

HÄNDEL

B Ä R E N R E I T E R U R T E X T

Te Deum

for the Victory at the Battle of Dettingen

HWV 283

Vocal Score

Klavierauszug



Bärenreiter

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Te Deum

for the Victory at the Battle of Dettingen

HWV 283

Georg Friedrich Händel

1. Chorus and Solo

Klavierauszug / Piano Reduction: Andreas Köhs

Allegro

Musical notation for measures 1-3. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 4-6. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Measure 4 is marked with a '4' at the beginning.

Musical notation for measures 7-9. The right hand features a more complex melodic line with sixteenth-note patterns. Measure 7 is marked with a '7' at the beginning.

Musical notation for measures 10-12. The right hand continues with sixteenth-note patterns. Measure 10 is marked with a '10' at the beginning.

Musical notation for measures 13-15. The right hand features a dense texture of sixteenth notes. Measure 13 is marked with a '13' at the beginning.

Musical notation for measures 16-18. The right hand continues with a dense sixteenth-note texture. Measure 16 is marked with a '16' at the beginning.

Musical notation for measures 19-21. The right hand features a melodic line with sixteenth notes. Measure 19 is marked with a '19' at the beginning.

22

Soprano I

Soprano II

Alto

Tenor

Basso

We praise

25

thee, O God;

thee, O God;

thee, O God;

thee, O God;

thee, O God;

p

28

we praise thee, O
we praise thee, O
we praise thee, O
we praise thee, O
we praise thee, O

f

31

God;
God;
God;
God;
God;
God;
O God, we praise

p

34

we
we
tutti
, we
we
we

f

37

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

p

40

43

40

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

43

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

46

God, we praise thee, we praise thee,
 God, we praise thee, we praise thee,
 God, we praise thee, we praise thee,
 God, we praise thee, we praise thee,
 God, we praise thee, we praise thee,

49

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

52

55

52

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

f

55

Lord, thee, thee to be the Lord,

Lord, thee, thee to be the Lord,

Lord, thee, thee to be the Lord,

Lord, thee, thee to be the Lord,

Lord, thee, thee to be the Lord,

Lord, thee, thee to be the Lord,

p

58

we ac-know - ledge thee to be the Lord, to be the

we ac-know - ledge thee to be the Lord, to be the

we ac-know - ledge thee to be the Lord, to be the

we ac-know - ledge thee to be the Lord, to be the

we ac-know - ledge thee to be the Lord, to be the

f

64

61

Lord. O God, we praise thee, O

Lord. O God, we praise thee, O

Lord. O God, we praise thee, O

Lord. O God, we praise thee, O

Lord. O God, we praise thee, O

67

64

God, we praise thee, we praise thee, O
God, we praise thee, we praise thee, O
God, we praise thee, we praise thee, O
God, we praise thee, we praise thee, O
God, we praise thee, we praise thee, O

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

67

God, O God, we praise thee,
God, O God, we praise thee,
God, O God, we praise thee,
God, O God, we praise thee,
God, O God, we praise thee,

The piano accompaniment continues with the same rhythmic pattern as in the previous system.

70

we praise thee, O Lord;

we praise thee, O Lord;

we praise thee, O Lord;

we praise thee, O Lord;

we praise thee, O Lord;

we praise thee, O Lord;

73

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

we ac-know - ledge thee to be the

p *f*

76

Lord, to be the Lord, we ac-know-ledge thee,
 Lord, to be the Lord, we ac-know-ledge thee,
 Lord, to be the Lord, we ac-know-ledge thee,
 Lord, to be the Lord, we ac-know-ledge thee,
 Lord, to be the Lord, we ac-know-ledge thee,

79

we ac-know-ledge thee to be the Lord,
 we ac-know-ledge thee to be the Lord,
 we ac-know-ledge thee to be the Lord,
 we ac-know-ledge thee to be the Lord,
 we ac-know-ledge thee to be the Lord,

82

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

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

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

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

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

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

The musical score for measures 82-84 features five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with the lyrics "we ac-know - ledge thee to be the Lord." repeated in each part. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

measures 85-87

The piano accompaniment for measures 85-87 continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line. A fermata is placed over the final chord of measure 87.

measures 88-90

The piano accompaniment for measures 88-90 continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line. A fermata is placed over the final chord of measure 90.

measures 91-93

The piano accompaniment for measures 91-93 continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line. A trill (tr) is marked over the final chord of measure 93.

7

14

This block shows the right edge of the next page of the score, including the beginning of measures 7 and 14. The notation is partially cut off by the edge of the page.

2. Solo and Chorus

Allegro

Piano introduction in G major, 3/4 time. The right hand features a melodic line with trills (tr.) and a dynamic marking of *f*. The left hand provides a simple harmonic accompaniment.

7

Soprano I

Soprano II

Alto solo

Tenor All the earth _____, all the

Basso

Vocal staves for Soprano I, Soprano II, Alto, Tenor, and Basso. The Alto part begins with a solo line. The Tenor part has the lyrics "All the earth _____, all the".

Piano accompaniment for the first vocal entry. It features a melodic line with trills (tr.) and dynamic markings of *p*, *f*, and *pp*.

14

earth doth wor - ship thee, the Fa - ther ev - er - last - -

Vocal staves for Soprano I, Soprano II, Alto, Tenor, and Basso. The Alto part has the lyrics "earth doth wor - ship thee, the Fa - ther ev - er - last - -".

Piano accompaniment for the second vocal entry. It features a melodic line with trills (tr.) and a dynamic marking of *p*.

