

# ALICE MARY SMITH

## The Complete Sacred Choral Music

edited by Leonard Sanderman

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front cover: St Andrew's, Wells Street – George Hyde Pownall (oil on board)

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# Introduction

Alice Mary Smith is well-known as the first English woman to write symphonies. Most of her orchestral output has been recorded and published, leading to a swift and necessary re-evaluation of her life and work. Her sacred choral music, however, remained almost completely ignored for a century and a half now.

In the process of researching Sir Joseph Barnby, I came across a paper which claimed that he performed two pieces by Alice Mary Smith within the context of the liturgies at St Andrew's, Wells Street in February 1864. St Andrew's had the best choir in London, and Barnby was one of the most famous conductors of his time. This project was in no small part inspired by the sad realisation that no major publication or textbooks yet mention the fact that Barnby performed liturgical music by a woman composer in the mid-nineteenth century. By publishing Smith's complete sacred choral music as freely available sheet music and recording this oeuvre, I hope to inspire musicians to get to know Smith's music and encourage musicologists to begin a reappraisal of Smith as a significant choral composer.

This collection of music is important in temporality, quality, and quantity. The performances of Alice Mary Smith's *By the waters of Babylon* and *Whoso hath this world's goods* are the earliest documented performances of liturgical music by a woman composer in the Church of England I have been able to verify. In many ways, including the academic, emotional, and structural, this is music of a quality that meets and exceeds many of her contemporaries. Furthermore this it is one of the largest oeuvres of sacred music by a woman composer in known existence.

Smith wrote a short sacred cantata, six anthems, and three canticles (as well as the beginning of a fourth). The canticles and *O Praise the Lord* are the earliest, which appear to have been written when she was only in her late teens or very early twenties. The verse anthem *O Praise the Lord* already betrays the Handelian and Mendelssohnian influences which come to fuller development in her anthems *Out of the deep*, and *By the waters of Babylon*. Here, she shows her familiarity with the oratorio-style of choral composition. In miniature, this can also be seen in *Whoso hath this world's goods*. Smith demonstrates a more lyrical and advanced style in *Come unto Him* and *The Soul's Longings*. These pieces show the influence of Schubert (and to a lesser degree, Gounod) in their lyrical melodies, pianistic accompaniments, tonal structures, and their exciting harmonic content. Composed around 1864-5, these works were nothing less than cutting edge, especially in terms of their structure and affective content. In this sacred repertoire, Smith approaches the operatic and salon styles with a boldness and liberty unfamiliar to many of her contemporaries. The Sacred Cantata *Exile* uses her command of these diverse styles and structures to dramatic effect; after a relatively peaceful opening section, she generates a huge

amount of momentum throughout the central sections to drive the narrative forward with a great sense of 'drive', gathering up enough pace to allow a long and expansive finale.

Smith's music has only recently resurfaced. Her manuscripts were passed down through the family and were eventually archived at the Royal Academy of Music in London through the work of Ian Graham-Jones. However, in his book *Alice Mary Smith*, he only makes a cursory note of five of the anthems, omitting *O Praise the Lord*, as well as the canticles and cantata. Dr Christopher Ellis submitted performance editions of three of Smith's anthems for his DMus at Ball State University (USA). He kindly provided his performance editions of five anthems (all but *O Praise the Lord*), which helped to inform these scholarly editions.

Why Smith stopped composing sacred music after approximately 1867 is as yet unclear. However, this issue will be extensively researched in my doctoral thesis. For now, I will note that she married in 1867, and that her husband wrote an extensive obituary for the *Musical Times* in 1884, including an attempt at a full list of her compositions with significant performances. Despite the volume of sacred pieces, or their performance at St Andrew's under the (then) famous Barnby, he chose to completely omit his late wife's sacred oeuvre.

The purpose of this publication is to rectify that omission in history, and shine a light on that a prolific, gifted, and unjustly neglected female composer of sacred music. It is my hope that by making her music freely and readily available in an edition which both represents her manuscripts clearly and meets contemporary performance demands, this unique collection will be reappraised.

This project would not have been possible without the time and effort of a great many people. My thanks go out to all who have made this project possible at the University of York and The White Rose College of the Arts and Humanities who helped to organise the funding of this project: Gem, Caryn, Clare, David, and Sarah.

I am very grateful to Professor Jonathan Wainwright, whose trust and flexibility enabled me to take on this project alongside my doctoral research.

The music in this publication may also be freely downloaded from my website. The CD which was recorded with this project is also freely available online. For more information, please see [www.leonardsanderman.com/alicesmarysmith](http://www.leonardsanderman.com/alicesmarysmith)

Leonard Sanderman,  
York, August 2019

## Notes on the accompanying recordings

This book is accompanied by a CD with recordings of all the compositions in the book. While this is by no means an accurate 'historical' recreation, it can certainly be said to be historically informed.

The recordings were made at St Saviour's Church, Richmond Hill, Leeds, which has very similar acoustics to St Andrew's, Wells Street, London: the church in which the music was originally performed. Both were significant newly built Anglo-Catholic churches, designed (in part) by Benjamin Webb, a leader of the Ecclesiological Society and the vicar of St Andrew's. Both buildings were also later beautified by Bodley and Pugin.

The choir composition has also been based on St Andrew's: all sources point to a set up with eight trebles, and around four altos, tenors, and basses. For this recording, the soprano parts were sung by eight sopranos instead of trebles, and the alto part by both men and women. This is not only out of practical considerations: the Cantata "Exile" specifically calls for sopranos and contraltos. Furthermore, these deeply vocal lines are the voice of a woman composer. In short, the case for female upper voices on this recording is more than compelling.

Barnby had strong views on organ building: he wrote that the technical advancements of the nineteenth century were an inhibition to a musical performance, saying that the 'fine [Father Smith] instrument for the Temple Church in 1687 [inspired the] organist of the time [to make] himself a sound musician in the first place, and then an organist.' The organ at St Saviour's is a small, simple, and beautiful tracker organ, conforming to Anglo-Catholic convention of the time and to the ideals of Barnby. Furthermore, an 1880 Mustel harmonium was used for the more advanced anthems, which feature a more salon-like or even pianistic accompaniment. The use of a harmonium was commonplace in churches in the second half of the nineteenth century. When St Andrew's became the first choir in the world to record in 1902, the accompaniment was played on the harmonium. Taking into account the style of Smith's accompaniments, the St Andrew's recording, and the tradition of using harmoniums in church, the case for using a harmonium for a part of this recording can be argued with conviction.

Finally, the 1902 recording also gives us some insights into historical vocal technique. The conductor, Frederick Docker was Barnby's chorister, student, and successor: he was one of the choristers in the period this music was first performed. One of the most notable features of this recording is that in *Onward Christian Soldiers*, the trebles create a glissando between the two syllables of *Jesus* in the penultimate line. Other contemporary sources also suggest that it was not uncommon to use

glissandi between slow notes spanning larger intervals within one word. A small number of glissandi that conform to those parameters were also included on these recordings, most notably in *The Soul's Longings*.

While some compromises always have to be made, also in these recordings, the historically informed performance practices used in the process have added a valuable layer of depth and beauty to the music recorded.

These recordings would not exist without the amazing production team: Pedro Acker Caetano was responsible for mixing, engineering and mastering. During the recording sessions, he was ably assisted by Pál Kerekes and Haruna Higa.

Great gratitude is also expressed to the wonderful Robert Smith, who played the organ with his usual joviality and kindness.

Especial thanks go out to Fr Darren Percival, who kindly permitted us to use St Saviour's Church, Richmond Hill, Leeds as our recording venue, and to Fr Gordon Newton, who helped enormously in the logistics of this project.

Above and beyond all, I am grateful to the singers of The Eoferwic Consort, who corporeally brought this music back to life. They were an absolute delight in cooperation.

## Notes on the instruments

The specifications of the 1913 Walker organ at Saviour's Church, Richmond Hill are as follows.

### Pedal (C-f1)

Bourdon	16
<i>Great to Pedal</i>	
<i>Swell to Pedal</i>	

### Great (C-a3)

Open Diapason	8
Wald Flute	8
Dulciana	8
Harmonic Flute	4
<i>Swell to Great</i>	

### Swell (C-a3)

Horn Diapason	8
Stopped Diapason	8
Gamba	8
Voix Celeste	8
Principal	4
Fifteenth	2
Closed Horn	8

The 1880 Mustel harmonium that was used on this recording was kindly provided by Phil and Pam Fluke of Saltaire. Its specifications are as follows.

[www.harmoniumhire.co.uk](http://www.harmoniumhire.co.uk)

### Basse (C-e1)

<i>Forté-Fixe</i>	
<i>Métaphone</i>	
<i>Genouillère d'expression</i>	
(O) <i>Forté Expressif</i>	
(5) Harpe Eolienne	2
(4) Clairon	4
(3) Basson	8
(2) Bourdon	16
(1) Cor Anglais	8
(1P) <i>Percussion et Cor Anglais</i>	8
(G) <i>Grand-Jeu</i>	
(E) <i>Expression</i>	

### Dessus (f1-c4)

<i>Forté-Fixe</i>	
<i>Métaphone</i>	
<i>Genouillère d'expression</i>	
(O) <i>Forté Expressif</i>	
(7) Baryton	32
(6) Musette	16
(5) Voix Céleste	16
(4) Fifre	4
(3) Hautbois	8
(2) Clarinette	16
(1) Flûte	8
(1P) <i>Percussion et Flûte</i>	8

# Editorial Practice

The primary source material was procured from the Royal Academy of Music. My thanks go out to Kathryn Adamson and the entire library staff for their support in this project. The manuscripts of Alice Mary Smith's sacred choral music are catalogued at the RAM as MS 1613-1617 and MS 1770-1774, as well as MS 1790.

Details of the manuscripts used in this edition can be found in the comments below.

These scores attempt to represent the manuscripts as directly and faithfully as possible. Even details such as beaming and cautionary accidentals have all been copied exactly, where possible. The original score layout has also been preserved, where possible. However, a few compromises had to be made to make performance from this scholarly edition possible:

- alto and tenor clefs were rewritten in treble clef (with octave transposition for the tenor), where relevant.
- dots (which elongate note values) have been added without further remark, where required to complete bars.
- lines were added in the lyrics to indicate melismas where this was not clear through beams or slurs. As a rule, no additional beams or slurs were added.

All other editorial markings and additions have been given in

- brackets for dynamics, technique, etc.
- small print for notes, rests, accidentals, etc.
- cursive for lyrics.

Further deviations from the original score are given below in detail.



# Out of the deep

## Comments

This piece exists in two manuscripts, MS 1617A and MS 1617B. B seems to be the later version. The main differences are that A begins in D major and is incomplete at the end. This edition is based on B, using input from A as marked.

## Divergences from the manuscript

Bar 1, 50

Markings from A

Bar 9-12

This section is not in the pencil draft in A, only the pen version over the pencil draft. In B, the composer strikes through the top F in bar 9, clearly dismissing the A version, and began composing a new connective section. This has been reconstructed here. The bar lines had to be somewhat altered. MS A is also given, for information.

Bar 18, 22-24, 27

The minims on the third beat of the bar in the accompaniment in bar 18 and 22 are in a different hand but are included in this edition. In the same hand there are baritone crotchets F on beat 2, 3, and 4 of bar 23, and a minim f at the beginning of bar 24. Furthermore, it gives an additional tenor F and A crotchet in the left hand of the piano in bar 24, beat 1, followed by an additional F and Ab on beat 2, and two sets of G and B quavers in the right hand on beat 4. It also adds a natural in the piano part on bar 27 beat 1. All of these are ignored in this edition.

Bar 39-40

These bars are not present in A. B was written in pen. An improvement of this line was begun in pencil but left unfinished. This has been completed and the discarded version is also given for information.

Bar 74-75

The composer writes in the top notes here in a slightly smaller hand. They are given here in the same font, so as not to make them appear editorial.

Bar 123-126, 128-130, 132-135

Accompanimental bass line from A

Bar 140-141

The chorus parts contain various corrections in pencil, revoicing the chords. Only the corrections are given.

# O praise the Lord

## Comments

This piece exists in one manuscript, MS 1774. In the outer sections, no (space for an) accompaniment is provided in this manuscript, but it is likely a *colla parte* organ part was intended. The thinness of the chord in bar 26 could be seen as evidence for this. Furthermore, space for an accompaniment is provided in the middle sections, and substantial parts of it were completed. Therefore, accompaniments are also provided in the outer sections.

Parts of the manuscript are in pencil, and parts in pen. They are presented here without distinction.

## Divergences from the manuscript:

Bar 12

Soprano, beat 1, was a minim: reduced to a crotchet to fit in the bar.

Bar 22

The soprano G# on beat 4 is only in pencil. The melody is written in pen, harmonies in pencil. The G# seems to have been an elaboration added during harmonisation.

Bar 24

Crotchets B-A, in pen, in the soprano replaced in pencil by minim B and minim A tied over to a minim A into an additional bar. The crotchets in pen were presumably replaced while the harmonisation was added in pencil.

Bar 35

The first chord in the left hand was written as semibreve. Reduced to a dotted crotchet.

Bar 42, 57, 59, 72, and 126

Clef changes in the accompaniment were missing and added.

Bar 46

The start of the 8va marking was at the beginning of bar 46 and was brought forward a crotchet.

Bar 56

The tenor A of the accompaniment was written as a minim and was reduced to a crotchet to avoid a clash on the second crotchet beat with the bass Bb.

Bar 78

The F in the accompaniment was a minim, but later replaced by a decorated version, as printed.

Bar 84

On the third crotchet, the accompaniment bass was F, and is corrected in pencil to an E, leading into the next bars, which are also composed in pencil.

Bar 97

The first note in the alto is here written as a minim, the following alto notes are closed noteheads only. These were rewritten as three crotchets, so as to keep them in their place vis-a-vis the other parts.

Bar 123

After this bar, the manuscript has an empty space, before the next section, which is not unusual. After the organ part of the Soprano Solo section finishes, there is a d minor chord pencilled in (tenor D, A, middle D, F) for one bar, written as a minim, presumably dotted. Below this a staff which was written in as a continuation of the previous (two treble clefs and a bass clef) and changed to a staff consisting of an alto clef, a tenor clef, and a bass clef, in 3/4, with a key signature of one flat. This pencilled in chord has been omitted from this edition.

Bar 131

The second crotchet in the Alto is a C# in pen, corrected to a D in pencil. Only the correction is given.

