

# Church

# Compositions

OF

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# TE DEUM.

4

*Allegro.* (♩ = 138.)

**SOPRANO.**

*f* CHORUS.

We praise thee, O God; we ac - know - ledge

We praise thee, O God; we ac - know - ledge

We praise thee, O God; we ac - know - ledge

We praise thee, O God; we ac - know - ledge

**ORGAN.**

*f*

Detailed description: This block contains the musical score for the first system. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats) and the time signature is 3/2. The lyrics are 'We praise thee, O God; we acknowledge'. The organ part is marked with a forte 'f' dynamic. The vocal parts are marked with a forte 'f' dynamic and the word 'CHORUS'.

**SOLI.**

thee to.... be.... the Lord. All the earth doth wor - ship thee, **SOLI.**

thee, to.... be.... the Lord. All the

thee to.... be.... the Lord. All the

thee to.... be.... the Lord. All the

*mf*

Detailed description: This block contains the musical score for the second system. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The lyrics are 'thee to.... be.... the Lord. All the earth doth worship thee, SOLI. All the'. The organ part is marked with a mezzo-forte 'mf' dynamic. The vocal parts are marked with 'SOLI'.

\* Though this service was originally written for a Quartett, yet the passages so indicated may be sung effectively by a Chorus.

the Fa - ther e - ver - las -  
 earth doth wor - ship Thee, the Fa - ther e - ver - las -  
 earth doth wor - ship Thee, the Fa - ther e - ver - las -  
 earth doth wor - ship Thee, the Fa - ther e - ver - las -

CHORUS.

- ting. To Thee all An - gels cry a - loud; the  
 - ting. To Thee all An - gels cry a - loud; the  
 - ting. To Thee all An - gels cry a - loud; the  
 - ting. To Thee all An - gels cry a - loud; the



SOLO.

Heav'ns, and all... the pow'rs there - in. To Thee

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

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

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

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

*p*

CHORUS.

Che - ru - bim, to Thee Se - raphim, con - ti - nual -

SOLO.

to Thee Se - raphim con - ti - nual -

con - ti - nual -

con - ti - nual -

*crescendo.*

*f*

SOLI.

- ly do cry, Ho - ly, Ho - ly, Ho - ly, Ho - ly

- ly do cry, Ho - ly, Ho - ly, Ho - ly, Ho - ly

- ly do cry, Ho - ly, Ho - ly, Ho - ly, Ho - ly

- ly do cry, Ho - ly, Ho - ly, Ho - ly, Ho - ly

CHORUS.

- ly Lord God of Sa - baoth; Heav'n and Earth are

- ly Lord God of Sa - baoth; Heav'n and Earth are

- ly Lord God of Sa - baoth; Heav'n and Earth are

- ly Lord God of Sa - baoth; Heav'n and Earth are

SOLO.  
*a Tempo.*

*rit.*

full of the Ma - jes - ty of Thy Glo - ry. The glo - rious

*rit.*

full of the Ma - jes - ty of Thy Glo - ry.

*rit.*

full of the Ma - jes - ty of Thy Glo - ry.

*rit.*

full of the Ma - jes - ty of Thy Glo - ry.

*rit.*

full of the Ma - jes - ty of Thy Glo - ry.

*rit.*

full of the Ma - jes - ty of Thy Glo - ry.

## CHORUS.

com - pa - ny of the A - pos - tles praise Thee.

praise Thee. SOLO.

praise Thee. The good - ly

praise.... Thee.

*f*

*p*

CHORUS.

praise Thee.

praise Thee. The no - ble

CHORUS.

fel - low-ship of the Prophets praise Thee.

praise..... Thee. The no - ble

Detailed description: This system contains the first six staves of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'praise Thee.', 'praise Thee. The no - ble', 'CHORUS.', 'fel - low-ship of the Prophets praise Thee.', and 'praise..... Thee. The no - ble'. The piano part includes a forte 'f' dynamic marking.

praise Thee. The ho - ly

ar - my of Mar - - - tyrs praise Thee. The ho - ly

praise Thee. The ho - ly

ar - my of Mar - - - tyrs praise Thee. The ho - ly

Detailed description: This system contains the next six staves of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'praise Thee. The ho - ly', 'ar - my of Mar - - - tyrs praise Thee. The ho - ly', 'praise Thee. The ho - ly', and 'ar - my of Mar - - - tyrs praise Thee. The ho - ly'. The piano part continues the accompaniment.

Church thro' - out all the world doth ac - knowledge Thee; The Fa - ther

Church thro' - out all the world doth ac - knowledge Thee; The Fa - ther

Church thro' - out all the world doth ac - knowledge Thee; The Fa - ther

Church thro' - out all the world doth ac - knowledge Thee; The Fa - ther

*mf*

*ritard.*

of an in - fi - nite ma - jes - ty; Thine a - do - ra - ble, true, and on - ly

of an in - fi - nite ma - jes - ty; Thine a - do - ra - ble, true, and on - ly

of an in - fi - nite ma - jes - ty; Thine a - do - ra - ble, true, and on - ly

of an in - fi - nite ma - jes - ty; Thine a - do - ra - ble, true, and on - ly

*ritard.*

9

SOLI.  
Slower.

CHORUS.  
Tempo Primo.

Son; Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the

Son; Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the

Son; Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the

Son; Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the

The first system of the musical score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic for the first part and a forte (*f*) dynamic for the second part. The piano accompaniment also follows this dynamic structure. The lyrics are: "Son; Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the".

King of glo - ry, O Christ. Thou art the ev - er - las - ting

King of glo - ry, O Christ. Thou art the ev - er - las - ting

King of glo - ry, O Christ. Thou art the ev - er - las - ting

King of glo - ry, O Christ. Thou art the ev - er - las - ting

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "King of glo - ry, O Christ. Thou art the ev - er - las - ting". The musical notation includes various note values and rests, with dynamic markings consistent with the first system.

SOLO.  
Slow. (♩ = 88.)

Son of the Fa - ther. When Thou took - est, tookest up

Son of the Fa - ther.

Son of the Fa - ther.

Son of the Fa - ther.

*p*

Detailed description: This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'Son of the Fa - ther. When Thou took - est, tookest up' and 'Son of the Fa - ther.' The piano accompaniment is in grand staff (treble and bass clefs) with a piano dynamic marking 'p'.

- on Thee to de - li - ver man, Thou didst humble Thy -

Detailed description: This system contains the fifth vocal staff and the remaining two staves of the piano accompaniment. The vocal part continues with the lyrics '- on Thee to de - li - ver man, Thou didst humble Thy -'. The piano accompaniment continues in the grand staff.

## SOLI.

- self to be born of a Vir - gin. When Thou hadst  
 When Thou hadst  
 When Thou hadst  
 When Thou hadst

The musical score for the Soli section consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/2. The lyrics are: "- self to be born of a Vir - gin. When Thou hadst". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

## CHORUS.

*Tempo Primo.*

o - ver-come the sharpness of death, Thou didst o - pen the  
 o - ver-come the sharpness of death, Thou didst o - pen the  
 o - ver-come the sharpness of death, Thou didst o - pen the  
 o - ver-come the sharpness of death, Thou didst o - pen the

The musical score for the Chorus section consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/2. The lyrics are: "o - ver-come the sharpness of death, Thou didst o - pen the". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.



kingdom of Heav'n to all be - lie - vers. Thou sittest at the  
 kingdom of Heav'n to all be - lie - vers. Thou sittest at the  
 king - dom of Heav'n to all be - lie - vers. Thou sittest at the  
 kingdom of Heav'n to all be - lie - vers. Thou sittest at the

right hand, the right hand of God, in the glo - ry of the  
 right hand, the right hand of God, in the  
 right hand, the right hand of God, in the glo - ry of the  
 right hand, the right hand of God, in the

Fa - ther, of the Fa - ther. We be - lieve that Thou shalt  
 glo - ry of the Fa - ther. We be - lieve that Thou shalt  
 Fa - ther, of the Fa - ther. We be - lieve that Thou shalt  
 glo - ry of the Fa - ther. We be - lieve that Thou shalt

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of four vocal staves and a grand staff for piano accompaniment. The lyrics are: "Fa - ther, of the Fa - ther. We be - lieve that Thou shalt glo - ry of the Fa - ther. We be - lieve that Thou shalt Fa - ther, of the Fa - ther. We be - lieve that Thou shalt glo - ry of the Fa - ther. We be - lieve that Thou shalt". A piano (*p*) dynamic marking is present in the piano accompaniment.

come to be our Judge.  
 SOLO.  
 come to be.... our Judge. We there - fore pray.... Thee,  
 SOLO.  
 come to be.... our Judge. We there - fore pray.... Thee,  
 come.... to be our Judge.

Musical score for the second system, featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of four vocal staves and a grand staff for piano accompaniment. The lyrics are: "come to be our Judge. SOLO. come to be.... our Judge. We there - fore pray.... Thee, SOLO. come to be.... our Judge. We there - fore pray.... Thee, come.... to be our Judge.". A piano (*p*) dynamic marking is present in the piano accompaniment.

SOLO.

CHORUS.

help Thy ser - vants, whom Thou hast re - deem'd with Thy

help Thy ser - vants, whom Thou hast re - deem'd with Thy

help Thy ser - vants, whom Thou hast re - deem'd with Thy

whom Thou hast re - deem'd with Thy

precious blood. Make them to be number'd with Thy Saints, in

precious blood. Make them to be number'd with Thy Saints, in

precious blood. Make them to be number'd with Thy Saints, in

precious blood. Make them to be number'd with Thy Saints, in

glo - ry e - ver - las - ting.

glo - ry e - ver - las - ting. SOLO. 0 Lord, save Thy

glo - ry e - ver - las - ting.

glo - ry e - ver - las - ting.

*p*

SOLI.

Go - vern

peo - ple, and bless.... Thine he - ri - tage. Go - vern

Go - vern

Go - vern

16

## CHORUS.

*crescendo.*

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

*crescendo.* ***ff***

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

*crescendo.* ***ff***

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

*crescendo.* ***ff***

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

*crescendo.* ***ff***

day we mag - ni - fy Thee; And we wor - ship Thy name e - ver,

day we mag - ni - fy Thee; And we wor - ship Thy name e - ver,

day we mag - ni - fy Thee; And we wor - ship Thy name e - ver,

day we mag - ni - fy Thee; And we wor - ship Thy name e - ver,

day we mag - ni - fy Thee; And we wor - ship Thy name e - ver,

*Slow.* (♩ = 84)

world without end.

world without end.

SOLO.

world without end. Vouch - safe, O Lord, to

world without end.

*Slow.*

*p*

SOLO.

O Lord, have

keep us this day without sin.... O Lord, have

SOLO.

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

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

SOLO.

Lord, let Thy mer - cy, Thy mer - cy be up - on us, as our trust,

Lord, let Thy mer - cy, Thy mer - cy be up - on us, our

CHORUS.  
*Tempo Primo.*

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

*f*

Thee have I trusted; let me ne - ver be con - foun - - ded.  
 Thee have I trusted; let me ne - ver be con - foun - - ded.  
 Thee have I trusted; let me ne - ver be con - foun - - ded.  
 Thee have I trusted; let me ne - ver be con - foun - - ded.



# BENEDICTUS.

Moderato. (♩ = 108.)  
SOLI.

Bles - sed be the Lord God of Is - ra - el;

Bles - sed be the Lord God of Is - ra - el;

Bles - sed be the Lord God of Is - ra - el;

Bles - sed be the Lord God of Is - ra - el;

*mf*

for He hath vi - si - ted,

for He hath vi - si - ted,

for He hath vi - si - ted,

for He hath vi - si - ted,

for He hath vi - si - ted and re - deem - ed His people, re -

for He hath vi - si - ted and re - deem - ed His people, re -

hath vi - si - ted and re - deem - ed His people, re -

for He hath vi - si - ted and re - deem - ed His people, re -

## CHORUS.

- deem - ed his peo - ple; And hath rais - ed up a

- deem - ed his peo - ple; And hath rais - ed up a

- deem - ed his peo - ple; And hath rais - ed up a

- deem - ed his peo - ple; And hath rais - ed up a

mighty salva - tion for us in the house of His ser - vant, His

mighty salva - tion for us in the house of His ser - vant, His

mighty salva - tion for us in the house of His ser - vant, His

mighty salva - tion for us in the house of His ser - vant, His

ser - vant Da - vid. SOLO.

ser - vant Da - vid. As He spake by the

ser - vant Da - vid.

ser - vant Da - vid.

SOLI.

which have been since the  
 mouth of His ho - ly Pro - phets, which have been since the  
 which have been since the  
 which have been since the

*f*

world be - gan, which have been since the  
 world..... be - gan,  
 world be - gan,  
 world, since the world be - gan,

*p*

*ritard.*

*Tempo Primo.*

world he - gan;..... That we should be sa - ved

CHORUS.

That we should be sa - ved, be

That we should be sa - ved, be

That we should be sa - ved, be

*Tempo Primo.*

*ritard.*

from..... our e - ne - mies, and from the hand of

SOLO.

sa - ved from our e - ne - mies, and from the hand of

sa - ved from our e - ne - mies,

sa - ved from our e - ne - mies,

all,..... the hand of all that hate us,

all,..... of all that hate us,

SOLO.

and from the hand of all..... that hate us,

SOLO

and from the hand of all that hate us,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the top staff is a soprano line and the bottom staff is an alto line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "all,..... the hand of all that hate us," followed by "all,..... of all that hate us," then a "SOLO." section with "and from the hand of all..... that hate us," and finally another "SOLO" section with "and from the hand of all that hate us,".

of all that hate..... us. **f** Glo -

that hate us. **f** Glo -

that hate..... us. **f** Glo -

that hate us. **f** Glo -

CHORUS.

The second system of the musical score continues the vocal lines and piano accompaniment. It features four vocal staves (soprano, alto, tenor, and bass) and a grand staff for the piano. The lyrics are: "of all that hate..... us. **f** Glo -", "that hate us. **f** Glo -", "that hate..... us. **f** Glo -", and "that hate us. **f** Glo -". The word "CHORUS." is written above the first vocal staff. The piano accompaniment provides harmonic support for the vocal lines.

- ry, Glo - ry, Glo - ry be to the Fa - ther, and

- ry, Glo - ry, Glo - ry be to the Fa - ther, and

- ry, Glo - ry, Glo - ry be to the Fa - ther, and

- ry, Glo - ry, Glo - ry be to the Fa - ther, and

to the Son, and to the Ho - ly, Ho - - - ly Ghost:

to the Son, and to the Ho - ly, Ho - - - ly Ghost:

to the Son, and to the Ho - ly, Ho - ly Ghost:

to the Son, and to the Ho - ly, Ho - ly Ghost:

As it was in the be - gin-ning, is now, and e - ver shall be,

As it was in the be - gin-ning, is now, and e - ver shall be,

As it was in the be - gin-ning, is now, and e - ver shall be,

As it was in the be - gin-ning, is now, and e - ver shall be,

*mf*

*ff* world with-out end, A - men, A - men.

*ff* world with-out end, A - men, A - men.

*ff* world with-out end, A - men, A - men.

*ff* world with-out end, A - men, A - men.

*ff*



# CHRISTMAS ANTHEM.

(TENOR SOLO AND CHORUS.)

*Allegro assai vivace.* (♩ = 126.)

J. C. D. PARKER.

**SOPRANO.** *f* **CHORUS.**

**ALTO.** Be - hold, I bring you good

**TENOR.** Be - hold, I bring you good

**BASS.** Be - hold, I bring you good

**ORGAN.** *f* Be - hold, I bring you good

tidings, be - hold, I bring you good

tidings, be - hold, I bring you good

tidings, be - hold, I bring you good

tidings, be - hold, I bring you good

tidings of great joy, which shall be to all

tidings of great joy, which shall be to all

tidings of great joy, which shall be to all

tidings of great joy, which shall be to all

peo - ple; I bring you good tidings, good tidings of great

peo - ple; I bring you good tidings, good tidings of great

peo - ple; I bring you good tidings, I

peo - ple; I bring you good tidings, good tidings of great

joy; I bring you good ti - dings, good ti - dings of great joy, which

joy; I bring you good ti - dings, good ti - dings of great joy, which

bring good tidings, I bring you good ti - dings of great joy, which

joy; I bring you good ti - dings, good ti - dings of great joy, which

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

shall be to all peo - - ple; I bring you good

shall be to.... all peo - - ple; I bring you good

shall be to.... all peo - - ple; I bring you good

shall be to.... all peo - - ple; I bring you good

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated across the vocal parts. The piano accompaniment maintains the same harmonic and rhythmic structure as the first system.

tidings, good tidings of great joy, which shall be, which shall be to all

tidings, good tidings of great joy, which shall be, which shall be to all

tidings, good tidings of great joy, which shall be, which shall be to all

tidings, good tidings of great joy, which shall be, which shall be to all

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tidings, good tidings of great joy, which shall be, which shall be to all". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

peo - ple, which shall be to all peo - ple.

peo - ple, which shall be to all peo - ple.

peo - ple, which shall be to all peo - ple.

peo - ple, which shall be to all peo - ple.

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "peo - ple, which shall be to all peo - ple.". The piano part continues with the same melodic and harmonic structure as the first system.

## TENOR SOLO.

For un - to you is born this day in the

The first system of the musical score. It consists of a tenor vocal line and a piano accompaniment. The tenor line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "For un - to you is born this day in the". The piano accompaniment is written for grand piano with a brace on the left, featuring a treble and bass clef. The music is in 4/4 time and spans four measures.

ci - ty of Da - vid a Sa - - viour, which is Christ, the

The second system of the musical score. The tenor line continues with the lyrics: "ci - ty of Da - vid a Sa - - viour, which is Christ, the". The piano accompaniment continues with the same instrumentation. The music spans five measures.

Lord;.... for un - to you is born.... this day in the

The third system of the musical score. The tenor line concludes with the lyrics: "Lord;.... for un - to you is born.... this day in the". The piano accompaniment continues. The music spans five measures.

ci - ty of Da - vid a Sa - vour, which is

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'ci', followed by quarter notes 'ty', 'of', 'Da', 'vid', a half note 'a', quarter notes 'Sa', 'vour,', a half note 'which', and a half note 'is'. The piano accompaniment features a steady bass line and chords in the right hand.

Christ, is Christ, the Lord; for un - to you is

The second system continues the musical score. The vocal line starts with a half note 'Christ,', quarter notes 'is', 'Christ,', quarter notes 'the', 'Lord;', a quarter rest, quarter notes 'for', 'un -', quarter notes 'to', 'you', and a half note 'is'. The piano accompaniment continues with similar harmonic support.

born this day in the ci - ty of David a Sa - -

The third system concludes the musical score. The vocal line begins with a half note 'born', quarter notes 'this', 'day', quarter notes 'in', 'the', quarter notes 'ci -', 'ty', quarter notes 'of', 'David', a half note 'a', and a half note 'Sa - -'. The piano accompaniment provides harmonic accompaniment throughout.

- - viour, a Sa - viour, which is Christ, the Lord,

This system contains the first five measures of the piece. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

which is Christ, is Christ, the Lord.

*Sra*

This system contains the next five measures. The vocal line continues with the lyrics. The piano accompaniment includes a wavy line labeled 'Sra' above the treble staff in the fourth measure, indicating a sustained or tremolo effect.

*Sra*

This system contains the final five measures. The vocal line has rests. The piano accompaniment continues with chords and moving lines, including a wavy line labeled 'Sra' above the treble staff in the first measure.

## CHORUS.

And sud-den-ly there was with the An - gel a mul - ti-tude

And sud-den-ly there was with the An - gel a mul - ti-tude

And sud-den-ly there was with the An - gel a mul - ti-tude

And sud-den-ly there was with the An - gel a mul - ti-tude

*crescendo.* *Molto vivace. (♩. = 84)* *f*

of the heav'nly host praising God, and say - ing, Glo - ry to

of the heav'nly host praising God, and say - ing, Glo - ry to

of the heav'nly host praising God, and say - ing, Glo - ry to

of the heav'nly host praising God, and say - ing, Glo - ry to

*crescendo.*



God in the high - est,

God in the high - est,

TENOR SOLO.

God in the high - est, Glo - ry to God in the

God in the high - est,

*mf*

Detailed description: This system contains five vocal staves and two piano staves. The first two staves are for Soprano and Alto, both with the lyrics "God in the high - est,". The third staff is for Tenor, with the lyrics "God in the high - est, Glo - ry to God in the". The fourth staff is for Bass, with the lyrics "God in the high - est,". The piano accompaniment consists of two staves, with a dynamic marking of *mf* in the third measure. The music is in a key with one flat and a 4/4 time signature.

## CHORUS.

Glo - ry to God in the high -

Glo - ry to God in the high -

high - - est, Glo - ry to God in the high -

Glo - ry to God in the high -

*f*

Detailed description: This system contains five vocal staves and two piano staves. The first two staves are for Soprano and Alto, both with the lyrics "Glo - ry to God in the high -". The third staff is for Tenor, with the lyrics "high - - est, Glo - ry to God in the high -". The fourth staff is for Bass, with the lyrics "Glo - ry to God in the high -". The piano accompaniment consists of two staves, with a dynamic marking of *f* in the third measure. The music is in a key with one flat and a 4/4 time signature.

- est.

- est.

SOLO.

- est.      Glo - ry to God in the high - - est,

- est.

*p*

Detailed description: This system contains five staves. The top four staves are vocal parts. The first two staves have lyrics '- est.'. The third staff is marked 'SOLO.' and has lyrics '- est.      Glo - ry to God in the high - - est,'. The fourth staff has lyrics '- est.'. The fifth staff is the piano accompaniment, starting with a piano (*p*) dynamic. The music is in a key with one flat and a 4/4 time signature.

CHORUS.

Glo - ry to

Glo - ry to

Glo - ry to God in the high - - est,      Glo - ry to

Glo - ry to

*f*

Detailed description: This system contains five staves. The top four staves are vocal parts. The first two staves have lyrics 'Glo - ry to'. The third staff has lyrics 'Glo - ry to God in the high - - est,      Glo - ry to'. The fourth staff has lyrics 'Glo - ry to'. The fifth staff is the piano accompaniment, starting with a forte (*f*) dynamic. The music continues in the same key and time signature as the first system.

God in the high - est,

God in the high - est,

SOLO.

God in the high - est, And on earth peace, good

God in the high - est,

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, both with lyrics. The third staff is a vocal line in treble clef with lyrics and a 'SOLO.' marking above it. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

## CHORUS.

and on earth peace, good will....

and on earth peace, good will..

