

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.

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SECTIONS

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



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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6.	Quartet Unaccompanied	He remembering his mercy	41
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(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

Maestoso ♩ = 96

The musical score is arranged in a system with the following parts and staves:

- Oboes 1 & 2:** Treble clef, common time, *ff*. Part 1 has a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Part 2 has a whole note G3, followed by quarter notes A3, B3, C4, B3, A3, G3.
- Bassoons 1 & 2:** Bass clef, common time, *ff*. Part 1 has a whole note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. Part 2 has a whole note G2, followed by quarter notes A2, B2, C3, B2, A2, G2.
- Violin I:** Treble clef, common time, *ff*. Part 1 has a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Part 2 has a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4.
- Violin II:** Treble clef, common time, *ff*. Part 1 has a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Part 2 has a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4.
- Viola:** Alto clef, common time, *ff*. Part 1 has a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Part 2 has a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4.
- SOPRANO 1:** Treble clef, common time, *1 Maestoso*. Part 1 has a whole rest, followed by quarter notes A4, B4, C5, B4, A4, G4.
- SOPRANO 2:** Treble clef, common time, *1 Maestoso*. Part 1 has a whole rest, followed by quarter notes A4, B4, C5, B4, A4, G4.
- ALTO:** Alto clef, common time, *1 Maestoso*. Part 1 has a whole rest, followed by quarter notes A4, B4, C5, B4, A4, G4.
- TENOR:** Bass clef, common time, *1 Maestoso*. Part 1 has a whole rest, followed by quarter notes A4, B4, C5, B4, A4, G4.
- BASS:** Bass clef, common time, *1 Maestoso*. Part 1 has a whole rest, followed by quarter notes A4, B4, C5, B4, A4, G4.
- Violoncello & Double Bass:** Bass clef, common time, *ff*. Part 1 has a whole note G2, followed by quarter notes A2, B2, C3, B2, A2, G2.

7

2

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

13

The musical score consists of two systems. The first system is a piano accompaniment for the first two systems of the vocal part. It features a grand staff with treble and bass clefs. The right hand has a triplet of eighth notes in the first measure of the second system, and another triplet in the second measure. The left hand has a triplet of eighth notes in the first measure of the second system, and a 'div.' (divisi) section with a triplet of eighth notes in the second measure. The second system is a vocal part for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). All parts are marked *ff* (fortissimo). The lyrics are: "My soul doth mag-ni - fy the Lord. My". The vocal lines are written in treble clef, except for the bass line which is in bass clef. The lyrics are placed below the notes. The Soprano line ends with a fermata over the word "My". The Bass line ends with a fermata over the word "My".

19

Piano accompaniment for measures 19-23. The score consists of three staves: Treble, Middle, and Bass. Measures 19 and 20 are rests. From measure 21, the music features a series of triplet patterns. The Treble staff has eighth-note triplets, the Middle staff has quarter-note triplets, and the Bass staff has eighth-note triplets. A 'div.' (divisi) marking appears in the Bass staff at measure 22, indicating that the bass line is split between the left and right hands. The piece concludes in measure 23 with a final triplet in the Bass staff.

4

Vocal parts for measures 19-23. The score consists of five staves: four Treble staves and one Bass staff. Each staff has the lyrics "soul doth mag-ni - fy the Lord." written below it. The vocal lines are simple, with notes corresponding to the syllables. The Bass staff provides a simple accompaniment for the vocalists. The piece concludes in measure 23 with a final triplet in the Bass staff.

24

Piano accompaniment for measures 24-28, consisting of three staves: Treble, Middle, and Bass clefs.

Piano accompaniment for measures 29-33, consisting of three staves: Treble, Middle, and Bass clefs.

5

Vocal and piano accompaniment for measures 34-38. The vocal part is on a single staff with lyrics, and the piano accompaniment is on two staves (Treble and Bass clefs).

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

The first system of music is a piano accompaniment consisting of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one sharp (F#) and a 4/4 time signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

The second system of music is a piano accompaniment consisting of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. It continues the musical material from the first system, maintaining the same key signature and time signature.

