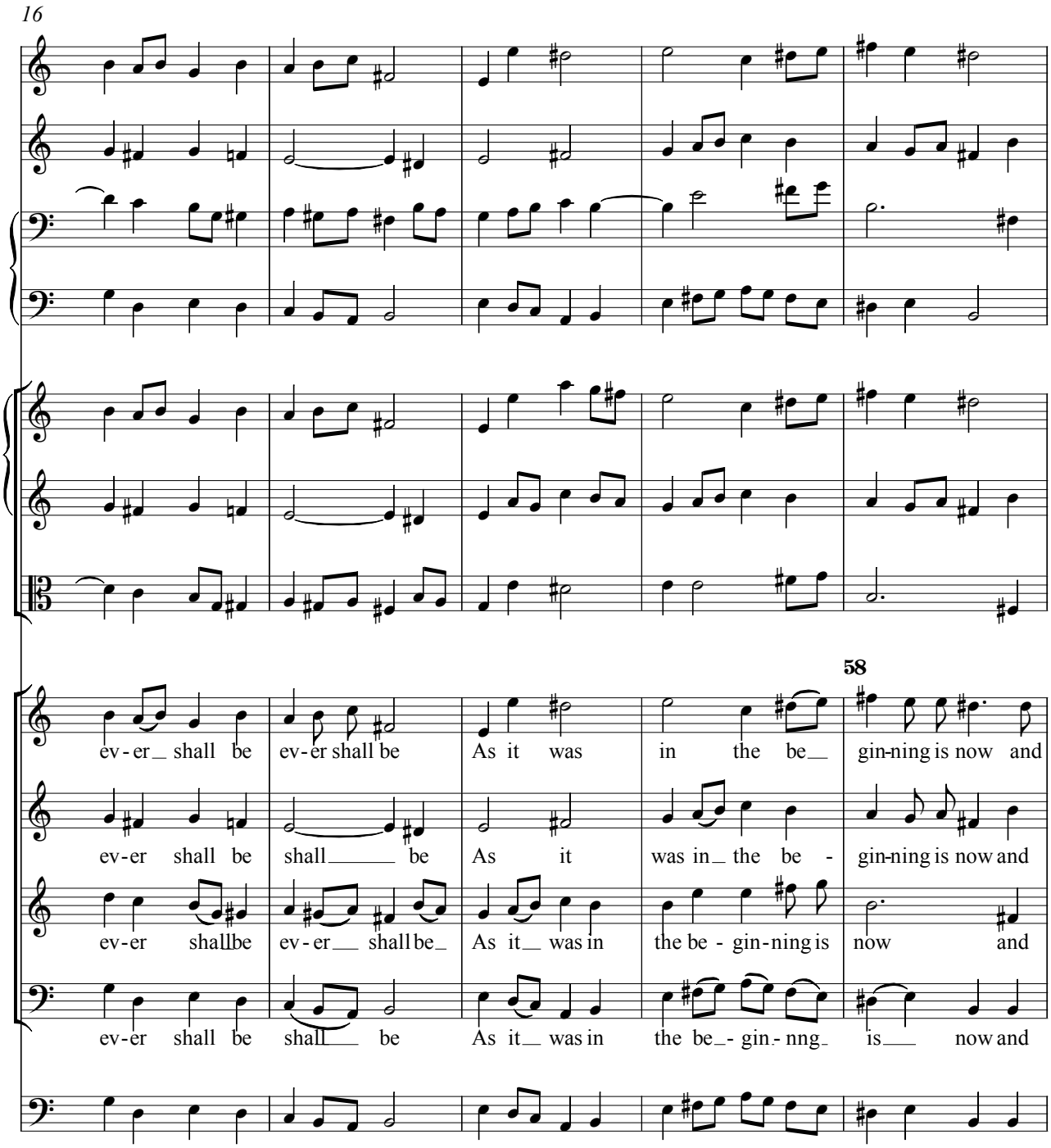

19
rall.
rall.
54
Glo - ry Glo - ry be to the Ho - ly Ghost.
Glo - ry Glo - ry be to the Ho - ly Ghost.
Glo - ry Glo - ry be to the Ho - ly Ghost.
Glo - ry Glo - ry be to the Ho - ly Ghost.
[attacca]

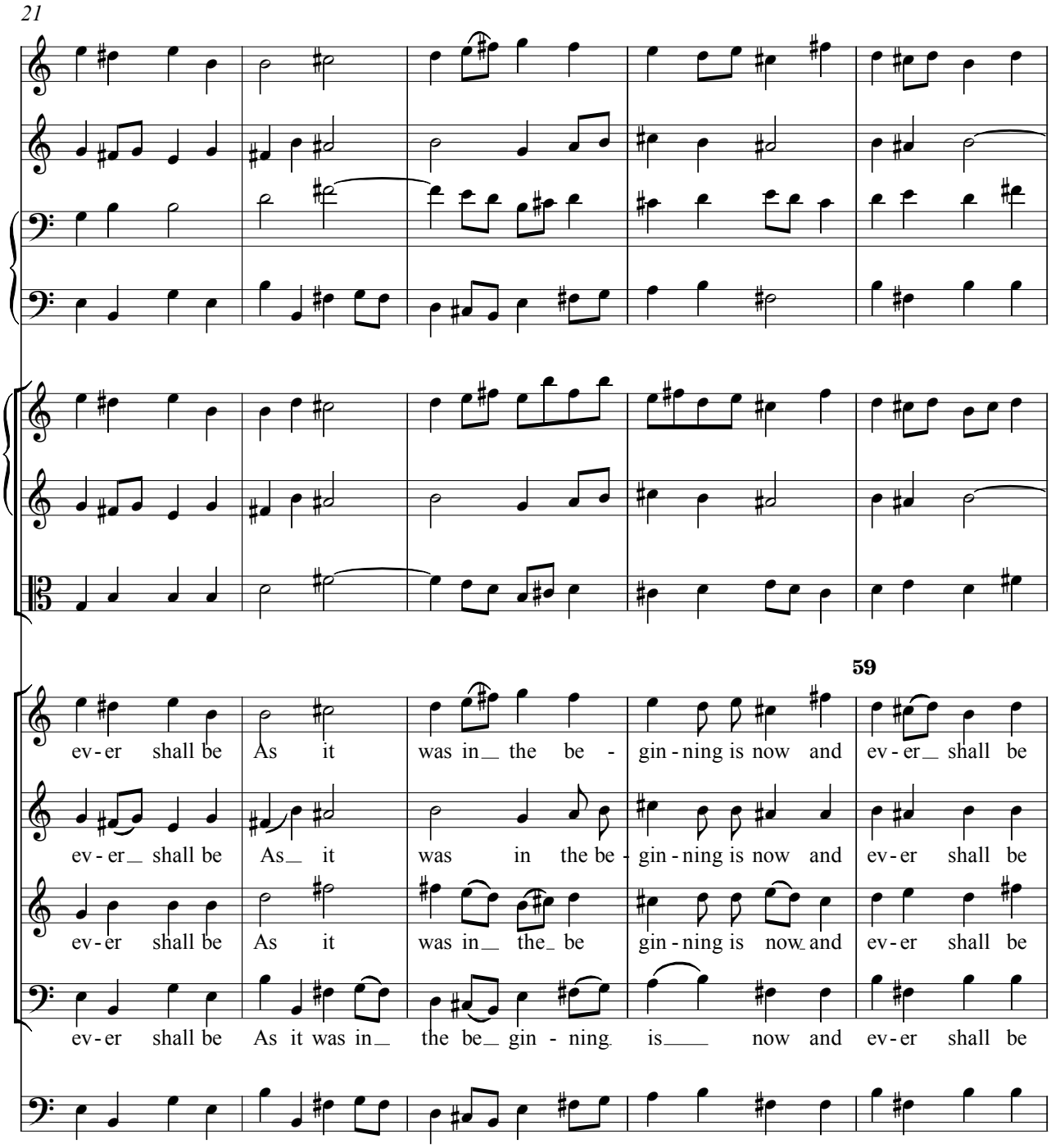
No.7(b) Fugue AS IT WAS IN THE BEGINNING

