

# Nº 1. PRELUDE

Allegretto pastorale.

The first system of the prelude consists of two staves. The right-hand staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The music features a flowing melody in the right hand and a simple accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

The second system continues the musical theme. It includes a *rit.* (ritardando) marking and an asterisk (\*) at the end of the system, indicating a specific performance instruction or a section boundary.

The third system of the prelude features a *rit.* marking and an asterisk (\*) in the middle of the system.

The fourth system contains a *rit.* marking and two asterisks (\*) within the system.

The fifth and final system of the prelude on this page shows the continuation of the musical piece, ending with a final chord in the right hand.

First system of musical notation. Treble staff contains a melodic line with slurs and accents. Bass staff contains a harmonic accompaniment. Dynamic markings include accents (>) and a *rit.* marking with an asterisk.

Second system of musical notation. Treble staff continues the melodic line. Bass staff features a more active accompaniment. A *f* dynamic marking is present. *rit.* markings with asterisks are placed below the bass staff.

Third system of musical notation. Treble staff has a more static melodic line. Bass staff features sustained chords. A *p* dynamic marking is present. *rit.* markings with asterisks are placed below the bass staff.

Fourth system of musical notation. Treble staff has a melodic line with a *cresc.* marking. Bass staff features sustained chords. A *rit.* marking with an asterisk is placed below the bass staff.

Fifth system of musical notation. Treble staff continues the melodic line. Bass staff features sustained chords. A *poco a poco dim.* marking is present. *rit.* markings with asterisks are placed below the bass staff.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* and *f*. A *rit.* marking is present at the end of the system.

Second system of the piano score. The right hand continues the melodic development with slurs and accents. The left hand has a more active role with moving lines. Dynamics include *p*. A *rit.* marking with an asterisk is present at the end of the system.

Third system of the piano score. The right hand has a more active melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *rit.* with an asterisk at the end of the system.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a more active role with moving lines. Dynamics include *rit.* with an asterisk at the end of the system.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a more active role with moving lines. Dynamics include *pp*. A *rit.* marking with an asterisk is present at the end of the system.

## RECIT. and CHORUS.

N<sup>o</sup> 2.

Tenor Solo.

There were shep-herds, at night in that same coun-try, a -  
Et pas - to - res e - rant in re - gi - o - ne e -

bid - ing in the fields, and sil - ent - ly keep - ing their watch by night  
a - dem vi - gi - lan - tes, Et eus - to - di - en - tes vi - gi - li - as

o - ver the sleeping flocks a - round them. And — lo! an  
noe - tis su - per gre - gem su - um. Et — ee - ce

an - gel of the Lord ap - pear'd, stand - ing there be - side them: And the  
an - ge - lus Do - mi - ni ste - tit jux - ta il - los, et cla - ri - tas

glo-ry of the Lord shone round a-bout them,                      And they were sore a -  
 De - i    cir-cum-ful - sit    il - los,                                      Et ti - mu - e - runt

TENOR SOLO.

fraid at his com - ing.                      And un - to them the an - gel said:  
 ti - mo - re    mag - no                      Et di - xit    il - lis    an - ge - lus:

Andantino.

SOPRANO SOLO.

Fear not, oh ye shepherds, fear not oh ye shepherds! For, be-hold I  
 No - li - te ti - me - re, no - li - te ti - me - re: Ec - ce e - nim

*a tempo.*  
*pp*

bring un - to you good ti - dings of great joy. \_\_\_\_\_  
 e - van - ge - li - zo    vo - bis    gau - di - um    mag - num

which shall be to all peo - ple. For un - to you is  
 quod e - rit om - ni po - pu - lo: qui - a na - tus est vo -

*cresc.*

*cresc.*

born to - day a Sav - iour Christ, the Lord,  
 his hodie Chris - tus Do - mi - nus,

*f*

in the — ci - ty of Da - vid. And  
 in ci - vi - ta - te Da - vid. Et

*pp*

*ad.* \*

this shall the sign be: ye — shall find the babe — wrapp'd in  
 hoc vo - bis sig - num: lu - ve - ni - e - tis in - fan - tem pan -

swad - dling clothes and ly - ing in a man - ger low.  
 nis in - vo - lu - tum, et po - si - tum in prae - se - pi - o.

## BARITONE SOLO.

And sud - den - ly there was with the  
 Et su - bi - to fac - ta est cum

an - - gel a great mul - ti - tude of the  
 an - ge lo mul - ti - tu - do mi - li - ti - ae cae -

heav'n-ly host prais - ing God, prais - ing God, and say - ing;  
 les - tis lau - dan - ti - um De - um, et di - cen - ti - um:

## CHORUS.

Allegro.

Soprano. *f*  
 Glo - ry be un - to God in the high - est!  
 Glo - ri - a in al - tis - si - mis De - o,

Alto. *f*

Tenor. *f*  
 Glo - ry be  
 Glo - ri - a

Bass. *f*

Piano. *f*  
 Allegro.

Glo - ry be un - to God in the  
 Glo - ri - a in al - tis - si - mis

un - to God in the high - est!  
 in al - tis - si - mis De - o,



high-est!  
De-o.