6

The third system of music features vocal parts and piano accompaniment. It consists of six staves: four vocal staves (soprano, alto, tenor, and bass) and two piano accompaniment staves (treble and bass clefs). The lyrics are: "joic - ed in GOD my Sa - viour, and my spi - rit hath re - joic - ed in GOD my_". The piano accompaniment continues from the previous systems. The vocal parts are written in a homophonic style, with each voice part having its own line of music.

35

The first system of music consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a common time signature. The first two measures contain notes, while the remaining four measures are marked with a horizontal line, indicating rests.

The second system of music consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The first two measures contain notes, while the remaining four measures are marked with a horizontal line, indicating rests.

7

The third system of music features four vocal staves and a piano accompaniment staff. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "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". The piano accompaniment provides harmonic support for the vocal lines.

The Cello part is written on a single bass clef staff. It begins with the word "Cello" above the staff. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, 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B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D3

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

Piano accompaniment for measures 46-50. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measures 46-50 are mostly rests, with some notes appearing in the final measure of the system.

Piano accompaniment for measures 51-55. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measures 51-55 contain active piano accompaniment with various note values and rests.

9

Vocal and piano accompaniment for measures 56-60. The score includes a vocal line with lyrics and piano accompaniment on three staves (grand staff and separate bass clef staff).
Lyrics:
He hath re-gard - ed the low - li - ness of his hand - maid-en. For 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

Piano accompaniment for measures 61-65. The score consists of a single bass clef staff. Measures 61-65 contain active piano accompaniment.

51

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

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

re - gard - ed the low - li - ness 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

Piano accompaniment for measures 61-66. The score consists of three staves: Treble, Middle, and Bass. Measure 61 features a treble clef with a sharp sign on the second line and a bass clef with a sharp sign on the second line. The music is mostly rests with some notes in the bass line.

Piano accompaniment for measures 67-72. The score consists of three staves: Treble, Middle, and Bass. Measures 67-72 feature a treble clef with a sharp sign on the second line and a bass clef with a sharp sign on the second line. The music is mostly rests with some notes in the bass line. Dynamics include *pp* in the treble and middle staves.

Vocal and Cello parts for measures 11-12. The score consists of six staves: Treble, Middle, Bass, and Cello. Measure 11 is marked with a **11** and a *p* dynamic. Measure 12 is marked with a **12** and a *pp* dynamic. The vocal parts are in treble clef with a sharp sign on the second line. The lyrics are: "maid - en. For He hath re - gard - ed the low - li - ness of his hand - maid -". The Cello part is in bass clef with a sharp sign on the second line. Dynamics include *pp* in the vocal parts and *pp* in the Cello part.

68

68

ff

[ff]

a 2. *[ff]*

[ff]

[ff]

[ff] div. *[ff]*

ff [Tutti] **13**

en. My soul doth mag-ni - fy the Lord

ff

en. My soul doth mag - ni - fy the Lord

ff

en. My soul doth mag - ni - fy the Lord

ff

en. My soul doth mag - ni - fy the Lord

en. My — soul doth mag-ni - fy the Lord

Bassi *ff* *[ff]*

74

The first system of music features a piano accompaniment with three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes in the treble clef, followed by rests in the other staves. The piece concludes with a bass clef and a whole note chord in the bass staff.

The second system of music continues the piano accompaniment with three staves. It features more complex rhythmic patterns, including triplets in both the treble and bass clefs of the grand staff. The system ends with a bass clef and a whole note chord in the bass staff.

The vocal line consists of five staves, including a grand staff and a separate bass staff. The lyrics are: "My soul doth mag-ni - fy the Lord". The first staff is a soprano line, the second is an alto line, the third is a tenor line, and the fourth is a bass line. The fifth staff is a separate bass line. The lyrics are aligned with the notes across the staves. The piece concludes with a bass clef and a whole note chord in the bass staff.

79

Piano accompaniment for measures 79-83. The score consists of three staves: Treble, Bass, and a lower Treble staff. The lower Treble staff contains a triplet of eighth notes in each measure, marked with a '3' and the instruction 'div.'. The upper staves feature a mix of quarter, eighth, and dotted notes, with some measures containing triplets of eighth notes.

14

Vocal and piano accompaniment for measures 84-88. The score consists of six vocal staves and one piano accompaniment staff. The vocal staves contain the lyrics: "My soul doth mag-ni-fy My soul doth". The piano accompaniment staff features a triplet of eighth notes in the final measure of the system.