SOLO.

will,.... and on earth peace, good will.... and on

and on earth peace, good will,

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics and a 'SOLO.' marking above it. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

CHORUS.

CHORUS.

on earth peace, good will tow'rd men.

on earth peace, good will tow'rd men.

SOLO. good will..... tow'rd men.

CHORUS. earth, on earth peace, good will tow'rd men.

on earth peace, good will tow'rd men.

1 2 3 4 5 6 7 8 9 10 11 12

SOLO.

Glo - ry to God in the high - - est,

*mf*

1 2 3 4 5 6 7 8 9 10 11 12

CHORUS.

and on  
and on  
Glo - ry to God in the high - est,..... And on  
and on

The first system of the chorus consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is piano accompaniment. The vocal parts have lyrics: "and on", "and on", "Glo - ry to God in the high - est,.....", and "and on". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

earth peace,..... peace, good will tow'rd  
earth peace,..... peace, good will tow'rd  
earth peace,..... peace, good will tow'rd  
earth peace,..... peace, good will tow'rd

The second system of the chorus consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is piano accompaniment. The vocal parts have lyrics: "earth peace,.....", "earth peace,.....", "earth peace,.....", and "earth peace,.....". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

CHORUS.

men..... Glo - ry to

men..... Glo - ry to

men..... SOLO. CHORUS. Glo - ry to God, Glo - ry to

men..... Glo - ry to

*f*

God.

God.

God.... SOLO. Glo - ry to God in the high - est,

God,

*p*

## CHORUS.

Musical score for the first chorus. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is piano accompaniment. The lyrics are: "Glo - ry to God, Glo - ry to God, SOLO. Glo - ry to God, Glo - ry to God,". The piano part starts with a forte (*f*) dynamic and changes to piano (*p*) during the solo section.

## CHORUS.

Musical score for the second chorus. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is piano accompaniment. The lyrics are: "Glo - ry to God in the high - - est, Glo - ry to God in the high - - est, SOLO. Glo - ry to God in the high - - est, peace..... Glo - ry to God in the high - - est,". The piano part starts with a forte (*f*) dynamic and changes to piano (*p*) during the solo section.

CHORUS.

peace.... on earth,  
 peace,... on earth,  
 ..... on earth, peace.... on earth, SOLO. f  
 Glo - ry to  
 peace.... on earth,

CHORUS.

f A - - - - men.  
 f A - - - - men.  
 God in the SOLO. high f est.  
 CHORUS. A - - - - men.  
 A - - - - men.  
 mf f



## TE DEUM.

J. C. D. PARKER.

*Allegro.* (♩ = 120.)

We praise Thee, O God: we ac - knowledge Thee to  
 We praise Thee, O God: we ac - knowledge Thee to  
 We praise Thee, O God: we ac - knowledge Thee to  
 We praise Thee, O God: we ac - knowledge Thee to

The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (f) dynamic. The piano part features a steady bass line and chords that support the vocal melody.

be the Lord. All the earth doth worship Thee, the Fa - ther e - ver -  
 be the Lord. All the earth doth worship Thee, the Fa - ther e - ver -  
 be the Lord. All the earth doth worship Thee, the Fa - ther e - ver -  
 be the Lord. All the earth doth worship Thee, the Fa - ther e - ver -

The piano accompaniment continues with the same grand staff notation. It provides harmonic support for the vocal lines, with a consistent rhythmic pattern and chordal structure.

- las - ting. To Thee all An - gels cry a - loud;  
- las - ting. The Heav'ns, and all the  
- las - ting. The Heav'ns, and all the  
- las - ting. The Heav'ns, and all the

*p* *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: '- las - ting. To Thee all An - gels cry a - loud;'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics *p* and *mf* indicated.

To Thee Cheru - bim and Se - raphim  
Pow'rs there-in. con - ti - nually do  
Pow'rs there-in. con - ti - nually do  
Pow'rs there-in. con - ti - nually do

*p* *mf*

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: 'To Thee Cheru - bim and Se - raphim'. The piano accompaniment continues with the same melodic and harmonic structure as the first system, with dynamics *p* and *mf* indicated.

Ho - ly, Ho - ly, Ho - ly, Lord God of  
 cry, Ho - ly, Ho - ly, Ho - ly, Lord God of  
 cry, Ho - ly, Ho - ly, Ho - ly, Lord God of  
 cry, Ho - ly, Ho - ly, Ho - ly, Lord God of

*f*  
 Sa - ba - oth; Heav'n and earth are full of the Majesty of Thy  
*f*  
 Sa - ba - oth; Heav'n and earth are full of the Majesty of Thy  
*f*  
 Sa - ba - oth; Heav'n and earth are full of the Majesty of Thy  
*f*  
 Sa - ba - oth; Heav'n and earth are full of the Majesty of Thy

Glo - - ry. The glo - - rious com - pa - ny of th' A -

Glo - - ry.

Glo - - ry. The glo - - rious com - pa - ny of th' A -

Glo - - ry.

*f* *p*

Detailed description: This system contains five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The bottom two staves are for piano accompaniment. The music is in G major and 4/4 time. The vocal lines are simple, with lyrics spread across the notes. The piano accompaniment features chords and moving lines in both hands.

- pos - tles praise Thee.

praise Thee. The good - ly fel - low - ship of the

- pos - tles praise Thee. The good - ly fel - low - ship of the

praise Thee. The good - ly fel - low - ship of the

*f* *p*

Detailed description: This system continues the musical score with five staves. The vocal parts continue with the lyrics. The piano accompaniment includes dynamic markings of *f* and *p*. The overall structure remains consistent with the first system.

praise Thee. The no - ble army of Martyrs

Pro - phets praise Thee. The no - ble army of Martyrs

Pro - phets praise Thee. The no - ble army of Martyrs

Pro - phets praise Thee. The no - ble army of Martyrs

*f* *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "praise Thee. The no - ble army of Martyrs" (top staff), "Pro - phets praise Thee. The no - ble army of Martyrs" (second staff), "Pro - phets praise Thee. The no - ble army of Martyrs" (third staff), and "Pro - phets praise Thee. The no - ble army of Martyrs" (fourth staff). The piano accompaniment is in bass clef with the same key signature. It features a dynamic marking of *f* (forte) in the second measure and *p* (piano) in the third measure.

praise Thee. The ho - ly Church thro'out all the world doth ac -

praise Thee. The ho - ly Church thro'out all the world doth ac -

praise Thee. The ho - ly Church thro'out all the world doth ac -

praise Thee. The ho - ly Church thro'out all the world doth ac -

*f* *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "praise Thee. The ho - ly Church thro'out all the world doth ac -" (top staff), "praise Thee. The ho - ly Church thro'out all the world doth ac -" (second staff), "praise Thee. The ho - ly Church thro'out all the world doth ac -" (third staff), and "praise Thee. The ho - ly Church thro'out all the world doth ac -" (fourth staff). The piano accompaniment is in bass clef with the same key signature. It features a dynamic marking of *f* (forte) in the first measure and *mf* (mezzo-forte) in the second measure.

- know - ledge Thee; The Fa - ther, of an infinite Ma - jes-

- know - ledge Thee; The Fa - ther, of an infinite Ma - jes-

- know - ledge Thee; The Fa - ther, of an infinite Ma - jes-

- know - ledge Thee; The Fa - ther, of an infinite Ma - jes-

- ty; Thine a - do - ra - ble, true, and on - ly Son; Al -

- ty; Thine a - do - ra - ble, true, and on - ly Son; Al -

- ty; Thine a - do - ra - ble, true, and on - ly Son; Al -

- ty; Thine a - do - ra - ble, true, and on - ly Son; Al -

*ritard.*  
- so the Ho-ly Ghost, the Com - for - ter.

*ritard.*  
- so the Ho-ly Ghost, the Com - for - ter.

*ritard.*  
- so the Ho-ly Ghost, the Com - for - ter.

*ritard.*  
- so the Ho-ly Ghost, the Com - for - ter. SOLO.

- so the Ho-ly Ghost, the Com - for - ter. Thou art the  
*Tempo Primo.*

*ritard.* *p*

King of Glo - ry, O Christ. Thou art the e ver - las - ting

*Andante* (♩ = 72.)

SOLO.

When Thou took'st up - on Thee to de-

Son of the Father.

*Andante.*

Detailed description: This system contains the first part of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The vocal lines are mostly rests, with the Soprano line starting a 'SOLO.' section. The piano accompaniment consists of chords and single notes in both hands.

-li - ver man, Thou didst hum - ble Thy - self to be

Detailed description: This system contains the second part of the musical score. It features the same four vocal staves and piano accompaniment as the first system. The vocal lines continue with the lyrics '-li - ver man, Thou didst hum - ble Thy - self to be'. The piano accompaniment continues with chords and single notes.



When Thou hadst o - ver - come the  
 born of a Vir - gin. When Thou hadst o - ver - come the

Detailed description: This system contains the first four measures of a musical piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "When Thou hadst o - ver - come the born of a Vir - gin. When Thou hadst o - ver - come the". The piano accompaniment includes chords and moving lines in both hands.

sharpness of death, Thou didst o - pen the Kingdom, the  
 sharpness of death, Thou didst o - pen the

Detailed description: This system contains the next four measures of the musical piece. It continues with the same two vocal staves and piano accompaniment. The lyrics are: "sharpness of death, Thou didst o - pen the Kingdom, the sharpness of death, Thou didst o - pen the". The piano accompaniment continues with chords and moving lines, including a trill (tr) in the right hand of the piano part in the first measure of this system.

King - dom of Heav'n, the King - dom of Heav'n to  
 King - dom, the King - dom of Heav'n to all, to

The first system of the score consists of five staves. The top two staves are vocal lines in G major, with lyrics. The bottom three staves are piano accompaniment, including a grand staff with treble and bass clefs.

*Allegro.*  $\text{♩} = 120.$

all be - lie - vers. Thou sittest at the right hand of God, in the  
 all be - lie - vers. Thou sittest at the right hand of God, in the  
 Thou sittest at the  
 Thou sittest at the right hand of God, in the

The second system of the score consists of five staves. The top two staves are vocal lines in G major, with lyrics. The bottom three staves are piano accompaniment, including a grand staff with treble and bass clefs. The tempo is marked *Allegro.* with a quarter note equal to 120 beats per minute. The music includes a 4/2 time signature change and dynamic markings such as *mf*.

Glo - ry of the Fa - ther. We be - lieve that  
 Glo - ry of the Fa - ther. We be - lieve that Thou....  
 right hand of God. We be - lieve that  
 Glo - ry of the Fa - ther. We be - lieve that Thou, ....

Thou shalt come to be our Judge. We  
 .... shalt come to be our Judge. We  
 Thou shalt come to be our Judge. We  
 .... that Thou shalt come to be our Judge. We

there - fore pray Thee, help Thy servants, whom Thou hast re -

there - fore pray Thee, help Thy Servants, whom Thou hast re -

there - fore pray Thee, help Thy Servants, whom Thou hast re -

there - fore pray Thee, help Thy servants, whom Thou hast re -

- deem'd with Thy pre - cious blood. Make them to be number'd

- deem'd with Thy pre - cious blood.

- deem'd with Thy pre - cious blood.

- deem'd with Thy pre - cious blood.

with Thy Saints, in Glo - ry e - ver -

*f* Make them to be number'd with Thy Saints, in Glo - ry e - ver -

*f* Make them to be number'd with Thy Saints, in Glo - ry e - ver -

*f* Make them to be number'd with Thy Saints, in Glo - ry e - ver -

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

*p* - las - ting, O Lord, save, save Thy peo - ple,

*p* - las - ting, O Lord, save, save Thy peo - ple, and

*p* - las - ting, O Lord, save, save Thy peo - ple,

*p* - las - ting, O Lord, save, save Thy peo - ple,

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

*crescendo.*

and bless Thine he-ri-tage. Govern them, and  
*crescendo.*

bless Thine he-ri-tage, bless Thine he-ri-tage. Govern them, and  
*crescendo.*

and bless Thine he-ri-tage. Govern them, and

and bless Thine he-ri-tage.

*crescendo.*

*f*

lift them up, and lift them up for - e - ver. Day by day we

lift them up, and lift them up for - e - ver. Day by day we

lift them up, and lift them up for - e - ver. Day by day we

lift them up, and lift them up for - e - ver. Day by day we

*f*

*fz.*

*f*

mag - ni - fy Thee; and we wor - ship, we wor - ship Thy Name

mag - ni - fy Thee; and we wor - ship, we wor - ship Thy Name

mag - ni - fy Thee; and we wor - ship, we wor - ship Thy Name

mag - ni - fy Thee; and we wor - ship, we wor - ship Thy Name

*Andante.* (♩ = 72.)

SOLO.

e-ver, world with - out end. Vouch - safe, O Lord, to

e-ver, world with - out end.

e-ver, world with - out end.

e-ver, world with - out end.

*Andante* (♩ = 72.)

*p*

keep us this day, this day with - out sin. O Lord, have

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "keep us this day, this day with - out sin. O Lord, have". Below the vocal line are three empty staves. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of five measures of music.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "mer - cy, have mer - cy up - on us, have mer - cy up - on". Below the vocal line are three empty staves. The piano accompaniment is written in a grand staff and consists of five measures of music.



*accelerando.*

us. O Lord, let Thy mercy be up-

*accelerando.*

*allargando.*

- on us, as our trust, our trust is in Thee.

*allargando.*

*Tempo Primo.*

0 Lord, in Thee, in Thee have I

0 Lord, in Thee, in Thee have I

0 Lord, in Thee, in Thee have I

0 Lord, in Thee, in Thee have I

*Tempo Primo.*

trus - ted; let me ne - ver be con - foun - ded.

trus - ted; let me ne - ver be con - foun - ded.

trus - ted; let me ne - ver be con - foun - ded.

trus - ted; let me ne - ver be con - foun - ded.

trus - ted; let me ne - ver be con - foun - ded.

62

Vivace. (♩ = 132.)

# JUBILATE.

J. C. D. PARKER.

0 be joy-ful in the Lord, all ye lands: serve the

0 be joy-ful in the Lord, all ye lands: serve the

0 be joy-ful in the Lord, all ye lands: serve the

0 be joy-ful in the Lord, all ye lands: serve the

Vivace. (♩ = 132.)

*f*

This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The tempo is marked 'Vivace' with a quarter note equal to 132 beats per minute. The first measure of each staff is marked with a forte 'f' dynamic.

Lord with glad-ness, and come be-fore His pre-sence

Lord with glad-ness, and come be-fore His pre-sence

Lord with glad-ness, and come be-fore His pre-sence

Lord with glad-ness, and come be-fore His pre-sence

This system continues the musical score with four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in grand staff notation. The lyrics are repeated for each of the four vocal parts.

with a song.

with a song. Be ye sure that the

with a song. Be ye sure that the Lord, the

with a song. Be ye sure that the Lord, the

*p* It is He that hath made us, and

Lord He is God; *p* He that hath

Lord He is God; *p* He that hath

Lord He is God; *p* He that hath

*ritard.*

not we our - selves ; we are His peo - ple, and the  
made us, not we our - selves ; we are the  
made us, not we our - selves ; we are the  
made us, and not we our - selves ; we are the

*ritard.*

*Tempo Primo.*

sheep of his pas - ture. O go your way  
sheep of his pas - ture. O go your way  
sheep of his pas - ture. O go your way  
sheep of his pas - ture. O go your way

*Tempo Primo.*

in - to His gates with thanks - gi - - ving, and

in - to His gates with thanks - gi - - ving, and

in - to His gates with thanks - gi - - ving,

in - to His gates with thanks - gi - - ving,

The piano accompaniment consists of a treble and bass clef with a grand staff bracket. The treble clef part features a melodic line with eighth and quarter notes, while the bass clef part provides a harmonic accompaniment with chords and single notes.

in - to His courts, His courts with praise ;

in - to His courts, His courts with praise ;

be

be

The piano accompaniment continues with a similar texture, featuring a treble and bass clef with a grand staff bracket. The treble clef part has a melodic line with eighth and quarter notes, and the bass clef part provides a harmonic accompaniment with chords and single notes.

speak  
 speak  
*ritard.*  
 thankful un-to Him, and speak good of His Name, speak  
*ritard.*  
 thankful un-to Him, and speak good of His Name, speak  
*ritard.*

*Andante* (♩ = 72.)

good of His Name.  
 SOLO.  
 good of His Name. For the Lord is  
 good of His Name.  
 good of His Name.  
*Andante.* (♩ = 72.)  
*p*

Musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "gra - cious, His mer - cy is e - ver - las - ting; and His truth en -". The second staff is a vocal line with a treble clef and a key signature of two flats, containing rests. The third staff is a vocal line with a bass clef and a key signature of two flats, containing rests. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both with a key signature of two flats. The piano part features chords and moving lines in both hands.

Musical score for the second system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The lyrics are: "- du - reth from ge - ne - ra - tion, en - dureth from ge - ne -". The second staff is a vocal line with a treble clef and a key signature of two flats, containing rests. The third staff is a vocal line with a bass clef and a key signature of two flats, containing rests. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both with a key signature of two flats. The piano part features chords and moving lines in both hands.



*Tempo Primo.*

- ra - tion, to ge - - ne - ra - tion. *f* Glo - ry,  
 Glo - ry,  
 Glo - ry,  
 Glo - ry,  
*f* Glo - ry,  
*Tempo Primo.*

Glo - ry be to the Fa - ther, and to the  
 Glo - ry be to the Fa - ther, and to the  
 Glo - ry be to the Fa - ther, and to the  
 Glo - ry be to the Fa - ther, and to the

Son, and to the Ho - ly, Ho - ly

Son, and to the Ho - - - - - ly

Son, and to the Ho - ly, Ho - ly

Son, and to the Ho - ly, Ho - ly

Ghost; As it was in the be - gin - ning, is

Ghost; As it was in the be - gin - ning, is now, and e - ver

Ghost; As it

Ghost; As it was in the be -

Ghost; As it was in the be - gin - ning, is

Ghost; As it was in the be - gin - ning, is now, and e - ver

Ghost; As it

Ghost; As it was in the be -

now, and e - ver shall be, is now, and e - ver shall be,  
shall be, is now, and e - ver shall be,  
was in the be gin - ning, is now, and e - ver shall be,  
- gin - ning, is now, and e - ver shall be,

The first system of music consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "now, and e - ver shall be, is now, and e - ver shall be, shall be, is now, and e - ver shall be, was in the be gin - ning, is now, and e - ver shall be, - gin - ning, is now, and e - ver shall be,"

world with - out end, A - - - men.  
world with - out end, A - - - men.  
world with - out end, A - - - men.  
world with - out end, A - - - men.

The second system of music consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "world with - out end, A - - - men. world with - out end, A - - - men. world with - out end, A - - - men. world with - out end, A - - - men."

SOLO

# EASTER ANTHEM.

J. C. D. PARKER.

*Andante.* ♩ = 72.

Christ being raised from the dead, di - eth no more;

This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second, third, and fourth staves are empty, representing parts for other voices or instruments. The bottom two staves are a grand staff for piano accompaniment, starting with a piano (*p*) dynamic marking.

SOLI.

death hath no more dominion o - ver Him. For in that He  
 For in that He,  
 For in that He,  
 For in that He,  
 For in that He

This system contains the next four staves of music. The top staff has lyrics and a piano (*p*) dynamic marking. The second, third, and fourth staves are empty. The bottom two staves are a grand staff for piano accompaniment.

*cresc.*

died, He died un-to sin once; but in that He  
 died, He died un-to sin once; but in that He  
 died, He died un-to sin once; but in that He  
 died, He died un-to sin once; but in that He

*f* liv-eth, He liv-eth un-to God..... *mf* Like-wise reckon ye  
*f* liv-eth, He liv-eth un-to God..... *mf* Like-wise reckon ye  
*f* liv-eth, He liv-eth un-to God. *mf* Like-wise reckon ye  
*f* liv-eth, He liv-eth un-to God. *mf* Like-wise reckon ye

*f animato.*

al - so yourselves to be dead in - deed un - to sin, but a -

al - so yourselves to be dead unto sin,

al - so yourselves to be dead in - deed un - to sin,

al - so yourselves to be dead in - deed un - to sin.....

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking *f* is present in the final measure of the piano part.

- live un - to God, thro' Je - - sus Christ, our

a - live un - to God.....

but a - live un - to God, thro' Je - - sus

but a - live un - to God, thro'

The piano accompaniment continues with two staves (treble and bass clef). Dynamic markings *f* are present above the vocal lines and in the piano part.

Lord..... but a - live un - to God,..... a -  
 ..... a - live un - to God, thro' Je - sus  
 Christ,..... but a - live un - to God,.....  
 Je - sus Christ, our Lord, thro' Christ,

- live,..... a - live un - to God, thro'  
 Christ, a - live un - to God,..... thro' Je - sus  
 ..... thro' Je - - sus Christ, thro'  
 but alive un - to God, thro' Je - sus Christ, thro'

*ritard.*  
*ritard.*  
*ritard.*  
*ritard.*

Christ, our Lord.

ALTO SOLO.

Christ, our Lord. Christ is ri - sen, is ri - sen from the

Jesus Christ, our Lord.

Christ, our Lord.

This system contains five staves. The top staff is a vocal line with the lyrics "Christ, our Lord." The second staff is an alto solo line with the lyrics "Christ, our Lord. Christ is ri - sen, is ri - sen from the". The third staff is another vocal line with the lyrics "Jesus Christ, our Lord." The fourth staff is a vocal line with the lyrics "Christ, our Lord." The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment.

dead, and become the first fruits of them that

This system contains three staves. The top staff is a vocal line with the lyrics "dead, and become the first fruits of them that". The middle and bottom staves are a grand staff for piano accompaniment.

slept, and be - come the first fruits of them that

This system contains three staves. The top staff is a vocal line with the lyrics "slept, and be - come the first fruits of them that". The middle and bottom staves are a grand staff for piano accompaniment.



slept, and be - come the first fruits of them that slept.

*Piu moto. (♩ = 80.)*

For since by man came death, by man came al - so the

For since by man came death, by

For since by man came death, by

For since by man came death,

re - sur-rec - tion, by man came al - so, came al - so the re - sur -  
 man came al - so, by man came al - so, came al - so the re - sur -  
 man came al - so, ..... came al - so, came al - so the re - sur -  
 by man came al - so, came al - so the re - sur -

- rec - tion of the dead; For as in Adam all die,  
 - rec - tion of the dead; For as in Adam all die,  
 - rec - tion of the dead; For as in Adam all die, ev'n  
 - rec - tion of the dead; For as in Adam all die,

ev'n so in Christ shall  
 ev'n so in Christ shall all be made a -  
 so in Christ shall all be made a - live.....  
 ev'n so in Christ, ev'n so in Christ shall

*Allegro con spirito.* ♩ = 92.

all be made a - - live.  
 - live,..... a - - live.  
 ..... be made a - - live.  
 all be made a - - live.