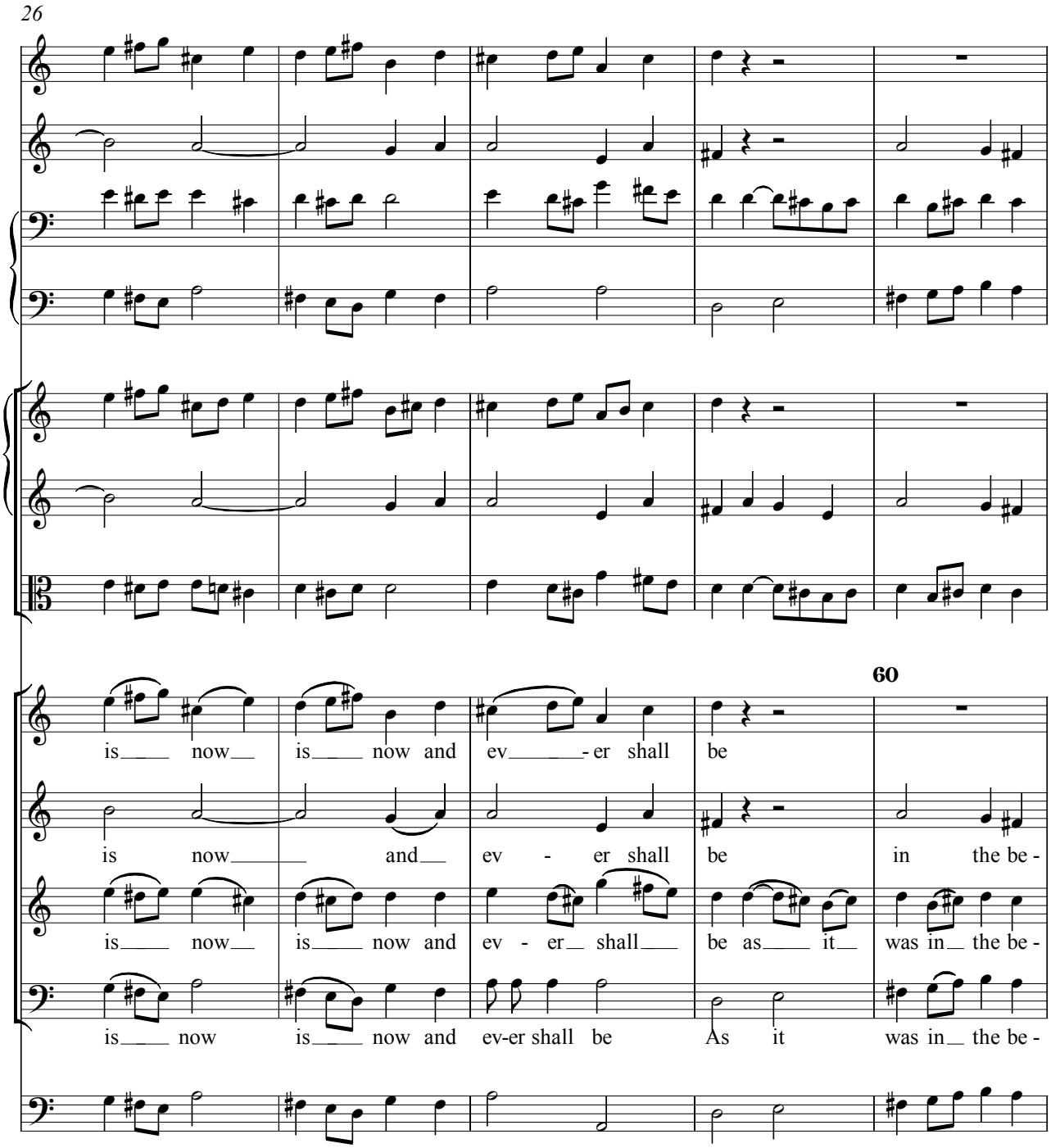


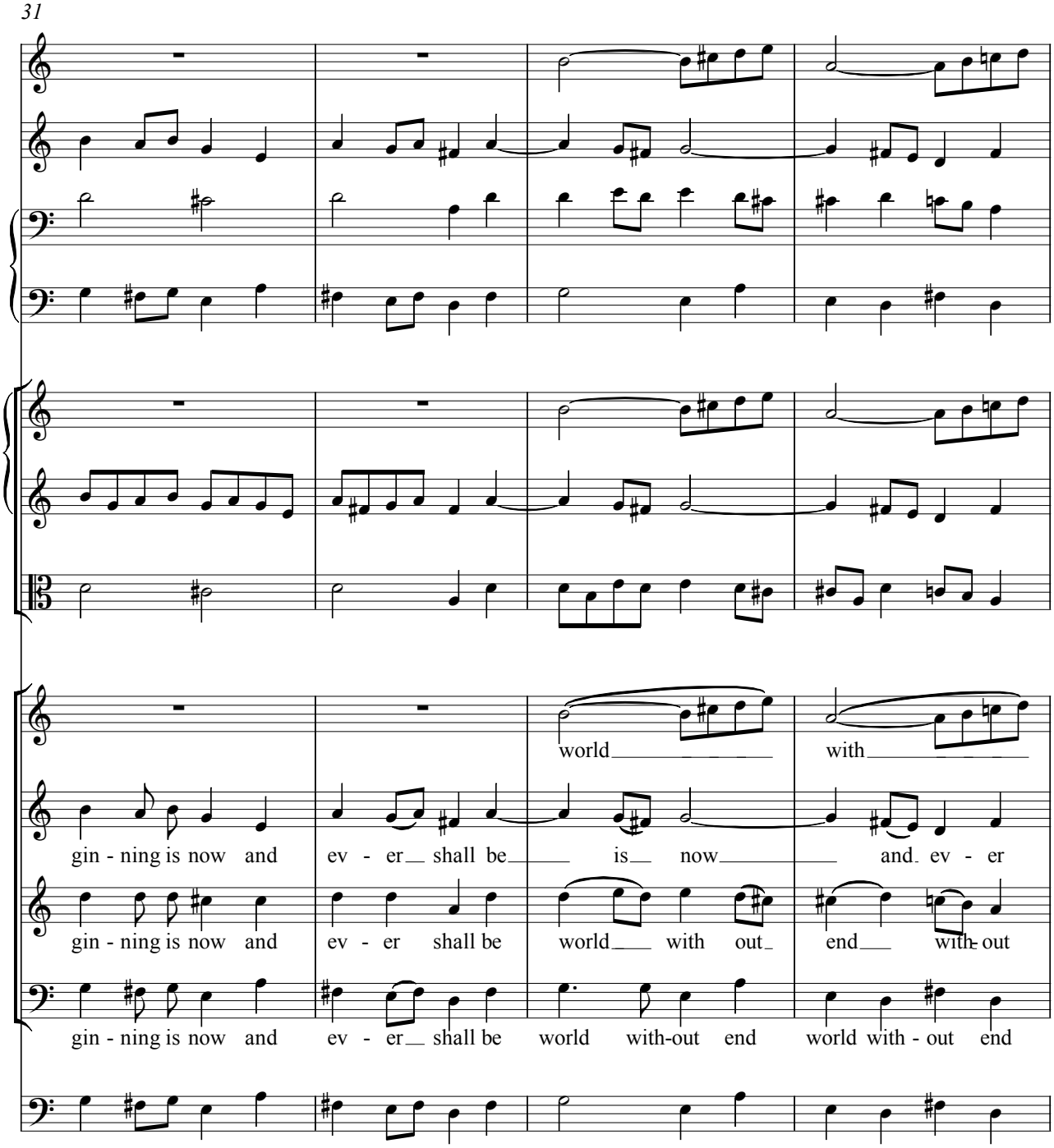

6
56
was in_ the be - gin-ning is now and ev - er_ shall be
As it was in_ the be -
was in the be - gin-ning is now and ev - er shall be
As it was in the be -
As it_ was in_ the be_ gin-ning