And on  
et in

And on  
et in ter -

And on earth — peace,  
et in ter - ra pax

And on earth peace;  
et in ter - ra pax

earth — peace, peace be on earth, good - will un - to all  
ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

earth peace, good - will to all men, — good - will to all —  
ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

peace, be on earth, good - will un - to all  
ho - mi - ni - bus bo - nae vo - lun - ta -

men. Glo - ry be un - to God in the high - est!  
tis. Glo - ri - a in al - tis - si - mis De - o,

men. Glo - ry be un - to God in the  
tis. Glo - ri - a in al - tis - si - mis

Glo - ry be un - to God in the high - est!  
Glo - ri - a in al - tis - si - mis De - o,

men. Glo - ry be  
tis. Glo - ri - a

Praise the Lord! Praise the  
Glo - ri - a, Glo - ri -

high - est! Praise God in the high - est,  
De - o, in al - tis - si - mis,

Praise the Lord! Praise  
Glo - ri - a, Glo -

un - to God in the high - est! un - to God in the  
in al - tis - si - mis De - o, in al - tis - si - mis

Lord! Praise the Lord our  
a, Glo - ri - a De -

praise God in the highest! Praise the Lord our  
in al - tis - si - mis; Glo - ri - a De -

the Lord! Praise the Lord, oh praise ye the  
- ri - a, Glo - ri - a in al - tis - si -

high - est! un - to God in the high - est! Praise the  
De - o, in al - tis - si - mis De - o, Glo - ri -

God! And on earth — peace,  
o, et in ter - ra pax,

God! And on earth peace, good - will to  
o, et in ter - ra pax ho - mi - ni -

Lord! And on earth  
mis, et in ter - ra

Lord. And on earth  
a, et in ter - ra

— peace, — good - will to all men, — good - will —  
 — pax — ho - mi - ni - bus bo - nae vo -

all, all men, to all — men, good - will —  
 bus, ho - mi - ni - bus — bo - nae vo -

peaceto all, to all — men, good - will —  
 pax ho - mi - ni - bus — bo - nae — vo -

peace, good - will to all men, good - will  
 pax ho - mi - ni - bus bo - nae vo -

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (D major) and a 4/4 time signature. It features a steady harmonic accompaniment with some melodic lines in the right hand.

— to all — men!  
 - lun - ta - - tis.

— to all — men!  
 - lun - ta, - - tis.

— to all — men!  
 - lun - ta - - tis.

— to all — men!  
 - lun - ta - - tis.

The piano accompaniment continues with a similar harmonic structure. A dynamic marking of *p* (piano) is present in the lower right section of the piano part.

# AIR.

## No 3.

Andante espressivo.

Mezzo -  
Soprano Solo.

Piano.

The first system of the musical score consists of two staves. The upper staff is for the Mezzo-Soprano Solo, and the lower staff is for the Piano accompaniment. The piano part begins with a dynamic marking of *p* and ends with *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

The second system continues the musical score. It features a vocal line with the lyrics: "Patient-ly, Expectans, patient-ly expectans, have I ex - pec -". The piano accompaniment includes a *dol.* (dolando) marking. The lyrics are aligned with the vocal notes.

The third system continues the musical score. It features a vocal line with the lyrics: "wait - ed for\_ the Lord, pa - tient-ly, ta - vi Do - mi - num: ex - pectans,". The piano accompaniment continues with the same key signature and time signature.

The fourth system concludes the musical score. It features a vocal line with the lyrics: "pa - tient - ly, ex - pectans, pa - tient - ly ex - pec - fans". The piano accompaniment continues with the same key signature and time signature.

have I wait - ed for the  
ex - pec - ta - vi Do - mi -

*do.* \*

Lord, — have I wait - ed, have —  
num, — ex - pec - ta - vi, ex -

*do.* \*

— I wait - ed for — the Lord.  
— pec - ta - vi Do - mi - num.

*pp*

And  
Et

*pp* *dol.*

lo! — he heard my cry, and lo! — he  
in - ten - dit mi - hi, et in - ten -

heard my cry, and lo! he heard, and lo! — he —  
dit mi - hi, et — in - ten - dit, — et — in - ten -

*Ad. sempre Ad.*

heard,  
dit, — and — lo! he heard,  
et — in - ten - dit,

and lo! he heard — my cry.  
et in - ten - dit — mi - hi.

## AIR and CHORUS.

N<sup>o</sup> 4.*Moderato commodo.*

Tenor Solo.

In my heart I be - lieve, O Lord, I be - lieve, O Lord,  
Do - mi - ne, e - go cre - di - di, e - go cre - di - di

Piano.

that thou in - deed art — Christ, Son — of the liv - ing God.  
qui - a tu es — Chris - tus — Fi - li - us De - i vi - vi.

*dolce.*

In my heart I be - lieve, O Lord, I be - lieve, O Lord,  
Do - mi - ne, e - go cre - di - di, e - go cre - di - di,

that thou in - deed — art — Christ, Son — of the — liv - ing  
qui - a tu es — Chris - tus — Fi - li - us De - i vi -

*dolce.*



*dolce.*

God.

In my heart  
Do - mi-ne,vi.  
SOPRANI.He who was to come in - to this world.  
qui in hunc mun - dum ve - nis - ti.

ALTI.

*dim.**rit.*

\*

I be - lieve O Lord, I be - lieve O Lord, thou art in -  
e - go cre - di - di, e - go cre - di - di qui - a tu*rit.*

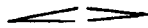
\*

*rit.*

\*

deed Christ, — Christ, Christ, Son of the living — God; — Christ,  
es Chris-tus, Chris-tus, Chris-tus, Fi-li-us De-i vi-vi; Christus,Christ, —  
Chris - tus!*pp*

*dolce.*



Christ, — of the living God thou — art the Son.  
 Chri - stus, Fi - li - us - De - i — vi -

He  
 qui

*p*

He who  
 qui in

who was to come in - to this world;  
 in hunc mun - dum ve - nis - ti,

was to come in - to this world.  
 hunc mun - dum ve - nis - ti.

*pp*

to this world.  
 ve - nis - ti.

