



# HEAR MY WORDS, YE PEOPLE



by  
**C. Hubert H. Parry**

Composed for the Festival of the Salisbury Diocesan Choral Association - May 10, 1894

FULL SCORE



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## ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey  
Editor

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### Source Information

*Autograph Manuscript:*

Royal College of Music Library MS 4303

*Vocal Score:*

Novello Octavo Anthem No. 442

*Royal College of Music Library*

Ass't. Librarian - library@rcm.ac.uk

*Oxford University, Bodleian Music Section, Weston Library*

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

*Manuscript Transcription & Score Preparation*

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

## ANTHEM TEXT CITATIONS

### Holy Bible - King James Version

- Job 34:2 Hear my words, O ye wise men; and give ear unto me, ye that have knowledge.
- Job 34:4 Let us choose to us judgment: let us know among ourselves what is good.
- Job 36:5 Behold, God is mighty, and despiseth not any: he is mighty in strength and wisdom.
- Job 36:26 Behold, God is great, and we know him not, neither can the number of his years be searched out.
- Psalm 11:4 The Lord's throne is in heaven
- Psalm 97:2 Clouds and darkness are round about him: righteousness and judgment are the habitation of His throne.
- Psalm 104:2 Who coverest thyself with light as with a garment: who stretchest out the heavens like a curtain:
- Psalm 104:3 Who layeth the beams of his chambers in the waters: who maketh the clouds his chariot:  
who walketh upon the wings of the wind:
- Psalm 18:9 He bowed the heavens also, and came down: and darkness was under his feet.
- Psalm 18:10 And he rode upon a cherub, and did fly: yea, he did fly upon the wings of the wind.
- Psalm 103:19 The Lord hath prepared his throne in the heavens; and his kingdom ruleth over all.
- Psalm 33:18 Behold, the eye of the Lord is upon them that fear him, upon them that hope in his mercy;
- Psalm 33:19 To deliver their soul from death, and to keep them alive in famine.
- Psalm 33:20 Our soul waiteth for the Lord: he is our help and our shield.
- Job 29:12 Because I delivered the poor that cried, and the fatherless, and him that had none to help him.
- Isaiah 61:1 He hath sent me to bind up the brokenhearted, to proclaim liberty to the captives
- Isaiah 61:2 To proclaim the acceptable year of the Lord, and the day of vengeance of our God; to comfort all that mourn;
- Isaiah 61:3 To appoint unto them that mourn in Zion, to give unto them beauty for ashes, the oil of joy for mourning, the  
garment of praise for the spirit of heaviness; that they might be called trees of righteousness, the planting of  
the Lord, that he might be glorified.
- Isaiah 61:11 For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth;  
so the Lord God will cause righteousness and praise to spring forth before all the nations.
- Psalm 145:8 The Lord is gracious, and full of compassion; slow to anger, and of great mercy
- Psalm 103:10 He hath not dealt with us after our sins; nor rewarded us according to our iniquities.
- Psalm 103:11 For as the heaven is high above the earth, so great is his mercy toward them that fear him.
- Psalm 103:12 As far as the east is from the west, so far hath he removed our transgressions from us.

### Hymns Ancient & Modern (1875 Edition)

O praise ye the Lord! Praise him in the height;  
Rejoice in His word, ye Angels of Light!  
Ye Heavens adore Him by whom ye were made,  
And worship before Him, in brightness arrayed. (vs. 1)

O praise ye the Lord! Praise Him upon earth,  
In tuneful accord, ye sons of new birth;  
Praise Him who hath brought you his grace from above,  
Praise Him who hath taught you to sing of His love. (vs. 2)

O praise ye the Lord! Thanksgiving and song,  
To Him be out poured all ages along;  
For love in creation, for Heaven restored,  
For grace of salvation, O praise ye the Lord! (vs. 4)

