

T E D E U M
E T
J U B I L A T E,

F O R
VOICES and INSTRUMENTS,

Perform'd before the

QUEEN, LORDS, and COMMONS, at the
Cathedral-Church of St. PAUL,

O N T H E

THANKSGIVING-DAY,

F O R T H E

Glorious S U C C E S S E S of Her M A J E S T Y ' S
Army the last C A M P A I G N.

C O M P O S ' D

By the late Famous Mr. HENRY PURCEL.

T H E S E C O N D E D I T I O N.

L O N D O N.

Sold by J. WALSH, Servant to Her MAJESTY, at the *Harp and Hoboy* in *Katherine-Street*, near *Somerset-House* in the *Strand*; J. HARE, Instrument-Maker, at the *Golden Viol and Flute* in *Cornhill*, near the *Royal Exchange*; and P. RANDALL, Instrument-Seller, at the *Violin and Lute*, by *Paulsgrave-Head Court*, without *Temple-Bar*, in the *Strand*.

J. S. Smith

TE DEUM & JUBILATE,

FOR

VOICES

AND

INSTRUMENTS,

Made for

St. Cæcilia's Day, 1694.

By the late Mr. *HENRY PURCELL*.



L O N D O N,

Printed by *J. Heptinstall*, for the Author's Widow, and are
to be Sold by *Henry Playford*, at his Shop in the *Temple-
Change* in *Fleetstreet*, 1697.

T O T H E

Right Reverend Father in God,

N A T H A N I E L,

Lord Bishop of *D U R H A M*.

M Y L O R D,

TH E Ambition I have to do the greatest Honour I can to the Memory of my Dear Husband, by inscribing some of his best Compositions to the best Patrons both of the Science he profess'd, and of his Performances in it, is the fairest Apology I can make to your Lordship; as it was the main Inducement to my self for placing Your Lordship's Name before this Piece of Musick. The Pains he bestow'd in preparing it for so Great and Judicious an Auditory, were highly rewarded by their kind Reception of it when it was first Perform'd, and more yet by their Intention to have it repeated at their *Annual Meeting*; but will receive the last and highest Honour by your Lordship's favourable Reception of it from the Press, to which I have committed it, that I might at once gratifie the Desires of several Gentlemen to see the Score, and at the same time give my self an Opportunity to acknowledge, in the most Publick and Gratefull Manner, the many Favours Your Lordship has bestow'd on my Deceased Husband, and consequently on

Y O U R L O R D S H I P ' s

Most Oblig'd, and most Humble Servant,

F. PURCELL.

TE DEUM & JUBILATE.

Relude.

Trumpets.

Violins.

This system contains six staves of music. The first staff is labeled 'Relude.' and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled 'Trumpets.' and has a treble clef with a key signature of one sharp and a common time signature. The third staff is labeled 'Violins.' and has a treble clef with a key signature of one sharp and a common time signature. The fourth staff has a treble clef with a key signature of one sharp and a common time signature. The fifth staff has a treble clef with a key signature of one sharp and a common time signature. The sixth staff has a bass clef with a key signature of one sharp and a common time signature.

This system contains six staves of music, continuing the instrumental parts from the first system. The staves are arranged in the same order as the first system: five treble clef staves and one bass clef staff. The key signature remains one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'p' (piano).

Verso.

W E Prai—se thee, we Prai—se thee, O

We Prai—se thee, we Prai—se thee, O

We Prai—se thee, we Prai—se thee, O

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

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

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

CHORUS.

Trumpets.

Violins.

All, all the Earth doth Worship thee,

All, all, all the Earth doth Worship thee, the Father

All, all, all the Earth doth Worship thee, the Father e

Cho. All, all,

all the Earth doth Worship thee, the Father e

the Father e ver—lasting,

e ver—lasting, the Father e ver—

ver—lasting, the Father e

ver—lasting, the Father e ver—lasting, the Father

the Father e-ver-lasting, e-ver-la-ting.

lasting, the Father e-ver-lasting.

ver-lasting, the Father e-ver-lasting.

e-ver-lasting, e-ver-last-ing.

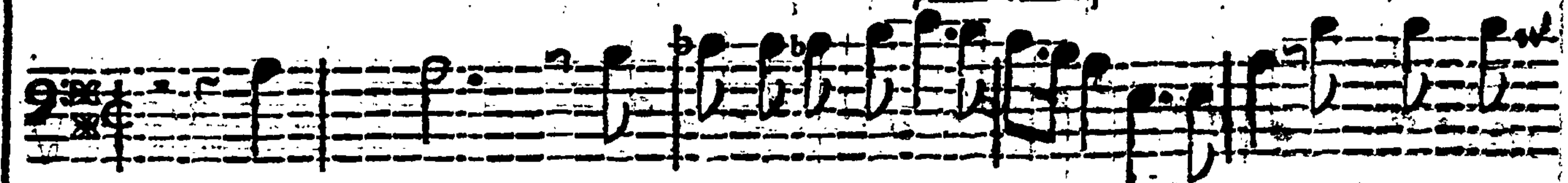
Verses



To thee all Angels cry a-lou—d, cry, cry a-loud,



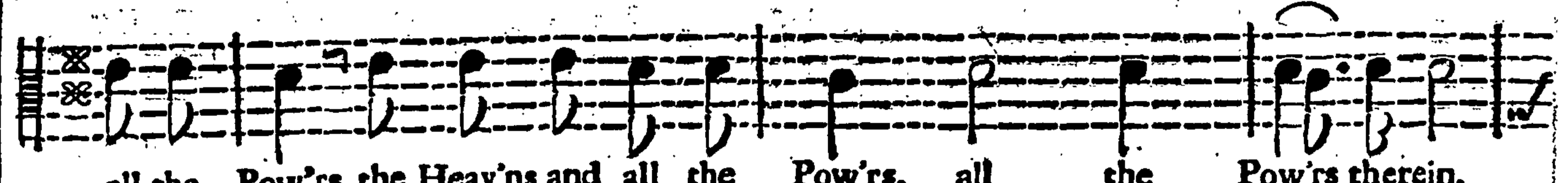
To thee all Angels cry a-lou—d, cry, cry a-loud, the Heav'ns and



To thee all Angels cry a-lou—d, cry a-loud, the Heav'ns and



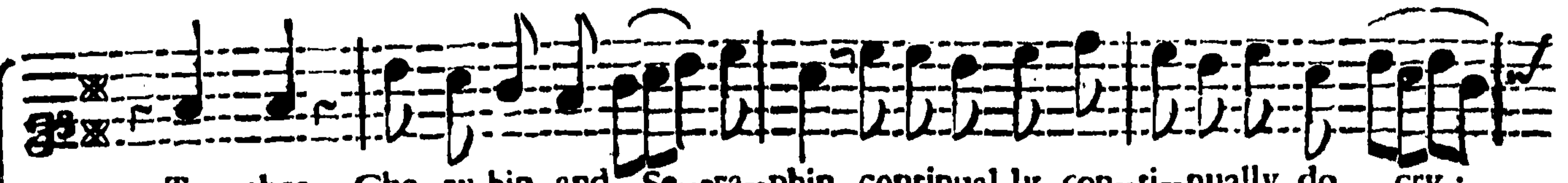
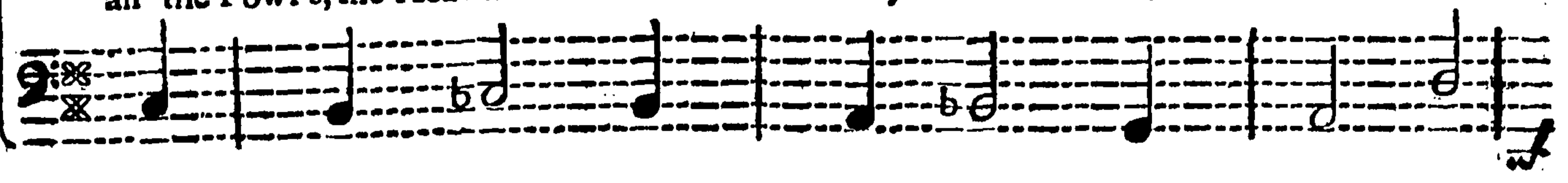
the Heav'ns and all the Pow'rs, the Heav'ns and all, and all the Pow'rs therein.



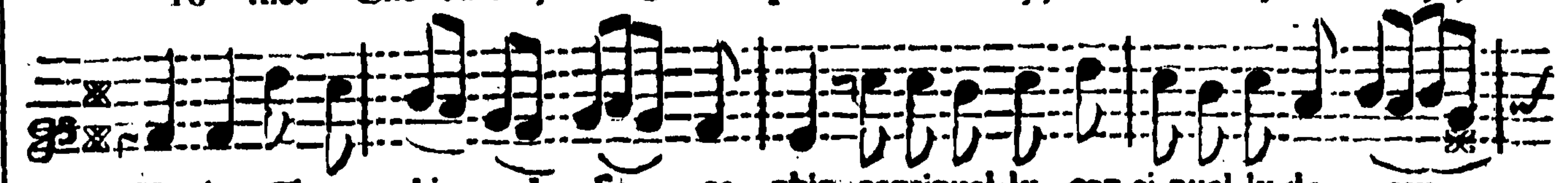
all the Pow'rs, the Heav'ns and all the Pow'rs, all the Pow'rs therein.



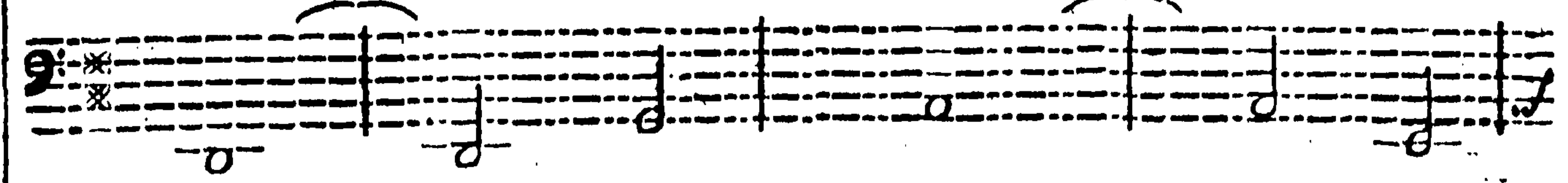
all the Pow'rs, the Heav'ns and all the Pow'rs, all the Pow'rs therein.



To thee Che—ru—bin, and Se—ra—phin continual—ly, con—ti—nually do cry;



To thee Cheru—bin, and Se—ra—phin continual—ly, con—ti—nually do cry;



CHORUS

Three staves of musical notation for the beginning of the chorus. Each staff starts with a treble clef and a key signature of one flat. The first staff contains a series of quarter and eighth notes. The second and third staves continue the melodic line with similar rhythmic patterns.

Cho. Verse. Cho. Verse. Cho.

Three staves of musical notation, continuing the chorus. The first staff has a treble clef and a key signature of one flat. The notes are grouped with slurs, indicating a continuous melodic phrase.

Holy, conti-nual-ly do cry, Holy, continual-ly do cry, Holy Lord God of Sab—
Cho. Verse. Cho. Verse. Cho.

Three staves of musical notation, continuing the chorus. The first staff has a treble clef and a key signature of one flat. The notes are grouped with slurs, indicating a continuous melodic phrase.

Holy, conti-nual-ly do cry, Holy, continually do cry, Holy Lord God of Sab—

Three staves of musical notation, continuing the chorus. The first staff has a treble clef and a key signature of one flat. The notes are grouped with slurs, indicating a continuous melodic phrase.

Holy, Holy, Holy Lord God of

Three staves of musical notation, continuing the chorus. The first staff has a treble clef and a key signature of one flat. The notes are grouped with slurs, indicating a continuous melodic phrase.

Holy, Holy, Holy Lord God of

Three staves of musical notation, continuing the chorus. The first staff has a treble clef and a key signature of one flat. The notes are grouped with slurs, indicating a continuous melodic phrase.

Holy, Holy, Holy Lord God of

Verse. Cho. Verse. Cho.

Three staves of musical notation, continuing the chorus. The first staff has a treble clef and a key signature of one flat. The notes are grouped with slurs, indicating a continuous melodic phrase.

Cbo.

Five staves of musical notation for the Chorus section. The notation is in treble clef with a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, primarily using eighth and sixteenth notes.

Cbo.

Two staves of musical notation with lyrics. The lyrics are: "—bath, are full of the Ma— je—sty of thy Glory." The music is in treble clef with a key signature of one flat.

Cbo.

Verse.

Two staves of musical notation with lyrics. The lyrics are: "Sab-bath, Hea—v'n are full of the Ma— je—sty of thy Glory." The music is in treble clef with a key signature of one flat.

Verse.

Two staves of musical notation with lyrics. The lyrics are: "Sab-bath, Hea—v'n are full of the Ma— je—sty of thy Glory." The music is in treble clef with a key signature of one flat.

Two staves of musical notation with lyrics. The lyrics are: "Sab-bath, and Earth are full of thy Ma— je—sty of thy Glory." The music is in treble clef with a key signature of one flat.

Two staves of musical notation for the Verse section. The music is in treble clef with a key signature of one flat.

Verse. Play Soft.

Musical notation for the first system of the first system, including treble and bass staves.

Verse.

Musical notation for the second system of the first system, including treble and bass staves.

The Glo—rious, the Glo—

Musical notation for the first system of the second system, including treble and bass staves.

Musical notation for the second system of the second system, including treble and bass staves.

—rious compa—ny of the A—postles Prai

Musical notation for the third system of the second system, including treble and bass staves.

Musical notation for the first system of the third system, including treble and bass staves.

Musical notation for the second system of the third system, including treble and bass staves.

se thee. The goodly

Musical notation for the third system of the third system, including treble and bass staves.

The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests. The notation is dense and rhythmic.

fellowship of the Prophets Prai

The second system consists of a single bass staff. It continues the melodic line from the previous system, using quarter and eighth notes.

The third system consists of three staves. The top two are treble clef, and the bottom is bass clef. The music continues with similar rhythmic patterns and note values.

se thee,

The No

The fourth system consists of a single bass staff, continuing the bass line from the previous system.

The fifth system consists of three staves. The top two are treble clef, and the bottom is bass clef. The music continues with similar rhythmic patterns and note values.

ble Army of Mar—tyrs Praise thee,

The sixth system consists of a single bass staff, continuing the bass line from the previous system.

CHORUS.

Musical notation for the first five staves of the Chorus section. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as quarter, eighth, and half notes. Dynamics like *f* and *p* are indicated throughout the piece.

Cho.

Musical notation for the first staff of the Chorus with lyrics. The lyrics are: "The Ho-ly Church through-- out all the World doth ac-- know-- ledge thee."

The Ho-ly Church through-- out all the World doth ac-- know-- ledge thee.

Musical notation for the second staff of the Chorus with lyrics. The lyrics are: "The Ho-ly Church through-- out all the World doth ac-- know-- ledge thee."

The Ho-ly Church through-- out all the World doth ac-- know-- ledge thee.

Musical notation for the third staff of the Chorus with lyrics. The lyrics are: "The Ho-ly Church through-- out all the World doth ac-- know-- ledge thee."

The Ho-ly Church through-- out all the World doth ac-- know-- ledge thee.

Musical notation for the fourth staff of the Chorus with lyrics. The lyrics are: "The Ho-ly Church through-- out all the World doth ac-- know-- ledge thee."

The Ho-ly Church through-- out all the World doth ac-- know-- ledge thee.

Verse.

Musical notation for the first staff of the Verse section. The notation is in 3/2 time and includes lyrics: "The Father of an in- fi- nite, in- fi- nite Ma- je- sty ;".

The Father of an in- fi- nite, in- fi- nite Ma- je- sty ;

Musical notation for the second staff of the Verse section. The notation is in 3/2 time and includes lyrics: "The Father of an in- finite Ma- je- sty ;".

The Father of an in- finite Ma- je- sty ;

Musical notation for the third staff of the Verse section, consisting of a single bass line with lyrics: "The Father of an in- finite Ma- je- sty ;".

