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“DOMINE SALVUM FAC”

FOR SOPRANO SOLO, CHORUS, ORCHESTRA, ORGAN
AND MILITARY BAND

(AD LIBITUM)

COMPOSED BY

ARTHUR SULLIVAN.

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No. 1.

CHORUS.—“WE PRAISE THEE, O GOD.”

Andante maestoso.

PIANO.

ff

dim.

p

cres.

TREBLE. *ff*

ALTO. *ff*

TENOR (8ve.lower). *ff*

BASS. *ff*

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

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

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

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

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

Thee, the Fa - ther e - ver - last - ing.

Thee, the Fa - ther e - ver - last - ing.

Thee, the Fa - ther e - ver - last - ing. All the earth doth

Thee, the Fa - ther e - ver - last - ing. All the earth doth

All the earth doth wor - ship Thee, . . . doth . . . wor-ship

wor - ship Thee, doth wor - ship

wor - ship Thee, all the earth doth

Thee, doth wor - ship, doth wor - ship
 all . . the earth . . doth wor - ship Thee, doth wor - ship
 Thee, all the earth doth wor - ship
 wor - ship Thee, doth wor - ship

Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge

Thee to be the Lord. All the earth doth wor - ship Thee, the
 Thee to be the Lord. All . . the earth . . doth
 Thee to be the Lord. All . . the earth . . doth
 Thee to be the Lord. All the earth doth wor - ship Thee, the

Fa - ther e - ver - last
 wor - ship Thee,
 wor - ship Thee,
 Fa - ther e - ver - last

Ped. * Ped. * Ped. * Ped. * Ped. *

- ing, the Fa - ther e - ver - last
 the Fa - ther e - ver - last
 the Fa - ther e - ver - last
 - ing the Fa - ther e - ver - last

Ped. *

Allegro moderato.
 - ing.
 - ing. To
 - ing. To Thee all An - gels cry a - loud, . . . To
 - ing.
Allegro moderato.



First system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Thee all An - gels cry . . a - loud, . . to Thee, . . to Thee . . all An - - gels cry a - loud, . . to Thee, to".



Second system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Thee all An - gels cry . . a - loud, . . to Thee . . all Thee . . all An - gels cry a - loud, . . to Thee . . all Thee . . all An - gels cry a - loud, to Thee all".



Third system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "An - gels cry a - loud, to Thee . . all An - gels An - gels cry a - loud, to Thee all An - gels cry . . a - An - gels cry . . a - loud, . . to Thee all An - gels".

cry, to Thee all An - gels cry . . . a - loud, the

Thee all An - gels cry . . . a - loud, the

- loud, cry . . . a - - - loud, the

cry to Thee, all An - gels cry a - loud, the

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, to

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

to Thee . . . all An - gels

Thee all An - gels cry . . . a - loud, . . . to Thee . . . all

to Thee all An - - gels
 cry . . a - loud, . . to Thee . . all An - - gels
 An - - gels cry, . . to Thee . . all An - - gels

cry . . a - loud, . . all An - - gels cry a -
 cry . . a - loud, . . to Thee . . all An - gels cry a -
 cry a - - loud,
 to Thee all An - gels cry . . a -

- loud, . . to Thee all An - gels cry . . a - loud, the
 - loud, all An - - gels cry . . a - loud, the
 all An - - gels cry a - - loud, the
 - loud, . . to Thee all An - gels cry a - loud, the

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

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a series of chords and melodic lines, with dynamic markings *p* and *ff*.

Thee all An - - gels cry a - -
Thee all . . . An - - gels cry a - -
Thee all . . . An - - gels cry a - -
Thee all An - - gels cry a - -

The piano accompaniment continues with similar harmonic support for the vocal lines.

loud, . . . the Heav'ns, and all the
loud, . . . the Heav'ns, and all the
loud, . . . the Heav'ns, and all the
loud, . . . the Heav'ns, and all the

The piano accompaniment provides a steady harmonic foundation for the vocal parts.