84

rall.

15 rall.

fff

No. 2 Tenor Solo FOR BEHOLD

Andante con moto ♩ = 80

Violin I
Violin II
Viola
Tenor solo
Cello
Bass

16 Andante con moto

[*mf*]

[*mf*]

5

p
p
p
p

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

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

Piano accompaniment for measures 23-28. The score is in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. The music features a steady accompaniment with some melodic lines in the upper register.

Tempo primo

Vocal line and piano accompaniment for measures 23-28. The vocal line is in G major and 3/4 time. The lyrics are: "he that is might-y hath mag-ni-fi-ed me. For be-hold, from hence-forth". The piano accompaniment is in G major and 3/4 time, with a "div." (divisi) marking in the bass line at measure 24. The lyrics are: "he that is might-y hath mag-ni-fi-ed me. For be-hold, from hence-forth".

29

Piano accompaniment for measures 29-34. The score is in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. The music features a steady accompaniment with some melodic lines in the upper register.

18

Vocal line and piano accompaniment for measures 29-34. The vocal line is in G major and 3/4 time. The lyrics are: "all gen-e-ra-tions shall call me bless-ed, shall call me bless-ed, shall". The piano accompaniment is in G major and 3/4 time. The lyrics are: "all gen-e-ra-tions shall call me bless-ed, shall call me bless-ed, shall".

35 **stringendo**
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 **Tempo primo**
[pp]

He that is might - y hath mag - ni - fi - ed me and Ho - ly

47 rall. . . .

Ho - ly Ho - ly is his name. Ho - ly Ho - ly Ho - ly is his

53 **Tempo primo** rall.

name.

pp

No. 3

Canon. 2 in 1 AND HIS MERCY

Andante $\text{♩} = 92$

Clarinet 1 & 2 in C

Bassoons 1 & 2

Violin I

Violin II

Viola

20 **Andante**

Treble
And his mer-cy is on them that fear Him, on

Alto
And his mer-cy is on

Tenor
And his mer-cy is on

Bass

Cello & Bass

I I I I

5

The first system of the piano accompaniment consists of five measures. It features a treble and bass clef. The right hand plays a melody of quarter notes, while the left hand provides a harmonic accompaniment with a mix of quarter and eighth notes. The key signature has one sharp (F#).

The second system of the piano accompaniment also consists of five measures, continuing the musical texture from the first system. It maintains the same instrumental parts and key signature.

21

The third system includes vocal lines and piano accompaniment. It consists of five measures. The vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics underneath them. The piano accompaniment continues with the same instrumental parts as the previous systems. The lyrics are: "them_ that_ fear_ Him, on them_ that_ fear_ Him," for the vocal lines, and "And his mer-cy is on them that fear_ Him, on_ them that fear" for the bass line.

10

Piano accompaniment for measures 10-14. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a steady accompaniment with some melodic lines in the right hand.

Piano accompaniment for measures 15-19. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with a similar accompaniment style.

22

Vocal and piano accompaniment for measures 22-26. The score consists of five staves: three for vocal parts (Soprano, Alto, Bass) and two for piano accompaniment (treble and bass clef). The lyrics are: "And his mer - cy is on them that fear Him And his mer - cy is on them that fear Him And his mer - cy is on them that".

15

Piano accompaniment for measures 15-19. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a steady accompaniment with various rhythmic patterns, including quarter and eighth notes, and rests.

Piano accompaniment for measures 20-24. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with a similar accompaniment style to the previous section.

23

Vocal and piano accompaniment for measures 23-27. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Right and Left Hand). The lyrics are:

Soprano: fear_ Him that fear Him through - out all_ gen - a -

Alto: fear Him that fear Him that fear_ Him_ through - out all gen - e -

Tenor: is on_ them that fear_ Him, that fear Him

Bass: fear Him, that fear_ Him, that fear Him through - out all_ gen - e -

The piano accompaniment continues with the same style as the previous sections.

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

Musical score for measures 25-29. It consists of two systems of piano accompaniment. The first system has a grand staff with treble and bass clefs. The second system has a grand staff with treble, middle, and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 25: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 26: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; bass clef has a whole rest. Measure 27: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 28: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 29: Treble clef has a whole note G4, bass clef has a whole note G2.

