

G. F. Handel
Dettingen Te Deum

No. 1. INTRODUCTION AND CHORUS.--"WE PRAISE THEE, O GOD."

Allegro.
ACCOMP. $\text{♩} = 72.$
8ves

8 8 8 8ve.

CANTO 1mo.
CANTO 2do. We praise
ALTO. We praise
TENOR. We praise
BASS. We praise
We praise

8ve.

thee, O God; We

thee, O God; We

thee, O God; We

thee, O God; We

thee, O God; We

The first system of the musical score consists of five vocal staves and a piano accompaniment. Each vocal staff has the lyrics "thee, O God; We" written below it. The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line in the left hand, with dynamic markings *p* and *f*.

praise - - thee, O God; - -

praise - - thee, O God; - -

praise - - thee, O God; - -

praise thee, O God; - -

praise thee, O God; - -

The second system of the musical score consists of five vocal staves and a piano accompaniment. Each vocal staff has the lyrics "praise - - thee, O God; - -" written below it. The piano accompaniment continues with similar melodic and rhythmic patterns as the first system, including dynamic markings *p* and *f*.

CHORUS.
We
CHORUS.
We
SOLO.
O God we praise
CHORUS.
We
CHORUS.
We
CHORUS.
We

p *f*

praise thee, We praise thee, O God; O God we praise - -
praise thee, We praise thee, O God; O God we praise - - - -
praise thee, We praise thee, O God; We
praise thee, We praise thee, O God;
praise thee, We praise thee, O God; We

S.

thee; We praise thee, O God;

thee, O God; We praise thee, O God;

praise thee, O God, we praise

O God, we praise thee, O God;

praise thee, O God; We praise thee, O

8

O God, we praise thee, We praise thee, O God; We

we praise thee, O God; We praise thee, O God; We

thee, we praise thee, O God; We praise thee, O God; We

we praise thee, O God; We praise thee, O God; We

God; we praise thee, O God; We praise thee, O God; We

praise thee, We praise thee, We praise thee, O God;

praise thee, We praise thee, We praise thee, O God;

praise thee, We praise thee, We praise thee, O God;

praise thee, We praise thee, We praise thee, O God;

praise thee, We praise thee, We praise thee, O God;

The first system of the musical score features five vocal staves and a grand piano accompaniment. The vocal parts are arranged in a five-part setting, each with the lyrics "praise thee, We praise thee, We praise thee, O God;". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and a steady bass line.

We acknow - ledge thee to be the

We acknow - ledge thee to be the

We acknow - ledge thee to be the

We acknow - ledge thee to be the

We acknow - ledge thee to be the

The second system of the musical score continues with the same five vocal parts and piano accompaniment. The vocal parts now sing the lyrics "We acknow - ledge thee to be the". The piano accompaniment includes dynamic markings: a piano (*p*) section followed by a forte (*f*) section. A pedal point is indicated by a "Ped." marking and a curved line under the bass line.

Lord, thee, thee, to be the Lord. We acknowledge
Lord, thee, thee, to be the Lord. We acknowledge
Lord, thee, thee, to be the Lord. We acknowledge
Lord, thee, thee, to be the Lord. We acknowledge
Lord, thee, thee, to be the Lord. We acknowledge

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with each voice part having its own line of lyrics. The piano accompaniment is written for the right and left hands on a grand staff. The music is in a key with two sharps (D major) and a common time signature. The lyrics are: "Lord, thee, thee, to be the Lord. We acknowledge".

thee to be the Lord, to be the Lord, O God; We
thee to be the Lord, to be the Lord, O God; We
thee to be the Lord, to be the Lord, O God; We
thee to be the Lord, to be the Lord, O God; We
thee to be the Lord, to be the Lord, O God; We

The second system of the musical score continues the five-part vocal setting and piano accompaniment. The lyrics for this system are: "thee to be the Lord, to be the Lord, O God; We". The musical notation and piano accompaniment are consistent with the first system.

praise thee, O God; We praise thee, We praise thee, O

praise thee, O God; We praise thee, We praise thee, O

praise thee, O God; We praise thee, We praise thee, O

praise thee, O God; We praise thee, We praise thee, O

praise thee, O God; We praise thee, We praise thee, O

God; O God; We praise thee, We

God; O God; We praise thee, We

God; O God; We praise thee, We

God; O God; We praise thee, We

God; O God; We praise thee, We

praise thee, O God; We acknow - ledge

praise thee, O God; We acknow - ledge

praise thee, O God; We acknow - ledge

praise thee, O God; We acknow - ledge

praise thee, O God; We acknow - ledge

p *f*

thee to be the Lord, to be the Lord, we acknowledge thee,

thee to be the Lord, to be the Lord, we acknowledge thee,

thee to be the Lord, to be the Lord, we acknowledge thee,

thee to be the Lord, to be the Lord, we acknowledge thee,

thee to be the Lord, to be the Lord, we acknowledge thee,

8

we acknowledge thee to be the Lord; we acknowledge thee to
we acknowledge thee to be the Lord; we acknowledge thee to
we acknowledge thee to be the Lord; we acknowledge thee to
we acknowledge thee to be the Lord; we acknowledge thee to
we acknowledge thee to be the Lord; we acknowledge thee to

be the Lord.
be the Lord.
be the Lord.
be the Lord.
be the Lord.

f

8

8

Detailed description: This is a musical score for a hymn, page 9. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "we acknowledge thee to be the Lord; we acknowledge thee to be the Lord." The piano accompaniment includes a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. There are two sections of piano accompaniment, each marked with a fermata and the number "8". The first section is marked with a forte dynamic (*f*). The score is written in a key signature of one sharp (F#) and a common time signature (C).

No. 2. CHORUS.—“ALL THE EARTH DOTH WORSHIP THEE.”