**f** CHORUS

Glo - ry, Glo - ry be to the  
 Glo - ry, Glo - ry be to the  
 Glo - ry, Glo - ry be to the  
 Glo - ry, Glo - ry be to the

The first system of the chorus consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Glo - ry, Glo - ry be to the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a B-flat major key signature.

Father, Glo - ry, Glo - ry be to the  
 Father, Glo - ry, Glo - ry be to the  
 Father, Glo - ry, Glo - ry be to the  
 Father, Glo - ry, Glo - ry be to the

The second system of the chorus continues with the vocal parts and piano accompaniment. The vocal parts enter with the lyrics "Father, Glo - ry, Glo - ry be to the". The piano accompaniment continues with the same melodic and bass lines as the first system.

Son, Glo - ry be to the Ho - ly Ghost.

Son, Glo - ry be to the Ho - ly Ghost.

Son, Glo - ry be to the Ho - ly Ghost.

Son, Glo - ry be to the Ho - ly Ghost.

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

As it

As it was in the be - ginning, is

As it was in the be - ginning, is now, and e - ver shall be, is

The piano accompaniment continues with a right-hand part and a left-hand part. The key signature remains two flats, and the time signature is 4/4.

was in the be - gin- ning, is now, and e - ver shall be,  
 now, and e - ver e - ver shall be world without  
 now, and e - ver shall be, world without end,  
 As it was in the be - gin - ning, is now, and e - ver

world without end, A - men, A - - - men, A -  
 end, A - - men, A - men, A - men, A -  
 A - - men, Amen, A - men, A - - - men, A -  
 shall be, world with - out end, A - - - - men, A -

men, A - men, A - - - - men, A - - - -

men, A - - - - - men, A - - - -

men, A - men, A - - - - - men, A - - - -

men, A - men, A - men, A - men, A - - - -

men, A - men, A - men, A - men, A - - - -

men, A - - - - men.

men, A - - - - men.

men, A - - - - men.

men..... A - - - - men.

1  
**TE DEUM IN A.**

CHORUS.

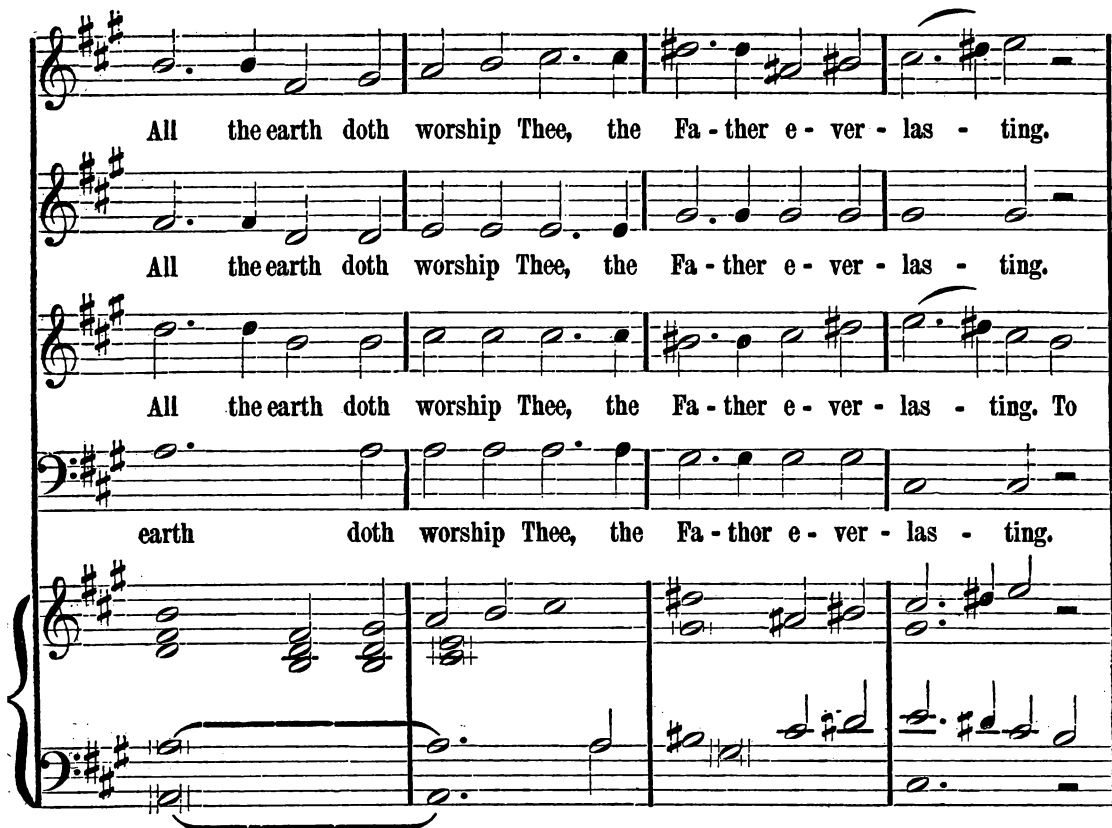
J. C. D. PARKER.

$\text{♩} = 120.$

Musical score for the chorus. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "We praise Thee, O God:". The bottom two staves are piano accompaniment. The key signature is A major (three sharps) and the time signature is 2/4. The tempo is marked as quarter note = 120. The music begins with a rest for the first two measures, followed by the vocal entry in the third measure. The piano accompaniment starts in the first measure with a forte dynamic.

Musical score for the verse. It consists of six staves. The top four staves are vocal parts with lyrics: "we acknowledge Thee to be, to be the Lord." The bottom two staves are piano accompaniment. The key signature is A major (three sharps) and the time signature is 2/4. The music begins with the vocal entry in the first measure. The piano accompaniment starts in the first measure with a forte dynamic.





All the earth doth worship Thee, the Fa-ther e-ver-las-ting.

All the earth doth worship Thee, the Fa-ther e-ver-las-ting.

All the earth doth worship Thee, the Fa-ther e-ver-las-ting. To  
earth doth worship Thee, the Fa-ther e-ver-las-ting.



To Thee all An-gels cry a-loud, the Heav'ns and

To Thee all An-gels cry a-loud, the Heav'ns and

Thee all An-gels cry a-loud, the Heav'ns and

To Thee all An-gels cry a-loud, the Heav'ns and

*mf*

all the Pow'rs there - in. To Thee Cherubim and

all the Pow'rs there - in.

all the Pow'rs there - in.

all the Pow'rs there - in.

*mf*

Se - raphim con - ti - nual - ly do cry,

To Thee Cherubim and Se - raphim con - ti - nual - ly do

*mf*

*p* Ho - ly, Ho - ly, Ho - ly *f* Lord, God of  
*p* Ho - ly, Ho - ly, Ho - ly *f* Lord, God of  
*p* Ho - ly, Ho - ly, Ho - ly *f* Lord, God of  
*p* cry, Ho - ly, Ho - ly *f* Lord, God of

*f* Sa - baoth. Heav'n and Earth are full of the  
 Sa - baoth.  
 Sa - baoth.  
*f* Sa - baoth. Heav'n and Earth are

Ma-jes - ty of Thy Glo - - - - - ry. The  
Heav'n and Earth are full of Thy Glo - ry.  
Heav'n and Earth are full of Thy Glo - ry.  
full of the Ma-jes - ty of Thy Glo - ry.

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for piano accompaniment, split into Treble and Bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Ma-jes - ty of Thy Glo - - - - - ry. The Heav'n and Earth are full of Thy Glo - ry. Heav'n and Earth are full of Thy Glo - ry. full of the Ma-jes - ty of Thy Glo - ry." The piano accompaniment features chords and moving lines in both hands.

glo - rious com - pa - ny of th'Apos - tles praise Thee.  
The

The second system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for piano accompaniment, split into Treble and Bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "glo - rious com - pa - ny of th'Apos - tles praise Thee. The". The piano accompaniment features chords and moving lines in both hands, starting with a mezzo-forte (*mf*) dynamic marking.

good - ly fel - low-ship of the Prophets praise Thee.

The

This system contains five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

of Mar - tyrs praise Thee.

of Mar - tyrs praise Thee.

of Mar - tyrs praise Thee.

no - - ble ar - my of Mar - tyrs praise Thee.

This system contains five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

The ho - ly Church thro'-out all the world doth ac -

The ho - ly Church thro'-out all the world doth ac -

The ho - ly Church thro'-out all the world doth ac -

The ho - ly Church thro'-out all the world doth ac -

- knowledge Thee: The Fa - ther of an in - fi - nite Ma - jes -

- knowledge Thee: The Fa - ther of an in - fi - nite Ma - jes -

- knowledge Thee: The Fa - ther of an in - fi - nite Ma - jes -

- knowledge Thee: The Fa - ther of an in - fi - nite Ma - jes -

*p*

ty; Thine a - do - ra - ble, true, and on - ly Son;

ty; Thine a - do - ra - ble, true, and on - ly Son;

ty; Thine a - do - ra - ble, true, and on - ly Son;

ty; Thine a - do - ra - ble, true, and on - ly Son;

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.

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

Thou art the e - ver - las - ting Son..... of the Fa - ther.  
 Thou art the e - ver - las - ting Son of the Fa - ther.  
 Thou art the e - ver - las - ting Son of the Fa - ther.  
 Thou art the e - ver - las - ting Son of the Fa - ther.  
*f*



When Thou took'st up - on Thee to de - li - ver man, Thou didst

When Thou took'st up - on Thee to de - li - ver man, Thou didst

When Thou took'st up - on Thee to de - li - ver man, Thou didst

When Thou took'st up - on Thee to de - li - ver man, Thou didst

hum - ble Thy - self to be born of a Vir - gin.

hum - ble Thy - self to be born of a Vir - gin.

hum - ble Thy - self to be born of a Vir - gin.

hum - ble Thy - self to be born of a Vir - gin.

SOLO

CHORUS.

When Thou hadst o - vercome the sharp - ness of death, Thou didst

Thou didst

Thou didst

Thou didst

*cresc.*

SOLO.

o - pen the Kingdom of Heav'n to all be - lie - vers. Thou

o - pen the Kingdom of Heav'n to all be - lie - vers.

o - pen the Kingdom of Heav'n to all be - lie - vers.

o - pen the Kingdom of Heav'n to all be - lie - vers.

*dim.*

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

*p* *cresc.*

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

## CHORUS.

We be - lieve that Thou shalt come to be our Judge.  
 We be - lieve that Thou shalt come to be our Judge.  
 We be - lieve that Thou shalt come to be our Judge.  
 We be - lieve that Thou shalt come to be our Judge.

*f*

*Ped.*

## SOLI.

We there - fore pray Thee, help Thy ser - vants,  
 We there - fore pray Thee, help Thy ser - vants,

*p*

whom Thou hast re - deem - ed with Thy pre - - cious  
 whom Thou hast re - deem - ed with Thy pre - cious

The musical score for page 14 consists of five staves. The top two staves are vocal lines in treble clef, with lyrics. The third and fourth staves are empty. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "whom Thou hast re - deem - ed with Thy pre - - cious" on the first line and "whom Thou hast re - deem - ed with Thy pre - cious" on the second line.

## CHORUS.

blood. *mf* Make them to be num - ber'd with Thy  
 blood. *mf* Make them to be num - ber'd with Thy  
*mf* Make them to be num - ber'd with Thy  
*mf* Make them to be num - ber'd with Thy

The musical score for page 97 consists of five staves. The top two staves are vocal lines in treble clef, with lyrics. The third and fourth staves are empty. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "blood. *mf* Make them to be num - ber'd with Thy" on the first line, "blood. *mf* Make them to be num - ber'd with Thy" on the second line, "*mf* Make them to be num - ber'd with Thy" on the third line, and "*mf* Make them to be num - ber'd with Thy" on the fourth line.

*cresc.* *f*

Saints, in Glo - ry e - ver - las - - ting.

*cresc.* *f*

Saints, in Glo - ry e - ver - las - - ting.

*cresc.* *f* SOLO.

Saints, in Glo - ry e - ver - las - - ting. 0

*cresc.* *f*

Saints, in Glo - ry, in Glo - ry e - ver - las - - ting.

Lord, save Thy peo - ple, and bless..... Thine he - ritage.

*p*

*p* *cresc.*  
 Go - vern them, and lift them up for - e - ver.

*p* *cresc.*  
 Go - vern them, and lift them up for - e - ver.

*p* *cresc.*  
 Go - vern them, and lift them up for - e - ver.

*p* *cresc.*  
 Go - vern them, and lift them up for - e - ver.

*Faster.* (♩ = 96)  
*f*

Day by day we mag - ni - fy Thee; and we

*f*  
 Day by day we mag - ni - fy Thee; and we

*f*  
 Day by day we mag - ni - fy Thee; and we

Day by day we mag - ni - fy Thee; and we

*Slower.* ♩ = 92.

wor - ship Thy Name e - ver, world without end. Vouchsafe, O  
 wor - ship Thy Name e - ver, world without end. Vouchsafe, O  
 wor - ship Thy Name e - ver, world without end. Vouchsafe, O  
 wor - ship Thy Name e - ver, world without end. Vouchsafe, O  
 Organ *ad lib.*

Lord, to keep us this day, this day with - out  
 Lord, to keep us this day, this day with - out  
 Lord, to keep us this day, this day with - out



0 Lord, have mer - cy, have  
sin. 0 Lord, have  
sin. 0 Lord, have  
sin. have mer - cy, 0 Lord, have  
sin. 0 Lord, have mer - cy, have

*pp*

*pp*

*pp*

mer - cy up - on us, 0  
mer - cy up - on us, have mer - cy up - on us.  
mer - cy up - on us, have mer - cy up - on us.  
mer - cy up - on us, have mer - cy up - on us.

*p*

*p*

*p*

Lord, let Thy mer - cy be up - on us,  
 O let Thy mer - cy be up - on us,  
 O let Thy mer - cy be up - on us,  
 O let Thy mer - cy, Thy mer - cy be up - on us,  
 O let Thy mer - cy be up - on us,

*Tempo Primo.*

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

CHORUS.

0 Lord, in Thee have I trus - ted ;

0 Lord, in Thee have I trus - ted ;

0 Lord, in Thee have I trus - ted ;

0 Lord, in Thee have I trus - ted ;

The first system of the chorus consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line begins with a dynamic marking of *f* (forte). The lyrics are "0 Lord, in Thee have I trus - ted ;". The piano accompaniment features a steady bass line and chords in the right hand.

let me ne - ver, ne - ver be con - foun - ded.

let me ne - ver be..... con - foun - ded.

let me ne - ver be..... con - foun - ded.

let me ne - ver be con - foun - - - ded.

The second system of the chorus continues with four vocal staves and piano accompaniment. The lyrics are "let me ne - ver, ne - ver be con - foun - ded." and "let me ne - ver be..... con - foun - ded." (with a dotted line indicating a long note). The piano accompaniment provides harmonic support with chords and a moving bass line.

# No. 8. EASTER ANTHEM.

J. C. D. P.

*Poco Allegretto.* (♩ = 60.)

**SOPR.** *mf* CHORUS.

Christ be - ing rais - ed from the dead,

Christ be - ing rais - ed from the dead,

Christ be - ing rais - ed from the dead,

Christ be - ing rais - ed from the dead,

Christ be - ing rais - ed from the dead,

*mp*

di - eth no more; death hath no more do-min-ion o - ver him.

di - eth no more; death hath no more do-min-ion o - ver him.

di - eth no more; death hath no more do-min-ion o - ver him.

di - eth no more; death hath no more do-min-ion o - ver him.

## SOLI.

## CHORUS.

For in that he died, he died un-to sin once; but

For in that he died, he died un-to sin once; but

For in that he died, he died un-to sin once; but

For in that he died, he died un-to sin once; but

For in that he died, he died un-to sin once; but

*f*

## SOLI.

in that he liv-eth, he liv-eth un-to God. Like-wise reck-on ye

in that he liv-eth, he liv-eth un-to God. Like-wise reck-on ye

in that he liv-eth, he liv-eth un-to God. Like-wise reck-on ye

in that he liv-eth, he liv-eth un-to God. Like-wise reck-on ye

in that he liv-eth, he liv-eth un-to God. Like-wise reck-on ye

*dim.*

al - so your - selves to be dead in - deed un - to sin, . . . . . un - to sin,  
 al - so your - selves to be dead in - deed, in - deed un - to sin,  
 al - so your - selves to be dead in - deed, in - deed un - to sin,  
 al - so your - selves to be dead in - deed, in - deed un - to sin,

## CHORUS.

but a - live, but a - live un - to God through Je - sus Christ our  
 but a - live, but a - live un - to God through Je - sus Christ our  
 but a - live, but a - live un - to God through Je - sus Christ our  
 but a - live, but a - live un - to God through Je - sus Christ our

Lord, a - live un - to God thro' Je - sus Christ our Lord.

Lord, a - live un - to God thro' Je - sus Christ our Lord.

Lord, a - live un - to God thro' Je - sus Christ our Lord.

Lord, a - live un - to God thro' Je - sus Christ our Lord.

Christ is ri - sen from the

*Org. ad lib.*

dead, and become the first - fruits of them that slept.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, both with a key signature of three sharps (F#, C#, G#). The third staff is the vocal line with lyrics. The fourth and fifth staves are piano accompaniment in bass clef, also with a key signature of three sharps. The music is in a common time signature. The vocal line begins with a half note 'dead', followed by a quarter note 'and', and then a series of eighth and sixteenth notes for 'become the first - fruits of them that slept'.

For since by man came death, by man came al - so the

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, both with a key signature of three sharps. The third staff is the vocal line with lyrics. The fourth and fifth staves are piano accompaniment in bass clef, also with a key signature of three sharps. The music is in a common time signature. The vocal line begins with a half note 'For', followed by a quarter note 'since', and then a series of eighth and sixteenth notes for 'by man came death, by man came al - so the'. Dynamic markings include *p* (piano) and *f* (forte).



*f*

by man came al - so the re - sur - rec - tion

man came al - so, by man came al - so the re - sur - rec - tion

re - sur - - rec - tion, by man came al - so the re - sur - rec - tion

re - sur - - rec - tion, by man came al - so the re - sur - rec - tion

**SOLI.**

*p*

of the dead. For as in Ad-am all die,

of the dead. For as in Ad-am all die,

of the dead. For as in Ad-am all die,

of the dead. For as in Ad-am all die,

CHORUS.

even so in Christ, even so in Christ shall  
 even so in Christ shall  
 even so in Christ shall  
 even so in Christ shall  
 even so in Christ shall

all be made a - - live, in Christ shall all be  
 all be made a - - live, in Christ shall all.... be  
 all be made a - - live, in Christ shall all.... be  
 all be made a - - live, in Christ shall all.... be

## FASTER.

made a - live. *f* Glo - ry be to the

made a - live. *f* Glo - ry be to the

made a - live. *f* Glo - ry be to the

made a - live. *f* Glo - ry be to the

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a series of chords and moving lines in both hands, with a dynamic marking of *f* (forte) at the beginning of the second measure.

Fa - ther and to the Son and to the Ho - ly

Fa - ther and to the Son and to the Ho - ly

Fa - ther and to the Son and to the Ho - ly

Fa - ther and to the Son and to the Ho - ly

The piano accompaniment continues with a grand staff. It includes a dynamic marking of *f* (forte) at the start of the first measure. The music features a mix of chords and melodic lines, with some measures containing rests.

Ghost ; As it was in the be - gin - ning, is now, and ev - er

Ghost ; As it was in the be - gin - ning, is now, and ev - er

Ghost ; As it was - - - in the be - gin - ning, is now, and ev - er

Ghost ; As it was in the be - gin - ning, is now, and ev - er

The first system contains four vocal staves and a piano accompaniment. The lyrics are: "Ghost ; As it was in the be - gin - ning, is now, and ev - er". The piano part features a steady accompaniment with some melodic lines in the right hand.

shall be, world with-out end A - - - men.

shall be, world with-out end A - men, A - - - men.

shall be, world with-out end A - - - men.

shall be, world with-out end A - - - men.

The second system contains four vocal staves and a piano accompaniment. The lyrics are: "shall be, world with-out end A - - - men.", "shall be, world with-out end A - men, A - - - men.", "shall be, world with-out end A - - - men.", and "shall be, world with-out end A - - - men.". The piano part continues with a similar accompaniment style.

# NO. 9. TE DEUM IN E.

J. C. D. P.

*Allegro.* ♩ = 132.

**SOPE.** *f*

We praise Thee, we praise Thee, we praise Thee O God:

**ALTO.** *f*

We praise Thee, we praise Thee, we praise Thee O God: we ac-

**TENOR.** *f*

We praise Thee, we praise Thee, we praise Thee O God: we ac-

**BASS.** *f*

We praise Thee, we praise Thee, we praise Thee O God: we ac-

*f*

we ac - know - ledge Thee to be.... the Lord.

know - ledge Thee to be the Lord, to be.... the Lord.

know - ledge Thee to be the Lord, to be.... the Lord.

know - ledge Thee to be the Lord, to be the Lord.

Slower. ♩ = 112.

Three staves of musical notation, each containing a whole rest in every measure, indicating that the instruments are silent during this section.

Solo.

Vocal line with lyrics: All the earth doth wor - ship Thee, the Fa - ther

Piano accompaniment for the second system, starting with a piano (*p*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a harmonic accompaniment.

Vocal line with lyrics: To Thee all An - - gels  
*mf*

Vocal line with lyrics: To Thee all An - - gels  
*mf*

Vocal line with lyrics: To Thee all An - - gels  
*mf*

Vocal line with lyrics: ev - - er - last - - - ing.