Bar 135-136

These two entire bars written were it in 3/4 minim crotchet. Judging from markings in bar 123, this was how this section was first conceived. All note values were doubled in these bars.

Bar 144

Missing note in tenor part added. It could be argued that this should be a Bb or an A. The former was chosen to move in similar motion to the upper voices.

Bar 162

The soprano has both a semibreve F# and minims G-F# in the soprano. The F# seems to be a later correction. This edition only gives the minim movement for consistency with bar 170.

Bar 164

The triplet figure in the soprano is written as three quavers. It is represented here as a more conventional three crotchets with a triplet marking.

**Bar 171**

The first note in the soprano is written as a minim and has been elongated here to fill the bar and for consistency with the lower voices.

**Bar 180**

The final minim beat of the Alto part also contains a G# minim, which may be a correction. It is not given in this edition.

**Bar 181**

There is no final barline here. It could be argued that this section should continue as the opening section did, in which case, the performer may wish to recapitulate page 4, to balance the ending with the opening. However, the presence of the top A already gives a sense of closure which may be considered satisfactory. A final barline was added to this bar.

## By the waters of Babylon

**Comments**

This piece exists in two manuscripts, MS 1615 and MS 1790. This edition is based on MS1615.

**Divergences from the manuscript****Bar 2**

The manuscript also contains a tie between the second and third beat of the Organ right hand, added in pencil. It is not shown in this edition.

**Bar 20**

The alto part here is difficult to read and may also be read as C and A.

**Bar 40, 47**

In these bars between sections, with pauses, rests have not been added, as the pauses themselves act as rests.

**Bar 100**

The rall. here is added in pencil, spelled 'Ral'. On the third beat the G in the treble of the organ part has been crossed out violently in pen. It is not given here.

**Bar 117**

The final quaver in the right hand of the accompaniment is notated as a crotchet. It is reduced to a quaver to fill the bar.

**Bar 122**

The second crotchet of this bar was written as a crotchet but was elongated by the composer to a minim. The resulting crotchet rest in the voice part on the third bar remains in the MS. It is not given in this edition.

**Bar 128**

The alto parts in the accompaniment are an elaboration in pencil. The original was given as plain minim.

**Bar 137-140**

Bar 137 contains *rall.* p and pp dynamic markings in a different hand to the composer. The pp marking in bar 140 is the composers. The pp marking from bar 137 is not given in this edition, for clarity.

**Bar 181**

The same different hand corrected soprano ab to a§. If this were to be implemented, the organ part should be adapted accordingly and the tenor eb should probably also be e§. The correction is omitted in this edition.

**Bar 255-256**

Between these two bars, there is an empty bar in the MS for Tenor and organ. This might imply a repetition of the previous bar, but it is more likely that the composer left it blank because the next bar required seven staves for the chorus entry. The spare bar is deleted from this edition.

## Whoso hath this world's goods

**Comments**

This piece exists in one manuscript, MS 1616. This edition is non-divergent from the manuscript.

## The Soul's Longings

**Comments**

This piece exists in two manuscripts, MS 1613A and MS 1613B. A is the later version. This edition is based on A, using input from B as marked. Neither explicitly states for which voice part the solo is written, but the solo part merges into the Tenor in bar 101 in both versions. It is sometimes written in the soprano part, after a choral section, i.e. in bar 67. However, with the other staves left blank, this does not necessarily mean it is written for soprano. The transition in bar 101 is the most compelling evidence, so the solo is marked as Tenor in this edition.

MS A is bound with "Come unto Him all ye that labour" under the title page

2. Anthems  
The Souls Longings  
"Come unto Him".

A handwritten copy of the sonnet is pasted onto the inside cover.

The Soul's Longings

O gracious God & Lord of mercy's might,  
Why do I live amid this world of woe?  
When every day doth seem to me as night,  
While sorrows seek my spirits' overthrow.

I hear thy word, & would obey thy will,  
But want the power that might perform thy due;  
I know the good, & fain would leave the ill,  
And fear the sorrows that doth sin ensue

And yet I fall into that depth of sin  
That makes me fear the judgement of thy wrath,  
until thy grace doth all my help begin  
To know what comfort faith in mercy hath.

O Blessed Light that shows in mercy's eye!  
While faith doth live, that love can never die.

Sir Nicholas Breton

**Divergences from the manuscript**

Bar 10

The alto part of the accompaniment on the second dotted crotchet is smudged beyond recognition. MS B gives E and F#. The smudge seems to have arisen from crossing out the F#. Only E is given in this edition.

Bar 142

The sixth crotchet of the right hand is smudged beyond recognition.

# Come unto Him

## Comments

This piece exists in two manuscripts, MS 1614A and MS 1614B. B is the later version. This edition is based on B, using input from A as marked.

## Divergences from the manuscript

Octave transposition added to the Tenor part.

### Bar 10

An additional "all ye" was added to the underlay of this bar in a different hand. It is not given in this edition.

### Bar 29-31

The Bass and Tenor have a surplus slur in bar 29, beat 1-4, and bar 31, beat 4-6, respectively. These are not given in this edition.

### Bar 52

Accompaniment, beat 4, has a B in pen, corrected to a G (# implied) in pencil. Only the correction is given.

### Bar 93

The Bass note has a redundant tie to bar 94, probably due to a change in underlay. This tie is not given in this edition.

### Bar 107-114

MS A differs significantly from MS B in these bars. MS A is printed above MS B (omitting the empty Soprano, Tenor, and Bass staves in MS A), as there is much to recommend each version. MS B is more stable, both structurally and harmonically, while MS A is more dramatic.

### Bar 153

On beat 4, the right hand of the accompaniment has a b and d above the given notes. These appear to be a later addition and are not given in this edition.

### Bar 157

The Soprano, Alto, and Bass feature redundant slurs between beats 1 and 4, probably due to a change in underlay. These are not given in this edition.

# Te Deum Laudamus in A

## Comments

This piece exists in one manuscript, MS 1771. No (space for an) accompaniment is provided in this manuscript, but it is likely a *colla voce* organ part was intended for most sections, potentially providing additional harmonies in places such as bar 9-12. However, this is not essential. An editorial tenor part is provided as an option in bar 18-20. For diversity in a *cappella* performance, antiphony may be used, as suggested in the editorial directions throughout the score.

Parts of the manuscript are in pencil, and parts in pen. They are presented here without distinction.

## Divergences from the manuscript

Cut common time signature added.

### Bar 3

This entire bar is written in pencil whilst the surrounding music is in pen. The tenor part is written as A-B in tenor clef or B-C# in treble clef. It is presumed this draft was thought out in treble clef.

### Bar 7-8

Various corrections in this area have been erased. Bar 7 still contains a minim G# in the soprano, however, which was considered to be a remnant of the otherwise erased line. The divided E in the Alto, bar 8, also seems to be a remnant of this older version.

### Bar 74

Bass, beat 2 gives an E in pencil, with a G# in pencil, which seems to be a later improvement.

### Bar 87

Tenor, beat 1 gives both a bottom D# and a top E#. The former is not given in this edition. The crotchet that follows seems to contain both a top D# and E#. Only the D# is given.

### Bar 89

On beat 2, a Tenor E is crossed out and replaced with a C#. Only the correction is given.

### Bar 95

Beat 1, Alto A and Tenor E changed in pencil (to connect to the preceding section, left blank in pen and completed in pencil) to Alto E and Tenor A. Only the pencil version is given.



Bar 107

The soprano copies the Alto for this bar alone. These three notes have been removed.

## Te Deum Laudamus in E-flat

### Comments

This piece exists in one manuscript, MS 1773. Only the first 28 bars of this piece (still) exist. Considering that this inhibits performance, the fragment is given with minimal editing.

In this edition, the Te Deum Laudamus is bound into one booklet with the Jubilate Deo and Nunc Dimittis, as they are clearly related. In the manuscripts, the Jubilate Deo and Nunc Dimittis are given in one score. The Te Deum exists in a separate score.

## Jubilate Deo in E-flat

### Comments

This piece exists in one manuscript, MS 1772. This manuscript contains both the Jubilate Deo and the Nunc Dimittis. On occasion, minims need to be divided into crotchets to fit in the words (i.e. bar 4). These notes have been left undivided in the edition.

No (space for an) accompaniment is provided in this manuscript, but it is likely a *colla voce* organ part was intended throughout, as in the Te Deum. For diversity in a *cappella* performance, antiphony may be used, as suggested in the editorial directions throughout the score.

### Divergences from the manuscript

Cut Common Time Signature added, in line with the Te Deum.

Bar 4-5, 9

Parallels maintained.

Bar 27

The Tenor **D<sup>b</sup>** on beat 1 is crossed out and an F is pencilled in. This creates a parallel fifth. Original maintained.

Bars 91-104

An alternative underlay has been suggested in bars 91-104 where the underlay complicates the phrasing.

# Nunc Dimittis in E-flat

## Comments

This piece exists in one manuscript, MS 1772. This manuscript contains both the Jubilate Deo and the Nunc Dimittis.

No (space for an) accompaniment is provided in this manuscript, but it is likely a *colla voce* organ part was intended throughout, as in the Te Deum. The lack of respectively the fifth and third in the last two chords could be seen as indication of this. Editorial additions have been provided for the final cadence so the piece may also be performed *a cappella*. For diversity in a *cappella* performance, antiphony may be used, as suggested in the editorial directions throughout the score.

## Divergences from the manuscript

Cut Common Time Signature added, following the Te Deum.

Bar 11, beat 1-2

Tenor has both B(b) and D. The D causes a parallel with the bass and was crossed out. The B(b) appears to be a later correction by the composer, but clashes with the Soprano. The D was retained, but the Alto and Tenor parts for the second minim beat of the bar swapped (and the original tenor transposed up an octave), as a compromise.

Bar 15, 37-39

Parallels maintained.

Bars 14-17

An alternative underlay has been suggested in bars 14-17 as the underlay complicates phrasing.

Bar 16, beat 1-2

The Ab minim in the bass was reduced to a crotchet to fit into the bar.

Bar 20

Tenor has a minim G followed by a minim of both Bb and G. The Bb would give a parallel with the soprano and was crossed out. As in Bar 11, the G seems to be a later correction, but clashes, here with the Bass. The tenor part in this bar was altered to crotchets G-Bb-Ab-G, as a compromise.

Bar 23, beat 4

Alto could be read as Db or Eb. It is given as Eb in this edition.

## Bar 25-26

Audible parallels arise. As these were corrected in bar 11 and 20, a correction has been offered in the score.

# Exile

## No. 1: Unhappy Sion

### Comments

This piece exists in one manuscript, MS 1770. This manuscript contains sections written in pen and pencil (parts of which are rubbed out but legible). This edition represents all of the notes written by the composer without distinction, as to do so would make it difficult to perform from this edition. However, notes on areas of particular interest are given below.

The manuscripts of the various sections of this Cantata are bound together. It consists of four broadly equal sections which contain diverse sections, woven together through repeated material, usually with a degree of development in the second iteration: hymn-like choruses in parts 1, 3, and 4, and a fugal chorus in part 2. The composer only gives headings for No. 1 and No. 2. Therefore, editorial comments are only given in the same places, although the other sections are editorially outlined to help performers understand the structure of the work. The title *Exile* and the classification as Sacred Cantata are editorial. The text is a selection from Jean Racine's *Esther*, adapted from multiple translations. However, *Esther* would be a misnomer for a Cantata that does not once feature her name or narrative, but rather focuses on the timeless issues, which are better covered by the overarching name *Exile*. Further comments are given overleaf. A full analysis of this work will feature in my doctoral thesis.

### Divergences from the manuscript

#### Bar 23, beat 2

The Soprano has 'Hills where miracles have wrought', which is later consistently given as 'Hills where miracles were wrought'. The lyrics in bar 23 were adapted for internal consistency.

#### Bar 26, beat 2

The Tenor has a B in the MS. This B is too dissonant for the idiom. The same cadence in bars 98, 106, and 114 consistently contains an A in place of the B. The B in bar 26 was replaced with an A.

#### Bar 99-110

In the MS, the Soprano Solo joins the chorus Soprano staff. In this edition, it retains its own staff.

## Bar 113

On the second beat, the right hand in the accompaniment is given as a quaver. It is elongated to a dotted crotchet in this edition.

## Bar 132-135

The underlay in this line was altered (by the composer, it seems). However, remnants of the old underlay remain in the MS. The repetition of the word 'end' in bar 135 has been maintained but elimination in performance is suggested. Slurs between beat 1 and 2 of bars 132 and 133 are present in the MS but have been eliminated from this edition.

## No. 2 - Weep, sisters, let your sorrows flow

**Comments**

It seems that the accompaniment was composed at the piano but intended for later orchestration. The marking *Flute* in bar 208 is evidence that the composer was writing for orchestra or organ. Furthermore, there are occasional bass notes which exceed the lower range of most pedalboards. Taking into account her other cantatas were orchestrated, it can be said with relative certainty the accompaniment here is a compact sketch for an orchestral accompaniment, probably composed at the piano.

**Divergences from the manuscript**

## Bar 35-44

In the MS, the Contralto stave disappears for these bars, and the notes are written onto the short score chorus. In this edition, the Contralto line retains its own stave.

## Bar 50

The contrasubjective material for this fugue echoes the scalic motif in bar 14-16, and the rhythmic motif with suspension from bar 44-45. It was decided to not use the scoring motif in bar 133 and onward, as this has a different function: it only works in the reprise, as both the motif and the reprise are short and radical, unlike the more expansive first iteration of the fugue. Therefore, it was attempted to integrate the fugue even more fully into the first section instead.

## Bar 79

The Alto entry is here written in the Tenor part but marked "Alto" in pencil. It is given in the Alto part without further remark in this edition.

## Bar 84-87

The vocal parts in these bars are written in short score in the MS but have been given in full score in this edition.

## Bar 88

The accompanimental pattern here is based on a minim pulse as suggested in bars 99-101 and 104-106. The harmonic language prefaces the many implicit and explicit diminished seventh chords of the two and four-part sections that follow. The strong rhythmic element of the motif was introduced for *affekt* and work contrapuntally to the melody: the accompaniment is silent on the downbeats and leads away from it while the vocal parts feature anacrusis which lead into strong downbeats. This motif of semiquavers and quavers precurses and contextualises the composer's semiquaver-only patterns in bar 211 and onward.

## Bar 92, beat 2

The melody moves from onto the lower of two vocal staves here, before the MS reduces to one voice with accompaniment in bar 94. This melody then re-emerges in the upper of two vocal staves in bar 98. This change of staff has been omitted from this edition.