ALLEGRO. $\text{♩} = 96.$

ALTO LEAD.

All the earth, all the

Soft.

earth - doth wor - ship thee the Fa - ther e - ver - last

1st CANTO. CHORUS.

2nd CANTO. All the earth, all the earth, All the earth, All the earth doth wor - ship

ALTO, All the earth, all the earth, All the earth, All the earth doth wor - ship

TENOR, All the earth, all the earth, All - doth wor - ship
(sive lower.)

BASS, All the earth, all the earth, All - doth wor - ship

All the earth, all the earth, All the earth, All the earth doth wor - ship

CHORUS. *f*

thee, All the earth, All the earth doth wor-ship
thee, All the earth, All the earth doth wor-ship
thee, All the earth, All the earth doth wor - ship
thee,
thee, the Father e - ver, e - ver-lasting

p *mf*

thee, All the earth, all the earth, all - -
thee, All the earth, all the earth, all - -
thee, All the earth, all the earth,
All the earth, - - All the earth doth worship thee, All the earth, all the earth,
All the earth, all the earth,

mf *f*

8 vs.

the earth doth worship thee, all the
 the earth doth worship thee, all the
 all the earth, all the earth, all the earth doth wor-ship thee, all the
 all the earth, all the earth, all the earth doth wor-ship thee, all the
 all the earth, all the earth, all the earth doth wor-ship thee, ail the

earth, all the earth, All the earth, all the
 earth, all the earth, All the earth, all the
 earth, all the earth, All the earth, all the
 earth, all the earth, All the earth, all the
 earth, all the earth, the Fa - ther e - ver, e - ver - lasting. All the earth, all - - -

p *f*

earth, all the earth, all, all, all, all, all the

earth, all the earth, all, all, all, all, all the

earth, all the earth, all, all, all the earth, - - - - all the

earth, all the earth, all, all, all, all, all,

all, all, all, all,

earth doth worship thee, all, all, all the earth doth worship thee,

earth doth - worship thee, all, all, all the earth doth - worship thee,

earth - - doth worship thee, all the earth - - - - all the earth - - doth worship thee,

all the earth doth worship thee, all, all, all, all the earth doth worship thee,

all the earth doth worship thee, all, all, all, all the earth doth worship thee,

all the earth, all the earth, all the earth doth worship thee,
 all the earth, all the earth, all the earth doth worship thee,
 all the earth, all the earth, all the earth doth worship thee,
 all the earth, all the earth, all the earth doth worship thee,
 all the earth, all the earth, all the earth doth worship thee, the father e - -

8ves.

the fa - - ther e - - ver, e - ver-lasting.
 the fa - - ther e - - ver, e - ver-lasting.
 the fa - - ther e - - ver, e - ver-lasting.
 the fa - - ther e - - ver, e - ver-lasting.
 the fa - - ther e - - ver, e - ver-lasting.
 - - - - - ver-lasting, the fa - - ther e - - ver, e - ver-lasting.

8ves. *ff* Ped. 8ves.

* * These two bars are in Handel's MS. Score, but have been hitherto omitted in all the printed Editions that have been published, with the exception of that brought forward in 1846, by the Handel Society; the musical world are indebted to Sir George Smart, who edited that copy, for having discovered and restored these two additional bars in Handel's genuine text, which are, of course, here retained, in order to render this edition as correct and complete as possible. These two bars are not included in Mendelssohn's Edition of the full score, but are printed in the English orchestral parts.

No. 3. SEMI-CHORUS.--" TO THEE ALL ANGELS CRY ALOUD "

Larghetto e Piano.

Tutti.

CANTO.

TENOR
(8ve lower).

BASS.

ACCOMP.
♩ = 72.

The first system of the score features three vocal staves (Canto, Tenor, Bass) and a piano accompaniment. The vocal staves are mostly empty, with a few notes in the Canto staff. The piano accompaniment consists of two staves with a complex, rhythmic pattern of chords and single notes. The tempo and dynamics are marked as *Larghetto e Piano* and *p*.

thee all an - gels cry a-loud, To thee all angels cry, - to thee, to thee all

The second system continues the vocal and piano parts. The Canto staff has lyrics: "thee all an - gels cry a-loud, To thee all angels cry, - to thee, to thee all". The piano accompaniment continues with its characteristic rhythmic pattern.

angels cry aloud,

Tutti. TENOR (8ve. lower).

Tutti. the heav'ns, the heav'ns and all the pow'rs there-in,

Tutti. the heav'ns, the heav'ns and all the pow'rs there-in.

The third system features the Tenor and Bass vocal staves with lyrics: "angels cry aloud," and "the heav'ns, the heav'ns and all the pow'rs there-in,". The piano accompaniment continues. The tempo and dynamics are marked as *Tutti* and *f*. The piano part includes a marking "Pedals 8ves." at the bottom.

SOPRANO. *Tutti.*

p To thee all an-gels cry -
the heav'ns and all the pow'rs there - in.
the heav'ns and all the pow'rs there - in.

a - loud - all an-gels cry, - to thee all an-gels cry a-loud,

This system contains the first two systems of music for the Soprano and Piano. The Soprano part is written on a single staff with lyrics. The Piano accompaniment is written on grand staff notation (treble and bass clefs). The first system includes a piano (*p*) dynamic marking. The lyrics are: "To thee all an-gels cry - the heav'ns and all the pow'rs there - in. the heav'ns and all the pow'rs there - in." The second system includes an *a-loud* dynamic marking. The lyrics are: "a - loud - all an-gels cry, - to thee all an-gels cry a-loud,"

TENOR.

the heav'ns, the heav'ns, and all the pow'rs there - in;
the heav'ns, the heav'ns, and all the pow'rs there - in;

This system contains the first system of music for the Tenor and Piano. The Tenor part is written on a single staff with lyrics. The Piano accompaniment is written on grand staff notation. The lyrics are: "the heav'ns, the heav'ns, and all the pow'rs there - in; the heav'ns, the heav'ns, and all the pow'rs there - in;". A forte (*f*) dynamic marking is present in the piano accompaniment.