Pow'rs there - in,
Pow'rs there - in, to Thee all An - gels cry . . . a -
Pow'rs there - in, the Pow'rs there -
Pow'rs there - in

to Thee all An - gels cry . . . a - loud, . . .
loud, . . . all An - gels cry a - loud, cry a -
in, cry . . .
cry a - loud, . . .
loud, . . . a - loud, . . .
cry . . .

mf

The musical score consists of three systems. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The lyrics are: 'Pow'rs there - in, to Thee all An - gels cry . . . a - loud, . . . all An - gels cry a - loud, cry a - in, cry . . . cry a - loud, . . . loud, . . . a - loud, . . . cry . . .'. The piano part features a steady accompaniment with some melodic lines in the right hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part of the second system.

to Thee all An - gels
 to Thee all An - gels
 a - loud, to Thee all An - gels
 a - loud, to Thee . . all An - gels

cry . . a - loud, the Heav'ns, and all
 cry a - loud, the Heav'ns, and all, and
 cry a - loud, . . the Heav'ns, . . . and all . . .
 cry a - loud, . . the Heav'ns, and

the Pow'rs there - in, and all . . . the
 all the Pow'rs there - - in, all . . the
 the Pow'rs there - - in, all. . . the
 all the Pow'rs there - - in, all the Pow'rs

Pow'rs there - in, to Thee all
Pow'rs there - in, to Thee all
Pow'rs there - in, to Thee all
there - - in, to Thee all

sf

An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .

[Empty vocal staves]

[Piano accompaniment]

No. 2.

SOLO AND CHORUS. —“TO THEE CHERUBIN.”

Andante.

TREBLE. *Solo.* To Thee Che - ru - bin and

ALTO.

TENOR (Sve. lower).

BASS.

PIANO. *p*

Andante.

Se - - raphin con - tin - ual-ly do cry, Ho - ly, . . .

CHORUS. *pp* Ho - ly, . . .

Ho - ly, . . .

Ho - ly, . . .

Ho - ly, . . .

Ho - ly, . . .

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

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

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

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

pp *p* *pp*

Lord God of Sa - ba - oth; Heav'n and earth are full of the

Lord God of Sa - ba - oth; Heav'n and earth are full of the

Lord God of Sa - ba - oth; Heav'n and earth are full of the

Lord God of Sa - ba - oth; Heav'n and earth are full of the

p *ff* voices only.

Ma - jes - ty of Thy Glo - ry. To

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.

p

Solo.

Thee Che - ru - bin and Se - - ra - phin con - tin - ual - ly do cry,

pp CHORUS.

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

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

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

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

p *pp* *pp* *p*

SOLO.

To Thee Che - ru - bin and

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

p

To Thee, to Thee Che - ru - bin and
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .

pp *pp* *pp* *pp*

p

Se - - ra-phin con - tin - ually do cry, . . . con - tin - ual-ly do
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .

cres. *cres.* *cres.* *cres.* *cres.*

p *cres.*

cry, con - tin - ual - ly do cry, to . . Thee . .

Lord God of Sa - ba - oth; Heav'n and

Lord God of Sa - ba - oth; Heav'n and

Heav'n and

Heav'n and

mf *dim.* *p*

. . Che - ru - bin and Se - - - ra - phin do cry con - tin - ual - ly,

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

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

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

earth are full of the Ma - jes - ty of Thy Glo - - - ry,

cres. *f*

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

Voices only.

To Thee Che - ru - bin and Se - - - ra - phin

pp - ry, Ho - - - - - ly,

pp - ry, Ho - - - - - ly,

pp - ry, Ho - - - - - ly,

pp - ry, Ho - - - - - ly,

p

Con Pedale.

No. 3. CHORUS.—“THE GLORIOUS COMPANY OF THE APOSTLES.”

Allegro con Brio.

TREBLE.

ALTO.

TENOR (8ve.lower).

BASS.

PIANO.

f

Allegro con Brio.

Ped.

This system contains the first five staves of the musical score. It includes four vocal staves (Treble, Alto, Tenor, Bass) and a grand staff for the piano. The piano part begins with a forte (*f*) dynamic and is marked *Allegro con Brio*. A pedaling instruction (*Ped.*) is shown at the bottom of the piano part. An asterisk (*) is placed at the end of the piano part.

This system contains the next five staves of the musical score. It includes four vocal staves and a grand staff for the piano. The piano part continues with a forte (*f*) dynamic and features several *sf* (sforzando) markings. The vocal staves are currently empty.

The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

f

sf

Voices only.

8109.