*pp*

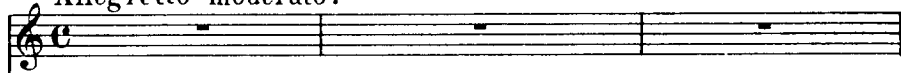
## BENEDICTUS.

Duo for Soprano and Baritone.

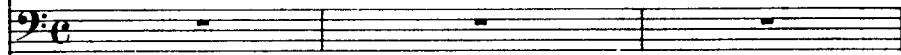
No 5.

Allegretto moderato.

Soprano Solo.



Baritone Solo.

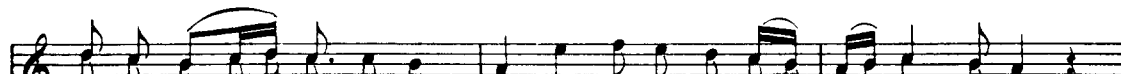
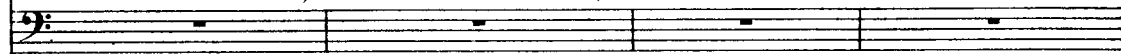


Allegretto moderato.

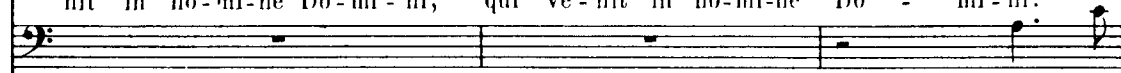
Piano.

*p stacc.*

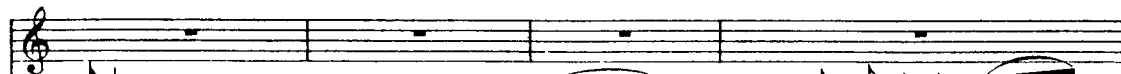
Bless - ed. blessed is he who com-eth, he who com - eth, who cometh  
 Be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus qui ve -



in the name — of the Lord he who com-eth in the — name of the Lord.  
 nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do - mi-ni.



Bless - ed,  
 Be - ne -



blessedis he who com-eth, he who com - eth, who cometh in the name —  
 dic-tus, be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne



of the Lord, he who com-eth in the — name of the  
Do - mi - ni, qui ve - nit in no - mi - ne Do - - mi -

Bless - ed, bless-ed, he who cometh, who com - -  
Re - ne - di - ctus, be - ne - di - ctus, in no - -

Lord, who com - eth, who com - eth, who com - eth,  
ni, qui ve - nit, qui ve - nit in no - -

- eth in the name — of the Lord.  
- mi - ne, in no - mi - ne Do - mi - ni.

he who com - - eth in the name — of the Lord.  
- mi - ne, in no - mi - ne Do - mi - ni.

God, the Lord of Light,  
De - us Do - mi - nus,

God, the Lord of Light,  
De - us Do - mi - nus,

he hath shin'd up -  
et il - lu - xit

God, the Lord, hath shin'd up - on  
Do - mi - nus il - lu - xit no -

on us, God,  
no - bis Do -

us, hath shin'd up - on us;  
- bis, il - lu - xit no - bis;

the Lord, hath shin'd up - on us;  
- mi - nus il - lu - xit no - bis;

God, the Lord of Light, God, the Lord of Light, he hath shin'd  
De - us Do - mi - nus, De - us Do - mi - nus, et il - lu -

God, the Lord of Light, God, the Lord of Light, he hath  
De - us Do - mi - nus, De - us Do - mi - nus, et il -

- onus, hath shin'd up - on us, hath shin'd up - on us.  
- xit, et il - lu - xit no - bis, et il - lu - xit no - bis.

shin'd on us, hath shin'd up - on us, he hath shin'd up - on us.  
lu - xit, et il - lu - xit no - bis, et il - lu - xit no - bis.

*sotto voce.*

Thou a - lone my God art: — and all my trust is in thee  
De - us me - us es tu, — et con - fi - te - bor — ti - bi.

*pp tenuto.*

*sotto voce.*

Thou a - lone my God art: — and all my trust is in thee,  
 De - us me - us es tu, — et con - fi - te - bor — ti - bi.

Thou a - lone my God art: — and all my trust — is in  
 De - us me - us es tu, — et con - fi - te - bor ti -

Thou: a - lone my God art: — and a my trust is in thee  
 De - us me - us es tu, — et con - fi - te - bor ti -

thee. Oh Lord! thou art my God, thou art my  
 bi. De - us me - us es tu, De - us me -

thee. Oh Lord! thou art my God, Oh Lord! thou art my God,  
 bi. De - us me - us es tu, De - us me - us es tu,

*stacc.*

God, I will ex - alt thee, Lord, I will ex - alt  
us, et e - xal - ta - bo te, et e - xal - ta - bo

I will ex - alt thee. Lord, I will ex - alt  
et e - xal - ta - bo te, et e - xal - ta - bo

thee. Oh Lord! thou art my God, Oh Lord! thou art my God,  
te. De - us me - us es tu, De - us me - us es tu,

thee. Oh Lord! thou art my God, my God thou  
te. De - us me - us es tu, De - us me -

I will ex - alt thee, I will ex - alt  
et e - xal - ta - bo te, et e - xal - ta - bo

art, I will ex - alt thee, I will ex - alt  
us, et e - xal - ta - bo te, et e - xal - ta - bo