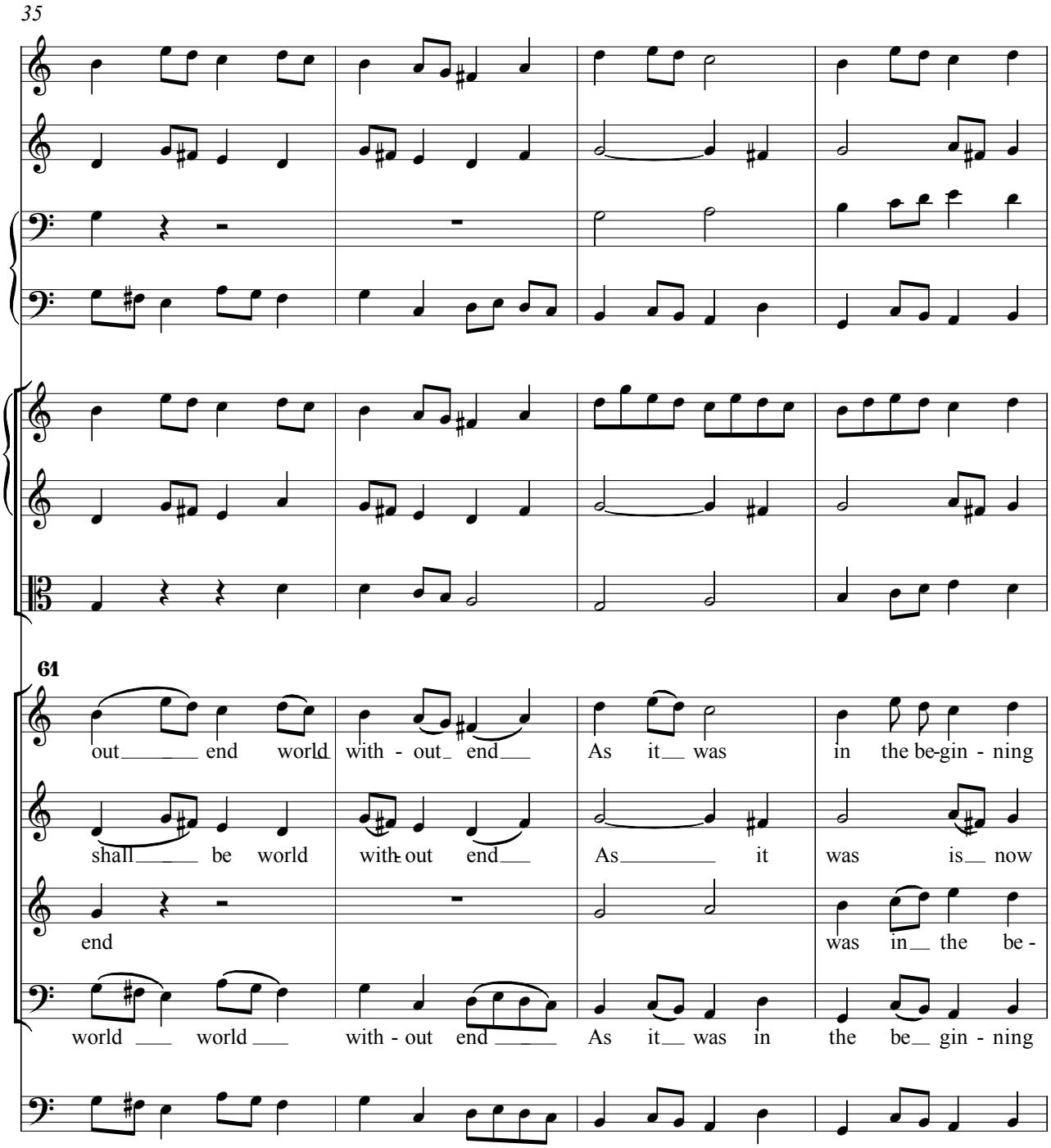

11
57
As it was in the be - gin-ning is now and
gin-ning is now and ev - er shall be As it was in the be - gin-ning is now and
gin-ning is now and ev - er shall be As it was in the be - gin-ning is now and
is now and ev - er shall be As it was in the be gin-ning is now and

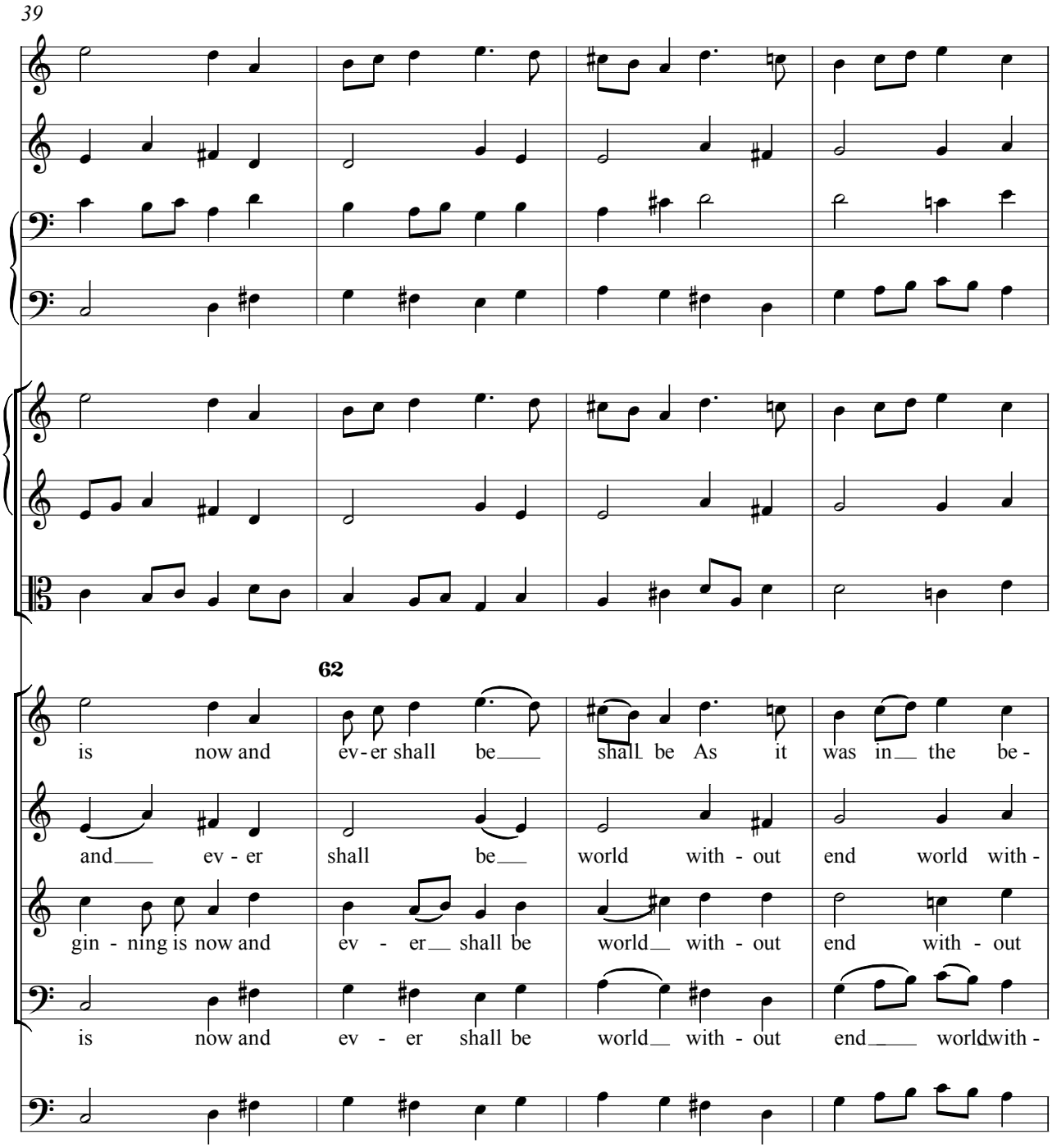

16
58
ev-er_ shall be ev-er shall be As it was in the be_ gin-ning is now and
ev-er shall be shall_____ be As it was in_ the be - gin-ning is now and
ev-er shall be ev-er__ shall be_ As it__ was in the be - gin-ning is now and
ev-er shall be shall___ be As it__ was in the be_- gin-nng_ is___ now and