Retor for Violins. Thine Ho-nou—rable,
Thine

true, thine Honourable, tru—e and on—ly Son;
Honoura-ble, true, thine Honou-rable, tru—e and on—ly Son;

Violins.

Al—so the Ho—ly Ghost the Com—
Al—so the Ho—ly, Ho—ly Ghost the Com—

for—ter.
for—ter.

CHORUS.

The first five staves of the chorus are arranged in two systems. The first system contains the first two staves, and the second system contains the next three staves. Each staff begins with a treble clef and a common time signature (C). The music consists of various rhythmic values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

Cho.

The sixth staff of the chorus is a single line of music in treble clef and common time, featuring a melodic line with eighth and quarter notes.

Thou art the King of Glory, art the King of Glory,

The seventh staff of the chorus continues the melodic line from the sixth staff, ending with a fermata over the final note.

Thou art the King, the King of Glory, Thou art the

The eighth staff of the chorus continues the melodic line, featuring a series of quarter notes.

Thou art the King of Glory,

Thou art the

Cho.

The ninth staff of the chorus continues the melodic line, featuring a series of quarter notes.

Thou art the King, the King of Glory,

Thou art the King of

The tenth staff of the chorus continues the melodic line, featuring a series of quarter notes.

Thou art the King of Glory, Thou art the King, the King of Glory

The eleventh staff of the chorus continues the melodic line, featuring a series of quarter notes.

The first six staves of music are arranged in two systems of three staves each. The first system uses a soprano clef (C1) and a tenor clef (C3), while the second system uses an alto clef (C3) and a bass clef (C2). The music is written in a key with one flat (B-flat) and a 3/4 time signature. It features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings like 'p'.

Thou art the King, the King of Glory O —————

A single staff of music in a soprano clef (C1) with a B-flat key signature and 3/4 time signature. It continues the melodic line from the previous section.

King, the King of Glo—ry, Thou art the King of Glory O —————

A single staff of music in a soprano clef (C1) with a B-flat key signature and 3/4 time signature. It continues the melodic line.

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

A single staff of music in a soprano clef (C1) with a B-flat key signature and 3/4 time signature. It continues the melodic line.

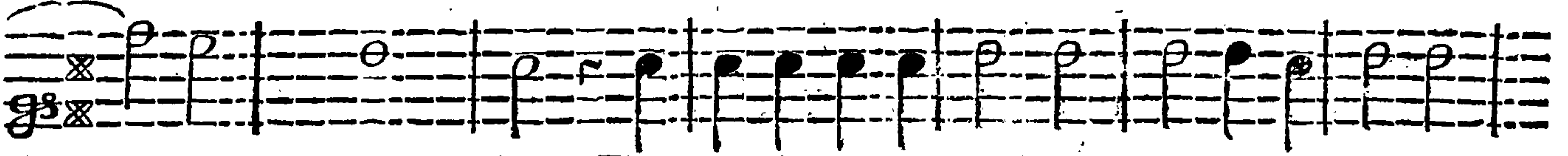
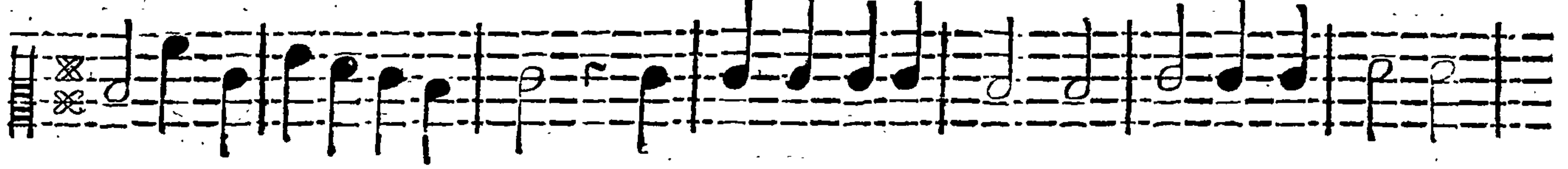
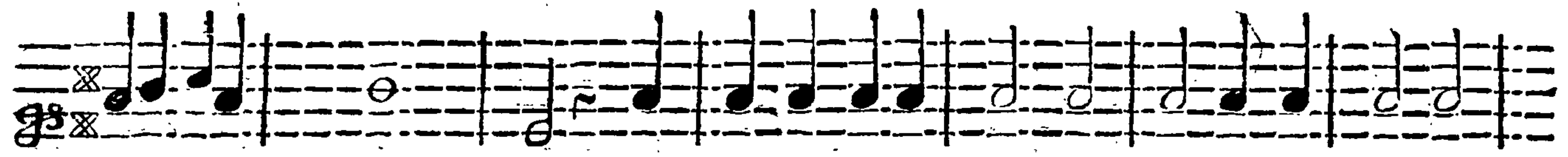
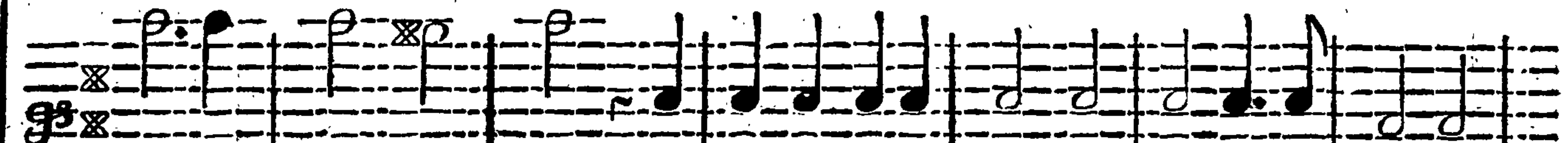
Glory, Thou art the King of Glory O —————

A single staff of music in a soprano clef (C1) with a B-flat key signature and 3/4 time signature. It continues the melodic line.

O Christ, thou art the King, the King of Glo—ry, thou art the King of Glo—

A single staff of music in a soprano clef (C1) with a B-flat key signature and 3/4 time signature. It continues the melodic line.

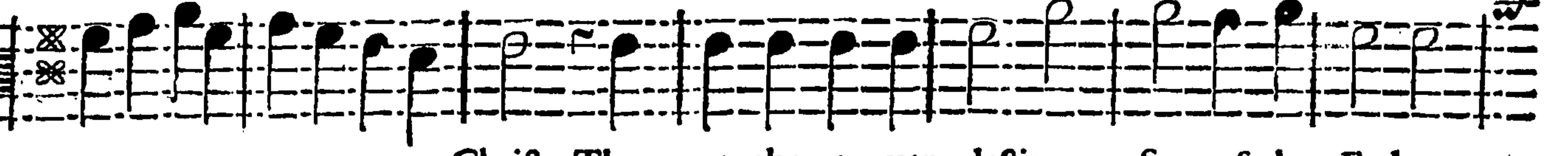
Four empty musical staves at the bottom of the page, consisting of two systems of two staves each.



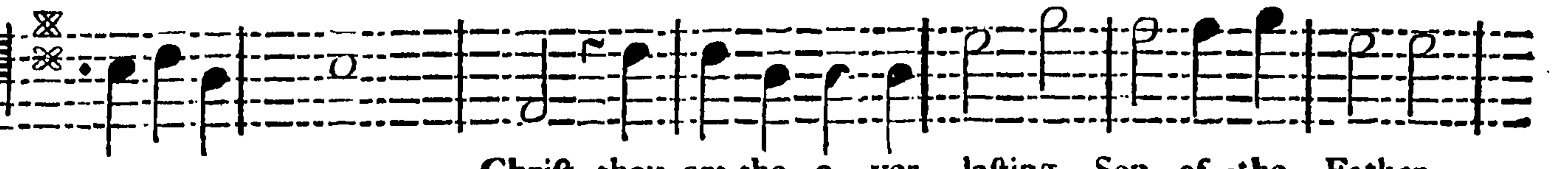
Christ, Thou art the e-ver-lasting Son of the Father.



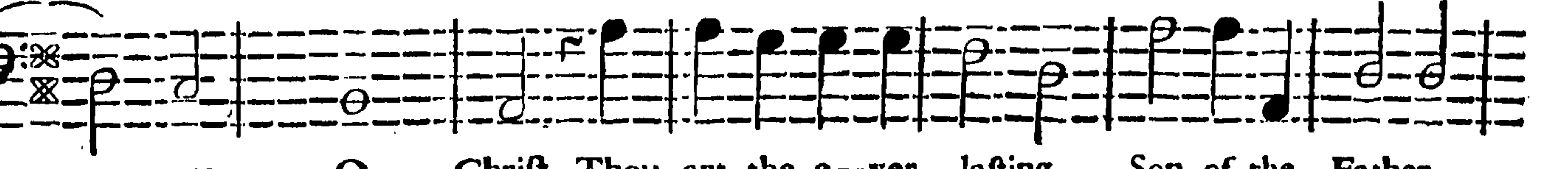
Christ, Thou art the e-ver-lasting Son of the Father.



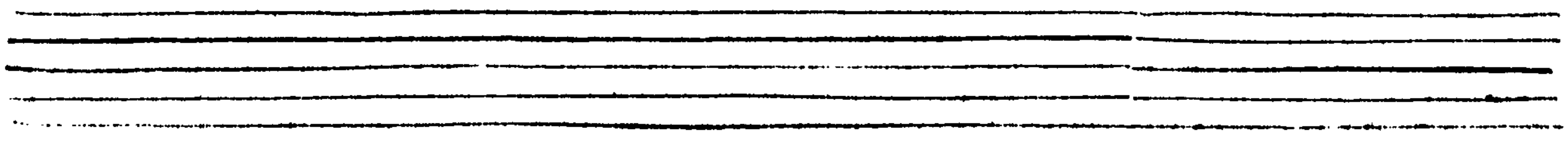
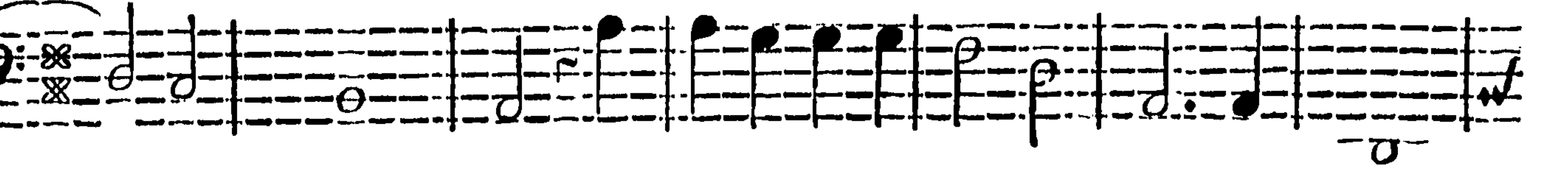
Christ, Thou art the e-ver-lasting Son of the Father.



Christ, thou art the e-ver-lasting Son of the Father.



ry O Christ, Thou art the e-ver-lasting Son of the Father.



Verse. 2 Voc.

When thou took'st up—on thee to de—liver Man thou did'st

Slow.

When thou took'st upon thee to de—liver Man, when thou took'st up—on thee to deli—

not ab—hor the Vir—gins Womb, thou did'st not ab—hor, not ab—hor the

ver Man, thou did'st not ab—hor the Virgins Womb, thou did'st not ab—hor the

Virgins Womb. When thou had'st over—come the sharp—ness of Death, thou did'st o—pen the King—

Virgins Womb. When thou had'st over—come the sharp—ness of Death, thou did'st o—

—dom of Heav'n, thou did'st o—pen the King—dom of Heav'n to all, to a

—pen the Kingdom of Heav'n, thou did'st o—pen the King—dom of Heav'n to a

Il be-leivers. Thou fitteft

Il, to a Il be-leivers.

at the right Hand, at the right Hand of God in the Glo

Thou fit-test at the right Hand of God, in the Glo

ry of the Father. We beleive that thou shalt come to be our Judge, we therefore pray thee

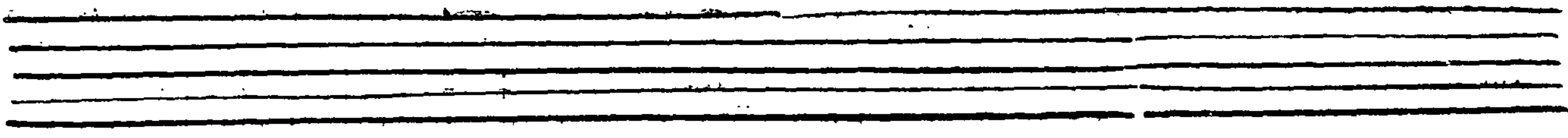
ry of the Father. We beleive that thou shalt come to be our Judge, we therefore

We beleive that thou shalt come to be our Judge, we therefore

help, we therefore pray thee help thy Servants, whom thou hast re- deemed with thy precious Blood.

pray thee help, help, help thy Servants, whom thou hast re- deemed with thy precious Blood.

pray thee help, help, help thy Servants, whom thou hast re- deemed with thy precious Blood.



Make them to be numbred, to be num- bred with thy Saints in Glo

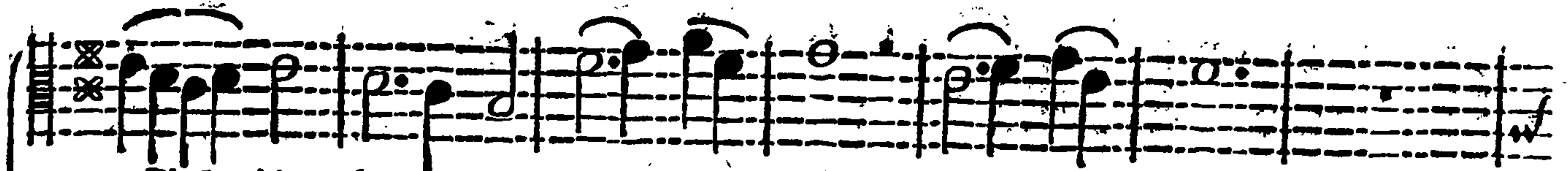
Make them to be num- bred with thy Saints in Glo

ry e- ver- lasting. O Lord save, save, save thy People, and

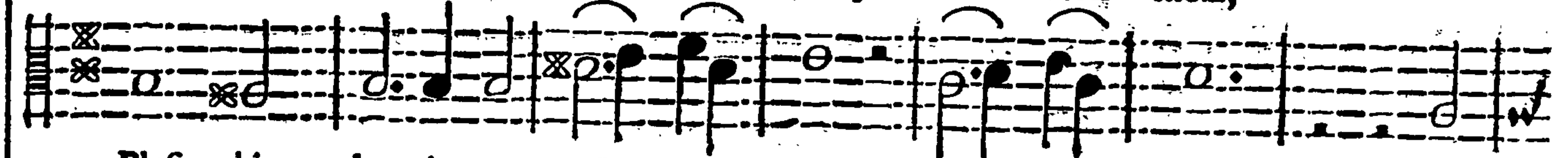
Verse.

ry e- ver- lasting. O Lord save, save, save thy People, and

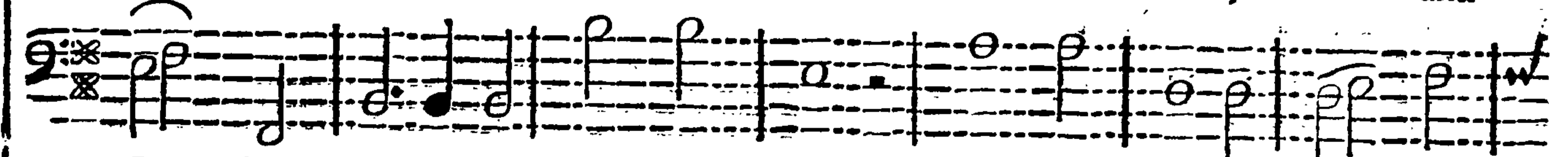
O Lord save, save, save thy People, and



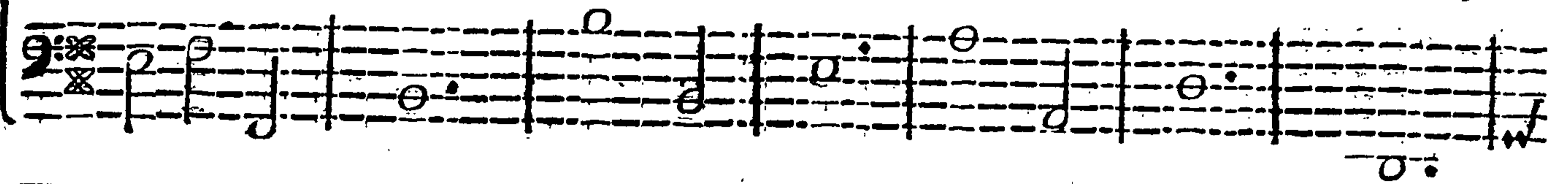
Bless thine he-ri-tage; Go-vern them, Go-vern them,