Pedals 8ve.

the heav'ns and all the pow'rs there - in.
the heav'ns and all the pow'rs there - in.

This system contains the second system of music for the Tenor and Piano. The Tenor part is written on a single staff with lyrics. The Piano accompaniment is written on grand staff notation. The lyrics are: "the heav'ns and all the pow'rs there - in. the heav'ns and all the pow'rs there - in." A "Pedals 8ve." instruction is located above the piano accompaniment.

No. 4. CHORUS.—“TO THEE CHERUBIN, AND SERAPHIN.”

CHORUS. ANDANTE.

1st CANTO. *To*

2d CANTO. *To*

ALTO. *To*

TENOR, (Sve lower.) *To*

BASS. *To*

ACCOMP. *Trumpets.* *f*

CHORUS. ANDANTE.

♩ = 80.

thee Che-ru-bin, and Se - - ra - phin, con - tinal - ly, con - tinal - ly, con -

thee Che-ru-bin, and Se - - ra - phin, con - tinal - ly, con - tinal - ly, con -

thee Che-ru-bin, and Se - - ra - phin, con - tinal - ly, con - tinal - ly, con -

thee Che-ru-bin, and Se - - ra - phin, con - tinal - ly, con - tinal - ly, con -

thee Che-ru-bin, and Se - - ra - phin, con - tinal - ly, con - tinal - ly, con -

8ves. 8ves.

- - tinually do cry. To

- - tinually do cry. To

- - tinually do cry. To

- - tinually do cry. To

- - tinually do cry. To

Oboes.

Bassoons.

p *f*

8

Detailed description: This musical score features five vocal staves and two woodwind staves. The vocal parts are in a soprano, alto, tenor, and bass range, with lyrics '- - tinually do cry.' and 'To' at the end of each line. The woodwinds include Oboes and Bassoons. The bassoon part has dynamic markings 'p' and 'f'. The page number '8' is located at the bottom right.

thee Cherubin, and Se - ra-phin, con - tin - ually, con - tin - ual-ly, con-tin-ually do cry,

thee Cherubin, and Se - ra-phin, con - tin - ually, con - tin - ual-ly, con-tin-ually do cry,

thee Cherubin, and Se - ra-phin, con - tin - ually, con - tin - ual-ly, con-tin-ually do cry,

thee Cherubin, and Se - ra-phin, con - tin - ually, con - tin - ual-ly, con-tin-ually do cry,

thee Cherubin, and Se - ra-phin, con - tin - ually, con - tin - ual-ly, con-tin-ually do cry

Strcs.

Detailed description: This musical score features five vocal staves and one string staff. The vocal parts have lyrics 'thee Cherubin, and Se - ra-phin, con - tin - ually, con - tin - ual-ly, con-tin-ually do cry,'. The string staff is labeled 'Strcs.' at the bottom left.

con-tin-ually, con-tin-ually, con-tin-ually, con-tin-ually, con-tin-ually, do cry,

con-tin-ually, con-tin-ually, con-tin-ually, con-tin-ually, con-tin-ually, do cry,

Ho - ly, ho - ly, ho - ly, Lord God of Sa - baoth, con -

con-tin-ually, con-tin-ually, con-tin-ually, con-tin-ually, con-tin-ually, do cry, con -

con-tin-ually, con-tin-ually, con-tin-ually, con-tin-ually, con-tin-ually, do cry,

8ves.

Ho - ly, ho - ly, ho - ly, ho - ly - ho - ly,

Ho - ly, ho - ly, ho - ly, ho - ly - ho - ly,

- tinal - ly, continual - ly, con - tinal - ly, continual - ly, con - tinal - ly, do cry -

- tinal - ly, continual - ly, con - tinal - ly, continual - ly, con - tinal - ly, do cry -

Ho - ly, ho - ly, ho - ly, continual - ly. con -

Ped. 8ves.

ho - - ly, Lord God of Sa - - baoth, ho - ly, ho - ly,
 ho - - ly, Lord God of Sa - - baoth, ho - ly, ho - ly,
 continually do cry, continually do cry, do cry, continually,
 con - tinual-ly, con-tinually, con-tinually, con -
 - tinal-ly, continual-ly do cry, con - tinal-ly, continually, continually, con-

8

ho - ly, Lord God of Sa - - baoth, con-tinually, continually, con - tinal-ly, do cry,
 ho - ly, Lord God of Sa - - baoth, con-tinually, continually, con - tinal-ly, do cry,
 continually do cry, ho - ly, ho - ly, ho - ly, con-tinual-ly, con-tinually, con-
 - - tinal-ly do cry, con-tinual-ly, continually, do cry, do cry, con-
 - - tinal-ly do cry, con-tinual-ly, do cry, ho - ly, ho - ly,
 Pedals 8ve.

ho - ly, ho - ly, Lord God of Sa - baoth, to thee Cherubin,
 ho - ly, ho - ly, Lord God of Sa - baoth, to thee Cherubin,
 - tinal-ly, con-tinually, con - tinal-ly, continual-ly, con-tinually, do cry, to thee Cherubin,
 - tinal-ly, con-tinually, con - tinal-ly, continual-ly, con-tinually, do cry, to thee Cherubin,
 ho - ly, Lord God of Sa - baoth, to thee Cherubin,

and Se - raphin, con-
 and Se - raphin, con-
 and Se - raphin, con-
 and Se - raphin, con-
 and Se - raphin, con-
 and Se - raphin, con-
Trumpets. *f* *Oboes.*
 8 *Bassoons.*

- tinal-ly, con-tinual-ly, do cry, do cry, con - tinually, continually, con-tinual-ly, con-tinual-ly, con -
 - tinal-ly, con-tinual-ly, do cry, do cry, con - tinually, continually, con-tinual-ly, con-tinual-ly, con -
 - tinal-ly, con-tinual-ly, do cry, do cry, con - tinually, continually, con-tinual-ly, con-tinual-ly, con -
 - tinal-ly, con-tinual-ly, do cry, do cry, ho - ly, ho - ly, ho - ly, Lord God of
 - tinal-ly, con-tinual-ly, do cry, do cry, ho - ly, ho - ly, ho - ly, Lord God of

Ped.