## Bar 138-139

The Pedal part here was written in crotchets and quavers in the MS. In this edition, each note is doubled in length to fill the bars and align with the other voices.

## Bar 145

The Alto and Bass have quavers on the second and third beats of this bar. In this edition, these notes are doubled in length to fill the bar and align with the accompaniment.

## Bar 157

The chorus parts for this bar are given in short score in the MS. In this edition, they are given in full score.

## Bar 164

The accompaniment has an Eb and a Bb on the downbeat, in pencil. The following notes are in pencil and pen. As the notes on this downbeat were not copied in pen also, they are omitted from this edition.

## Bar 168

The Alto and Bass notes of the accompaniment are given as crotchets in the MS. They are elongated to minims in this edition, following the bass in the next bar.

## Bar 216

This bar was written in Gb in pencil but is marked F#. The following bars are in pen, in F#. In this edition, bar 216 has been rewritten in F#, and a key signature has been added in place of the marking F#.

## Bar 229

This section has been marked 'semichorus' for four reasons: firstly, it makes more structural sense to keep the first iteration of this chorus quiet and intimate in the context, allowing its louder reprise to develop into the next chorus; secondly, it was conventional to have a chorale-like section for quartet in the nineteenth century cantata (*cf* *God is a Spirit* - Sterndale Bennett, *God so loved the World* - Stainer, etc.); thirdly, it reflects the fragility implied in the tragedy, where this section is sung by the 'youngest virgin'; and, finally, it creates an effective contrast with the preceding aria and the following recit.

## Bar 235

The MS gives a minim A followed by crotchets B A (faint C#) A in the organ part. This edition gives the first A as a crotchet and the next as a C#, following the bass line.

## Bar 241, 243

The accompanimental patterns are written in the MS as semiquaver tremolos between dotted minims. In this edition, these have been reduced to minims, in line with convention.

## Bar 246-256

This section is marked "Alto" in pencil. However, the voice goes onto the Soprano staff in bar 256. For clarity, this bar has been split in this edition, leaving the voice marked "Alto" on a solo staff throughout. However, it could be argued that this section should be sung by the Soprano Solo.

## Bar 256

The reprise of the Quartet material has been realised with an accompaniment in triplets, following the vein of the immediately preceding section. This accompanimental pattern is implied by the rhythmic pattern of the "it is he" material, which here is changed to a triplet rhythm. This also helps structurally as it distinguishes this chorus more clearly from the following chorus, which contains much similar melodic material.

## Bar 284

A double bar line and new key signature were added.

## Bar 287-288

Pencil markings show suspensions in both the Alto and Tenor. The pen version shows neither, leaving an unidiomatic open fifth on the downbeat of bar 288. The Alto pencil version has been used in this edition, effectively copying bar 300.

Bar 289

The Tenor, in tenor clef, has an E on both the second and third beat. This might be read as an F in treble clef. This edition gives two Fs.

Bar 292

The Soprano Solo starts on its own staff, but then moves back to the chorus soprano staff after three bars. This edition gives the whole section on the chorus soprano staff.

Bar 318

The accompanimental pattern in the accompaniment follows in the footsteps of the other area with militant words and a semiquaver accompaniment, in 211. The broken chords preface the accompaniment given by the composer in 334 and contextualise this. Both accompanimental themes are reprised in the final chorus.

Bar 326-327

The notes scribbled into the Bass part were used as the accompanimental bass.

Bar 356

The accompaniment is here given as a line in the tenor (signifying a repeat from the previous bar) above a bass part with a minim D, minim E, and crotchet D. The latter two have been reduced to a dotted crotchet and a quaver in this edition, aligning them with the Solo voice.

Bar 359-360

In the accompanimental bass, bar 359 and the first note of bar 360 are given with a semiquaver tremolo. Tremolos were read as shorthand for "add figuration", conform bar 206-207. In this edition, the tremolos were deleted, and a quaver pattern was added.

Bar 366

The accompanimental bass is given as a semibreve in the MS. It is here shortened to a dotted crotchet, aligning it with the voices.

# Anthem "Out of the deep"

Baritone Solo with Chorus

Alice Mary Smith

[trans. Christopher Ellis  
ed. Leonard Sanderman]

Recit.

Out of the deep have I call - ed have I call - ed un - to thee O

[Ped.]

Lord Lord hear my voice Lord hear my

[Man.]

voice have I call - ed un - to thee O Lord.

[Ped.] [Man.]

voice, out of the depth have I cal-led un-to thee O Lord  
have I

[Ped.]



2  
13 Andante

O let thine ears let thine ears con-si - der\_ well

Andante

[Man.]



17

let thine ears con-si-der well the voice of my com - plaint O



21

let thine ears con-si-der well the voice of my com - plaint If



25

thou Lord wilt be ex - treme to mark what is done a - miss O

29

Lord who may a - bide it? O Lord if thou wilt be ex -



33

treme to mark what is done a - miss O Lord who may a - bide it?



MS B, pen

bide it Lord, who may a - bide it I

Lord who may a - bide it O Lord, who may a - bide it? I

41

look for the Lord my soul doth wait for him in

[Ped.]



45

his word is my trust my soul doth wait for him in



49

**Allegretto**

his word is my trust

1st Sop

Chorus Is - ra - el trust in the Lord For with

2nd Sop

Is - ra - el trust in the Lord For with

Alto

Is - ra - el trust in the Lord For with

[Man.]

54

O let thine ears con - sid - er  
him with the Lord there is mer - cy  
him with the Lord there is mer - cy  
him with the Lord there is mer - cy



60

well the voice the voice of my com - plaint

O Is - ra - el trust in the Lord for with the

O Is - ra - el trust in the Lord for with the

O Is - ra - el trust in the Lord for with the

[Piano accompaniment with treble and bass staves]

[Ped.]

My soul fle - eth be - fore the

Lord is plen-teous re - demp - - tion

Lord is plen-teous re - demp - - tion

Lord is plen-teous re - demp - - tion

[Piano accompaniment with treble and bass staves]

Lord be - fore the morn - ing watch I say be-

[Piano accompaniment with treble and bass staves]

80

fore the morn - ing watch my soul fle-eth be

86

fore the morn - ing watch, I say, be - fore the\_ morn - ing

92

watch.

Treble Is - ra - el trust in the Lord for with him, with the Lord there is

Treble Is - ra - el trust in the Lord for with him, with the Lord there is

Alto Is - ra - el trust in the Lord for with him, with the Lord there is

Tenore Is - ra - el trust in the Lord for with him, with the Lord there is

Bassi Is - ra - el trust in the Lord for with him, with the Lord there is

mer - cy O  
 mer - cy O  
 mer - cy O  
 mer - cy And with Him is plent - eous re - demp - tion  
 mer - cy



trust, trust in the Lord. O Is - ra - el trust in the  
 trust, trust in the Lord. O Is - ra - el trust in the  
 trust, trust in the Lord. O Is - ra - el trust in the  
 O Is - ra - el trust in the  
 O Is - ra - el trust in the

110

Lord for with the Lord is plen-teous re - demp - tion O

Lord for with the Lord is plen-teous re - demp - tion O

Lord for with the Lord is plen-teous re - demp - tion O

Lord for with the Lord is plen-teous re - demp - tion O

Lord for with the Lord is plen-teous re - demp - tion O

116

I

Is - ra - el trust in the Lord for with the Lord is plen-teous re -

Is - ra - el trust in the Lord for with the Lord is plen-teous re -

Is - ra - el trust in the Lord for with the Lord is plen-teous re -

Is - ra - el trust in the Lord for with the Lord is plen-teous re -

Is - ra - el trust in the Lord for with the Lord is plen-teous re -



look \_\_\_\_\_ for the Lord my God. my

demp - tion O Is - ra - el trust in the

demp - tion O Is - ra - el trust in the

demp - tion O Is - ra - el trust in the

demp - tion O Is - ra - el trust in the

demp - tion O Is - ra - el trust in the

demp - tion O Is - ra - el trust in the

The musical score consists of seven staves. The top staff is a bass clef line with a melodic line and lyrics. The next five staves are vocal parts, each with a treble clef and lyrics. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: 'look \_\_\_\_\_ for the Lord my God. my demp - tion O Is - ra - el trust in the demp - tion O Is - ra - el trust in the demp - tion O Is - ra - el trust in the demp - tion O Is - ra - el trust in the demp - tion O Is - ra - el trust in the demp - tion O Is - ra - el trust in the demp - tion O Is - ra - el trust in the'. There are some blank lines in the lyrics, likely indicating a long note or a breath mark.

The musical score consists of seven staves. The top staff is a bass clef line with a melodic line and a long slur over the first two measures. The second through sixth staves are vocal parts, each with a treble clef and a bass clef. The lyrics are: "soul doth wait for Him. my soul doth Lord O Is - rael trust in the Lord". The piano accompaniment is on the bottom staff, featuring a treble clef and a bass clef with chords and moving lines.

soul doth wait for Him. my soul doth  
 Lord O Is - rael trust in the Lord  
 Lord O Is - rael trust in the Lord  
 Lord O Is - rael trust in the Lord  
 Lord O Is - rael trust in the Lord  
 Lord O Is - rael trust in the Lord



140

doth wait for Him.

Lord, O trust in Him. Is - rael

Lord, O trust in Him. Is - rael

Lord, O trust in Him. Is - rael

Lord, O trust in Him. Is - rael

Lord, O trust in Him.

140-145: This section of the score contains five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: "doth wait for Him." followed by "Lord, O trust in Him. Is - rael" on four different staves, and "Lord, O trust in Him." on the fifth staff. The piano accompaniment features a steady bass line and chords in the right hand.

146

trust, O trust in the Lord.

trust, O trust in the Lord.

trust, O trust in the Lord.

trust, O trust in the Lord.

146-151: This section of the score contains five vocal staves and a piano accompaniment. The lyrics are: "trust, O trust in the Lord." repeated on four different staves, and "trust, O trust in the Lord." on the fifth staff. The piano accompaniment continues with a steady bass line and chords in the right hand.

O Is - rael trust O Is - rael trust O

O Is - rael trust O Is - rael trust O

O Is - rael trust O Is - rael trust O



O trust in the Lord

Is - rael trust in the Lord

Is - rael trust in the Lord

Is - rael trust in the Lord

Is - rael trust in the Lord

## [O praise the Lord]

[Alice Mary Smith  
trans. & ed. Leonard Sanderman]

Soli

Sop: O praise the Lord o ye heath - en praise him all ye nat - ions

Alto O praise the Lord o ye heath - en praise him all ye nat - ions

Tenor O praise the Lord o ye heath - en praise him all ye nat - ions

Bass O praise the Lord o ye heath - en praise him all ye nat - ions

Chorus

*f* Praise the Lord *f* praise the Lord *Soli* all ye nat - - ions

Praise the Lord praise the Lord all ye nat - - ions

Praise the Lord praise the Lord all ye nat - - ions

Praise the Lord praise the Lord all ye nat - - ions

## Chorus

Praise the Lord all ye heath - en praise him all ye nat - ions praise the

Praise the Lord all ye heath - en praise him all ye nat - ions praise the

Praise the Lord all ye heath - en praise him all ye nat - ions praise the

Praise the Lord all ye heath - en praise him all ye nat - ions praise the

Lord praise the Lord all ye nat - - ions

Lord praise the Lord all ye nat - - ions

Lord praise the Lord all ye nat - - ions

Lord praise the Lord all ye nat - - ions





Musical score for measures 18-26. The system includes a vocal line with rests and a piano accompaniment. The piano part has an 8va marking above the right hand and consists of a rhythmic melody in the right hand and chords in the left hand.

Musical score for measures 32-37. The system includes a vocal line with rests and a piano accompaniment. The piano part has an 8va marking above the right hand and continues with a rhythmic melody and chords.

Musical score for measures 38-43. The system includes a vocal line with lyrics and a piano accompaniment. The piano part includes trills (tr) and a fermata (f) over a note.

[Sop: Solo]  
He shall\_ bless them that

Musical score for measures 44-49. The system includes a vocal line with lyrics and a piano accompaniment. The piano part has an 8va marking above the right hand.

fear\_ the Lord

50

He shall bless them that fear the Lord that fear the Lord

[Ped.]

56

he bless them both small and great he shall bless

*he shall bless them*

62

them.

69

Ye are the blessed the

bles-sed of the Lord ye are the blest the blest of the Lord

blest of the Lord Who made heavn and earth \_\_\_\_\_ who

made \_\_\_\_\_ hea-ven hea-ven and earth.

All the whole hea-vens the hea-vens are the Lords

99

All the hea- vens are the Lords the earth hath he given to the

This system contains measures 99 through 104. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment is in a grand staff with two flats in the key signature. The lyrics are: "All the hea- vens are the Lords the earth hath he given to the".

105

chil- dren of men hath he given to the

This system contains measures 105 through 110. The vocal line includes trills (tr) over the notes for "to" and "the". The piano accompaniment continues with chords and moving lines. The lyrics are: "chil- dren of men hath he given to the".

111

child- ren of men.

This system contains measures 111 through 116. The vocal line has a trill (tr) over the first note of "child- ren" and then rests. The piano accompaniment features a section marked *8va* (octave up) in the right hand. The lyrics are: "child- ren of men."

117

This system contains measures 117 through 122. The vocal line has rests. The piano accompaniment includes trills (tr) and a fermata (:) over the final notes. The lyrics are not present in this system.

The dead praise not thee O Lord neith - er all they that go down in - to

The dead praise not thee O Lord neith - er all they that go down in - to

The dead praise not thee O Lord neith - er all they that go down in - to

The dead praise not thee O Lord neith - er all they that go down in - to

si - lence si - lence si - lence that go down in - to

si - lence si - lence si - lence that go down in - to

si - lence si - lence si - lence that go down in - to

si - lence si - lence si - lence that go down in - to

*8<sup>va</sup>*

135

si - lence. The

si - lence. The

si - lence. The

si - lence. The

141

dead praise not thee O Lord neith - er all they that go down down go

dead praise not thee O Lord neith - er all they that go down down go

dead praise not thee O Lord neith - er all they that go down down go

dead praise not thee O Lord neith - er all they that go down down go

down in - to si - lence.

down in - to si - lence.

down in - to si - lence.

down in - to si - lence.