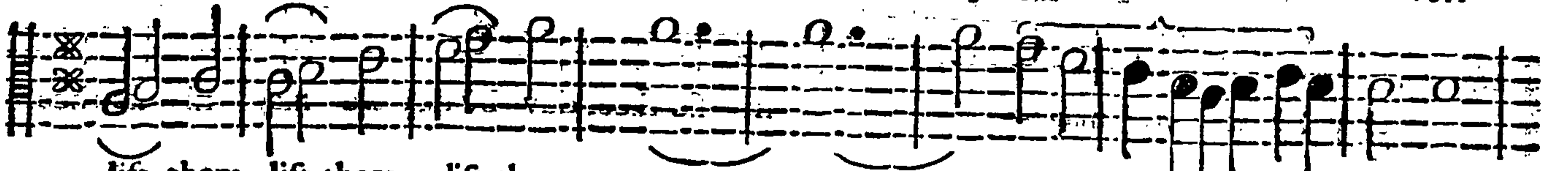
Bless thine he-ri-tage; Go-vern them, Go-vern them, and



Bless thine he-ri-tage; Go-vern them, Go-vern them, and lift them,



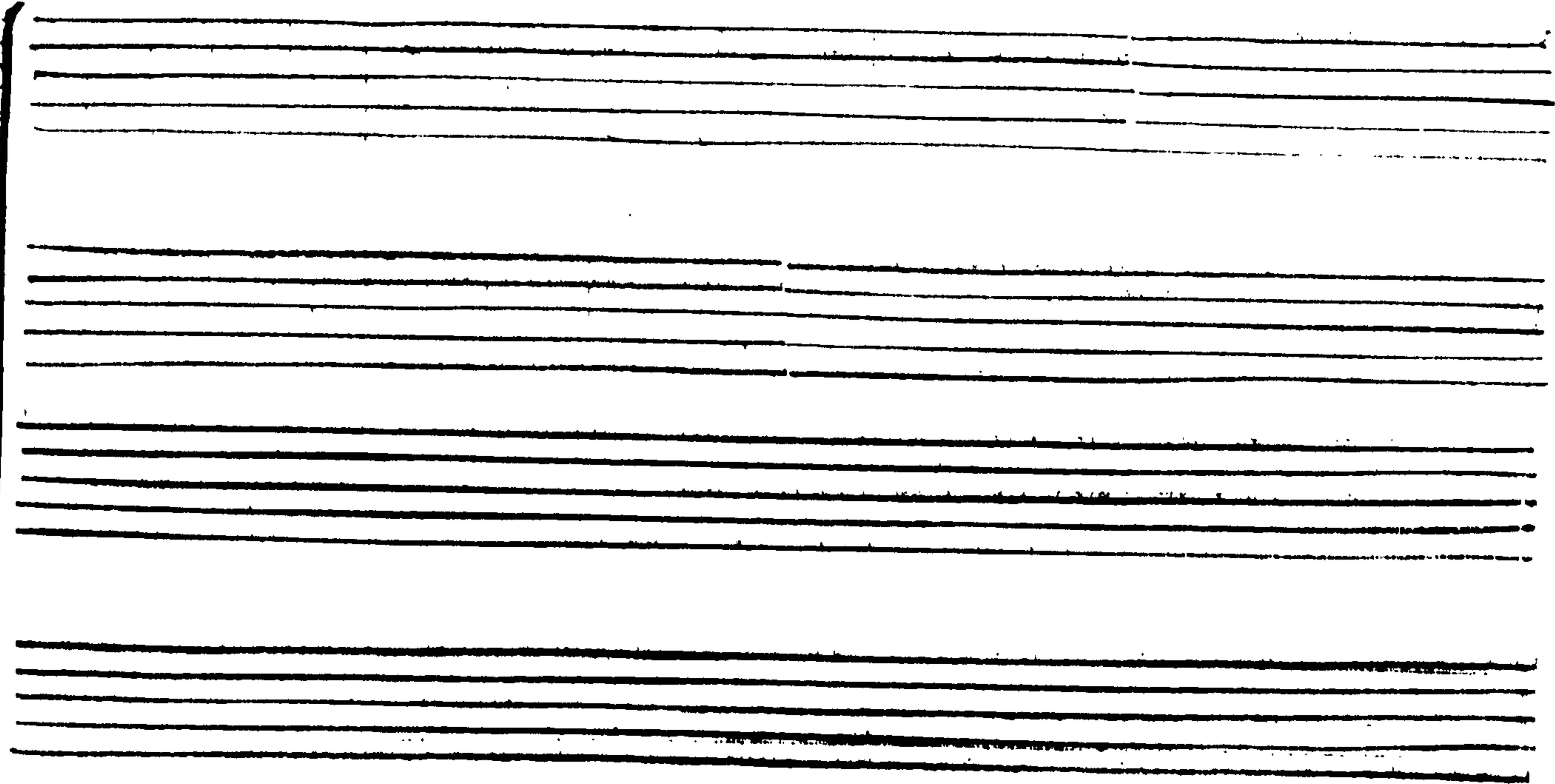
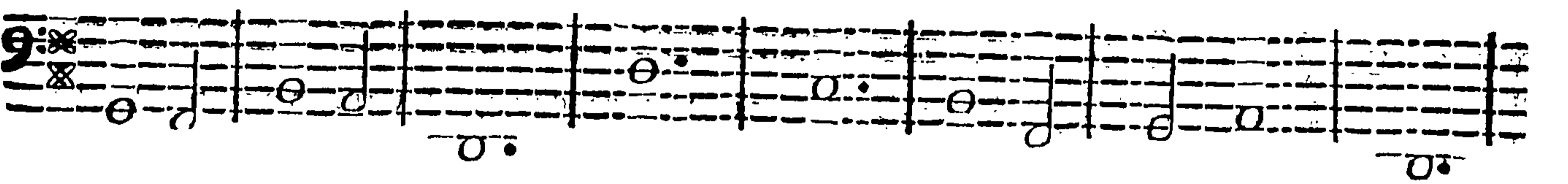
and lift them, lift them, lift them up for e-ver.



lift them, lift them, lift them u-p for e-ver.



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



CHORUS.

The first six staves of the chorus are written in treble clef with a common time signature (C). Each staff begins with a treble clef, a common time signature, and two 'X' marks. The music consists of a series of eighth and quarter notes, with some notes beamed together. The melody is simple and repetitive, typical of a hymn chorus.

Day by day we mag—ni—fie thee, day by day we mag—ni—fie thee,
 Cho.

The seventh staff continues the musical notation in treble clef with a common time signature. It features a treble clef, a common time signature, and two 'X' marks. The melody continues with eighth and quarter notes.

Day by day we mag—ni—fie thee,

The eighth staff continues the musical notation in treble clef with a common time signature. It features a treble clef, a common time signature, and two 'X' marks. The melody continues with eighth and quarter notes.

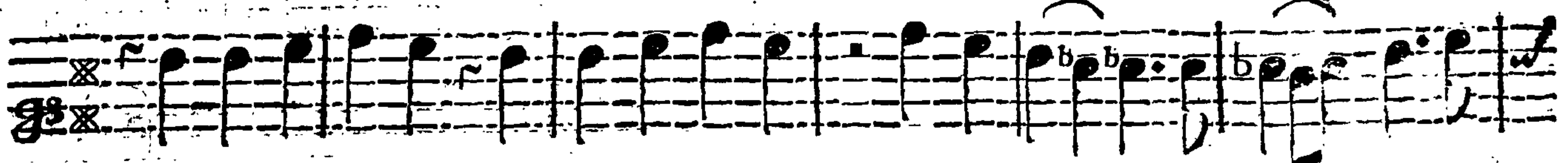
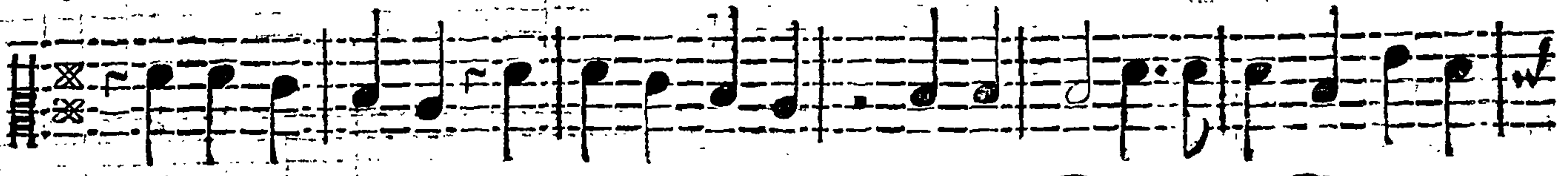
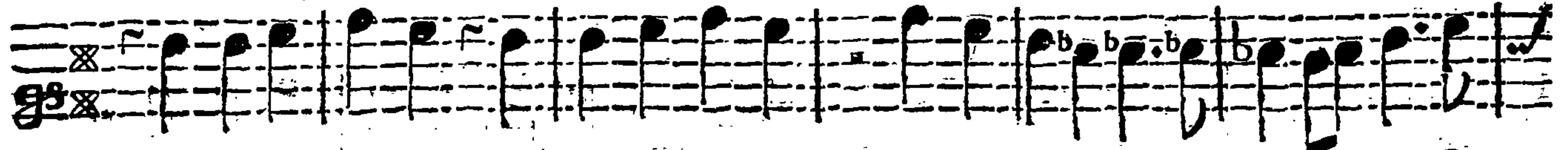
Day by day we mag—ni—fie thee, day by day we mag—ni—fie thee,
 Cho.

The ninth staff of the chorus is written in bass clef with a common time signature. It features a bass clef, a common time signature, and two 'X' marks. The melody continues with eighth and quarter notes.

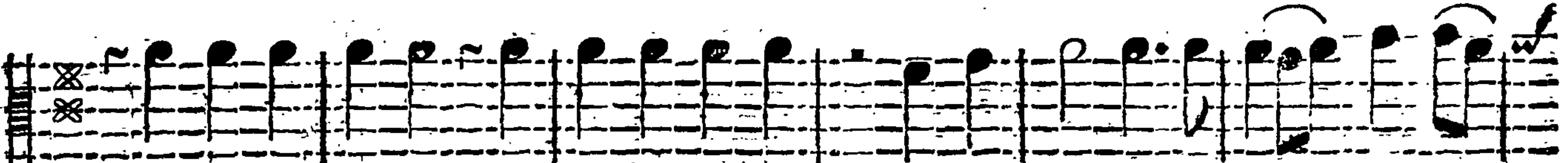
Day by day we mag—ni—fie thee, day by day we mag—ni—fie thee,

The tenth staff of the chorus is written in bass clef with a common time signature. It features a bass clef, a common time signature, and two 'X' marks. The melody continues with eighth and quarter notes.

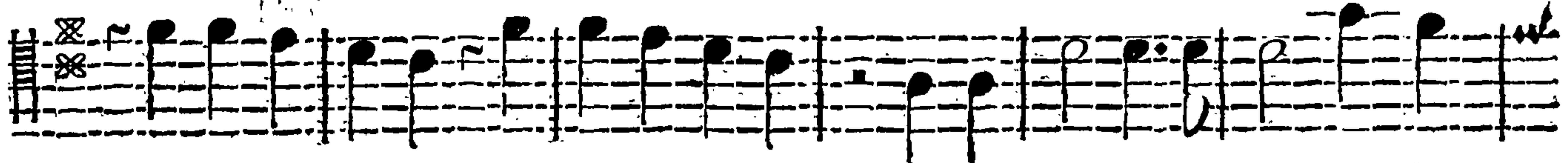
Five empty musical staves are provided at the bottom of the page, consisting of five sets of five-line staves without any notation.



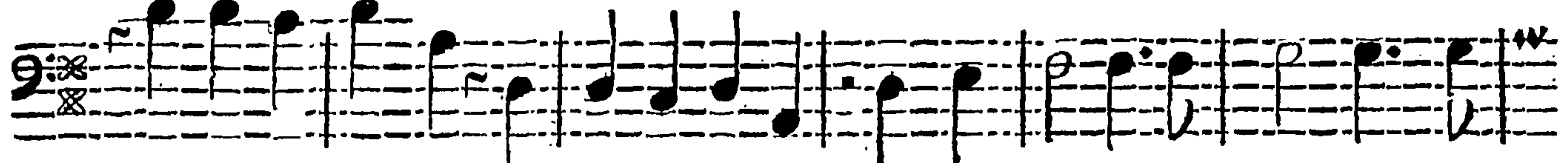
We mag-ni—fie thee, we mag-ni—fie thee, and we worship, we wor—ship thy



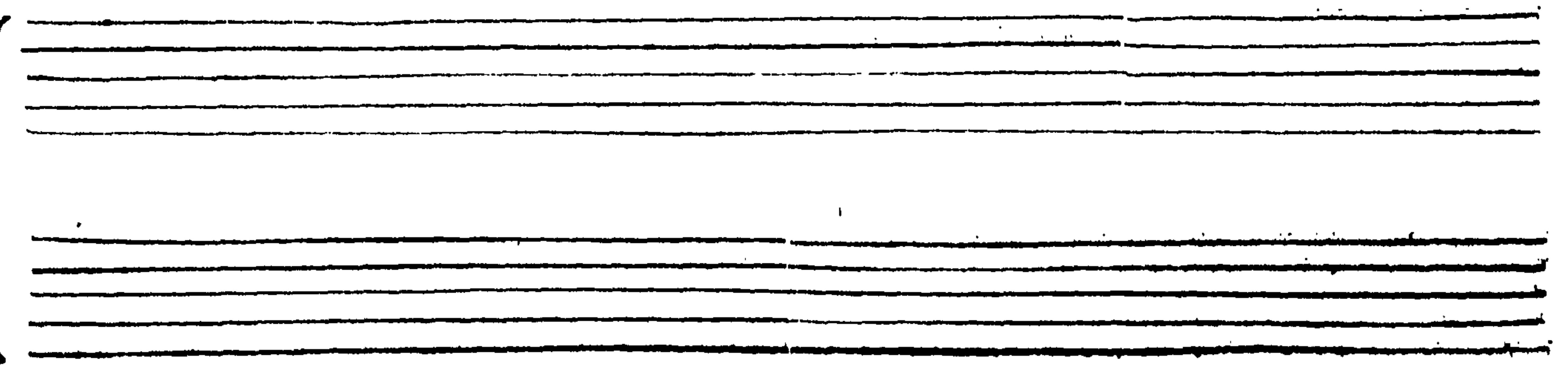
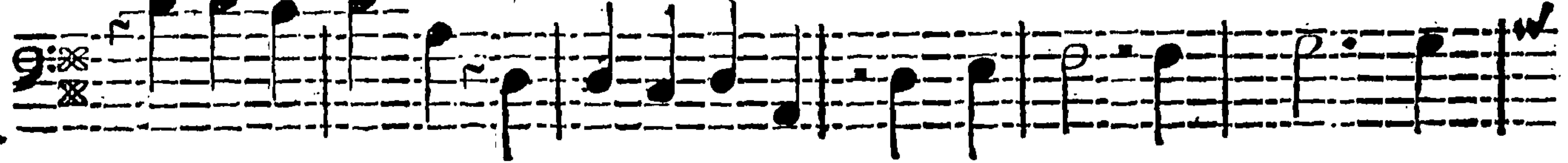
We mag-ni—fie thee, we mag-ni—fie thee, and we worship, we wor—ship thy



