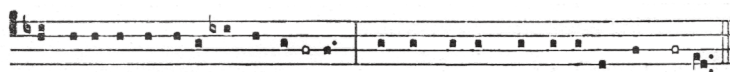




A
WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Vocal Score

COVER IMAGE

‘Moses Leading the Israelites Out of Egypt’

by
József Molnár
1821



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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.

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Editor

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Vocal Score:

Royal College of Music Library

Manuscript Transcription & Score Preparation

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Novello’s Original Octavo Edition no. 8307, Novello, Ewer & Co., 1900

Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk

David Fielding - dhcfielding@charter.net

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Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2

Document Software: Affinity Publisher 2 *Music Notation Reference:* *Behind Bars* by Elaine Gould, Faber Music © 2011

HEREFORD FESTIVAL NOVELTIES.

FOUR new works, to be produced at this year's Festival of the Three Choirs, lie before us and invite a few remarks. They are Professor Horatio Parker's setting of the 107th Psalm, Sir Hubert Parry's *Te Deum*, Professor Stanford's 'Last Post,' and Mr. S. Coleridge-Taylor's cycle of four songs for contralto and orchestra (published collectively under the title of the first of the quartet—viz., 'The Soul's Expression').

PROFESSOR PARKER'S PSALM.

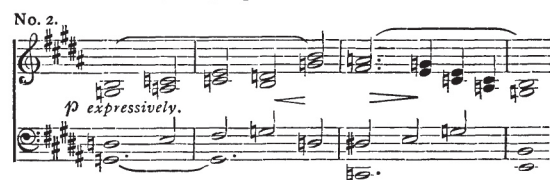
The Yale Professor's second contribution to an English Festival claims attention first, because it is the work of a distinguished and most welcome visitor, and, secondly, because it is the largest of the four novelties, occupying 112 pages of vocal score against Sir Hubert Parry's 81, Professor Stanford's 24, and Mr. Taylor's 24 pages. Professor Parker has chosen to call his work 'A Wanderer's Psalm,' with the sub-title of 'Cantus Peregrinus,' designations which may or may not commend themselves to the critical. It is his Op. 50, and we venture to prophesy that the Hereford audience will vote it worthy in every way to mark the esteemed composer's completion of his first half-century of works. It recalls—but in our opinion is a decided advance upon—'Hora Novissima' by reason of its excellent workmanship, the solidity and strength shown in the choral portions, the splendidly built-up, imposing climaxes, its general effectiveness, and the absence of all brooding, doubt, and hesitation. The music flows along with wonderful ease, its course directed by a strong and steady hand which never loosens its firm grip. Nor does Professor Parker hesitate to occasionally make the very best use of a phrase of a few notes, or an effect, even if it may perchance have been used by one of his predecessors. But such are the bold swing of the music and the certainty with which all means are used to the ends of legitimate effect and the expression of dignified feeling, that few, if any, will object to being momentarily reminded of an old friend in a new guise.

The work is divided into seven numbers, and laid out for the regulation quartet of soloists, chorus—frequently divided into six or eight parts—and a very full orchestra. The dimensions and scope of the orchestral introduction seem an earnest of the serious spirit in which the composer approached his task. In an extended movement of some 110 bars he announces and treats in symphonic style some of the most important themes in the work.

In our first quotation, consisting of the opening bars of the Psalm, Section A will be recognised as the first strain of the Gregorian *Tonus Peregrinus*—



This might be called the motto phrase of the composition, for it is used again and again in its two broad 'corner-stones,' the massive first and last movements. The two sections A and B are occasionally used in combination, A forming a counterpoint to B. Twenty bars of slow *tempo* are followed by an *Allegro*, in which the above themes are discussed in 'grandiose' style, together with this, which forms the second subject proper of the movement—



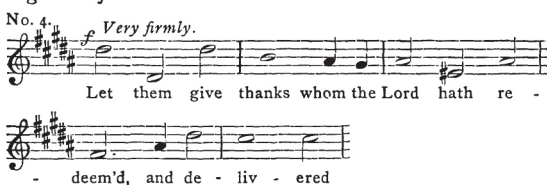
It will be much in evidence later on, and if No. 1B might be called the 'Praise' motive, this 'second subject' may stand for a 'Prayer' theme.

It is quickly followed by—



which is also largely used in the opening and final numbers.

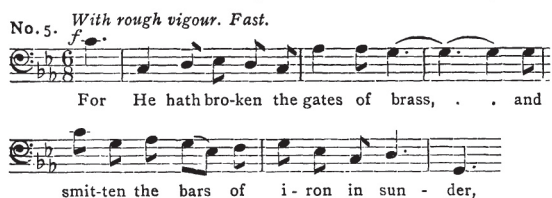
The chorus enters with a broad, dignified phrase and after some fine antiphonal effects we reach the fugal subject—



After its exposition, however, we pass over a short *stretto* and a repetition of the opening choral passage to a quartet for the soloists. At the words 'They went astray in the wilderness,' the *Tonus Peregrinus* makes its re-appearance; and as it recurs throughout the work at every reference to the Wandering of the Redeemed, it might well be called the 'Wanderer' motive. At 'so they cried unto the Lord,' No. 2 is introduced and directly afterwards No. 3. Then the chorus re-enters, and, being quickly reinforced by the solo quartet, the composer leads his full forces over a climax of imposing power and mastery to a short *Coda* (again introducing the 'Tone'), which triumphantly ends a very fine example of English sacred music.

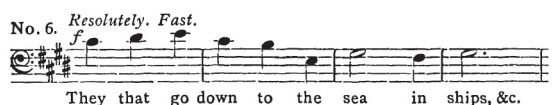
No. 2 is a long contralto solo, sufficiently vague in its tonality (more especially as regards the rather extraordinary *Coda*) and principal figures of accompaniment to illustrate the text: 'They that sit in darkness, and in the shadow of death,' &c. The 'Praise' and 'Prayer' themes (1B and 2) are both introduced where the text suggests their use.

No. 3 is a fugal movement of rare 'go' and remarkable workmanship. This is the chief subject—



The success of this breezy movement, with choirs and audiences alike, will be instantaneous and genuine, though the reminiscence-hunter may lay his finger on a few notes here and there.

No. 4, bass solo and chorus, 'They that go down to the sea in ships,' is one of the most effective numbers in the work. It is certainly the most dramatic one, as befits the famous text. Its chief subject, first announced in the orchestral introduction in diminution, is in this latter form an important feature in the accompaniments throughout the earlier part of the movement—



The chorus is at first restricted to tenors and basses, but after their *diminuendo* descent to 'The wonders of the deep' on the lowest A naturals of their respective registers, the sopranos enter with splendid *forte* effect in the brightest notes of their compass at the words 'For at His word the stormy wind ariseth,' when the music becomes vividly descriptive and exciting. This short, crisp phrase—

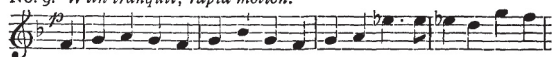


is thrown about from part to part, as the waves themselves are tossed hither and thither in a 'stormy wind.' The orchestra adds to the picture by well tried 'storm' passages in strings and wind. A realistic effect of somewhat doubtful expediency deserves quotation—



It is first sung by the soloist, and then a note higher by the chorus in octaves. The 'Prayer' theme (No. 2) recurs at 'So when they cried unto the Lord in their trouble,' which half sentence is, strange to say, followed by a pause and a fresh orchestral figure of several bars ere the remainder of the sentence is sung! This important new theme seems an old acquaintance—

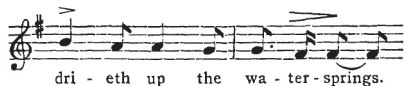
No. 9. *With tranquil, rapid motion.*



It is much in evidence, and passes through a rare variety of keys throughout the remainder of this long, strong, and extremely tuneful movement, which, after another huge *fff* climax, ends peacefully *ppp*.

The following soprano solo, 'He turneth the floods into a wilderness' (No. 5), is a flowing, melodious piece, grateful to singer and audience alike. It opens in this wise—

No. 10. *Andantino.*



The *Tonus Peregrinus* appears yet again, thus rhythmically and harmonically metamorphosed, at "And let them wander out of the way"—



No. 6, 'The righteous will consider this,' is an *a capella* chorus, with a contrapuntal middle section which seems to promise a regularly developed fugue, but—as is the case with all his other fugal movements in this work—the composer gives us little more than the exposition. The rest is chiefly solid harmony that looks well on paper, and will doubtless prove effective in performance. A charming cadence phrase will please all audiences.