- tinually, continually, do cry, do cry, do cry, do cry, con - tinually, do cry,
 - tinually, continually, do cry, do cry. do cry, do cry, con - tinually, do cry,
 - tinually, do cry, ho - ly, ho - ly, ho - ly, Lord God of Sa - baoth,
 Sa - baoth, con - tinal-ly, continual-ly, con - tinal-ly, continual-ly, con - tinually, do cry,
 Sa - baoth, con - tinal-ly, continual-ly, con - tinal-ly, continual-ly, con - tinually, do cry,

8ves

Ho - ly, ho - ly, ho - ly, Lord God of Sa - baath,
Ho - ly, ho - ly, ho - ly, Lord God of Sa - baath,
Ho - ly, ho - ly, ho - ly, Lord God of Sa - baath,
Ho - ly, ho - ly, ho - ly, Lord God of Sa - baath,
Ho - ly, ho - ly, ho - ly, Lord God of Sa - baath,

*Trumpets.
oboes.*

8

Lord God of Sa - baath, ho - - ly, Heav'n and earth are
Lord God of Sa - baath, ho - ly, ho - ly, Heav'n and earth are
Lord God of Sa - baath, ho - - ly, Heav'n and earth are
Lord God of Sa - baath, ho - - ly, Heav'n and earth are
Lord God of Sa - baath, ho - - ly, Heav'n and earth are

8 Ped. Ped.

full of the ma-jes - ty - - of thy glo - - ry, of thy
full of the ma-jes - ty - - of thy glo - - - ry, of thy
full of the ma-jes - ty - - of thy glo - - - - -
full of the maj-es - ty - - of thy glo - - ry, of thy glo - ry, of thy
full of the majes - ty - - of thy glo - - - - - ry, of thy

Ped.

glo - ry, of the ma - jes - ty of thy glo - ry,
glo - ry, of the ma - jes - ty of thy glo - ry,
- - ry, of the ma - jes - ty of thy glo - ry,
glo - ry, of the ma - jes - ty of thy glo - ry,
glo - - ry, of the ma - jes - ty of thy glo ry.

Sves.

No. 5.

QUARTETT AND CHORUS.
"THE GLORIOUS COMPANY OF THE APOSTLES PRAISE THEE."

Andante non Presto.

CANTO.

ALTO.

TENOR,
8ve lower.

BASS.

ACCOMP.

mp

$\text{♩} = 100.$

Solo.

Solo. praise

praise

Solo.

The glo - rious com - panv of the apostles.

p

thee.

thee.

Solo. praise

praise

The goodly fel - lowship of the Prophets

praise
thee
thee, praise
The no - ble ar - my of Mar - tyr

Chorus.
thee. *Chorus.* The ho - ly church throughout all the
The ho - ly church throughout all the
Chorus.
thee, praise - - - thee. *Chorus.* The ho - ly church throughout all the
The ho - ly, ho - ly church throughout all the

8ves.

Grave.
world doth ac - know - ledge thee the Fa - ther of an in - - fi - nite Ma - jes - ty.

Grave.
world doth ac - know - ledge thee the Fa - ther of an in - - fi - nite Ma - jes - ty.

Grave.
world doth ac - know - ledge thee the Fa - ther of an in - - fi - nite Ma - jes - ty.

Grave.
world doth ac - know - ledge thee the Fa - ther of an in - - fi - nite Ma - jes - ty.

Grave.
world doth ac - know - ledge thee the Fa - ther of an in - - fi - nite Ma - jes - ty.

Grave.
Pedals.

No. 6. CHORUS.—“ THINE HONOURABLE, TRUE, AND ONLY SON.”

CHORUS. *A Tempo ordinario.*

1st CANTO. CHORUS. *A Tempo ordinario.* Thine

2d CANTO. CHORUS. *A Tempo ordinario.* Thine

ALTO. CHORUS. *A Tempo ordinario.* Thine honoura - ble, true, and on - ly, on - - ly,

TENOR, 8ve lower. CHORUS. *A Tempo ordinario.* Thine honoura - ble, true, thine honoura - ble, true, and on - - ly

BASS. CHORUS. *A Tempo ordinario.* Thine honoura-ble,

Accomp. *A Tempo ordinario.* = 84. 8ves

honoura-ble, true, and on - ly Son; al - so the Holy Ghost, al - so the

honoura-ble, true, and on - ly Son; al - so the Holy Ghost the com - - forter,

son; thine honourable, true, and only, on - ly Son;

son; al - so the Holy Ghost

true, thine honourable, true, and on - - ly Son; al - so the Holy Ghost

8ves. 8ves.

Ho - ly Ghost the Com - for - ter; al - so the Ho - ly Ghost the Com - - - for - ter;
al - so the Ho - ly Ghost the Com - for - ter, the Com - for - ter;
al - so the ho - ly Ghost the Com - for - ter, the Com - for - ter;
al - so the Ho - ly Ghost the Com - for - ter, the Com - for - ter;
al - so the Ho - ly Ghost, the Com - for - ter;

8vcs.

al - so the Ho - ly Ghost the Com - for - ter.
al - so the Ho - ly Ghost the Com - for - ter.
al - so the Ho - ly Ghost the Com - for - ter.
al - so the Ho - ly Ghost the Com - for - ter.
al - so the Ho - ly Ghost the Com - for - ter.