20

All the earth, all the earth, all the earth, all the earth doth
 All the earth, all the earth, all the earth, all the earth doth
 tutti
 ing.
 All the earth, all the earth, all
 All the earth, all the earth, all
 All the earth, all the earth, all the earth, all the earth doth
f

27

wor-ship thee, all the
 wor-ship thee, all the
 doth wor-ship, solo all the
 doth wor-ship, all the earth,
 wor-ship thee, the Fa-ther ev-er, ev-er-last-ing.
p

34

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

p

41

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

pp *f*

48

doth wor - ship

doth wor - ship

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

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

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

54

thee, all the earth, all the earth,

thee, all the earth, all the earth,

thee, all the earth, all the earth,

thee, all the earth, all the earth,

thee, all the earth, all the earth, the Fa - ther ev - er, ev - er - last - ing.

p *pp*

61

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

f

67

all, all, all, all, all the earth,
 all, all, all, all, all the earth doth.
 all, all, all the earth, all the earth,
 all, all, all, all, all, all the earth
 all, all, all, all the earth

73

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

— wor-ship thee, all, all, all the earth doth — wor-ship

doth wor-ship thee, all the earth _____, all the earth _____ doth wor-ship

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

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

80

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

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

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

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

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

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

86

- ship
 ship
 hip
 hip
 - ship

earth doth wor-ship thee,
 earth doth wor-ship thee,
 earth doth wor-ship thee,
 earth doth wor-ship thee,
 earth doth wor-ship thee, the Fa-ther ev - - - er -

92

he
 he
 he
 he
 he
 le

the Fa - - ther ev - - er, ev - er -
 the Fa - - ther ev - - er, ev - er -
 the Fa - - ther ev - - er, ev - er -
 the Fa - - ther ev - - er, ev - er -
 last - ing, the Fa - - ther ev - - er, ev - er -

98

last - ing.
last - ing.
last - ing.
last - ing.
last - ing.

The score consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. All vocal parts are in unison, singing the word "last - ing." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

3. Chorus

Larghetto

p

The piano accompaniment for the chorus is in 3/4 time. It features a complex texture with many chords and moving lines in both hands. The dynamic marking is *p* (piano).

4

Soprano I *tutti*

Tenor To thee all An - gels cry a - loud, to thee all An - gels cry -

Basso

pp

The vocal score for the chorus begins with a measure rest for Soprano I, Tenor, and Basso. Soprano I then enters with the word "tutti". The Tenor part has the lyrics "To thee all An - gels cry a - loud, to thee all An - gels cry -". The piano accompaniment continues with a complex texture, marked *pp* (pianissimo).

8

— to thee —, to thee all An-gels cry a-loud,

tutti

the Heav'ns —, the

tutti

the Heav'ns —, the

f

11

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

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

f

pp

14

to thee all An-gels cry — a - loud -

all the Pow'rs there - in,

all the Pow'rs there - in,

pp

f

18

—, all An-gels cry —, to thee all An-gels cry — a-loud.

21

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

24

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

4. Chorus

Andante

Soprano I
Soprano II
Alto
Tenore
Basso

To
To
To
To
To

4

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

7

tin-ual-ly do cry,

tin-ual-ly do cry,

tin-ual-ly do cry,

tin-ual-ly do cry,

tin-ual-ly do cry,

10

to thee Che - ru-bin and Se - ra-phin con -

to thee Che - ru-bin and Se - ra-phin con -

to thee Che - ru-bin and Se - ra-phin con -

to thee Che - ru-bin and Se - ra-phin con -

to thee Che - ru-bin and Se - ra-phin con -

13

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, con -

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, con -

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry: Ho - ly, Ho - ly,

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, con -

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, con -

16

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry:

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry:

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

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, con -

tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry:

19

Ho - ly, Ho - ly, Ho - - ly, Ho - ly, Ho - ly,
 Ho - ly, Ho - ly, Ho - - ly, Ho - ly, Ho - ly,
 tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry,
 tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry,
 Ho - ly, Ho - ly, Ho - - ly, con - tin - ual - ly, con -

22

Ho - - ly, Lord God of Sa - - baoth,
 Ho - - ly, Lord God of Sa - - baoth,
 con - tin - ual - ly do cry, con - tin - ual - ly do cry, do
 con - tin - ual - ly, con - tin - ual - ly, con -
 tin - ual - ly, con - tin - ual - ly do cry, con - tin - ual - ly, con - tin - ual - ly,

25

ly,
ly,
y, con -

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - - baoth, con -
 Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - - baoth, con -
 cry, con-tin - ual - ly, con-tin - ual-ly do cry: Ho - ly,
 tin - ual - ly, con - tin - ual-ly do cry, con - tin - ual - ly, con-tin - ual-ly do
 con-tin - ual - ly, con - tin - ual-ly do cry, con - tin - ual - ly

28

do
con -

tin - ual - ly, con-tin - ual - ly, con - tin - ual - ly do cry: Ho - ly, Ho - ly,
 tin - ual - ly, con-tin - ual - ly, con - tin - ual - ly do cry: Ho - ly, Ho - ly,
 Ho - ly, Lord God of Sa - ba-oth, con-tin - ual - ly, con - tin - ual - ly, con-tin - ual - ly, con -
 cry, do cry, con - tin - ual - ly, con-tin - ual - ly, con -
 do cry: Ho - ly, Ho - ly, Ho - - ly,