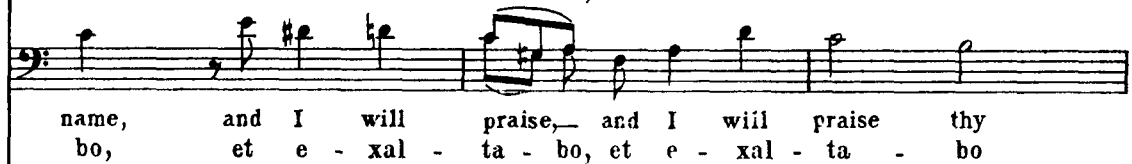
thee, I will ex - alt thee, and praise thy  
te, et e - xal - ta - bo - te, et e - xal -



thee, ex - alt thee, and praise thy  
te, e - xal - ta - bo, e - xal - ta -



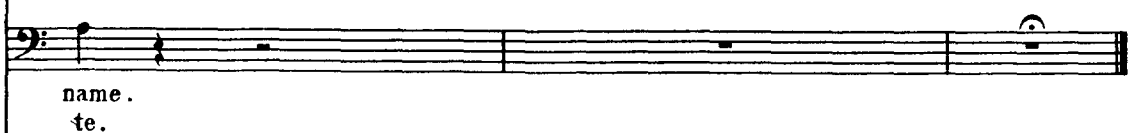

name, and praise, and I will praise thy  
ta - bo, et e - xal - ta - bo



name, and I will praise, and I will praise thy  
bo, et e - xal - ta - bo, et e - xal - ta - bo




name.  
te.



name.  
te.



## CHORUS.

Nº 6.

**Allegro energico.** *ff*

Soprano. *ff*  
Where - fore  
Qua - re

Alto. *ff*  
Where - fore  
Qua - re

Tenor. *ff*  
Where - fore  
Qua - re

Bass. *ff*

**Allegro energico.** *ff*

Piano. *ff* *simile.*

do the hea - then cla - mor?  
fre - mu - e - runt gen - tes?

do the hea - then cla - mor?  
fre - mu - e - runt gen - tes?

Where - fore do the hea - then cla - -  
 Qua - re fre - mu - e - runt gen - -

Where - fore do the hea - then cla - -  
 Qua - re fre - mu - e - runt gen - -

mor?  
tes?

mor?  
tes?

Where - fore  
Qua - re

Where - fore. do the hea - then  
Qua - re fre - mu - e - runt

♩. \* ♩. \* ♩.

Where - fore do the hea - then  
qua - re fre-mu - e - runt

do the hea - then cla - - mor? where - fore  
fre-mu - e - runt gen - - tes? qua - re

cla - - mor? do the hea - then cla - - - mor?  
gen - - tes? fre-mu - e - runt gen - - tes?

♩. \* ♩. \*

cla - - mor? where - fore do the hea - then  
gen - - tes? qua - re fre - mu - e - runt

do the hea - then cla - - mor? do the hea - then  
fre-mu - e - runt gen - - tes? fre - mu - e - runt

do the hea - then cla - - mor? do the hea - then  
fre - mu - e - runt gen - - tes? fre - mu - e - runt

Where - fore do the hea - then  
qua - re fre - mu - e - runt

cla - mor?  
gen - tes?

cla - mor?  
gen - tes?

*ff**ff*

Why do the na - tions  
Et po - pu - li

Why do the na - tions i - mag - ine vain  
Et po - pu - li me - di - ta - ti sunt

Why do the na - tions i - mag - ine vain and fool - ish things?  
Et po - pu - li me - di - ta - ti sunt i - na - ni - a?

Why do the na - tions i - mag - ine  
Et po - pu - li me - di - ta - ti

i - mag - ine vain and fool - ish things? i - mag - ine  
 me - di - ta - ti sunt i - na - ni - a? me - di - ta - ti  
 and fool - ish things? i - mag - ine  
 i - na - ni - a? me - di - ta - ti  
 i - mag - ine vain and fool - ish things? where - fore,  
 me - di - ta - ti sunt i - na - ni - a? qua - re?  
 vain and fool - ish things?  
 sunt i - na - ni - a?

*più ff*

vain and fool - ish things? Where - fore do the hea - then  
 sunt i - na - ni - a? Qua - re fre - mu - e - runt  
 where - fore? Where - fore do the hea - then  
 qua - re? Qua - re fre - mu - e - runt  
*be*

*più ff*

*più ff*

*più ff*

cla - mor? Why do the nations i -  
gen - tes? et po-pu-li me-di -

cla - mor? Why do the nations i  
gen - tes? et po-pu-li me-di -

*p*

*p*

mag - ine vain and fool - ish things? Where - fore?  
ta - ti sunt in - a - ni - a? qua - re?

mag - ine vain and fool - ish things? Where - fore?  
ta - ti sunt in - a - ni - a? qua - re?

*pp*

Più lento.

Where - fore?  
qua - re?*pp**pp*Where - fore?  
qua - re?*pp*

Più lento.

*sempre pp una corda.**p tre corde.**p*  
Glo - ry, glo - ry, un - to the  
Glo - ri - a Pa - tri, glo - ri - a*p*  
Glo - ry, glo - ry, un - to the  
Glo - ri - a Pa - tri, glo - ri - a



Fa - ther, and un - to the Son, and Ho - ly Spir - it! As it was in  
 Fi - li - o, glo - ri - a Spi - ri - tu - i San - cto; si - cut e - rat

Fa - ther, and un - to the Son, and Ho - ly Spir - it! As it was in  
 Fi - li - o, glo - ri - a Spi - ri - tu - i San - cto; si - cut e - rat

the be - gin - ning, is now and ev - er shall be, and ev - - er  
 in prin - ci - pi - o, et nunc, et nunc, et nunc, et sem - per,

is and ev - er shall be,  
 et nunc, et nunc, et sem -

the be - gin - ning, is and ev - er shall be,  
 in prin - ci - pi - o, et nunc, et nunc, et sem -

shall be, \_\_\_\_\_ world \_\_\_\_\_ with-out end, without end. — A - men.  
 et in \_\_\_\_\_ sæ - cu - la sæ - cu - lo - rum. A - men.