*Henry W. Baker*

# HEAR MY WORDS, YE PEOPLE

Old Testament & Henry W. Baker

C. Hubert H. Parry  
1893

**Allegro moderato.**

The musical score consists of two systems of staves. The first system, labeled "Allegro moderato.", includes parts for Cornet 1, Cornet 2, Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F 1, Horn in F 2, Trombone, Bass Trombone, Euphonium, Tuba, and Timpani. The second system, also labeled "Allegro moderato.", includes parts for Soprano Solo, Bass Solo, Soprano, Alto, Tenor, Bass, Soprano, Alto, Full Choir (Tenor and Bass), and Organ. The Organ part features a dynamic marking of **f**. The score concludes with a bass line continuing across both systems.

S  
A  
Semi-Chorus {  
T  
B

Org.

6                    7                    8                    9                    10

S  
A  
Semi-Chorus {  
T  
B

Org.

11                    12                    13                    14

*poco rit.*

S  
A  
Semi-Chorus {  
T  
B

Hear my words, ye people,

*a tempo*

*f*

Hear my words, ye people,

Hear my words, ye people,

Hear my words, ye people,

*poco rit.*

Org.

*a tempo*

*mf*

*mf*

15                    16                    17                    18

S  
give ear un-to me, give ear, give ear all ye that have know - ledge.

A  
give ear, give ear un-to me, give ear all ye that have know - ledge.

Semi-Chorus

T  
give ear un-to me all ye that have know - ledge.

B  
give ear un-to me, give ear un-to me, all ye that have know - ledge.

Org.

19 20 21 22 23

S  
Let us choose to us judge - ment, let us choose to us judge - ment, let us know a - mong our - selves what is

A  
Let us choose to us judge - ment, let us choose to us judge - ment, let us know a - mong our - selves what is

Semi-Chorus

T  
Let us choose to us judge - ment, let us choose to us judge - ment, let us know a - mong our - selves what is

B  
Let us choose to us judge - ment, let us choose to us judge - ment, let us know a - mong our - selves what is

Org.

24 25 26 27 28

S  
good. Be - hold, God is might - y, and de - spis-eth not a - ny,

A  
good. Be - hold, God is might - y, and de - spis-eth not a - ny,

Semi-Chorus

T  
good. Be - hold, God is might - y, and de - spis-eth not a - ny,

B  
good. Be - hold, God is might - ty, and de - spis-eth not a - ny,

Org.

29 30 31 32 33

Semi-Chorus

S A T B

Org.

**34**

He is might - y in strength and in wis - dom. Be - hold, He is great, and we know Him not,

He is might - y in strength and in wis - dom. Be - hold, He is great, and we know Him not,

He is might - y in strength and in wis - dom. Be - hold, He is great, and we know Him not,

He is might - y in strength and in wis - dom. Be - hold, He is great, and we know Him not,

**35**

cresc.

**36**

**f**

**37**

**38**

nei - ther can the num - ber of His years be search - ed out.

nei - ther can the num - ber of His years be search - ed out.

nei - ther can the num - ber of His years be search - ed out.

nei - ther can the num - ber of His years be search - ed out.

**39**

cresc.

**ff**

**p**

**40**

**41**

**42**

**43**

**44**

**45**

**46**

**p**

**47**

**48**

S A T B

Full Choir

Org.

He is great, and we know Him not, nei - ther can the num - ber of His years be search - ed out.

He is great, and we know Him not, nei - ther can the num - ber of His years be search - ed out.

He is great, and we know Him not, nei - ther can the num - ber of His years be search - ed out.

He is great, and we know Him not, nei - ther can the num - ber of His years be search - ed out.

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49           50           51           52           53

Cnt. 1  
Cnt. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Euph.  
Tuba  
Timp.  
S Solo  
Bs. Solo  
S  
A  
Semi-Chorus {  
T  
B  
Full Choir {  
S  
A  
T  
B  
Org.  
Bass.