31

Lord God of Sa - - baoth, to thee Che - ru - bin
 Lord God of Sa - - baoth, to thee Che - ru - bin
 tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, to thee Che - ru - bin
 tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, to thee Che - ru - bin
 Lord God of Sa - - baoth, to thee Che - ru - bin

34

and Se - ra - phin
 and Se - ra - phin
 and Se - ra - phin
 and Se - ra - phin
 and Se - ra - phin
 and Se - ra - phin

37

con - tin - ual - ly, con - tin - ual - ly do
 con - tin - ual - ly, con - tin - ual - ly do
 con - tin - ual - ly, con - tin - ual - ly do
 con - tin - ual - ly, con - tin - ual - ly do
 con - tin - ual - ly, con - tin - ual - ly do

40

cry, do cry, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con -
 cry, do cry, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con -
 cry, do cry, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con -
 cry, do cry: Ho - ly, Ho - ly, Ho - ly, Lord God of
 cry, do cry: Ho - ly, Ho - ly, Ho - ly, Lord God of

43

tin - ual - ly, con - tin - ual - ly do cry, do cry, do cry, do cry, con -
 tin - ual - ly, con - tin - ual - ly do cry, do cry, do cry, do cry, con -
 tin - ual - ly, do cry: Ho - ly, Ho - ly, Ho - ly, Lord God of
 Sa - - baoth, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con -
 Sa - - baoth, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly, con -

46

tin - ual - ly do cry: Ho - ly, Ho - ly, Ho - ly,
 tin - ual - ly do cry: Ho - ly, Ho - ly, Ho - ly,
 Sa - ba - oth, Ho - ly, Ho - ly, Ho - ly,
 tin - ual - ly do cry: Ho - ly, Ho - ly, Ho - ly,
 tin - ual - ly do cry: Ho - ly, Ho - ly, Ho - ly,

50

con -

con -

d of

; con -

con -

Lord God of Sa-baoth, Lord God of Sa-baoth; Ho - -

Lord God of Sa-baoth, Lord God of Sa-baoth; Ho - -

Lord God of Sa-baoth, Lord God of Sa-baoth; Ho - -

Lord God of Sa-baoth, Lord God of Sa-baoth; Ho - -

Lord God of Sa-baoth, Lord God of Sa-baoth; Ho - -

55

ly, Heav'n and earth are full of the Ma-jes-ty

ly, Heav'n and earth are full of the Ma-jes-ty

ly, Heav'n and earth are full of the Ma-jes-ty

ly, Heav'n and earth are full of the Ma-jes-ty

ly, Heav'n and earth are full of the Ma-jes-ty

5. Chorus

Andante non presto

f

5

Soprano I

Soprano II

Alto

Tenore

Basso

The glo - - rious com - pa-ny

p

9

praise

praise

praise

of the A-pos - tles

f

13

thee.

thee.

thee. praise

praise

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

p

17

thee.

thee.

The no - - ble

p

21

praise

praise

praise

ar - my of Mar - - tyrs

f

25

thee. The ho - ly Church through - out all the

thee. The ho - ly Church through - out all the

The ho - - - ly Church through - out all the

thee. The ho - ly Church through - out all the

The ho - ly, ho - ly Church through - out all the

30

grave

world doth ac-know-ledge thee, the Fa-ther, of an in

world doth ac-know-ledge thee, the Fa-ther, of an in

world doth ac-know-ledge thee, the Fa-ther, of an in

world doth ac-know-ledge thee, the Fa-ther, of an in

world doth ac-know-ledge thee, the Fa-ther, of an in

35

a tempo ordinario

- fin-ite Ma-jes-ty,

- fin-ite Ma-jes-ty,

- fin-ite Ma-jes-ty, thine ho-nour-a-ble true, and

- fin-ite Ma-jes-ty, thine ho-nour-a-ble true, thine ho-nour-a-ble

- fin-ite Ma-jes-ty,

40

thine ho-nour-a-ble true, and on - ly Son,
 thine ho-nour-a-ble true, and on - ly Son,
 on - ly, on - ly Son, thine ho-nour-a-ble
 true, and on - - ly Son,
 thine ho-nour-a-ble true, thine ho-nour-a-ble true, and on - - ly

43

al - so the Ho - ly Ghost, al - so the Ho - ly Ghost the Com - fort - er,
 al - so the Ho - ly Ghost the Com - - fort - er, al - so the
 true, and on - ly, on - - ly Son, al - so the Ho - ly Ghost the
 al - so the Ho - ly Ghost, al - so the
 Son, al - so the Ho - ly Ghost,

46

al - so the Ho - ly Ghost the Com - fort - er, al - so the Ho - ly Ghost the
Ho - ly Ghost the Com - fort - er, the Com - fort - er, al - so the Ho - ly Ghost the
Com - fort - er, the Com - fort - er, al - so the Ho - ly Ghost the
Ho - ly Ghost the Com - fort - er, the Com - fort - er, al - so the Ho - ly Ghost the
al - so the Ho - ly Ghost the Com - fort - er, al - so the Ho - ly Ghost the

49

Com - fort - er.
Com - fort - er.
Com - fort - er.
Com - fort - er.
Com - fort - er.

6. Solo and Chorus

Musical notation for measures 1-4, featuring a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

Musical notation for measures 5-8, continuing the piano accompaniment from the previous system. The treble clef features a melodic line with some grace notes, and the bass clef continues with eighth-note accompaniment.

Musical notation for measures 9-12. Measure 9 is marked as a "Basso solo" and contains the lyrics "Thou art the King of Glo - ry, O Christ." The bass clef has a melodic line with a fermata over the final note. The piano accompaniment continues in the treble and bass clefs. A trill (tr.) is indicated in the treble clef at the end of measure 12.