We mag-ni—fie thee, we mag-ni—fie thee, and we worship, we worship thy



We mag-ni—fie thee, we mag-ni—fie thee, and we worship, we worship thy



Name, e—ver World with—out end, e—ver World with-out

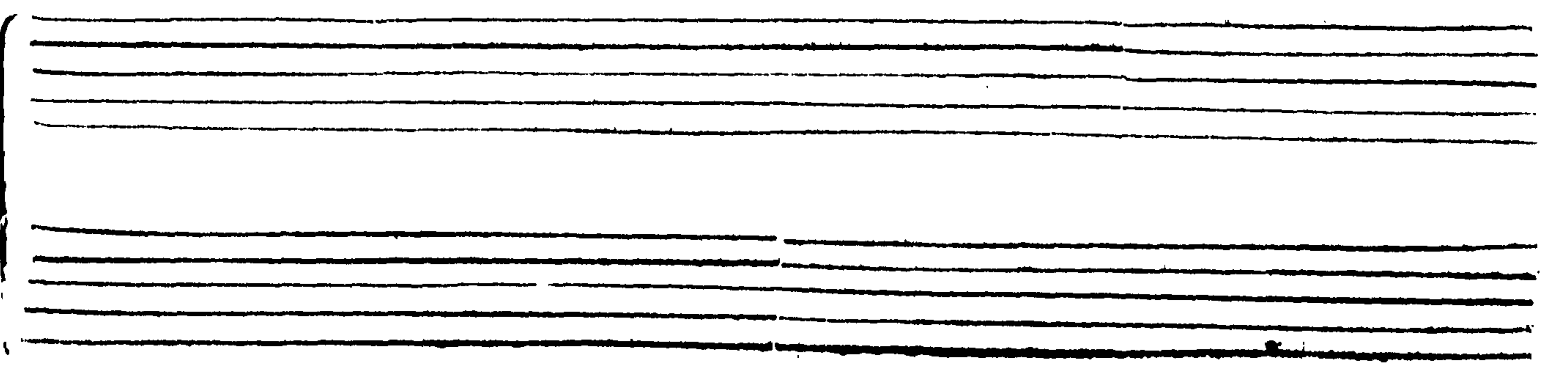
Name, e—ver World with—out

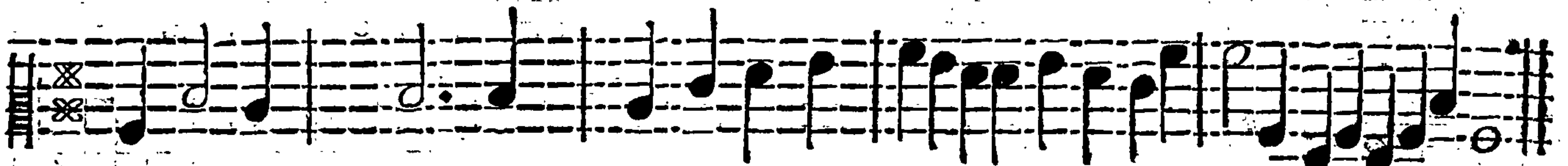
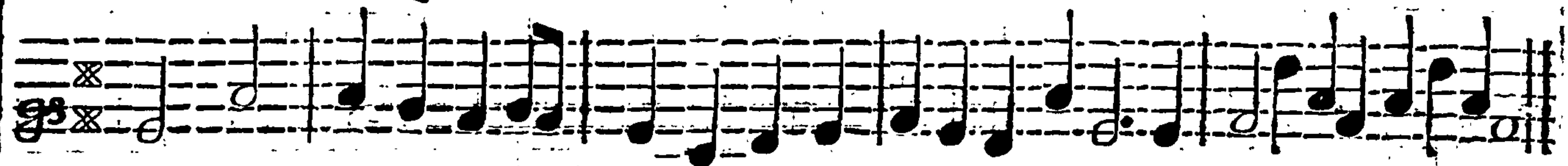
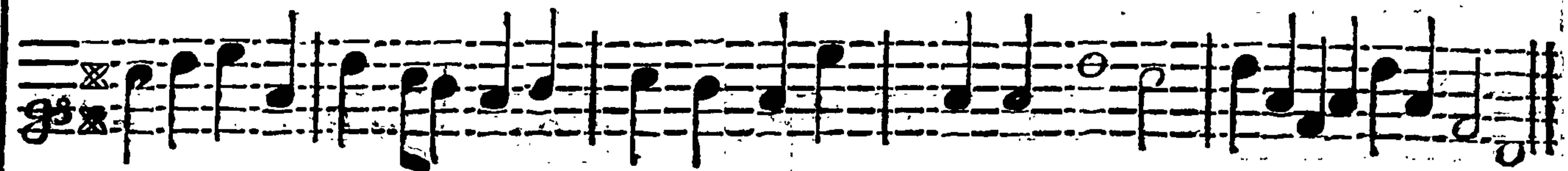
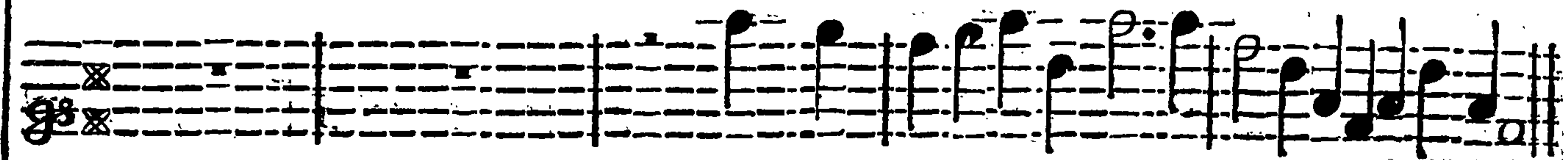
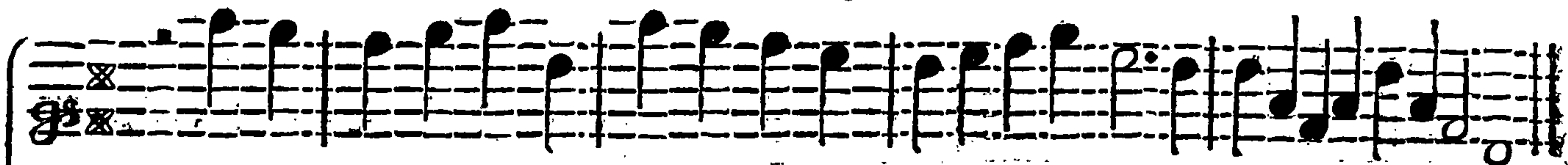
Name, e—ver World with-out end, with-out

Name, e—ver World without end, without end, e—ver



end, ever World without end, ever
end, with-out end, e-ver World without e
end, e-ver World with-out end, without
World without end, e-ver World with

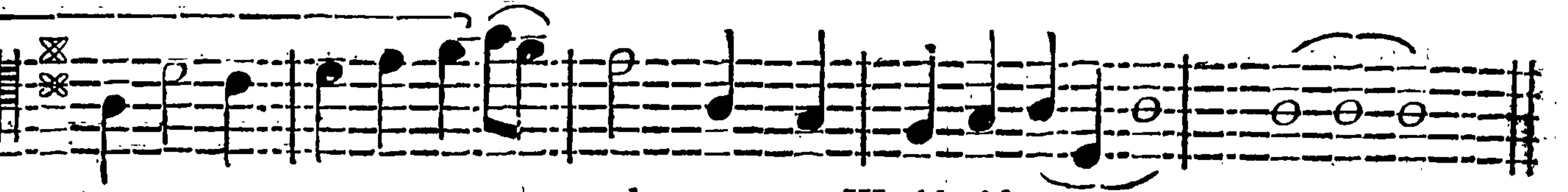




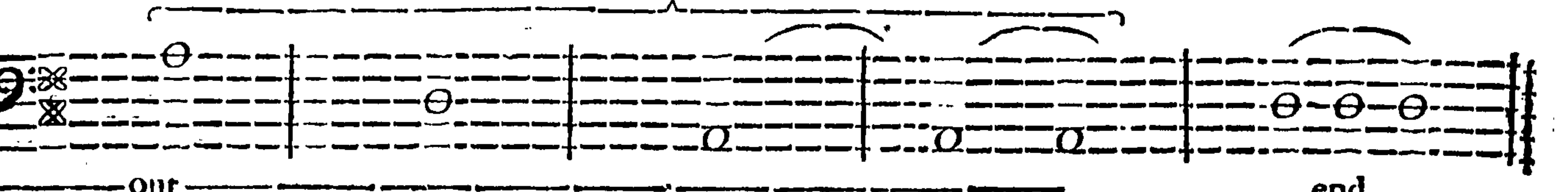
World without end, e—ver World with-out end, with-out end.



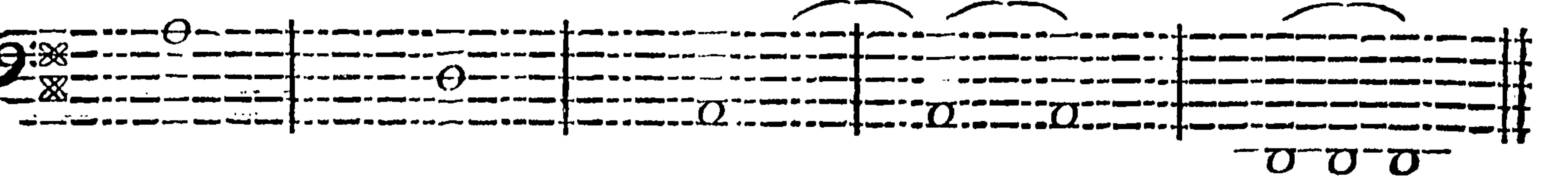
nd, e-ver World with-out end, Wor—ld with-out end.



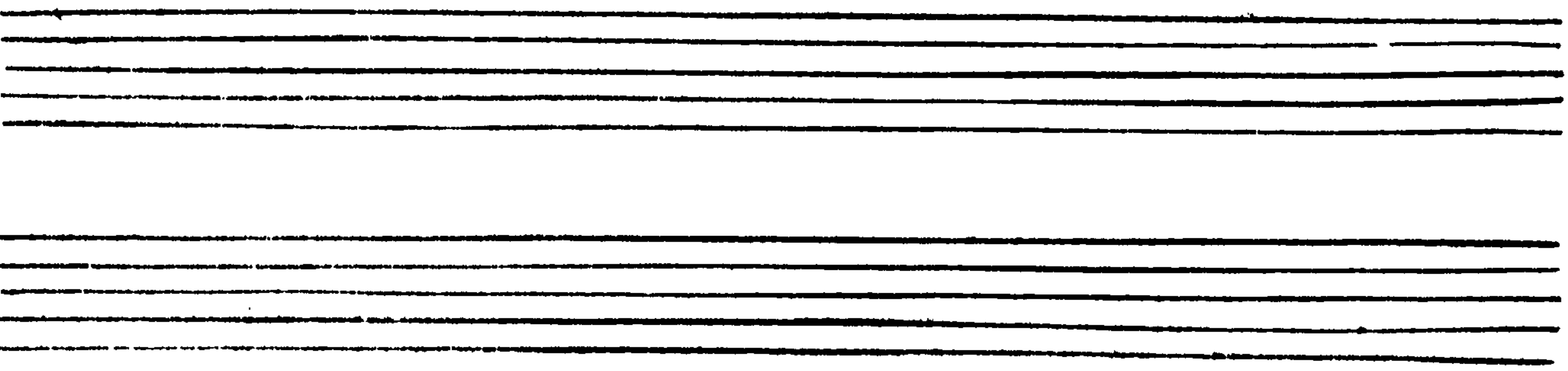
out end e—ver World with-out end.



out end.



end.



Violins.

Vouch—safe O Lord to keep us this day with—

ou—t Sin, O Lord, O Lord have mercy, have

mercy, have mercy up—on us, have mercy, mer—cy up—on us;

O Lord, O Lord

let thy mercy, let thy mercy lighten up on us,

as our trust is in thee, as our trust—

is in thee.

CHORUS.

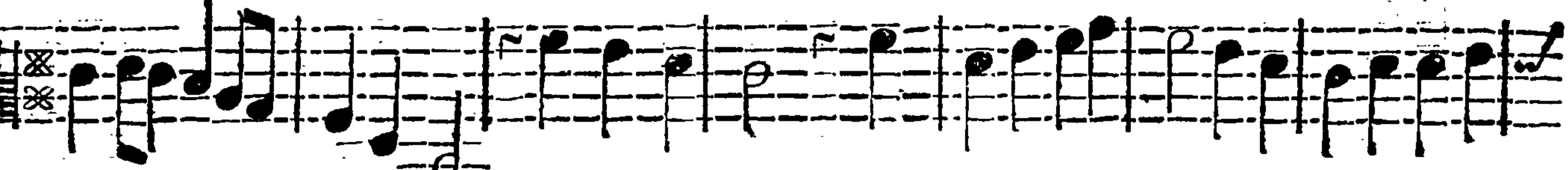
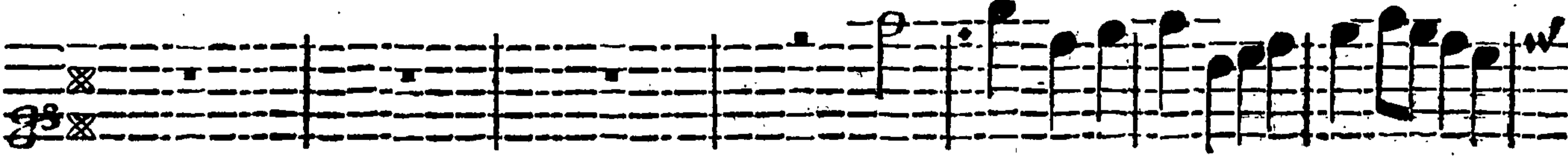
Cho.