But we will praise the Lord from this time

But we will praise the Lord from this time

But we will praise the Lord from this time

But we will praise the Lord from this time

164

forth for <sup>3</sup> ev - er - more We will praise will

forth for ev - er - more We will praise will

forth for ev - er - more We will praise will

forth for ev - er - more We will praise will

169

praise the Lord from this time forth for e - ver -

praise the Lord from this time forth for e - ver -

praise the Lord from this time forth for e - ver -

praise the Lord from this time forth for e - ver -



Praise more. the Lord O ye heath - en praise him all ye na - tions praise the

Praise more. the Lord O ye heath - en praise him all ye na - tions praise the

Praise more. the Lord O ye heath - en praise him all ye na - tions praise the

Praise more. the Lord O ye heath - en praise him all ye na - tions praise the

The musical score for measures 174-177 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Praise more. the Lord O ye heath - en praise him all ye na - tions praise the". The piano accompaniment features a steady bass line and chords in the right hand.

Lord praise the Lord all ye na - - - tions.

Lord praise the Lord all ye na - - - tions.

Lord praise the Lord all ye na - - - tions.

Lord praise the Lord all ye na - - - tions.

The musical score for measures 178-181 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Lord praise the Lord all ye na - - - tions.". The piano accompaniment features a steady bass line and chords in the right hand.

# By the waters of Babylon

Alice Mary Smith  
[trans. Cristopher Ellis  
ed. Leonard Sanderman]

Treble

Alto

Tenor  
8ve lower

Bass

Organ

Slow

The first system of the score consists of five staves. From top to bottom: Treble, Alto, Tenor (8ve lower), Bass, and Organ. The vocal staves (Treble, Alto, Tenor, Bass) are currently empty, showing only the 3/4 time signature and key signature (B-flat major). The Organ part begins with a 'Slow' tempo marking. It features a right-hand melody with a series of quarter notes and a left-hand accompaniment of eighth notes.

7

Chorus

By the wa - ters of Ba - by-lon we sat down and wept

By the wa - ters of Ba - by-lon we sat down and wept

By the wa - ters of Ba - by-lon we sat down and wept By the

The second system begins with a double bar line and the number '7' above the first staff. It contains four staves. The top staff is empty. The second staff is the vocal line with the lyrics: 'By the wa - ters of Ba - by-lon we sat down and wept'. The third staff is a second vocal line with the same lyrics. The fourth staff is the organ accompaniment, which continues from the first system and includes trills (tr) in the right hand.

We wept when we re -  
 we sat down we sat down & wept  
 we sat down we sat down & wept  
 wa - ters of Ba - by-lon we sat down & wept



mem-bered thee O Si - on Si - on  
 O Si - on Si - on  
 O Si - on, Si - on As for our  
 O Si - on Si - on

23

As for our harps we hanged we hanged them up on the trees that

As for our harps we hanged them up on the trees that

harps we hanged them up we hanged them up on the trees that

As for our harps we hanged them up on the trees that



29

were there - in we sat down & wept and wept when

were there - in we sat down and wept\_ & wept & wept when

were there - in we sat down and wept\_ & wept & wept when

were there - in we sat down and wept when

we re-mem-bered thee O Si - - on O Si -

we re-mem-bered thee O Si - - on O Si -

we re-mem-bered thee O Si - - on O Si -

we re-mem-bered thee O Si - - on O Si -

we re-mem-bered thee O Si - - on O Si -



on

on

on

Solo Bass Recit:  
on For they that led us a-way cap-tive re-quir-ed of us then a

43

song and me - lo - dy in our hea - vi ness and me - lo - dy



46

Soprano Solo *Allegretto*

Sing us one of the songs of  
in our hea - vi ness



49

Si - on. Sing us  
2nd Soprano [Solo]  
Sing us one of the songs of Si - on Sing us

one of the songs Sing us one of the songs of the songs of Si - on.

one of the songs sing us one of the songs of the songs of Si - on.

Solo Bass

How shall we

**Tempo Primo**



sing How shall we sing sing the Lord's song in a



Soprano [Solo] **Allegretto**

Sing us one of the songs of Si - on,

2do [Sop: Solo]

strange land? Sing us

65

Sing us one of the songs sing us one of the songs of the  
 one of the songs of Si - on Sing us one of the songs sing us one of the songs of the

==

69

songs of Si - on  
 songs of Si - on

**Tempo 1mo**

Tenor  
 1st Bass  
 How shall we sing How shall we sing

2nd Bass  
 How shall we sing How shall we sing



8  
sing the Lord's song in a strange land

8  
sing the Lord's song in a strange land



80 Tenor Solo

8  
If I for - get thee O Je - ru - sa - lem

Andante

*p*



86

8  
let my right hand for - get her cun - ning If I

91

do not re-mem - ber\_ thee, — let my tongue cleave to the roof of my

97

mouth Let my tongue cleave to the roof of my

101

mouth If I pre - fer not If I pre - fer not

106

yea if I pre - fer not Je - ru - sa - lem in my mirth.

111

Je - ru - sa - lem in my

116

*pp*

mirth If I for - get thee! O Je - ru - sa lem

*pp*

121

*cres[c.]*

*ff*

If I for - get thee! Let my right hand for - get for - get her

*colla voce* *ff* *a tem:* *f*

126

cun - ning my tongue cleave to the roof of my mouth If

131

I for - get thee O Je - ru - sa - lem!

136

O Je - ru - sa - lem!

142 Bassi *f*

Re - mem - ber the chil - dren of E - dom O Lord in the day of Je -

146

ru - sa - lem how they said,

Treble

Alto

Tenor

Bass

Down with it down with it

Down with it Down with it down with it to the ground to the ground— down



154

down with it to the ground down with it down down with it ev'n un - to the

ev'n un - to the ground ev - en down with it down with it

Down with it down with it down with it to the

158

ground ev'n un - to un - to the ground Down down to the ground.  
 Down down, down with it down down to the  
 Down with it down with it down with it to the ground down  
 ground down down with it down with it to the ground down to the



162

down to the ground Down with it down with it down with it to the  
 ground down down with it to the ground ev - en to the ground down to the  
 down down down with it to the ground down down un - to the  
 ground down down with it to the down with it to the ground to the ground down to the

ground down down with it to the ground ev - en down ev - en ev'n un-to the  
 ground to the ground down down with it to the ground ev - en down ev - en ev'n un - to the  
 ground the ground Down with it down with it down with it to the  
 ground down down with it to the ground the



ground with it with it to the ground down with it ev'n un - to the  
 ground with it with it to the ground with it down with it ev'n un - to the  
 ground with it with it to the ground down ev - en  
 ground to the ground Down with it down with it down with it to the

177

ground un - to the ground Down with it ev'n un -  
 ground un - to the ground. Down un - to the  
 to the ground. Down with it down with it  
 ground to the ground Down with it down un - to the



181

-to un - to the ground Down with it  
 ground un - to the ground to the ground with it  
 down with it to the ground down with it down to the ground  
 ground down down ev - en with it Down with it



Down with it down with it to the ground with it down with it  
 down with it down with it to the ground. Down with it  
 down down down down with it to the ground  
 down with it down down down with it to the ground



down with it down with it to the ground down down with it to the  
 down with it down with it to the ground down down with it to the  
 down with it down with it to the ground down down with it to the  
 down with it to the ground down down with it to the

193

ground down down with it to the ground Down with it Down with it



197

*rit.*  
Down with it down with it Down with it to the  
Down with it Down with it down with it Down with it to the  
Down with it Down with it down with it Down with it to the  
*rit.*

## Tempo primo

ground Daugh - ter of Ba - by - lon was - ted with

ground Daugh - ter of Ba - by - lon was - ted with

ground Daugh - ter of Ba - by - lon was - ted with

ground Daugh - ter of Ba - by - lon was - ted with



mi - se - ry O daugh - ter of Ba - by - lon was - ted

mi - se - ry O daugh - ter of Ba - by - lon was - ted

mi - se - ry O daugh - ter of Ba - by - lon was - ted

mi - se - ry O daugh - ter of Ba - by - lon was - ted

209

was - ted was - ted with mi - se - ry

was - ted was - ted with mi - se - ry

Solo (Tenor)  
was - ted was - ted with mi - se - ry Yea hap - py shall he be

was - ted was - ted with mi - se - ry

Allegretto



214

hap - py shall he be hap - py shall he be that re - ward - eth

Chorus *p*

Yea hap - py shall he be hap - py shall he be that re -

Yea hap - py shall he be yea hap - py shall he be that re -

Chorus  
thee Yea hap - py shall he be yea hap - py shall he be that re -

Yea hap - py shall he be yea hap - py shall he be that re -

*p*



ward - eth thee as thou hast serv - ed us re - ward - eth

ward - eth thee as thou hast serv - ed us re - ward - eth

ward - eth thee as thou hast serv - ed us re - ward - eth

ward - eth thee as thou hast serv - ed us re - ward - eth

ward - eth thee as thou hast serv - ed us re - ward - eth

229

thee as thou hast serv - ed us. Hap - py

thee as thou hast serv - ed us

thee as thou hast serv - ed us

thee as thou hast serv - ed us



234

Hap - py Hap - py shall he be that re - ward - eth

*[f]*  
Hap - py shall he be that re - ward - eth

*f*  
Hap - py shall he be that re - ward - eth

*f*  
Hap - py shall he be that re - ward - eth

## 239 Tenor Solo

Hap - py Hap - py

thee that re - ward - eth thee that re - ward - eth thee

thee that re - ward - eth thee that re - ward - eth thee

thee that re - ward - eth thee that re - ward - eth thee

thee that re - ward - eth thee that re - ward - eth thee

## 244

Yea hap - py shall he

Hap - py Hap - py Hap - py Hap - py

Hap - py Hap - py Hap - py Hap - py

Hap - py Hap - py Hap - py Hap - py

Hap - py Hap - py Hap - py Hap - py

249

be Hap - py shall he be Hap - py shall he

253

be that re - ward - - eth thee

256

Solo

Yea hap - py shall he be yea hap - py shall he

Hap - py shall he be hap - py shall he be

Hap - py shall he be hap - py shall he be

Hap - py shall he be hap - py shall he be



50<sup>260</sup>

Solo

be that re-ward-eth thee re-ward - eth thee As thou hast  
 that re-ward-eth thee as thou hast served hast serv - ed us  
 that re-ward-eth thee as thou hast served hast serv - ed us  
 that re-ward-eth thee as thou hast served hast serv - ed us  
 that re-ward-eth thee as thou hast served hast serv - ed us

*poco rall*

264

Solo

serv - ed us hast serv - ed us.  
 as thou hast serv - ed us thou hast serv - ed us.  
 as thou hast serv - ed us thou hast serv - ed us.  
 as thou hast serv - ed us thou hast serv - ed us.  
 as thou hast serv - ed us thou hast serv - ed us.

The image shows a musical score for five staves. The top four staves are arranged vertically and contain mostly rests, indicating that the instruments they represent are silent for most of the passage. The bottom staff is a grand staff, consisting of a treble and bass clef joined by a brace. It contains piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano part begins with a quarter note in the bass clef, followed by a series of chords in the bass clef and a melodic line in the treble clef. A dynamic marking of *8<sup>va</sup>* (octave) is present, with a dashed line extending across the staff. The score concludes with a double bar line.

# Offertory "Whoso hath"

(written for St Andrew's Wells Street)

Alice Mary Smith

Feb 4th 1864

[trans. Christopher Ellis  
ed. Leonard Sanderman]

5

Treble

Alto

Tenor

Bass

Organ

*p*

6

Who-so hath this world's goods and

Who-so hath this world's goods and

Who-so hath this world's goods hath this world's

Who-so hath this world's goods and

11

see-eth his bro-ther have need and shut-teth up shut-teth up his com-pas-sion

see-eth his bro-ther have need and shut-teth up and shut-teth up his com-pas-sion

goods and his bro-ther have need & he shut-teth up he shut-teth shut-teth up his com-pas-sion

see-eth his bro-ther have need and shut-teth up, shut-teth up his com-pas-sion



16

from him Who see-eth his bro-ther need and

from him Who see-eth his bro-ther need and

from him Who see-eth his bro-ther's need Who see-eth his bro-ther need and

from him who see-eth his bro-ther's need Who see-eth his bro-ther need

shut-teth up and shut-teth up his com-pas sion from him,  
 shut-teth up and shut-teth up his com-pas-sion from him, How dwell-eth the  
 shut-teth up and shut-teth up his com-pas - sion from him, Love of  
 and shut-teth up his com-pas-sion from him How dwell-eth the love of God in



26

Love of God in him in him Who-so hath this world's  
 love of God the love of God in him Who-so hath this world's  
 God How dwelleth the love of God in him Who-so hath this world's  
 him How dwelleth the love of God in him how dwelleth the love of God in him? the

31

goods and see-eth his bro-ther's need

goods and see-eth his bro-ther's need

goods and see-eth his bro-ther's need Dwell - eth the love of God in

love of God in him?

Solo

f



36

Full *pp*

Who-so hath this world's goods and see-eth his bro-ther hath

Who-so hath this world's goods and see-eth his bro-ther hath

him Who-so hath this world's goods hath this world's goods & his bro-ther hath

Who-so hath this world's goods and see-eth his bro-ther hath

f

need and shut-teth up and shut-teth up his com-pas-sion from him  
 need and shut-teth up and shut-teth up his com-pas-sion from him How dwells the  
 need and shut-teth up and shut-teth up his com-pas-sion from him How dwells the  
 need and shut-teth up his com-pas-sion from him How dwells the



How dwells the love of God of God *dim.*  
 love of God in him How dwells the love of God  
 love of God in him How dwells the love of God the love  
 love of God in him How dwells How dwells the love of

51

in him  
in him  
of God in him  
God in him

*8<sup>va</sup>*

Detailed description: This musical score is for a voice and piano piece. It consists of five staves. The top four staves are for the voice, and the bottom staff is for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: 'in him of God in him God in him'. The piano accompaniment features a steady bass line and a more active treble line with arpeggiated chords and a melodic line. A dynamic marking of *8<sup>va</sup>* is present above the piano staff.



# The Souls Longings

Alice Mary Smith.  
4 Sussex Place Regents Park  
[trans. Christopher Ellis  
ed. Leonard Sanderman]

Andante

[Tenor Solo]

O gra-cious God and Lord of mer - cy's might

Why do I live a - mid this world of woe When eve - ry day doth

23

seem to me as night While sor - rows seek my spi - rit's ov - er - throw

29

Why do I live\_\_\_\_\_ Why do I live\_\_\_\_\_ Why do I

34

live a - mid\_ this world\_ of woe? When eve - ry day doth

39

seem to me to me as night When sor - rows seek my spi - rits ov - er - throw.