*f*  
*ff*  
*ff*  
*cresc. molto*  
*ff*

The Lord's seat \_\_\_\_\_ is in  
The Lord's seat \_\_\_\_\_ is in  
The Lord's seat \_\_\_\_\_ is in  
The Lord's seat \_\_\_\_\_ is in

Sheet music for a choral and instrumental piece, pages 54-58.

**Instrumental Parts:**

- Cnt. 1
- Cnt. 2
- B♭ Tpt. 1
- B♭ Tpt. 2
- Hn. 1
- Hn. 2
- Tbn.
- B. Tbn.
- Euph.
- Tuba
- Timp.

**Vocal Parts:**

- Solo Soprano (S Solo)
- Soprano (Bs. Solo)
- Soprano (S)
- Alto (A)
- Semi-Chorus (T)
- Soprano (B)
- Full Choir (Soprano, Alto, Tenor, Bass) singing "heaven, the Lord's seat \_\_\_\_\_ is in heaven."
- Organ (Org.)

**Measure Numbers:** 54, 55, 56, 57, 58

**Performance Instructions:**

- Measure 54: Cnt. 1, Cnt. 2 play eighth-note patterns. B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2 play eighth-note patterns. Crescendo markings appear above B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., and Tuba.
- Measure 55: Timpani (Timp.) plays eighth notes. Soprano (S Solo) enters with sustained notes. B. Tbn. and Euph. play eighth-note patterns. Crescendo markings appear above B. Tbn. and Euph.
- Measure 56: Soprano (Bs. Solo), Soprano (S), Alto (A), and Tenor (T) sing "heaven, the Lord's seat \_\_\_\_\_ is in heaven." Bass (B) joins in on the last note. Crescendo markings appear above the vocal parts.
- Measure 57: Organ (Org.) plays a sustained bass line. Crescendo markings appear above the organ.
- Measure 58: The vocal parts continue their melody. Organ (Org.) continues its bass line.

**Allegro energico.**

Bs. Solo

Clouds \_\_\_\_\_ and dark-ness are round \_\_\_\_\_ a - bout Him,

**Allegro energico.**

Org.

f

mf

59 60 61 62 63 64

Bs. Solo

Right - eous-ness and judge - ment, right - eous-ness and judge-ment are the ha - bi - ta - tion of His seat. He

Org.

p

cresc.

65 66 67 68 69

Bs. Solo

deck - eth Him - self with light \_\_\_\_\_ as with a gar - ment, and spread \_\_\_\_\_

Org.

p

p cresc.

70 71 72 73 74

Bs. Solo

eth out the heavens \_\_\_\_\_ like a cur - tain.

Org.

p

75 76 77 78 79

Bs. Solo

He lay - - eth the beams \_\_\_\_\_ of His cham - bers in the wa-ters, and mak - eth the clouds His

Org.

p

mf

79



*Sostenuto.*

Cnt. 1

Cnt. 2

F Tpt. 1

F Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

Timp.

S Solo

Bs. Solo

S

A

Semi-Chorus

T

B

S

A

Full Choir

T

B

Org.

*Sostenuto.*

*ff*

*cresc.*

*cresc.*

The Lord's seat \_\_\_\_\_ is in heaven, the Lord's seat \_\_\_\_\_  
 The Lord's seat \_\_\_\_\_ is in heaven, the Lord's seat \_\_\_\_\_  
 The Lord's seat \_\_\_\_\_ is in heaven, the Lord's seat \_\_\_\_\_  
 The Lord's seat \_\_\_\_\_ is in heaven, the Lord's seat \_\_\_\_\_

*Sostenuto.*

115                    116                    117                    118

Sheet music for a musical score, page 14, showing measures 119 through 123. The score includes parts for Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., S Solo, Bs. Solo, S, A, Semi-Chorus (Soprano, Alto), Full Choir (Soprano, Alto, Tenor, Bass), and Org.

The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "is in heaven, His king - dom rul - eth o - ver all." in measures 120, 121, and 122. The organ part (Org.) provides harmonic support with sustained chords and rhythmic patterns.