O L^d. in thee have I trusted, let me never, never, never

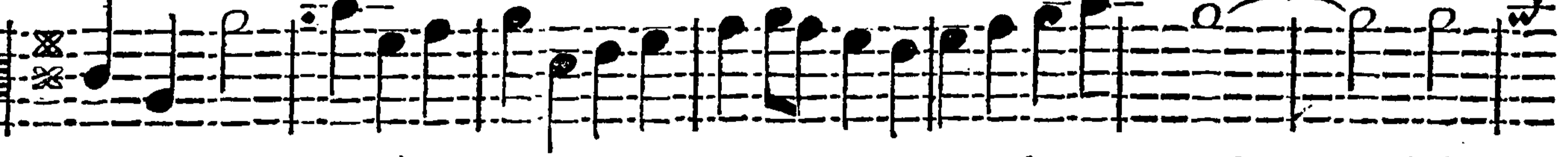
O Lord in thee have I trusted, let me never, never, never be con-foun-

O Lord in thee have I trusted, let me never, never, never be confoun--ded ;

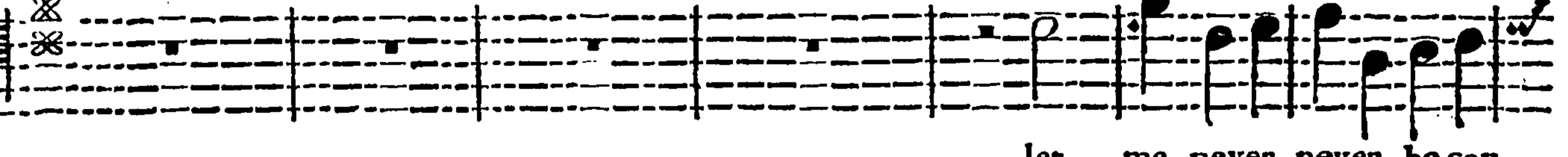
O Lord in thee have I trusted, let me never,



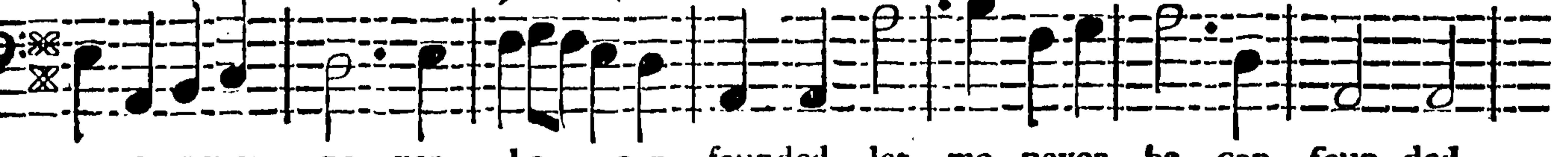
be confounded, let me never, never be confounded, ne-ver, never, never be con-



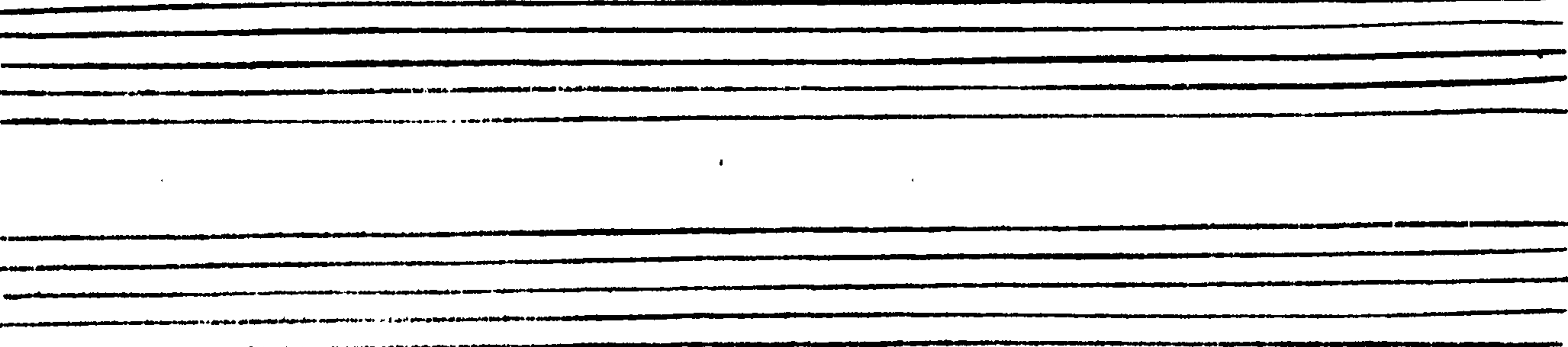
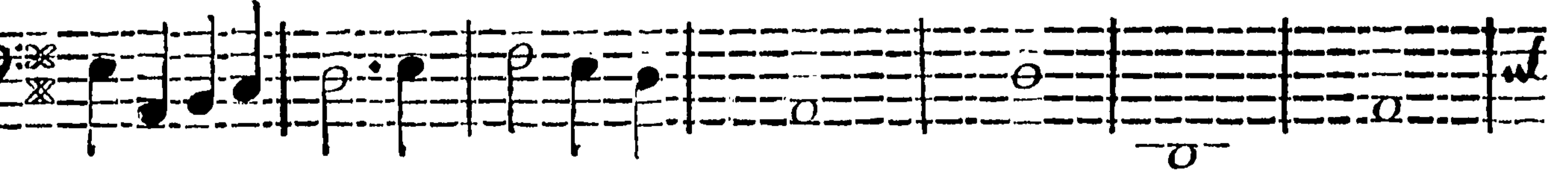
ded, let me never, never, never, ne-ver be con-foun-ded,



let me never, never be con-



never, never, ne-ver be con-founded, let me never be con-foun-ded,



foun — ded, let me never, never, never, never be con—founded.

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

—founded let me never, never, ne — ver, ne—ver be con—founded.

let me never, never, never, ne — ver, never be con — founded.

JUBILATE.

Trumpet.

O,

O Be jo—y—full, O, O be jo—

y—full in the Lord all ye lands, O be

joy—full, O be joy—full, O— O—

be - joyfull in the Lord all ye lands.

CHORUS.

Cho.

O be joyfull in the Lord, all, all ye lands.

O be joyfull in the Lord, all, all ye lands. Serve the Lord with

O be joyfull in the Lord, all, all ye lands.

Cho.

O be joyfull in the Lord, all, all ye lands.

glad ————— nefs, with glad ————— nefs,

O be joyfull in the Lord, all, all ye lands,

O be joyfull in the Lord, all, all ye lands, and come before his

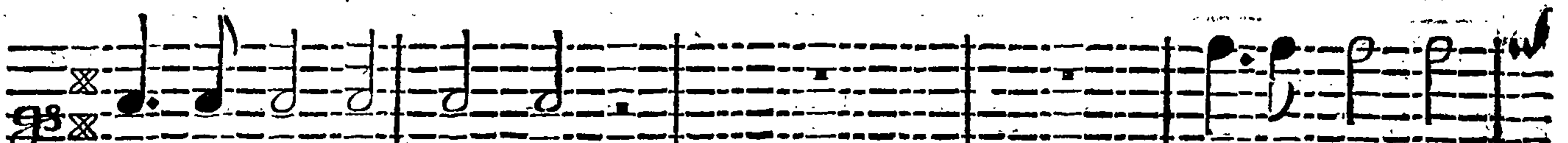
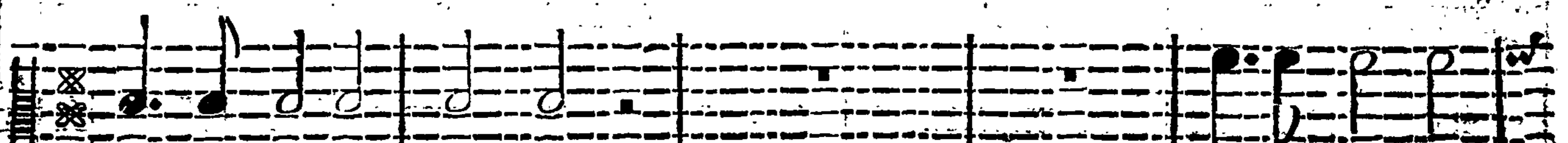
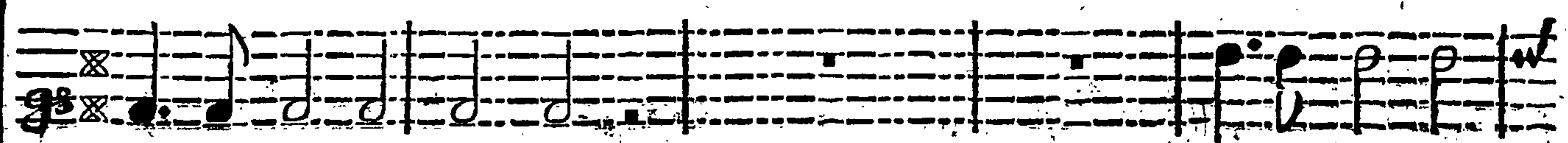
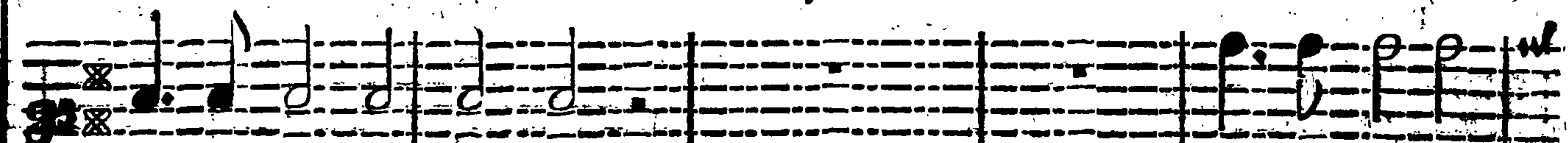
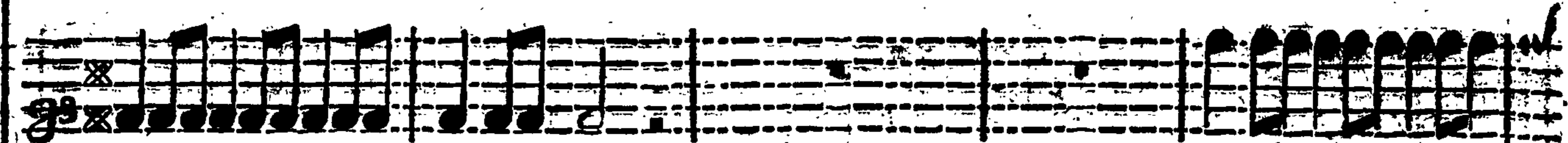
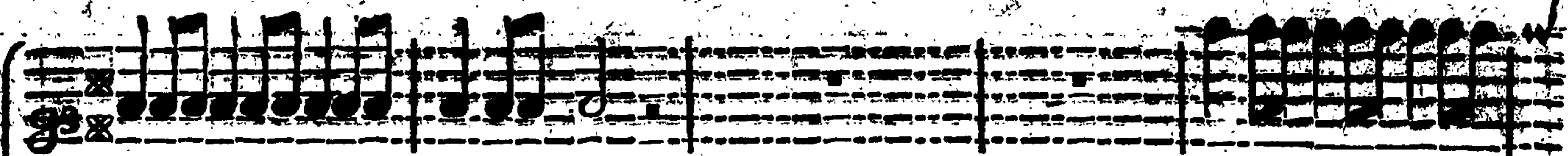
O be joyfull in the Lord, all, all ye lands,

O be joyfull in the Lord, all, all ye lands,

pre-fence with a Song,

and

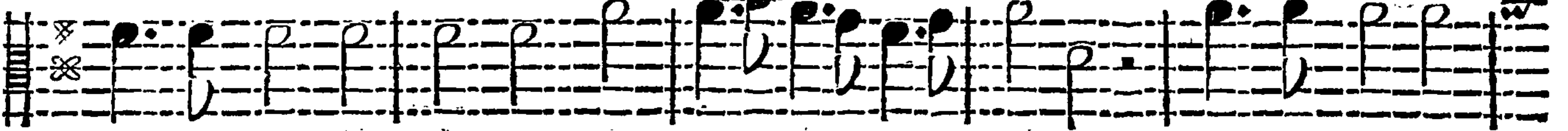
come before his pre-fence with a Song,



Serve the Lord with gladness,

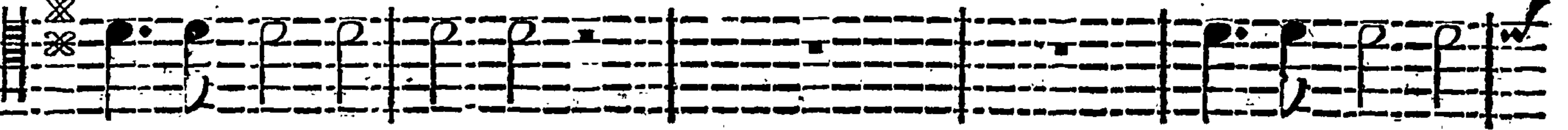
Verse.

Serve the Lord with



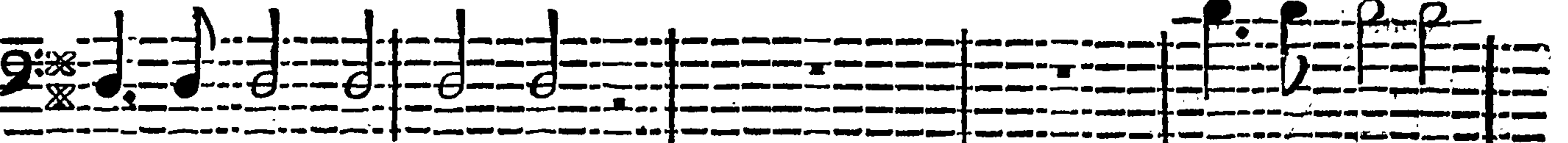
Serve the Lord with gladness, with gladness,

serve the Lord with



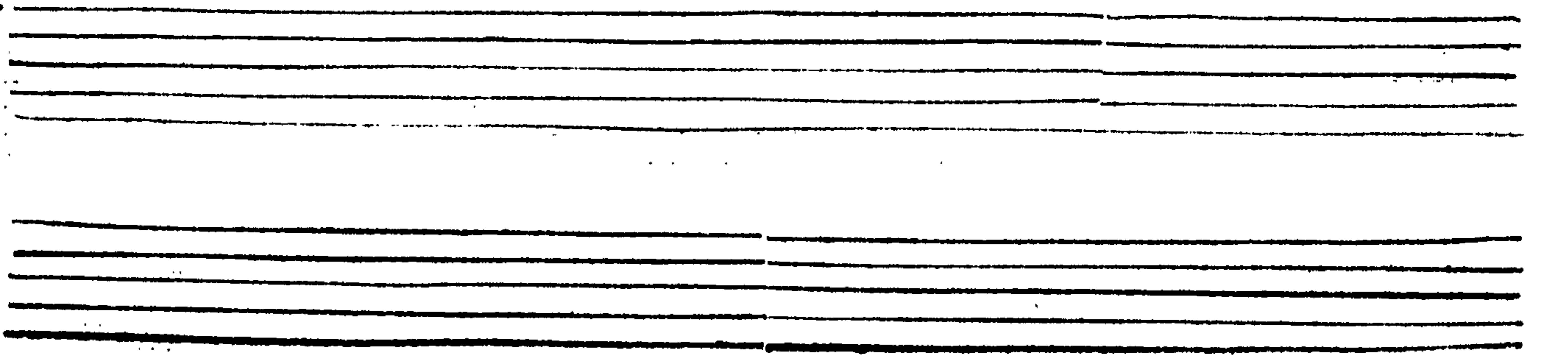
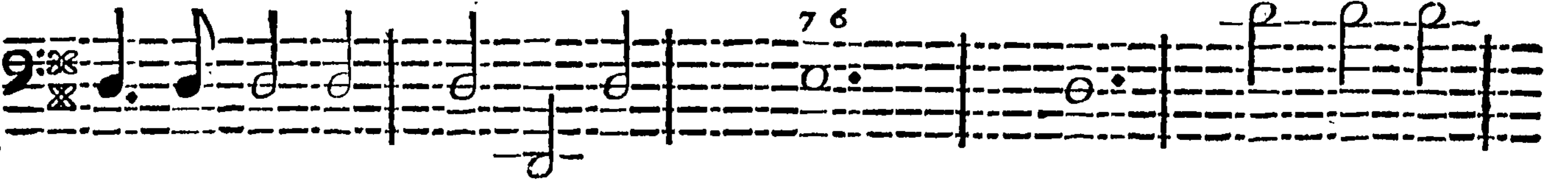
Serve the Lord with gladness,