The final chorus and quartet, 'O give thanks unto the Lord,' recalls the opening movement in subject-matter, scope, and effect. It commences with an introduction of sixty-four bars, in which the *Tonus Peregrinus* is subjected to further changes, the most important being its diminution into *staccato* crotchets, in which form it becomes an important figure of accompaniment to the chorus. The chief phrase of the soprano solo (No. 10), in double augmentation (the quavers becoming minims), assumes a new and important rôle, and themes Nos. 1A, 1B, 2, and 3 are all subjected to further masterly and effective treatment. The elaborate, strongly welded movement worthily crowns a work of which the American composer has every reason to be very proud.

THE MUSICAL TIMES

OCTOBER 1, 1900 - VOL. 41, NO. 692, P. 660

PROFESSOR PARKER'S NEW WORK.

Thursday morning witnessed the first performance of Professor Horatio Parker's setting of Psalm cvii., composed expressly for the Festival. It will be remembered that the distinguished American composer visited the Worcester Festival last year, at which he conducted his 'Hora Novissima' with great success. This novelty, entitled 'A Wanderer's Psalm,' founded on the *Tonus Peregrinus*, furnishes the chorus with plenty of interesting work, and it occupies just under an hour in performance—a half-programme work, in fact. Of its seven numbers, two only are solos *per se*. Moreover, there is no difficulty in regard to an unknown tongue, as the music is set to English words. Many interesting features could be referred to did space allow, and had not the work been subjected to careful review in the last issue of this journal. But mention must be made of the vigorous bass solo and chorus, 'They that go down to the sea in ships,' and the melodious and well-written unaccompanied chorus, 'The righteous will consider this.' Yes, there can be no doubt that the Yale professor's latest production is not only an interesting, but a very practical production that ought to make its way in popular favour. The chorus gave every evidence of keen enjoyment in regard to their participation in the Psalm, and Professor Parker, who conducted, must have felt very gratified at the result of his labours. The soloists were Madame Albani, Miss Ada Crossley, Mr. William Green, and Mr. Andrew Black.

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A WANDERER'S PSALM.

(CANTUS PEREGRINUS.)

No. 1. CHORUS AND QUARTET.—“O GIVE THANKS UNTO THE LORD.”

HORATIO PARKER, Op. 50.

Slow, with dignity.

PIANO.

f *p* *Ped.* *

7

f *p* *f* *Ped.* *

13

well marked.

21

Fast, resolutely. $\text{♩} = 92.$

f

25

diminish. *p*

34 1

38 *sfz*

42 *Sva.* *sf* *f*

46

51

2

ff

56

8va.....

dim.

61

mf

dim.

p

66

dim.

pp

71

3

p *expressively.*

3

76

4

Musical score for measures 76-80. The key signature is three sharps (F#, C#, G#). The music features complex polyphonic textures with multiple voices and intricate rhythmic patterns, including triplets in the bass line.

81

Musical score for measures 81-85. The music continues with complex polyphonic textures. A dynamic marking *p* (piano) is present, followed by the instruction *slightly animated.*

86

Musical score for measures 86-90. The music features complex polyphonic textures. A dynamic marking *p* (piano) is present.

91

Musical score for measures 91-95. The music continues with complex polyphonic textures. A dynamic marking *p* (piano) is present.

96

Musical score for measures 96-100. The music features complex polyphonic textures. A dynamic marking *p* (piano) is present, followed by the instruction *increase.*

101

Musical score for measures 101-105. The music continues with complex polyphonic textures. A dynamic marking *f* (forte) is present. The word *Sua* is written above the staff in measures 101-102.

f *increase and retard.*

SOPRANO. 5 *ff*
O give thanks un - to the Lord, for He is

ALTO. *ff*
O give thanks un - to the Lord, for He is

TENOR. *ff*
O give thanks un - to the Lord,

BASS. *ff*
O give thanks un - to the Lord,

5 *ff in time.*

gra - cious, for He is gra - cious,

gra - cious, for He is gra - cious,

for He is gra - cious, He is gra - cious, and His

for He is gra - cious, He is gra - cious, and His mer - cy en -

and His mer - cy en - dur - eth for ev - er, His
 and His mer - cy - en - dur - eth for
 mer - cy en - dur - - - - eth for ev - er,
 - - dur - eth for ev - er, His mer - cy en -

128

increase.
 mer - cy en - dur - eth for ev - er, His mer - cy en - dur - eth, His
 increase.
 ev - er, His mer - cy en - dur - eth for ev - er, His
 increase.
 His mer - cy en - dur - - - - eth for ev - er, His
 increase.
 - - dur - eth, His mer - cy en - dur - eth for ev - er, His

134

6
f Very firmly.
 mer - cy en - dur - eth for ev - er. Let them give thanks whom the
 mer - cy en - dur - eth for ev - er.
 mer - cy en - dur - eth for ev - er.
 mer - cy en - dur - eth for ev - er.
 6
f Very firmly.

145

149

Lord hath re - deem'd, and de - liv - ered from the hand of the
 Let them give thanks whom the Lord hath re -
 en - e - my, from the hand of the en - e - my, the hand of the
 deem'd, and de - liv - - ered from the hand . . of the
 Let them give thanks whom the Lord hath re -
 en - e - my, let . . . them give thanks, let them give
 en - e - my, from the hand of the en - e - my, the hand of the
 deem'd, and de - liv - - ered from the hand . . of the
 Let them give thanks whom the Lord hath re -

8307.

7

thanks, let them give thanks whom the Lord hath re -

en-e-my,

en - e-my, *ff*

deem - ed, 7 let them give thanks whom the Lord hath re - deem'd,

158

deem'd, *ff*

let them give thanks whom the Lord hath re - deem'd. And ga - ther'd them

let them give thanks whom the Lord hath re - deem'd, *f*

And ga - ther'd them

163

ff

let them give thanks. increase.

out of the lands, . . . from the east, and from the

increase.

out of the lands, . . . from the east, and from the

171

176

west, from the north, and from . . the south. . .

let them give thanks.

west, from the north, and from . . the south. . .

8 *p* O give thanks un - to the Lord, . .

p O give thanks un - to the Lord, . .

p O give thanks un - to the Lord, . .

p O give thanks un - to the Lord, . . for He is

8 O give thanks un - to the Lord, . . for He is

for He is gra - cious, He is gra - cious,

for He is gra - cious, He is gra - cious, and His

gra - cious, for He is gra - cious,

gra - cious, for He is gra - cious, and His

The image displays a musical score for a four-part vocal setting of "The Lord's Prayer" with piano accompaniment. The score is written on five staves. The first four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for the piano accompaniment, consisting of a grand staff with a treble and bass clef. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The lyrics are written below the vocal staves, aligned with the corresponding parts. The lyrics are: "and His mer - cy en - dur - - eth for ev - - - mer - cy en - dur - eth for ev - - er, for ev - - and His mer - cy en - dur - - eth for ev - - mer - cy en - dur - eth for ev - - er, for ev - -". The piano accompaniment features a steady rhythmic pattern in the right hand and a more active line in the left hand, with various chords and melodic fragments. The score is presented in a clear, professional layout with standard musical notation.

185

The image shows a page from a musical score for the song "The Rose Tree." It includes five vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are arranged in a five-part setting, with the top staff likely being the Soprano and the bottom being the Bass. The piano accompaniment features a prominent arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The lyrics "er." are repeated under each vocal staff, indicating a chorus or refrain. The piano part includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and articulation marks like accents and slurs.

190

9

f *p*

A little slower.

SOPRANO SOLO.

They went a - stray . . in the

A little slower.

English Horn.

204

wil - der-ness out of the way, out of the way, and

209

found, . . and found . . no ci - ty to dwell in,

TENOR SOLO.

They went a - stray . . . in the wil - der-ness out of the

very smoothly.

215

out of the way,

way, out of the way,

they went a .

BASS SOLO.

They went a - stray . . .