Musical notation for measures 13-16. The bass clef contains the lyrics "Thou art the King of Glo - ry, thou art the King of Glo - - -". The piano accompaniment continues in the treble and bass clefs.

Musical notation for measures 17-20, showing the final part of the piano accompaniment on this page. The treble clef features a melodic line with grace notes and slurs, and the bass clef continues with eighth-note accompaniment.

21

ry, O Christ, thou art the King of Glo

This system contains measures 21 through 24. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "ry, O Christ, thou art the King of Glo".

25

ry, O Christ, thou

This system contains measures 25 through 28. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "ry, O Christ, thou".

29

art the King of Glo ry, O Christ,

This system contains measures 29 through 32. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "art the King of Glo ry, O Christ,".

33

thou art the King of Glo

This system contains measures 33 through 36. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "thou art the King of Glo".

37

Soprano I

Soprano II

Alto

Tenore

Basso

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

41

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.

tutti

- ry, O Christ, thou art the King of Glo - ry, O Christ.

45

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

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

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

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

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

49

ther,

ther,

ther, thou art the King of Glo - - - - - ry, O

ther, thou art the King of Glo - - - - - ry, O

ther, thou art the King of Glo - - - - - ry, O

53

thou art the King of Glo - - - - -
thou art the King of Glo - - - - -
Christ, thou art the King of Glo - - - - -
Christ, thou art the King of Glo - - - - -
Christ, thou art the King of Glo - - - - -

The musical score for measures 53-56 features five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "thou art the King of Glo - - - - -", "thou art the King of Glo - - - - -", "Christ, thou art the King of Glo - - - - -", "Christ, thou art the King of Glo - - - - -", and "Christ, thou art the King of Glo - - - - -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

57

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

The musical score for measures 57-60 features five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "- - ry. Thou art the ev-er - last - ing Son of the Fa - ther.", "- - ry. Thou art the ev-er - last - ing Son of the Fa - ther.", "- - ry. Thou art the ev-er - last - ing Son of the Fa - ther.", "- - ry. Thou art the ev-er - last - ing Son of the Fa - ther.", and "- - ry. Thou art the ev-er - last - ing Son of the Fa - ther.". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

7. Air

Larghetto

Basso

The first system of the musical score consists of a Bass line and a Piano accompaniment. The Bass line is mostly silent, with a few notes appearing later in the piece. The Piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a 3/8 time signature with a key signature of two sharps (F# and C#). The piano part begins with a *p* (piano) dynamic marking.

9

The second system continues the musical score. The Bass line has several notes, and the Piano accompaniment continues with its melodic and harmonic structure. The lyrics "When thou took-est up-" are written below the Bass line.

When thou took-est up-

17

The third system continues the musical score. The Bass line has several notes, and the Piano accompaniment continues with its melodic and harmonic structure. The lyrics "on thee to de-liv-er man, thou didst not ab-hor" are written below the Bass line. A *tr* (trill) marking is present above the piano part.

on thee to de-liv-er man,

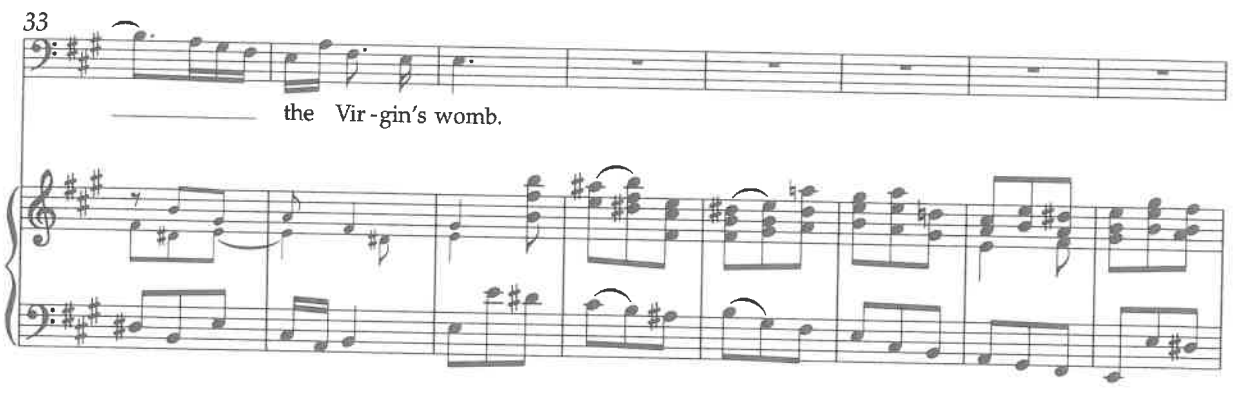
thou didst not ab-hor

25

The fourth system continues the musical score. The Bass line has several notes, and the Piano accompaniment continues with its melodic and harmonic structure. The lyrics ", thou didst not ab-hor" are written below the Bass line.