*dim.*

is now and ev - er shall be, world without end. — A - men.  
 per, et in sæ - cu - la \_\_\_\_\_ sæ - cu - lo - rum. A - men.

is now and ev - er shall be, world without end. A - men.  
 per, et in sæ - cu - la \_\_\_\_\_ sæ - cu - lo - rum.

A - men. —  
 A - men. —

A - men. —  
 A - men. —

*pp*

*dim.*

## TRIO.

English version by  
N.H. Dole

Soprano, Tenor and Baritone.

No 7.

Andante con moto.

C. Saint-Saëns

Piano.

1 *una corda.*

♩.

\* ♩.

\* ♩.

\*

♩.

\* ♩.

\* ♩.

\* ♩.

\*

TENOR.

*p*

My \_\_\_\_\_ soul doth mag - ni - fy, doth mag - ni -  
Te - - - - - cum prin - ci - pi - um, te - cum prin -

♩.

\* ♩.

\* ♩.

\* ♩.

\*

*cresc.*

fy the Lord: my spir - it hath re - joic'd in  
ci - pi - um in di - e vir - tu - tu tu

♩.

\* ♩.

\* ♩.

\* ♩.

\* ♩.

\*

SOPRANO.

*p*

My ——— soul doth mag - ni - fy, doth mag - ni -  
 Te - - - - - cum prin - ci - pi - um, te - cum prin -

God.  
as

*ℳ* \* *ℳ* \* *ℳ* \* *ℳ* \* *ℳ* \*

fy the Lord; my spir - it hath re - joiced, in  
 ci - pi - um in di - e vir - tu - tis tu -

*ℳ* \* *ℳ* \* *ℳ* \* *ℳ* \* *ℳ* \*

God.  
œ .

BAR.

My ——— soul doth mag - ni - fy, doth mag - ni -  
 Te - - - - - cum prin - ci - pi - um, te - cum prin -

*ℳ* \* *ℳ* \* *ℳ* \* *ℳ* \* *ℳ* \*

*cresc.*

fy the Lord; my spir - it hath re - joic'd in  
ci - pi - um in di - e vir - tu - tis tu -

*ℳ.*

\* *ℳ.*

\* *ℳ.*

\* *ℳ.*

\* *ℳ.*

\* *ℳ.*

\*

My soul doth mag - ni - fy,  
Te - - - - - cum prin - ci - pi - um,

*p* My soul doth  
Te - - - - - cum prin -

God.  
æ .

*ℳ.*

\* *ℳ.*

\* *ℳ.*

\* *ℳ.*

\*

*p* doth  
te - - - - -

mag - ni - fy,  
ci - pi - um,

*p* My , soul doth mag - ni - fy, doth  
Te - - - - - cum prin - ci - pi - um, te - - - - -

*ℳ.*

\* *ℳ.*

\* *ℳ.*

\* *ℳ.*

\*

*dim.*  
 mag - - ni - - fy the Lord;  
 cum prin - - ci - pi - um,  
*dim.*  
 doth mag - ni - fy the Lord; For mine  
 te - cum prin - ci - pi - um, in  
*dim.*  
 mag - - ni - fy the Lord;  
 cum prin - ci - pi - um,

*p sotto voce.*  
 For mine eyes have seen Thy glo - - ry,  
 in splen - do - ri - bus Sanc - to - - rum,  
*p sotto voce.*  
 eyes, they have seen Thy glo - - ry,  
 splen - do - ri - bus Sanc - to - - rum,  
*p sotto voce.*  
 For mine eyes have seen Thy glo - - ry,  
 in splen - do - ri - bus Sanc - to - - rum,

for mine eyes have seen Thy  
 in splen - do - ri - bus Sanc -  
 for mine eyes have seen Thy  
 in splen - do - ri - bus Sanc -

glo - - - - ry,  
to - - - - rum,

glo - - - - ry,  
to - - - - rum,

\* *Ad.* \*

*pp* for mine  
*pp* in splen -  
*pp* for mine  
*pp* in splen -

\* *Ad.* \*

eyes have seen Thy  
do - - ri - bus Sanc -

eyes have seen Thy  
do - - ri - bus Sanc -

*pp* *8*

\* *Ad.* \*

glo - ry, for mine eyes have seen Thy glo - ry.  
 to - rum, in splen-do - ri - bus Sanc - to - rum.

glo - ry, for mine eyes have seen Thy glo - ry.  
 to - rum, in splen-do - ri - bus Sanc - to - rum.

The first system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "glo - ry, for mine eyes have seen Thy glo - ry. to - rum, in splen-do - ri - bus Sanc - to - rum." The piano accompaniment features a treble and bass clef with various musical notations including slurs and dynamics.

*f* *dim.*

The piano accompaniment for the first system is shown in two staves. It includes dynamic markings *f* and *dim.* and is marked with rehearsal symbols (Rw) and asterisks.

TENOR.

*dolce.*

My \_\_\_\_\_ soul doth mag - ni - fy, doth mag - ni -  
 Te - - - - - cum prin - ci - pi - um, te - cum prin -

*dolce e tranquillo.*

The Tenor part begins with the instruction *dolce.* and the lyrics: "My \_\_\_\_\_ soul doth mag - ni - fy, doth mag - ni - Te - - - - - cum prin - ci - pi - um, te - cum prin -". The piano accompaniment is marked *dolce e tranquillo.* and includes rehearsal symbols (Rw) and asterisks.

fy the Lord: my spir - it hath re - joiced in  
 ci - pi - um in di - e vir - tu - tis tu -

The Tenor part continues with the lyrics: "fy the Lord: my spir - it hath re - joiced in ci - pi - um in di - e vir - tu - tis tu -". The piano accompaniment continues with rehearsal symbols (Rw) and asterisks.