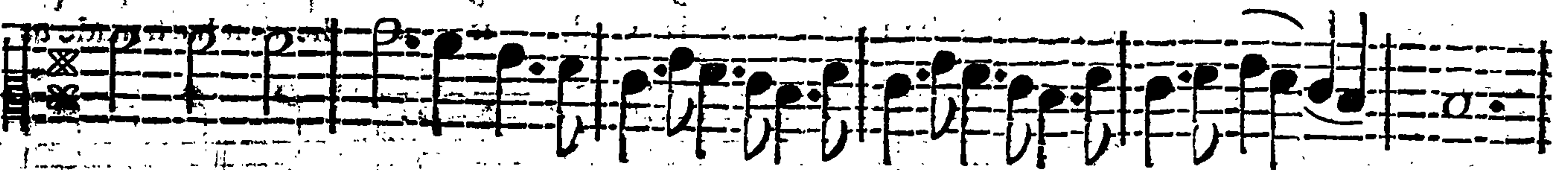
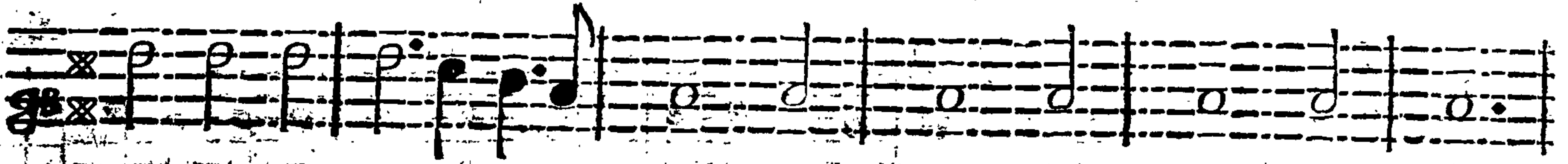
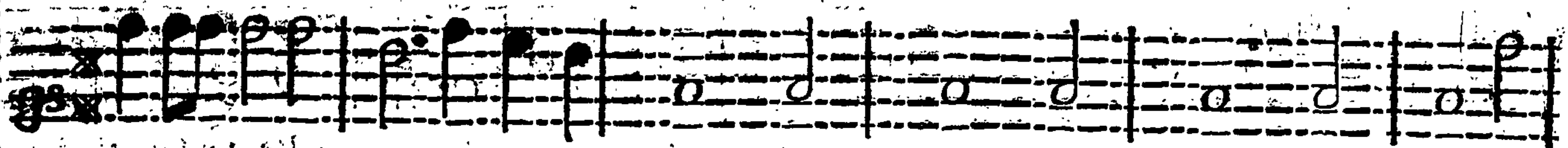
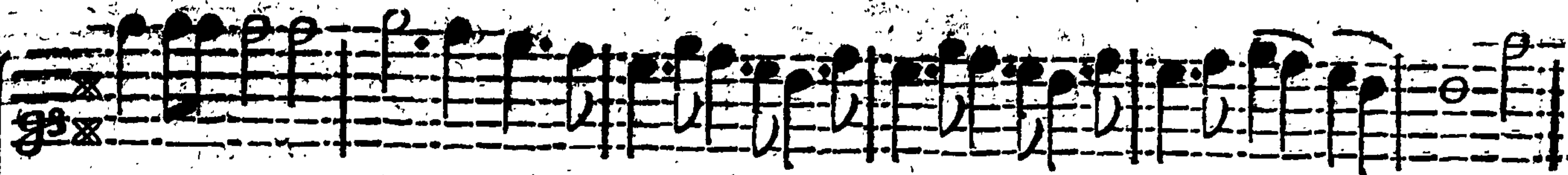
serve the Lord with



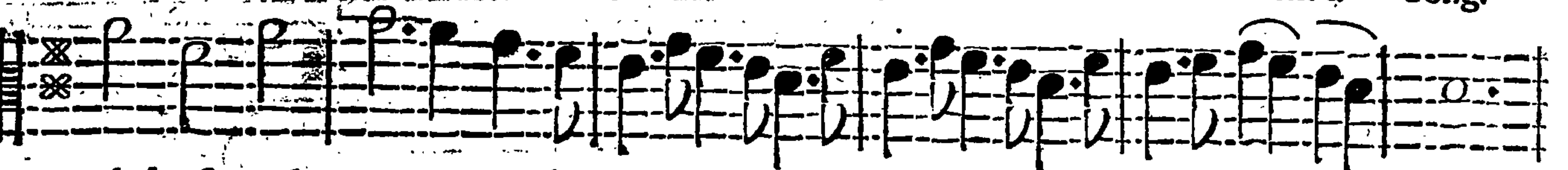
Serve the Lord with Gladness,

serve the Lord with

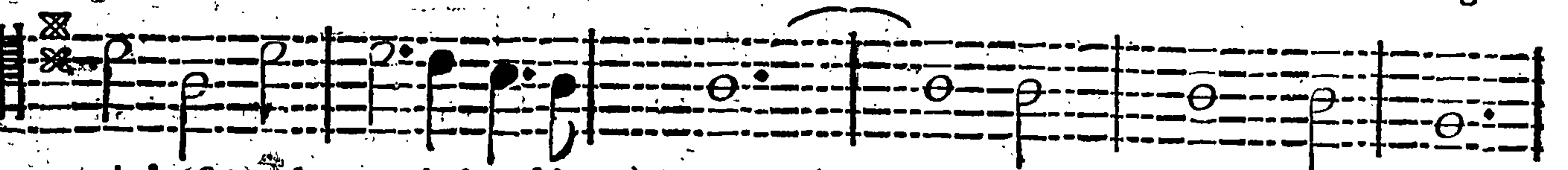




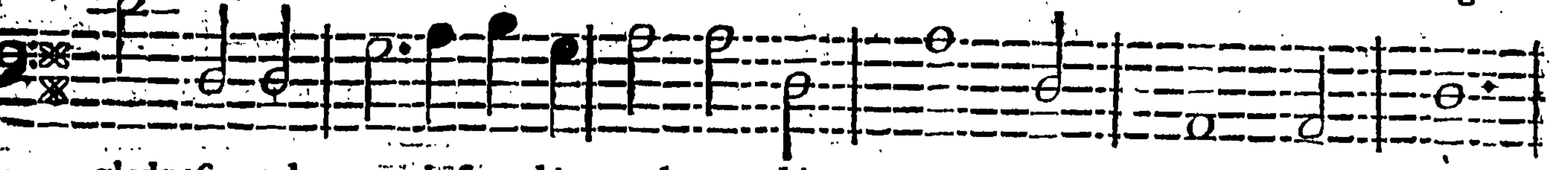
gladness, and come before his pre- fence with a Song.



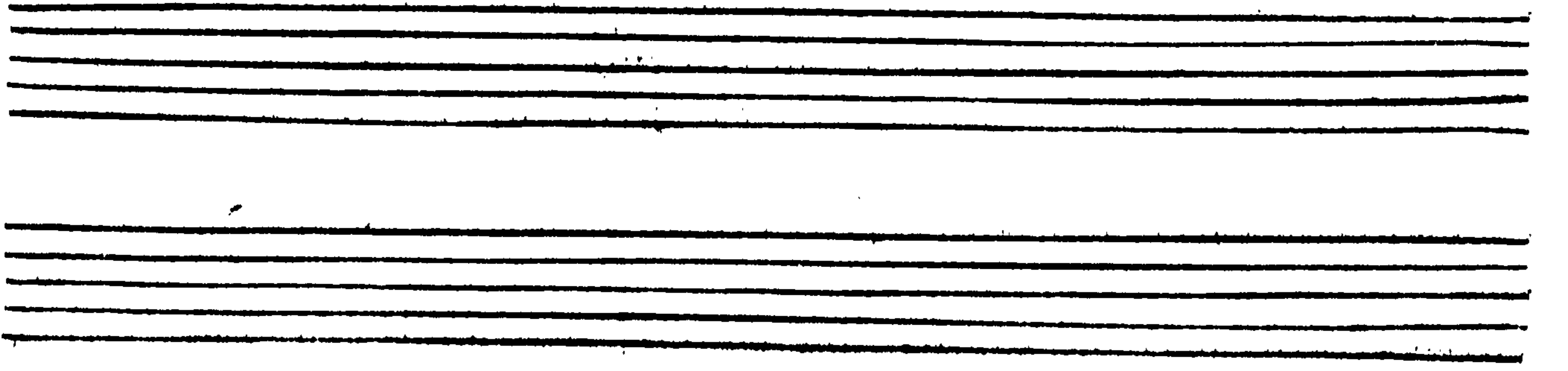
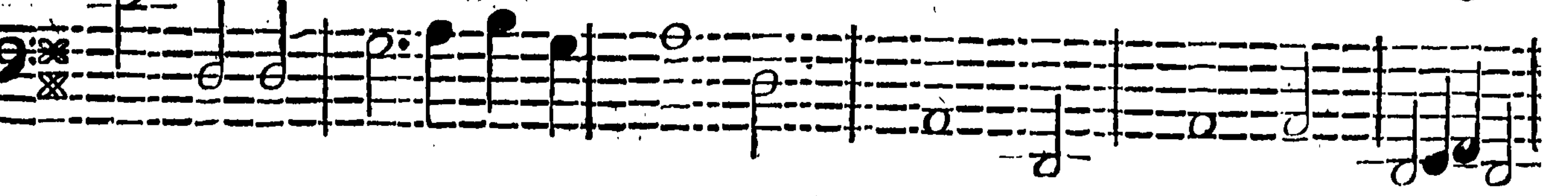
gladness, and come before his pre- fence with a Song.



gladness, and come before his pre- fence with a Song.



gladness, and come before his presence, his pre- fence with a Song.



Verse.

Be ye sure that the

Be ye sure that the Lord he, he is God, it is he that hath made us

Lord he, he is God, it is he that hath made us, and—

6

and ————— not we our selves, we are his People,

not we our selves, we are his People, we are his

we are his People, and the Sheep of his Pasture,

People, and the Sheep of ————— his Pasture, we are his

we are his Peo—ple, we are his Peo—ple, and the Shee—
 Peo—ple, we are his Peo—ple, and the Sheep, and the

p of his Pasture.
 Sheep of his Pasture.

CHORUS.

Violins.

4 In One. O go your way in—
 O go your way in—to— his
 O go your way in—to— his Gates with thanksgiving,
 O go your way in—to— his Gates with thanksgiving, and

to his Gates with Thanksgiving, and in—

Gates with Thanksgiving, and in—to his Cour—

and in—to his Cour—ts with Praise, be thankfull

in—to his Cour—ts with Praise, be thankfull un—

to his Cour—ts with Praise; be thankfull un—

ts with Praise; be thankfull un—to him,

un—to him, and speak good of—

to him, and speak good of his Name,

to him, and speak good of his Name.

and speak good of his Name, of his Name.

his Name, and speak good of his Name.

and speak good of his Name.

For the Lord is Gracious, the Lord is

For the Lord is Gracious, the Lord is gra

Gracious, his mercy, his mercy is everlasting,

Gracious, his mercy, his mercy is everlasting,

and his Truth en-dures from Ge-ne-ra

and his Truth ——— endures from Genera

ti-on, to Ge-ne-ration, from Ge-nera

ti-on to Ge-ne-ration, from Genera

ti-on to Ge-ne-ration, and his Truth en-dures

ti-on to Ge-ne-ration, and his Truth ——— endures from Gene

from Ge-nera ——— ti-on to Ge-ne-ration, from Gene

ra ——— ti-on to Ge-neration, from Genera

ra ————— ti-on to Ge — ne — ra — tion.

ti-on to Ge — ne — ra — tion.

CHORUS.

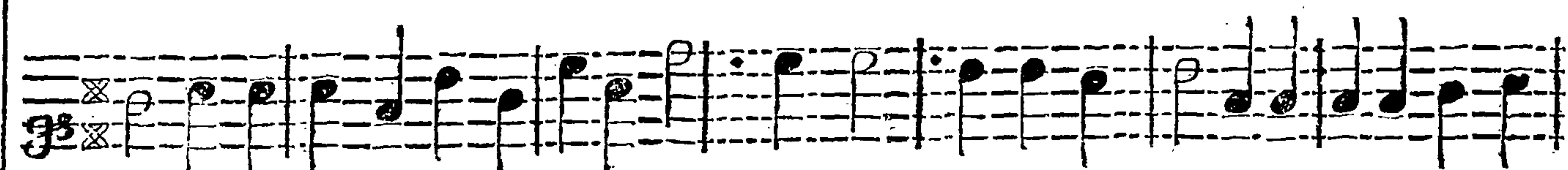
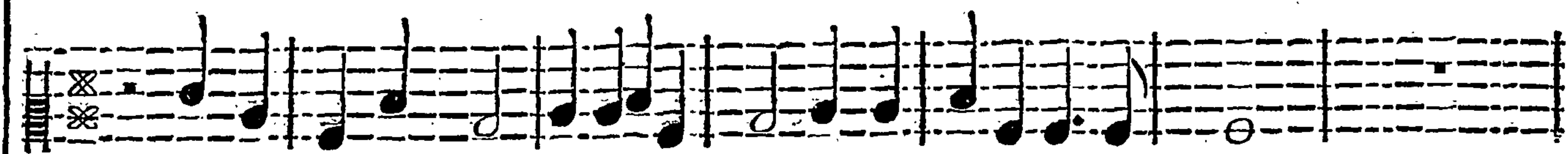
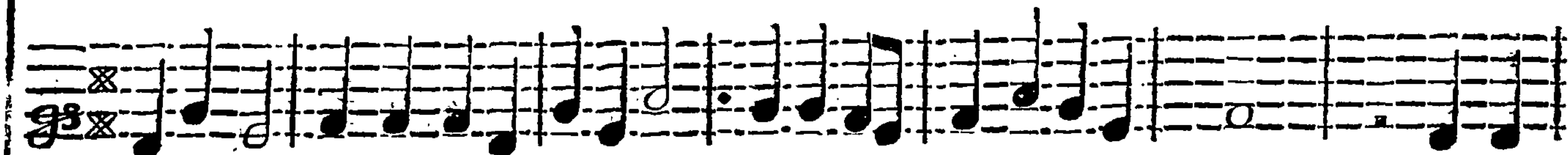
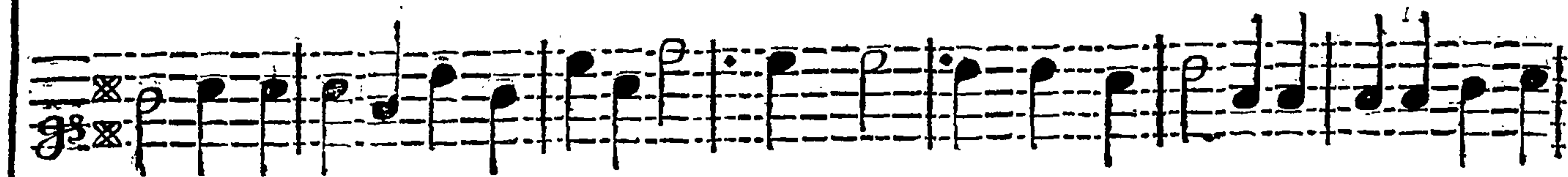
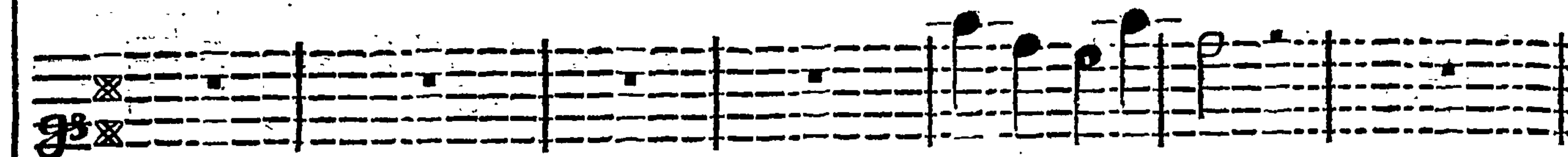
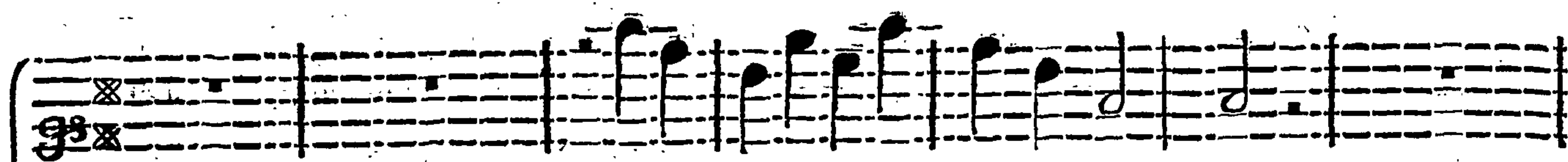
Cho.