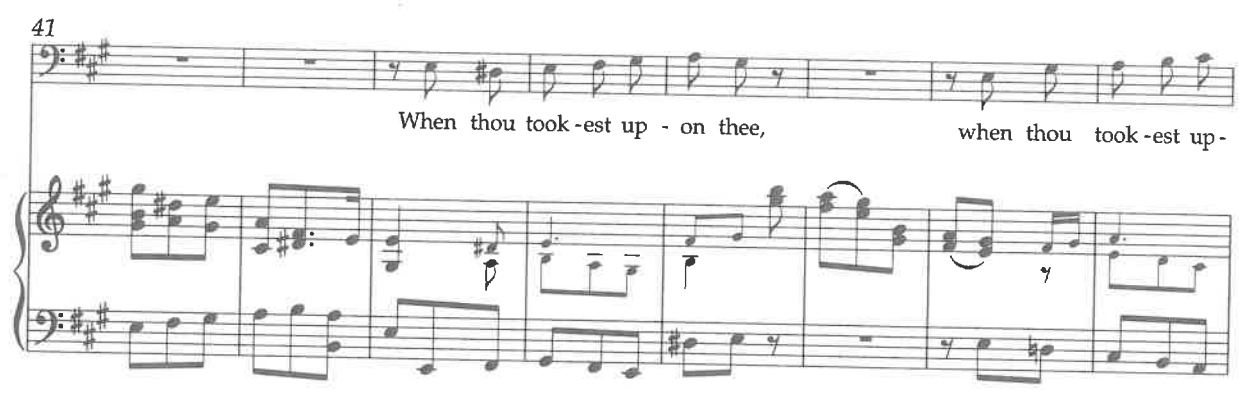
, thou didst not ab-hor

33



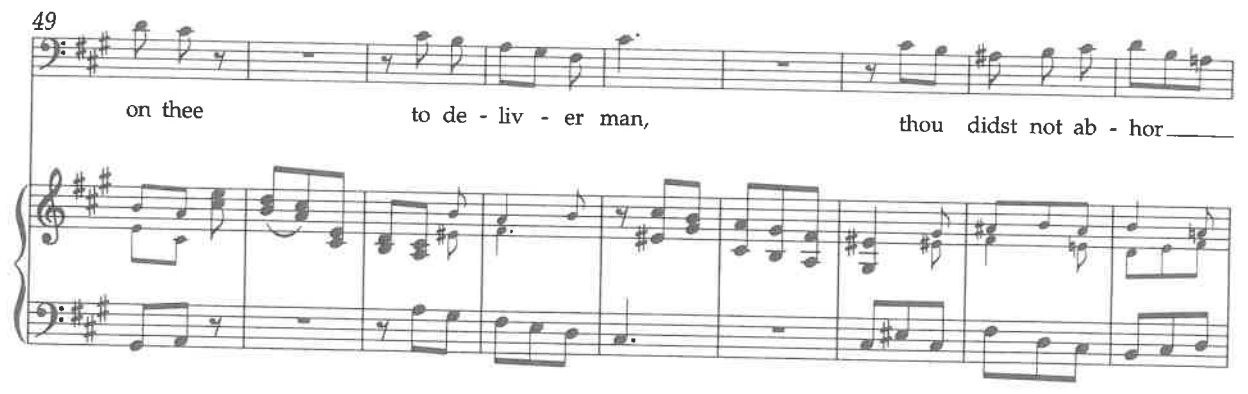
the Vir-gin's womb.

41



When thou took-est up - on thee, when thou took-est up -

49



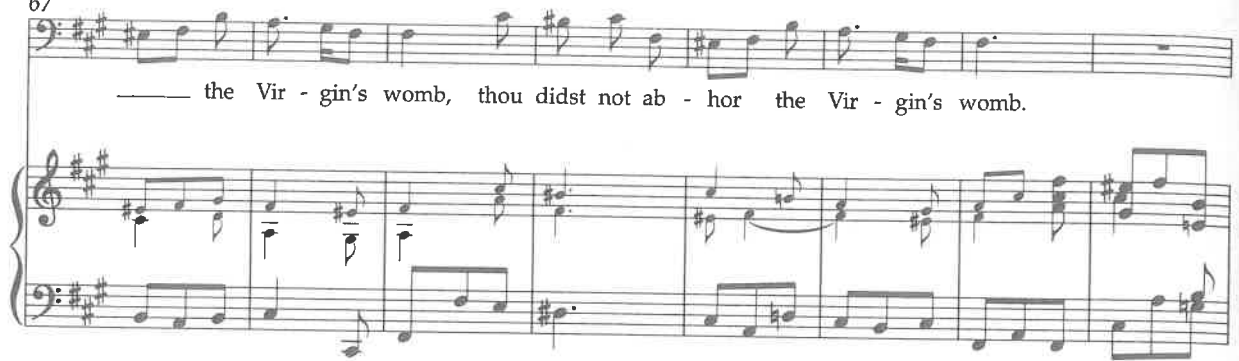
on thee to de - liv - er man, thou didst not ab - hor