This system contains the final five staves of the musical score. It includes four vocal staves and a grand staff for the piano. The vocal parts enter with the lyrics "The glo - rious compa - ny" on a long note. The piano part continues with a forte (*f*) dynamic and features several *sf* markings. The instruction "Voices only." is written below the piano part. The page number "8109." is printed at the bottom center.

of the A - pos - tles praise
of the A - pos - tles praise
of the A - pos - tles praise
of the A - pos - tles praise

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 piano accompaniment is in bass clef with the same key signature. The lyrics are "of the A - pos - tles praise" repeated across the four vocal staves. The piano accompaniment features a steady bass line and chords in the right hand.

Thee.
Thee.
Thee.
Thee.

Ped.

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 "Thee." repeated across the four vocal staves. The piano accompaniment is in bass clef with the same key signature. The piano part features a complex texture with many beamed notes and a "Ped." (pedal) marking. The lyrics "Thee." are repeated across the four vocal staves.

The
The
The

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 "The" repeated across the four vocal staves. The piano accompaniment is in bass clef with the same key signature. The piano part features a complex texture with many beamed notes and a "sf" (sforzando) marking. The lyrics "The" are repeated across the four vocal staves.

good - ly fel - low - ship of the Pro - phets

good - ly fel - low - ship of the Pro - phets

good - ly fel - low - ship of the Pro - phets

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics "good - ly fel - low - ship of the Pro - phets". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

praise

praise

praise

praise

praise

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with the word "praise". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

Thee.

Thee.

Thee.

Thee.

Thee.

L.H.

Ped.

The third system of the musical score consists of five staves. The top three staves are vocal parts, each with the word "Thee.". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The left hand part is labeled "L.H." and includes a "Ped." (pedal) marking.

Four staves of music, likely for voices or instruments, showing rests. Below them is a piano accompaniment with two staves. The piano part features a series of chords and moving lines, with four *sf* (sforzando) markings under the first four measures.

Vocal entry with lyrics: "The no - ble ar - my of Mar - tyrs,". The vocal line is on the top staff. The piano accompaniment is on the bottom two staves, starting with a *mf* (mezzo-forte) dynamic.

Vocal choir section with lyrics: "praise . . . Thee. . .". There are four vocal staves, each with the word "praise" and "Thee." written below. The piano accompaniment is on the bottom two staves, starting with a *f* (forte) dynamic and ending with a *Ped.* (pedal) marking.

The ho - ly
The ho - ly
The ho - ly
The ho - ly

sf *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'The ho - ly'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. Dynamic markings *sf* and *mf* are present.

Church throughout all the world . . doth
Church throughout all the world . . doth
Church throughout all the world . . doth
Church throughout all the world . . doth

Detailed description: This system continues the vocal and piano parts. The vocal parts repeat the phrase 'Church throughout all the world . . doth'. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics are aligned with the vocal staves.

ac - know - ledge Thee;
ac - know - ledge Thee;
ac - know - ledge Thee;
ac - know - ledge Thee;

Detailed description: This system concludes the vocal and piano parts. The vocal parts sing 'ac - know - ledge Thee;'. The piano accompaniment continues with a similar texture. The lyrics are aligned with the vocal staves.

The Fa - ther of an

The Fa - ther of an

The Fa - ther of an

The Fa - ther of an

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

Com - for - - - ter.

Com - for - - - ter. Thou

Com - - - for - - - ter.

Com - for - - - ter. Thou art the King

ff

Ped.

Thou

art the King of Glo

Thou art the King

of Glo - - - - - ry,

sf

art the King of Glo

ry, Thou

of Glo - - - - - ry,

Ped.



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



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



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

Christ, Thou art the King,
Christ, Thou art the King,
Christ, Thou art the King,
Christ, Thou art the King,

The King of Glo -
The King of Glo
The King of Glo
The King of Glo

ry, Thou art the King of
ry, Thou art the King of
ry, Thou art the King of
ry, Thou art the King of

Glo - - - ry, O

Glo - - - ry, O

Glo - - - ry, O

Glo - - - ry, O

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Son of the Fa - - - ther.

Son of the Fa - - - ther.

Son of the Fa - - - ther.

Son of the Fa - - - ther.

The first system of the musical score consists of five staves. The top four staves are for vocal parts, each containing a whole rest. The fifth staff is the piano accompaniment, starting with a series of chords and moving into a more active melodic line. A *cres.* (crescendo) marking is placed above the piano staff towards the end of the system.