45 *pp*

O Bles - sed light that shows in mer - cy's eye While Faith doth

O Bles - sed light that shows in mer - cy's eye While faith, while Faith doth

O Bles - sed light that shows in mer - cy's eye While Faith while Faith doth

O Bles - sed light that shows in mer - cy's eye While Faith doth



50

live that love can nev - er die. O Bles - sed light

live that love can nev - er die O Bles - sed light O Bles - sed

live that love can nev - er nev - er die O Bles - sed light O Bles - sed

live that love can nev - er die O Bles - sed light

55

O Bles-sed light while Faith doth live that love can nev - er die While faith doth live,  
 light While Faith doth live that love can nev - er die. can nev - er  
 light While Faith doth live that love can nev - er die. can nev - er  
 While Faith doth live that love can nev - er die. can nev - er



61

While Faith doth live that love can nev - er die.  
 die While Faith doth live that love can nev - er die  
 die While Faith doth live that love can nev - er die  
 die While Faith doth live that love can nev - er die  
 die While Faith doth live that love can nev - er die

62

67

I hear thy word and would o - bey thy will But want the



72

power that might per-form thy due I know the good and



77

fain would leave the ill And fear the sor - row that doth sin en -



82

sue. I hear thy word and would o - bey thy will I

87

know the good And fain would leave the ill And fear the sor - row

92

that doth sin en sue fear the sor - row the sor - row that doth

99

*pp*  
O Bles - sed light that shows in mer - cy's eye

O Bles - sed light that shows in mer - cy's eye While

sin en - sue O Bles - sed light that shows in mer - cy's eye While

O Bles - sed light that shows in mer - cy's eye

While Faith doth live that love can nev - er die\_

Faith while Faith doth live that love can nev - er die O

Faith while Faith doth live that love can nev - er nev - er die O

While Faith doth live that love can nev - er die. O

*p.*



O Bles - sed light O Bles - sed light while Faith doth

Bles - sed light O Bles - sed light while Faith doth

Bles - sed light O Bles - sed light while Faith doth

Bles - sed light while Faith doth

*p.*

113

live that love can nev - er die While Faith doth live While Faith doth  
 live that love can nev - er die can nev - er die While Faith doth  
 live that love can nev - er die can nev - er die While Faith doth  
 live that love can nev - er die can nev - er die While Faith doth



118

live that love can nev - er die  
 live that love can nev - er die  
 live that love can nev - er die  
 live that love can nev - er die



And yet I fall in-to that depth of sin that makes me fear the judg-ments of thy

wrath un-til thy grace doth all my help be - gin to know what com-fort faith in mer - cy

hath O Bles - sed light that shows in mer - cy's eye

139

While Faith doth live that love can nev - er die

143

O Bles - sed light O Bles - sed light while Faith doth

147

live that love can nev - er die While Faith doth live

151

While Faith doth live that love can nev - - er

die.

Bles - sed light that shows in mer - cy's eye While

Bles - sed light that shows in mer - cy's eye While

Bles - sed light that shows in mer - cy's eye While

Bles - sed light that shows in mer - cy's eye While

Faith doth live that love can nev - er die O

*Faith doth live that love can nev - er die O*

*Faith doth live that love can nev - er die O*

*Faith doth live that love can nev - er die O*

163

Bles - sed light that shows in mer - cys eye While

Bles - sed light that shows in mer - cys eye While

Bles - sed light that shows in mer - cys eye While

Bles - sed light that shows in mer - cys eye While



167

Faith doth live While Faith doth live that love can

Faith doth live While Faith doth live that love can

Faith doth live While Faith doth live that love can

Faith doth live While Faith doth live that love can

## [Tenor] Solo

nev - er die. O Bles - sed light that shows in mer - cys  
 nev - er die. O Bles - sed light that  
 nev - er die. O Bles - sed light that  
 nev - er die. O Bles - sed light that  
 nev - er die. O Bles - sed light that



eye While Faith doth live,  
 shows in mer - cys eye While Faith doth live that love can  
 shows in mer - cys eye While Faith doth live that love can  
 shows in mer - cys eye While Faith doth live that love can  
 shows in mer - cys eye While Faith doth live that love can

180

O ble - sed light O ble - sed  
nev - er nev - er die Bles - - ed light  
nev - er die Bles - - ed light  
nev - er die Bles - - ed light  
nev - er die Bles - - ed light

184

light O Bles - sed light  
Bles - - ed light While Faith doth live that love can  
Bles - - ed light that love can nev - er  
Bles - - ed light While Faith doth live that love can  
Bles - - ed light that love can nev - er

O ble - ed light While Faith While Faith doth  
nev - er die Bles - sed light Bles - sed  
nev - er die Bles - sed light Bles - sed  
nev - er die Bles - sed light Bles - sed  
nev - er die Bles - ed light Bles - sed

live that love nev - er nev - er can die  
light O Bles - sed Bles - - sed light O  
light O Bles - sed Bles - - - sed light  
light O Bles - sed Bles - - - sed light O  
light O Bles - sed Bles - - - sed light

198

nev - er nev - er can die.

Bles - sed Bles - - sed light O bles - sed

Bles - - sed light O bles - sed

Bles - sed Bles - - sed light O bles - sed

Bles - - sed light O bles - sed

203

light O bles - sed light

light O bles - sed light

light O bles - sed light

light O bles - sed light

light O bles - sed light



# "Come unto Him all ye that labour"

Alice Mary Smith

4 Sussex Place

Regents Park

[trans. Christopher Ellis

ed. Leonard Sanderman]

5

Andante Sostenuto

6

Come un-to Him all ye that

11

la - bour Come un - to Him and He will give you rest



16

Come come un - to Him all ye \_\_\_\_\_ that are hea - vy la - den

Come come un - to Him ye that are hea - vy la - den

Come come un - to Him ye that are hea - vy la - den

Come come un - to Him ye that are hea - vy la - den

Come un - to Him & He will give you rest

Come un - to Him & He will give you rest

Come un - to Him & He will give you rest & He will

Come un - to Him & He will give you rest & He will

The musical score for measures 20-23 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Come un - to Him & He will give you rest & He will'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



He will give you rest

He will give you rest Come un - to

give will give you rest Come un - to Him, all

give will give you rest Come un - to Him, all

The musical score for measures 24-27 continues with four vocal staves and piano accompaniment. The lyrics are: 'He will give you rest', 'He will give you rest Come un - to', 'give will give you rest Come un - to Him, all', and 'give will give you rest Come un - to Him, all'. The piano accompaniment continues with chords and a bass line.

28

Come un - to Him all ye all ye that la - bour  
 Him come un - to Him all ye that la - bour  
 ye all ye that la - bour Come un - to Him all ye all  
 ye that la - bour Come un - to Him



32

ye that are hea - vy la - den Come come un - to Him  
 Come un - to Him Come come un - to Him,  
 ye that are hea - vy la - den Come un - to Him Come un - to  
 Come un - to Him Come un - to Him

Come come un - to Him\_\_\_\_\_ Come un - to Him and He will give you  
 un - to Him\_\_\_\_\_ Come un - to Him and He will give you  
 Him\_\_\_\_\_ to Him\_\_\_\_\_ un - to Him un - to Him and He will give you  
 un - to Him\_\_\_\_\_ Come un - to Him He will give you



rest\_\_\_\_\_ O come un - to Him & He will give you rest.  
 rest\_\_\_\_\_ Come un - to Him He will give you rest.  
 rest\_\_\_\_\_ O come un - to Him & He will give you rest.  
 rest\_\_\_\_\_ O come un - to Him, He will give you rest.

46

Musical score for measures 46-50. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. Measures 46-50 are mostly rests for the vocal parts, with the piano accompaniment providing a harmonic foundation. The piano part consists of chords and moving lines in both hands.



51

Musical score for measures 51-55. It features four staves: three vocal staves and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Take His yoke up - on you & learn of Him Take His yoke up - on you & learn of Him Take His yoke up -". The vocal parts have lyrics under the notes. The piano accompaniment provides harmonic support with chords and moving lines.

yoke up - on you Take His yoke up - on you &  
 Him Take His yoke up - on you and learn,  
 on you & learn of Him Take His yoke up - on you &  
 Take His yoke up - on you & learn of Him.



learn of Him & learn of Him Take His yoke up -  
 Take His yoke up - on you Take His yoke up - on you &  
 learn of Him Take His yoke up - on you, Take  
 Take His yoke up - on you Take His yoke up -

66

on you Take His yoke up - on you & learn of  
 learn of Him Take His yoke up - on you  
 Take His yoke up - on you, up - on you Take His yoke up - on you &  
 on you and learn of Him, of



71

Him  
 Take His yoke up - on you & learn of Him & learn of Him  
 learn, & learn of Him & learn of Him  
 Him, & learn of Him & learn of Him



[ *rall.* ]

Take His yoke up - on you & learn & learn of Him.

Take His yoke up - on you & learn & learn of Him.

Take His yoke up - on you & learn & learn of Him.

[ *rall.* ]

Accompanying piano part for the first system, featuring chords and a melodic line in the bass.



For He is meek and low - ly of heart and

Accompanying piano part for the second system, featuring chords and a melodic line in the bass.

87

ye shall find rest un - to your souls &



91

ye shall find rest un - to your souls Take His yoke up -  
 un - to your souls  
 ye shall find rest un - to un - to your souls  
 un - - to your souls

on you & learn of Him Take His yoke up - on you

Take His yoke up - on you & learn of Him learn of

Take His yoke up - on you & learn of

Take His yoke up-



learn of Him Take His yoke up - on you & learn of

Alto, MS A: learn of

Him Take His yoke up - on you & learn

Him Take His yoke up - on you & learn of

on you Take His yoke up - on you & learn of

107 MS A

him For He is meek & low - ly of heart &

The first system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has lyrics: "him For He is meek & low - ly of heart &". The piano accompaniment features a steady bass line with chords in the right hand.

Him.

A single musical staff in the treble clef, containing a whole rest followed by a fermata, indicating a silent vocal part.

For He is meek and low - ly of heart &

The second system continues with a vocal line and piano accompaniment. The vocal line has lyrics: "For He is meek and low - ly of heart &". The piano accompaniment continues with similar harmonic support.

Him.

A single musical staff in the treble clef, containing a whole rest followed by a fermata, indicating a silent vocal part.

Him.

A single musical staff in the bass clef, containing a whole rest followed by a fermata, indicating a silent vocal part.

The piano accompaniment for the second system, showing the right and left hand parts with chords and bass notes.

111

ye shall find rest un - - to un - - to your

ye shall find rest un - - to un - - to your

115

Take His yoke up - on you & learn of Him\_\_\_\_\_

souls Take His yoke up - on you

Take His yoke up - on you up - on you

Take His yoke up - on you,



119

Take His yoke up - on you and learn of Him

Take His yoke up - on you and learn of Him\_\_\_\_\_

Take His yoke up - on you and learn of Him\_\_\_\_\_

Take His yoke up - on you and learn of Him

123

Solo

Tutti

His yoke is ea - sy and his bur - then is light  
Take His yoke up -

Solo

[Tutti]

His yoke is ea - sy and His bur - then is light  
Take His yoke up -

Solo

[Tutti]

His yoke is ea - sy and His bur - then is light  
Take His yoke up -

Solo

[Tutti]

His yoke is ea - sy and His bur - then is light  
Take His yoke up -



128

on you and learn of Him For His yoke\_\_\_\_\_

on you and learn of Him For His yoke\_\_\_\_\_

on you and learn of Him For His yoke\_\_\_\_\_

on you and learn of Him For His yoke\_\_\_\_\_

132

— is ea - - sy & His bur - then is

— is ea - - sy & His bur - then is

— is ea - - sy & His bur - then is

— is ea - - sy & His bur - then is



137

Solo

light Come un - to Him all ye all ye\_ that la - bour

[Solo]

light Come un - to Him all ye all ye\_ that la - bour

[Solo]

light Come un - to Him all ye all ye that la - bour

[Solo]

light Come un - to Him all ye\_ all ye that la - bour



Come un - to Him & He will give you rest

Come un - to Him & He will give you rest

Come un - to Him & He will give you rest

Come un - to Him & He will give you rest



## Tutti

Come come un - to Him all ye that are hea - vy la - den  
[Tutti]

Come come un - to Him ye that are hea - vy la - den  
[Tutti]

Come come un - to Him ye that are hea - vy la - den  
[Tutti]

Come come un - to Him ye that are hea - vy la - den

149

Come un - to Him & He will give you rest

Come un - to Him & He will give you rest

Come un - to Him & He will give you rest

Come un - to Him & He will give you rest



153

*p* Come un - to Him *pp* Come un - to Him

Come un - to Him Come un - to Him

Come un - to Him Come un - to Him

Come un - to Him Come un - to Him

For His yoke is ea - sy and His bur - then His

For His yoke is ea - sy and His bur - - -

For His yoke is ea - sy and His bur - then His

For His yoke is ea - sy and His bur - - -



bur - then is light.

- - then is light.

bur - then is light.

- - then is light.

## [Te Deum Laudamus in A]

[Alice Mary Smith  
trans. & ed. Leonard Sanderman]

We praise thee O God we ac-know- ledge thee to be the Lord, All the earth doth  
 We praise thee O God we ac - know- ledge thee to be the Lord,  
 We praise thee O God we ac - know- ledge thee to be the Lord,  
 We praise thee O God we ac - know- ledge thee to be the Lord,

11 [Cantoris]

wor-ship thee All the earth doth wor-ship thee the Fa- ther e - ver - las - ting.  
 All the earth doth wor-ship thee the Fa- ther e - ver - las - ting. To  
 All the earth doth wor-ship thee the Fa- ther e - ver - las - ting. To  
 All the earth doth wor-ship thee the Fa- ther e - ver - las - ting. To

21

To thee Che-ru-bim and Se-ra-  
 thee all Angels cry a - loud the Heavns and all the Powrs there-in To thee Che-ru-bim and Se-ra-  
 thee all Angels cry a - loud the Heavns and all the Powrs there-in  
 thee all Angels cry a - loud the Heavns and all the Powrs there-in

[Full]

phin: con - tin-u - al - ly do cry Ho - ly Ho - ly Ho - ly Lord

phin: con - tin-u - al - ly do cry Ho - ly Ho - ly Ho - ly Lord

Ho - ly Ho - ly Ho - ly Lord

Ho - ly Ho - ly Ho - ly Lord

God of Sa - ba - oth Ma - jes - ty

God of Sa - ba - oth Ma - jes - ty

God of Sa - ba - oth Heav'n and earth are full of thy Ma - jes - ty

God of Sa - ba - oth Heav'n and earth are full of thy Ma - jes - ty of thy

Heavn and earth are full of thy Ma - jes - ty of thy Glo - - ry

Heavn and earth are full of thy Ma - jes - ty of thy Glo - - ry The glo - rious

Heavn and earth are full of thy Ma - jes - ty of thy Glo - - ry

Ma - - jes - ty of thy Glo - - ry

59

praise\_ thee. The good - ly fel-low-ship of\_ the\_

com-pa-ny of\_ the A - pos - tles praise\_ thee.

praise\_ thee.

praise\_ thee.