*Poco più mosso.*

Cnt. 1  
Cnt. 2  
F Tpt. 1  
F Tpt. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Euph.  
Tuba  
Timp.  
S Solo  
Bs. Solo  
Semi-Chorus  
Org.

*Poco più mosso.*

124      125      126      127      128

129      130      131      132

133

134

135

136

137

S      — and up - on them \_\_\_\_\_ that put their trust in His mer - cy. To de - liv - er their soul from death,

A

Semi-Chorus

T

B

Org.

138

130

140

141

142

143

S and to feed them in a time of dearth, Our soul hath pa - tient - ly

A and to feed them in the time of dearth, Our soul hath

Semi-Chorus and to feed them in the time of dearth, Our soul

T and to feed them in the time of dearth, Our soul hath pa - tient - ly

B and to feed them in the time of dearth, Our soul hath pa -

Org. *p*

144

145

146

147

148

S  
tar - - - ried for the Lord, For He, He is our help, our  
A  
pa - tient - ly tar - - ried for the Lord, For He is our help, our  
Semi-Chorus  
T  
tar - ried, hath tar - ried for the Lord, For He is our help, our  
B  
- tient - ly tar - - - ried for the Lord, For He is our help, our  
Org.

149            150            151            152            153

= =

S  
help — and our shield, our help and our shield.  
A  
Semi-Chorus  
T  
B  
Org.

*poco rit.*            *pp*            *a tempo*  
help and our shield, our help and our shield.  
help and our shield, our help and our shield.  
help and our shield, our help and our shield.  
*poco rit.*            *pp*            *a tempo*

154            155            156            157            158

= =

S Solo  
He de - liv - er-ed the poor in his af - flic - tion, the fa - ther-less and him that hath none to help him. He shall  
Org.

*p*            *p*

159            160            161            162            163

cresc.

S Solo bind up the bro - ken - heart - ed, and pro-claim li - ber-ty to the cap - tives, and com-fort to those that

Org.

*p*

164                    165                    166                    167                    168

= = = = =

S Solo mourn, and com - fort to those that mourn. He shall give them beau - ty for

Org.

*mf*

rit.                    a tempo

169                    170                    171                    172                    173

= = = = =

S Solo ash - es; the gar - ment of praise for the spi - rit of hea - vi - ness, for the spi - - - - - rit of hea - vi - ness.

Org.

174                    175                    176                    177                    178

= = = = =

S Solo For as the earth bring - eth forth her bud, and as the gar - den caus - eth things that are sown to spring

Org.

*sostenuto.*

179                    180                    181                    182                    183

= = = = =

S Solo forth. So the Lord God will cause right - eous-ness and peace to spring forth be - fore all na - tions.

Org.

*f*                    rit.                    a tempo

184                    185                    186                    187                    188                    189

Musical score for orchestra and choir, measures 190-193.

**Orchestra:**

- Cnt. 1
- Cnt. 2
- F Tpt. 1
- F Tpt. 2
- Hn. 1
- Hn. 2
- Tbn.
- B. Tbn.
- Euph.
- Tuba
- Timp.

**Vocal Groups:**

- Semi-Chorus (Soprano, Alto, Tenor, Bass) grouped by a brace. Soprano (S), Alto (A), Tenor (T), Bass (B).
- Full Choir (Soprano, Alto, Tenor, Bass) grouped by a brace. Soprano (S), Alto (A), Tenor (T), Bass (B).

**Organ (Org.):**

Measure 190: Organ plays eighth-note chords.

Measure 191: Organ continues eighth-note chords.

Measure 192: Organ begins a sustained note. Sw. Reeds (Sw. Reed Organ) enters with eighth-note chords.

Measure 193: Organ continues sustained notes, and Sw. Reeds continue eighth-note chords.