Alto Solo. out of the way, out of the

They went a - stray . . . in the wil - der - ness out of the

stray . . . in the wil - der - ness, out of the

. . . in the wil - derness out of the way, out of the

224

way, and found no ci - ty to dwell in ;

way, and found no ci - ty to dwell in ;

way, and found no ci - ty to dwell in ;

way, and found no ci - ty to dwell in ;

way, and found no ci - ty to dwell in ;

11

pp

230

p Hun - gry and thirst - y, their soul faint - ed in them,

p Hun - gry and thirst - y, their soul faint - ed in them,

p Hun - gry and thirst - y, their soul faint - ed in them,

p Hun - gry and thirst - y, their soul faint - ed in them,

Hun - gry and thirst - y, their soul faint - ed in them,

243

their soul faint-ed in them, their soul faint-ed in them, their soul faint-ed in them, their soul faint-ed in them, their soul faint-ed in them.

252

p expressively.
So they cried un-to the Lord . . . in their trou-ble. And . . . He de-

So they

So they

For He led . . them forth. So . . they

livered them from their dis - tress. So they

increase.

262

13 *Slightly animated.*

cried to the Lord . . in their trou - ble, and He de - livered them

cri - ed un - to the Lord, and He de - livered them

cri - ed un - to the Lord, . . and He de - livered them

cried un - to the Lord, and He de -

13 *Slightly animated.*

3

267

out of their dis - tress. For He led . them forth

out of their dis - tress. For He led them forth

out of their dis - tress. For He led them forth

liv - ered them. For He led them forth

p

by . . . the right way, that they might go to the

by the right way, that they might go to the

by the right way, . . . that they might go to the

by the right way, that they might go to the

increase.

increase.

increase.

increase.

increase.

14 Chorus.

A little faster.

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O . . .

14 *A little faster.*

280

men . . would there - fore praise the Lord for His good - ness, and de -

men . . would there - fore praise the Lord for His good - ness, and de -

men . . would there - fore praise the Lord for His good - ness, and de -

that men would praise the Lord for His good - ness, and de -

285

increase.

- clare the won - ders that He do - eth for the chil - dren of men!

increase.

- clare the won - ders that He do - eth for the chil - dren of men!

increase.

- clare the won - ders that He do - eth for the chil - dren of men!

increase.

- clare the won - ders that He do - eth for the chil - dren of men!

8va

f

290

For He sat - is - fi - eth the emp - ty soul, and

For He sat - is - fi - eth the emp - ty soul, and

For He sat - is - fi - eth the emp - ty soul, and

For He sat - is - fi - eth the emp - ty soul, and

Sva.....

295

fill - eth the hun - gry soul with good - ness.

fill - eth the hun - gry soul with good - ness.

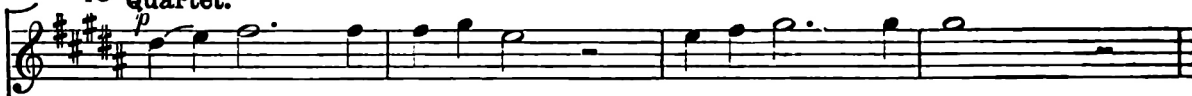
fill - eth the hun - gry soul with good - ness.

fill - eth the hun - gry soul with good - ness.

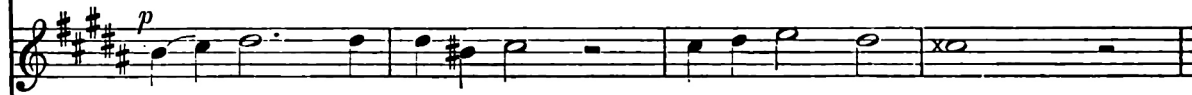
f

300

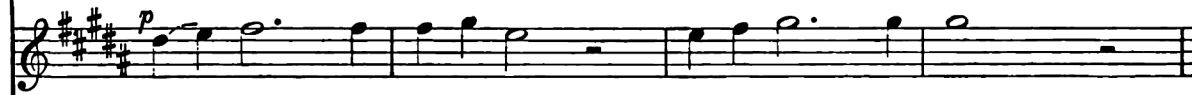
15 Quartet.



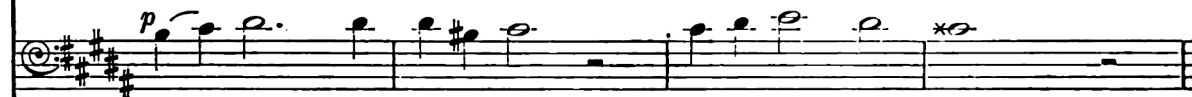
For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.

300

15 Chorus.



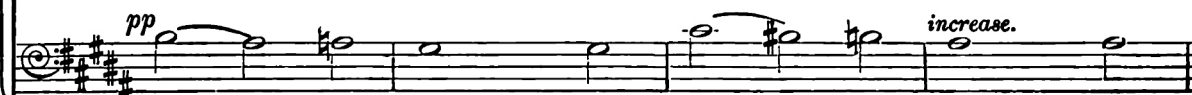
O . . that men would there - fore praise the



O . . that men would there - fore praise the



O . . that men would there - fore praise the



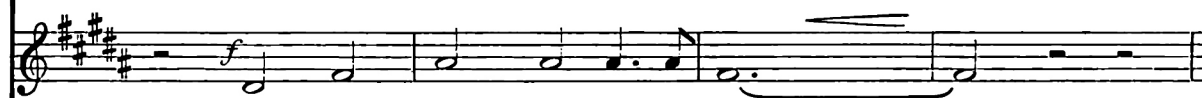
O . that men would there - fore praise the



304



O that men would praise the Lord. . . .



O that men would praise the Lord. . . .



O that men would praise the Lord. . . .

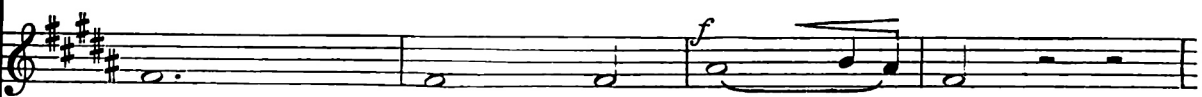


O that men would praise the Lord. . . .

304



Lord for His good . . . ness,



Lord for His good . . . ness,



Lord for His good . . . ness,



Lord for His good . . . ness,



308

Chorus.

O that men . . would there-fore praise the Lord for His

O that men . . would there-fore praise the Lord for His

O that men . . would there-fore praise the Lord for His

O that men would praise the Lord, O that men would praise Him for His

8va

313

good-ness, and de-clare . . His won

good-ness, and de-clare . . His won

good-ness, and de-clare . . His won

good-ness, and de-clare, . and . . . de .

16

16

sfz

318

Quartet.

And de - clare . . His won - ders,

And de - clare . . His won - ders,

And de - clare . . His won - ders,

And de - clare . . His won - ders,

318

. . . ders, and . . de-clare His won . . .

. . . ders, and . . de-clare His won . . .

. . . ders, and . . de-clare His won . . .

clare . His won - ders, and . . . de -

322

and . . de-clare His won - . . ders,

and . . de-clare His won - . . ders,

and . . de-clare His won - . . ders, and de-clare His

and de - clare,

322

. ders, and . . de - clare . . His

. . ders, and . . de - clare . . His

. . ders, and de - clare . . His

. . clare His won -

326

de - clare His won - ders, for His mer - cy en - dur - - -

and de - clare His won - ders, His mer - cy en - dur - - -

won - - - - - ders, His mer - cy en - dur - - -

for His mer - cy en - dur - eth for

326

won - - - ders, . . . for His mer - cy en - dur - eth for

won - - - ders, . . . for His mer - cy en - dur - eth for

won - - - ders, . . . for His mer - cy en - dur - eth for

. ders, for His mer - cy en - dur - eth for

331

retard slightly.

eth, His mer - cy en - dur - eth for ev -

eth, en - dur - eth, en - dur - eth for ev - . . .

eth for ev - . . . or, en - dur - eth for ev - .

ev - er, en - dur - . . . eth for ev -

331

retard slightly.

ev - er, His mer - cy en - dur - eth for ev - . . .

ev - er, His mer - cy en - dur - eth, en - dur - eth for ev - . . .

ev - er, His mer - cy en - dur - eth for ev -

ev - er, en - dur - . . . eth for ev -

retard slightly.

336

17

Original time.

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

336

17

Original time.

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

17

*Original time.**With great force.*

Chorus and Quartet together.