The second system features vocal entries on the four vocal staves, each with the word "Thou" written below the staff. The piano accompaniment continues with a steady rhythmic pattern. A *Con forza.* (with force) marking is placed above the piano staff, and a *ff* (fortissimo) marking is placed below the piano staff towards the end of the system.

The third system contains vocal lines with lyrics. The lyrics are: "art the King of Glo", "art the King of Glo", "art, Thou art the King, the King of", and "art the King of Glo". The piano accompaniment provides harmonic support for the vocal lines.

ry, of Glo - - ry, the King of Glo - - -
ry, of Glo - - ry, the King of Glo - - -
Glo - - - ry, the King of Glo - - -
- - - ry, the King of Glo - - -

ry. Thou art . . . the e - - ver - last - ing
ry. Thou art the e - - ver - last - ing
- ry, Thou art . . . the e - - ver - last - ing
- ry. Thou art . . . the e - - ver - last - ing

Son of the Fa - - - ther. Thou art the
Son of the Fa - - - ther. Thou art the
Son of the Fa - - - ther. Thou art the
Son . . . of the Fa - - - ther. Thou art the

King of Glo - - - ry, . . . 0 . . . *riten.*
King of Glo - - - ry, . . . 0 . . . *riten.*
King of Glo - - - ry, 0 . . . *riten.*
King of Glo - - - ry, 0 . . . *riten.*

ritenuto.

Detailed description: This system contains four vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "King of Glo - - - ry, . . . 0 . . .". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo marking *ritenuto.* is placed at the end of the system.

Christ.
Christ.
Christ.
Christ.

ff

Detailed description: This system contains four vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "Christ.". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic marking *ff* is placed in the piano part.

Detailed description: This system contains four vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

No. 4. SOPRANO SOLO.—“WHEN THOU TOOKEST UPON THEE.”

VOICE. *Andante moderato.*

PIANO. *p*
stacc.

When Thou

cres. *p*
Ped. *

took - est up - on Thee to de - li - ver man, . . . Thou

p

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

When Thou hadst o - ver-come the

p
Ped. *

sharp - - ness of death, Thou didst o - pen the King - dom of

cres.

Heav'n to all be - lie - vers. When Thou

mf

took - est up - on Thee to de - li - ver man,

dim. *cres.*

Thou didst o - - pen the King - dom of Heav'n to

rf *dim.*

Ped. *

all be - lie - vers, to all be

pp

lie - - vers. When Thou

cres. *f* *dim.*

took - est up - on Thee to de - li - ver man, . . . Thou

p

didst not ab - hor the Vir - - gin's womb. When

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

cres. *cres.*

o - pen the King - dom of Heav'n to all be - -

dim. *dim.*

lie - vers, to all be - lie - vers. Thou

p *cres.* *Ped.* *

with fervour.

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

piu sensibile. *Ped.* * *Ped.*

in the Glo - - - ry of . . . the . . .

loco. *8va* ** Ped.* *

Fa - - - ther, . . . in the Glo - - -

8va *loco.* *Ped.* *

ry, the Glo - - - ry of the

dim.

Fa - - - - - ther, the Glo - - - - - ry, the

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

cres.

Ped.

cres.

in the Glo - - - - - ry, in the

sempre cres.

ff *allargando.*

Glo - - - - - ry, the Glo - - - - - ry of the Fa - - - - -

f *ff* *Con forza.*

Ped. *

ther. Thou sit - - - - - test at the

p

right . . hand of God,

dim.

in the Glo - ry of the Fa - ther.

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

pp *Slower.*

right hand of God.

pp *rall.*

Ped. * *Ped.* *

No 5.

CHORUS.—“WE BELIEVE THAT THOU SHALT COME”

Andante maestoso.

TREBLE. We . . be - lieve . . that

ALTO. We . . be - lieve . . that

TENOR. (Sve lower.) We . . be - lieve . . that

BASS. We . . be - lieve . . that

ACCOMP. *ff* (Voices only.)

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

p *cres.*

pp We there - fore pray Thee,

dim. *tr* *p* *simili.*

help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long note on 'help' followed by the lyrics 'Thy ser - vants, whom Thou hast re - deem - ed with Thy'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

We there - fore pray Thee,
pre - cious blood.

We there - fore pray Thee,
pre - cious blood.