58



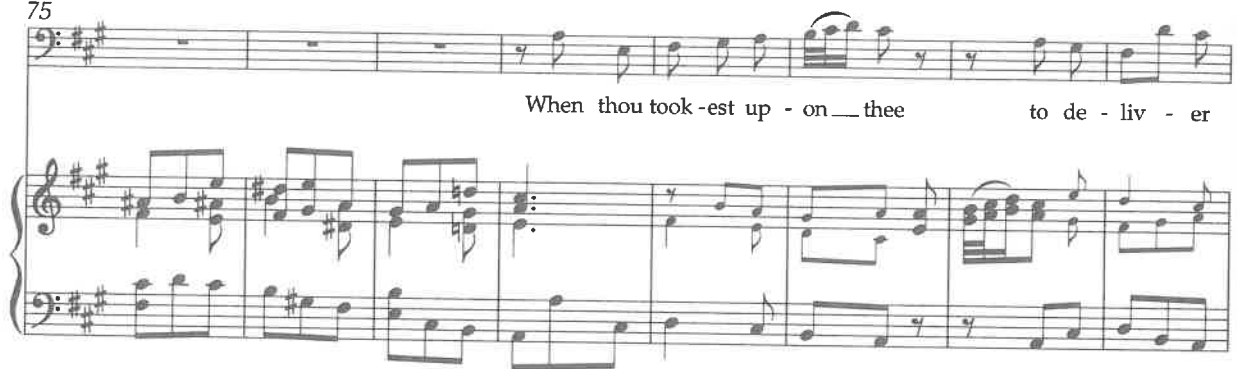
67

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



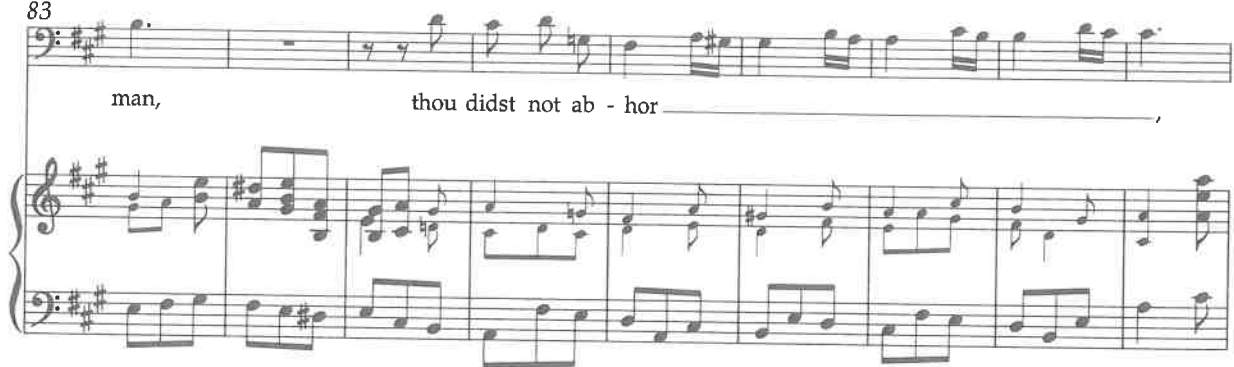
75

When thou took - est up - on ___ thee to de - liv - er



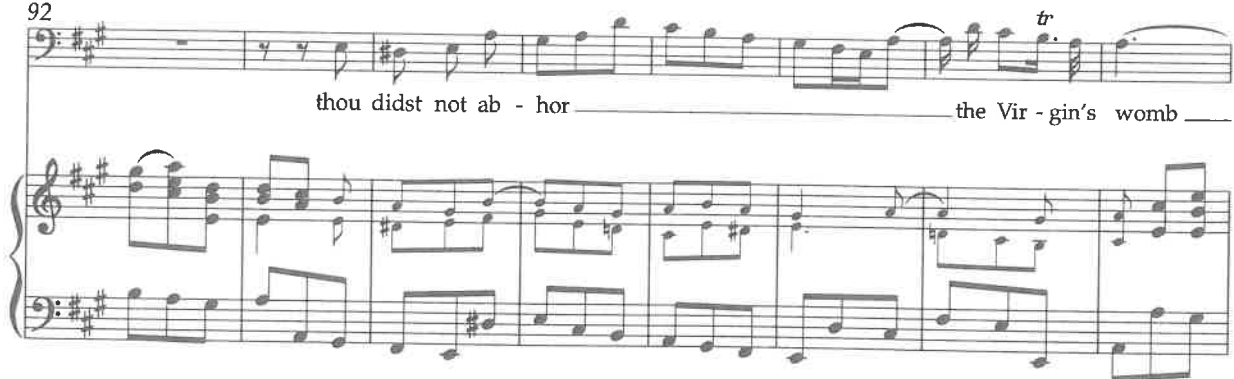
83

man, thou didst not ab - hor _____,



92

thou didst not ab - hor _____ the Vir - gin's womb _____



100 **adagio** **a tempo**

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

110

8. Chorus

Grave

Soprano I

Soprano II

Alto

Tenore

Basso

When thou hadst ov-er-come the sharp-ness of death,

When thou hadst ov-er-come the sharp-ness of death,

When thou hadst ov-er-come the sharp-ness of death,

When thou hadst ov-er-come the sharp-ness of death,

When thou hadst ov-er-come the sharp-ness of death,

When thou hadst ov-er-come the sharp-ness of death,

5

allegro

thou didst op - en the King - dom of Heav - - - - - en to all

thou didst op - en the King - dom of Heav - - - - - en

8

thou didst op - en the King - dom of Heav - - - - - en to all

thou didst op - en the King - dom of Heav - - - - - en

- en to all be -

- en to all

thou didst op - en the King - dom of Heav - en, of Heav - en

11

to all _____, to all _____,
to all _____, to all _____, to all _____,
liev - ers, to all _____, to all _____, to all _____
— be - liev - ers, to all _____ be - liev - ers, to
to all _____, to all _____, to all _____

14

to all _____ be - liev - ers,
to all _____ be - liev - ers,
—, to all be - liev - ers,
all, to all be - liev - ers,
—, to all be - liev - ers,

17

thou didst op - en the King - dom of Heav - - en, thou didst op - en the
thou didst op - en the King - dom of Heav - - en, thou didst op - en the
thou didst op - en the
thou didst op - en the
thou didst op - en the
thou didst op - en the