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

346

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

No. 2.

ALTO SOLO.—“THEY THAT SIT IN DARKNESS.”

Moderately fast.

PIANO. *p*

5

9

14

20 = 18

They that sit . . . in dark - - - ness, and in the

24

sha - - - - - dow of death, be - ing

28

poco f
fast bound, fast bound, be - ing

poco f *sfz*

32

fast bound . in mi - se - ry and i - ron, in

sfz *ff*

36

mi - se - ry, in mi - se - ry . . . and . . i - - -

41

19

mf

- ron ; Be- cause they re- bel- led against the words of the Lord, and

mf

44

animated. *increase.* *f* 3

light - ly re- gard - ed the coun - sel of the most High

animated. *increase.*

47

est ; He

f

50

20

al - so brought down their heart through hea - vi-ness,

strongly marked.

53

He al - so . . . brought down their heart through

56

hea - vi-ness, they fell down, and there was none to

sfz *retard slightly.*

60

21 *expressively.* *dim.*

help them, . . . and there was none, . . . none . . . to

66

help . . . them.

pp *pp*

*Original time.**p*

Such as sit . . in dark - - - ness, and in the sha - - -

*Original time.**pp**poco f*

- dow of death, . . . be - ing fast bound,

*poco f**f**ff*

fast bound, be - ing fast bound . . in mi - se - ry and

*sfz**sfz**dim.**p*

i - ron, in mi - se - ry . . and i - ron.

*dim.**p*

93

23

pp

So when they cried un - to the Lord in their trou - ble, He de - liv - ered them out..

pp

98

increase.

. . of their dis - tress. For He brought them out of . . dark - ness, and

increase.

102

more animated.

out of the sha - dow of death, and brake their bonds in sun - der.

more animated. *f*

106

24

f

O that men . . would

there - fore praise the Lord for His goodness, and de - clare the

won - ders that He do - eth for the chil - dren of men !

Faster.
O . . . that men . . . would there - fore praise the

Faster.
Sva.

Lord . . . for His good - ness, and de -

123

25

clare the won - ders, de - clare the

Sva

increase.

127

growing much broader.

won - - ders that He do - eth for them. O .

Sva

growing much broader.

ff

131

with freedom.

dim.

. . . that men . . would therefore praise the Lord! . . . For He

ffz

resolutely.

136

brought them out of dark - ness, . . and the sha - dow . . of

dim.

p

142

26

p subdued.

In the original time.

death. So He brought . . . them

In the original time.

pp *p*

146

forth. Such as sit . . . in

3 3

150

dark ness, and in the

retard.

retard.

153

sha - dow of death.

pp *pp*

No. 8. CHORUS.—“FOR HE HATH BROKEN THE GATES OF BRASS.”

With rough vigour. Fast. ♩ = 100.

PIANO. *f* *increase.*

5

10

BASSES. *f*

For He hath broken the

16

gates of brass, . . . and smit-ten the bars of i-ron in sun . .

20

TENORS. *f* 27

For He hath bro-ken the gates of brass, . . . and

der, 27 for He hath bro-ken the gates of brass, and

smitten the bars of i-ron in sun - - der, in sun - - -

smitten the bars of i - ron in sun - der, in sun - - -

29 *ALTOS.* *f*

For He hath bro-ken the gates of brass, . . . and

- der, He hath bro - ken the gates of brass, and

- der, for He . . hath bro - ken the gates of brass, and

fz *8*

33

smit-ten the bars of i-ron in sun - - - der, He hath bro-ken the

smit-ten the bars of iron in sun - - - der,

smit-ten the bars of iron, . . smit-ten the bars of i-ron in sun - der,

cres.

For

gates of brass, . . . the gates . . . of . . . brass,

smitten the bars of i-ron in sun . . . der,

He hath bro - ken the gates of brass,

sfz

28

42 He hath bro-ken the gates of brass, and smit-ten the bars of i-ron in sun - -

for He hath bro-ken the gates of brass, and smit - ten the

He hath bro - ken the gates, the

28 He hath bro-ken the gates of brass, . . .

46 der,, . . hath smitten the bars of i-ron in sun - der, and smit - ten . . .

bars, . . . He hath bro - ken the gates, and smit - ten . . .

gates, . . . He hath bro - ken the gates, and smit - ten . . .

He hath bro - ken the gates, and . . . smit - ten . . .

the bars of iron in sun - der.

the bars of iron in sun - der.

the bars of iron in sun - der.

the bars of iron in sun - der.

57

29 *ff*

Fool - ish men are plagued for their of - fence,

Fool - ish men are plagued for their of - fence,

Fool - ish men are plagued for their of - fence,

Fool - ish men are plagued for their of - fence,

29 *sfz* *ff*

62

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their

72

wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -

Sva

77

- horred . . . all man - ner of meat, . . . and they were e - ven
 - horred . . . all man - ner of meat, . . . and they were e - ven
 - horred . . . all man - ner of meat, . . . and they were e - ven
 - horred . . . all man - ner of meat, . . . and they were e - ven

30 dim.

hard at death's door, mf

8va.....

87

hard at death's door, mf

hard at death's door, mf

hard at death's door, mf

hard at death's door, mf

leggiere.

92

door, and

hard at death's door, and

door, and

hard at death's door, and

8307.

they were e - ven hard . . at death's door. . . .

they were e - ven hard . . at death's door. . . .

they were e - ven hard . . at death's door. . . .

they were e - ven hard . . at death's door. . . .

31 8va.....

31

102

102

Sva

dim.

107

107

p

tracilly.

This system contains measures 111 through 115. It features a piano accompaniment with a treble and bass staff. The melody in the treble staff begins with a half rest, followed by a series of eighth and sixteenth notes. The word "tracilly." is written above the treble staff in measure 114.

Sva.

This system contains measures 116 through 120. The piano accompaniment continues with a treble and bass staff. The word "Sva." is written above the treble staff in measure 117.

32

So when they cri - - ed un - to the

32

So when they cri - -

This system contains measures 121 through 126. It includes vocal staves and piano accompaniment. The lyrics "So when they cri - - ed un - to the" are written under the first vocal staff. The word "32" appears above the first and fourth measures of the piano accompaniment. The word "p" (piano) is written above the first measure of the second vocal staff.

Lord in their trou - - ble, . . . He de - -

- ed un - to the Lord in their trou - - ble, . . .

This system contains measures 127 through 131. It includes vocal staves and piano accompaniment. The lyrics "Lord in their trou - - ble, . . . He de - -" are written under the first vocal staff. The lyrics "- ed un - to the Lord in their trou - - ble, . . ." are written under the second vocal staff.

liv - ered them out of their . . dis - tress.

He de - liv - ered them out of

lightly.

137

He sent His word, and

He sent His word, and

their . . dis - tress.

He sent His word, and

He sent His word, and

Voices alone.

142

healed them, and they were sav - ed from their de - struc -

healed them, . . and they were sav - ed from their de - struc -

healed them, and they were sav - ed from their de - struc -

healed them, . . and they were sav - ed from their de - struc -

mf

tion, He sent His word, and healed

tion, He sent His

tion, He sent His word, and healed them,

155 them, He sent . . His word, . . He sent His word, and

word, and healed them. He sent . . His word, . . and

He sent His word, and healed them, He sent . . His

He sent His word, and healed them,

162 *dim.* healed them, . . He healed *tranquilly.*

dim. healed . . them, healed . . them, healed . . them.

dim. word, . . and healed . . them, healed . . them.

dim. healed them, . . He healed

dim. *tranquilly.*

3307.

them. O that men would

them. O that men would

them. O that men would

them. O that men would

pp

pp

8va

176

there - fore praise the Lord for His good-ness, and de - clare

there - fore praise the Lord,

there - fore praise the Lord, de

there - fore praise the Lord, and de - clare

8va

f

181

the won - ders that He do - eth for the chil - dren of

de - clare His

clare His won -

the won - ders He do - eth for the chil - dren of

With more animation.

men! . . . That they would of - fer . . . un - to Him . . . the
 won - ders! . . . That they would of - fer . . . un - to Him . . . the
 - ders! . . . That they would of - fer . . . un - to Him . . . the
 men! . . . That they would of - fer . . . un - to Him . . . the

35

With more animation.

f

192

sac - ri - fice . . . of thanks - giv - ing, and tell out His
ff sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His

Sva

ff

197

Still more animated.

works with glad - ness. For He brought them out . . . of . . .
 works with glad - ness. For He brought them out of
 works with glad - ness. For He brought them out of
 works with glad - ness. For He brought them out of

Still more animated.

ff

dark - ness, and out of the sha - dow of death, . . . and
 dark - ness, and out of the sha - dow of death, . . . and
 dark - ness, and out of the sha - dow of death, . . . and
 dark - ness, and out of the sha - dow of death, and brake their

cres.

cres.

cres.

cres.

cres.