Piano accompaniment for the sixth system, starting with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a harmonic accompaniment.

cry a - loud ; the Heav'ns, and all the Pow'rs.... there-  
 cry a - loud ; the Heav'ns, and all the Pow'rs there-  
 cry a - loud ; the Heav'ns, and all the Pow'rs there-  
*mf*  
 To Thee all An - - gels cry a - loud, to Thee cry a-

in. To Thee Che - ru - bim and Se - - ra -  
 in. To Thee Che - ru - bim and  
 - in.... To Thee Che - ru - - bim con-  
 - loud. To Thee Che - ru - bim and

*cres.*  
 - phim con - ti - nual - ly do cry: Ho - ly,  
*cres.*  
 Se - ra-phim con - ti - nual - ly do cry: Ho - ly,  
*cres.*  
 ti - nual - ly do cry, do cry: Ho - ly,  
*cres.*  
 Se - ra-phim con - ti - nual - ly do cry: Ho - ly,  
*cres.*  
 Ho - ly, Ho - ly, Lord God of Sa - ba - oth;

Ho - ly, Ho - ly, Lord God of Sa - ba - oth;  
 Ho - ly, Ho - ly, Lord God of Sa - ba - oth;  
 Ho - ly, Ho - ly, Lord God of Sa - ba - oth;  
 Ho - ly, Ho - ly, Lord God of Sa - ba - oth;  
 Ho - ly, Ho - ly, Lord God of Sa - ba - oth;



Heav'n and Earth are full of the Maj-es-ty of Thy Glo -

Heav'n and Earth are full of the Maj-es-ty of Thy Glo -

Heav'n and Earth are full of the Maj-es-ty of Thy Glo -

Heav'n and Earth are full of the Maj-es-ty of Thy Glo -

ry. The glo - rious com - pa - ny of the Apostles praise Thee.

ry. The good - ly

ry.

ry.

The no - - - ble ar - my of  
fel - low-ship of the Proph-ets praise Thee. The no - - - ble ar - my of

*f*  
Mar - tyrs praise Thee. The ho - ly church throughout all the world doth ac-  
*f*  
Mar - tyrs praise Thee. The ho - ly church throughout all the world doth ac-  
*f*  
The ho - ly church throughout all the world doth ac-  
*f*  
The ho - ly church throughout all the world doth ac-

- knowledge Thee; The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-  
 - knowledge Thee; The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-  
 - knowledge Thee; The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-  
 - knowledge Thee; The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-

do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost the Com-for-ter.  
 do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost the Com-for-ter.  
 do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost the Com-for-ter.  
 do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost the Com-for-ter.

Thou art the King of Glo - ry, *f* *ff* *0*

Thou art the King of Glo - ry, *f* *ff* *0*

Thou art the King of Glo - ry, *f* *ff* *0*

Thou art the King of Glo - ry, *f* *ff* *0*

Thou art the King of Glo - ry, *f* *ff* *0*

Thou art the King of Glo - ry, *f* *ff* *0*

Christ, Thou art the ev - er - last - ing Son of the Fa - ther.

Christ, Thou art the ev - er - last - ing Son of the Fa - ther.

Christ, Thou art the ev - er - last - ing Son of the Fa - ther.

Christ, Thou art the ev - er - last - ing Son of the Fa - ther.

Christ, Thou art the ev - er - last - ing Son of the Fa - ther.

*Slower.* ♩ = 96.

*Soli.*

When Thou took'st up - on Thee to de - liv - er man, Thou didst hum-ble Thy

*Soli.*

When Thou took'st up - on Thee to de - liv - er man, Thou didst hum-ble Thy-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *Soli.* marking and contains the lyrics: "When Thou took'st up - on Thee to de - liv - er man, Thou didst hum-ble Thy". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The tempo is marked *Slower.* with a quarter note equal to 96 beats per minute.

- self to be born of a Virgin. When Thou hadst o - ver - come the sharpness of

- self to be born of a Virgin.

The second system continues the musical score. The vocal line contains the lyrics: "- self to be born of a Virgin. When Thou hadst o - ver - come the sharpness of" and "- self to be born of a Virgin." The piano accompaniment continues with similar harmonic support. The system concludes with a final chord in the piano part.

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

The first system of the score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The fourth and fifth staves are a piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff.

*p* Thou sit - test at the right... hand of God, in the  
*cres.*

*p* Thou sit - test at the right... hand of God, in the  
*cres.*

*p* Thou sit - test at the right hand of God, in the Glo - ry  
*cres.*

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

The second system of the score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The fourth and fifth staves are a piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff. Dynamics include *p* and *cres.*

*f* Glo - ry of the Fa - ther. *p* We be - lieve that Thou shalt come to be our  
*f* Glo - ry of the Fa - ther. *p* We be - lieve that Thou shalt be our  
*f* of... the Fa - ther, *p* We be - lieve that Thou shalt be our  
*f* Glo - ry of the Fa - ther. *p* We be - lieve that Thou shalt be our

Judge. We there - fore... pray Thee, help... Thy  
 Judge. .... We there - fore pray... Thee, help... Thy  
 .... Judge. We therefore pray Thee, help... Thy  
 Judge. We there - fore, there - fore pray... Thee, help... Thy

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious blood.

ser - vants, whom Thou hast re - deem - ed with Thy pre - cious blood,

ser - vants, whom Thou hast re - deem - ed with Thy pre - cious.... blood.

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

*Tempo 1.*

*mf*  
Make them to be num - ber'd with Thy saints in glo - ry ev - er - last - ing;

*mf*  
Make them to be num - ber'd with Thy saints in glo - ry ev - er - last - ing;

*mf*  
Make them to be num - ber'd with Thy saints in glo - ry ev - er - last - ing;

*mf*  
Make them to be num - ber'd with Thy saints in glo - ry ev - er - last - ing;



*p*  
O Lord, save, save Thy peo-ple, and bless Thine

*p*  
O Lord, save, save Thy peo-ple,

*p*  
O Lord, save, save Thy peo-ple,

*p*  
O Lord, save, save Thy peo-ple, and bless Thine

her - i - tage, Thine her - i - tage. Gov - ern them, and lift them up for -

and bless Thine her - i - tage. Gov - ern them, and lift them up for -

and bless Thine her - i - tage. Gov - ern them, and lift them up for -

her - i - tage, Thine her - i - tage. Gov - ern them, and lift them up for -

*f*

e - - - ver. Day by day we mag - ni - fy Thee;

e - - - ver. Day by day we mag - ni - fy Thee;

e - - - ver. Day by day we mag - ni - fy Thee;

e - - - ver. Day by day we mag - ni - fy Thee;

And we wor - ship Thy name ev - er, world with - out end.

And we wor - ship Thy name ev - er, world with - out end.

And we wor - ship Thy name ev - er, world with - out end.

And we wor - ship Thy name ev - er, world with - out end.

*Andante.* ♩ = 84

SOLO.

Vouch - safe. O Lord, to keep.... us this day, this

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The word 'SOLO.' is written above the vocal line. The lyrics are 'Vouch - safe. O Lord, to keep.... us this day, this'.

day.... with-out sin.... O Lord, have mer-cy, have mer - cy up -

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are 'day.... with-out sin.... O Lord, have mer-cy, have mer - cy up -'.

- on us, have mer - cy up - on us. O

The third system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are '- on us, have mer - cy up - on us. O'.

Lord let Thy mer - cy, Thy mer - cy be up - on us,

The first system of the musical score consists of six staves. The top three staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). The bottom two staves are piano accompaniment, with a bass clef and the same key signature. The lyrics are written below the vocal staves. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

As our trust, our trust is in Thee.

The second system of the musical score consists of six staves, following the same layout as the first system. The lyrics are written below the vocal staves. The piano accompaniment continues with a similar melodic and harmonic structure.

## Tempo 1.

O Lord in Thee,.... in Thee have I trust - ed ;  
 O Lord in Thee,.... in Thee have I trust - ed ; let me  
 O Lord in Thee, in Thee have I trust - ed ; let me  
 O Lord in Thee, in Thee have I trust - ed ; let me

let me nev - er be con - found - - ed.  
 nev - er be,.... nev - er be con - found - - ed.  
 nev - er be,.... nev - er be con - found - - ed.  
 nev - er be,.... nev - er be con - found - - ed.

# NO. 10. JUBILATE IN E.

*Allegro con spirito.* ♩ = 132.

J. C. E. P.

**SOPR.** *f*  
0 be joy - ful in the Lord, all ye lands: serve the

**ALTO.** *f*  
0 be joy - ful in the Lord, all ye lands:

**TENOR.** *f*  
0 be joy - ful in the Lord, all ye lands:

**BASS.** *f*  
0 be joy - ful in the Lord, all ye lands:

*f*

Detailed description: This block contains the first system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature is E major (one sharp) and the time signature is 3/2. The tempo is 'Allegro con spirito' with a quarter note equal to 132 beats per minute. The dynamics are marked 'f' (forte). The lyrics for the vocal parts are '0 be joy - ful in the Lord, all ye lands: serve the' for Soprano, and '0 be joy - ful in the Lord, all ye lands:' for Alto, Tenor, and Bass. The piano accompaniment is marked 'f' and consists of chords and moving lines in both hands.

Lord... with glad-ness, and

serve the Lord..... with glad-ness, and

serve the Lord with glad-ness, and

serve the Lord with glad-ness, and

Detailed description: This block contains the second system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The lyrics for the vocal parts are 'Lord... with glad-ness, and' for Soprano, 'serve the Lord..... with glad-ness, and' for Alto, 'serve the Lord with glad-ness, and' for Tenor, and 'serve the Lord with glad-ness, and' for Bass. The piano accompaniment continues with chords and moving lines in both hands.

come be - fore His pres - ence, His pres - ence with a song.

come be - fore His pres - ence, His pres - ence with a song.

come be - fore His pres - ence, His pres - ence with a song.

come be - fore His pres - ence, His pres - ence with a song.

The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "come be - fore His pres - ence, His pres - ence with a song." The piano part features a melody in the right hand and a bass line in the left hand, with some chords and rests.

SOLO.

be ye sure that the Lord He is God ; it is He that hath

The second system features a solo voice part and piano accompaniment. The lyrics are: "be ye sure that the Lord He is God ; it is He that hath". The piano part includes a dynamic marking of *p* (piano) and consists of chords and melodic lines in both hands.

*p*

We are His peo - ple, and the

made us, and not we our - selves ;

*p*

We are His peo - ple, and the

Detailed description: This system contains the first two lines of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Grand Staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first vocal line begins with a rest for three measures, followed by the lyrics 'We are His peo - ple, and the'. The second vocal line continues with 'made us, and not we our - selves ;'. The piano accompaniment provides harmonic support throughout.

sheep of His pas - ture, we are His peo - ple, and the

sheep of His pas - ture, we are His peo - ple, and the

Detailed description: This system contains the second two lines of the musical score. It features the same four-staff layout as the first system. The vocal lines continue with the lyrics 'sheep of His pas - ture, we are His peo - ple, and the'. The piano accompaniment continues with the same harmonic structure.



sheep of His past-ure.

0 go ... your way in - to His

sheep of His past-ure. 0 go your way.... in - to His

0 go your way.... in - to His

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'sheep of His past-ure.' and a fermata. The second staff is a vocal line with lyrics '0 go ... your way in - to His' and a forte 'f' dynamic marking. The third staff is a vocal line with lyrics 'sheep of His past-ure. 0 go your way.... in - to His' and a forte 'f' dynamic marking. The fourth staff is a vocal line with lyrics '0 go your way.... in - to His' and a forte 'f' dynamic marking. The fifth staff is a piano accompaniment for the grand staff, starting with a forte 'f' dynamic marking.

0 go.... your way in - to His gates.....

gates,..... with thanks - giv-ing, in - to His

gates, His gates with thanks - giv - ing, in - to His courts His

gates, His gates with thanks - giv - ing, and in - to His courts,

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics '0 go.... your way in - to His gates.....' and a forte 'f' dynamic marking. The second staff is a vocal line with lyrics 'gates,..... with thanks - giv-ing, in - to His'. The third staff is a vocal line with lyrics 'gates, His gates with thanks - giv - ing, in - to His courts His'. The fourth staff is a vocal line with lyrics 'gates, His gates with thanks - giv - ing, and in - to His courts,'. The fifth staff is a piano accompaniment for the grand staff.

..... with thanksgiv-ing, and in - to His courts, His courts with praise ; be  
 courts, in - to His courts,..... His courts with praise ;  
 courts with praise, His courts,..... His courts with praise ;  
 in - to His courts with praise, His courts with praise ;

*mf*  
 thank - ful un - to Him, and speak good,  
*mf*  
 and  
*mf*  
 be thank-ful un - to.... Him, and  
*mf*  
 be thank-ful un - to.... Him, and  
*mf*

*cres.*

speak good of His Name, *cres.*

speak good, speak good *cres.*

speak good, speak good *cres.*

speak good, speak good

*cres.*

*f*

be thank-ful, and speak good, speak good of His Name.

*f*

of His Name, speak good..... of His Name.

of His Name, speak good, speak good of His Name.

of His Name, and speak good, speak good of His Name.

*Lento.*  $\text{♩} = 69.$   
SOLO.

For the Lord is gra-cious, His mer - cy is ev - er - last - ing; and His

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#) and a time signature of common time. The lyrics are: "For the Lord is gra-cious, His mer - cy is ev - er - last - ing; and His". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of common time. It begins with a piano (*p*) dynamic marking.

truth en - dur - eth from ge - - - ne - - ra - tion, from

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "truth en - dur - eth from ge - - - ne - - ra - tion, from". The piano accompaniment continues with the same key signature and time signature.

ge - - - ne - - ra - tion, to ge - - - ne - - ra - tion.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "ge - - - ne - - ra - tion, to ge - - - ne - - ra - tion." The piano accompaniment concludes with a final cadence in the key of D major.

Tempo 1.

*f*

Glo - ry be to... the Fa - ther, and to..... the

*f*

Glo - ry be to the Fa - ther, and to.... the

*f*

Glo - ry be to the Fa - ther, and to.... the

*f*

Glo - ry be to the Fa - ther, and to the

Son, and to the Ho - - ly Ghost ;

Son, and to the Ho - - ly Ghost ;...

Son, and to the Ho - - ly Ghost ; ...

Son, and to the Ho - - ly Ghost ;

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

was in the be - gin - ning, is now, and ev - er shall be, world with - out end.  
now, and ev - er shall be, world without end. A - - -  
e - - - er shall be, world without end. A - -  
As it was in the be - gin - ning, ev - er shall be, world with - out

A - - - - - men, A - - - - -  
 - - - - - men, A -  
 - - - - - men, A -  
 end. A - - - - - men, A - - - - - men, A - - - - -

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "A - - - - - men, A - - - - -", "- - - - - men, A -", "- - - - - men, A -", and "end. A - - - - - men, A - - - - - men, A - - - - -".

- - - - - men, A - men, A - - - - - men.  
 - men, A - men, A - men, A - men, A - men.  
 - men, A - men, A - men, A - - - - - men.  
 - men, A - men, A - men, A - men, A - - - - - men.

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "- - - - - men, A - men, A - - - - - men.", "- men, A - men, A - men, A - men, A - men.", "- men, A - men, A - men, A - - - - - men.", and "- men, A - men, A - men, A - men, A - - - - - men.".

# NO 11. TE DEUM IN E FLAT.

*Allegro maestoso.*  $\text{♩} = 116.$

CHORUS.

**SOPE.**

Musical staff for Soprano voice part, showing the first line of the chorus with lyrics: "We praise Thee, O God, we acknowledge Thee to be the Lord;"

We praise Thee, O God, we acknowledge Thee to be the Lord;

**ALTO.**

Musical staff for Alto voice part, showing the first line of the chorus with lyrics: "We praise Thee, O God, we acknowledge Thee to be the Lord;"

We praise Thee, O God, we acknowledge Thee to be the Lord;

**TENOR.**

Musical staff for Tenor voice part, showing the first line of the chorus with lyrics: "We praise Thee, O God, we acknowledge Thee to be the Lord;"

We praise Thee, O God, we acknowledge Thee to be the Lord;

**BASS.**

Musical staff for Bass voice part, showing the first line of the chorus with lyrics: "We praise Thee, O God, we acknowledge Thee to be the Lord;"

We praise Thee, O God, we acknowledge Thee to be the Lord;

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. The word "FULL." is written in the left hand. Pedal markings are present at the bottom.

Musical staff for Soprano voice part, showing the second line of the chorus with lyrics: "All the earth doth wor-ship Thee, the Fa-ther ev-er-last-ing,"

All the earth doth wor-ship Thee, the Fa-ther ev-er-last-ing,

Musical staff for Alto voice part, showing the second line of the chorus with lyrics: "All the earth doth wor-ship Thee, the Fa-ther ev-er-last-ing,"

All the earth doth wor-ship Thee, the Fa-ther ev-er-last-ing,

Musical staff for Tenor voice part, showing the second line of the chorus with lyrics: "All the earth doth wor-ship Thee, the Fa-ther ev-er-last-ing,"

All the earth doth wor-ship Thee, the Fa-ther ev-er-last-ing,

Musical staff for Bass voice part, showing the second line of the chorus with lyrics: "All the earth doth wor-ship Thee, the Fa-ther ev-er-last-ing,"

All the earth doth wor-ship Thee, the Fa-ther ev-er-last-ing,

Piano accompaniment for the second system, including a grand staff with treble and bass clefs.



To Thee all An - gels cry a - loud, the Heav'ns and all the Pow'rs there

To Thee all An - gels cry a - loud, and all the Pow'rs there

To Thee all An - gels cry a - loud, and all the Pow'rs there

To Thee all An - gels cry a - loud, and all the Pow'rs there

*Man. Ped. Man. Ped.*

- in, con - tin - ual - ly do

- in, To Thee Che - ru - bim and Se - ra - phim, con - tin - ual - ly do

- in, con - tin - ual - ly do

- in, con - tin - ual - ly do

*Ch. Sw. Ch. Man.*

cry, Ho - ly, Ho - ly, Ho - - - ly,  
 cry,..... Ho - ly, Ho - ly, Ho - - - ly,  
 cry,.... Ho - ly, Ho - ly, Ho - - - ly,  
 cry,.... Ho - ly, Ho - ly, Ho - - - ly,

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

*Sw.* *Gt.*  
*Ped. Man.*

*ff*

full of the Ma-jes - ty of Thy Glo - ry, of.... Thy Glo - -

*ff*

full of the Ma-jes - ty of Thy Glo - ry, of.... Thy Glo - -

*ff*

full of the Ma-jes - ty of Thy Glo - ry, of.... Thy Glo - -

*ff*

full of the Ma-jes - ty of Thy Glo - ry, of.... Thy Glo - -

*ff*

*Ped. ->*

*Soli.*

- ry. The glo - rious com - pa - ny of th' Apos - tles praise.....  
*Soli.*

- ry. praise.....  
*Soli.*

- ry. praise.....  
*Soli.*

- ry. of th' Apos - tles

*Ch.*

*Man.*

..... Thee.

..... Thee.

..... Thee. The good-ly fel-low - ship of the Proph-ets praise.....

praise Thee.

*Sw.*

*Ch.*

*Sw.*

praise Thee. praise.....

praise Thee. praise.....

..... Thee. praise.....

..... Thee. The no - ble ar-my of Mar - - - tyrs praise.....

## CHORUS.

..... Thee. The ho-ly church thro'out all the world doth ac - know-ledge Thee; The

Thee. The ho-ly church thro'out all the world doth ac - know-ledge Thee; The

Thee. The ho-ly church thro'out all the world doth ac - know-ledge Thee; The

Thee. The ho-ly church thro'out all the world doth ac-know-ledge Thee; The

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

## SOLI.

Fa - ther of an in - finite Ma-jes-ty; Thine a-dor-a-ble, true, and on - ly Son;....

Fa - ther of an in - finite Ma-jes-ty; Thine a-dor-a-ble, true, and on - ly Son;

Fa - ther of an in - finite Ma-jes-ty; Thine a-dor-a-ble, true, and on - ly Son;

Fa - ther of an in - finite Ma-jes-ty; Thine a-dor-a-ble, true, and on - ly Son;....

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

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.

## CHORUS.

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

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

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

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

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

*FULL.*

*Ped.*

art the ev - er - last - ing Son of the Fa - - ther, the  
art the ev - er - last - ing Son of the Fa - - ther, the  
art the ev - er - last - ing Son of the Fa - - ther, the  
art the ev - er - last - ing Son of the Fa - - ther, the

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a four-part setting, with lyrics: "art the ev - er - last - ing Son of the Fa - - ther, the". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

ev - er - last - ing Son of the Fa - - ther.  
ev - er - last - ing Son of the Fa - - ther.  
ev - er - last - ing Son of the Fa - - ther.  
ev - er - last - ing Son of the Fa - - ther.

The second system continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "ev - er - last - ing Son of the Fa - - ther.". The piano accompaniment continues with a similar melodic and harmonic structure.

*Andante.* ♩ = 88.  
SOLI.

When Thou took - est up - on.... Thee to de - liv - er

When Thou took - est up - on.... Thee

*Sv.*

Detailed description: This system contains the first five measures of the piece. It features a vocal line (SOLI) and a piano accompaniment. The vocal line begins with the lyrics 'When Thou took - est up - on.... Thee to de - liv - er'. The piano accompaniment starts with a treble clef and a bass clef, with a tempo marking of 'Andante' and a metronome marking of 88. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The piano part includes a section marked 'Sv.' (Sustained) in the final two measures.

man, Thou didst hum - ble Thy -

to de - liv - - er man, Thou didst hum - ble Thy -

Detailed description: This system contains the next five measures of the piece. The vocal line continues with the lyrics 'man, Thou didst hum - ble Thy -' and 'to de - liv - - er man, Thou didst hum - ble Thy -'. The piano accompaniment continues with chords and melodic lines. The system concludes with a fermata over the final notes of the piano part.

*Ped.* 8 ft.



- self to be born of a Vir - gin. When Thou hadst

- self to be born of a Vir - gin. When Thou hadst

- self to be born of a Vir - gin. When Thou hadst

- self to be born of a Vir - gin. When Thou hadst

*tr*

*tr*

*Man.*

o - ver-come the sharp - ness of death, Thou didst o - pen the

o - ver-come the sharp - ness of death, Thou didst o - pen the

o - ver-come the sharp - ness of death, Thou didst o - pen the

o - ver-come the sharp - ness of death, Thou didst o - pen the

*cres.*

King - dom, the King - dom of Heav'n to all, to

*cres.*

King - dom, the King - dom of Heav'n to all, to

*cres.*

King - dom, the King - dom of Heav'n to all, to

*cres.*

King - dom, the King - dom of Heav'n to all, to

*cres.*

*f* *dim.*

all.... be - lie - vers. Thou sit - test at the

*f* *dim.*

all.... be - lie - vers. Thou

*f* *dim.*

..... all be - lie - vers. Thou sit - test at the

*f* *dim.*

all be - lie - vers. Thou

*f* *dim.*

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

*cres.*

*cres.*  
 God, in the Glo - ry of the Fa - ther.  
*cres.*  
 ..... God, in the Glo - ry of the Fa - ther.  
*cres.*  
 ..... God, in the Glo - ry of the Fa - ther.  
 Glo - ry, in the Glo - ry of the Fa - ther.