67

Pro-phets praise\_ thee praise\_ thee. The

praise\_ thee praise\_ thee. The

praise\_ thee The no - ble ar -my of Mar - tyrs praise\_ thee. The

praise\_ thee praise\_ thee. The

[Decani]

75

ho - ly Church through-out all the world doth ac-know ledge thee\_ doth ac-know ledge

ho - ly Church through - out all the world doth ac - know - ledge\_

ho - ly Church through - out all the world doth ac - know - ledge\_

ho - ly Church through - out all the world doth ac - know - ledge\_

thee doth ac-know-ledge thee; The Fat-her of an in-fi-nite Ma-jes-ty thine ho-nour-ab-le

thee doth ac-know-ledge thee; The Fat-her of an in-fi-nite Ma-jes-ty thine ho-nour-ab-le

thee doth ac-know-ledge thee; The Fat-her of an in-fi-nite Ma-jes-ty thine ho-nour-ab-le

thee doth ac-know-ledge thee; The Fat-her of an in-fi-nite Ma-jes-ty thine ho-nour-ab-le

true and on-ly Son Al- so the Ho-ly Ghost the Com-for-ter

true and on-ly Son Al- so the Ho-ly Ghost the Com-for-ter

true and on-ly Son the Ho-ly Ghost the Com-for-ter

true and on-ly Son Ho ly Ghost the Com-for-ter

[Full]

Thou art the King of Glo-ry O Christ thou art the e-ver-las-ting Son of the Fa-ther.

Thou art the King of Glo-ry O Christ thou art the e-ver-las-ting Son of the Fa-ther.

Thou art the King of Glo-ry O Christ thou art the e-ver-las-ting Son of the Fa-ther.

Thou art the King of Glo-ry O Christ thou art the e-ver-las-ting Son of the Fa-ther.

[Cantoris]

When thou tookst up-on thee to de - li - ver man thou didst not ab - hor thou didst not ab -

When thou tookst up-on thee to de - li - ver man didst not ab - hor not ab - hor not ab -

When thou tookst up-on thee to de - li - ver man didst not ab - hor not ab - hor not ab -

114

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

hor the Vir - gin's womb When thou hadst ov - er come the sharp - ness of death thou dist

hor the Vir - gin's womb When thou hadst ov - er come the sharp - ness of death thou dist

hor the Vir - gin's womb When thou hadst ov - er come the sharp - ness of death thou dist

121

[Full]

o - pen the King - dom of Heavn to all be - lie - vers thou didst o - pen the King - dom of

o - pen the King - dom of Heavn to all be - lie - vers thou didst o - pen the King - dom of

o - pen the King - dom of Heavn to all be - lie - vers thou didst o - pen the King - dom of

o - pen the King - dom of Heavn to all be - lie - vers thou didst o - pen the King - dom of



Heav'n to all be - lie - vers. Thou sit-test at the right hand of God in the  
 Heav'n to all be - lie - vers. Thou sit-test at the right hand of God  
 Heav'n to all be - lie - vers. Thou sit-test at the right hand of God  
 Heav'n to all be - lie - vers. Thou sit-test at the right hand of God in the

Glo - ry of the Fa - ther in the Glo - ry of the Fa - ther:  
 in the Glo - ry of the Fa - ther the Glo - ry of the Fa - ther:  
 in the Glo - ry of the Glo - ry of the Fa - ther:  
 Glo - ry of the Fa - ther the Glo - ry of the Fa - ther:

[Decani]

We be - lieve that thou shalt come to be our Judge to be our Judge  
 We be - lieve that thou shalt come to be our Judge to be our Judge  
 We be - lieve that thou shalt come to be our Judge to be our Judge  
 We be - lieve that thou shalt come to be our Judge to be our Judge

[Cantoris] [Full]

we be - lieve that thou shalt come to be our Judge. We there - fore

we be - lieve that thou shalt come to be our Judge. We there - fore

we be - lieve that thou shalt come to be our Judge.

we be - lieve that thou shalt come to be our Judge.

156

pray thee help thy ser - vants we there - fore pray thee help thy ser - vants

pray thee help thy ser - vants we there - fore pray thee help thy ser - vants

help thy ser - vants we there - fore pray thee help thy ser - vants

help thy ser - vants we there - fore pray thee help thy ser - vants

whom thou hast re - deemed with thy pre - cious blood wih thy pre - cious blood

whom thou hast re - deemed with thy pre - cious blood wih thy pre - cious blood

whom thou hast re - deemed with thy pre - cious blood wih thy pre - cious blood

whom thou hast re - deemed with thy pre - cious blood wih thy pre - cious blood

Make them to be num - ber'd with thy Saints in Glo - ry

*Make them to be num-ber'd make them to be num-ber'd with thy Saints in Glo - ry*

Make them to be num - ber'd with thy Saints in Glo - ry

Make them to be num - ber'd with thy *make them to be num-ber'd with thy Saints in Glo - ry*

e - ver - last - ting with thy Saints in Glo - ry e - ver - las - ting

*e - ver - last - ting with thy Saints in Glo - ry e - ver - las - ting*

e - ver - last - ting with thy Saints in Glo - ry e - ver - las - ting

e - ver - last - ting with thy Saints in Glo - ry e - ver - las - ting

[Soli]

O Lord save thy peo - ple and bless thy he - ri - tage and bless thy he - ri - tage

*O Lord save thy peo - ple and bless thy he - ri - tage and bless thy he - ri - tage*

O Lord save thy peo - ple and bless thy he - ri - tage and bless thy he - ri - tage

O Lord save thy peo - ple and bless thy he - ri - tage and bless thy he - ri - tage

[Full]

Go - vern them and lift them up for e - ver Day by day we mag-ni - fy

Go- vern\_ them and lift them up for e - ver Day by day we mag-ni - fy

Go- vern\_ them and lift them up for e - ver Day by day we mag-ni - fy

Go- vern\_ them and lift them up for e - ver Day by day we mag-ni - fy

201

thee and we wor - ship thyName e-ver world with-out end we wor-ship thy Name e-ver

thee we worship thy Name e - ver world with-out end we wor - ship thy Name e-ver

thee we worship thy Name e - ver world with-out end we wor - ship thy

thee we worship thy Name e - ver world with-out end we

208 [Soli]

world with-out end world with - out en - d. Vouch - safe O Lord to keep us this

world with-out end world with - out end. Vouch - safe O Lord to keep us this

Name thy Name e ver world with-out end Vouch - safe O Lord to keep us this

wor - ship thy Name e ver world with-out end Vouch - safe O Lord to keep us this

day — this day with-out sin O Lord O Lord have mer - cy — u - pon us

day — this day with-out sin O Lord O Lord have mer - cy u - pon us

day — this day with-out sin O Lord O Lord have mer - cy — u - pon us

day — this day with-out sin O Lord O Lord have mer - cy — u - pon us

O Lord let thy mer - cy — light - en up - on — us as our trust is in

O Lord let thy mer - cy — light - en up - on — us as our trust is in

O Lord let thy mer - cy — light - en up - on — us as our trust is in

O Lord let thy mer - cy — light - en up - on — us as our trust is in

thee — is in thee O Lord in thee have I trus - ted

thee is in thee is in thee O Lord in thee have I trus - ted

thee is in thee is in thee O Lord in thee have I trus - ted

thee is in thee is in thee O Lord in thee have I trus - ted

let me ne - ver be con - foun - - - ded

let me ne - ver be con - foun - - - ded

let me ne - ver be con - foun - - - ded

let me ne - ver be con - foun - - - ded

# [Te Deum Laudamus in E-flat]

[Alice Mary Smith  
trans. & ed. Leonard Sanderman]

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom staff is the piano accompaniment (grand staff). The lyrics for the vocal parts are: "We praise thee O God We ac-know-ledge". The piano part is currently empty.

7

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom staff is the piano accompaniment (grand staff). The lyrics for the vocal parts are: "thee to be the Lord All the earth doth wor - ship thee the". The piano part is currently empty.

14

Fath - er ev - er - last - ing To thee all An - gels cry a -

Fath - er ev - er - last - ing To thee all An - gels cry a -

Fath - er ev - er - last - ing To thee all An - gels cry a -

Fath - er ev - er - last - ing

21

loud the Heavn's and all the Powr's there - in To thee Che - ru - bin and Se - ra -

loud the Heavn's and all the Powr's there - in

loud the Heavn's and all the Powr's there - in

the Heavn's and all the Powr's there - in



## [Jubilate Deo in E-flat]

[Alice Mary Smith  
trans. & ed. Leonard Sanderman]

O be joy - ful in the Lord all ye lands: serve the Lord with glad - ness and come be -

O be joy - ful in the Lord all ye lands: serve the Lord with glad - ness and come be -

O be joy - ful in the Lord all ye lands: serve the Lord with glad - ness and come be -

O be joy - ful in the Lord all ye lands: serve the Lord with glad - ness and come be -

9 [Cantoris]

fore his pre - sence with a song. Be ye sure that the Lord he is God: it is

fore his pre - sence with a song. Be ye sure that the Lord he is God: it is

fore his pre - sence with a song. Be ye sure that the Lord he is God: it is

fore his pre - sence with a song. Be ye sure that the Lord he is God: it is

17

he that hath made us and not we ourselves we are his peo - ple and the sheep of his pas -

he that hath made us and not we ourselves we are his peo - ple and the sheep of his pas -

he that hath made us and not we ourselves we are his peo - ple and the sheep of his pas -

he that hath made us and not we ourselves we are his peo - ple and the sheep of his pas -

25 [Decani]

ture. O go your way in - to his gates with thanks - gi - ving,

ture. O go your way in - to his gates with thanks - gi - ving,

ture. O go your way in - to his gates with thanks - gi - ving,

ture. O go your way in - to his gates with thanks - gi - ving,

32 [Cantoris]

and in - to his courts his courts with praise his courts with praise. Be thank -

and in - to his courts his courts with praise his courts with praise. Be thank -

and in - to his courts his courts with praise his courts with praise. Be thank -

and in - to his courts his courts with praise his courts with praise. Be thank -

39

- ful un - to him and speak good of his Name be thank-ful un-to

- ful un - to him and speak good of his Name be thank-ful un-to

- ful un - to him and speak good of his Name be thank-ful un-to

- ful un - to him and speak good of his Name be thank-ful un-to

[Decani Soli]

him and speak good of his Name. For the Lord is gracious his mercy is ever -

him and speak good of his Name. For the Lord is gracious his mercy is ever -

him and speak good of his Name.

him and speak good of his Name. For the Lord is gracious his mercy is ever -

lasting and his truth endureth from generation to generation

lasting and his truth endureth from generation to generation

and his truth endureth from generation to generation

lasting and his truth endureth from generation to generation

[Full Decani]

and his truth endureth from generation to generation.

and his truth endureth from generation to generation.

and his truth endureth from generation to generation.

and his truth endureth from generation to generation.

68 [Full]

Glo - ry be to the Fa - ther and to the Son and to the

Glo - ry be to the Fa - ther and to the Son and to the

Glo - ry be to the Fa - ther and to the Son and to the

Glo - ry be to the Fa - ther and to the Son and to the

76 [Cantoris]

Ho - ly Ho - ly Ghost. As it was in the be -

Ho - ly Ho - ly Ghost. As it was in the be -

Ho - ly Ho - ly Ghost. As it was in the be -

Ho - ly Ho - ly Ghost. As it was in the be -

gin - ning is now and e - ver shall be is now is now and

gin - ning is now and e - ver shall be is now is now and

gin - ning is now and e - ver shall be is now is now and

gin - ning is now and e - ver shall be is now is now and

[Full]

ever shall be. World with out end world world with - out  
 World with - out end A - - men With - out

ever shall be. World with - out end A - - men With - out

ever shall be. World with - out end A - - men With - out

ever shall be. World with - out end A - - men With - out

*ff*  
 end world with - out end. A - men.  
 end A - - - - men. A - men.

end A - - men. World with - out end. A - men.

end A - - men. World with - out end. A - men.

## [Nunc Dimittis in E-flat]

[Alice Mary Smith  
trans. & ed. Leonard Sanderman]

Lord now let-test thou thy Ser-vant de-part in peace ac - cor - ding to ac - cor-ding to thy

Lord now let-test thou thy Ser-vant de-part in peace ac - cor - ding to ac - cor-ding to thy

Lord now let-test thou thy Ser-vant de-part in peace ac - cor - ding to ac - cor-ding to thy

Lord now let-test thou thy Ser-vant de-part in peace ac - cor - ding to ac - cor-ding to thy

9 [Decani]

Word. For mine eyes for mine eyes have seen have seen  
have seen thy sal -

Word. For mine eyes for mine eyes have seen thy sal -

Word. For mine eyes for mine eyes have seen thy sal -

Word. For mine eyes for mine eyes have seen thy sal -

16 [Cantoris]

thy sal - va - tion. Which thou hast hast pre - pa - red be - fore the face be - fore the  
va - tion.

va - tion. Which thou hast hast pre - pa red be - fore the face be - fore the

va - tion. Which thou hast hast pre - pa red be - fore the face be - fore the

va - tion. Which thou hast hast pre - pa red be - fore the face be - fore the

[Decani]

face of all peo - ple. To be a light to be a light to light -

face of all peo - ple. To be a light to be a light to light -

face of all peo - ple. To be a light to be a light to light -

face of all peo - ple. To be a light to be a light to light -

[Cantoris]

-en the Gen - tiles to light - en the Gen - tiles and to be the glo - ry the

-en the Gen - tiles light - en the Gen - tiles and to be the glo - ry the

-en the Gen - tiles light - en the Gen - tiles and to be the glo - ry the

-en the Gen - tiles to light - en the Gen - tiles and to be the glo - ry the

[Full]

glo - ry of thy peo - ple Is - ra - el. Glo - ry be to the Fa - ther

glo - ry of thy peo - ple Is - ra - el. Glo - ry be to the Fa - ther

glo - ry of thy peo - ple Is - ra - el. Glo - ry be to the Fa - ther

glo - ry of thy peo - ple Is - ra - el. Glo - ry be to the Fa - ther

49

and\_ to the Son and to the Ho - ly Ho - ly Ghost. As\_ it\_ was\_ in\_

and to the Son and to the Ho - ly Ho - ly Ghost. As it was\_ in

and to the Son and to the Ho - ly Ho - ly Ghost. As it was\_ in

and to the Son and to the Ho - ly Ho - ly Ghost. As it was\_ in

57

the\_ be - gin-ning is now is now and ev - er shall be world\_\_\_\_\_ with-out

the be - gin-ning is now is now\_\_\_\_\_ and e - ver shall be world\_\_\_\_\_ with - out

the be - gin-ning is now and e - ver shall\_\_\_\_\_ be world\_\_\_\_\_ with - out

the be - gin-ning is now and e - ver shall\_\_\_\_\_ be world\_\_\_\_\_ with - out

65

end\_\_\_\_\_ World\_\_\_\_\_ with - out\_\_\_\_\_ end.\_\_\_\_\_ A - men.

end\_\_\_\_\_ World with - out\_\_\_\_\_ end.\_\_\_\_\_ A - men.

end\_\_\_\_\_ World with - out\_\_\_\_\_ end.\_\_\_\_\_ A - men.

end\_\_\_\_\_ World with - out\_\_\_\_\_ end.\_\_\_\_\_ A - men.