208

36

brake their bonds in sun - - der. . . .
 brake their bonds in sun - - der. . . .
 brake their bonds in sun - - der. . . .
 bonds in sun - - der. . . .

fff

fff

fff

fff

36 *8va*

fff

212

dim.

2

2

216

49

Measures 216-219. The score is in G major (one sharp) and 3/4 time. Measure 216 starts with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

220

Measures 220-223. Measure 220 begins with a forte (*f*) dynamic. The right hand continues with chords and eighth notes, and the left hand maintains the eighth-note accompaniment.

224

Measures 224-227. Measure 224 starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand plays chords. A measure rest of 37 measures is indicated in the right hand starting at measure 227.

228

Measures 228-231. The right hand features a complex melodic line with many accidentals and eighth notes. The left hand plays a steady eighth-note accompaniment.

232

Measures 232-235. Measure 232 starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes, and the left hand plays chords. A measure rest of 8 measures is indicated in the right hand starting at measure 235. The right hand ends with a piano (*pizz.*) dynamic.

236

Measures 236-239. Measure 236 starts with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand plays chords. A measure rest of 8 measures is indicated in the right hand starting at measure 239. The right hand ends with a piano (*p*) dynamic.

BASSES.
p

For

sfz p

He hath bro-ken the gates of brass, and smit-ten the bars of

This system contains measures 241 through 244. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'He hath bro-ken the gates of brass, and smit-ten the bars of'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Measure 244 includes a fermata over the vocal line.

SOPRANOS.

245

For He hath bro-ken the
i-ron in sun - - - - - der.

This system contains measures 245 through 248. The vocal line starts at measure 245 with the lyrics 'For He hath bro-ken the i-ron in sun - - - - - der.' and includes a *p* dynamic marking. The piano accompaniment continues with a similar texture, featuring a *sfp* dynamic marking in measure 248.

249

gates of brass, and smitten the bars of i-ron in sun - - - - -

This system contains measures 249 through 252. The vocal line continues with the lyrics 'gates of brass, and smitten the bars of i-ron in sun - - - - -'. The piano accompaniment features a more active right hand with sixteenth-note patterns in measures 250 and 251.

253

38

der, . . in sun - - - - - der.

This system contains measures 253 through 256. The vocal line concludes the phrase with 'der, . . in sun - - - - - der.' and includes a *p* dynamic marking. The piano accompaniment provides harmonic support with chords and a steady bass line.

257

p Fool - ish men are
Fool - ish men are
Fool - ish men are
Fool - ish men are
Fool - ish men are

261

plagued for their of - fence, . . . and be - cause . . . of their
plagued for their of - fence, . . . and be - cause . . . of their
plagued for their of - fence, . . . and be - cause . . . of their
plagued for their of - fence, . . . and be - cause . . . of their

266

softer.
wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
softer.

8307.

and be - cause . . of their wick - ed - ness. . . Their soul ab -

and be - cause . . of their wick - ed - ness. . . Their soul ab -

and be - cause . . of their wick - ed - ness. . . Their soul ab -

and be - cause . . of their wick - ed - ness. . . Their soul ab -

39

pp

still softer.

- horred all man - ner of meat, . . . and they were e - ven

still softer.

- horred all man - ner of meat, . . . and they were e - ven

still softer.

- horred all man - ner of meat, . . . and they were e - ven

still softer.

- horred all man - ner of meat, . . . and they were e - ven

still softer.

8307.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

ppp

increase. *ff*

But He hath burst their bonds . . . in

increase. *ff*

But He hath burst their bonds . . . in

f increase. *ff*

But He hath burst their bonds . . . in

f increase. *ff*

But He hath burst their bonds . . . in

sun - - - - der.

sun - - - - der.

sun - - - - der.

sun - - - - der.

8va.....

ff

Measures 296-300 of a musical score. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef and the piano accompaniment is in a bass clef. The key signature is one flat (B-flat). The lyrics are "sun - - - - der." repeated four times. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A forte (*ff*) dynamic marking is present. A "8va....." marking indicates an octave shift for the vocal parts. The score ends with a double bar line and repeat signs on the sides.

Measures 301-307 of a musical score. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef and the piano accompaniment is in a bass clef. The key signature is one flat (B-flat). The lyrics are "sun - - - - der." repeated four times. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A forte (*ff*) dynamic marking is present. A "8va....." marking indicates an octave shift for the vocal parts. The score ends with a double bar line and repeat signs on the sides.

No. 4

BASS SOLO AND CHORUS.—“THEY THAT GO DOWN TO THE
SEA IN SHIPS.”

Fast. ♩ = 138.

PIANO. *ff* *dim.*

6

BASS SOLO. *f* *Resolutely.*

They that go down to the

Resolutely.

mf legato.

11

sea in ships, they that go down to the sea in

16

ships, and oc-cu-py their busi-ness in great wa-ter

40

CHORUS. TENORS AND BASSES.

They that go down to the sea in ships, they that go down to the

They that go down to the sea in ships, they that go down to the

40

27

increase.

sea in ships, and oc-cu-py their busi-ness in great

increase.

sea in ships, and oc-cu-py their busi-ness in great

increase.

32

These men see.. the works of the Lord,

wa - - - ters.

wa - - - ters.

diminish.

and His won - ders in the deep.

diminish.

44

41

dim.

These men see . . the works of the Lord, and His

dim.

These men see . . the works of the Lord, and His

41

dim.

49

won - ders . . in the deep.

won - ders . . in the deep.

8307.

54 42
SOPRANOS.

58

For at His word the storm-y wind a - ris - eth,

f

59

ALTO.
For at His word the storm-y wind

TENOR.
For at His word the storm-y wind

BASS.
For at His word the storm-y wind

f

63

. . . a - ris - eth,

. . . a - ris - eth,

. . . a - ris - eth, which lift-eth up the waves there-

f strongly marked.

which lift-eth up the waves there-of, . . .

which lift-eth up the waves there-of,

which lift-eth up the waves there-of, . . .

- of, which lift-eth up the waves there-of, . . .

strongly marked. *f*

at His

at His word, . . . at His

at His word,

at His word, . . . at His word,

43 *pp*

word, . at His word the stormy wind . . a - ris-eth,

word, . . at His word the stormy wind . . a - ris-eth,

at His word the stormy wind . . a - ris-eth,

at His word the stormy wind . . a - ris-eth,

at His word the

at His word the

at His word the

at His word the

wind, which lift-eth up the waves there-

wind, which lift-eth up the waves thereof,

wind, which

wind, which lift-eth up the waves thereof,

3 3 3 *cres.* 3 3 3

- of, at His word the

at His word the

lift-eth up the waves there - of, the

at His word the

f

storm - - y wind,

storm - - y wind, at His

storm - - y wind, . . .

storm - - y wind, at His

44

ff *p*

at His word the storm - y wind . . . a -

word, at His word the storm - y wind . . . a -

at His word the storm - y wind . . . a -

word, . at His word the storm - y wind . . . a -

increase.

increase.

increase.

increase.

increase.

increase.

8307.

BASS SOLO.

ff
They are

ris - - - eth.

ris - - - eth.

ris - - - eth.

ris - - - eth, at His

More animated.

sfz *p*

car-ried up to the heaven, and

They are car-ried up to the heaven,

They are car-ried up to the heaven,

They are car-ried up to the heaven,

word. They are car-ried up to the heaven,

down a-gain to the deep, *mf* their

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

111 **45**

soul melteth a - way be - cause of the trou - ble. They *f*

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

45

p

reel to and fro, and stagger like a
trou-ble. They reel to and fro,
trou-ble. They reel to and fro,
trou-ble. They reel to and fro,
trou-ble. They reel to and fro,

120

drunken man, and are at their wit's
and stag-ger like a drunken man,
and stag-ger like a drunken man,
and stag-ger like a drunken man,
and stag-ger like a drunken man,

end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

46 *Sva*.....

ff *fff*

ff They that go

ff They that go

ff They that go

ff They that go

ff They that go

Sva.....

ff

down to the sea in ships.

down to the sea in ships.

down to the sea in ships.

down to the sea in ships.