*cres.*

We be - lieve that... Thou... shalt come... to  
 We be - lieve that... Thou... shalt come... to  
 We be - lieve that... Thou... shalt come... to  
 We be - lieve that Thou shalt come... to

be our Judge. We there - fore pray Thee, help Thy  
 be our Judge. We there - fore pray Thee, help Thy  
 be our Judge. We there - fore pray Thee, help Thy  
 be our Judge. We there - fore pray Thee, help Thy

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

ser-vants, whom Thou hast re-deem-ed.

ser-vants, whom Thou hast re-deem-ed.

ser-vants, whom Thou hast re-deem-ed.

*Allegro.*  $\text{♩} = 126.$   
**CHORUS.**

Make them to be num-ber'd with Thy Saints in Glo-ry,

Make them to be num-ber'd with Thy Saints in

Make them to be num-ber'd with Thy Saints in Glo-ry, in

Make them to be num-ber'd with Thy Saints

**FULL.**

in Glo - ry, in Glo - ry ev - - er -  
 Glo - ry, in Glo - ry, Glo - ry ev - er -  
 Glo - ry, in Glo - ry, Glo - ry ev - er -  
 in Glo - ry, Glo - ry ev - er -

*Man.* *Ped.*

- last - - ing.  
 - last - - ing.  
 - last - - ing. *Solo.* O... Lord save, save Thy  
 - last - - ing.  
*Sw.*

*Man.*

peo - ple, and bless Thine he - ri - - tage.

*ritard.*

*Ch.*

*ritard.*

Detailed description: This system contains the first part of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The lyrics are "peo - ple, and bless Thine he - ri - - tage." The piano part includes a *ritard.* (ritardando) marking. A section of the piano accompaniment is marked *Ch.* (Chorus).

**CHORUS.**  
*A tempo.*

*f* Gov - ern them and lift them up... for e -

*f* Gov - ern them and lift them up... for e -

*f* Gov - ern them, and lift them up... for e -

*f* Gov - ern them, and lift them up... for e -

*FULL.*

*Man. Ped. Man. Ped.*

Detailed description: This system contains the chorus of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is common time. The lyrics are "Gov - ern them and lift them up... for e -". The piano part includes a *FULL.* marking and dynamic markings of *f* (forte). The piano accompaniment is marked with *Man.* (Manicella) and *Ped.* (Pedal) instructions.

*ff*

- er; Day by day we mag-ni-fy Thee, And we wor-ship Thy

- er; Day by day we mag-ni-fy Thee, And we wor-ship Thy

- er; Day by day we mag-ni-fy Thee, And we wor-ship Thy

- er; Day by day we mag-ni-fy Thee, And we wor-ship Thy

*Ped.*

name ev-er, world with-out end,..... with-out end.

name ev-er, world with-out end, world with-out end.

name ev-er, world with-out end, world with-out end.

name ev-er, world with-out end, world with-out end.

*Ped.*



Larghetto.  $\text{♩} = 92$ .  
SOLO.

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

*Sw. Oboe.*

*Ch.*

*Ped. 8 ft only. Man.*

sin. O Lord, have mer - cy, have mer - cy up - on us, O

*Ped.*

Lord, have mer - cy up - on us. O Lord, Let Thy mer - cy

*Man.*

*Ped.*

be up - on us, as our trust,.. our trust is in Thee.

*allarg. rti.*

*p*

*Man.*

1. **CHORUS.**

0 Lord,.... in Thee, in Thee have I trust - ed, let me

0 Lord,.... in Thee, in Thee have I trust - ed, let me

0 Lord,.... in Thee, in Thee have I trust - ed, let me

0 Lord,.... in Thee, in Thee have I trust - ed, let me

*Ped.*

nev - er, ne - ver be con-found-ed, nev - er be con - found - ed.

nev - er, ne - ver be con-found-ed, nev - er be con - found - ed.

nev - er, ne - ver be con-found-ed, nev - er be con - found - ed.

nev - er, ne - ver be con-found-ed, nev - er be con - found - ed.

# NO. 12. BENEDICTUS, AND KYRIE.

Moderato.  $\text{♩} = 104.$   
Solo.

J. C. D. PARKER.

Bles - sed be the Lord.... God of Is - ra - el;

*Ch.*

*Man.*

Detailed description: This system contains the first four measures of the piece. The vocal line is in the bass clef with a key signature of two flats and a common time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The vocal line begins with a dotted quarter note, followed by eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble.

for He hath vi - si - ted, and re-deem'd His

*Sw.*

Detailed description: This system contains the next four measures. The vocal line continues with eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble. The tempo marking 'Sw.' (Ad libitum) is present.

peo - ple, vi - si - ted, and re - dee - med His peo - - ple,

Detailed description: This system contains the next four measures. The vocal line continues with eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble.

and re - dee - med His peo - ple.

Detailed description: This system contains the final four measures of the piece. The vocal line continues with eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble, ending with a fermata.

CHORUS.

*f* *tr* *mf*

And hath rais - ed up a migh - ty sal - va - tion for us, in the

*f*

And hath rais'd a migh - ty sal - va - - - tion for us,

*f*

And hath rais'd a migh - ty sal - va - - - tion for us,

*f*

And hath rais - ed up a migh - ty sal - va - tion for us,

*tr*

*FULL.*

*Ped.*

*mp*

house of His ser - vant Da - vid, His ser - - - vant Da - vid, a

*mf* *mp*

His ser - - - vant Da - vid, a

*mf* *mp*

in the house of His ser - vant Da - - vid, a

*mf* *mp*

His ser - - - vant Da - vid, a

*Man.* *Ped.* *Man.*

*cres.*

might - y sal - va - tion in the house of His ser - vant Da - vid; As He

might - y sal - va - tion in the house of His ser - vant Da - vid; As He

might - y sal - va - tion in the house of His ser - vant Da - vid; As He

might - y sal - va - tion in the house of His ser - vant Da - vid; As He

*cres.*

spake by the mouth of His ho - ly Proph - ets,

spake by the mouth of His ho - ly Proph - ets,

spake by the mouth of His ho - ly Proph - ets,

spake by the mouth of His ho - ly Proph - ets,

*Ped.*

*p*  
 which have been since the world be - gan,  
*p*  
 which have been since the world be - gan,  
*p*  
 which have been since the world be - gan,  
*p*  
 which have been since the world be - gan,  
*Sw.*  
*Ch.*  
*Ped.*  
*rall.*

*Solo.*  
 That we should be sav - - ed from our en - e - mies,  
*a tempo.*

CHORUS.

and from the hand of all that hate us,  
 and from the hand of all that hate us,  
 and from the hand of all that hate us,  
 and from the hand of all that hate us, and from the

*p* *Solo.*  
*Ch.* *Sw.*  
*Sw.* *Man.*

CHORUS.

Glo - ry be to the Fa - ther, and to the  
 Glo - ry be to the Fa - ther, and to the  
 ..... Glo - ry be to the Fa - ther, and to the  
 hand of all that hate us. Glo - ry be to the

*Ch.* *Sw.* **FULL.**  
*Ped.*

Son, and to the Ho - ly Ghost: As it was in the be - gin-ning, is

Son, and to the Ho - ly Ghost: As it was in the be - gin-ning, is

Son, and to the Ho - ly Ghost: As it was in the be - gin-ning, is

Son, and to the Ho - ly Ghost: As it was in the be - gin-ning, is

now, and ev - er shall be, world with - out end.... A -

now, and ev - er shall be, world with - out end.

now, and ev - er shall be, world with - out end.

now, and ev - er shall be, world with - out end.



men, A men, A  
A men, A men, A  
A men, A  
A men, A

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "men, A men, A", "A men, A men, A", "A men, A", and "A men, A". The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

men, A men, A men.  
men, A men, A men.  
men, A men, A men.  
men, A men, A men.

This system continues the vocal and piano parts from the first system. It features four vocal staves and a piano accompaniment. The lyrics are: "men, A men, A men.", "men, A men, A men.", "men, A men, A men.", and "men, A men, A men.". The piano accompaniment continues with the same harmonic structure as the first system.

# KYRIE.

Not too slow.  $\text{♩} = 92$ .

Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord have mercy upon us, and write all these Thy laws in our hearts, we be-seech Thee.

Lord have mercy upon us, and write all these Thy laws in our hearts, we be-seech Thee.

Lord have mercy upon us, and write all these Thy laws in our hearts, we be-seech Thee.

Lord have mercy upon us, and write all these Thy laws in our hearts, we be-seech Thee.

# NO. 13. TE DEUM IN G.

$\text{♩} = 132.$   
SOPRANO.

CHORUS.

J. C. D. PARKER.

We praise Thee, O God; we acknowledge Thee to....

We praise Thee, O God; we acknowledge Thee to

We praise Thee, O God; we acknowledge Thee to

We praise Thee, O God; we acknowledge Thee to

*Full.*

Detailed description: This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and common time. The lyrics are: "We praise Thee, O God; we acknowledge Thee to....". The piano part is marked "Full." and consists of chords and moving lines in both hands.

be the Lord. All the earth doth worship Thee, the Fa - ther ev - er -

be the Lord. the Fa - ther ev - er -

be the Lord. the Fa - ther ev - er -

be the Lord. All the earth doth wor-ship Thee, the

*Ped.*

Detailed description: This block contains the second system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "be the Lord. All the earth doth worship Thee, the Fa - ther ev - er -". The piano part continues with accompaniment for the vocal lines. The system ends with a "Ped." (pedal) marking.

SOLI.

- last - ing. To Thee all An-gels cry aloud, the Heav'ns and all the Pow'rs therein. To  
 - last - ing, ev - - er - - last - ing, To Thee all An-gels cry a-loud. To  
 - last - ing, ev - - er - - last - ing, To Thee all An-gels cry a-loud. To  
 Fa-ther ev - er - last - ing, ev - - er - - last - - ing.....

Thee Che - ru - bim and Se - - - ra - phim con - tin - ual - ly do cry,  
 Thee Che - ru - bim and Se - - - ra - phim con - tin - ual - ly do cry,  
 Thee Che - ru - bim and Se - ra - phim con - tin - ual - ly do cry ,

*Sw. p*

*p* CHORUS. *f*

Ho - - ly, Ho - - - ly, Ho - ly, Lord God of

Ho - - ly, Ho - - - ly, Ho - ly, Lord God of

Ho - - ly, Ho - - - ly, Ho - ly, Lord God of

Ho - - ly, Ho - - - ly,.... Ho - ly, Lord God of

*Full Sw.*

Sa - - baoth; Heav'n and earth are full of the

Sa - - baoth; Heav'n and earth are full of the

Sa - - baoth; Heav'n and earth are full of the

Sa - - baoth; Heav'n and earth are full of the

*Full.*

Ma - jes - ty of Thy... Glo - - ry. The glo - - rious com - pa - ny

Ma - jes - ty of Thy Glo - - ry. The glo - - rious com - pa - ny

Ma - jes - ty of Thy Glo - - ry. The glo - - rious com - pa - ny

Ma - jes - ty of Thy Glo - - ry. The glo - - rious com - pa - ny

*Man.*

of th'A-pos-tles praise Thee. The good - - ly fel - low-ship of the Prophets

of th'A-pos-tles praise Thee. The good - - ly fel - low-ship of the Prophets

of th'A-pos-tles praise Thee. The good - - ly fel - low-ship of the Prophets

of th'A-pos-tles praise Thee. The good - - ly fel - low-ship of the Prophets

*Ped. Man. Ped.*

praise Thee. The no-ble ar-my of Mar-tyrs praise Thee. The

praise Thee. The no-ble ar-my of Mar-tyrs praise Thee. The

praise Thee. The no-ble ar-my of Mar-tyrs praise Thee. The

praise Thee. The no-ble ar-my of Mar-tyrs praise Thee. The

*Ch. & Sw.*

The Fa-ther

The Fa-ther

ho--ly church thro'out all the world doth acknowledge Thee ;

ho--ly church thro'out all the world doth acknowledge Thee ;

*Sw.*

*p*

of an in - fi - nite Ma - jes - ty; Thine a - dor - a - ble, true, and

of an in - fi - nite Ma - jes - ty; Thine a - dor - a - ble, true, and

Thine a - dor - a - ble, true, and

Thine a - dor - a - ble, true, and

on - ly Son; Al - so the Ho - ly Ghost, the Com - for - ter.

on - ly Son; Al - so the Ho - ly Ghost, the Com - for - ter.

on - ly Son; Al - so the Ho - ly Ghost, the Com - for - ter.

on - ly Son; Al - so the Ho - ly Ghost, the Com - for - ter.

*Full.*



*f*

Thou art the King of Glo - ry, O..... Christ. Thou art the ev - er -

Thou art the King of Glo - ry, O Christ. Thou art the ev - er -

Thou art the King of Glo - ry, O..... Christ. Thou art the ev - er -

Thou art the King of Glo - ry, O..... Christ. Thou art the ev - er -

*Slow.* ♩ = 80.

- last - ing Son of the Fa - - ther.

- last - ing Son of the Fa - - ther.

*Solo.*

- last - ing Son of the Fa - - ther. When Thou took - est up -

- last - ing Son of the Fa - - ther.

*Sw.*

- on.... Thee to de - liv - er, to de - liv - er man, Thou didst

This system contains six staves. The top two staves are vocal staves with treble clefs and a key signature of two flats. The third staff is a vocal staff with a treble clef and the same key signature. The bottom two staves are piano accompaniment staves with a grand staff (treble and bass clefs) and the same key signature. The piano part features chords and moving lines in both hands.

hum - ble Thy - self to be born of a Vir - gin, to be born of a Vir - -

This system contains six staves. The top two staves are vocal staves with treble clefs and a key signature of two flats. The third staff is a vocal staff with a treble clef and the same key signature. The bottom two staves are piano accompaniment staves with a grand staff (treble and bass clefs) and the same key signature. The piano part continues with chords and moving lines.

SOLI.

When Thou hadst o - ver-come the sharpness of  
 When Thou hadst o - ver-come the sharpness of  
 - gin. When Thou hadst o - ver-come the sharpness of  
 When Thou hadst o - ver-come the sharpness of

death, Thou didst o - pen the king-dom, the king-dom of heav'n to  
 death, Thou didst o - pen the king-dom of heav'n to  
 death, Thou didst o - pen the king-dom of heav'n to  
 death, Thou didst o - pen the king-dom of heav'n to

all.... be - liev - - ers.

all be - liev - ers. Thou sit - test at the

all be - liev - - ers. Thou sit - test at the

all be - liev - - ers. Thou sit - test at the

The first system of the score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, written for grand piano. The lyrics are: "all.... be - liev - - ers." for the Soprano part, and "all be - liev - ers. Thou sit - test at the" for the other three vocal parts. The piano accompaniment provides harmonic support with chords and moving lines.

***f* CHORUS.**

in the Glo - ry of the

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

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

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

*Full.*

The second system of the score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The lyrics are: "in the Glo - ry of the" for the Soprano part, and "right hand of God, in the Glo - ry of the" for the other three vocal parts. The piano accompaniment includes a dynamic marking of *Full.* in the bass line. The score is in a key with two flats and a common time signature.

## SOLI.

Fa - ther..... We be - lieve that Thou shalt

Fa - ther..... We be - lieve that Thou shalt

Fa - ther..... We be - lieve that Thou shalt

Fa - ther..... We be - lieve that Thou shalt

*p*

*p* CHORUS.

come to be our Judge. We there - fore pray Thee,

come to be our Judge. We there - fore pray Thee,

come to be our Judge. We there - fore pray Thee,

come to be our Judge. We there - fore pray Thee,

*p*

help Thy ser - vants, whom Thou hast re - deem'd with Thy

help Thy ser - vants, whom Thou hast re - deem'd with Thy

help Thy ser - vants, whom Thou hast re - deem'd with Thy

help Thy ser - vants, whom Thou hast re - deem'd with Thy

*Tempo 1o.*

pre - cious blood. Make them to be num - - ber'd, be

pre - cious blood. Make them to be num - - ber'd, be

pre - cious blood. Make them to be num - - ber'd, be

pre - cious blood. Make them to be num - - ber'd, be

*FULL.*

num - ber'd with Thy Saints, in glo - ry ev - er, ev - er - last -

num - ber'd with Thy Saints, in glo - ry ev - er, ev - er - last -

num - ber'd with Thy Saints, in glo - ry ev - er, ev - er - last -

num - ber'd with Thy Saints, in glo - ry ev - er, ev - er - last -

*p*

*p*  
ing. O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*p*  
ing. O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*p*  
ing. O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*p*  
ing. O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*f*

Gov-ern them, and lift them up for - ev - er..... Day by

Gov-ern them, and lift them up for - ev - er..... Day by

Gov-ern them, and lift them up for - ev - er... .. Day by

Gov-ern them, and lift them up for - ev - er..... Day by

day we mag-ni - fy Thee; and we wor - ship Thy Name ev - er,

day we mag-ni - fy Thee; and we wor - ship Thy Name ev - er,

day we mag-ni - fy Thee; and we wor - ship Thy Name ev - er,

day we mag-ni - fy Thee; and we wor - ship Thy Name ev - er,



Solo.

world with - out end. Vouch - safe, O Lord, to keep us this

world with - out end.

world with - out end.

world with - out end.

*Sw.*

day with - out sin.

Solo.

O Lord, have mer - cy up -

- on us, have mer - cy up - - on us. 0

This system contains five staves. The top four staves are for voices: two soprano staves, one alto staff, and one bass staff. The fifth staff is a grand staff for piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: "- on us, have mer - cy up - - on us. 0".

**f** CHORUS.

Lord, let Thy mer - cy be up - - on us, as our  
 as our  
 Lord, let Thy mer - cy be up - - on us, as our  
 as our

This system contains five staves. The top four staves are for voices: two soprano staves, one alto staff, and one bass staff. The fifth staff is a grand staff for piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: "Lord, let Thy mer - cy be up - - on us, as our as our Lord, let Thy mer - cy be up - - on us, as our as our". The word "CHORUS" is written above the second staff, and a forte dynamic marking "f" is present at the beginning of the second and third vocal staves.

trust is in Thee. O Lord, in Thee, in Thee have I

trust is in Thee. O Lord, in Thee, in Thee have I

trust is in Thee. O Lord, in Thee, in Thee have I

trust is in Thee. O Lord, in Thee, in Thee have I

trust-ed; let me ne-ver be con-found-ed.

trust-ed; let me ne-ver be con-found-ed.

trust-ed; let me ne-ver be con-found-ed.

trust-ed; let me ne-ver be con-found-ed.

# NO. 14. JUBILATE IN G.

*Allegro.*  $\text{♩} = 120.$  *f* CHORUS.

J. C. D. PARKER.

O be joy-ful in the Lord,.... all.... ye lands:  
O be joy-ful in the Lord, all ye lands:  
O be joy-ful, all.... ye lands:  
O be joy-ful, all ye lands:

*Full.*

serve the Lord with gladness, and come before His presence with a song.  
serve the Lord with gladness, with a song.  
serve the Lord with gladness, with a song.  
with a song.  
with a song.

it is He..... that hath made us,

it is He that hath made us,

it is He that hath made us,

Be ye sure that the Lord He is God; it is He that hath made us,

SOLI.

and not we our - selves; We..... are His peo - - ple,

and not we our - selves;

and not we our - selves We.... are His

and not we our - selves;

and the sheep of His pas - ture, We are His peo - ple, and the  
 We are His peo - ple, and the  
 peo - ple, and the sheep of His pas - ture, His peo - ple, and the  
 We are His peo - ple, His peo - ple, and the

*f* CHORUS

sheep of His pas - ture. O go your way in - to His gates with thanks-  
 sheep of His pas - ture. O go your  
 sheep of His pas - ture. O go your  
 sheep of His pas - ture. O go your

- giv - ing, and in - to His courts with praise ; be thankful un -  
 way in - to His courts . . . . . with praise ; be thankful un -  
 way in - to His courts with praise ; be thankful un -  
 way in - to His courts . . . . . with praise ; be thankful un -

- to Him, and speak good of His Name, speak good of His Name.  
 - to Him, and speak good of His Name, speak good of His Name.  
 - to Him, and speak good of His Name, speak good of His Name.  
 - to Him, and speak good of His Name, speak good of His Name.

## SOPRANO SOLO.

*Slower.* ♩ = 96.

For the Lord is gra - - - cious, His mer - cy is

e - - ver - last - - ing; and His truth en - dur - eth, His truth en -

- dur - eth from ge - - ne - ra - - tion to ge - ne - ra - tion.



Tempo 1o. *f* CHORUS.

Glo - - ry be to the Fa - - ther, and to.... the Son,

Glo - - ry be ,to the Fa - - ther, and to the Son,

Glo - - ry be to the Fa - - ther, and to.... the Son,

Glo - - ry be to the Fa - - ther, and to the Son,

*Full.*

and to the Ho - ly Ghost, and to the Ho - ly Ghost ;

and to the Ho - ly Ghost ;

and to the Ho - ly Ghost, and to the Ho - ly Ghost ;

and to the Ho - ly Ghost ;

is now, and

is now, and

is now, and

As it was in..... the be-gin - ning, is now, and

Detailed description: This system contains five staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The fourth staff is a bass line in bass clef with the same key signature. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The lyrics are: 'is now, and' on the first three staves, and 'As it was in..... the be-gin - ning, is now, and' on the fourth staff.

ev - er shall be, world with - out end.

ev - er shall be, world with - out end.

ev - er shall be, world with - out end.

ev - er shall be, world with - out end.

Detailed description: This system contains five staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The fourth staff is a bass line in bass clef with the same key signature. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The lyrics are: 'ev - er shall be, world with - out end.' on the first four staves.

A - - - men, A - men, A -

A - - men, A - - - - men,

A - - men, A - - - - men, A - - men, A -

A - - - - men,

*Sw.* *Full.*

Detailed description: This system contains five staves. The top four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a grand staff for piano accompaniment. The piano part begins with a *Sw.* (Sostenuto) marking and transitions to *Full.* (Full) in the final measure. The lyrics are: "A - - - men, A - men, A -", "A - - men, A - - - - men,", "A - - men, A - - - - men, A - - men, A -", and "A - - - - men,".

- - men, A - - men, A - - - - - men.