*dolce.*

My soul doth mag - ni - fy, doth mag - ni -  
Te - cum prin - ei - pi - um, te - cum prin -

God.

*dolce.*

My soul doth mag - ni - fy, doth mag - ni -  
æ Te - cum prin - ei - pi - um, te - cum prin -

*℣.*

\* *℣.*

\* *℣.*

\*

fy the Lord: my spir - it hath re - joic'd in  
ei - pi - um in di - e vir - tu - tis tu -

fy the Lord: my spir - it hath re - joic'd in  
ei - pi - um in di - e vir - tu - tis tu -

*℣.*

\* *℣.*

\* *℣.*

\* *℣.*

\* *℣.*

\*

God.  
æ

God.  
æ

For mine eyes have seen Thy  
In splen - do - ri - bus Sanc -

*℣.*

\* *℣.*

\* *℣.*

\* *℣.*

\*

For mine eyes have seen  
 in splen - do - ri - bus

*mf* For in mine eyes do - have seen Thy Sanc -  
*cresc.* ri - bus *cresc.* Sanc -

glo - ry, For in mine eyes do - have seen Thy Sanc -  
 to - rum, in splen - do - ri - bus Sanc -

Thy glo  
 Sanc - to

glo -  
 to -

glo -  
 to -

ry,  
 rum, Thy Sanc -

ry,  
 rum.

*dim.*

*dim.*

*dim.*

*dim.*

*p*

glo - to - - - - -

Thy Sanc - - - - - glo to - - - - -

*p*

*Ad.* \* *Ad.* \*

ry. rum.

ry. rum, For in mine eyes have seen Thy Sanc -

in splen - do - - ri - bus

ry. rum.

*Ad.* \* *Ad.* \* *Ad.* \*

*cresc.*

For in mine eyes have seen Thy Sanc -

in splen - do - - ri - bus

glo - ry, For in mine eyes have seen Thy Sanc -

to - rum, in splen - do - - ri - bus

*cresc.*

For in mine eyes have seen

in splen - do - - ri - bus

*cresc.*

*Ad.* \* *Ad.* \* *Ad.* \*

glo - - ry, for mine  
to - - rum, in splen - -

glo - - ry. mine  
to - - rum, splen - -

— Thy glo - -  
— Sanc - to - -

*f* *dim.*

eyes - have seen Thy glo - -  
do - ri - bus Sanc - to - -

eyes have seen Thy glo  
do - ri - bus Sanc - to - -

ry, for mine eyes - - have  
rum, in splen - do - - ri - -

*dim.* *p*

- - - ry; for mine eyes have  
- - - rum, in splen - do - ri -

- - - ry; for mine eyes have  
- - - rum, in splen - do - ri -

seen Thy glo - ry; for mine eyes have  
bus Sanc - to - rum, in splen - do - ri -

*pp*  
*L.H.* \* *L.H.* \*

seen Thy glo - ry.  
bus Sanc - to - rum.

seen Thy glo - ry.  
bus Sanc - to - rum.

seen Thy glo - ry.  
bus Sanc - to - rum.

*L.H.* \* *L.H.* \*

## QUARTET.

Soprano, Mezzo-Soprano, Alto and Baritone.

No 8.

Andantino.

Alto Solo.

Al-le-lu - ia, Al-le - lu - ia, Al-le-lu - ia.  
Al-le-lu - ia, Al-le - lu - ia, Al-le-lu - ia.

Ye heav'ns sing prais-es, Lau-da - te, cœ - li, Be joy-ful on earth. et e-xul-ta, terra,

For the Lord hath pour'd his con-so-la - tion up-on his  
qui-a con-so-la - tus est Domi-nus po-pu-lum su-

peo-ple, and He to His af - flict -  
um; et pau - pe - rum su - o -

ed, and He to His af - flict - ed will be mer-ci-  
rum, et pau - pe - rum - su - o - rum mi - se - re - bi -

SOP. SOLO.

*dol.*

MEZZO-SOP. SOLO.

Al - le - lu - ia, Al - le - lu - ia.

Ye heav'ns, sing  
Lau - da - te,

*dol.*  
Al - le - lu - ia, Al - le - lu - ia.  
Al - le - lu - ia, Al - le - lu - ia.

Ye heav'ns, sing  
Lau - da - te,

ful.  
tur.

BASS SOLO.

Al - le - lu - ia,  
Al - le - lu - ia,

*dol.*  
Al - le - lu - ia, Al - le - lu - ia,  
Al - le - lu - ia, Al - le - lu - ia,

Ye heav'ns, sing  
Lau - da - te,

prais - es,  
coe - li,

ye heav - ens, sing  
et ex - ul - ta, ter - ra,

Ye heav'ns, sing  
Lau - da - te, coe - li,

ye heav - ens, sing  
et ex - ul - ta,

prais es,  
coe - li,

ye heav - ens sing  
et ex - ul - ta, ter - ra,

For the Lord hath com - fort - ed, — hath  
qui - a con - so - la - tus est Do-mi -