No. 7. SOLO AND CHORUS.—"THOU ART THE KING OF GLORY."

LARGHETTO MAESTOSO.

VOICE.

Accomp. $\text{♩} = 80.$

Trumpet Solo.

LARGHETTO MAESTOSO.

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

Trumpet.

p

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

Trumpet.

ry, O Christ!

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

Trumpet.

p

Detailed description of the musical score: The score is in G major (one sharp) and 2/4 time. It begins with a 'Trumpet Solo' section where the trumpet plays a melodic line while the piano accompaniment provides a rhythmic foundation. The tempo is 'LARGHETTO MAESTOSO' with a metronome marking of 80. The vocal line enters with the lyrics 'Thou art the King of Glo - ry, O Christ!'. The piano accompaniment includes dynamic markings such as 'p' (piano) and 'p' (piano) in different systems. The trumpet has a trill (tr) in the second system. The lyrics are distributed across several systems, with some words like 'Glo - - - - -' indicating a long note or a pause in the vocal line. The score concludes with a final vocal phrase and a trumpet flourish.

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

Trumpet.

Thou art the King of Glo

Solo.

p

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

1st CANTO. CHORUS. *f* Thou art the King of Glo - ry, O Christ!

2nd CANTO. CHORUS. *f* Thou art the King of Glo - ry, O Christ!

ALTO. CHORUS. *f* Thou art the King of Glo - ry, O Christ!

TENOR (Sve lower). CHORUS. *f* Thou art the King of Glo - ry, O Christ!

BASS. CHORUS. *f* Christ! Thou ar - the King of Glo - ry, O Christ!

ACCOMP. CHORUS. *f*

3ves.

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

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

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

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

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

8ves.

- ther.

- ther.

- ther. Thou art the King of Glo - - - - - ry, O

- ther. Thou art the King of Glo - - - - - ry, O

- ther. Thou art the King of Glo - - - - - ry, O

Thou art the King of Glo - - - - -

Thou art the King of Glo - - - - -

Christ! Thou art the King of Glo - - - - -

Christ! Thou art the King of Glo - - - - -

Christ! Thou art the King of Glo - - - - -

8ves.

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

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

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

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

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

8ves.

No. 8 WHEN THOU TOOKEST UPON THEE TO DELIVER MAN.

SOLO (Bass).*

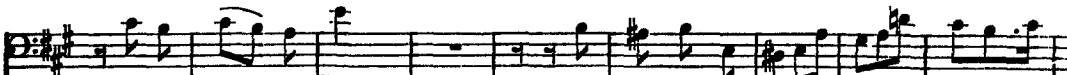
Larghetto e un Poco Piano.


VOICES. 


ACCOMP. *Larghetto e un Poco Piano.*  ♩ = 84.


 When thou tookest up - on thee

 *p*

 to de - li - ver man, Thou did'st not ab - hor, - - - -

 *p*

 - - - - thou did'st not ab - hor - - - - the vir-gin's womb.



* Detting.

* This Solo is generally sung by a Tenor Voice.

When thou took-est up -

- - on thee, When thou tookest up - on thee to de - li - ver

man, Thou did'st not ab - hor - - - - -

- - - - - the vir - gin's womb, Thou

didst not ab - hor the vir - gin's womb.

Sym.

When thou tookest up - on thee to de - li - ver man, thou

didst not ab - hor - - - - - thou

didst not ab - hor - - - - - the virgin's womb, - - - - - thou didst not ab -

- - hor - - - - - the vir - - gin's - womb.

Adagio.

No. 9. "WHEN THOU HADST OVERCOME THE SHARPNESS OF DEATH."

CHORUS. GRAVE.

1st CANTO. *mf* When thou hadst o - ver - come the sharp - ness of death,

CHORUS. GRAVE.

2d CANTO. *mf* When thou hadst o - ver - come the sharp - ness of death,

..LTO. *mf* When thou hadst o - ver - come the sharp - ness of death,

CHORUS. GRAVE.

TENOR, (Sve lower.) *mf* When thou hadst o - ver - come the sharp - ness of death,

CHORUS. GRAVE.

BASS. *mf* When thou hadst o - ver - come the sharpness of death,

CHORUS. GRAVE.

ACCOMP. *mf* ♩ = 60.

8ves.

No. 10.

"THOU DIDST OPEN."

CHORUS. ALLEGRO.

CHORUS. ALLEGRO.

CHORUS. ALLEGRO.

Thou didst o - pen the king - dom of hea

CHORUS. ALLEGRO.

Thou didst o - pen the king - dom of hea

CHORUS. ALLEGRO.

CHORUS. ALLEGRO. ♩ = 84.

Thou didst o - pen the kingdom of hea - - ven to all, - - - -

Thou didst o - pen the kingdom of hea - - ven to all,

- - ven to all - - be - lie - vers, to all,

- - ven to all - - be-lie - vers,

Thou didst o - pen the kingdom of heaven, of hea-ven to all,

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

to all, - - to all, - - to all - - - be-lie-vers,

to all, - - to all, - - to all - - - be-lie-vers,

- - to all, - - to all, - - to all be-lie-vers,

to all - - be - lievers, to all, to all be-lie-vers,

- - to all, - - to all, - - to all be-lie-vers,

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

thou didst o - pen the kingdom of hea - - ven, thou didst o - pen the
thou didst o - pen the kingdom of hea - - ven, thou didst o - pen the
thou didst o - pen the
thou didst o - pen the
thou didst o - pen the

8ves.

king-dom of heav'n to all be - lie - vers, to all, - to all,
king-dom of heav'n to all be - lie - vers,
king-dom of heav'n to all be - lie - vers, to all
king-dom of heav'n to all be - lie - vers, to all,
king-dom of heav'n to all be - lie - vers,

Trumpets.