The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in G major. The bass line includes triplet markings.

137

BASS SOLO.

f

They that go down to the sea in ships, and

The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in G major. The bass line includes triplet markings.

141

increase.

oc - cu - py their busi - ness in great wa - ters.

increase.

The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in G major. The bass line includes triplet markings.

47

These men see . . the works of the Lord, . .

These men see . . the works of the Lord, . .

These men see . . the works of the Lord, . .

These men see . . the works of the Lord, . .

47

and . . His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

and His . won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

8307.

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

162

48

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul . . .

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul . . .

increase in force and animation. *fff*

down . . . a-gain to the deep, . . . their soul

48

increase in force and animation. *fff* Sva.

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

p

174

sfz *p*

180

186

With quiet slow motion. *BASS SOLO. expressively.*

So when they cried un - to the Lord in their

With quiet slow motion. *pp* *8va*

191

trou - - ble,

With tranquil rapid motion.

slower. *p*



195

He . . . de -



199

- liv' - reth them out of their dis - tress. For He



203

mak - eth the storm to cease, . . . so that the



waves there - of are still,

This system contains measures 207 to 210. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

for He mak - eth the storm to cease,

This system contains measures 210 to 214. The vocal line continues with the lyrics. The piano accompaniment maintains the same texture as the previous system, with the right hand playing chords and the left hand providing a rhythmic foundation. The key signature remains two flats.

. . . so that the waves there - of are still. *Sva*

This system contains measures 214 to 218. The vocal line concludes with the lyrics. The piano accompaniment continues. The key signature remains two flats.

Then are they glad, be - cause they are at

50

Sva

This system contains measures 218 to 222. The vocal line begins with the lyrics. The piano accompaniment continues. The key signature remains two flats.

a little faster.

rest, . . then . . . are they glad, . . .

a little faster.

226

then . . are they glad, . . .

231

Animate and increase.

then are they glad, be .

8va.

Animate and increase.

235

- cause they are at rest, . . .

8va.

239

51

Very broad.
f.

then are they glad, be -

mf Very broad.

243

- - cause they are at rest, and so He

247

Faster and with more force.

bring - eth them un - to the ha - - ven where they would

Faster and with more force.

251

be.

BASS SOLO.
ff 0 that men would

CHORUS.
f 0 that men would
f 0 that men would
f 0 that men would
f 0 that men would

A little faster.
f 0 that men would
8va

261

there - fore praise the Lord.

there - fore praise the Lord for His good-ness, and de - clare . . .

there - fore praise the Lord for His good-ness, and de - clare . . .

there - fore praise the Lord for His good-ness, and de - clare . . .

there - fore praise the Lord, and de - clare . . .

8va

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

271

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

276

in the con - gre - ga - tion of the peo - ple, and

in the con - gre - ga - tion of the peo - ple, and

so in the con - gre - ga - tion of the peo - ple, and

so in the con - gre - ga - tion of the peo - ple, and

praise Him in the seat of the el . . .

praise Him in the seat of the el . . .

praise Him in the seat of the el . . .

praise Him in the seat of the el . . .

Sra

- ders! For . . . He mak . . .

- ders! He mak - eth .

- ders! For .

- ders!

Sra

291

- eth the storm . . to cease, He mak - eth the
 . the storm to cease, He mak - eth the
 . . He mak - eth the storm, He mak - eth the
 For He mak - eth, He mak - eth, He mak - eth

298

53

More tranquilly.

storm to cease, He mak - eth the storm . . to
 storm to cease, He mak - eth the storm to
 storm to cease, He mak - eth the storm to
 the storm to cease, He mak - eth the storm to

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them un -

313

to the ha - ven . . where . . they would be, . . .

to the ha - ven where they would be, . . .

to the ha - ven where they would be, . . .

to the ha - ven where they would be, . . .

320

where . . they would be.

where . . they would be.

where . . they would be.

where . . they would be.

No. 5. SOPRANO SOLO.—“HE TURNETH THE FLOODS INTO A WILDERNESS.”

Andantino.

PIANO.

Ped.

The piano introduction is in 6/8 time, marked Andantino. It features a melody in the right hand with grace notes and a bass line with sustained chords and moving eighth notes. A pedal point is indicated in the bass.

5

p

He

f *dim.* *p* *p*

The first system shows the vocal line starting with a whole rest, followed by the lyrics 'He'. The piano accompaniment begins with a forte (f) dynamic, then diminishes (dim.) and returns to piano (p). The piano part features a complex texture with many grace notes and rapid sixteenth-note passages.

9 54

mf

turn-eth the floods in - to a wil-der-ness, and dri - eth up the wa - ter-springs. A

sf

The second system continues the vocal line with the lyrics 'turn-eth the floods in - to a wil-der-ness, and dri - eth up the wa - ter-springs. A'. The piano accompaniment features a mezzo-forte (mf) dynamic in the vocal line and a sforzando (sf) dynamic in the piano line. The piano part continues with its intricate texture of grace notes and sixteenth notes.

13

f

fruit - ful land mak-eth He bar-ren, for the wick-ed-ness of them that dwell there-in. . . .

mf *increase.*

The third system continues the vocal line with the lyrics 'fruit - ful land mak-eth He bar-ren, for the wick-ed-ness of them that dwell there-in. . . .'. The piano accompaniment features a forte (f) dynamic in the vocal line and a mezzo-forte (mf) dynamic in the piano line, which is marked 'increase.' The piano part continues with its intricate texture of grace notes and sixteenth notes.

17

p

He turn-eth the floods in - to a wilderness, and

sfz *dim.* *p*

Ped. *

21

p *Faster.*

dri - eth up, and dri - eth up . . the wa - ter - springs. . . . A -

Faster. *pp* *p*

25 55

- gain, He mak-eth the wil - der-ness a stand - - ing wa - ter, and

p

29

wa - ter-springs of a dry ground, of a dry . . .

ground. *mf* And

35

56

there He setteth the hun - gry, that they may build . . them, may *increase.*

39

build them a ci - ty to dwell in ; *f*

43

57

That they may sow their land, and plant vine - yards, to yield them fruits . . of *resolutely.*

in - crease, *p* He bless - eth them, so that they

dim. *p*

52

mul - ti - ply ex - ceed - ing - ly, and suf - fer - eth not their

increase gradually. *increase gradually.*

56

cat - tle.. to de - crease,

ff *f* *dim.*

60

58

p *Expressively.* He bless - eth them, He bless - eth

p

p Slightly retard. *In the original time.*

them.
Slightly retard. *In the original time.*

p

f dim.

And . . a - gain,

p dim. pp

when they are min - ish - ed, . . and brought low, . . through op-pression, through a - ny

fp pizz. p

80

mf *increase.*

plague, . . or trou - ble; Though He suf - fer them to be e - vil in - treat - ed thro'

increase.

84

f *60* *p*

ty - rants, and let them

f *sfz* *dim.* *pp*

88

wan - der out of the way in the wil - der - ness, out of the way,

espress.

92

p dolce.

out of the way; Yet set - teth He the poor on high from af - flic - tion,

pp dolce.

and mak-eth him house - holds like a flock,

100 61

p < > He help-eth the poor, He help-eth the

pp

104

f poor, yet set - teth He .. the poor on high from af - flic - tion,

f

108

expressively. *retard slightly.*

and maketh him house - holds .. like a flock.:

pp *retard slightly.* *pp* *Sva...*

No. 6. CHORUS A CAPPELLA.—"THE RIGHTEOUS WILL CONSIDER THIS."

Moderately and tranquilly.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.
(For practice only.)

6

62

Without accent, smoothly.