Sheet music for a choral piece, numbered 194 to 198. The score includes parts for Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., S (Soprano), A (Alto), T (Tenor), B (Bass), and Org. (Organ). The vocal parts are grouped into a Semi-Chorus (S, A, T, B) and a Full Choir.

**Measure 194:** Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1 (mf), Hn. 2 (mf), Tbn., B. Tbn., Euph., Tuba, Timp.

**Measure 195:** S, A, T, B, Org. (pp)

**Measure 196:** S, A, T, B, Org. (pp)

**Measure 197:** S, A, T, B, Org.

**Measure 198:** S, A, T, B, Org.

**Text:**

The Lord \_\_\_\_\_ is full of com - pas - sion, is full of com - pas - sion and mer - cy, He hath not

Cnt. 1  
 Cnt. 2  
 F Tpt. 1  
 F Tpt. 2  
 Hn. 1  
 Hn. 2  
 Tbn.  
 B. Tbn.  
 Euph.  
 Tuba  
 Timp.

S  
 A  
 Semi-Chorus  
 T  
 B

Full Choir

Org.

199                    200                    201                    202



Cnt. 1  
 Cnt. 2  
 F Tpt. 1  
 F Tpt. 2  
 Hn. 1  
 Hn. 2  
 Tbn.  
 B. Tbn.  
 Euph.  
 Tuba  
 Timp.

S  
 A  
 ni-Chorus  
 T  
 B  
 Full Choir  
 Org.

fear Him: Look how wide al - so the east is from the west,  
 fear Him: Look how wide al - so the east is from the west,  
 fear Him: Look how wide al - so the east is from the west,  
 fear Him: Look how wide al - so the east is from the west,  
 great is His mer - cy al - so to - ward them that fear Him, Look how wide al - so the east is from the

Sheet music for orchestra and choir, page 24.

**Orchestra:**

- Cnt. 1: Measures 215-219. Dynamics: *mf*, *pp*.
- Cnt. 2: Measures 215-219. Dynamics: *mf*, *pp*.
- F Tpt. 1: Measures 215-219. Dynamics: *pp*, *p*.
- F Tpt. 2: Measures 215-219. Dynamics: *pp*, *p*.
- Hn. 1: Measures 215-219. Dynamics: *f*, *p*.
- Hn. 2: Measures 215-219. Dynamics: *f*, *p*.
- Tbn.: Measures 215-219. Dynamics: *p*.
- B. Tbn.: Measures 215-219. Dynamics: *mf*, *p*.
- Euph.: Measures 215-219. Dynamics: *mf*, *p*.
- Tuba: Measures 215-219. Dynamics: *mf*, *p*.
- Timpani: Measures 215-219. Dynamics: *p*.

**Vocal Parts:**

- Semi-Chorus:** Soprano (S), Alto (A), Tenor (T), Bass (B). Measures 215-219. Dynamics: *f*, *dim.*, *p*. Text: "so far \_\_\_\_\_ hath He set our sins, hath He set our sins, \_\_\_\_\_".
- Full Choir:** Measures 215-219. Dynamics: *pp*, *p*, *pp*. Text: "west, so far hath He set our sins, hath He set our sins, \_\_\_\_\_".
- Organ (Org.):** Measures 215-219. Dynamics: *p*.

Cont. 1

Cont. 2

F Tpt. 1

F Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

Tim.

S

A

Semi-Chorus

T

B

Full Choir

Org.

— our sins from us.

sins from us.

*p cresc.*

Cont. 1

Cont. 2

F Tpt. 1

F Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

Tim.

S

A

Semi-Chorus

T

B

Full  
Choir

Org.

sempre cresc.

225      226      227      228      229

*poco rit.*

**Allegro moderato.**

Cnt. 1

Cnt. 2

F Tpt. 1

F Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

Timp.