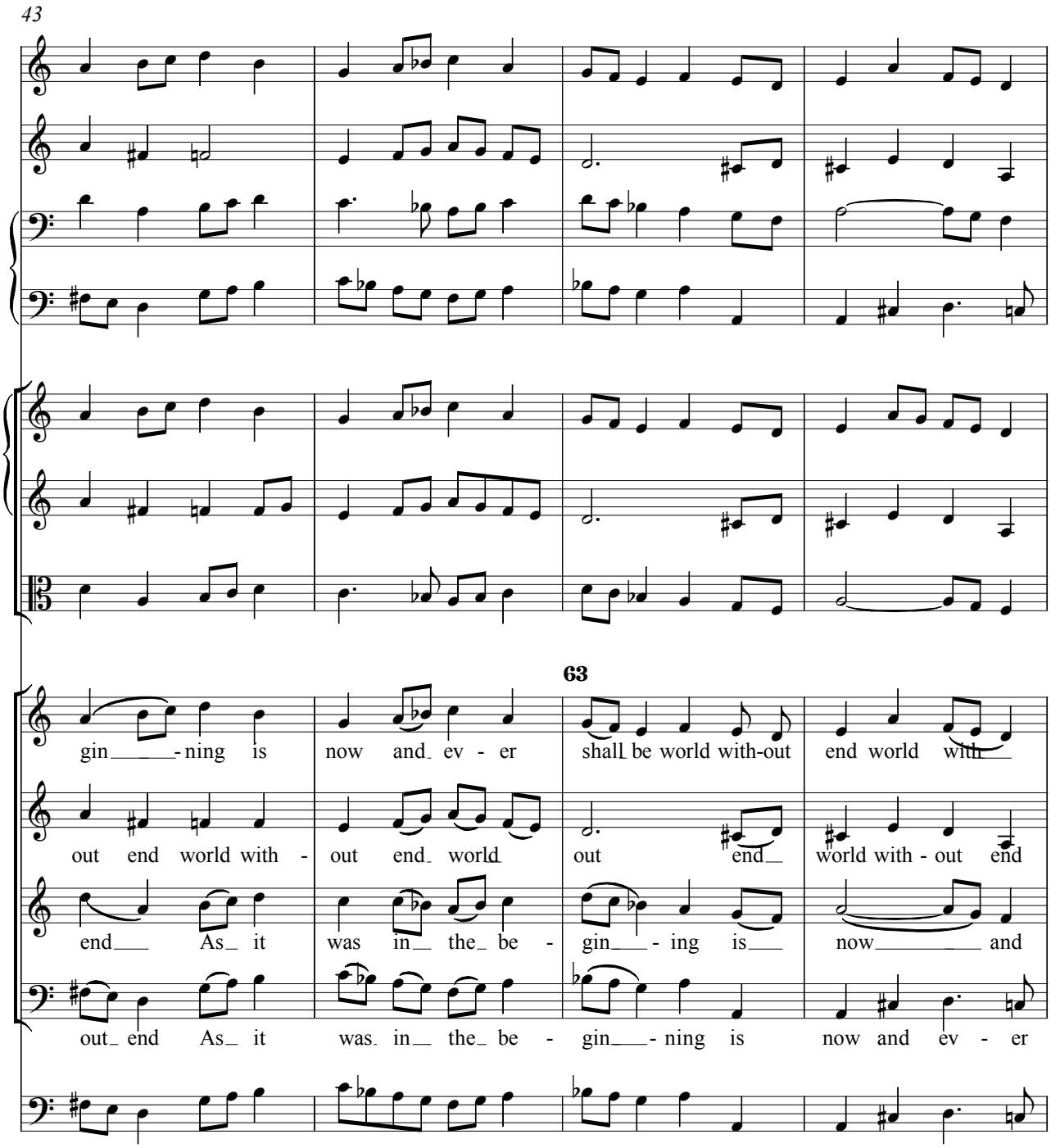

21
59
ev - er shall be As it was in the be - gin - ning is now and ev - er shall be
ev - er shall be As it was in the be - gin - ning is now and ev - er shall be
ev - er shall be As it was in the be gin - ning is now and ev - er shall be
ev - er shall be As it was in the be gin - ning is now and ev - er shall be

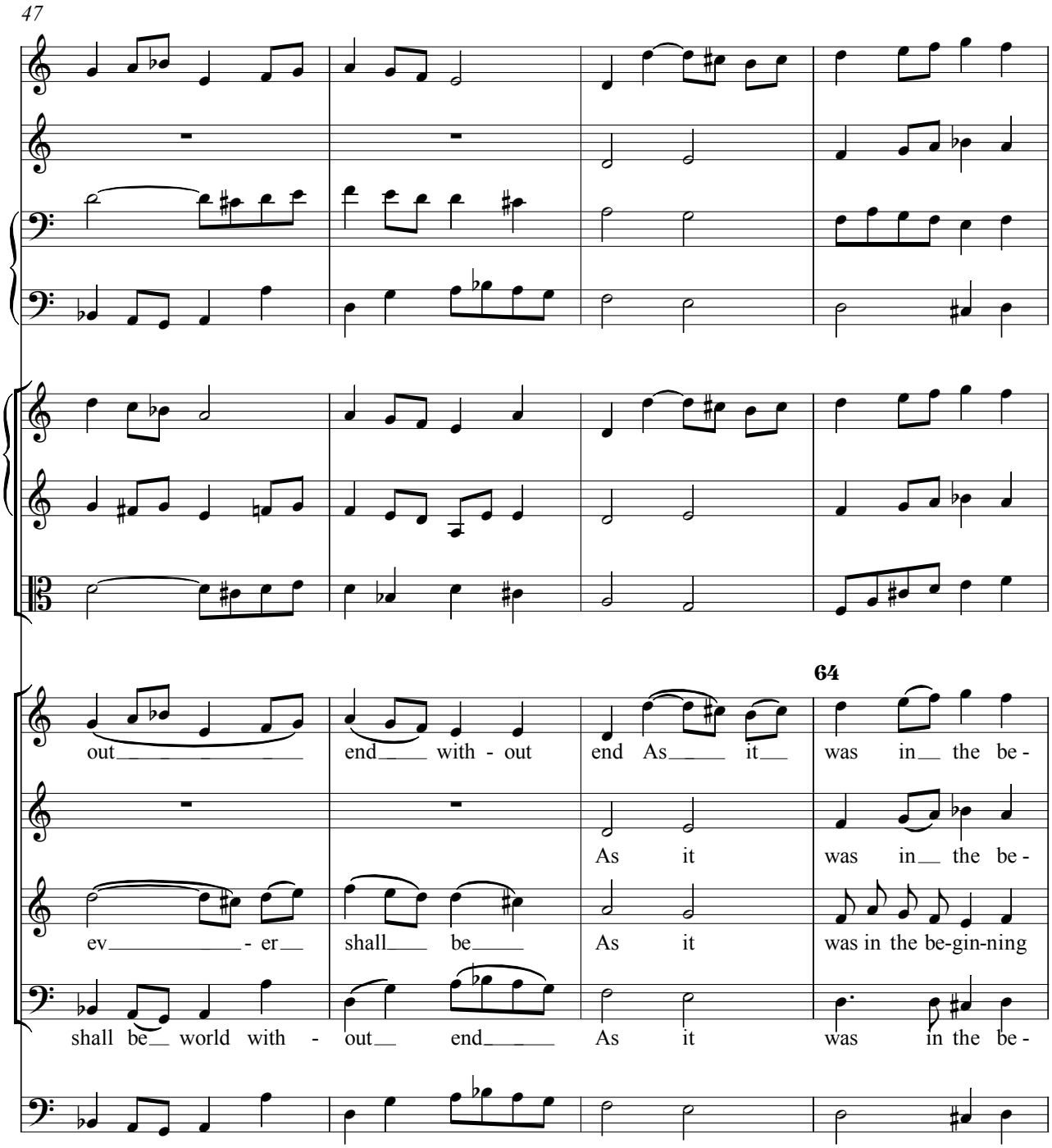

26
60
is now is now and ev - er shall be
is now and ev - er shall be in the be -
is now is now and ev - er shall be as it was in the be -
is now is now and ev-er shall be As it was in the be -