20

King - dom of Heav'n to all be - liev - ers,
King - dom of Heav'n to all be - liev - ers,
King - dom of Heav'n to all be - liev - ers, to all _____
King - dom of Heav'n to all be - liev - ers,
King - dom of Heav'n to all be - liev - ers,

23

to all _____, to all _____, to all be - liev - ers, to all be - liev - ers, to
 to all _____
 _____, to all be - liev - ers, to all _____, to all _____
 to all _____, to all be - liev - ers, be - liev - ers, to
 to all _____

26

all _____, to all be - liev - ers, to
 _____, be - liev - ers, to all, to all be - liev - ers, to
 _____, to all _____, to all _____, to all be - liev - ers, to
 all, to all, to all, to all be - liev - ers, to
 _____, all, to all be - liev - ers, to

29

all, to all, to all _____, to all _____
all, to all, to all _____,
all, to all _____, to all _____
all, to all _____, to all _____
all, to all _____, to all _____
all, to all _____, to all _____

all, to all _____, to all _____
all, to all _____, to all _____

32

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

34

liev - ers, thou didst op - en the King - dom of Heav'n to all be - liev - - ers.

liev - ers, thou didst op - en the King - dom of Heav'n to all be - liev - - ers.

liev - ers, thou didst op - en the King - dom of Heav'n to all be - liev - - ers.

liev - ers, thou didst op - en the King - dom of Heav'n to all be - liev - - ers.

liev - ers, thou didst op - en the King - dom of Heav'n to all be - liev - - ers.

9. Trio

Andante

f

tr

tr

8

14 Alto
Tenore
Basso

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

p *pp*

20

Glo - - - - - ry of

26

the Fa - ther,

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

p

33

Musical score for measures 33-38. It features a vocal line with lyrics "Glo - - - - - ry of" and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

39

Musical score for measures 39-45. It features a vocal line with lyrics "the Fa - ther, in the Thou sit - test at the right hand of God, in the". The piano accompaniment continues with a similar pattern of eighth notes in the bass and chords in the treble.

46

Musical score for measures 46-51. It features a vocal line with lyrics "Glo" repeated three times. The piano accompaniment remains consistent with the previous sections.

52

- - ry of the Fa - ther, thou sit - test at the right hand of

- ry of the Fa - ther, thou sit - test at the right hand of

- - ry of the Fa - ther, thou sit - test at the right hand of

58

God, in the Glo - - - - - ry

God, in the Glo - - - - - ry of -

God, in the Glo - - - - - ry of

65

of the Fa - ther, thou sit - test at the right hand of God,

- the Fa - ther, thou sit - test at the right hand of God,

the Fa - ther, thou sit - test at the right hand of God,

90 **adagio**

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.

10. Symphony

Adagio

11. Chorus

Largo

Soprano I We there - fore pray thee, help thy

Soprano II We there - fore

Alto We there - fore pray thee, help thy ser - vants, help,

Tenore We there - fore pray thee, help thy ser - vants, help thy ser - vants, help,

Basso We there - fore pray thee, help thy ser - vants, help.

5

ser - vants, we there - fore pray thee, help thy ser - vants, whom thou hast re -
 pray thee, help, help, help thy ser - vants, whom thou hast re -
 help thy ser - vants, help thy ser - vants, whom thou hast re -
 help, help thy ser - vants, help thy ser - vants, whom thou hast re -
 We there - fore pray thee, help thy ser - vants, whom thou hast re -

9

deem - ed with thy pre - cious blood, we there - fore pray thee, help -
 deem - ed with thy pre - cious blood, we there - fore pray thee, help -
 deem - ed with thy pre - cious blood.
 deem - ed with thy pre - cious blood.
 deem - ed with thy pre - cious blood.

14

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

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

12. Chorus

Largo

Soprano I
Make them to be num - ber'd with thy Saints, in glo - -

Soprano II
Make them to be num - ber'd with thy Saints, in glo - -

Alto
Make them to be num - ber'd with thy Saints, in glo - -

Tenore
Make them to be num - ber'd with thy Saints, in glo - -

Basso
Make them to be num - ber'd with thy Saints, in glo - -

5

- ry ev - er - last - - ing. O Lord, save thy peo - ple and
 - ry ev - er - last - - ing. O Lord, save thy peo - ple and
 - ry ev - er - last - - ing. O Lord, save thy peo - ple and
 - ry ev - er - last - - ing. O Lord, save thy peo - ple and
 - ry ev - er - last - - ing. O Lord, save thy peo - ple and

10

bless thine he - ri - tage. Go - vern them, go - vern them,
 bless thine he - ri - tage. Go - vern them, go - vern them,
 bless thine he - ri - tage. Go - vern them, go - vern them,
 bless thine he - ri - tage. Go - vern them, go - vern them, and lift them
 bless thine he - ri - tage. Go - vern them, go - vern them,

14

and lift them up for ev - er. Go - vern
 and lift them up for ev - er. Go - vern
 go - vern them, and lift them up for ev -
 up for ev - er. Go - vern them, go - vern
 go - vern them, go - vern them, go - vern

19

them, and lift them up, and lift them up for ev - er.
 them, and lift them up, and lift them up for ev - er.
 er, and lift them up, and lift them up, and lift them up for ev - er.
 them, and lift them up, and lift them up, and lift them up for ev - er.
 them, and lift them up for ev - er, for ev - er.