- - to all be-lie - vers, to all be - lie-vers, to all, - - - - to all be-lie -
 to all - - - - - be-lievers, to all, to all be-lie -
 to all be-lie - vers, to all, - - to all, - to all, to all, - to all be-lie -
 to all be-lie - - vers, be - lievers, to all, to all, to all, to all be-lie -
 to all, - - - - - to all be-lie -

- vers, to all, to all, to all - -
 - vers, to all, to all, to all - -
 - vers, to all, to all, - - -
 - vers, to all, to all, - - -
 - vers, to all, to all,

to all, - - - to all - - - be -

to all, - - to all be -

to all, - - - to all, - - to all be -

to all, - - to all, - - to all be -

to all, - - to all, - - to all - - - be -

- lievers. Thou didst o - pen the king-dom of heav'n to all be - lie - - - vers.

- lievers. Thou didst o - pen the king-dom of heav'n to all be - lie - - - vers.

- lievers. Thou didst o - pen the king-dom of heav'n to all be - lie - - - vers.

- lievers. Thou didst o - pen the king-dom of heav'n to all be - lie - - - vers.

- lievers. Thou didst o - pen the king-dom of heav'n to all be - lie - - - vers.

Ped.

No. 11.

THOU SITTEST AT THE RIGHT HAND OF GOD.

TRIO. ANDANTE

ALTO.

TENOR,
(Sve lower.)

BAS.

ACCOMP. *mf*

♩ = 80.

ALTO.

Thou sittest at the right hand of

p

God, in th^a glo - - - - - ry of the Fa - ther.

Pia.

(Tenor.)
Thou sit - test at the right hand of God, in the glo - - - - -

The first system of the musical score. It consists of a vocal line for Tenor and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Thou sit - test at the right hand of God, in the glo - - - - -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

(Alto.)
in the
- - - - - ry of the Fa - ther, (Bass.) in the
Thou sit - test at the right hand of God, in the
Sym. p 8ves.

The second system of the musical score. It includes vocal lines for Alto and Bass, and piano accompaniment. The Alto line has the lyrics "in the" and "ry of the Fa - ther,". The Bass line has the lyrics "in the" and "Thou sit - test at the right hand of God, in the". The piano accompaniment includes dynamic markings "Sym." and "p", and a performance instruction "8ves." at the end.

glo - - - - - ry of the Father.
glo - - - - - ry of the Father.
glo - - - - - ry of the Father.
Sym.

The third system of the musical score. It features three vocal lines and piano accompaniment. Each vocal line has the lyrics "glo - - - - - ry of the Father.". The piano accompaniment includes a dynamic marking "Sym.".

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

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

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

p

- - - - - ry of the Fa - ther. Thou sit - test at the

- - - - - ry of the Fa - ther. Thou sit - test at the

- - - - - ry of the Fa - ther. Thou sit - test at the

Sym. *p*

right hand of God, in the glo - - -

right hand of God, in the glo - - -

right hand of God, in the glo - - -

Sym. *p*

ry, in the glo
ry, in the glo
ry, in the glo

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

ADAGIO.

We be - lieve that thou shalt come to be our judge.

ADAGIO.

We be - lieve that thou shalt come to be our judge.

ADAGIO.

We be - lieve that thou shalt come to be our judge.

ADAGIO.

p

No. 12. "WE THEREFORE PRAY THEE, HELP THY SERVANTS."

Trumpets alone.

ADAGIO. ♩ = 63.

No. 13.

CHORUS. LARGO.

1st CANTO. *mf* We therefore pray thee, help thy

2d CANTO. *mf* We therefore

ALTO. *mf* We therefore pray thee, help thy servants, help

TENOR, & lower. *mf* We therefore pray thee, help thy servants, help thy servants, help

BASS. *mf* We therefore pray thee, help thy servants, help

ACCOMP. *mf* ♩ = 58.

Sves.

servants, we therefore pray thee, help thy ser - vants, whom thou hast re - deemed with thy

pray thee, help, help, help thy servants, whom thou hast re - deemed with thy

help thy ser - vants, help thy servants, whom thou hast re - deemed with thy

help, help thy ser - vants, help thy servants, whom thou hast re - deemed with thy

We therefore pray thee, help thy servants, whom thou hast re - deemed with thy

pre - - cious blood. We there - fore pray thee, help - thy ser -

pre - - cious blood. We there - fore pray thee, help - thy ser -

pre - - cious blood.

pre - - cious blood.

pre - - cious blood.

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The lyrics are: "pre - - cious blood. We there - fore pray thee, help - thy ser -" on the first staff and "pre - - cious blood. We there - fore pray thee, help - thy ser -" on the second staff. The next three staves are instrumental parts for the vocalists, each with the lyrics "pre - - cious blood." below them. The bottom two staves are the piano accompaniment, with a piano dynamic marking (*p*) and a fermata over the final chord.

- vants, whom thou hast re - deem - ed with thy pre - cious blood.

- vants, whom thou hast re - deem - ed with thy pre - cious blood.

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The lyrics are: "- vants, whom thou hast re - deem - ed with thy pre - cious blood." on the first staff and "- vants, whom thou hast re - deem - ed with thy pre - cious blood." on the second staff. The next three staves are instrumental parts for the vocalists, each with the lyrics "- vants, whom thou hast re - deem - ed with thy pre - cious blood." below them. The bottom two staves are the piano accompaniment, with a piano dynamic marking (*p*) and a fermata over the final chord.

No. 14. CHORUS.—“MAKE THEM TO BE NUMBER'D WITH THY SAINTS.”