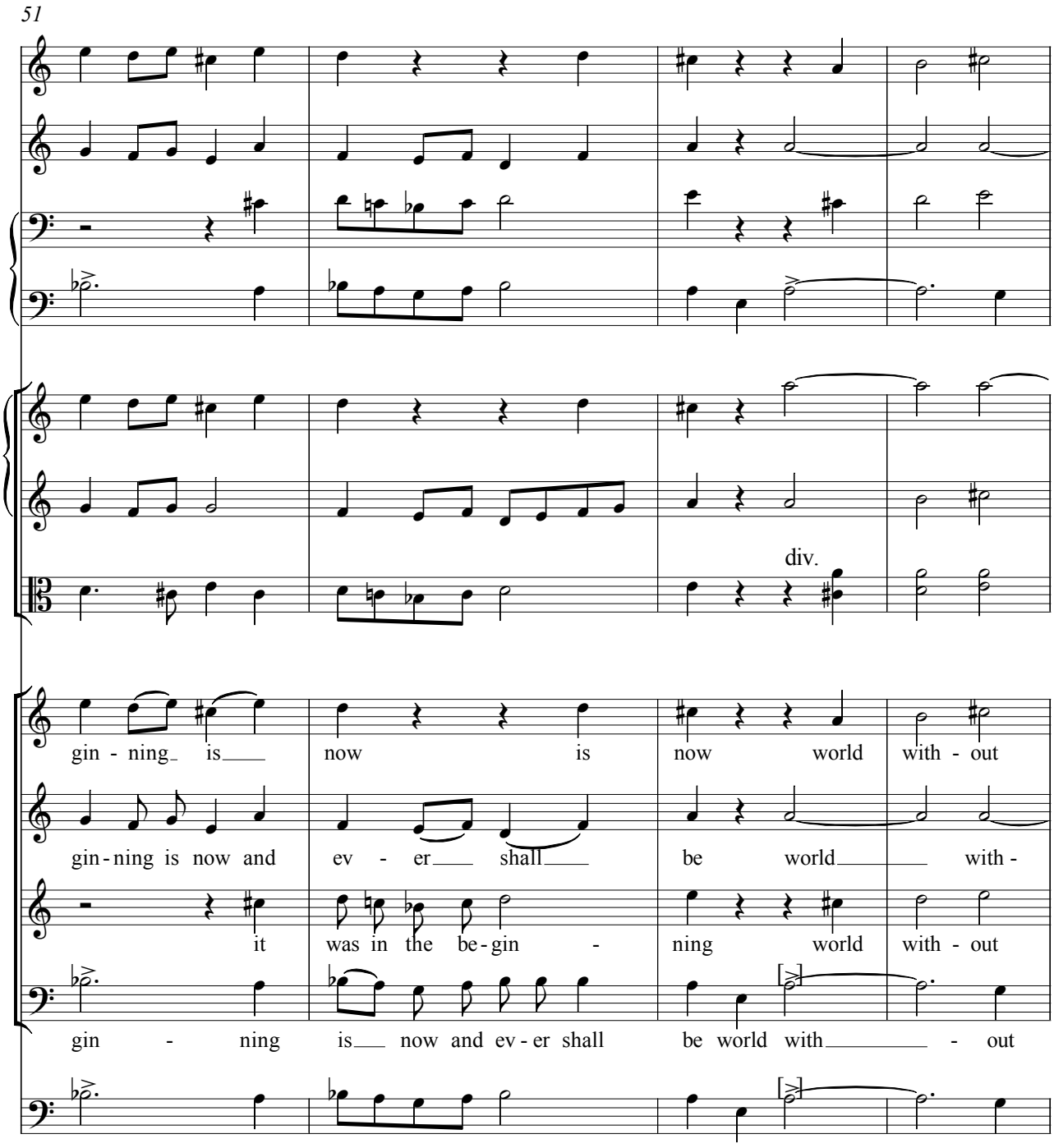

31
world
with
gin - ning is now and ev - er shall be is now and ev - er
gin - ning is now and ev - er shall be world with out end with out
gin - ning is now and ev - er shall be world with-out end world with - out end

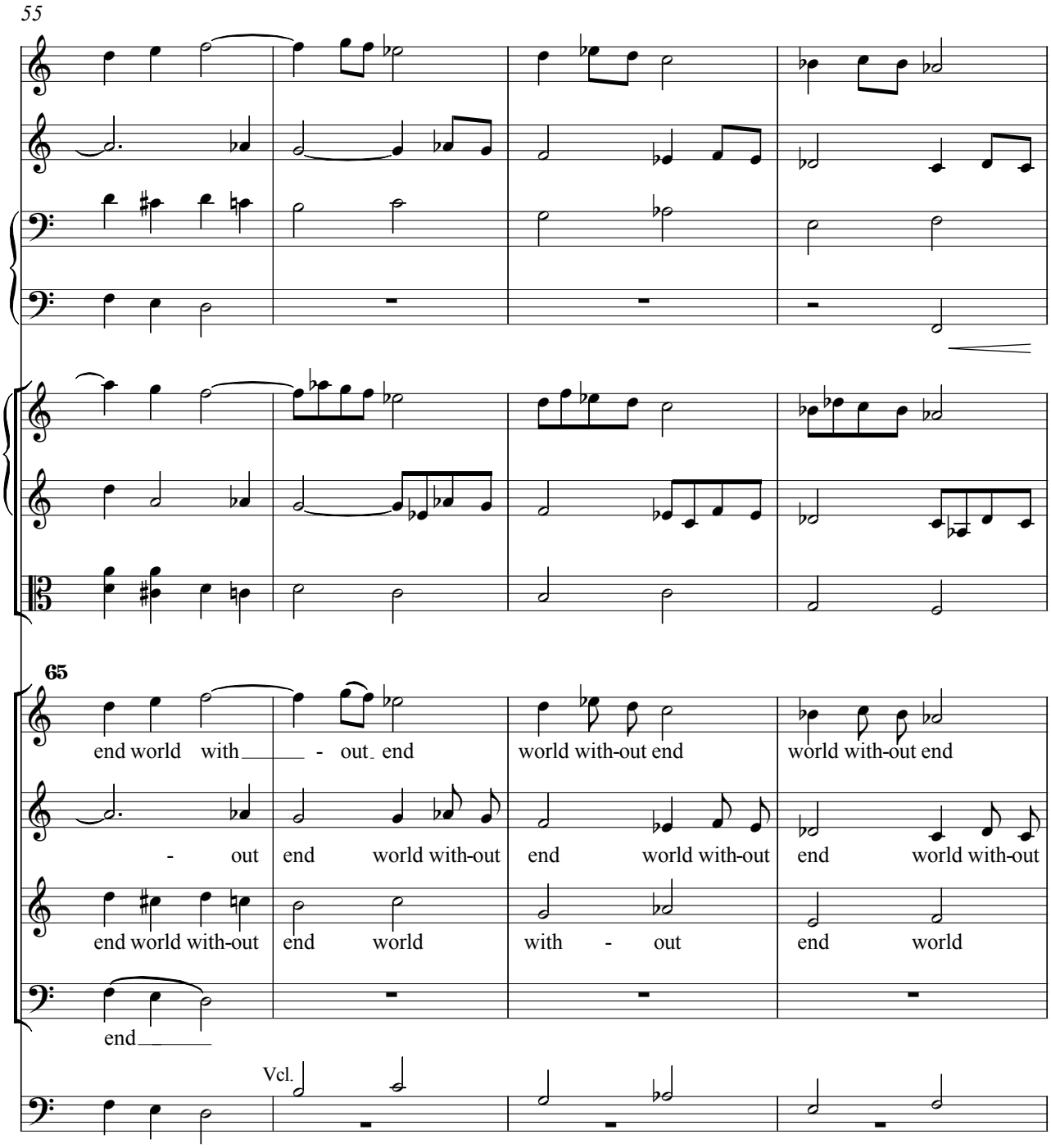

35
61
out end world with - out end As it was in the be-gin - ning
shall be world with out end As it was is now
end
was in the be -
world world with - out end As it was in the be gin - ning

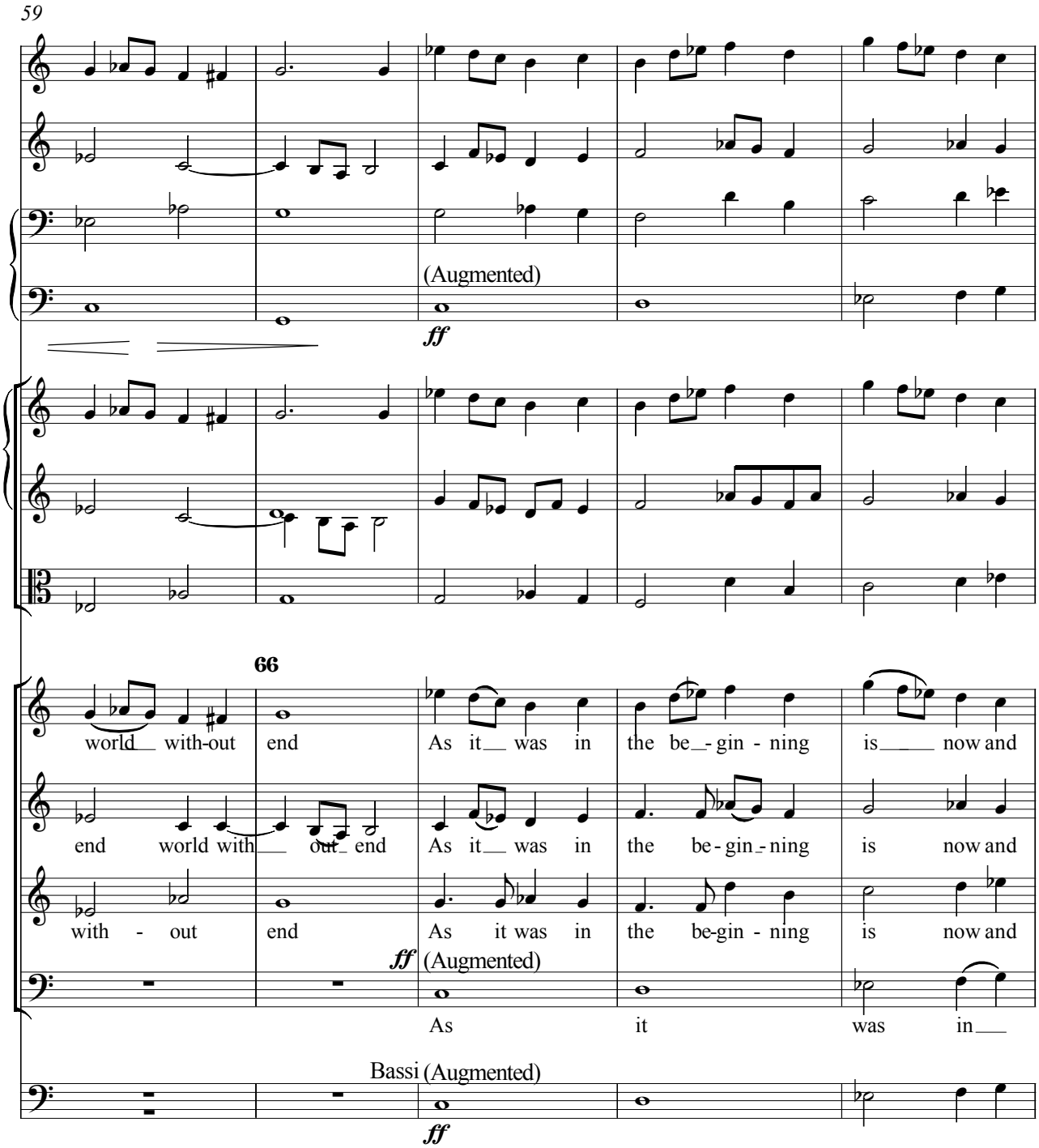

39
62
is now and ev-er shall be shall be As it was in the be-
and ev - er shall be world with - out end world with -
gin - ning is now and ev - er shall be world with - out end with - out
is now and ev - er shall be world with - out end worldwith -