S

A

Semi-Chorus

T

B

O praise ye the

*poco rit.***Allegro moderato.**

Full Choir

O praise ye the

**Allegro moderato.**

Org.

poco rit.

ff

Sheet music for a musical score, page 28, showing parts for various instruments and voices. The score includes parts for Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., S, A, T, B, and Org. The vocal parts are grouped into a Semi-Chorus (Soprano, Alto, Tenor, Bass) and a Full Choir. The Full Choir part includes lyrics: "Lord, Praise \_\_\_\_\_ Him in the height; Re - joice in His word Ye". The Org. part provides harmonic support with sustained chords.

Cnt. 1  
Cnt. 2  
F Tpt. 1  
F Tpt. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Euph.  
Tuba  
Timp.  
S  
A  
Semi-Chorus  
T  
B  
Full Choir  
Org.

Lord, Praise \_\_\_\_\_ Him in the height; Re - joice in His word Ye

235 236 237 238 239

Cont. 1

Cont. 2

F Tpt. 1

F Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

Timp.

S

A

Semi-Chorus

T

B

Full Choir

An - gels of Light! Ye Hea - vens a - dore Him by whom ye were

Org.

240      241      242      243      244

Sheet music for a musical score, pages 245 to 249.

**Instrumentation:** Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., S, A, Semi-Chorus (T, B), Full Choir, Org.

**Musical Elements:**

- Measure 245:** Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. rests.
- Measure 246:** Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. rests.
- Measure 247:** Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. rests. Dynamics: *ff*, *ff*, *ff*, *ff*.
- Measure 248:** Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. rests. Dynamics: *cresc.*, *cresc.*
- Measure 249:** S, A, T, B sing sustained notes. Dynamics: *a tempo*, *mf*, *mf*, *mf*, *mf*. Full Choir sings "made, And wor - ship be - fore Him In bright - ness ar - rayed." Org. plays sustained notes. Dynamics: *a tempo*.

Sheet music for a choral piece featuring a variety of instruments and vocal parts. The instrumentation includes Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., Soprano (S), Alto (A), Tenor (T), Bass (B), and Full Choir. The Org. (Organ) part is also present. The vocal parts (S, A, T, B) sing the lyrics "praise ye the Lord, Praise \_\_\_\_\_ Him up - on earth, In tune - ful ac -". The Full Choir part consists of the soprano, alto, tenor, and bass voices.



Sheet music for a musical score, page 33, showing parts for various instruments and voices. The score includes parts for Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., Soprano (S), Alto (A), Tenor (T), Bass (B), Full Choir, and Organ (Org.). The vocal parts are grouped under "Semi-Chorus" and "Full Choir". The vocal parts sing the lyrics: "grace from a - bove, Praise Him who hath taught you To sing of His". The score is numbered 260, 261, 262, 263, and 264 at the bottom.

Cnt. 1  
Cnt. 2  
F Tpt. 1  
F Tpt. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Euph.  
Tuba  
Timp.

S  
A  
Semi-Chorus  
T  
B  
Full Choir  
Org.

260      261      262      263      264

Sheet music for orchestra and choir, page 34.

**Orchestra:**

- Cnt. 1
- Cnt. 2
- F Tpt. 1
- F Tpt. 2
- Hn. 1
- Hn. 2
- Tbn.
- B. Tbn.
- Euph.
- Tuba
- Timp.

**Vocal Groups:**

- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)
- Semi-Chorus (grouping of S, A, T, B)
- Full Choir (grouping of S, A, T, B)

**Organ:**

- Org.

**Text:**

love.  
love.  
love.  
love.

O praise ye the Lord! Thanks - giv - ing and

**Measure Numbers:**

265 266 267 268 269

Sheet music for orchestra and choir, page 35.

The score consists of two systems of music. The top system spans measures 270 to 274. The bottom system begins at measure 275.

**Top System (Measures 270-274):**

- Orchestra:** Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp.
- Voice:** Soprano (S), Alto (A), Tenor (T), Bass (B) (Semi-Chorus)
- Full Choir:** song, To, Him, be, out - poured, All, a - ges, a - long, For
- Organ:** Org.