CHORUS. LARGO.

1st CANTO. Make them to be number'd with thy saints in glo - - - ry ever -

CHORUS. LARGO.

2d CANTO. Make them to be number'd with thy saints in glo - - - ry ever -

CHORUS. LARGO.

ALTO. Make them to be number'd with thy saints in glo - - - ry ever -

CHORUS. LARGO.

TENOR, (8ve lower.) Make them to be number'd with thy saints in glo - - - ry ever

CHORUS. LARGO.

BASS. Make them to be number'd with thy saints in glo - - - ry ever

CHORUS LARGO.

ACCOMP. *f*

♩ = 66.

8ves. 8ves.

- - last - - ing. O Lord, save thy people, and bless thine he - ri - tage; govern

- - last - - ing. O Lord, save thy people, and bless thine he - ri - tage; govern

- - last - - ing. O Lord, save thy people, and bless thine he - ri - tage; govern

- - last - - ing. O Lord, save thy people, and bless thine he - ri - tage; govern

- - last - - ing. O Lord, save thy people, and bless thine he - ri - tage; govern.

8ves. 8ves.

them, govern them and lift them up for e - - ver.
them, govern them, and lift them up for e - - ver.
them, govern them, go - vern them, and lift them
them, govern them, and lift them up for e - - ver. go - vern them,
them, govern them, govern them, go - vern them,

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

8 ves.

No. 15. CHORUS.—“DAY BY DAY WE MAGNIFY THEE.”

CHORUS. *Allegro ma non presto.*

1st CANTO.

2d CANTO.

ALTO.

TENOR,
(Sve lower.)

BASS.

ACCOMP. *mf* CHORUS *Allegro non presto.*
Tromba Solo.
♩ = 84.
p

f

Day by day we mag - ni - fy thee;

f

Day by day we mag - - ni - fy thee;

f

Day by day we mag - ni - fy thee; Day by day we mag - ni - fy thee;

f

Day by day we mag - ni - fy thee, we mag - ni - fy thee;

f

Day by day we magni - fy thee, we mag - ni - fy thee;

f

8ves.

Day by day we mag-ni - fy thee; we mag - -

Day by day we mag-ni - fy thee; we mag - -

Day by day we mag-ni - fy thee; we mag - - ni - fy - - thee; we

Day by day we mag-ni - fy thee; we mag - - ni - fy - -

Day by day we mag-ni - fy thee; we mag - - ni - fy - -

Trumpets.

Drums. 8ves.

- - - - - ni - fy thee; Day by day,

- - - - - ni - fy thee; Day by day,

mag - - - ni fy - - thee; we mag - - - - - ni -

- - - - - thee; Day by day,

- - - - - thee; Day by day,

Trumpets.

f

Day by day, Day by day, Day by day, Day by day,
Day by day, Day by day, Day by day, Day by day,
- fy - - - - - thee, Day by day, Day by day, Day by day,
Day by day, Day by day, Day by day, Day by day,
Day by day, Day by day, Day by day, Day by day,

f

Day by day we mag-ni - fy thee; day by day we mag-ni - fy thee.
Day by day we mag-ni - fy thee! day by day we mag-ni - fy thee.
Day by day we mag-ni - fy thee; day by day we mag-ni - fy thee.
Day by day we mag-ni - fy thee; day by day we mag-ni - fy thee.
Day by day we mag-ni - fy thee; day by day we mag-ni - fy thee.

No. 16.

CHORUS.—“AND WE WORSHIP THY NAME.”

Allegro non Presto.

Allegro non Presto.

Allegro non Presto.

And we worship thy name e - ver world without end,

Allegro non Presto.

And we worship thy name e - ver world without end,

Allegro non Presto.

Allegro non Presto. ♩ = 92.

f

And we wor - ship thy

with - out end.

with - out end. And we

And we wor - ship thy name e - ver

f

8ves.

name e - ver, world with - out end.

And we wor - ship thy name e - ver, world - -

wor - ship thy name e - ver,

world

8ves.

And we wor - ship thy name e - ver, world with - -

with - out end.

And we wor - ship thy name, and we

world with - - out end.

with - out end.

- out - - - - - end, And we
wor - ship thy name - - - - - e - ver,
And we

wor - ship thy name, - - - And we wor - ship thy name, - - -
And we wor - ship thy name e - ver, world - - - - - with-
world with - out end.
wor - ship thy name, thy name, And we wor - ship thy
And we wor - ship thy name e - ver, world - - -
8ves.

- - e - - - ver, world - - - - - with - out end, we
- out end, - - - world - - - - - with - out end, we
name e - ver, world e - ver, world with - out end, And we
- - - - - with - out - - end, we

wor - ship thy name, And we wor-ship thy name - - -
wor - ship thy name, And we wor-ship thy name - - -
And we wor - ship thy name, and we wor - ship thy
wor - ship thy name, And we wor - - - - ship thy
wor - ship thy name, And we wor - - - - ship thy

Ped. 8ves.

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

Ped.

And we wor - ship thy name e - ver, world with - out end, - - -
 And we wor - ship thy name e - ver, world with - out end, - - -
 And we wor - ship thy name e - ver, world with - out end, And we
 And we wor - ship thy name e - ver, world with - out - - -
 And we wor - ship thy name e - ver, world with - out - - -

8va.
 Ped.

And we wor - - - - ship thy name ever, world with - -
And we wor - - - - ship thy name ever, world with - -
wor - ship thy name - - - - - ever, world - with - -
end, - - - e - - - ver, world - - - with - -
end, - - - e - - - ver, world - - - with -
8ves.

- out end.
- out end.
- out end.
- out end.
- out end.
8ves.