## [Exile: a Sacred Cantata]

No 1 Soprano Solo &amp; Chorus

## [Unhappy Sion]

[Alice Mary Smith  
trans. & ed. Leonard Sanderman]

The first system consists of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line contains five measures of rests. The piano accompaniment begins with a series of eighth notes in the bass line and chords in the treble line.

The second system begins at measure 6, marked with a double bar line and the number 6. The vocal line is labeled "Sop: Recit." and contains the lyrics: "Un-hap-py Si - on now no more For pomp and splen-dour known". The piano accompaniment provides harmonic support with chords and moving lines.

The third system begins at measure 10, marked with a double bar line and the number 10. The vocal line contains the lyrics: "Where is that sway Thy prin-ces bore whose tri-umphs". The piano accompaniment continues with harmonic accompaniment.

The fourth system begins at measure 14, marked with a double bar line and the number 14. The vocal line contains the lyrics: "now are kept in store By me - mo - ry a - lone." The piano accompaniment concludes the piece with a final chord and a double bar line.

Allegretto  
Chorus

18

Banks of Jor - dan dear to God ye hills\_ ye val - lies of peace.

Banks of Jor - dan dear to God ye hills\_ ye val - lies of peace.

Banks of Jor - dan dear to God ye hills ye val - lies of peace.

Banks of Jor - dan dear to God ye hills\_ ye val - lies of peace.



22

Hills where mi - ra - cles were wrought Val - lies where our par - ents trod\_\_\_

Hills where mi - ra - cles were wrought Val - lies where our par - ents trod

Hills where mi - ra - cles were wrought Val - lies where our par - ents trod

Hills where mi - ra - cles were wrought Val - lies where our par - ents trod

When shall our e - xile end. When shall our e - xile end.  
When shall our e - xile end. When shall our e - xile end.  
When shall our e - xile end. When shall our e - xile end.  
When shall our e - xile end. When shall our e - xile end.

30

**Smoothly**  
[Soprano] Solo

33

Si - on once to Heav'n up - rais - ed

37

Now in - to Jo - - phet cast

41

Still shalt thou in song be prais - ed And



45

ne - ver ne - ver from my mouth e - rased While



49

speech or mo - tion last While speech or



54

mo - tion last

Still O Si - on shall thy Tem - ple lie All

The musical score for measures 59-62 features a vocal line in G major with a key signature of one flat. The melody is characterized by a mix of quarter and eighth notes, with some phrases spanning across bar lines. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.



de - so - late and waste No more in - flamed with

The musical score for measures 63-67 continues the vocal line. The melody includes a prominent dotted half note followed by a quarter note. The piano accompaniment maintains the block chord texture, with some chords being held across multiple measures.



ho - ly Joy Thy chan - ting Tribes re - stor'd draw

The musical score for measures 68-72 shows the vocal line with a mix of quarter and eighth notes. The piano accompaniment continues with block chords, providing harmonic support for the vocal melody.



nigh Thy chan - ting Tribes re - stored

The musical score for measures 73-77 features a vocal line with a mix of quarter and eighth notes. The piano accompaniment consists of block chords, with some chords being held across multiple measures.

78

Draw nigh to ce - le - brate thy feast No more

84

No more to ce - le - brate thy feast.

MS

90

**Chorus Come 1mo**

Banks of Jor - dan dear to God ye hills\_ ye val-lies of peace. Hills where mi - ra -

Banks of Jor - dan dear to God ye hills\_ ye val-lies of peace. Hills where mi - ra -

Banks of Jor - dan dear to God ye hills ye val-lies of peace. Hills where mi - ra -

Banks of Jor - dan dear to God ye hills\_ ye val-lies of peace. Hills where mi - ra -

Sop: Solo

cles were wrought Val-lies where our par-ents trod\_ When shall our e-xile end. Si-on

cles were wrought Val-lies where our par-ents trod When shall our e-xile end.

cles were wrought Val-lies where our par-ents trod When shall our e-xile end.

cles were wrought Val-lies where our par-ents trod When shall our e-xile end.



once to Heav'n up-rais-ed Now in-to Jo-phet

106

cast Still shalt thou in song be prais - ed

When shall our e - xile end.

When shall our e - xile end.

When shall our e - xile end.

When shall our e - xile end.



111

ne - ver from my thought\_ mythought e - rased

When shall our e - xile end.

When shall our e - xile end.

When shall our e - xile end.

When shall our e - xile end.



[Soprano] Solo

Still shalt thou in  
 Si - on once to Heav'n up - rai - sed Now in - to  
 Si - on once to Heav'n up - rai - sed Now in - to  
 Si - on once to Heav'n up - rai - sed Now in - to  
 Si - on once to Heav'n up - rai - sed Now in - to



song be prais - ed  
 Jop - het cast. Still shalt thou in my songs be prais - ed  
 Jop - het cast. Still shalt thou in my songs be prais - ed  
 Jop - het cast. Still shalt thou in my songs be prais - ed  
 Jop - het cast. Still shalt thou in my songs be prais - ed

128

Still shalt thou shalt thou be  
 Ne - ver from thought from thought e - rased  
 Ne - ver from thought from thought e - rased  
 Ne - ver from thought from thought e - rased  
 Ne - ver from thought from thought e - rased

132

praised.  
 When shall our ex - ile end end end  
 When shall our ex - ile end  
 When shall our ex - ile end  
 When shall our ex - ile end

No. 2. Sop: & Contralto Solos & Chorus  
[Weep, sisters, let your sorrows flow]

[Alice Mary Smith  
trans. & ed. Leonard Sanderman]

Contralto

Weep sis - ters let your sor - rows flow Nor check the

tu - mult of your woe Lift up Lift

up Lift up your eyes to Heav'n a -

lone. Finds in - no-cence a

24

friend its own Is-raels last

Chorus How great cause for fear

How great cause for fear

30

day draws near ne'er did such sor-rows start th un-a-vai-ling tear.

How great

How great

35

suf-ficed it not for hos-tile arms to ra-vish

cause for fear

cause for fear

Si - on's ho - ly charms and lead her cap-tive sons a - way

How great

How great

This musical system contains measures 39 through 43. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "Si - on's ho - ly charms and lead her cap-tive sons a - way" in measure 39, and "How great" in measure 40, "How great" in measure 41, and "De-fence-less lands to sa-vage wolves a prey Ah can our sighs a-lone a-" in measure 42. The piano accompaniment includes a prominent bass line with eighth-note patterns.



44

De-fence-less lands to sa-vage wolves a prey Ah can our sighs a-lone a-

cause for fear

cause for fear

This musical system contains measures 44 through 48. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "De-fence-less lands to sa-vage wolves a prey Ah can our sighs a-lone a-" in measure 44, "cause for fear" in measure 45, and "cause for fear" in measure 46. The piano accompaniment continues with a similar bass line pattern.

49

vert that fate-ful day

[Tenor]  
How great

[Bass]  
How great cause for fear great

[Gt.]



55

[Alto]  
How great cause

cause for fear great cause

cause for fear How

[Soprano]

How great cause of  
for fear great cause of  
for fear great cause of  
great cause for fear great

The musical score for measures 60-64 features a soprano line and a piano accompaniment. The soprano line consists of five measures of music, each with a single note. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).



fear great cause of fear!  
fear great cause of fear!  
fear great cause of fear!  
cause great cause of fear!

The musical score for measures 65-69 continues the soprano and piano parts. The soprano line has five measures, with the final measure containing a long note with a fermata. The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same as in the previous section.

71

How great cause for

*Ah can our sighs a - lone a - vert that fate - ful*

*Ah can our sighs a - lone a - vert that fate - ful day*



75

fear

day av - ert that day av - ert that fate - ful day

*Ah can our sighs a - lone av - ert that fate-ful a - vert that fate - ful*

How great cause of



How great cause of  
day Ah can our sighs a - lone a - vert that fate - ful fate - ful  
fear cause of

This musical score block contains measures 79 through 82. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a rest in measure 79, followed by the lyrics 'How great cause of' in measure 80, 'day Ah can our sighs a - lone a - vert that fate - ful fate - ful' in measure 81, and 'fear cause of' in measure 82. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



83 [Soprano Solo]

Ah can our sighs a - lone a - vert the fa - tal day  
fear  
day  
fear

This musical score block contains measures 83 through 86, marked as a 'Soprano Solo'. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature remains three flats and the time signature is common time. The vocal line starts with a rest in measure 83, followed by the lyrics 'Ah can our sighs a - lone a - vert the fa - tal day' in measure 84, and 'fear' in measure 85. The piano accompaniment is sparse, with chords and rests in both hands.

88

A-way a-way with all this pa-geant show a-way a-

91

way a-way with all this show Lets choose lets choose a fit - ter garb of

94

woe lets choose lets choose a fit - ter garb of woe A-way A-

97

way a-way with all thisshow A-way A-way a-way with all this

show — Yes a - way a-way with all this show Let's choose lets

[Contralto Solo]

Yes a - way a-way with all this show Let's choose lets



choose a fit - ter garb of woe Lets choose lets choose a fit - ter garb of

choose a fit - ter garb of woe Lets choose lets choose a fit - ter garb of



woe A-way A - way a - way with all this pa-geant show A-way lets

woe A-way A - way a - way with all this pa-geant show A-way lets

109

choose a fit - ter fit - ter garb of woe

choose a fit - ter fit - ter garb of woe

[Soprano] Yes a - way a-way with all this

[Alto] Yes a - way a-way with all this

[Tenor] Yes a - way a-way with all this

[Bass] Yes a - way a-way with all this

*ff*

112

show Lets choose a fit - ter garb of woe

show Lets choose a fit - ter garb of woe To suit the

show Lets choose a fit - ter garb of woe To suit the

show Lets choose a fit - ter garb of woe A-way A-

A-way with all this show A-way with all this  
 san - guin - a - ry feats Where soon we shall be Ha - man's  
 san - guin - a - ry feats Where soon we shall be Ha - man's  
 way a - way with all this show A - way A - way a way with all this



show! A-way with all this show A-way A-  
 guests A-way A - way A - way with all this show A-way A-  
 guests A-way A - way A - way with all this show A-way A-  
 show A-way A - way A - way with all this show A-way A-

121

*ff*

way A-way with all this show Yes A-way a-way with all this

way A-way with all this show Yes A-way a-way with all this

way A-way with all this show Yes A-way a-way with all this

way A-way with all this show Yes A-way a-way with all this

*ff*



124

show A-way A-way A-way with all this show A-way A-

show A-way A-way A-way with all this show A-way A-

show A-way A-way A-way with all this show A-way A-

show A-way A-way A-way with all this show

way with all this pa-geant show Yes a - way A - way A - way  
way with all this pa-geant show A - way A - way A - way  
way with all this pa-geant show A - way A - way A - way A - way  
A - way A - way A - way A - way



[Soprano Solo]

[p]

Weep sis - ters let your sor - rows flow  
A-way a - way A -  
A-way a -  
A-way a -  
How great

136

Nor check your tear - ful woe  
 way with all this show A-way a -  
 way A-way a - way A-way a -  
 way A-way a - way How  
 cause of woe! A-way a -

141

Solo

Lift  
 way A-way a - way with all this show  
 way with all this show A-way a - way with all this show A-way a - way with all this  
 great cause of woe!  
 way with all this show A-way a - way with all this show A-way a - way with all this



up! Lift up Lift up your eyes to Heav'n to  
 A-way a - way A-way a - way A-way a - way  
 show How great cause  
 A-way a - way A-way a - way with all this show A-way a - way with all this  
 A-way a - way A-way a - way with all this

MS

Heav'n a - bove  
 How great cause great cause of woe  
 of woe cause great cause of woe  
 How great cause great cause of woe  
 How great cause great cause of woe

## [No. 3 What horrid carnage stains the soil]

159

What hor-rid car-nage stains the soil      How reeks the steel

163

with murd'ous toil      Its bright-ness with the

167

blood de-fil'd of sis-ter      bro-ther pa-rent child nor

171

in-fan-cy nor hoar-y age      es-cape the murd'-ers im-pious rage

140  
175

What heaps of corpses strew the way

This block contains the musical score for measures 140 to 175. It features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "What heaps of corpses strew the way".

178

What mangled limbs of lifeless clay                      The foe a grave denying

This block contains the musical score for measures 178 to 181. It features a vocal line in a treble clef and a piano accompaniment in a grand staff. The key signature has three flats, and the time signature is 4/4. The lyrics are: "What mangled limbs of lifeless clay                      The foe a grave denying".

182

Great God thy saints ex - posed are ly - ing To rav' nous beasts and birds a

This block contains the musical score for measures 182 to 185. It features a vocal line in a treble clef and a piano accompaniment in a grand staff. The key signature has three flats, and the time signature is 4/4. The lyrics are: "Great God thy saints ex - posed are ly - ing To rav' nous beasts and birds a".

186

prey

This block contains the musical score for measures 186 to 189. It features a vocal line in a treble clef and a piano accompaniment in a grand staff. The key signature has three flats, and the time signature is 4/4. The lyrics are: "prey".