Glo — ry be, Glory be to the Father, Glo — ry

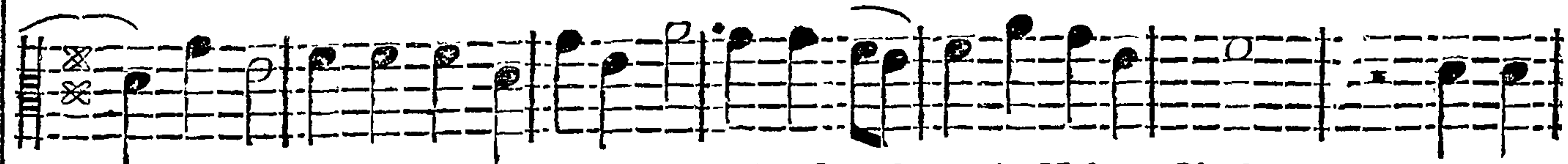
Glo — ry be to the Father, Glo —

Glo — ry be, Glo — ry be to the Father,

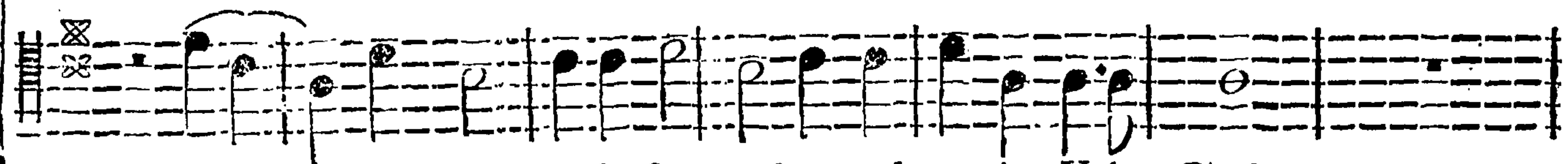
Glo — ry be to the Father,



be to the Son and to the Holy Ghost, and to the Holy Ghost, as it was in the Be-



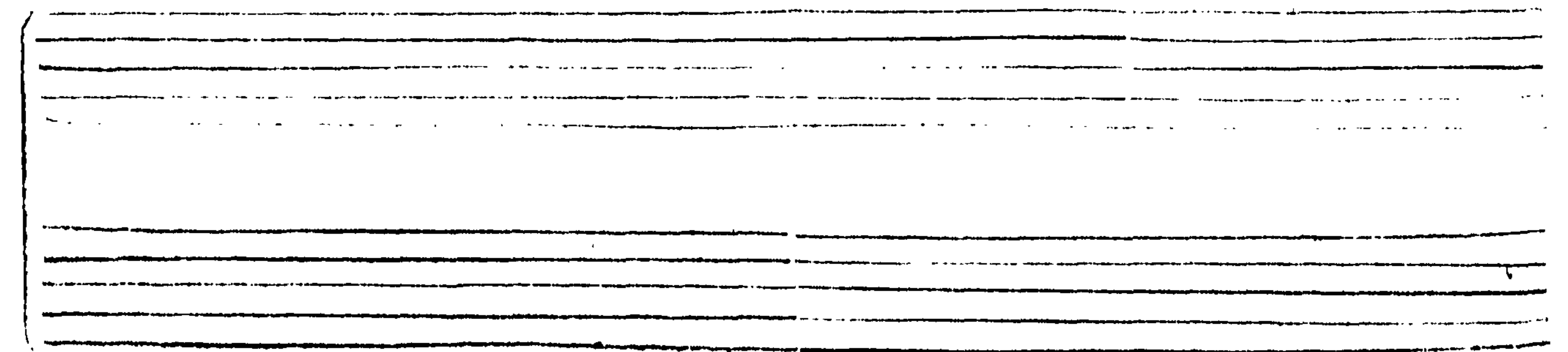
ry be to the Son, and to the Ho-ly Ghost, and to the Holy Ghost, as it

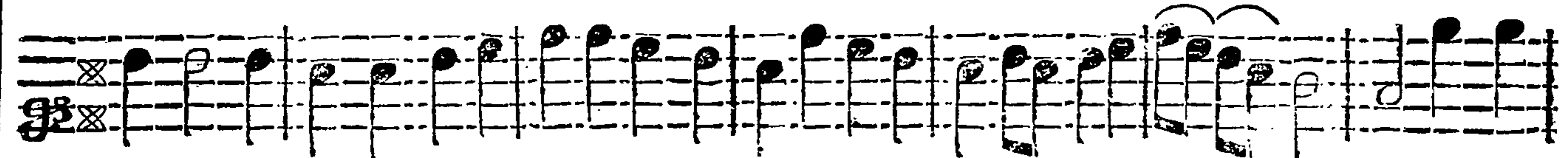
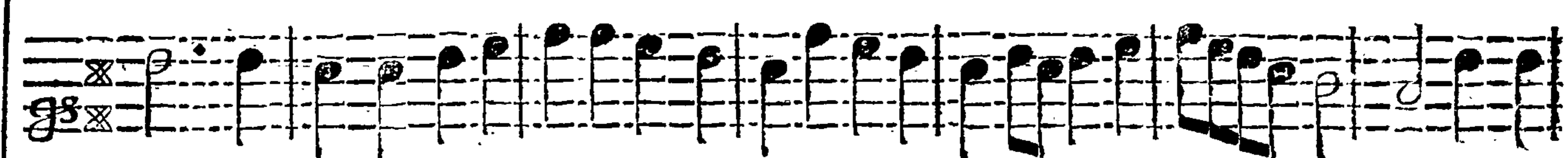
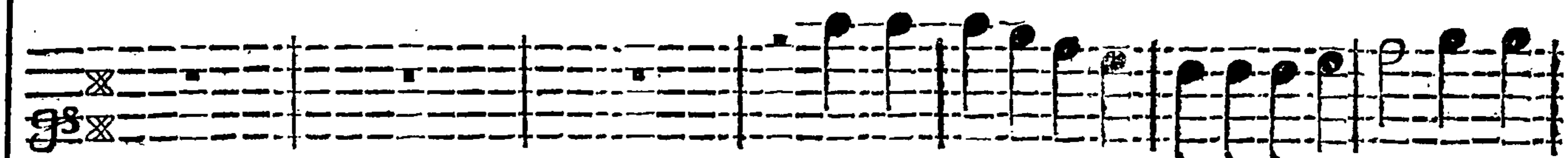
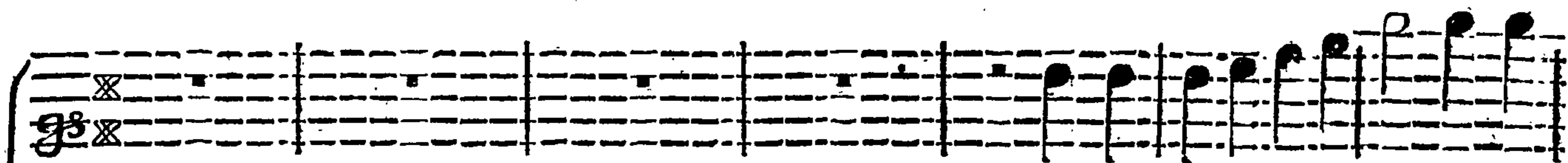


Glo—ry be to the Son, and to, and to the Holy Ghost,



Glo—ry be to the Son, and to, and to the Holy Ghost,

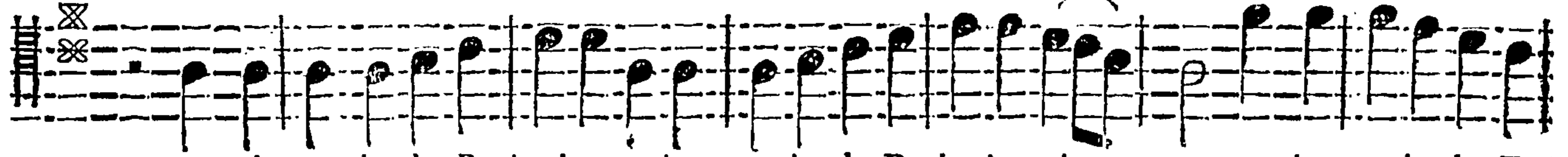




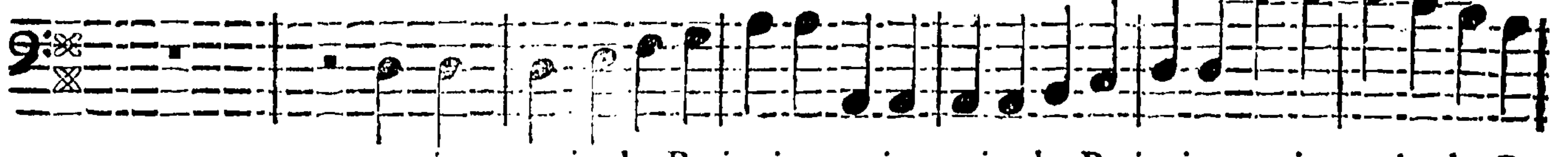
ginning is now and e ——— ver shall be, and e ——— ver shall be, as it



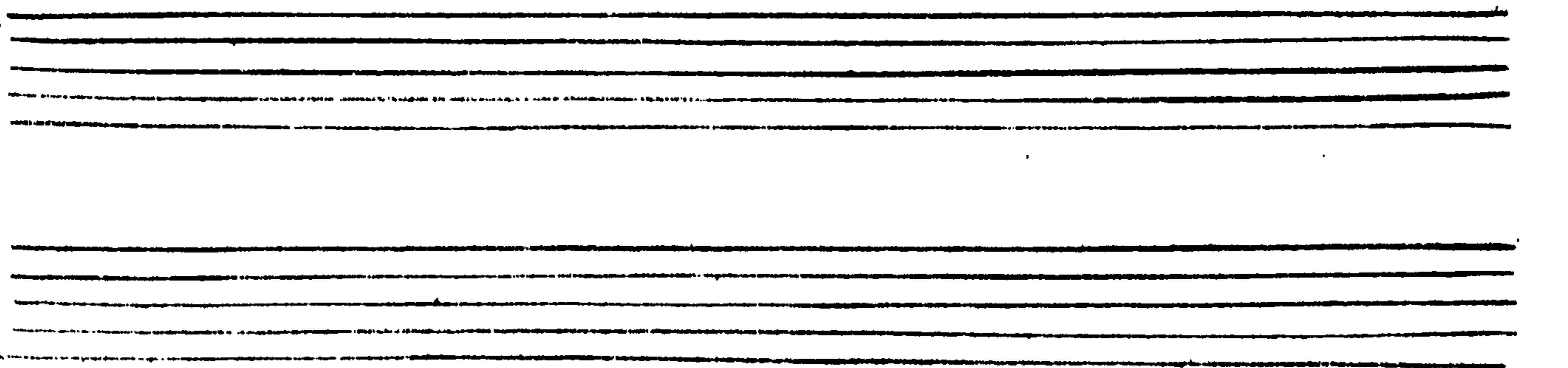
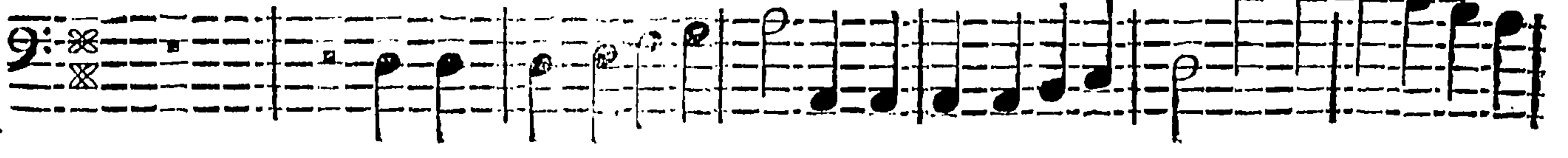
was in the Be — ginning is ——— now, as it was in the Be — ginning is now, as it

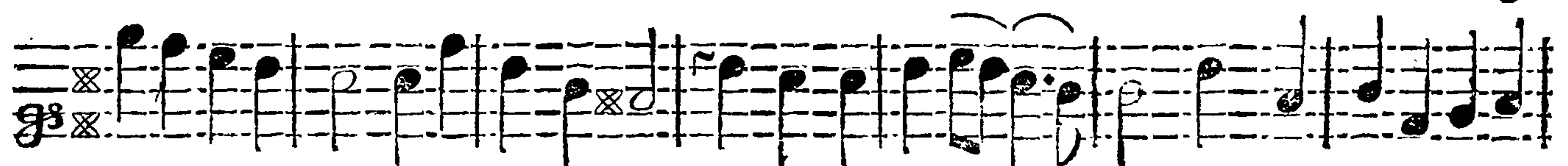
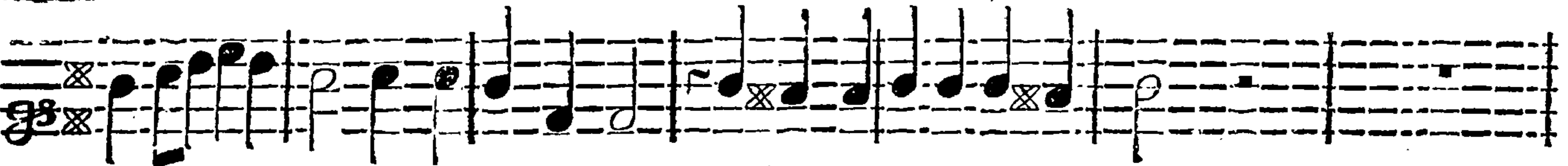
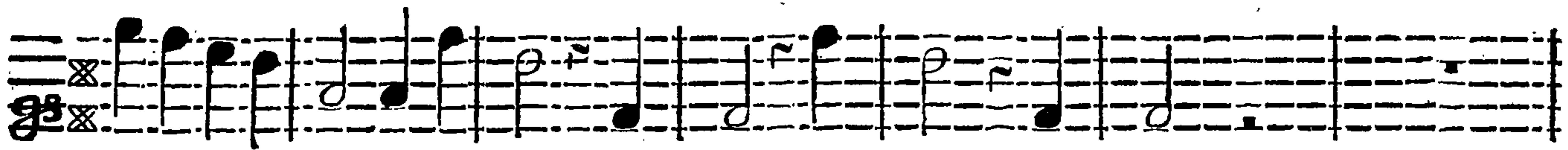


as it was in the Beginning, as it was in the Beginning is now, as it was in the Be —



as it was in the Beginning, as it was in the Beginning, as it was in the Be —





was in the Be—ginning is now, is now, is now, and e—ver shall be World without—



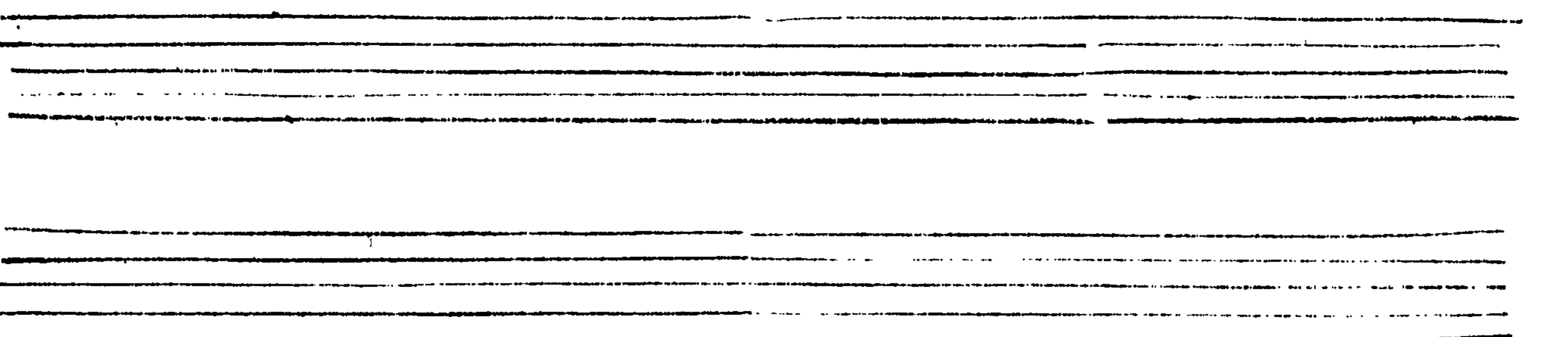
was in the Be — ginning is now, is now is now, and e—ver shall be