11

62

Without accent, smoothly.

ness shall be stopped, the mouth of all wick-ed-ness, the
wick-ed-ness, of all wick-ed-ness shall be stopped,
and the mouth of all wickedness shall be stopped, and the
and the mouth of all wick-edness shall be stopped,

increase slightly.
mouth of all wick-ed-ness, the mouth of all wick-ed-ness, the
increase slightly.
all wick-ed-ness shall be stopped, all wick-ed-ness shall be
increase slightly.
mouth of all wickedness shall be stopped, the mouth of
increase slightly.
the mouth of all wick-ed-ness shall.

f
mouth of all wick-ed-ness, the mouth of all wick-ed-ness shall be
stopped, the mouth of all wick-ed-ness, the mouth of all wick-ed-ness shall be
all wick-ed-ness, the mouth of all wick-ed-ness shall be
be stopped, the mouth of all wicked-ness shall be stopped, be

stopped, the righteous will con - sid - er this, and re - joice. Who-so is wise will

stopped, the righteous will con - sid - er this, and re - joice. Who-so is wise will

stopped, the righteous will con - sid - er this, and re - joice. Who-so is

stopped, the righteous will con - sid - er this, and re - joice. Who-so is

pon - der these things, who - so is wise will pon - der these things, increase.

pon - der these things, who - so is wise will pon - der, who-so is increase.

wise will ponder these things, who-so is wise . . will pon - der, increase.

wise will ponder these things, who-so is wise . . will pon - der, increase.

who - so is wise . . Much broader.

increase. who-so is wise . . will pon - der, will pon - der these things, and they shall

wise will pon - der, will . . pon - der these things, and they shall

who - so is wise will pon - der, will pon - der these things, and they shall

who - so is wise will pon - der, will pon - der these things, and they shall

ff Much broader.

Original time.

Original time.

un - der-stand the lov - ing - kind - ness of the Lord,

un - der - stand . . the lov - ing - kind - ness of the Lord,

un - der - stand . . the lov - ing - kind - ness of the Lord, who - so is

un - der - stand . . the lov - ing - kind - ness of the Lord, 64

Original time.

49

wise,

pp

who - so is wise will pon-der these things,

pp *p*

who - so is wise, who - so is wise,

p

wise, who - so is wise, who - so is

pp *p*

who - so is wise, who - so is

who - so is wise, who - so is

p

54

who-so is wise will ponder these things, and they shall see the lov-ing-kindness of the

is wise, and they shall see the lov-ing-kindness of the

wise . . will pon-der these things, and they shall see the lov-ing-kindness of the

wise, is wise,

The musical score is for a hymn in G major, 4/4 time. It features a vocal melody and a piano accompaniment. The lyrics are: 'who-so is wise will ponder these things, and they shall see the lov-ing-kindness of the'. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante'. The score is divided into four systems. The first system contains the first line of the melody and the first line of the piano accompaniment. The second system contains the second line of the melody and the second line of the piano accompaniment. The third system contains the third line of the melody and the third line of the piano accompaniment. The fourth system contains the fourth line of the melody and the fourth line of the piano accompaniment. The piano accompaniment consists of a right hand and a left hand. The right hand plays a simple harmonic accompaniment, while the left hand plays a more complex accompaniment with some triplets. The score is written in a clear, legible font.

Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .
 Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .
 Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .
 and they shall see the lov-ing-kind-ness, the lov-ing-

64 *Faster.* 65 dark-ness,
 of the Lord. For He brought them out of dark-ness, and
 of the Lord. For He brought them out of dark-ness, and
 of the Lord. For He brought them out of dark-ness, and
 kind-ness of the Lord. For He brought them out of dark-ness, and
Faster. 65

69
 out of the sha-dow of death, . . and brake their bonds in sun-der, in sun-der, in
 out of the sha-dow of death, and brake their bonds in sun-der, in sun-der, in
 out of the sha-dow of death, and brake their bonds in sun-der, in sun-der, in
 out of the sha-dow of death, and brake their bonds, and brake their bonds, and brake . . their bonds in

pp Original time.

sun - der. . . The right-eous will con - sid - er this, and re - joice,

sun - der. . . The right-eous will con - sid - er this, and re - joice, re -

sun - der. . . The right-eous will con - sid - er this, and re - joice, re -
re - joice, re -

sun - der. . . The right-eous will con - sid - er this, and re - joice,
Original time.

pp

ppp

and the mouth of all wicked-ness shall be stopped, the

joice, and the mouth of all wicked-ness shall be stopped, . . .

joice, and . . . the mouth . . . of all wicked-ness . . . shall be stopped, the

joice,

and the mouth of all wicked-ness shall be stopped, the

ppp

mf

mouth of all wickedness shall be stopped, the mouth . . . of all

the mouth . . . of all wicked-ness, . . . the mouth of all . . . wick -

mouth of all wicked-ness shall be stopped, the mouth . . . of wick-ed -

mouth of all wicked-ness shall be stopped, the mouth of all

mf

66

wick - ed - ness shall be stopped. Who - so is wise will pon - der these

ed - ness shall be stopped. Who - so is wise will pon - der these

ness . . . shall be stopped. Who - so is wise will pon - der these

wick - ed - ness shall be stopped. Who - so is wise will pon - der these

66

p

retard slightly.

things, . . . who - so is wise . . .

retard slightly.

things, and they shall un - der - stand, who - so is wise . . . will pon - der these

retard slightly.

things, and they shall un - der - stand, who - so is wise will pon - der these

retard slightly.

wise, . . . who - so is

things, . . . who - so is wise . . .

retard slightly.

8207.

1st SOPRANO. . shall un - der - stand the lov - ing - kind - ness . . . of the

2nd SOPRANO. . shall un - der - stand the lov - ing - kind - ness of . . the . .

1st ALTO. things, and they shall un - der - stand the lov - ing - kind-ness of the

2nd ALTO. things, and they shall un - der - stand . . the lov - ing - kind-ness of the

things, and they shall un - der - stand the kind - - ness of the

wise . . . shall . . . un - der -

. . shall un - der - stand the lov - ing - kind - ness of the

much broader.

sustained. dim. pp

Lord, who - so is wise will pon - der these things.

Lord, who - so is wise will pon - der these things.

Lord, who - so is wise will pon - der these things.

Lord, who - so is wise will pon - der these things.

sustained. dim. pp

Lord, who - so is wise will pon - der, pon - der these . . things.

stand, who - so is wise will pon - der, pon - der these . . things.

pp dim. pp

Lord, who - so is wise will pon - der these . . things.

pp dim. pp

No. 7. CHORUS AND QUARTET.—“O GIVE THANKS UNTO THE LORD.”

Slow and sustained.

PIANO.

mf *p* *p*

6

13 *67 Faster.* *pp*

18 *cres.*

22 *f* *cres.*

26 *68* *ff*

30

Measures 30-33 of a musical score. The music is written for piano in G major. Measures 30-32 feature dense, rapid sixteenth-note chords in both hands. Measure 33 begins with a forte (*f*) dynamic and features a descending melodic line in the right hand over a sustained bass.

34

Measures 34-38 of a musical score. Measures 34-37 consist of rapid sixteenth-note chords in both hands. Measure 38 features a melodic line in the right hand with accents and a descending line in the left hand.

39

Measures 39-42 of a musical score. Measures 39-40 feature a melodic line in the right hand with accents. Measures 41-42 feature a rapid sixteenth-note chordal texture in both hands, with a forte (*f*) dynamic.

43

Measures 43-47 of a musical score. Measures 43-44 feature a melodic line in the right hand with accents. Measures 45-47 feature a rapid sixteenth-note chordal texture in both hands, with a forte (*f*) dynamic.

69

48

Measures 48-51 of a musical score. Measures 48-50 feature a melodic line in the right hand with accents. Measure 51 features a rapid sixteenth-note chordal texture in both hands, with a piano (*p*) dynamic and a crescendo (*cres.*) marking.

52

Measures 52-55 of a musical score. Measure 52 features a melodic line in the right hand with accents. Measures 53-55 feature a rapid sixteenth-note chordal texture in both hands, with a forte (*f*) dynamic. An 8va (octave) marking is present above measure 52.

61 *With great force.*

65 70 SOPRANO.

O give thanks un - to the Lord, to the Lord,

ALTO.
O give thanks un - to the Lord, to the Lord,

TENOR.
O give thanks un - to the Lord, to the Lord,

BASS.
O give thanks un - to the Lord, to the Lord,

70 O give thanks un - to the Lord, to the Lord,

70 for He is gra - cious, . . . for He is gra -

for He is gra - cious, . . . for He is gra -

for He is gra - cious, . . . for He is gra -

for He is gra - cious, . . . for He is gra -

for He is gra - cious, . . . for He is gra -

cious, . . . and His mer - cy en - dur - eth for ev - . . .
 cious, . . . and His mer - cy en - dur - eth for ev - . . .
 cious, . . . and His mer - cy en - dur - eth for ev - . . .
 cious, . . . and His mer - cy en - dur - eth for ev - . . .