A - - - - men, A - - - - - men.

- - - - - men, A - - - - - men.

A - - - - men, A - - - - - men.

Detailed description: This system continues the vocal and piano parts from the first system. It consists of five staves. The top four are vocal staves with lyrics. The fifth is a grand staff for piano accompaniment. The lyrics are: "- - men, A - - men, A - - - - - men.", "A - - - - men, A - - - - - men.", "- - - - - men, A - - - - - men.", and "A - - - - men, A - - - - - men.".

# NO. 15. TE DEUM IN F.

(WITH ALTO SOLO OBLIGATO.)

J. C. D. PARKER.

$\text{♩} = 69.$   
SOPE.

ALTO.

TENOR.

BASS.

Musical score for Soprano, Alto, Tenor, and Bass voices, and a piano introduction. The piano part features a melody in the right hand and a bass line in the left hand, both starting with a forte (f) dynamic. The key signature is one flat (F major/D minor) and the time signature is common time (C).

## CHORUS.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "We praise Thee, O God; we ac-knowledge Thee to be the Lord." The music is marked with a forte (f) dynamic. The vocal lines are in a homophonic setting.

Piano accompaniment for the chorus, featuring a melody in the right hand and a bass line in the left hand. The piano part includes a long, sustained chord in the left hand during the final phrase of the chorus.

All the earth doth wor - ship Thee, the Fa - ther....

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

All the earth doth wor - ship.... Thee, the Fa - ther

All the earth doth wor - ship.... Thee, the Fa - ther

e - ver - last - ing. To Thee all An - gels

e - ver - last - ing. To Thee all An - gels

e - ver - last - ing. To Thee all An - gels

e - ver - last - ing. To Thee all An - gels

cry a - loud; the Heav'ns, and all... the Pow'rs there-  
 cry a - loud; the Heav'ns, and all... the Pow'rs there-  
 cry a - loud; the Heav'ns, and all... the Pow'rs there-  
 cry a - loud;

- in. To Thee Se - raphim con-  
 - in. To Thee Che - ru - bim and Se - ra - phim con -  
 - in. To Thee Che - ru - bim and Se - ra - phim con -

tin - ual - ly do cry, Ho - ly, Ho - ly,

tin - ual - ly do cry, Ho - ly, Ho - ly,

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

Ho - ly, Ho - ly, Ho - -

The first system consists of five staves. The top three staves are vocal parts with lyrics. The fourth staff is a bass line. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

Ho - ly, Lord God of Sa - ba - oth.

Ho - ly, Lord God of Sa - ba - oth.

- ly, Lord God of Sa - ba - oth.

- ly, Lord God of Sa - ba - oth.

The second system consists of five staves. The top three staves are vocal parts with lyrics. The fourth staff is a bass line. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

Heav'n and earth are full of the

Heav'n and earth are full of the

Heav'n and earth are full of the

Heav'n and earth are full of the

Ma - jes - ty of Thy.... Glo - - ry.

Ma - jes - ty of Thy.... Glo - - ry.

Ma - jes - ty of Thy.... Glo - - ry.

Ma - jes - ty of Thy.... Glo - - ry.



The glo - ri - ous com - pa - ny of th' A - pos - - tles praise Thee.

The good - ly fel - lowship of the

*Sw.*

Detailed description: This system contains the first two lines of the hymn. The top line is the vocal melody in G major (one sharp) and 4/4 time. The lyrics are: "The glo - ri - ous com - pa - ny of th' A - pos - - tles praise Thee." The second line of the system contains the lyrics: "The good - ly fel - lowship of the". Below the vocal lines are two staves for piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a bass line with some triplets. A dynamic marking of *Sw.* (Sforzando) is present in the piano part.

The no - ble ar - my of Mar - - tyrs praise Thee.

Proph - - ets praise Thee.

Detailed description: This system contains the second two lines of the hymn. The top line is the vocal melody. The lyrics are: "The no - ble ar - my of Mar - - tyrs praise Thee." The second line of the system contains the lyrics: "Proph - - ets praise Thee." Below the vocal lines are two staves for piano accompaniment, continuing the musical texture from the first system.

The ho - ly Church thro' - out all the world doth ac -

The ho - ly Church thro' - out all the world doth ac -

The ho - ly Church thro' - out all the world doth ac -

The ho - ly Church thro' - out all the world doth ac -

*FULL.*

know - ledge Thee ; The Fa - ther of an

know - ledge Thee ; The Fa - ther of an

- know - ledge Thee ; The Fa - ther of an

- know - ledge Thee ; The Fa - ther of an

## SOLI.

in - fi - nite Ma - jes - ty; Thine a - dor - a - ble, true, and

in - fi - nite Ma - jes - ty; Thine a - dor - a - ble, true, and

in - fi - nite Ma - jes - ty; Thine a - dor - a - ble, true, and

in - fi - nite Ma - jes - ty; Thine a - dor - a - ble, true, and

on - ly Son; al - so the Ho - ly Ghost, the Com - for - ter.

on - ly Son; al - so the Ho - ly Ghost, the Com - for - ter.

on - ly Son; al - so the Ho - ly Ghost, the Com - for - ter.

on - ly Son; al - so the Ho - ly Ghost, the Com - for - ter.

## CHORUS.

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

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

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

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

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Thou art the King... of Glo - ry, O Christ,". The music is in G major and 4/4 time. The piano part features a simple harmonic accompaniment with chords in the right hand and a bass line in the left hand.

Thou art the ev - er - last - ing Son of the Fa - ther.

Thou art the ev - er - last - ing Son of the Fa - ther.

Thou art the ev - er - last - ing Son of the Fa - ther.

Thou art the ev - er - last - ing Son of the Fa - ther.

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are: "Thou art the ev - er - last - ing Son of the Fa - ther." The music concludes with a double bar line and a repeat sign. The piano part continues with the same accompaniment style.

SOLO.

When Thou took'st up - on Thee to de - liv - er man, Thou didst

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains four measures of whole rests. The second staff is a vocal line, also in treble clef with the same key signature and time signature. It begins with the word "SOLO." and contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "When Thou took'st up - on Thee to de - liv - er man, Thou didst" are written below the notes. The third staff is a treble clef with whole rests. The fourth staff is a bass clef with whole rests. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment. It starts with a piano dynamic marking (*p*) and contains four measures of music: a chord of G4 and B4, a chord of A4 and C5, a chord of B4 and D5, and a chord of C5 and E5.

hum - ble Thy - self to be born of a Vir - gin.

The second system of the musical score consists of five staves. The top staff is a treble clef with whole rests. The second staff is a vocal line in treble clef with the same key signature and time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "hum - ble Thy - self to be born of a Vir - gin." are written below the notes. The third staff is a treble clef with whole rests. The fourth staff is a bass clef with whole rests. The fifth staff is a grand staff with piano accompaniment. It contains four measures of music: a chord of G4 and B4, a chord of A4 and C5, a chord of B4 and D5, and a chord of C5 and E5.

## CHORUS.

When Thou hadst o - ver-come the sharp-ness of death, Thou didst o - pen the

When Thou hadst o - ver-come the sharp-ness of death, Thou didst o - pen the

When Thou hadst o - ver-come the sharp-ness of death, Thou didst o - pen the

When Thou hadst o - ver-come the sharp-ness of death, Thou didst o - pen the

When Thou hadst o - ver-come the sharp-ness of death, Thou didst o - pen the

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth part below. The piano accompaniment is in the bottom system, featuring chords and melodic lines in both hands. The key signature is B-flat major, and the time signature is 4/4. The lyrics are repeated on each vocal staff.

King - dom of Heav'n to all be - liev - ers. *Solo.*

King - dom of Heav'n to all be - liev - ers. Thou sit - test at the right hand, the

King - dom of Heav'n to all be - liev - ers.

King - dom of Heav'n to all be - liev - ers.

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth part below. The piano accompaniment is in the bottom system, featuring chords and melodic lines in both hands. The key signature is B-flat major, and the time signature is 4/4. The lyrics are repeated on each vocal staff. The word "Solo." is written above the second vocal staff.

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major with two flats (B-flat and E-flat). The piano accompaniment is in the same key and features a steady bass line and a more active treble line.

## CHORUS.

We be - lieve that Thou shalt come to be our

We be - lieve that Thou shalt come to be our

We be - lieve that Thou shalt come to be our

We be - lieve that Thou shalt come to be our

The chorus section consists of five vocal staves and a piano accompaniment. The vocal parts are in G major with two flats (B-flat and E-flat). The piano accompaniment is in the same key and features a steady bass line and a more active treble line.

Judge....

SOLO.

Judge.... We there-fore pray Thee, help.... Thy ser-vants,

Judge....

Judge....

CHORUS.

*f* Make them to be num-ber'd

whom Thou hast re-deem-ed with Thy pre-cious blood. *f* Make them to be num-ber'd

*f* Make them to be num-ber'd

*f* Make them to be num-ber'd



with Thy Saints, in Glo - ry.... ev - er - last - ing.

with Thy Saints, in Glo - ry.... ev - er - last - ing.

with Thy Saints, in Glo - ry.... ev - er - last - ing.

with Thy Saints, in Glo - ry.... ev - er - last - ing.

with Thy Saints, in Glo - ry.... ev - er - last - ing.

*Solo.*

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

*p*

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The lyrics are: "bless,.... bless Thine her - i - - tage." The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

**CHORUS.** *crescendo.*

Musical score for the chorus. It consists of four vocal staves and two piano staves. The lyrics are: "Gov - - ern them, and lift them up, Gov - - ern them, and lift them up, Gov - - ern them, and lift them up, Gov - - ern them, and lift them up, *crescendo.*" The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

lift them up for - - ev - - er.

lift them up for - - ev - - er.

lift them up for - - ev - - er.

lift them up for - - ev - - er.

lift them up for - - ev - - er.

**f**  
Day... by day... we mag - ni - fy... Thee; and we

**f**  
Day... by day... we mag - ni - fy... Thee; and we

**f**  
Day... by day... we mag - ni - fy... Thee; and we

**f**  
Day... by day... we mag - ni - fy... Thee; and we

Day ... by day... we mag - ni - fy... Thee; and we

**FULL.**

wor - ship Thy Name ev - er, world with - out end.

wor - ship Thy Name ev - er, world with - out end.

wor - ship Thy Name ev - er, world with - out end.

wor - ship Thy Name ev - er, world with - out end.

*p* Vouch - safe, O Lord,.... to keep us this day

*p* Vouch - safe, O Lord, to keep us this day

*p* Vouch - safe, O Lord, to keep us this day

*p* Vouch - safe, O Lord, to keep us this day with - out

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

Lord.... have mer - cy up -

sin.

O Lord let... Thy mer - cy be... up -

O Lord, let Thy mer - cy be... up -

on us. Lord, let Thy mer - cy be... up -

O Lord, let Thy mer - cy be up -

*Slower.*

- on us, as our trust is in Thee, our

- on us, as our

- on us, as our trust is in Thee, our

- on us, as our trust is in Thee.....

*Slower.*

trust is in Thee.

trust is in Thee.

trust is in Thee.

.....

O Lord, in Thee have I trust - ed;

O Lord, in Thee have I trust - ed;

O Lord, in Thee have I trust - ed;

O Lord, in Thee have I trust - ed;

let me nev - er be... con - found - - - ed.

let me nev - er be con - found - - - ed.

let me nev - er be con - found - - - ed.

let me nev - er be con - found - - - ed.

1  
**NO. 16. BENEDICTUS IN F.**

(ALTO SOLO OBLIGATO)

J. C. D. PARKER.

*Moderato.* ♩ = 116.

**CHORUS.**  
*p* **SOPR.**

Bles - sed be the Lord God of Is - ra - el; for He hath

*p* **ALTO.**

Bles - sed be the Lord God of Is - ra - el; for He hath

*p* **TENOR.**

Bles - sed be the Lord God of Is - ra - el; for He hath

*p* **BASS.**

Bles - sed be the Lord God of Is - ra - el; for He hath

*p*

vis - it - ed, for He hath vis - it - ed, vis - it - ed and re - deem - ed His

vis - it - ed, for He hath vis - it - ed, vis - it - ed and re - deem - ed His

vis - it - ed, for He hath vis - it - ed, vis - it - ed and re - deem - ed His

vis - it - ed, for He hath vis - it - ed, vis - it - ed and re - deem - ed His



peo - ple;

**SOLO.**

peo - ple; vi - sit - ed and re - deem - ed His peo - ple.

peo - ple;

peo - ple;

peo - ple;

**CHORUS.**

*f* And hath rais - ed up a might - y sal - va - tion, in the

*f* And hath rais - ed up a might - y sal - va - tion for us, in the

*f* And hath rais - ed up a might - y sal - va - tion, in the

*f* And hath rais - ed up a might - y sal - va - tion for us, in the

house of His ser - vant Da - vid;  
**SOLO.** house of His ser - vant Da - vid; **SOLO.** in the house of His ser - vant Da - vid;  
 house of His ser - vant Da - vid;  
 house of His ser - vant Da - vid;

**CHORUS.**  
 As He spake by the mouth of His ho - ly Prophets, which have  
 As He spake by the mouth of His ho - ly Prophets, which have  
 As He spake by the mouth of His ho - - ly Prophets, which have  
 As He spake by the mouth of His ho - - ly Prophets, which have

## ALTO SOLO.

which have been since the world be - gan ;

been since the world be - gan, the world be - gan ;

been since the world be - gan, the world be - gan ;

been since the world be - gan, the world be - gan ;

been since the world be - gan, the world be - gan ;

That we should be sav - ed from our en - e - mies, and from the

hand of all... that hate us, and from all the hand that... hate

*f*  
Glo - ry be to the Fa - ther, and to the Son,

*f*  
Glo - ry be to the Fa - ther, and to the Son,

*f*  
Glo - ry be to the Fa - ther, and to the Son,

*f*  
Glo - ry be to the Fa - ther, and to the Son,

*f*  
FULL.

and to the Ho - ly Ghost;... As... it was in the be-

and to the Ho - ly Ghost;... As... it was in the be-

and to the Ho - ly Ghost;... As... it was in the be-

and to the Ho - ly Ghost;... As... it was in the be-

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

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

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

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

end. A - men, A - men, A - men.

end. A - men, A - men, A - men.

end. A - men, A - men, A - men.

.... end. A - men, A - men, A - men.

1  
NO. 17. TE DEUM IN C.

J. C. D. PARKER.

*Allegro.*  $\text{♩} = 80$

**SOPR.** **CHORUS.** *ff*  
We praise

**ALTO.** *ff*  
We praise

**TENOR.** *ff*  
We praise

**BASS.** *ff*  
We praise

**FULL.**

Thee, O God;..... we ac-know - ledge Thee to be the....

Thee, O God;..... we ac-know - ledge Thee to be the

Thee, O God;..... we ac-know - ledge Thee to be the

Thee, O God;..... we ac-know - ledge Thee to be the

Lord. All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

Lord. All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

Lord. All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

Lord. All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. Each voice part begins with the text "Lord. All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To". The piano accompaniment is written for the right and left hands, providing harmonic support for the vocal lines.

Thee all An - gels cry a - loud ; the Heav'ns, and all the Pow'rs there-in. To

Thee To

Thee To

Thee To

*Sw.*

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts now sing "Thee all An - gels cry a - loud ; the Heav'ns, and all the Pow'rs there-in. To". The piano accompaniment includes a dynamic marking of *Sw.* (Sforzando) in the first measure of the right hand.

Thee Che-ru-bim and Se-ra-phem con-tin-ual-ly do cry; Ho-ly,  
 Thee, to Thee con-tin-ual-ly do cry; Ho-ly,  
 Thee, to Thee con-tin-ual-ly do cry; Ho-ly,  
 Thee, to Thee con-tin-ual-ly do cry; Ho-ly,

Ho-ly, Ho-ly, Lord God of...  
 Ho-ly, Ho-ly, Lord God of...  
 Ho-ly, Ho-ly, Lord God of...  
 Ho-ly, Ho-ly, Lord God of...



Sa - baath.

Sa - baath.

Sa - baath.

Sa - baath.

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "Sa - baath." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a series of chords and melodic lines that support the vocal parts.

*f* Heav'n and earth are full of the Ma - jes - ty, the

*f* Heav'n and earth are full of the Ma - jes - ty, the

*f* Heav'n and earth are full of the Ma - jes - ty, the

*f* Heav'n and earth are full of the Ma - jes - ty, the

The second system of the musical score features four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "Heav'n and earth are full of the Ma - jes - ty, the". The piano accompaniment is written in a grand staff and includes a dynamic marking of *f* (forte) at the beginning of each vocal line.

Ma - jes - ty of Thy Glo - ry, Thy Glo - - ry.

Ma - jes - ty of Thy Glo - ry, Thy Glo - - ry.

Ma - jes - ty of Thy Glo - ry, Thy Glo - - ry.

Ma - jes - ty of Thy Glo - ry, Thy Glo - - ry.

Ma - jes - ty of Thy Glo - ry, Thy Glo - - ry.

The glo - rious com - pa - ny of th' A - pos - tles praise Thee,

praise Thee,

The glorious com - pa - ny praise Thee, The good - ly

praise Thee,

Ch.

FULL.

Ch.

The good - ly fel - - lowship praise Thee.  
 praise Thee. The no - ble ar - - my of  
 fel - lowship of the Pro - - phets praise Thee.  
 praise Thee. The no - ble

*Gt.*

*mf*  
 praise Thee. The ho - ly Church thro'-out all.... the  
 Mar - - tyrs praise Thee. The ho - ly Church thro'-out all.... the  
 praise Thee. The ho - ly Church doth ac -  
 ar - my praise Thee. The ho - ly church thro'-out all.... the

*FULL. Sw.*

*cres.* *f*

world doth ac-know-ledge Thee; The Fa-ther of an in-fi-nite

*cres.* *f*

world doth ac-know-ledge Thee; The Fa-ther of an in-fi-nite

*cres.* *f*

-know - - - ledge Thee; The Fa-ther of an in-fi-nite

world doth ac-know-ledge Thee; The Fa-ther of an in-fi-nite

*cres.* *f*

*mf*

Ma-jes-ty;... Thine a-dor-a-ble, true, and on-ly Son:

*mf*

Ma-jes-ty;... Thine a-dor-a-ble, true, and on-ly Son:

*mf*

Ma-jes-ty;... Thine a-dor-a-ble, true, and on-ly Son:

*mf*

Ma-jes-ty;... Thine a-dor-a-ble, true, and on-ly Son:

SOLI.

CHORUS.

Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the

Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the

Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the

Al - so the Ho - ly Ghost, the Com - for - ter. Thou art the

*FULL.*

King of Glo - ry, O Christ. Thou art the ev - er -

King of Glo - ry, O Christ. Thou art the ev - er -

King of Glo - ry, O Christ. Thou art the ev - er -

.... King of Glo - ry, O Christ. Thou art .... the ev - er -

## SOLI.

- last - ing Son of the Fa - ther. When... Thou took'st up - on Thee

- last - ing Son of the Fa - ther. When... Thou took'st up - on Thee

- last - ing Son of the Fa - ther. When... Thou took'st up - on Thee

- last - ing Son of the Fa - ther. When... Thou took'st up - on Thee

to de - liv - er man, Thou didst hum - ble Thy - self to be

to de - liv - er man, Thou didst hum - ble Thy - self to be

to de - liv - er man, Thou didst hum - ble Thy - self to be

to de - liv - er man, Thou didst hum - ble Thy - self to be

to de - liv - er man, Thou didst hum - ble Thy - self to be

to de - liv - er man, Thou didst hum - ble Thy - self to be

born of a Vir - gin. When Thou hadst o - ver-come the

born of a Vir - gin.

born of a Vir - gin.

born of a Vir - gin.

born of a Vir - gin.

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

sharp - ness of death,

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

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

11  
CHORUS.

*mf*

Thou sit - test at the right hand, the

*mf*

Thou sit - test at the right hand, the

*mf*

all..... be - lie - vers. Thou sit - test at the right hand, the

*mf*

Thou sit - test at the right hand, the



*f*

right hand of God, in the glo - ry, the glo - ry of the

*f*

right hand of God, in the glo - ry, the glo - ry of the

*f*

right hand of God, in the glo - ry, the glo - ry of the

*f*

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

**FULL.**





*mf* SOLI.

Fa - ther. We be - lieve that Thou shalt come to be our

Fa - ther. We be - lieve that Thou shalt come to be our

Fa - ther. We be - lieve that Thou shalt come to be our

Fa - ther. We be - lieve that Thou shalt come to be our

*mf*

Judge.

Judge.

Judge.

Judge. We there - fore pray Thee, help Thy ser - vants,

*dim.*

*p*

whom Thou hast re - deem'd with Thy pre - cious blood.

## CHORUS.

*f* Make them to be num - ber'd with Thy Saints, in

*f* Make them to be num - ber'd with Thy Saints, in

*f* Make them to be num - ber'd With Thy Saints, in

*f* Make them to be num - ber'd with Thy Saints, in

*FULL.*

Glo - - ry e - ver - last - ing.

Glo - - ry e - ver - last - ing. *p* 0 Lord,.... save....

Glo - - ry e - ver - last - ing. *p* 0 Lord,.... save....,

Glo - - ry e - ver - last - ing. *p* 0 Lord,.... save....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano part is in grand staff. The lyrics are: "Glo - - ry e - ver - last - ing." followed by "0 Lord,.... save...." in the second and third staves. A piano dynamic marking (*p*) is present in the second and third staves. The piano accompaniment features chords and melodic lines in both hands.

save Thy peo - ple, and bless,.... bless Thine he - ri -

save Thy peo - ple, and bless,.... bless Thine he - ri -

save Thy peo - ple, and bless,.... bless Thine he - ri -

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "save Thy peo - ple, and bless,.... bless Thine he - ri -" repeated across the three vocal staves. The piano accompaniment continues with chords and melodic lines in both hands.

*p* Gov - ern them, and lift them up for - ev - er. *cres.*

- tage. *p* Gov - ern them, and lift them up for - ev - er. *cres.*

- tage. *p* Gov - ern them, and lift them up for - ev - er. *cres.*

- tage. *p* Gov - ern them, and lift them up for - ev - er. *cres.*

*f* Day..... by day we mag - ni - fy Thee; and we wor - ship Thy

*f* Day..... by day we mag - ni - fy Thee; and we wor - ship Thy *ff*

*f* Day..... by day we mag - ni - fy Thee; and we wor - ship Thy *ff*

*f* Day..... by day we mag - ni - fy Thee; and we wor - ship Thy *ff*

## SOL.

Name ev - er, world with - out end. Vouch - safe, O Lord, to

Name ev - er, world with - out end. Vouch - safe, O Lord, to

Name ev - er, world with - out end. Vouch - safe, O Lord, to

Name ev - er, world with - out end. Vouch - safe, O Lord, to

keep us this day with-out sin. O Lord, have mer - cy, have

keep us this day with-out sin. O Lord, have mer - cy, have

keep us this day with-out sin. O Lord, have mer - cy, have

keep us this day with-out sin. O Lord, have mer - cy, have

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

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

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

mer - cy up - on us, have mer - cy up - on us. *mf* O Lord,....