This system continues the vocal line with the lyrics 'We there - fore pray Thee, pre - cious blood.' The piano accompaniment includes a *pp* dynamic marking in the vocal line and a *p* dynamic marking in the piano accompaniment.

help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

This system repeats the first vocal line and piano accompaniment from the first system.

pre - cious blood. . . Make them to be

Make them to be

Make them to be

Make them to be

p

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

cres.

cres.

cres.

cres.

cres.

cres.

Ped. *

glo - ry e - ver -

glo - ry e - ver

glo - ry e - ver

glo - ry e - ver

glo - ry e - ver

f

dim.

dim.

dim.

dim.

dim.

f

diminuendo.

last . . . ing.

last . . . ing.

last . . . ing.

last . . . ing.

We

p

We

We

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

p

mf

We

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

cres.

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

cres.

cres.

cres.
 there - fore pray Thee help . . . Thy ser - vants,
 - - vants,
cres.
 We there - fore pray Thee help . . . Thy
 ser - - - vants,
do.

f
 whom Thou hast re - deem - ed with Thy pre - - - cious
 whom Thou hast re - deem - - -
f
 ser - vants, whom Thou hast re - deem - - -
f
 whom Thou . . . hast re - deem - - -
f
 Ped. *

p
 blood. Make them to be num - - - ber'd
p
 - ed. Make them to be num - - - ber'd
 - ed,
 - ed,
p
 Ped. *

with Thy Saints . . . in glo . . .

with Thy Saints . . . in glo . . .

in

in

ry e - ver last -

ry e - ver last -

glo - ry e - ver last -

glo - ry e - ver last -

dim.

dim.

dim.

dim.

dim.

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

p

ff

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

We there - fore
We there - fore
cen - do.

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

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

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

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

Ped. *

blood. . . We pray Thee, help Thy

blood. . . We pray . . . Thee, help Thy

blood. . . We there - fore pray Thee, help Thy

blood. . . We there - fore

Ped. *

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

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

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

pray Thee, whom Thou hast re - deem - - ed with Thy

Ped. *

dim.

dim. *pp*
last ing, in glo
dim. *pp*
last ing, in glo
dim. *pp*
last ing, in
dim. *pp*
last ing, in glo
dim. *p pp*

dim.
ry e ver last
dim.
ry e ver last
dim.
glo ry e ver last
ry e ver last
dim.

ing.
ing.
ing.
ing.
pp
con Pedale.

No. 6. SOPRANO SOLO AND CHORUS.—"O LORD, SAVE THY PEOPLE."

Andante.

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

TREBLE.

ALTO.

TENOR
(ve. lower).

BASS.

PIANO. *Andante.*
p

he - ri - tage.

CHORUS. *f*

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

f

Solo.

Go-vern them, and lift them up for e - ver,

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

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

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

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

O Lord, save Thy peo - ple, and bless . . . Thine he - ri - tage.

O Lord, save . . . Thy peo - - ple.

O . . . Lord, save . . . Thy peo - - ple.

CHORUS.

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

Go - - - vern them, and lift them up for

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

Go - - - vern them, and lift them up for

p *cres.*

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

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

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

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

Ped. *

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

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

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

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

sempre cres.

Allegro molto vivace.

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

Allegro molto vivace.

f

wor - ship Thy Name, e - ver world with-out end.

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

wor - ship Thy Name, e - ver world without end.

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

Day by day we mag - ni - fy

Day by day we mag - ni - fy

wor - ship Thy Name, e - ver world with-out end.

Thee, and we wor - ship Thy

Thee, and we wor ship Thy

Day by day we mag - ni -

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

Name. Day by day we mag - ni - fy

Name. Day by

- fy Thee; And wor - ship Thy Name, with - out end.

wor - ship Thy Name, e - ver world with - out end.

Thee; And Thy Name, e - ver world with - out end.

day we mag - ni - fy Thee.

p O Lord, save Thy

p O Lord, save Thy

p O Lord, save Thy

p O Lord, save Thy

con Pedale.

peo . . . ple, and

peo . . . ple, and

peo . . . ple, and

peo . . . ple, and

bless . . . Thine

bless . . . Thine

bless . . . Thine

bless . . . Thine

he . . . ri . . . tage.

he . . . ri . . . tage.

he . . . ri . . . tage.

he . . . ri . . . tage.