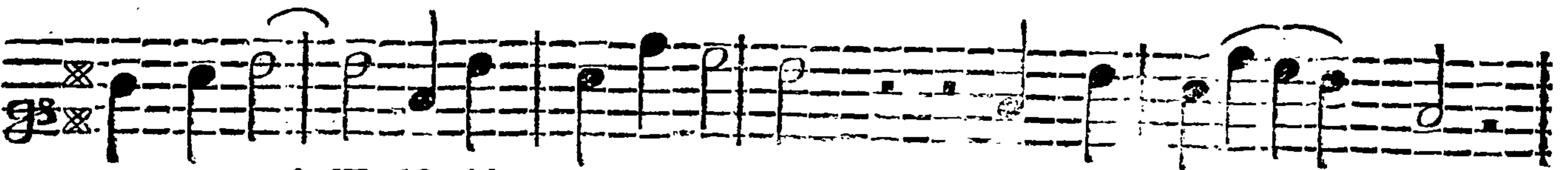
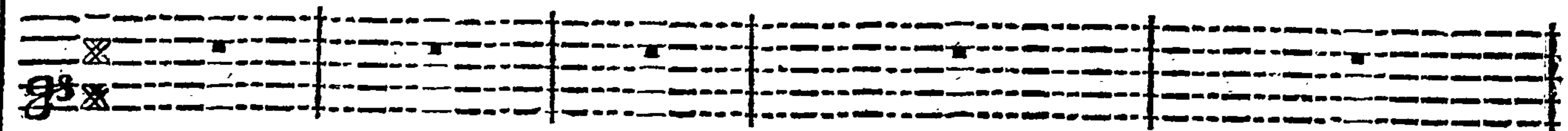
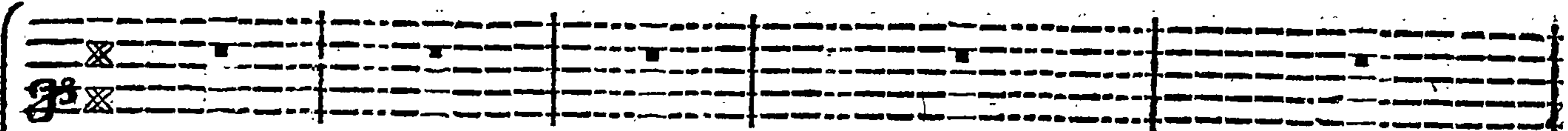


—ginning is now, is now, is now, is now and e-ver shall be World without

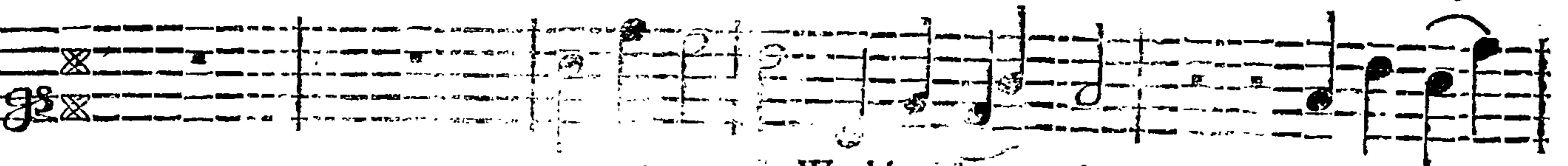


—ginning is now, is now, is now, is now and e--ver shall be

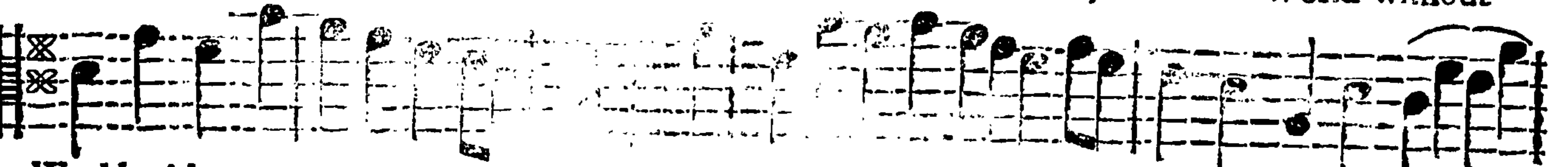




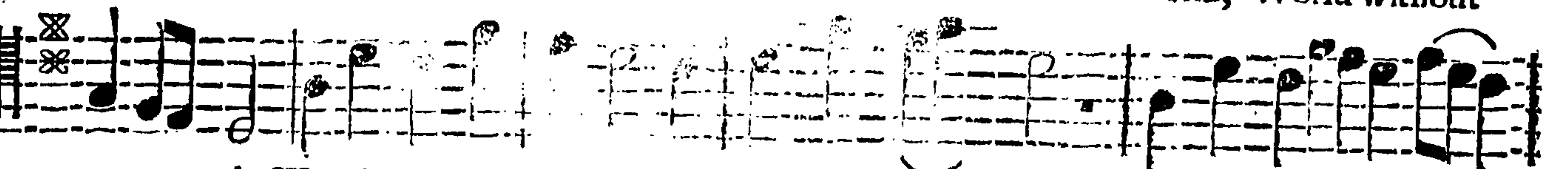
end, World without, end World without end,



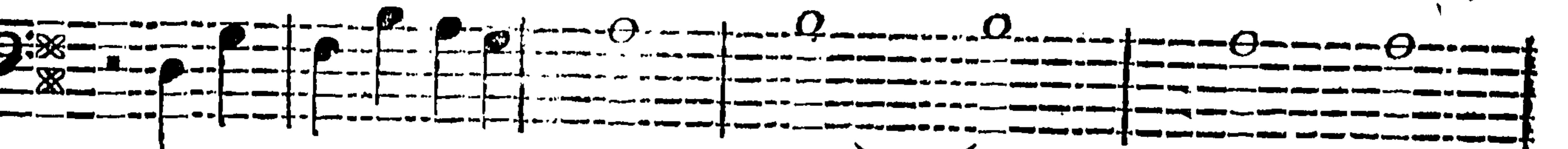
end, World without end, World without



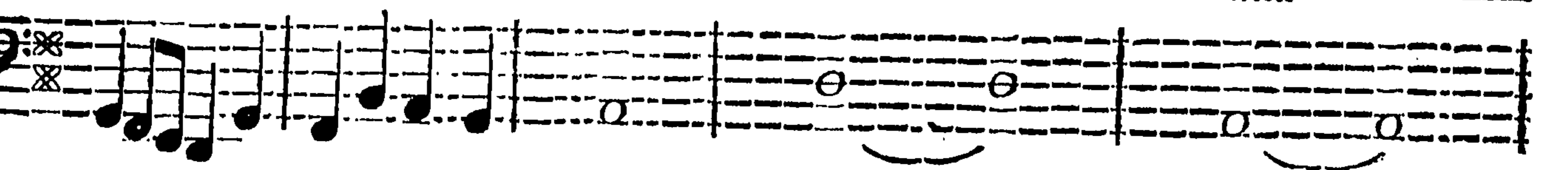
World without World without end, World without

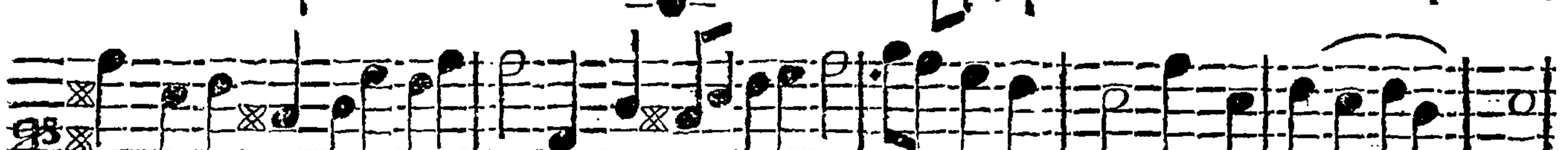
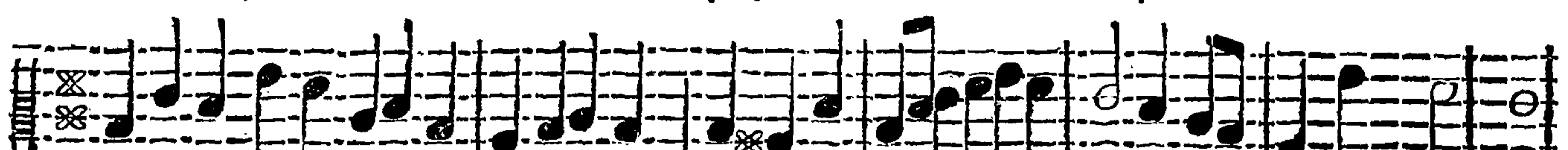

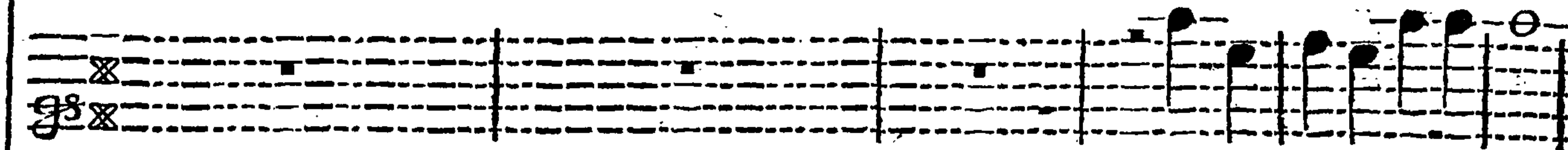
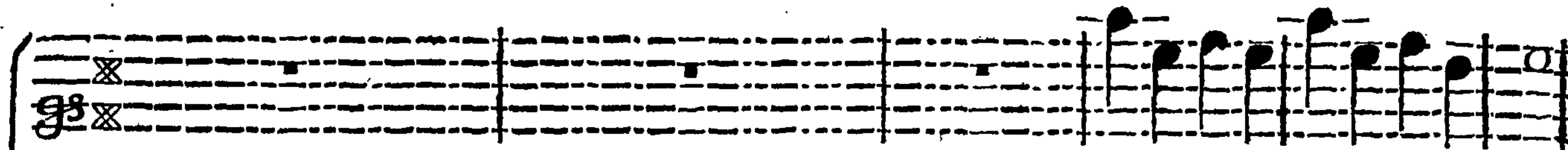


end, World without end, World without end, World without end,

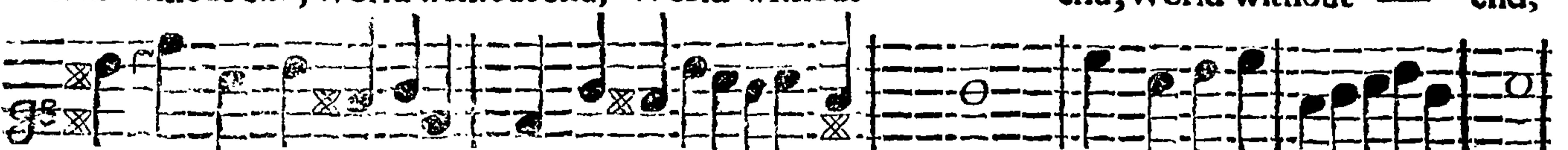


World without, end, World with

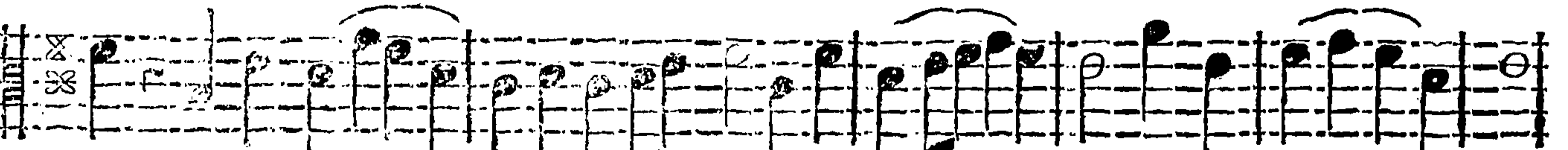




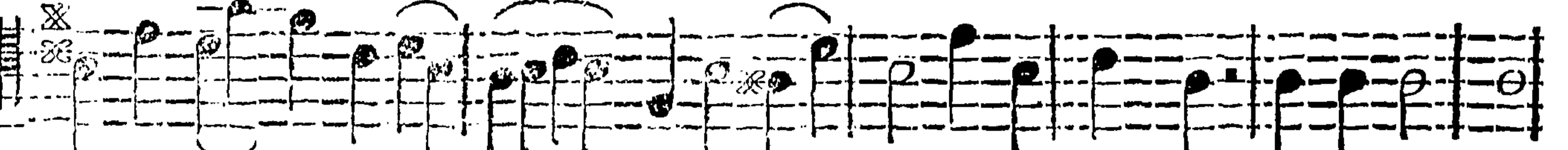
World without end, World without end, World without end, World without end,



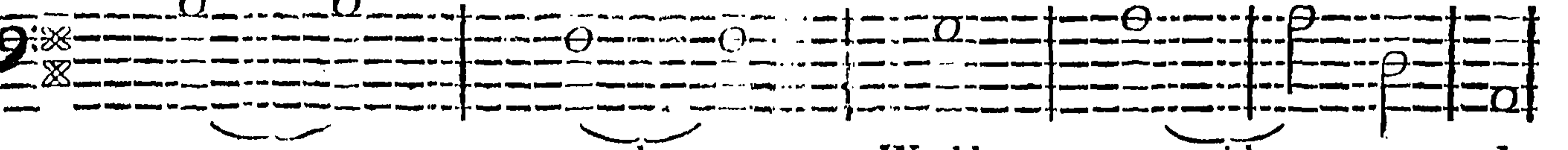
end, World without end, World without end, World without end,



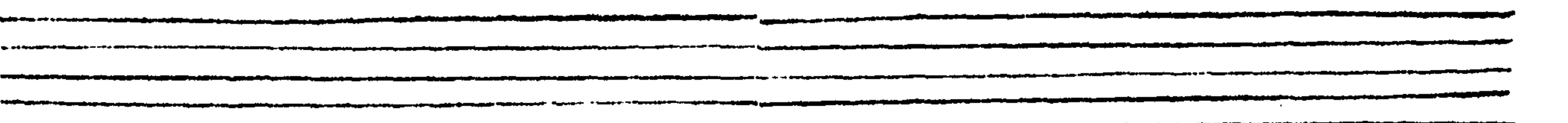
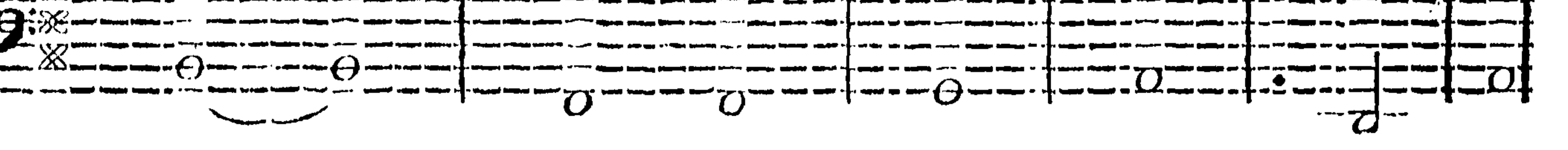
end, World without end, World without end, World without end,



World without, World without end, World without end, World without end, World without end



out end, World with out end,



A musical score for voice and piano. The score consists of ten systems of staves. The first system has two staves (treble and bass clef). The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves with the lyrics "A men, men, A" written below. The seventh system has two staves with the lyrics "A men, A" written below. The eighth system has two staves with the lyrics "A men, A men," written below. The ninth system has two staves with the lyrics "A men, A men," written below. The tenth system has two empty staves.

Four empty musical staves, likely for a second voice part or a different instrument.

The image displays a musical score for the word 'Amen'. It consists of ten staves of music. The first six staves are instrumental parts, likely for harpsichord or spinet, written in G major. The seventh and eighth staves are vocal parts, with the lyrics 'men, A — men, A — men.' written below the notes. The ninth and tenth staves are instrumental parts, continuing the musical setting. The notation includes various note values, rests, and phrasing slurs.

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F I N I S.