Musical score for measures 30-34. It consists of two systems of piano accompaniment. The first system has a grand staff with treble and bass clefs. The second system has a grand staff with treble, middle, and bass clefs. Measure 30: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 31: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; bass clef has a whole rest. Measure 32: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 33: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 34: Treble clef has a whole note G4, bass clef has a whole note G2.

24

Musical score for measures 24-28 with lyrics. It consists of two systems of piano accompaniment. The first system has a grand staff with treble and bass clefs. The second system has a grand staff with treble, middle, and bass clefs. Measure 24: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 25: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; bass clef has a whole rest. Measure 26: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 27: Treble clef has a whole note G4, bass clef has a whole note G2. Measure 28: Treble clef has a whole note G4, bass clef has a whole note G2.

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

Piano accompaniment for measures 29-33. The score consists of five staves: two treble clefs and three bass clefs. The music features a steady accompaniment with various chordal textures and melodic lines.

Piano accompaniment for measures 34-38. The score consists of five staves: two treble clefs and three bass clefs. The music continues with similar accompaniment patterns.

25

Vocal and piano accompaniment for measures 25-29. The score consists of six staves: three vocal staves (soprano, alto, and tenor/bass) and three piano accompaniment staves (two treble clefs and one bass clef). The lyrics are as follows:

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

Allegro $\text{♩} = 76$

Flute

Clarinet in C

Violin I

Violin II

Viola

Baritone

Cello & Bass

26 Allegro

5

He hath shew - ed strength with his arm

9

Musical score for measures 9-12. The score is in G major (one sharp) and 4/4 time. It features a vocal line with a forte (*f*) dynamic and a piano accompaniment. The piano part includes a trill in the right hand and a 'div.' (divisi) instruction in the left hand. The bass line is also present.

13

Musical score for measures 13-28. The score is in G major (one sharp) and 4/4 time. It features a vocal line with a mezzo-forte (*mf*) dynamic and a piano accompaniment. The piano part includes a trill in the right hand and a forte (*f*) dynamic. The bass line is also present. The lyrics are: "He hath shew - ed strength with his arm".

17

Musical score for measures 17-20. The score is in G major (one sharp) and 4/4 time. It features two vocal staves at the top, a grand staff (treble and bass clefs) in the middle, and a separate bass staff at the bottom. The vocal staves begin with a forte (*f*) dynamic and include trills marked with a wavy line and 'tr'. The piano accompaniment consists of flowing eighth-note patterns in the right hand and a more rhythmic bass line in the left hand. Measure numbers 17, 18, 19, and 20 are indicated above the vocal staves. A measure number '29' is printed in the center of the grand staff.

21

Musical score for measures 21-24. The score continues in G major and 4/4 time. It features two vocal staves at the top, a grand staff (treble and bass clefs) in the middle, and a separate bass staff at the bottom. The vocal staves begin with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with similar patterns. The lyrics 'He hath shew - ed strength with his arm' are written below the bass staff. Measure numbers 21, 22, 23, and 24 are indicated above the vocal staves. Dynamics *mf* and *f* are marked throughout the piano part.

25

cres -

Musical score for measures 25-30. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right hand with eighth-note patterns and a left hand with a steady bass line. The vocal line enters in measure 25 with a half note, followed by quarter notes in measures 26-28, and a half note in measure 29. The lyrics are: "He hath shew - ed strength with his arm." The word "cres -" is written above the vocal line in measure 29. Measure 30 continues the piano accompaniment and the vocal line with a half note.

29

cen - do

tr

Musical score for measures 29-31. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right hand with eighth-note patterns and a left hand with a steady bass line. The vocal line enters in measure 29 with a half note, followed by quarter notes in measures 30-31, and a half note in measure 32. The lyrics are: "cen - do". The word "mf" is written below the vocal line in measure 29. The word "[mf]" is written below the piano part in measure 29. The word "f" is written below the piano part in measure 30. The word "dim." is written below the piano part in measure 31. The word "31" is written below the piano part in measure 31. The word "f" is written below the piano part in measure 32. The word "dim." is written below the piano part in measure 32.