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "Go - - - vern them, and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

lift them up for e - - - ver,

lift them up for e - - - ver,

lift them up for e - - - ver,

lift them up for e - - - ver,

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "lift them up for e - - - ver,". The piano accompaniment continues with the same rhythmic pattern as the first system.

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

The third system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "Go - - - vern them, and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a *p* (piano) dynamic marking.

cres.
lift them up for
cres.
lift them up for
cres.
lift them up for
cres.
lift them up for

e . . . ver.
e . . . ver.
e . . . ver. Day by
e . . . ver.

Day by day we mag - ni - fy Thee, and we
Day by day we
day we mag - ni - fy Thee, and we wor - ship Thy

wor - ship Thy Name e - - - ver world with -
 mag - ni - fy . . Thee, and we wor - - -
 Name . . . e - - - ver world . .
 Day by day we

con forza.
 - out . . . end, with - out end, . . .
 - ship Thy Name,
 with - - out end,
 mag - ni - fy Thee,

con forza.
con forza. with - out end,
 with - out end,

O Lord,
 O Lord,
 O Lord,
con forza.
 with - out end. O Lord,

save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine

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

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

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

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

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

e - - ver.

e - - ver.

e - - ver.

e - - ver.

fff
Day by day we mag - ni - fy Thee, and we wor - - ship Thy

fff
Day by day we mag - ni - fy Thee, and we wor

fff
Day by day we mag - ni - fy Thee, and we wor

fff
Day by day we mag - ni - fy Thee, and we wor

Name, e ver world with
ship Thy Name e ver
ship Thy Name e ver
ship Thy Name e ver

The first system of the musical score consists of 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: "Name, e ver world with ship Thy Name e ver ship Thy Name e ver ship Thy Name e ver". The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "out end. world with out end. world with out end. world with out end.". The piano accompaniment continues with the same rhythmic pattern as the first system.

trem.

The third system of the musical score consists of four vocal staves and piano accompaniment. The lyrics are: "trem.". The piano accompaniment features a tremolo effect in the right hand, indicated by the "trem." marking. The system concludes with a double bar line.

No. 7.

CHORUS.—“VOUCHSAFE, O LORD.”

Andante maestoso.

TREBLE.

ALTC.

TENOR
(Sre. lower).

BASS.

PIANO.

Andante maestoso.

p

Org.
Ped.

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

day with . . out . . . sin. O Lord, have

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

us. O Lord, let Thy mer - cy light - en up - on
O Lord, let Thy mer - cy light - en up - on
O Lord, let Thy mer - cy light - en up - on
O Lord, let Thy mer - cy light - en up - on

dim. *p* *Voices only.*

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

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

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

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

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

Più vivace.

legato. *Più vivace.* O Lord, let . . Thy mer - cy

O Lord, let . . Thy mer - cy light - en up -
light - en up - on us, O Lord, let Thy mer - cy

O Lord, let . . Thy mer - cy light - en up - on . . .
- on . . . us, O Lord, let Thy mer - cy light
light - - - - en up - on . . . us,

O Lord, let . . Thy mer - cy light - en up - on . . . us, O
us, O Lord, let Thy mer - cy light - en on us, O
- - en up - on . . . us;
marcato. O Lord, let .

O Lord, let Thy mer-cy light-en up-on
 mer-cy light-en up-on us, up-on
 O Lord let Thy mer-cy light-en up-on . . .
 light-en up-on . . . us,

Ped.

us, O Lord, let . . Thy mer-cy light-en up-on
 us, O Lord, let Thy mer-cy light-en up-on
 us, O Lord, let Thy mer-cy light-en up-

us, O Lord, let Thy mer-cy light-en
 us, . . up-on us, O Lord, let Thy mer-cy
 - on . . us,
 O Lord, let . . Thy mer-cy light-en up-on . . us, up

marcato.

up - on us, . . up - on us, O Lord, let . . Thy mer-cy
 light - en up - - on us, O Lord, let Thy mer - cy
 O Lord, let . . Thy mer-cy light-en up - on
 on . . us, . . . O Lord, let Thy

Org. Ped.

light - en up - on us, O Lord, light-en up - on us,
 light - - - en up - on . . . us,
 us, O Lord, let . . Thy mer-cy light-en up - on us,
 mer - - - cy, O Lord, light-en up - on us,

marcato. *f*

O . . Lord, let Thy mer
 O Lord, let Thy mer - cy light - en
 O . . Lord, let Thy mer
 O . . Lord, let Thy mer - cy light - en

cres.

ey . . . light - - en . . . up - on us.
up - on us, light - en . . . up - on us.
ey light - en up - on us.
up - on us, light en up - on us.

f *dim.*

This system contains the vocal melody and piano accompaniment for the first system. The vocal line consists of four staves with lyrics. The piano accompaniment is on a grand staff with a forte (*f*) dynamic and a decrescendo (*dim.*) marking.