190

[mp]

What crime can on my in-fant head

194

Draw such a weight of woes Ev'n so be-fore her sweets are

197

spread Is nipt is nipt the bud-ding rose Long ere my

200

life shall have be-gun to bloom My harm-less

soul will meet an ear - ly doom What crime What

This system contains measures 202 to 204. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "soul will meet an ear - ly doom What crime What".

crime can on my in-fant head What crime What crime can draw such weight of  
Faint pencil in MS

This system contains measures 205 to 207. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three flats. The lyrics are: "crime can on my in-fant head What crime What crime can draw such weight of Faint pencil in MS".

woes Draw can draw such a weight of woes

Flute

This system contains measures 208 to 211. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature changes to two sharps (F#, C#). The lyrics are: "woes Draw can draw such a weight of woes". A "Flute" part is indicated in the piano accompaniment.

Vic - tims of our fath - ers' crimes

This system contains measures 212 to 214. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps. The lyrics are: "Vic - tims of our fath - ers' crimes".

214

Vain - ly these tears we shed Our fath - ers

*g<sup>ua</sup>*

216

sinn'd in o - ther times Our fath - ers now are\_

219

dead Their crimes have fall'n their crimes have fall'n their crimes have fall'n\_\_\_\_\_ have

223

fall'n\_\_\_\_\_ have fall'n on our guilt-less head

[Semichorus]

*pp* 7

Ah no our God is our de-fence Tis he shall suc-cour

Ah no our God is our de-fence Tis he shall suc-cour

Ah no our God is our de-fence Tis he shall suc-cour

Ah no our God is our de-fence Tis he shall suc-cour

[pp]



in - no-cence It is he It is He The migh - ty God of

in - no-cence It is he It is He The migh - ty God of

in - no-cence It is he It is He The migh - ty God of

in - no-cence It is he It is He The migh - ty God of

237

Hosts It is He It is He The migh - ty God of

Hosts It is He It is He The migh - ty God of

Hosts It is He It is He The migh - ty God of

Hosts It is He It is He The migh - ty God of



241

[Soprano solo][f]

Me thinks I hear the Heath - en cry Where is this God so

Hosts

Hosts

Hosts

Hosts

[f]



146  
244

Alto [solo]

great so high whom Is-rael, van-quis'h'd Is rael boasts This

[mp]

Detailed description: This block contains the musical score for measures 244 to 246. It features a vocal line for an Alto soloist and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note 'great', followed by quarter notes 'so high', 'whom', and 'Is-rael, van-quis'h'd'. There is a whole rest for the vocal line in measure 245, followed by a half note 'This' in measure 246. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of [mp] is present in measure 246.

247

God so high this jea - lous God Ye na-tions tre-mble at his

Detailed description: This block contains the musical score for measures 247 to 249. The vocal line continues with quarter notes 'God', 'so high', 'this', and 'jea - lous' in measure 247, followed by quarter notes 'God', 'Ye na-tions', and 'tre-mble at his' in measure 248. The piano accompaniment features a triplet of eighth notes in the right hand in measure 247 and a steady eighth-note accompaniment in the right hand in measure 248.

250

Name Is he a - lone whose aw - ful nod Com -

Detailed description: This block contains the musical score for measures 250 to 252. The vocal line begins with a half note 'Name' in measure 250, followed by quarter notes 'Is', 'he a - lone', 'whose', 'aw - ful', and 'nod' in measure 251, and a half note 'Com -' in measure 252. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

253

mands the un - i - ver - sal frame Com - mands the un - i - ver - sal frame

Detailed description: This block contains the musical score for measures 253 to 255. The vocal line begins with quarter notes 'mands', 'the un - i - ver - sal', and 'frame' in measure 253, followed by quarter notes 'Com - mands', 'the un - i - ver - sal', and 'frame' in measure 254. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

[Soprano][f]  
A God of war is our de - fence Tis He shall suc - cour

[Alto]  
A God of war is our de - fence Tis He shall suc - cour

[Tenor]  
A God of war is our de - fence Tis He shall suc - cour

[Bass]  
A God of war is our de - fence Tis He shall suc - cour



260  
In - no-cence It is He It is He The migh - ty God of

In - no-cence It is He It is He The migh - ty God of

In - no-cence It is He It is He The migh - ty God of

In - no-cence It is He It is He The migh - ty God of

His dread arm the proud o'er-throws His dread arm the  
Hosts He the mighty God of Hosts  
Hosts He the mighty God of Hosts  
Hosts He the mighty God of Hosts  
Hosts He the mighty God of Hosts

proud o'er-throws [p]  
He the mighty God of Hosts With  
He the mighty God of Hosts With  
He the mighty God of Hosts With  
He the mighty God of Hosts With

272

him the hum - ble find re - pose

him the hum - ble find re - pose

him the hum - ble find re - pose

him the hum - ble find re - pose

[p e cresc.]

Detailed description: This block contains the vocal and piano accompaniment for measures 272 through 275. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "him the hum - ble find re - pose". The piano part begins with a dynamic marking of *[p e cresc.]* and includes some grace notes in the right hand.



276

[Ped.]

Detailed description: This block shows the piano accompaniment for measures 276 through 279. The right hand features a melodic line with grace notes, while the left hand provides harmonic support with chords and moving lines. A pedal marking "[Ped.]" is present at the end of the section.



280

Detailed description: This block shows the piano accompaniment for measures 280 through 283. The right hand has a melodic line with grace notes, and the left hand features a bass line with a long note held across measures 281 and 282, indicated by a slur.

## [No. 4 God of Gods, with glory crowned]

284 *[mf]*

God of Gods with glo - ry crowned\_ God whom

God of Gods with glo - ry crowned\_ God whom

God of Gods with glo - ry crowned God whom

God of Gods with glo - ry crowned God whom

287

light does still sur - round Who on wings of wind dost ride An - gels

light does still sur - round Who on wings of wind dost ride An - gels

light does still sur - round Who on wings of wind dost ride An - gels

light does still sur - round Who on wings of wind dost ride An - gels

291

[Soprano Solo][p]

chan - ting at thy side God who wouldst that in thy praise Ve - ry

chan - ting at thy side

chan - ting at thy side

chan - ting at thy side



295

Chorus[mf]

Babes their voic - es raise Since thou dost our dan - ger view give thy

Since thou dost our dan - ger view give thy

Since thou dost our dan - ger view give thy

Since thou dost our dan - ger view give thy

name the hon - our due Nor O per - mit that Gods un -

name the hon - our due Nor O per - mit that Gods un -

name the hon - our due Nor O per - mit that Gods un -

name the hon - our due Nor O per - mit that Gods un -



[Soprano Solo][f]

Arm thee then! Arm thee then!

known With-out the right u - surp the throne

known With-out the right u - surp the throne

known With-out the right u - surp the throne

known With-out the right u - surp the throne

[mf]

306

Sop

And us de - fen - ding Come come be -

[Alto Solo]

Alto

Arm thee then! Arm thee then And us de - fen - ding Come come be -

Detailed description: This block contains the first system of music, measures 306-309. It features a Soprano part, an Alto part with a [Alto Solo] instruction, and a piano accompaniment. The Soprano part begins with a whole rest in measure 306, followed by a half note G4 in measure 307, and then a quarter note G4 in measure 308. The Alto part starts with a quarter note G4 in measure 306, followed by a quarter note F4 in measure 307, and then a quarter note G4 in measure 308. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

310

low As o - cean saw thee once de - scend ing Oc - ean saw thee once de -

low Oc - ean saw thee once de -

Detailed description: This block contains the second system of music, measures 310-313. It features a Soprano part, an Alto part, and a piano accompaniment. The Soprano part begins with a quarter note G4 in measure 310, followed by a quarter note F4 in measure 311, and then a quarter note G4 in measure 312. The Alto part starts with a quarter rest in measure 310, followed by a quarter note G4 in measure 311, and then a quarter note F4 in measure 312. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

314

scend - ing Arm thee Lord Arm thee Lord and us de - fend - ing come be -

scend - ing Arm thee Lord Arm thee Lord and us de - fend - ing come be -

[f]

Detailed description: This block contains the third system of music, measures 314-317. It features a Soprano part, an Alto part, and a piano accompaniment. The Soprano part begins with a quarter note G4 in measure 314, followed by a quarter note F4 in measure 315, and then a quarter note G4 in measure 316. The Alto part starts with a quarter note G4 in measure 314, followed by a quarter note F4 in measure 315, and then a quarter note G4 in measure 316. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a dynamic marking of [f] in measure 315.



low Now let th'un-right - eous na - tions know At

low Now let th'un-right - eous na - tions know At

The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a bass line starting on a low note.



321

thy dread wrath to trem - ble May they con-found - ed con

thy dread wrath to trem - ble May they con-found - ed con

[Soprano] Arm thee Lord

[Alto] Arm thee Lord

[Tenor] Arm thee Lord

[Bass] Arm thee Lord

The piano accompaniment continues with the same eighth-note pattern as in the previous system.

324

found - ed grow And dust and chaff re - sem - ble

found - ed grow And dust and chaff re - sem - ble

Arm thee Lord and

327

us de - fend - ing Come be - low \_\_\_\_\_ As

As

As

As

Oce - an saw thee once de - scend - ing Come be -

Oce - an saw thee once de - scend - ing Come be -

Oce - an saw thee once de - scend - ing Come be -

Oce - an saw thee once de - scend - ing Come be -



333 [Solo]

low May they con-found - ed grow And dust and chaff re -

low May they con-found - ed grow and chaff re -

low

low

337

sem - ble And dust and chaff re - sem - ble Which light - est winds be -  
 sem - ble And dust and chaff re - sem - ble Which



341

fore them blow Which light- est winds do blow Which  
 light- est winds light- est winds do blow Which light- est winds be



345

light- est winds be - fore them blow Which light- est winds do blow  
 fore them blow light- est winds do blow do blow do blow

light est winds do blow

light est winds do blow

Cont[ra]lto Solo

Arm thee then Arm thee then And us de - fend - ing

This block contains the musical score for measures 349-353. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with the lyrics "light est winds do blow". The piano accompaniment is written for a grand piano with treble and bass clefs. It includes various musical notations such as eighth notes, sixteenth notes, and trills (tr) in the right hand, and chords and eighth notes in the left hand. A double bar line with repeat dots is located at the end of the system.



Cont[ra]lto Solo

Arm thee then Arm thee then And us de - fend - ing

This block contains the musical score for measures 354-357. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with the lyrics "Arm thee then Arm thee then And us de - fend - ing". The piano accompaniment is written for a grand piano with treble and bass clefs. It includes various musical notations such as eighth notes, sixteenth notes, and chords. A double bar line with repeat dots is located at the end of the system.



Come be-low As o - cean saw thee once des-cend - ing Now, let th'un-right - eous

This block contains the musical score for measures 358-361. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with the lyrics "Come be-low As o - cean saw thee once des-cend - ing Now, let th'un-right - eous". The piano accompaniment is written for a grand piano with treble and bass clefs. It includes various musical notations such as eighth notes, sixteenth notes, and chords. A double bar line with repeat dots is located at the end of the system.

362

na - tions know At thy dread name to trem - ble At thy dread n

[Soprano] *[f]*  
Arm thee then

[Alto]  
Arm thee then

[Tenor]  
Arm thee then

[Bass]  
Arm thee then



366

Silence

trem - ble

*[ff]*  
Arm thee then Arm thee then

Arm thee then Arm thee then

Arm thee then Arm thee then

Arm thee then Arm thee then

[f]

God of Gods with glo - ry crown'd God whom light does still sur -

God of Gods with glo - ry crown'd God whom light does still sur -

God of Gods with glo - ry crown'd God whom light does still sur -

God of Gods with glo - ry crown'd God whom light does still sur -



round Who on wings of wind dost ride An - gels chan - ting at thy

round Who on wings of wind dost ride An - gels chan - ting at thy

round Who on wings of wind dost ride An - gels chan - ting at thy

round Who on wings of wind dost ride An - gels chan - ting at thy

378

side God who wouldst that in thy praise Ve - ry Babes their voic - es

side God who wouldst that in thy praise Ve - ry Babes their voic - es

side God who wouldst that in thy praise Ve - ry Babes their voic - es

side God who wouldst that in thy praise Ve - ry Babes their voic - es



382

[Solo]

raise Arm thee Lord Arm thee Lord and us de - fend - ing

raise

raise

raise



Musical score for measures 162-165. The top staff is the vocal line with lyrics: "Come be-low As O - cean\_ saw thee once des - cend - ing Now let th'un-right - eous". The bottom two staves are the piano accompaniment.



Musical score for measures 390-393. The top staff is the vocal line with lyrics: "na - tions know". The middle four staves are for Soprano, Alto, Tenor, and Bass, each with lyrics: "Arm thee then! Arm thee then! God of Gods with". The bottom two staves are the piano accompaniment. Dynamics include *[f]* and *[mf e cresc.]*.

394

glo - ry crown'd God whom light does still sur-round Who on wings of

glo - ry crown'd God whom light does still sur-round Who on wings of

glo - ry crown'd God whom light does still sur-round Who on wings of

glo - ry crown'd God whom light does still sur-round Who on wings of



398

wind dost ride Come Come be - low Since thou dost the

wind dost ride Come Come be - low Since thou dost the

wind dost ride Come Come be - low Since thou dost the

wind dost ride Come Come be - low Since thou dost the

dan - ger view Give thy name the hon - our due Nor O per - mit that

dan - ger view Glive thy name the hon - our due Nor O per - mit that

dan - ger view Give thy name the hon - our due Nor O per - mit that

dan - ger view Give thy name the hon - our due Nor O per - mit that

The musical score for measures 164-167 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "dan - ger view Give thy name the hon - our due Nor O per - mit that". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.



Gods un-known with - out a right u - surp thy throne

Gods un-known with - out a right u - surp thy throne

Gods un-known with - out a right u - surp thy throne

Gods un-known with - out a right u - surp thy throne

The musical score for measures 406-409 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Gods un-known with - out a right u - surp thy throne". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

God of Gods with glo - ry crown'd God whom light does still sur -

God of Gods with glo - ry crown'd. God whom light does still sur -

God of Gods with glo - ry crown'd. God whom light does still sur -

God of Gods with glo - ry crown'd. God whom light does still sur -



Arm thee then Arm thee then

round & Come be - low.

round & Come be - low.

round & Come be - low.

round & Come be - low.