33

Musical score for measures 33-36. The score includes vocal lines and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line includes a trill in measure 35. The lyrics are: "He hath scat - ter - ed the proud".

37

Musical score for measures 37-40. The score includes vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment. The vocal line includes a trill in measure 39. The lyrics are: "for the i - mag - i - na - tion of their".

41

Musical score for measures 41-44. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right hand with flowing eighth-note patterns and a left hand with block chords. A fermata is placed over the first measure of the piano accompaniment. The number '33' is written above the piano part in the third measure. The word 'hearts.' is written below the vocal line in the first measure.

45

Musical score for measures 45-48. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right hand with flowing eighth-note patterns and a left hand with block chords. A trill is marked above the vocal line in the second measure. The lyrics 'He hath scat - ter -' are written below the vocal line in the fourth measure.

49

Musical score for measures 49-52. The score includes vocal lines and piano accompaniment. The piano part features a complex texture with multiple voices in the right hand and a bass line in the left hand. The vocal line begins at measure 34 with the lyrics: "ed The proud in the i - mag - i -". The piano part includes a section marked "Vcl. D.B." (Violoncello, Double Bass) starting at measure 50.

53

Musical score for measures 53-56. The score includes vocal lines and piano accompaniment. The piano part continues with a complex texture. The vocal line begins at measure 35 with the lyrics: "na - tion of their hearts." The piano part includes a section marked "35" starting at measure 55.

57

Musical score for measures 57-61. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. Dynamics include *ff* and *div.*. A rehearsal mark **36** is placed at the end of measure 61. The lyrics "He hath put down" are written below the vocal line.

62

Musical score for measures 62-66. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. Dynamics include *ff*. A rehearsal mark **37** is placed at the end of measure 66. The lyrics "He hath put down The might-y from their seat_ He hath put down the" are written below the vocal line.

69

Musical score for measures 69-72. The score is in G major (one sharp) and 6/4 time. It features a vocal line in the bass clef and piano accompaniment in the grand staff (treble and bass clefs). The lyrics are: "might - y from their seat." The piano accompaniment includes arpeggiated chords and melodic lines in both hands.

73

rall.

Musical score for measures 73-76. The score is in G major (one sharp) and 6/4 time. It features a vocal line in the bass clef and piano accompaniment in the grand staff. The lyrics are: "and hath ex - alt - ed the hum - ble the hum - ble and". The tempo marking "rall." is present above the vocal line. The piano accompaniment includes arpeggiated chords and melodic lines in both hands.

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

Violin I *f*

Violin II *f*

Viola *f*

Tenor *f*
He hath fill - ed the hun - gry with good things

Bass *f*
He hath fill - ed the hun - gry with good things

Cello & Bass *f*

4

41

and the rich he hath sent emp - ty sent empt - ty a way.

and the rich he hath sent emp - ty sent empt - ty a way.

No. 6 Quartet (unaccompanied) HE REMEMBERING HIS MERCY

42 **Andantino** $\text{♩} = 72$

p *poco cresc.*

Treble He re - rem-ber-ing, re - mem-b'ring his mer - cy, He re -

Alto He re - mem-ber-ing, re - mem-b'ring his mer - cy, He re -

Tenor He re - mem-ber-ing, re - mem-b'ring his mer - cy, He re -

Bass He re - mem-ber-ing, re - mem-b'ring his mer - cy, He re -

6

p

mem-b'ring, re - mem-b'ring his mer - cy, He re - mem-ber-ing, He re -

mem-b'ring, re - mem-b'ring his mer - cy, He re - mem-ber-ing, He re -

mem-b'ring, re - mem-b'ring his mer - cy, He re - mem-ber-ing, He re -

mem-b'ring, re - mem-b'ring his mer - cy, He re - mem-ber-ing, He re -

12 43

f

mem-ber-ing, He re - mem-b'ring, re - mem-b'ring his, mer - cy.

mem-ber-ing, He re - mem-b'ring, re - mem-b'ring his mer - cy.

mem-ber-ing, He re - mem-b'ring, re - mem-b'ring his mer - cy.

mem-ber-ing, He re - mem-b'ring, re - mem-b'ring his mer - cy. He re -

18

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

44

23

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

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,

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

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

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

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

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

to our fore - fath - ers A - bra - ham and his seed for ev - er.

to our fore - fath - ers A - bra - ham and his seed for ev - er.

to our fore - fath - ers A - bra - ham and his seed for ev - er.

to our fore - fath - ers A - bra - ham and his seed for ev - er.