**Bottom System (Measure 275):**

- Orchestra:** Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp.
- Voice:** Soprano (S), Alto (A), Tenor (T), Bass (B) (Semi-Chorus)
- Full Choir:** song, To, Him, be, out - poured, All, a - ges, a - long, For
- Organ:** Org.

**Measure Numbers:** 270, 271, 272, 273, 274

Music score for page 36, measures 275-279.

The score includes parts for:

- Cnt. 1
- Cnt. 2
- F Tpt. 1
- F Tpt. 2
- Hn. 1
- Hn. 2
- Tbn.
- B. Tbn.
- Euph.
- Tuba
- Timp.
- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)
- Full Choir (Love, In, Create, A, tion, For, Heav, en, re, stored, For, grace, of, sal, -)
- Org. (Organ)

Measure 275: Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. plays eighth-note patterns.

Measure 276: Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. rests.

Measure 277: Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. rests.

Measure 278: Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. rests.

Measure 279: Cnt. 1, Cnt. 2 play eighth-note patterns. F Tpt. 1, F Tpt. 2 play eighth-note patterns. Hn. 1, Hn. 2 play eighth-note patterns. Tbn., B. Tbn., Euph., Tuba play eighth-note patterns. Timp. rests.

Text in measure 278: love in cre - a - tion, For Hea - ven re - stored, For grace of sal -

Sheet music for a choral piece featuring various instruments and vocal parts. The score includes parts for Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., Soprano (S), Alto (A), Tenor (T), Bass (B), and Full Choir. The Org. (Organ) part is also present. The music consists of two systems. The first system features dynamic markings such as *p*, *f*, *ff*, and *mf*. The second system includes lyrics for the choir, such as "men," "A-", and "va - tion, O praise ye the Lord." The organ part features a prominent *ff* dynamic.

Sheet music for orchestra and choir, page 10.

**Orchestra:**

- Cnt. 1
- Cnt. 2
- F Tpt. 1
- F Tpt. 2
- Hn. 1
- Hn. 2
- Tbn.
- B. Tbn.
- Euph.
- Tuba
- Tim.

**Vocal Parts:**

- Soprano (S)
- Alto (A)
- Choir (T, B)
- Full Choir
- Organ (Org.)

**Text:**

cresc.  
men,  
A men,  
men,  
men,  
men,

Cont. 1      *mf*      *cresc.*

Cont. 2      *mf*

F Tpt. 1

F Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

Timp.

S

A

Semi-Chorus

T

B

Full Choir

Org.

The musical score consists of two systems of music. The top system spans measures 290 to 294 and includes parts for Cnt. 1, Cnt. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, and Timp. The bottom system spans measures 290 to 294 and includes parts for S, A, T, B, and Org. The vocal parts (S, A, T, B) are grouped under 'Semi-Chorus' and 'Full Choir' brackets. The score features dynamic markings such as *mf*, *cresc.*, *f*, *ff*, and *mf*. The vocal parts sing the word "amen" in unison, with some variations in pitch and duration. Measure 290 starts with a forte dynamic from the brass and woodwind sections. Measures 291 and 292 show a transition with eighth-note patterns and dynamic changes. Measures 293 and 294 feature sustained notes and chords, particularly in the brass and organ sections.

*rit.*

Cnt. 1  
Cntr. 2  
F Tpt. 1  
F Tpt. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Euph.  
Tuba  
Tim.

S  
A  
Semi-Chorus  
T  
B  
Full  
Choir  
Org.

The musical score consists of three main sections. The first section features woodwind and brass instruments (Cntr. 1, Cntr. 2, F Tpt. 1, F Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba) playing in unison with a dynamic marking of **ff**. The second section, labeled "rit." (ritardando), features a semi-chorus (Soprano, Alto, Tenor, Bass) singing the lyrics "A - men," with the soprano part starting with **ff**. The third section features the organ (Org.) playing with **ff**.





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