Military Band.

p

This system features four blank vocal staves and piano accompaniment. The piano part includes a section for a Military Band, marked with a piano (*p*) dynamic.

tr

This system shows the piano accompaniment for the third system, including a trill (*tr*) marking.

The first system of the musical score consists of five staves. The top three staves are vocal staves, each containing a whole rest. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and various chords.

The second system of the musical score consists of five staves. The top three staves are vocal staves, each containing a whole rest. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and various chords. A *cres.* marking is present in the piano part.

The third system of the musical score consists of five staves. The top three staves are vocal staves. The first two staves contain whole rests, while the third staff contains the lyrics "O Lord, have" with a *mf* dynamic marking. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and various chords. A *mf* dynamic marking is present in the piano part, and the word "Orchestra." is written above the piano part.

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

tr

up - on us. O Lord, in *cres.*
up - on us. O Lord, in *cres.*

Thee have I trust - ed: let me ne - ver
Thee have I trust - ed: let me ne - ver

cres

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "ne - - ver" on a long note. The piano accompaniment consists of a rhythmic pattern of eighth notes. The lyrics "be con - found - - - ed, ne - - ver" are written below the vocal line. The piano part has the lyrics "be con - - found - - - ed, ne" below it. Dynamic markings include "cres." above the vocal line and "cres. molto." above the piano part.

Second system of the musical score. The vocal line continues with "ne - - - - ver" and "be". The piano accompaniment continues with "be con - found - - - ed, let me" and "be con - found - - - ed, let me". The piano part has the lyrics "- ver be con - - - found - - -" below it. Dynamic markings include "cres." above the vocal line and "f" above the piano part.

Third system of the musical score. The vocal line has "con - - - - found - - - ed." and "O". The piano accompaniment has "ne - ver be con - found - - - ed. O" and "ne - ver be con - found - - - ed. O". The piano part has "- ed, let me ne - ver be con - found - ed." below it. Dynamic markings include "p" above the piano part.

cres. molto.

Lord, in Thee have I trust

cres. molto.

Lord, in Thee have I trust

cres. molto.

Lord, in Thee have I trust

O Lord, in Thee have I trust

cres. molto.

O Lord, have

ed. O Lord,

ed. O Lord,

ed. O Lord,

ed. O Lord,

ed. O Lord, *Sva.....*

Orch. & Military Band.

mercy up on us.

save the King.

save the King.

save the King.

save the King. *Sva. loco.*

ff Org.

Ped.

N.B.—The words in small type to be used when the "Domine Salvum fac" is not required.

have mer - cy up - on us.
 O Lord, . . . save the King,
 O Lord, . . . save the King,
 O Lord, . . . save the King,
 O Lord, . . . save the King,

Bands. *Org.*

Ped.
 O Lord, in
 And mer - ci
 And mer - ci
 And mer - ci
 And mer - ci

Bands.

Thee have I trust - ed,
 - ful - ly hear . . . us
 - ful - ly hear . . . us
 - ful - ly hear . . . us
 - ful - ly hear . . . us

Org.

Let me ne - - - ver be con -
 when we call up - - on
 when we call up - - on
 when we call up - - on
 when we call up - - on

Bands.

ound - - - ed.
 Thee. A - - - men,
 Thee. A - - - men, A - - - men,
 Thee. A - - - men,
 Thee. A - - - men, A

ff Tutti.

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

Fol.

Ped.

- men, A men, A

- men, A men, A

men. A men.

Lord, save the King.

- men. A men.

Lord, save the King.

6 6 6 6 6 6

Ped. *

rall.

. men.

rall.

. men.

sf rall.

A men.

sf rall.

A men.

rall.

Soa. *loco.*

Ped. * Ped. *