*pp*

*mf* O let Thy mer - cy be... up - on us, as our

as our

as our

as our

let Thy mer - cy be up - on us, as our

*mf*

## CHORUS.

trust is in Thee,..... is in Thee. O Lord, in  
 trust is in Thee, our trust is in Thee. O Lord, in  
 trust is in Thee, our trust is in Thee. O Lord, in  
 trust is in Thee, is in Thee. O Lord, in

*FULL.*

Thee have I trust - ed; let me nev - er be con - found - ed.  
 Thee have I trust - ed; let me nev - er be con - found - ed.  
 Thee have I trust - ed; let me nev - er be con - found - ed.  
 Thee have I trust - ed; let me nev - er be con - found - ed.

*Ped.*

# NO 18. BENEDICTUS.

J. C. D. PARKER.

Moderato.  $\text{♩} = 66$ .

CHORUS.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in common time (C) and features a piano accompaniment. The vocal parts are labeled SOPE., ALTO., TENOR., and BASS. The piano part is marked *p*. The lyrics for the vocal parts are: "Bles - sed...." for Soprano, Alto, and Tenor, and "Bles - sed.... be the" for Bass.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in common time (C) and features a piano accompaniment. The vocal parts are labeled SOPE., ALTO., TENOR., and BASS. The lyrics for the vocal parts are: "Bles - sed.... be the Lord God of Is - ra - el," for Soprano, "..... be the Lord.... God, God of Is - ra - el," for Alto, "Lord.... ..... God of Is - ra - el," for Tenor, and "Bles - sed be the Lord God of Is - ra - el," for Bass. The piano part is marked *mf*.

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for... He hath vis - it - ed and re - deem'd His peo - ple,

for... He hath vis - it - ed and re - deem'd His peo - ple,

for... He hath vis - it - ed and re - deem'd His peo - ple,

for... He hath vis - it - ed and re - deem'd His peo - ple,

vis - it - ed.... and re - deem'd His peo - ple;

vis - it - ed.... and re - deem'd His peo - ple;

vis - it - ed.... and re - deem'd His peo - ple;

vis - it - ed.... and re - deem'd His peo - ple;

And hath rai - sed up a migh - ty sal - va - tion for

And hath rai - sed up a migh - ty sal - va - tion for

And hath rai - sed up a migh - ty sal - va - tion for

And hath rai - sed up a migh - ty sal - va - tion for

us, in the house of His ser - vant Da - vid ;

us, in the house of His ser - vant Da - vid ;

us, in the house of His ser - vant Da - vid ;

us, in the house of His ser - vant Da - vid ;

*mf*

As He spake by the mouth of His ho - - ly

*mf*

As He spake by the mouth of His ho - - ly

*mf*

As He spake by the

*mf*

As He spake by the

*mf*

Pro - phets,..... which have been since the

Pro - phets,..... which have been since the

mouth of His ho - - ly Pro - phets,....

mouth of His ho - - ly Pro - phets,....

world be - gan: That we

world be - gan:

which have been since the world be - gan:

which have been since the world be - gan:

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

should be... saved from our en - e - mies, and from the

and from the

That we should be saved from our

That we should be saved from our en - e - mies,

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

hand of all that hate us, from the  
 hand of all... that hate us, from the  
 en - e - mies, and from the hand of all, of  
 and from the hand of... all that hate... us, the

*SOLI.*  
*Lento.*

hand of all that hate... us, of all... that  
 hand of all that hate .... us, of all... that  
 all... that... hate... us, of all that  
 hand of all that hate us, of all that

*Lento.*

**CHORUS.**  
*Tempo 1o.*

hate us. *f* Glo - ry be to the Fa - ther, and to the  
 hate us. *f* Glo - ry be to the Fa - ther, and to the  
 hate us. *f* Glo - ry be to the Fa - ther, and to the  
 hate us. *f* Glo - ry be to the Fa - ther, and to the

*FULL.*

Son, and to the Ho - ly Ghost: As it was in the be - gin - ning, is  
 Son, and to the Ho - ly Ghost: As it was in the be - gin - ning, is  
 Son, and to the Ho - ly Ghost: As it was in the be - gin - ning, is  
 Son, and to the Ho - ly Ghost: As it was in the be - gin - ning, is

now, and ev - er shall be, world without end, world with-out end.

now, and ev - er shall be, world without end, world with-out end.

now, and ev - er shall be, world with-out end, world without

now, and ev - er shall be, world without end, world with-out end.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The lyrics are: "now, and ev - er shall be, world without end, world with-out end." The music is in a key with one sharp (F#) and a common time signature.

A - men, A - men, A - men.

A . . . . . men, A . . . . . men.

end. A . . . . . men, A . . . . . men.

A - men, A - men, A - men.

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "A - men, A - men, A - men." The music concludes with a double bar line. The piano accompaniment features a final cadence. The page number 243 is printed at the bottom center.

# NO. 19. EASTER ANTHEM.

J. C. B. PARKER.

*Moderato maestoso.* ♩ = 72.

*f* **SOPE.**  
Christ be - ing rai - sed from the dead, di - eth no more ;

*f* **ALTO.**  
Christ be - ing rai - sed from the dead, di - eth no more ;

*f* **TENOR.**  
Christ be - ing rai - sed from the dead, di - eth no more ;

*f* **BASS.**  
Christ be - ing rai - sed from the dead, di - eth no more ;

death hath no more do - min-ion ov - er him.

death hath no more do - min-ion ov - er him.

death hath no more do - min-ion ov - er him.

death hath no more do - min-ion ov - er him.

death hath no more do - min-ion ov - er him.

*dim.*



For in that He died, He died un - to sin

For in that He died, He died un - to sin...

For in that He died, He died un - to sin....

For in that He died, He died un - to sin

*p*

once; but in that He liv - eth, He

once; but in that He liv - eth, He

once; but in that He liv - eth, He

once; but in that He liv - eth, He

*crescendo.*

*crescendo.*

*crescendo.*

*crescendo.*

liv - eth un - to God. Like - wise rec - kon ye

liv - eth un - to God. Like - wise rec - kon ye

liv - eth un - to God. Like - wise rec - kon ye

liv - eth un - to God. Like - wise rec - kon ye

liv - eth un - to God. Like - wise rec - kon ye

al - so your - selves to be dead in - deed un - to sin, but a -

al - so your - selves to be dead in - deed un - to sin, but a -

al - so your - selves to be dead in - deed un - to sin, but a -

al - so your - selves to be dead in - deed..... but a -

live un-to God thro' Je - sus Christ, a - live un - to  
 live un-to God thro' Je - sus Christ, a -  
 but a - live un - to God thro' Je - sus Christ, a -  
 live un - to God thro' Je - sus Christ, a -

God thro' Je - sus Christ our Lord.  
 live un-to God thro' Je - sus Christ our Lord.  
 live un-to God thro' Je - sus Christ our Lord.  
 live un-to God thro' Je - sus Christ our Lord.

*Choir Flute 8 ft.*  
*dim.*

SOLO.

Christ is ri - sen from the

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a treble clef and a bass clef, marked *Sw. p*. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

dead, and be - come the first-fruits of them that

The second system continues the vocal line with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth notes: G3, F3, E3, D3, C3, B2, A2.

slept. For since by man came death, for since by man came

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth notes: G3, F3, E3, D3, C3, B2, A2.

death, by man came al - so the re - sur - rec - tion of the

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth notes: G3, F3, E3, D3, C3, B2, A2.

## CHORUS.

dead. For as in Ad-am all die, for as in Ad-am all die,  
 For as in Ad-am all die, for as in Ad-am all die,  
 For as in Ad-am all die, for as in Ad-am all die,  
 For as in Ad-am all die, for as in Ad-am all die,  
 For as in Ad-am all die, for as in Ad-am all die,

Faster. ♩ = 96.

ev'n so in Christ shall all be made a-live, be made a - live,  
 ev'n so in Christ shall all, shall all be  
 ev'n so in Christ shall all be made a - live, be  
 ev'n so in Christ shall all be

ev'n so in Christ, in Christ shall all be made a - live.  
 made a - live, ev'n so in Christ, in Christ shall all be made a - live.  
 made a - live, ev'n so in Christ, in Christ shall all be made a - live.  
 made a - live, ev'n so in Christ, in Christ shall all be made a - live.

*Faster.* ♩ = 126.

Glo - ry be to the Fa - ther, and to the Son, and  
 Glo - ry be to the Fa - ther, and to the Son, and  
 Glo - ry be to the Fa - ther, and to the Son, and  
 Glo - ry be to the Fa - ther, and to the Son, and

*FULL.*

to the Ho - ly Ghost: As it was in the be - gin - ning, is  
 to the Ho - ly Ghost: As it was in the be - gin - ning, is  
 to the Ho - ly Ghost: As it was in the be - gin - ning, is  
 to the Ho - ly Ghost: As it was in the be - gin - ning, is

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "to the Ho - ly Ghost: As it was in the be - gin - ning, is". The piano part features a steady accompaniment in the right hand and a more active bass line in the left hand.

now, and ev - er shall be, world with - out end, world without end.  
 now, and ev - er shall be world with - out end, world with - out end.  
 now, and ev - er shall be world with - out end, world with - out end.  
 now, and ev - er shall be world with - out end, world with - out end.

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "now, and ev - er shall be, world with - out end, world without end." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A - - - men, A - - -

A - - - men, A-men, A - - -

A - - - men, A-men, A - - - men,

A - - - men, A - - - men, A - - -

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal lines are:
 

- Staff 1: Treble clef, melody with lyrics "A - - - men, A - - -".
- Staff 2: Treble clef, melody with lyrics "A - - - men, A-men, A - - -".
- Staff 3: Treble clef, melody with lyrics "A - - - men, A-men, A - - - men,".
- Staff 4: Bass clef, melody with lyrics "A - - - men, A - - - men, A - - -".

 The piano accompaniment is on two staves (treble and bass clef), providing harmonic support for the vocal lines.

- - - men, A - - - men, A-men, A - - - men.

- - - men, A - - - men, A-men, A - - - men.

A - - - men, A - - - men, A - - - men, A - - - men.

- - - men, A - - - men, A - - - men, A - - - men.

The second system of the musical score continues the vocal and piano parts. It consists of five staves:
 

- Staff 1: Treble clef, vocal melody with lyrics "- - - men, A - - - men, A-men, A - - - men.".
- Staff 2: Treble clef, vocal melody with lyrics "- - - men, A - - - men, A-men, A - - - men.".
- Staff 3: Treble clef, vocal melody with lyrics "A - - - men, A - - - men, A - - - men, A - - - men.".
- Staff 4: Bass clef, vocal melody with lyrics "- - - men, A - - - men, A - - - men, A - - - men.".
- Staff 5: Piano accompaniment on two staves (treble and bass clef).

 The piano accompaniment continues with chords and melodic lines that support the vocalists.



1  
NO. 20. TE DEUM IN E.

J. C. D. PARKER.

*Molto Allegro.* ♩. = 60.

**SOPR.** **CHORUS.**  
*f* We praise

**ALTO.** *f* We praise

**TENOR.** *f* We praise

**BASS.** *f* We praise

We praise

Thee, O God; we ac - know - ledge Thee to

Thee, O God; we ac - know - ledge Thee to

Thee, O God; we ac - know - ledge Thee to

Thee, O God;

be... the Lord. All... the earth doth wor - ship

be... the Lord. All... the earth doth wor - ship

be... the Lord. All... the earth doth wor - ship

Thee, the Fa - ther ev - er - last - ing. To Thee all

Thee, the Fa - ther ev - er - last - ing. To Thee all

Thee the Fa - ther ev - er - last - ing. To Thee all

To Thee all

An - gels cry a - loud; the Heav'ns, and all the

An - gels cry a - loud; the Heav'ns, and all the

An - gels cry a - loud; the Heav'ns, and all the

An - gels cry a - loud; the Heav'ns, and all the

Pow'rs there - in. To Thee Che - ru - bim and Se - ra -

Pow'rs there - in. To Thee Che - ru - bim and Se - ra -

Pow'rs there - in. To Thee Che - ru - bim and Se - ra -

Pow'rs there - in. To Thee Che - ru - bim and Se - ra -

*crescendo.*

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

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

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

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

*crescendo.*

*Adagio.* ♩ = 60.

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - baoth; Ho - ly, Lord God of

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - baoth; Ho - ly, Lord God of

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - baoth; Ho - ly, Lord God of

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - baoth; Ho - ly, Lord God of

*Allegro.* ♩. = 60.

Sa - baoth ; Heav'n and earth are full of the Ma - jes - ty

Sa - baoth ; Heav'n and earth are full of the Ma - jes - ty

Sa - baoth ; Heav'n and earth are full of the Ma - jes - ty

Sa - baoth ; Heav'n and earth are full of the Ma - jes - ty

of Thy Glo - - - ry. The glo - rious com - pa - ny

of Thy Glo - ry.

of Thy Glo - ry. The glo - rious com - pa - ny

of Thy Glo - ry

*Ch.*

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of the A - pos - tles praise.... Thee. The good - ly

The good - ly

of the A - pos - tles praise.... Thee. The good - ly

The good - ly

fel - low-ship of the Pro - phets praise.... Thee. The no - ble *mf*

fel - low-ship of the Pro - phets praise Thee. The no - ble *mf*

fel - low-ship of the Pro - phets praise.... Thee. The no - ble *mf*

fel - low-ship of the Pro - phets praise Thee. The no - ble *mf*

ar - my of Mar - tyrs praise Thee. The ho - ly Church through -

ar - my of Mar - tyrs praise Thee. The ho - ly Church through -

ar - my of Mar - tyrs praise Thee. The ho - ly Church through -

ar - my of Mar - tyrs praise Thee. The ho - ly Church through -

*crescendo.*

out all the world doth ac - know - ledge Thee ;

out all the world doth ac - know - ledge Thee ;

out all the world doth ac - know - ledge Thee ;

out all the world doth ac - know - ledge Thee ;

*crescendo.*

*f*

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

*f*

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

*f*

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

*f*

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

*mf*

Thine a - dor - a - ble, true, and on - ly Son;

*mf*

Thine a - dor - a - ble, true, and on - ly Son;

*mf*

Thine a - dor - a - ble, true, and on - ly Son;

*mf*

Thine a - dor - a - ble, true, and on - ly Son;

*mf*

Thine a - dor - a - ble, true, and on - ly Son;

*mf*

*dim.*



*Ritenu.*

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.

*Ritenu.*

*Tempo 1o.*

Thou art the King of

Thou art the King of

Thou art the King of

Thou art the King of

*Tempo 1o.*

Glo - ry, O Christ..... Thou art.... the e - - ver -

Glo - ry, O Christ..... Thou art the

Glo - ry, O Christ..... Thou art the

Glo - ry, O Christ..... Thou art the

last - ing Son of the Fa - ther.

e - - ver - last - ing Son of the Fa - ther.

e - - ver - last - ing Son of the Fa - ther.

e - - ver - last - ing Son of the Fa - ther.

*Andante.* ♩ = 76.

TENOR SOLO.

When Thou took - est, took - - est up - on Thee

*pp*

This system contains the first four measures of the piece. The tenor solo part is written on a single staff in C major, 4/4 time. The piano accompaniment is on two staves (treble and bass clef), starting with a piano (*pp*) dynamic. The lyrics are: "When Thou took - est, took - - est up - on Thee".

to de - liv - er man, Thou didst hum - ble Thy - self to be

This system contains the next four measures. The tenor solo part continues with the lyrics: "to de - liv - er man, Thou didst hum - ble Thy - self to be". The piano accompaniment continues with chords and melodic lines.

born of a Vir - gin, born of a Vir - gin.

This system contains the final four measures of the piece. The tenor solo part concludes with the lyrics: "born of a Vir - gin, born of a Vir - gin." The piano accompaniment provides harmonic support throughout.

## CHORUS.

When Thou hadst ov - er - come the sharp - ness of death, Thou didst

When Thou hadst ov - er - come the sharpness of death, Thou didst

When Thou hadst ov - er - come the sharpness of death, Thou didst

When Thou hadst ov - er - come the sharpness of death, Thou didst

*crescendo ed animando.*

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

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

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

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

*crescendo ed animando.*

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

*dim. e ritard.*

we be - lieve that Thou shalt come to be... our Judge.  
 we be - lieve that Thou shalt come to be our Judge.  
 we be - lieve that Thou shalt come to be our Judge.  
 we be - lieve that Thou shalt come to be our Judge.

*dim e ritard.*

We there - fore pray Thee, help Thy servants, whom Thou hast re-

We there - fore pray Thee, help Thy servants, whom Thou hast re-

We there - fore pray Thee, help Thy servants, whom Thou hast re-

We there - fore pray Thee, help Thy servants, whom Thou hast re-

deem'd with Thy pre - cious blood. Make them to be num - ber'd

deem'd with Thy pre - cious blood. Make them to be num - ber'd

deem'd with Thy pre - cious blood. Make them to be num - ber'd

deem'd with Thy pre - cious blood. Make them to be num - ber'd

*Moderato. ♩ = 108.*

with Thy Saints in Glo - ry ev - er - last - ing.

with Thy Saints in Glo - ry ev - er - last - ing.

with Thy Saints in Glo - ry ev - er - last - ing.

with Thy Saints in Glo - ry ev - er - last - ing.

*p* O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*p* O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*p* O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*p* O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*p* O Lord, save Thy peo - ple, and bless Thine her - i - tage.

*crescendo.*

*Allegro.* ♩ = 60.

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

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

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

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

Day by day we mag - ni - fy Thee; ..... And we

Day by day we mag - ni - fy Thee; .....

Day by day we mag - ni - fy Thee; .....

Day by day we mag - ni - fy Thee; .....



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

world with - out end. Vouch - safe, 0  
 with - out end.  
 with - out end.  
 ..... with - out end.....  
*Sw.*  
*p Oh.*

Lord..... to keep us this day without sin.....

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "Lord..... to keep us this day without sin....." with a long horizontal line under "Lord....." and a shorter one under "to keep us this day without sin.....". The second, third, and fourth staves are empty, representing other vocal parts. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, showing chords and a melodic line in the bass.

.....  
o Lord, have mer - cy up - on us, have

The second system of the musical score also consists of five staves. The top staff is a vocal line in treble clef with the same key signature and time signature as the first system. It begins with a long horizontal line and the lyrics "o Lord, have mer - cy up - on us, have". The second, third, and fourth staves are empty. The fifth staff is a grand staff for piano accompaniment, continuing the accompaniment from the first system.

0 Lord, let Thy mer - - cy  
 mer - cy up - on.... us. ....

0 Lord, let Thy

This system contains the first two systems of music. The top system features a vocal line with lyrics "0 Lord, let Thy mer - - cy" and a piano accompaniment. The second system continues the vocal line with lyrics "mer - cy up - on.... us. ...." and includes a piano dynamic marking (*p*). The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

be up - on us, as our trust..... is in  
 mer - cy be up - on us, as our trust..... is in

This system contains the next two systems of music. The top system features a vocal line with lyrics "be up - on us, as our trust..... is in" and a piano accompaniment. The second system continues the vocal line with lyrics "mer - cy be up - on us, as our trust..... is in" and a piano accompaniment. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

*ri tar - dan - do*

Thee. O Lord, in Thee have I trust - ed; let me  
 O Lord, in Thee have I trust - ed; let me  
 Thee. O Lord, in Thee have I trust - ed; let me  
 O Lord, in Thee have I trust - ed; let me

*ri - tar - dan - do*

*al fine.*

nev - er be con - found - ed. ....  
 nev - er be con - found - ed. ....  
 nev - er be con - found - ed. ....  
 nev - er be con - found - ed. ....

*al fine.*

I  
No. 21. JUBILATE IN E.

J. C. D. PARKER.

*Allegro.* ♩ = 120.

SOPR.

0 be joy - ful in the Lord, all ye lands: serve the Lord with

ALTO.

0 be joy - ful in the Lord, all ye lands:

TENOR.

0 be joy - ful in the Lord, all ye lands:

BASS.

0 be joy - ful in the Lord, all ye lands:

*f*

glad-ness, and come be-fore His pres-ence

serve the Lord with glad-ness, and come be-fore His pres-ence

and come be-fore His pres-ence

and come be-fore His pres-ence

*f*

with a song.

with a song. Be ye sure that the Lord He is God ;

with a song.

with a song. Be ye sure that the Lord He is God ;

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom two are piano accompaniment (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "with a song." followed by "with a song. Be ye sure that the Lord He is God ;" repeated for the different vocal parts.

it is He that hath made us, and not we our - selves ;

it is He that hath made us, and not we our - selves ;

it is He that hath made us, and not we our - selves ;

it is He that hath made us, and not we our - selves ;

The second system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom two are piano accompaniment (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "it is He that hath made us, and not we our - selves ;" repeated for the different vocal parts.

we are His peo - ple, and the sheep of His pas - ture, His

we are His peo - ple, and the sheep, the sheep of His pas - ture, the

we are His peo - ple, and the sheep of His pas - ture, the

we are His peo - ple, and the sheep of His pas - ture, we are His

*ritard.* *f a tempo.*

peo - ple, and the sheep of His pas-ture. 0 go your way in - to His

sheep, the sheep of His pas-ture. 0 go your way in - to His

sheep, the sheep of His pas-ture. 0 go your way in - to His

peo - ple, and the sheep of His pas-ture. 0 go your way in - to His

*ritard.* *f a tempo.*

gates with thanks-giv - ing, and in - to His courts with praise; be

gates with thanks-giv - ing, and in - to His courts with praise; be

gates with thanks-giv - ing, and in - to His courts with praise; be

gates with thanks-giv - ing, and in - to His courts with praise; be

thank - ful un - to Him, and speak good of His Name, and speak good,

thank - ful un - to Him, and speak good of His Name, and speak good,

thank - ful un - to Him, and speak good of His Name, and speak good,

thank - ful un - to Him, and speak good of His Name, and speak good,



*Andante.* ♩ = 69.

speak good, speak good of His Name.  
 speak good, speak good of His Name.  
 speak good, speak good of His Name. For the Lord is gra-cious, His  
 speak good, speak good of His Name. For the Lord is gra-cious, His

The first system consists of five staves. The top three staves are vocal lines in treble clef, with lyrics underneath. The fourth staff is a bass line in bass clef, also with lyrics underneath. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment.

mer-cy is e-ver-last-ing; and His truth en-dur-eth from ge - ne - ra-tion to  
 mer-cy is e-ver-last-ing; and His truth en-dur-eth from ge - ne - ra-tion to

The second system consists of five staves. The top two staves are empty. The third staff is a vocal line in treble clef with lyrics underneath. The fourth staff is a bass line in bass clef with lyrics underneath. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment.

ge - - ne - - ra - - tion. *f* Glo - ry, Glo - - ry

ge - - ne - - ra - - tion. *f* Glo - ry, Glo - - ry

ge - - ne - - ra - - tion. *f* Glo - ry, Glo - - ry

ge - - ne - - ra - - tion. *f* Glo - ry, Glo - - ry

be to the Fa - ther, and to the Son,

be to the Fa - ther, and to the Son,

be to the Fa - ther, and to the Son,

be to the Fa - ther, and to the Son,

and to the Ho - ly Ghost; As it was in the be - gin - ning, is

and to the Ho - ly Ghost; As it was in the be - gin - ning, is

and to the Ho - ly Ghost; As it was in the be - gin - ning, is

and to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be, world with - out end. A - men.

now, and ev - er shall be, world with - out end. A - men.

now, and ev - er shall be, world with - out end. A - men.

now, and ev - er shall be, world with - out end. A - men.