For the Lord — hath com - fort - ed, the Lord hath  
qui - a con - so - la - - tus est Do-mi -

prais - es,  
ter - ra,

For the Lord hath com - fort - ed, for the Lord  
qui - a con - so - la - tus est Do-mi - nus

com - fort - ed — his peo - ple, and — He — to  
nus po - pu - lum — su - um; et — pau - pe -

com - fort - ed — his peo - ple,  
nus po - pu - lum — su - um;

He hath com - fort - ed his peo - ple,  
po - pu - lum — su - um;

hath com - fort - ed — his peo - ple, and —  
— po - pu - lum — su - um; et —



all \_\_\_\_\_ to all \_\_\_\_\_ that are \_\_\_\_\_ af - flict - ed, to  
rum, \_\_\_\_\_ et pau - pe - rum \_\_\_\_\_ su - o - rum, et

and \_\_\_\_\_ He \_\_\_\_\_ to all \_\_\_\_\_ to all \_\_\_\_\_ that \_\_\_\_\_  
et \_\_\_\_\_ pau - pe - rum, \_\_\_\_\_ et pau - pe -

and \_\_\_\_\_ He \_\_\_\_\_ to all, \_\_\_\_\_ to all \_\_\_\_\_ that \_\_\_\_\_  
et \_\_\_\_\_ pau - pe - rum, \_\_\_\_\_ et pau - pe -

He \_\_\_\_\_ to all \_\_\_\_\_ to all, \_\_\_\_\_ that are af -  
pau - pe - rum, et pau - pe - rum su -

all that are af - flict - ed will be merci - ful.  
pau - pe - rum su - o - rum: mi - se - re - bi - tur.

are \_\_\_\_\_ af - flict - ed will be merci - ful.  
rum \_\_\_\_\_ su - o - rum mi - se - re - bi - tur.

are \_\_\_\_\_ af - flict - ed will be merci - ful.  
rum \_\_\_\_\_ su - o - rum mi - se - re - bi - tur.

flict - ed will be mer - ci - ful.  
o - rum mi - se - re - bi - tur.

Al - le - lu - ia, Al - le - lu -  
Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu -  
Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu - ia  
Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu -  
Al - le - lu - ia, Al - le - lu -

*p* *p*

*pp*

ia, Al - le - lu - ia, Al - le - lu -  
ia, Al - le - lu - ia, Al - le - lu -

ia, Al - le - lu - ia, Al - le - lu -  
ia, Al - le - lu - ia, Al - le - lu -

For the Lord hath poured his con - so - la - tion up - on his  
Qui - a con - so - la - tus est Do - mi - nus po - pu - lum su -

ia, Al - le - lu -  
ia, Al - le - lu -

*pp*

*pp*

ia.  
ia.

ia.  
ia.

*poco u poco rall. e dim.*

peo - ple, and He to His af - flict -  
um, et pau - pe - rum su - 9 -

ia.  
ia.

*poco u poco rall. e dim.*

ed, and He to His - af - flict - ed will be merci - ful.  
rum, et pau - pe - rum - su - o - rum mi - se - re - bi - tur.

*Adagio.*

*Adagio.*

# QUINTET and CHORUS.

## No 9.

Allegretto pastorale.

Piano.

*p* *cresc.*

*fz.* \*

*fz.* \* *fz.* \* *fz.* \*

*fz.* \* *fz.* \* *fz.* \*

*f* *dim.*

TENOR SOLO.

*f*

A - rise now. Daughter of  
Con - sur - ge, Fi - li - a

*p*

SOP. SOLO.

*f*

A - rise now, Daughter of Zi - on! —  
Con - sur - ge, Fi - li - a Si - on. —

MEZZO-SOP. SOLO.

*f*

A - rise now, Daughter of Zi - on! —  
Con - sur - ge, Fi - li - a Si - on. —

ALTO SOLO.

*f*

A - rise now, Daughter of Zi - on! —  
Con - sur - ge, Fi - li - a Si - on. —

A - rise now, Daughter of Zi - on! —  
Con - sur - ge, Fi - li - a Si - on. —

Zi - on! —  
Si - on. —

*f*  
A -  
Con -

BAR. SOLO.

*f*

A  
Con -

A - -  
Con - -

A - -  
Con - -

rise now, Daught-er of Zi - on.  
sur - ge, Fi - li - a Si - on.

rise now, Daughter of Zi - on!  
sur - ge, Fi - li - a Si - on.

rise now, Daughter of Zi - on!  
sur - ge, Fi - li - a Si - on.

**SOPRANO.**

**Chorus.** Al - le - lu - ia, Al - le -  
Al - le - lu - ia, Al - le -

**ALTO.**

**TENOR.**

**BASS.** Al - le - lu - ia, Al - le -  
Al - le - lu - ia, Al - le -

*mf*

lu - ia, Al - le - lu - ia. —  
lu - ia, Al - le - lu - ia. —

*mf*

lu - ia, Al - le - lu - ia. —  
lu - ia, Al - le - lu - ia. —

*mf*

*mf*

*f*

*p*

SOP. SOLO.

*dolce.*

MEZZO-SOP. SOLO.

Praise God, praise  
Lau - da in  
*dolce.*

ALTO SOLO.

Praise God, praise  
Lau - da in  
*dolce.*

TENOR SOLO.  
*dolce.*

*dolce.*

Praise God, praise God — in the night! — Praise God, praise  
Lau - da in noc - te, — Lau - da in  
*dolce.*

BAR. SOLO.