85

er. He turn - eth the floods in - to a wil - der - ness, and
 er. He . . . turn - eth the floods, and
 er. He turn - eth the floods to a wil - der - ness, and
 er. He turn - eth the floods, and

71

dri - - eth up the wa - ter - springs. A
 dri - - eth up the wa - ter - springs. A
 dri - - eth up the wa - ter - springs.
 dri - - eth up the wa - ter - springs.

90

cres.
fruit - - ful land mak - eth He bar - ren, for the

cres.
fruit - - ful land mak - eth He bar - ren, for the

cres.
A fruit - - ful land mak - eth He

cres.
A fruit - - ful land mak - eth He

cres.

98

f
wick - ed - ness of them that dwell . . there - in.

f
wick - ed - ness of them that dwell there - in.

f
bar - ren, for the wick - ed - ness of them that dwell there - in.

f
bar - ren, for the wick - ed - ness of them that dwell there - in.

102

72 *Faster.*
A - gain, He mak - eth the wil - der - ness .

A - gain, He mak - eth the wil - der - ness .

p
A - gain, He mak - eth the wil - der - ness . . a

p
A - gain, He mak - eth the wil - der - ness . . a

72 *Faster.*
p

With more animation.

a stand - ing wa - ter, and

a stand - ing wa - ter, and

stand - ing wa - ter, and

stand - ing wa - ter, and

112

wa - ter - springs . . of a dry land, and

wa - ter - springs . . of a dry land, and

wa - ter - springs . . of a dry land, and

wa - ter - springs . . of a dry land, and

116

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

120

73

SOPRANOS. *With delicacy.*

p

And there . . . He set - teth the hun - gry,

p dolce.

125

p

that they may build . . . them, may build them a

39 *p*

that they may build them, may build them a

p

that they may build them, may build them a

p

that they may build . . . them, may build them a

130

f

ci - ty to dwell . . . in.

48 *f*

ci - ty to dwell . . . in.

f

ci - ty to dwell . . . in.

f

ci - ty to dwell . . . in.

f

Sva.

140

74

that men . . . would

that men . . . would

that men . . . would

that men . . . would

74

that men would

144

there - fore praise the Lord for His good - ness, and de - clare the

there - fore praise the Lord for His good - ness, and de - clare the

there - fore praise the Lord for His good - ness, and de - clare the

52

praise the Lord for His good - ness, and de - clare the

increase.

increase.

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

Sva.....

154

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

159

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

52

hun - - gry soul with good - - - ness.

Sva.....

8307.

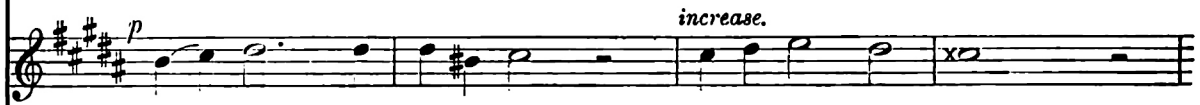
163

75

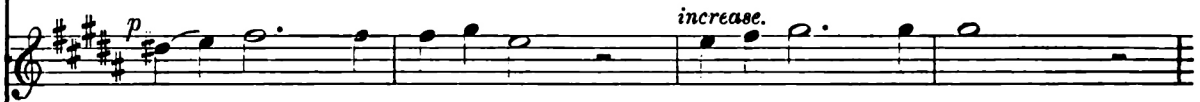
QUARTET.



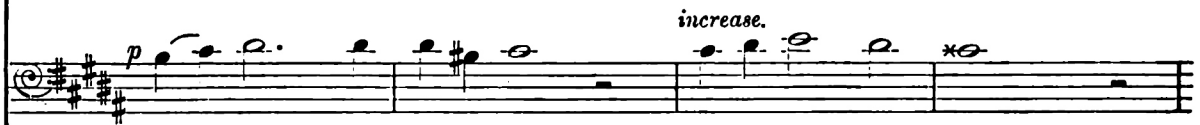
For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.

163

75

CHORUS.



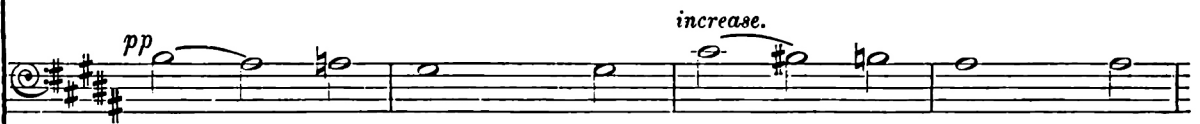
O . . that men would there fore praise the



O . . that men would there - fore praise the



O . . that men would there - fore praise the



O . . that men would there - fore praise the





O that men would praise the Lord.

O that men would praise the Lord.

O that men would praise the Lord.

O that men would praise the Lord.



Lord for His goodness,

Lord for His goodness,

Lord for His goodness,

Lord for His goodness,



8va

ff

O that men . . would there - fore praise the Lord for His

ff

O that men . . would there - fore praise the Lord for His

ff

O that men . . would there - fore praise the Lord for His

ff

O that men would praise the Lord, O that men would praise Him for His

8va

ff

good - ness, and de - clare . . His won

good - ness, and de - clare . . His won

good - ness, and de - clare . . His won

good - ness, and de - clare, . . and . . de .

76

QUARTET.

'And de - clare . . His won - ders, and . . declare His

And de - clare . . His won - ders, and . . declare His

And de - clare His won - ders, and . . declare His

And de - clare . . His won - ders, and . . .

- - ders, and . . declare His won - - - - ders,

- - ders, and . . declare His won - - ders,

- - ders, and . . declare His won - - ders,

- clare His won - ders, and . de - clare . . .

won - ders, de - clare His wonders, for His mer -

won - ders, and declare His won - ders, His mer -

won - ders, and declare His won - ders, His mer -

. . . de - clare, for His mer -

and . . de - clare . . His won - ders, . . for His mer

and . . de - clare . . His won - ders, . . for His mer -

and de - clare . . His won - ders, . . for His mer -

. . . His won - ders, . . for His mer -

192

- cy en - dur - eth, His mer - cy en - dur - eth for

- cy en - dur - eth, en - dur - eth for

- cy en - dur - eth, His mer - cy en - dur - eth for

- cy en - dur - eth for ev - er, His mer - cy en - dur - eth for

192

- cy en - dur - eth for ev - er, His mer - cy en - dur - eth for

- cy en - dur - eth for ev - er, His mer - cy en - dur - eth for

- cy en - dur - eth for ev - er, His mer - cy en - dur - eth for

- cy en - dur - eth for ev - er, His mer - cy en - dur - eth for

198

Majestically.

ev - er, O give thanks un - to the Lord,

ev - er, O give thanks un - to the Lord,

ev - er, O give thanks un - to the Lord,

ev - er, O give thanks un - to the Lord,

198

Majestically.

ev - er, O give thanks un - to the

ev - er, O give thanks un - to the

ev - er, O give thanks un - to the

ev - er, O give thanks un - to the

Majestically.

O give thanks un-to the Lord,

O give thanks un-to the Lord,

O give thanks un-to the Lord,

O give thanks un-to the Lord,

Lord, O give thanks un - to the

Lord, O give thanks un - to the

Lord, O give thanks un - to the

Lord, O give thanks un - to the

207

Lord, to the Lord, for

Lord, to the Lord, for

Lord, to the Lord, for

Lord, to the Lord, for

He is gra - cious, . . . and His mer - cy en - dur - eth,
 He is gra - cious, . . . and His mer - cy en - dur - eth,
 He is gra - cious, . . . and His mer - cy en - dur - eth,
 He is gra - cious, . . . and His mer - cy en - dur - eth,
Faster.

en - dur - eth for ev - - - er, for ev - - -
 en - dur - eth for ev - - - er, for ev - - -
 en - dur - eth for ev - - - er, for ev - - -
 en - dur - eth for ev - - - er, for ev - - -

er, for ev - - - er.
 er, for ev - - - er.
 er, for ev - - - er.
 er, for ev - - - er.



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