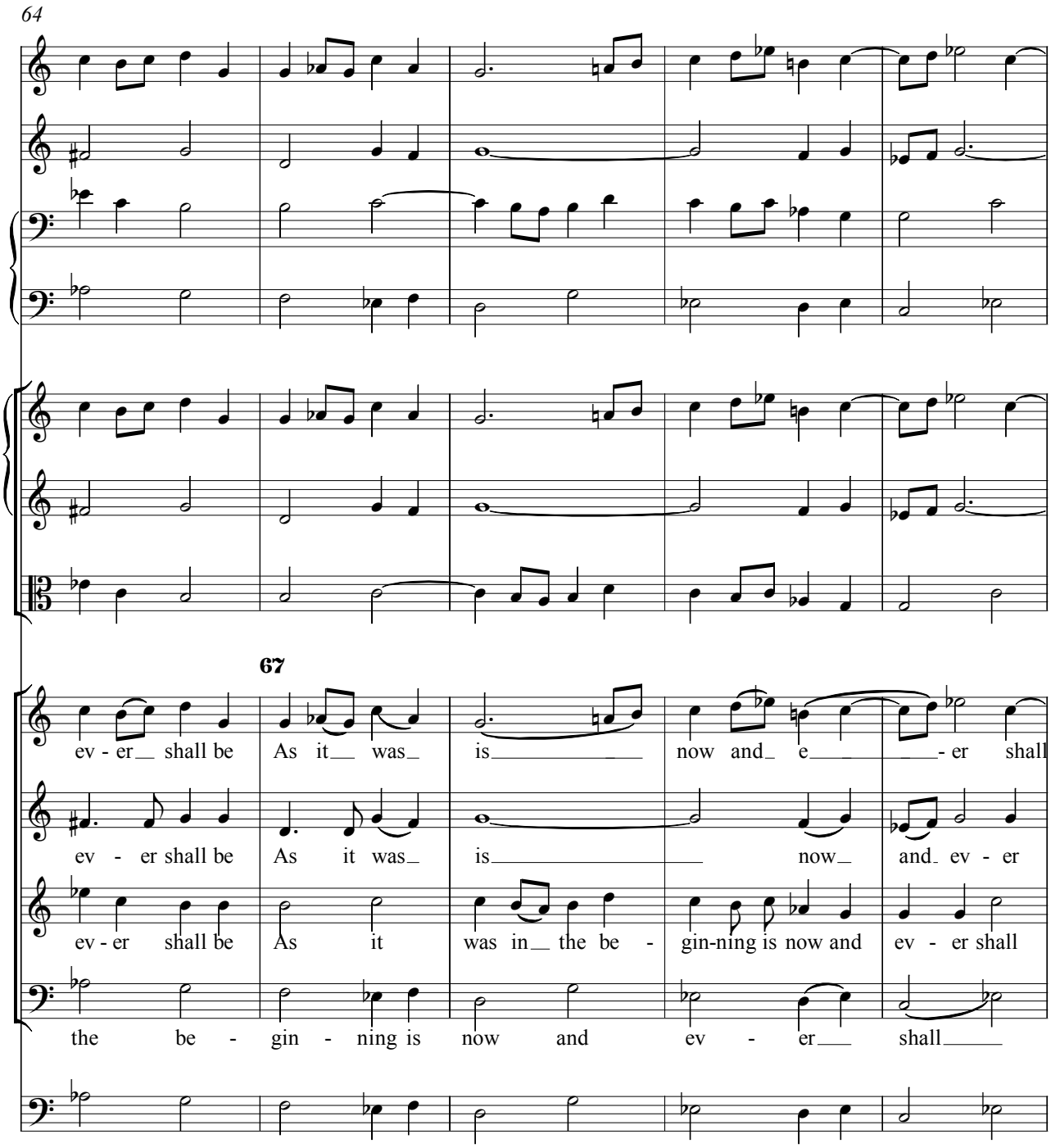

43
63
gin - ning is now and ev - er shall be world with-out end world with -
out end world with - out end world out end world with - out end
end As it was in the be - gin - ing is now and
out end As it was in the be - gin - ning is now and ev - er

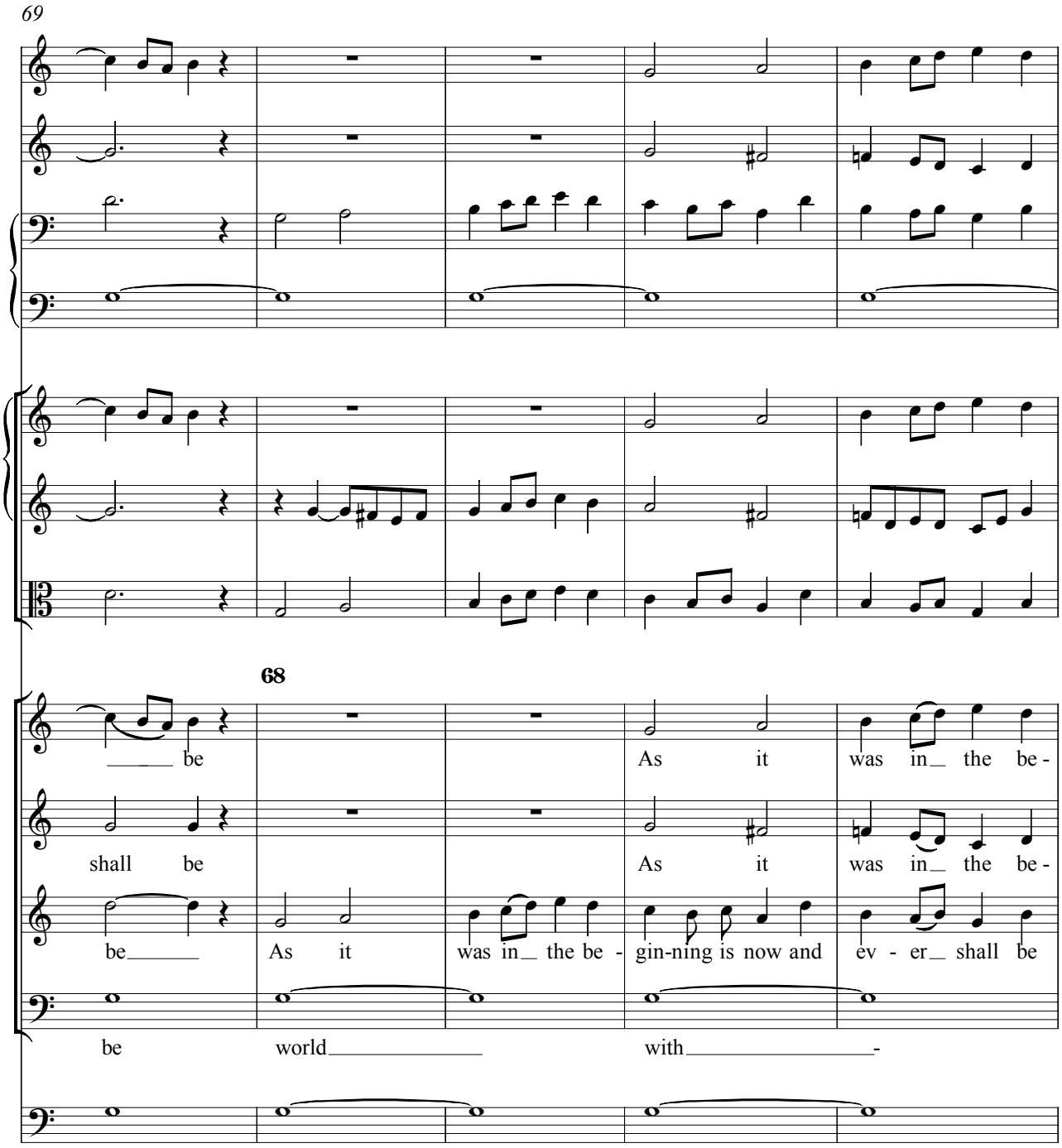

47
64
out end with - out end As it was in the be -
As it was in the be -
ev - er shall be As it was in the be-gin-ning
shall be world with - out end As it was in the be -