13. Chorus

Allegro non presto

Soprano I

Soprano II

Alto

Tenore

Basso

Note: Soprano I non cantare note

7

Day by day we

Day by day we mag -

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

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

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

12

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

non legere ma ripete la parte

17

we mag - - - - -
 we mag - - - - -
 mag - - - - - ni - fy - - - - - thee, we mag - - - - - ni -
 we mag - - - - - ni - fy - - - - -
 we mag - - - - - ni - fy - - - - -

20

ni - fy - thee, day by day,
 ni - fy - thee, day by day,
 solo
 fy - - - - - thee, we mag - - - - - ni -
 - - - - - thee, day by day,
 the, day by day,

24

day by day, day by day,
 day by day, day by day,
 tutti
 fy - - - - - thee, day by day,
 day by day, day by day,
 day by day, day by day,

28

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

The musical score for measures 28-31 consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The lyrics are repeated across all parts.

32

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

The musical score for measures 32-35 continues with the same vocal and piano parts. The lyrics are repeated across all parts. The piano accompaniment continues with the same rhythmic pattern.

36 *allegro non presto*

and we wor - ship thy_ Name, ev - er world with-out_ end
and we wor - ship thy_ Name, ev - er world with-out_

This system contains five staves of music. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'allegro non presto'.

and we
with - out
end , with - out end,
and we wor - ship thy_

This system contains five staves of music. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2.

46

wor - ship thy - Name, ev - er world with - out end,
 and we wor - ship thy - Name, ev - er
 end,
 and we wor - ship - thy - Name
 Name, ev - er world

51

and we wor - ship thy - Name, ev - er
 world with - out end,
 and we wor - ship thy -
 ev - er world with - out end,
 with - out end,

56

world with - out end

Name, and we wor - ship thy - Name

61

, and we wor - ship thy - Name, and we wor - ship thy -

and we wor - ship thy - Name, ev - er world

ev - er world with - out end,

and we wor - ship thy - Name, thy Name, and we

and we wor - ship thy - Name, ev - er

66

Name _____, ev - er world _____ with -
 _____ with - out end _____, world _____ with -
 wor - ship thy Name, ev - er world, ev - er world with - out
 world _____ with - out _____

71

out end, we wor - ship - thy - Name, and we wor - ship thy
 out end, we wor - ship - thy - Name, and we wor - ship thy
 and we wor - ship thy - Name, and we
 end, and we wor - ship thy Name, and we wor
 end, we wor - ship thy Name, and we wor

76

Name _____, ev - er world with - out end,
 Name _____, ev - er world with - out end,
 wor - ship thy Name, ev - er world with - out end,
 - ship thy Name, ev - er world with - out end,
 - ship thy Name, ev - er world with - out end,

81

and we wor - ship thy Name, ev - er
 and we wor - ship thy Name, ev - er
 and we wor - ship thy Name, ev - er
 and we wor - ship thy Name, ev - er
 and we wor - ship thy Name, ev - er

85

world with - out end, and we wor - - -

world with - out end, and we wor - - -

world with - out end, and we wor - ship thy - Name

world with - out end, ev - - -

world with - out end, ev - - -

89

ship thy - Name, ev - er world with - out end,

ship thy - Name, ev - er world with - out end,

ev - er world with - out end,

er world with - out end,

er world with - out end,

94

and
and
and
and
and
and

99

we wor - - ship thy Name, ev - er
we wor - - ship thy Name, ev - er
we wor - - ship thy Name, ev - er
we wor - - ship thy Name, ev - er
we wor - - ship thy Name, ev - er

104

world with - out end.

world with - out end.

world with - out end.

world with - out end.

world with - out end.

world with - out end.

14. Air

Largo

Basso

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

p

5

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

8

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

11

Lord, let thy mer - cy light-en up-on us, as our trust _____ is in thee, as our trust ____

15

as our trust, our - trust is in thee.

15. Solo and Chorus

Andante

f

8

15 Alto

15 Alto

solo

O

p

22

22

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

p

30

30

O Lord, in thee, Lord, in thee have I

37

37

trust-ed; let me nev-er be con-found-ed, let me nev-er be con-

43

Soprano I

Soprano II

Alto

Tenore

Basso

found - - ed, O Lord,

tutti

O

O

O

O

O

p

50

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

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

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

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

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

f

57

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

64

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

71

Lord, in thee have I trust - ed; let me
 Lord, in thee, Lord, in thee have I trust - ed; let me
 thee, in thee have I trust - ed; let me
 thee, Lord, in thee have I trust - ed; let me
 Lord, in thee, Lord, in thee, in thee have I trust - ed; let me

77

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

82

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

88

found - ed, O Lord, let me nev-er be con - found - ed,
 found - ed, O Lord, let me nev-er be con - found - ed,
 found - ed, O Lord, let me nev-er be con - found - ed,
 found - ed, O Lord, let me nev-er be con - found - ed,
 found - ed, O Lord, let me nev-er be con - found - ed,
 found - ed, O Lord, let me nev-er be con - found - ed,

94

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

100

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

117

thee, Lord, in thee have I trust-ed; let me nev-er
 thee have I, have I trust-ed; let me nev-er
 , Lord, in thee have I trust-ed; let me nev-er
 thee have I, have I trust-ed; let me nev-er
 thee, Lord, in thee have I trust-ed; let me nev-er

124

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

131

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

The musical score for measures 131-135 consists of five vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts are arranged in a five-part setting. The piano accompaniment features a steady bass line and chords in the right hand.

136

grave

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

The musical score for measures 136-140 is marked "grave" and consists of five vocal staves and a piano accompaniment. The key signature remains one sharp (F#) and the time signature is common time (C). The vocal parts are arranged in a five-part setting. The piano accompaniment features a steady bass line and chords in the right hand.

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