1  
No. 22. BENEDIC IN E.

J. C. D. PARKER.

*Moderato e maestoso.* ♩ = 84.

CHORUS.

*f*  
Praise the Lord,  
*f*  
Praise the Lord,  
*f*  
Praise the Lord,  
*f*  
Praise the Lord,

0 my soul; and all that is with - in me, praise His ho - ly Name.  
0 my soul; and all that is with - in me, praise His ho - ly Name.  
0 my soul; and all that is with - in me, praise His ho - ly Name.  
0 my soul; and all that is with - in me, praise His ho - ly Name.

Praise the Lord, O my soul, and forget not all His be - ne - fits ;

Praise the Lord, O my soul, and forget not all His be - ne - fits ;

Praise the Lord, O my soul, and forget not all His be - ne - fits ;

Praise the Lord, O my soul, and forget not all His be - ne - fits ;

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "Praise the Lord, O my soul, and forget not all His be - ne - fits ;".

**SOLO.**

Who for - giv - eth all thy sin, and heal - eth....

The solo section features a vocal line and piano accompaniment. The key signature remains three sharps. The lyrics are: "Who for - giv - eth all thy sin, and heal - eth....". The piano part includes a dynamic marking of *p* (piano).

all thine in - firm - i - ties;      Who sav - eth thy life from de-

The first system of the musical score consists of five staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics "all thine in - firm - i - ties;      Who sav - eth thy life from de-". The second, third, and fourth staves are empty, representing parts for other voices or instruments. The fifth staff is a grand piano accompaniment, with a treble clef and bass clef joined by a brace. The piano part begins with a series of chords in the right hand and a melodic line in the left hand.

- struc - - tion, and crown-eth thee with mer - cy and lov - ing

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line (top staff) has lyrics "- struc - - tion, and crown-eth thee with mer - cy and lov - ing". The piano accompaniment (bottom staff) continues with chords and a melodic line. The system concludes with a double bar line.

CHORUS.

kind - ness. 0 praise the Lord, ye An - gels of His,  
 0 praise the Lord, ye An - gels of His,  
 0 praise the Lord, ye An - gels of His,  
 0 praise the Lord, ye An - gels of His,

The Chorus section consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "kind - ness. 0 praise the Lord, ye An - gels of His,". The piano accompaniment features a strong bass line with a dynamic marking of *f* (forte).

SOLO.

ye that ex - cel in strength; ... Ye that ful - fil His com -  
 ye that ex - cel in strength; ...  
 ye that ex - cel in strength; ...  
 ye that ex - cel in strength; ...

The Solo section consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "ye that ex - cel in strength; ... Ye that ful - fil His com -". The piano accompaniment features a strong bass line with a dynamic marking of *ff* (fortissimo) and a *p* (piano) marking later in the section.

mand - ment, and heark - en un - to the voice of His

The first system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are empty. The fourth staff is a bass line. The fifth staff is a grand staff (treble and bass clef) with piano accompaniment.

## CHORUS.

word.  
0 praise the Lord, all ye His hosts; ye ser - vants of

0 praise the Lord, all ye His hosts; ye ser - vants of

0 praise the Lord, all ye His hosts; ye ser - vants of

0 praise the Lord, all ye His hosts; ye ser - vants of

The chorus section consists of five staves. The top staff is a vocal line with lyrics and a piano (*p*) dynamic marking. The second, third, and fourth staves are vocal lines for different parts, each with a piano (*p*) dynamic marking. The fifth staff is a grand staff with piano accompaniment.



SOLO.

His, ye ser-vants of His that do His pleas - ure.

His,

His,

His,

*f*

Detailed description: This section contains a solo performance. It begins with a vocal line in G major (one sharp) and 4/4 time. The lyrics are "His, ye ser-vants of His that do His pleas - ure." The vocal line is followed by three empty vocal staves, each starting with the word "His,". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

CHORUS.

O speak good of the Lord,.... all ye works of

O speak good of the Lord,.... all ye works of

O speak good of the Lord,.... all ye works of

O speak good of the Lord,.... all ye works of

Detailed description: This section contains a chorus. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics for all parts are "O speak good of the Lord,.... all ye works of". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

His,.... in all pla - ces of His do - min - ion:

His,.... in all pla - ces of His do - min - ion:

His,.... in all pla - ces of His do - min - ion:

His,.... in all pla - ces of His do - min - ion:

praise thou the Lord, O my soul, praise Thou the Lord,

praise thou the Lord, O my soul, praise Thou the Lord,

praise thou the Lord, O my soul, praise Thou the Lord,

praise thou the Lord, O my soul, praise Thou the Lord,

0 my soul.

0 my soul.

0 my soul.

0 my soul.

0 my soul.

This system contains five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the lyrics "0 my soul." written below each. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes a fermata over the final measure.

This system contains five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs and contain only rests. The piano accompaniment is written in grand staff notation and includes a fermata over the final measure.

Glo - ry, Glo - ry be to the Fa - ther, and to the  
 Glo - ry, Glo - ry be to the Fa - ther, and to the  
 Glo - ry, Glo - ry be to the Fa - ther, and to the  
 Glo - ry, Glo - ry be to the Fa - ther, and to the

Son, and to the Ho - ly Ghost;.....  
 Son, and to the Ho - ly Ghost;.....  
 Son, and to the Ho - ly Ghost;.....  
 Son, and to the Ho - ly Ghost;.....

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

As it was in the be - gin - ning, is now, and

As it was in the be -

The first system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a bass line. The fifth staff is a piano accompaniment with treble and bass clefs.

with - out end. A - men, A - men, A - - -

ev - er shall be, world with - out end. A - - -

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

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

The second system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment with treble and bass clefs.

men, A - - - men; A - - - - men, A -

- - - men, A - - - men, A - - - - men, A -

end. A - men, A - men, A -

be, world with - out end. A - - - - men, A - - - -

Detailed description: This system contains five staves. The top three staves are vocal parts. The first staff has lyrics 'men, A - - - men; A - - - - men, A -'. The second staff has lyrics '- - - men, A - - - men, A - - - - men, A -'. The third staff has lyrics 'end. A - men, A - men, A -'. The fourth staff has lyrics 'be, world with - out end. A - - - - men, A - - - -'. The fifth staff is a grand staff for piano accompaniment.

- - - - - men, A - - - - - men.

- - - - - men, A - - - - - men.

- - - - - men, A - - - - - men.

men, A - - - - - men, A - - - - - men.

men, A - - - - - men, A - - - - - men.

Detailed description: This system contains six staves. The top five staves are vocal parts. The first staff has lyrics '- - - - - men, A - - - - - men.'. The second staff has lyrics '- - - - - men, A - - - - - men.'. The third staff has lyrics '- - - - - men, A - - - - - men.'. The fourth staff has lyrics 'men, A - - - - - men, A - - - - - men.'. The fifth staff has lyrics 'men, A - - - - - men, A - - - - - men.'. The sixth staff is a grand staff for piano accompaniment.

1  
**No. 23. DEUS MISEREATUR.**

J. C. D. PARKER.

*Andante.* ♩ = 60.

**SOPR.**

**ALTO.**

**TENOR.**

**BASS.**

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts are currently silent, indicated by horizontal lines. The piano accompaniment is in the key of D major (two sharps) and common time. It features a soft dynamic (*p*) and consists of arpeggiated chords in the right hand and a bass line in the left hand.

Musical score with lyrics for Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: "God be mer - ci - ful un - to us, and bless us, and show us the". The vocal parts are in the key of D major and common time, with a soft dynamic (*p*). The piano accompaniment continues with arpeggiated chords and a bass line.

light, the light of His coun - te-nance, and be mer - ci - ful

light, the light of His coun - te-nance, and be mer - ci - ful

light, the light of His coun - te-nance, and be mer - ci - ful

light, the light of His coun - te-nance, and be mer - ci - ful

*Faster.*  $\text{♩} = 72.$

un - to us; That Thy way may be known up - on earth, Thy

un - to us; That Thy way may be known up - on earth, Thy

un - to us; That Thy way may be known up - on earth, Thy

un - to us; That Thy way may be known up - on earth, Thy

*Faster.*  $\text{♩} = 72.$



sav - ing health... a - mong all na - tions. Let the peo - ple

sav - ing health... a - mong all na - tions. Let the peo - ple

sav - ing health... a - mong all na - tions. Let the peo - ple

sav - ing health... a - mong all na - tions. Let the peo - ple

praise Thee, praise Thee, O God;... yea, let all the

praise Thee, praise Thee, O God; yea, let all the

praise Thee, praise Thee, O God; yea, let all the

praise Thee, praise Thee, O God; yea, let all the

SOLO.

peo - ple praise Thee. O let the na - tions re - jice and be  
peo - ple praise Thee.  
peo - ple praise Thee.  
peo - ple praise Thee.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "peo - ple praise Thee. O let the na - tions re - jice and be" for the Soprano part, and "peo - ple praise Thee." for the other three voices. The piano accompaniment features a steady bass line and chords in the right hand.

glad; for Thou shalt judge the folk right - eous - ly, and

The second system of the musical score continues with the same vocal and piano parts. The lyrics for the Soprano part are: "glad; for Thou shalt judge the folk right - eous - ly, and". The piano accompaniment continues with similar harmonic support for the vocal lines.

gov - ern the na - tions up - on.... earth.

The first system of the score consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are empty, likely representing other vocal parts. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment. The key signature is three sharps (F#, C#, G#).

## CHORUS.

Let the peo-ple praise Thee, praise Thee, O God; yea, let all the

Let the peo-ple praise Thee, praise Thee, O God; yea, let all the

Let the peo-ple praise Thee, praise Thee, O God; yea, let all the

Let the peo-ple praise Thee, praise Thee, O God; yea, let all the

The chorus section consists of five staves. The top four staves are vocal lines with lyrics. The fifth staff is a grand staff with piano accompaniment. The key signature remains three sharps. The lyrics are repeated four times across the vocal staves.

## SOLO.

peo - ple praise... Thee. Then shall the earth bring forth her

peo - ple praise... Thee.

peo - ple praise... Thee.

peo - ple praise... Thee.

peo - ple praise... Thee.

*p*

*ri - tar - dan - - - do.*

in - crease, and God, even our own God shall give us His blessing.

*ri - tar - dan - - do.*

CHORUS. *Tempo lo.*

God shall bless us; God shall bless us, and all the  
 God shall bless us; God shall bless us, and all the  
 God shall bless us; God shall bless us, and all the  
 God shall bless us; God shall bless us, and all the

ends of the world shall fear Him, shall fear Him, fear....  
 ends of the world shall fear Him, shall fear Him, fear....  
 ends of the world shall fear Him, shall fear Him, fear....  
 ends of the world shall fear Him, shall fear Him, fear....

*Allegro.* ♩ = 120.

Him. Glo - ry be to the

Him. Glo - ry be to the

Him. Glo - ry be to the

Him. Glo - ry be to the

*f*

This system contains five vocal staves and a grand staff for piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the left hand, with a forte (*f*) dynamic marking. The music is in a 4/4 time signature and a key signature of one flat (B-flat major or E-flat minor).

Fa - ther, Glo - ry be to the Son,

Fa - ther, Glo - ry be to the Son,

Fa - ther, Glo - ry be to the Son,

Fa - ther, Glo - ry be to the Son,

This system continues the vocal and piano parts from the first system. It features the same four vocal parts and piano accompaniment. The lyrics are: "Fa - ther, Glo - ry be to the Son,". The piano accompaniment continues with the same *f* dynamic.

Glo - ry be to the Ho - ly Ghost:

Glo - ry be to the Ho - ly Ghost:

Glo - ry be to the Ho - ly Ghost:

Glo - ry be to the Ho - ly Ghost:

*Allegro Moderato.* ♩ = 100.

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

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

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

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

*Allegro moderato.* ♩ = 100.

ev - er shall be, world with - out end, world with - out

ev - er shall be, world with - out end, world with - out

ev - er shall be, world with - out end, world with - out

ev - er shall be, world with - out end, world with - out

end, world with - out end. A - - men, A - men.

end, world with - out end. A - - men, A - men.

end, world with - out end. A - - men, A - men.

end, world with - out end. A - - men, A - men.



1  
**No. 24. TE DEUM IN A FLAT.**

(WRITTEN FOR QUARTET ONLY.)

J. C. D. PARKER.

*Allegro.*  $\text{♩} = 116.$

**SOPE.** *f*  
We praise Thee, O God; we ac - know - ledge Thee to

**ALTO.** *f*  
We praise Thee, O God; we ac - know - ledge Thee to

**TENOR.** *f*  
We praise Thee, O God; we ac - know - ledge Thee to

**BASS.** *f*  
We praise Thee, O God; we ac - know - ledge Thee to

be the Lord. All the earth doth wor - ship Thee, the Fa - ther ev - er -

be the Lord. All the earth doth wor - ship Thee, the Fa - ther ev - er -

be the Lord. All the earth doth wor - ship Thee, the Fa - ther ev - er -

be the Lord. All the earth doth wor - ship Thee, the Fa - ther ev - er -

- las - ting. To Thee all An - gels cry a - loud; the Heav'ns, and all the  
 - last - ing. To Thee all An - gels cry a - loud; the Heav'ns, and all the  
 - last - ing. To Thee all An - gels cry a - loud; the Heav'ns, and all the  
 - last - ing. To Thee all An - gels cry a - loud; the Heav'ns, and all the

Pow'rs there-in. To Thee Che - ru - bim and Se - raphim con - tin - ual - ly do cry,....  
 Pow'rs there-in. To Thee Se - raphim con - tin - ual - ly do cry,  
 Pow'rs there-in. To Thee Se - raphim con - tin - ual - ly do cry,  
 Pow'rs there-in. To Thee Se - raphim con - tin - ual - ly do cry,

Ho - ly, Ho - ly, Ho - - ly, Lord

Ho - ly, Ho - ly, Ho - - ly, Lord

Ho - ly, Ho - ly, Ho - - ly, Lord

Ho - ly, Ho - ly, Ho - - ly, Lord

God of Sa - baoth; Heav'n and earth are full of the

God of Sa - baoth; Heav'n and earth are full of the

God of Sa - baoth; Heav'n and earth are full of the

God of Sa - baoth; Heav'n and earth are full of the

Ma - je - sty of Thy Glo - ry, Thy Glo - - ry.

Ma - je - sty of Thy Glo - ry, Thy Glo - - ry.

Ma - je - sty of Thy Glo - ry, Thy Glo - - ry.

Ma - je - sty of Thy Glo - ry, Thy Glo - - ry.

The glo - rious com - pa - ny of th' A - pos - - - tles

praise Thee.

The good - ly fel - low-ship of the Pro - phets

This system contains the first four staves of music. The top three staves are vocal parts: the first two are treble clef and the third is bass clef. The lyrics 'praise Thee.' are under the first staff, and 'The good - ly fel - low-ship of the Pro - phets' are under the third staff. The fourth staff is a grand staff for piano accompaniment. The key signature has three sharps (F#, C#, G#).

The no - ble ar - my of Mar - tyrs praise

The no - ble ar - my of Mar - tyrs praise.....

praise Thee.

This system contains the next four staves of music. The top three staves are vocal parts. The lyrics 'The no - ble ar - my of Mar - tyrs praise' are under the first staff, 'The no - ble ar - my of Mar - tyrs praise.....' are under the second staff, and 'praise Thee.' are under the third staff. The fourth staff is a grand staff for piano accompaniment. The key signature changes to two sharps (F#, C#).

Thee. The ho - ly Church thro'-out all the world doth ac - know - ledge

Thee. The ho - ly Church thro'-out all the world doth ac - know - ledge

The ho - ly Church thro'-out all the world doth ac - know - ledge

The ho - ly Church thro'-out all the world doth ac - know - ledge

Thee; The Fa - ther, of an in - fi - nite Ma - - je -

Thee; The Fa - ther, of an in - fi - nite Ma - - je -

Thee; The Fa - ther, of an in - fi - nite Ma - - je -

Thee; The Fa - ther, of an in - fi - nite Ma - - je -

- sty; Thine a - dor - a - ble, true, and on - ly Son;

- sty; Thine a - dor - a - ble, true, and on - ly Son;

- sty; Thine a - dor - a - ble, true, and on - ly Son;

- sty; Thine a - dor - a - ble, true, and on - ly Son;

*p* Al - so the Ho - ly Ghost, the Com - for - ter.

*p* Al - so the Ho - ly Ghost, the Com - for - ter.

*p* Al - so the Ho - ly Ghost, the Com - for - ter.

*p* Al - so the Ho - ly Ghost, the Com - for - ter.

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

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

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

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

*f*

Thou art the ev - er - last - ing Son of the Fa - ther.

Thou art the ev - er - last - ing Son of the Fa - ther.

art the ev - er - last - ing Son of the Fa - - - ther.

Thou art the ev - er - luft - ing Son of the Fa - ther.



*Slow.* ♩ = 76.

When Thou took - est up - on Thee to de - liv - - er

*p*

man, Thou didst hum - ble Thy - self to be born of a

Vir-gin. When Thou hadst o - ver-come the sharp-ness of death, Thou didst

When Thou hadst o - ver-come the sharp-ness of death, Thou didst

o - pen the king - dom of Heav'n to all be - liev - ers.

Thou

o - pen the king - dom of Heav'n to all be - liev - ers.

Thou

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "o - pen the king - dom of Heav'n to all be - liev - ers." The word "Thou" is written at the end of each vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "sit - test at the right hand, the right hand of God, in the". The piano accompaniment continues with a steady bass line and chords in the right hand.

Glo - ry of the Fa - ther. We be - lieve that Thou shalt come to

Glo - ry of the Fa - ther.

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Glo - ry of the Fa - ther. We be - lieve that Thou shalt come to". The second staff is a vocal line with lyrics: "Glo - ry of the Fa - ther.". The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

be.... our Judge. We there - fore pray Thee, help Thy

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "be.... our Judge. We there - fore pray Thee, help Thy". The second staff is a vocal line. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

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

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "ser-vants, whom Thou hast re - deem'd with Thy pre - cious blood.". The second staff is a vocal line. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

*Vivace.*  $\text{♩} = 126.$

Make them to be num - ber'd with Thy Saints, in

Make them to be num - ber'd with Thy Saints, in

Make them to be num - ber'd with Thy Saints, in

Make them to be num - ber'd with Thy Saints, in

Make them to be num - ber'd with Thy Saints, in

*f*

Glo - ry e - - ver - last - - ing.

Glo - ry e - - ver - last - - ing.

Glo - ry e - - ver - last - - ing.

Glo - ry e - - ver - last - - ing.

Glo - ry e - - ver - last - - ing.

*p Ritenuto.*

0 Lord, save Thy peo - ple, and bless Thine her - i - tage.

0 Lord, save Thy peo - ple, and bless Thine her - i - tage.

0 Lord, save Thy peo - ple, and bless Thine her - i - tage.

0 Lord, save Thy peo - ple, and bless Thine her - i - tage.

*Ritenuto.*

*cres.*

Gov - ern them, and lift them up for - ev - - er.

*cres.*

Gov - ern them, and lift them up for - ev - - er.

*cres.*

Gov - ern them, and lift them up for - ev - - er.

*cres.*

*Vivace.*

*f*  
Day.... by day..... we mag - ni - fy Thee; and we

*f*  
Day by day we mag - ni - fy Thee; and we

*f*  
Day by day we mag - ni - fy Thee; and we

*f*  
Day by day we mag - ni - fy Thee; and we

*Vivace.*

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, starting with a *Vivace.* marking. The music is in a major key and 4/4 time. Dynamics include *f* (forte) for the vocal parts.

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

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

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

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

Detailed description: This system contains five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The music continues from the first system. Dynamics include *f* (forte) for the vocal parts. The system concludes with a double bar line and a repeat sign.

*Slow.* ♩ = 69.

Vouch - safe, O Lord, to

*p*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a treble clef with a half note G4 and a bass clef with a half note G3. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

keep us this day without sin. O Lord, have mer - cy up - on us, have mer - cy up -

Detailed description: This system contains the next four measures. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a treble clef and bass clef, featuring various chordal textures and melodic lines. The key signature and time signature remain the same.

- on us. O Lord, let Thy mer - cy be up - on us, as our trust, our

Detailed description: This system contains the final four measures. The vocal line continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment concludes with a treble clef and bass clef, featuring various chordal textures and melodic lines. The key signature and time signature remain the same.

Tempo 1o.

trust is in Thee. O Lord, in Thee, in Thee have I

O Lord, in Thee, in Thee have I

O Lord, in Thee, in Thee have I

O Lord, in Thee, in Thee have I

Tempo 1o.

trust - ed; let... me nev - er be con - found - - ed.

trust - ed; let me nev - er be con - found - - ed.

trust - ed; let... me nev - er be con - found - - ed.

trust - ed; let me nev - er be con - found - - ed.

dim. p