And we wor - - ship thy name e - ver,
And we wor - - ship thy name e - ver,
And we wor - - ship thy name e - ver,
And we wor - - ship thy name e - ver,
And we wor - - ship thy name e - ver,

world - - - with - out end.
world - - - with - out end.
world - - - with - out end.
world - - - with - out end.
world - - - with - out end.

No. 17

BASS SOLO.—“VOUCHSAFE, O LORD!”

Largo e Piano.

Voice

Vouch - safe, O Lord! Vouch -

Largo e Piano.

Accomp. $\text{♩} = 72.$

- safe, O Lord! to keep us this day with - out - - sin: O

Lord! have mer - cy, have mer - cy up - on us! have mer - cy, O Lord! have

mer - cy up - on us! have mer - cy up - on us! O Lord! let thy mer - cy

The musical score is written for a Bass Solo. It consists of four systems of music. Each system includes a vocal line and an accompaniment (piano) line. The key signature is one sharp (F#), and the time signature is common time (C). The tempo and dynamics are marked 'Largo e Piano' and 'p'. The vocal line is written in a bass clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: 'Vouch - safe, O Lord! Vouch - safe, O Lord! to keep us this day with - out - - sin: O Lord! have mer - cy, have mer - cy up - on us! have mer - cy, O Lord! have mer - cy up - on us! have mer - cy up - on us! O Lord! let thy mer - cy'. The piano accompaniment features a steady, rhythmic pattern of chords and moving lines in both hands.

lighten, up-on us, as our trust is in thee, as our trust, -

as our trust, our trust is in thee.

No. 18. SOLO AND CHORUS.—O LORD! IN THEE HAVE I TRUSTED.

Andante.

VOICE.

Andante.
Trumpets.

ACCOMP.
♩ = 96.
mf

f

8ves. 8ves.

Solo.
O Lord! in thee, - Lord in thee have I trusted, O -

p *mf*
Oboe.
Bassoon.

Detailed description: This system contains the first vocal solo. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "O Lord! in thee, - Lord in thee have I trusted, O -". The piano accompaniment is in the same key signature and features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). Instrument labels for *Oboe.* and *Bassoon.* are present.

Lord! in thee, - Lord! in thee have I trusted, let me never be con-

Oboe. *Voicc.*
p

Detailed description: This system continues the vocal solo. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "Lord! in thee, - Lord! in thee have I trusted, let me never be con-". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *p* (piano). Instrument labels for *Oboe.* and *Voicc.* are present.

CHORUS. O - -

CHORUS. O - -

CHORUS. O - -

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

CHORUS. O - -

CHORUS. O - -

CHORUS. Full.

Ped.

Lord, in thee, Lord, in thee have - - I trusted,

Lord, in thee, in thee have I trusted,

Lord, in thee, - - Lord, in thee have I trusted,

Lord, in thee, in thee have I trusted,

Lord, in thee, Lord, in thee have I trusted,

8ves.

Lord, in thee have I trust - ed, Lord, in

Lord, in thee have I trust - ed,

Lord, in thee, Lord, in thee,

O - - - Lord, in thee, Lord, in thee,

O - - - Lord, in thee, Lord, in

8ves. 8ves.

thee, - - - Lord, in thee have I trusted, Lord, in

Lord, in thee have I trust-ed, have I trusted, Lord, in thee, Lord, in

O - - - Lord, in thee,

Lord, in thee, Lord, in thee, - - - Lord, in

thee, - - - Lord, in thee have I trusted, Lord, in thee, Lord, in

8ves. 8ves.

thee have I trusted, let me never be con - found

thee have I trusted, let me never be con - found

in thee have I trusted, let me never be con-founded,

thee have I trusted, let me never be con-founded, let me ne - ver

thee, in thee have I trusted, let me never be con-founded, let me ne - ver

8ves

ed, let me never be con-founded.

ed, let me never be con-founded.

let me never be con-found ed, let me never be con-founded.

be con - found ed, let me never be con-founded.

be con - found - ed, let me never be con-found - ed, let me never be con-found-ed.

8ves

O Lord! let me never be con-found-ed. Lord in thee

O Lord! let me never be con-found-ed. Lord in thee

O Lord! let me never be con-found-ed. Lord in thee

O Lord! let me never be con-found-ed. Lord in thee

O Lord! let me never be con-found-ed. Lord in thee

8ves.

thee, Lord in thee have I trusted, let me ne-ver be con-found-ed

thee, in thee have I trusted, let me ne-ver be con-

- - Lord in thee have I trusted, let me ne-ver be con-

thee, in thee have I trusted, let me ne-ver be con-

thee, Lord in thee have I trusted, let me ne-ver be con-

8ves.

let me ne - ver be con - found

let me ne - ver be con - found

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

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

- found - ed, let me

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

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

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

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

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

8ves.

Lord in thee, Lord in thee have - - I trusted, let me
Lord in thee have I, have I trusted, let me
Lord in thee, - - - Lord in thee have I trusted, let me
Lord in thee have I, have I trusted, let me
Lord in thee, Lord in thee have I trusted, let me

Ped. 8ves. 8ves. Ped. 8ves.

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

- ed, let me ne-ver be con - found - ed, let me never be con - founded,
 - ed, let me ne-ver be con - found - ed, let me never be con - founded,
 - ed, let me ne-ver be con - found - ed, let me never be con - founded,
 - ed, let me ne-ver be con - found - ed, let me never be con - founded,
 - ed, let me ne-ver be con - found - ed, let me never be con - founded,

Ped. 8ves.

Grave.
 let me ne - ver be cen - found - - ed.
Grave.
 let me ne - ver be con - found - - ed.
Grave.
 let me ne - ver be con - found - - ed.
Grave.
 let me ne - ver be con - found - - ed.
Grave.
 let me ne - ver be con - found - - ed.

Ped. 8ves. END.