49

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

Maestoso $\text{♩} = 72$

The musical score is arranged in systems. The first system includes Oboes 1 & 2, Bassoons 1 & 2, Violin I, Violin II, and Viola. The second system includes Treble, Alto, Tenor, Bass, and Cello & Bass. The vocal parts (Treble, Alto, Tenor, Bass) have lyrics: "Glo - ry Glo - ry Glo - ry be to the". The score is marked with a tempo of Maestoso and a metronome marking of quarter note = 72. The dynamic marking is *ff* (fortissimo) throughout. The score is divided into two measures, 50 and 51.

Oboes 1 & 2 *ff*

Bassoons 1 & 2 *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

50 **Maestoso** **51**

Treble *ff*
Glo - ry Glo - ry Glo - ry be to the

Alto *ff*
Glo - ry Glo - ry Glo - ry be to the

Tenor *ff*
Glo - ry Glo - ry Glo - ry be to the

Bass *ff*
Glo - ry Glo - ry Glo - ry be to the

Cello & Bass *ff*

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

Musical score for the first system, measures 13-18. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a 3/4 time signature. The melody in the right hand features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment in the left hand consists of a steady bass line with notes: G3, F3, E3, D3, C3, B2, A2, G2.

Musical score for the second system, measures 19-24. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The melody in the right hand continues with notes: F4, E4, D4, C4, B3, A3, G3. The accompaniment in the left hand continues with notes: F3, E3, D3, C3, B2, A2, G2.

53

Musical score for the third system, measures 25-30. It consists of five staves: three for vocal parts (soprano, alto, and tenor) and two for the piano accompaniment. The lyrics are: "Glo - ry be to the Son Glo - ry". The vocal parts have a melodic line with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with notes: G3, F3, E3, D3, C3, B2, A2, G2.

19 **rall.**

rall.

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.

54

[attacca]

No.7(b)

Fugue AS IT WAS IN THE BEGINNING

Allegro ♩ = 120

Oboe

Clarinet in C

Bassoons 1 & 2

Violin I

Violin II

Viola

Allegro

55

Treble

Alto

Tenor

Bass

Cello & Bass

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

6

Musical score for the first system, measures 6-10. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef) and a piano accompaniment (bass clef). The piano accompaniment features a steady eighth-note bass line.

Musical score for the second system, measures 11-15. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef) and a piano accompaniment (bass clef). The piano accompaniment continues with the eighth-note bass line.

56

Musical score for the third system, measures 16-20. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef) and a piano accompaniment (bass clef). The piano accompaniment continues with the eighth-note bass line. Lyrics are provided for the vocal line.

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

11

Musical score for the first system, measures 11-15. It features a vocal line and a piano accompaniment with treble and bass staves.

Musical score for the second system, measures 16-20. It features a vocal line and a piano accompaniment with treble and bass staves.

57

Musical score for the third system, measures 21-25. It includes lyrics for the vocal line and piano accompaniment with treble and bass staves.

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
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

Musical score for measures 16-20, featuring a vocal line and piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#).

Musical score for measures 21-25, continuing the vocal and piano accompaniment from the previous system.

58

Musical score for measures 58-62, including lyrics for the vocal line and piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#).

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 shallbe 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

Musical score for the first system, measures 21-25. It consists of a vocal line and a piano accompaniment with two staves.

Musical score for the second system, measures 26-30. It consists of a vocal line and a piano accompaniment with two staves.

59

Musical score for the third system, measures 31-35. It includes lyrics for the vocal line and a piano accompaniment with two staves.

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

Musical score for measures 26-31. It consists of two systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first system covers measures 26-31, and the second system covers measures 32-37. The melody in the treble clef is primarily eighth and quarter notes, while the bass clef provides harmonic support with chords and moving lines.

60

Musical score for measures 60-65, including vocal lines and piano accompaniment. The piano accompaniment is in the same key and time signature as the previous section. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "is now 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

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

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

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

Musical score for measures 43-46. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 3/4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

Musical score for measures 47-50. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment continues with a similar rhythmic pattern to the previous system.