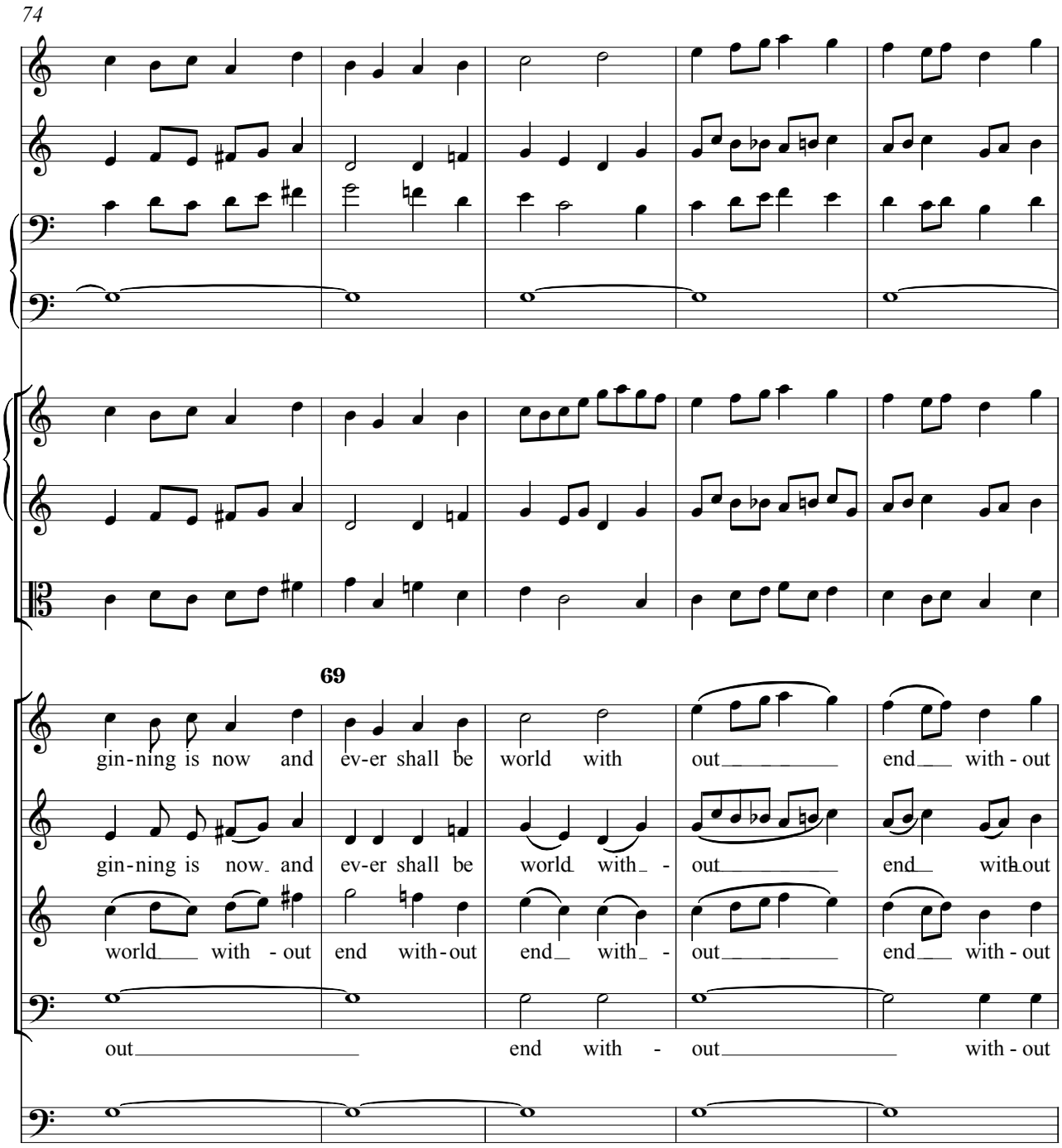

51
div.
gin - ning is now is now world with - out
gin - ning is now and ev - er shall be world with -
it was in the be - gin - ning world with - out
gin - ning is now and ev - er shall be world with - out

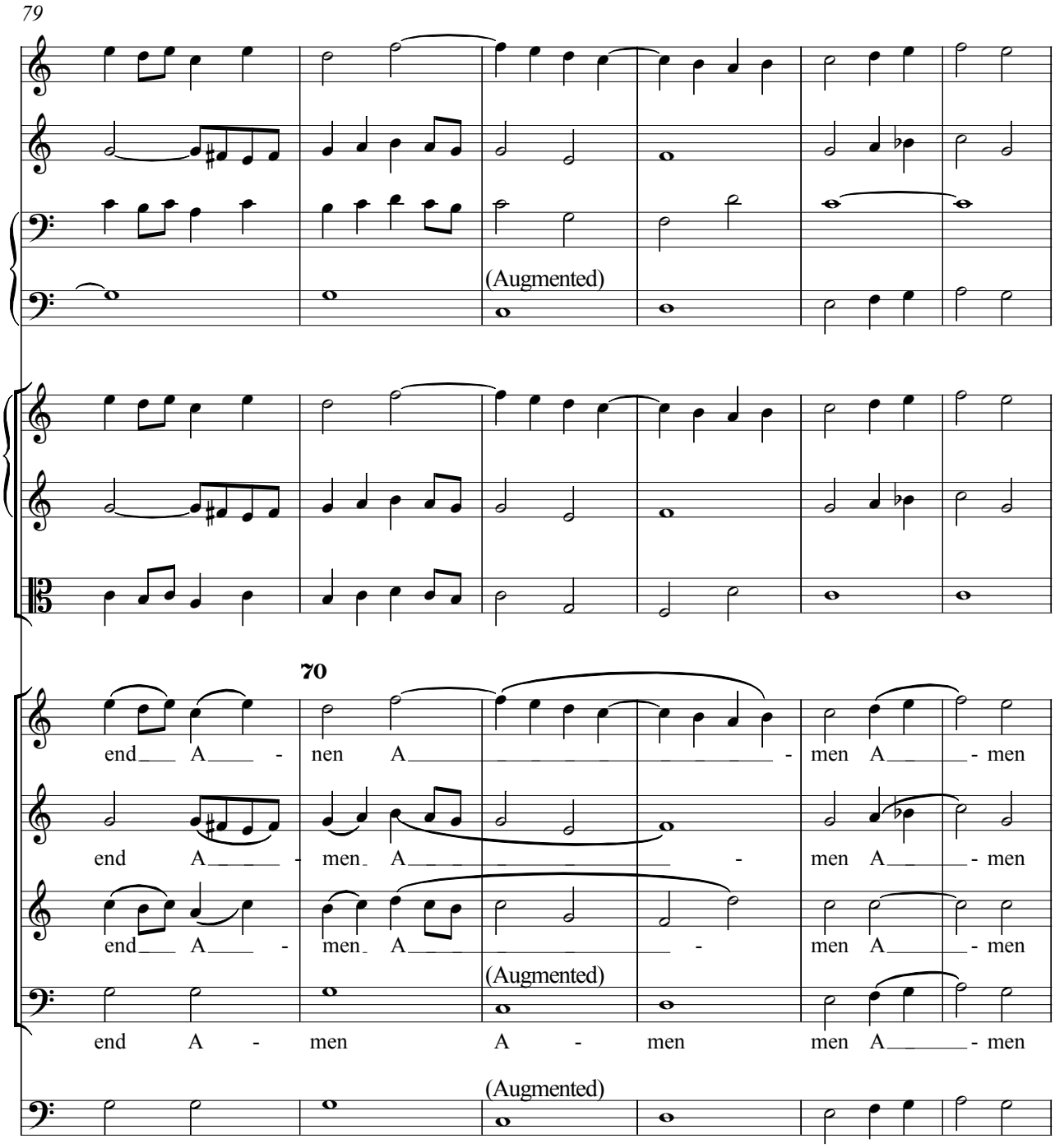

55
65
end world with - out end
world with-out end
world with-out end
- out
end world with-out
end world with-out
end world with-out
end world with-out
end world
with - out
end world
end
Vcl.