63

Musical score for measures 63-66. The system consists of a vocal line (treble clef) with lyrics, a piano accompaniment (grand staff), and a bass line (bass clef). The lyrics are: "gin - ning is now and ev - er shall be world with-out end world with - out end world with - out end world with - out end". The piano accompaniment and bass line continue with the established rhythmic patterns.

47

Musical score for measures 47-63. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system also has a vocal line and piano accompaniment. The piano part features a prominent bass line with eighth and sixteenth notes.

64

Musical score for measures 64-67, including lyrics. The vocal line (treble clef) has lyrics: "out end with - out end As it was in the be - ev - er shall be As it was in the be-gin-ning". The piano accompaniment (grand staff) continues with the same style as the previous measures.

51

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

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

it was in the be - gin - ning world with - out

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

div.

55

Musical score for measures 55-58. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a key with one flat and a 4/4 time signature. The vocal lines feature a melodic phrase that repeats with variations. The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for measures 59-64. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music continues from the previous system. The vocal lines have a more active melodic line. The piano accompaniment includes a prominent bass line in the left hand.

65

Musical score for measures 65-68, including lyrics. It consists of five staves: two vocal staves (Soprano and Alto), two piano staves (Right and Left Hand), and a Violoncello (Vcl.) staff. The lyrics are: "end world with - out end world with-out end world with-out end". The vocal lines are in a lower register, and the piano accompaniment is sparse, focusing on the bass line. The Vcl. part has a simple harmonic accompaniment.

59

Musical score for measures 59-65. It features a vocal line and a piano accompaniment. The piano part includes a section labeled "(Augmented)" with a dynamic marking of *ff*. The score is written in a key with two flats and a common time signature.

66

Musical score for measures 66-71, including lyrics. The lyrics are: "world without end As it was in the beginning is now and end world without end As it was in the beginning is now and with - out end As it was in the beginning is now and". The piano accompaniment includes a section labeled "(Augmented)" with a dynamic marking of *ff*. Below the piano part, there is a section labeled "Bassi (Augmented)" with a dynamic marking of *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

Musical score for measures 69-73. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The music is in a common time signature and features a mix of eighth and quarter notes.

68

Musical score for measures 68-72 with lyrics. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: "be", "shall be", "be", "As it was in the be - gin-ning is now and ev - er shall be", "be", "world", "with".

74

Musical score for measures 74-78, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with long, sustained notes.

Musical score for measures 79-83, continuing the vocal and piano accompaniment from the previous system.

69

Musical score for measures 84-88, including lyrics for the vocal line and piano accompaniment. The lyrics are: "gin-ning is now and ev-er shall be world with out end with - out".

79

Musical score for measures 79-84. It consists of a vocal line and a piano accompaniment. The piano part includes a section labeled "(Augmented)" in the bass line.

Musical score for measures 85-90. It consists of a vocal line and a piano accompaniment.

70

Musical score for measures 91-96, including lyrics. The lyrics are: "end A - nen A - men A - men". The piano part includes a section labeled "(Augmented)".

85

Musical score for measures 85-90. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady bass line and chords in the right hand.

Musical score for measures 91-96. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady bass line and chords in the right hand.

71

Musical score for measures 71-76, including lyrics. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: A - - - - - men A - - - - - men A - - - - - men A - - - - - men A - - - - - men A - - - - - men.

91

Musical score for measures 91-95. It consists of five staves: a vocal line (treble clef) with a long melisma, a piano accompaniment (treble clef), a piano accompaniment (bass clef), and a double bass line (bass clef).

Musical score for measures 96-100. It consists of five staves: a vocal line (treble clef), a piano accompaniment (treble clef), a piano accompaniment (bass clef) with the instruction "div." above it, and a double bass line (bass clef).

72

Musical score for measures 101-105. It consists of five staves: a vocal line (treble clef) with lyrics "men A - men.", a piano accompaniment (treble clef) with lyrics "men A - men.", a piano accompaniment (bass clef) with lyrics "men A - men.", a double bass line (bass clef) with lyrics "men A - men.", and a double bass line (bass clef) without lyrics.