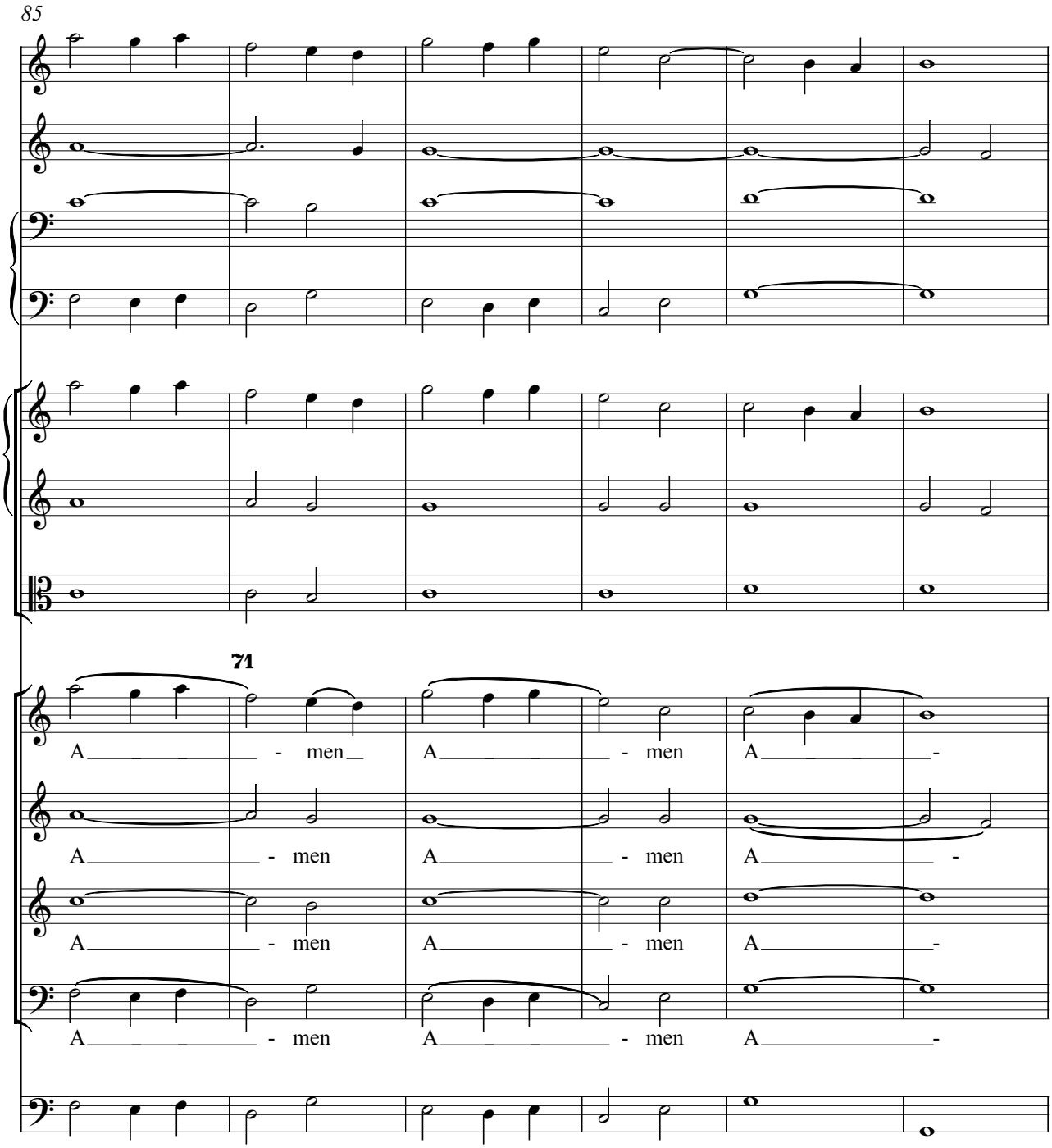

59
(Augmented)
ff
66
world with-out end
As it was in the be-gin-ning is now and
end world with-out end
As it was in the be-gin-ning is now and
with - out end
As it was in the be-gin - ning is now and
ff
(Augmented)
As it was in
Bassi
(Augmented)
ff

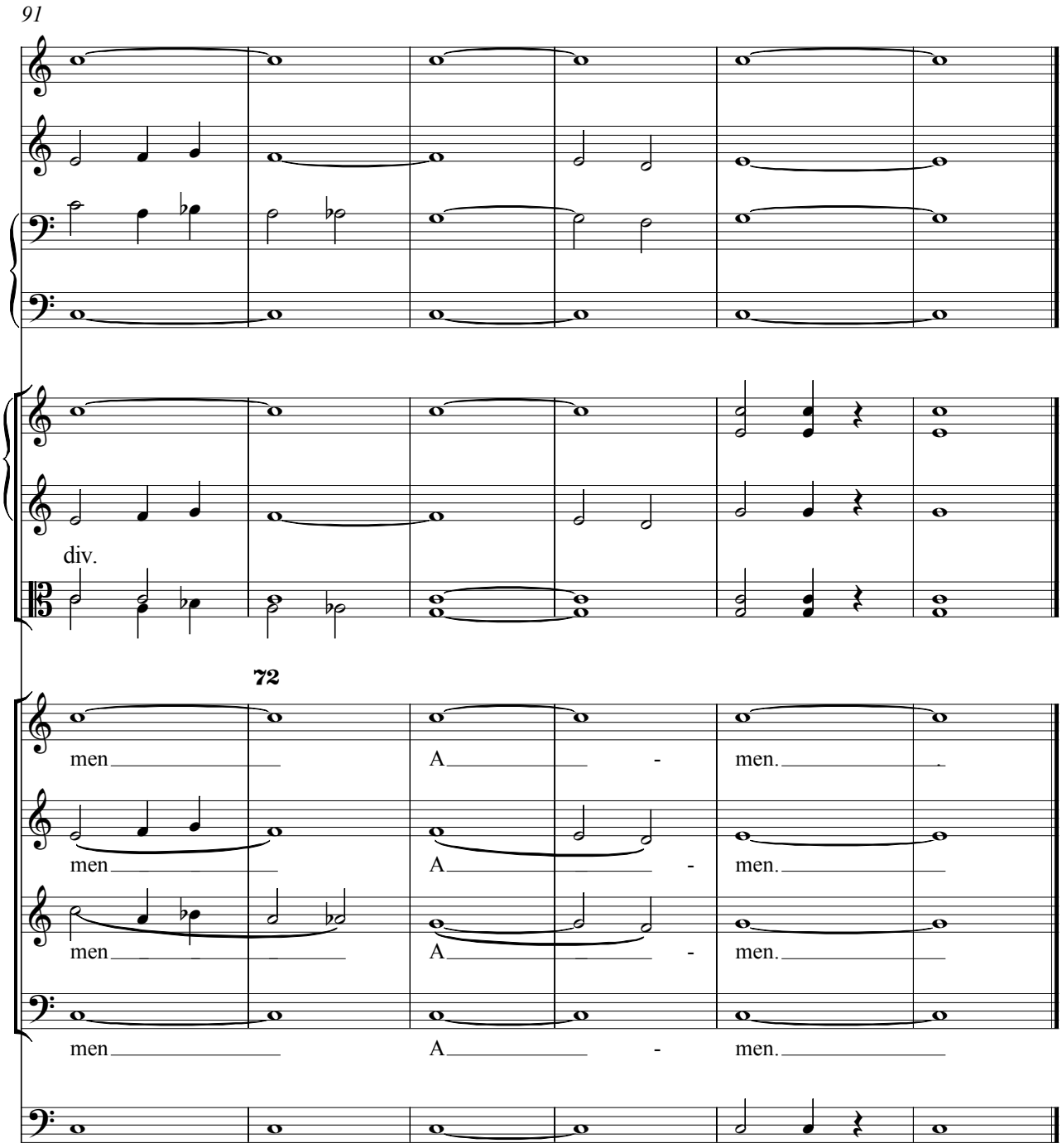

64
67
ev - er shall be As it was is now and e - er shall
ev - er shall be As it was is now and ev - er
ev - er shall be As it was in the be - gin-ning is now and ev - er shall
the be - gin - ning is now and ev - er shall


69
68
be
As it was in the be -
shall be
As it was in the be -
be
As it was in the be - gin-ning is now and ev - er shall be
be world
with


74
69
gin-ning is now and ev-er shall be world with out end with - out
gin-ning is now and ev-er shall be world with - out end with-out
world with - out end with-out end with - out end with - out
out end with - out with - out


79
(Augmented)
70
end A - nen A - men A - men
end A - men A - men A - men
end A - men A - men A - men
(Augmented)
end A - men A - men men A - men
(Augmented)


85
71
A - men A - men A -
A - men A - men A -
A - men A - men A -
A - men A - men A -


91
div.
72
men
A - men.
men
A - men.
men
A - men.
men
A - men.