Praise God, praise  
Lau - da in

*p*

*mf*

God in the night, praise Him in the first  
 noc - te, in prin - ci - pi

God in the night, praise Him in the first  
 noc - te, in prin - ci - pi

God in the night, praise Him in the first  
 noc - te, in prin - ci - pi

God in the night, praise Him in the first  
 noc - te, in prin - ci - pi

God in the night, praise Him in the first  
 noc - te, in prin - ci - pi

watch - es of the night - *dim.*  
 o Vi - gi - li - a -

watch - es of the night - *dim.*  
 o Vi - gi - li - a -

watch - es of the night - *dim.*  
 o Vi - gi - li - a -

watch - es of the night - *dim.*  
 o Vi - gi - li - a -

watch - es of the night - *dim.*  
 o Vi - gi - li - a -



time. \_\_\_\_\_  
rum. \_\_\_\_\_

time. \_\_\_\_\_  
rum. \_\_\_\_\_

time. \_\_\_\_\_  
rum. \_\_\_\_\_

time. \_\_\_\_\_  
rum. \_\_\_\_\_

SOPRANO TUTTI. *f* *mf*

ALTO TUTTI. *f*

TENOR TUTTI. *f* *mf*

BASS TUTTI. *f* *mf*

Al-le - lu - ia, Al-le - lu - ia, Al-le - lu - -  
Al-le - lu - ia, Al-le - lu - ia, Al-le - lu - -

Al-le - lu - ia, Al-le - lu - ia, Al-le - lu - -  
Al-le - lu - ia, Al-le - lu - ia, Al-le - lu - -

*f* *dim.*

*p*

A —  
A —

*p*

A —  
A —

ia. —  
ia. —

ia. —  
ia. —

*f*

*p*

*p*

*Q. ad.*

\*



Al - le - lu - ia,  
Al - le - lu - ia,  
lu - - - - ia, Al - le - lu - ia,  
lu - - - - ia, Al - le - lu - ia,  
Al - le - lu - ia,  
Al - le - lu - ia,  
lu - - - - ia, Al - le - lu - ia,  
lu - - - - ia, Al - le - lu - ia,  
Al - le - lu - - - ia, Al - le - lu - ia,  
Al - le - lu - - - ia, Al - le - lu - ia,

*pp*

Al - le - lu - ia. A  
Al - le - lu - ia. A  
Al - le - lu - ia. A  
Al - le - lu - ia. A  
Al - le - lu - ia, Al - - -  
Al - le - lu - ia, Al - - -

*p*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

*pp* *meno p*

*p*

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

*p*

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

*p*

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

lu - ia.  
lu - ia.

lu - ia.  
lu - ia.

Al - le - lu - ia.

lu - ia.  
lu - ia.

SOPRANO.

ALTO.

TENOR.

BASS. That Zi-on's true glo-ry  
E-gre-di-a-tur ut

*p*  
*cresc.*

might be man-i-fest-ed, splen-dor jus-tus Si-on,  
that her Saviour might rise and et Sal-va-tor e-jus ut

*cresc.*  
*p.*

Al-le-lu-ia.  
Al-le-lu-ia.  
shine be-fore the na-tions. Al-le-  
lam-pas ac-cen-da-tur. Al-le-

lu-ia.  
lu-ia.

*dim.*  
*p una corda.*  
*7 dim.*

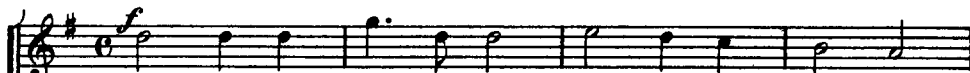
*pp*

*pp*

## CHORUS.

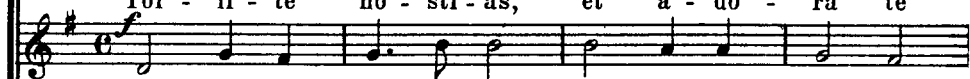
Maestoso.

Soprano.

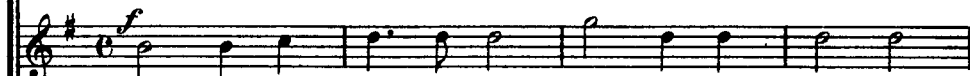


Praise ye the Lord of hosts, Sing his sal - va - tion,  
Tol - li - te ho - sti - as, et a - do - ra - te

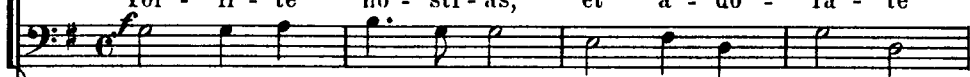
Alto.



Tenor.



Bass.



Maestoso.

Piano.



bless His name, show forth his praise in His ho - ly house! Re - joice, ye  
Do - mi - num in a - tri - o san - cto e - jus. Læ - ten - tur

bless His name, show forth his praise in His ho - ly house! Re - joice, ye  
Do - mi - num in a - tri - o san - cto e - jus. Læ - ten - tur





heav'ns, and be joy-ful, on earth, re-joice in the face of the  
 coe-li, et e-xul-tet ter-ra, a fa-ci-e Do-mi-

heav'ns, and be joy-ful, on earth, for He com-  
 coe-li, et e-xul-tet ter-ra, quo-ni-am ve-

Lord, for He com-eth, Al-le-lu-ia. ia.  
 ni, quo-ni-am ve-nit. Al-le-lu-ia ia.

eth. Al-le-lu-ia, Al-le-lu-ia. ia. Al-le-lu-  
 nit. Al-le-lu-ia, Al-le-lu-ia. ia. Al-le-lu-

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, \_\_\_\_\_ Al - le - lu -  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, \_\_\_\_\_ Al - le - lu -

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

ia, \_\_\_\_\_ Al - le - lu - ia,  
 ia, \_\_\_\_\_ Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu -  
 Al - le - lu - ia, Al - le - lu -

ia, Al - le - lu - ia, \_\_\_\_\_ Al - le - lu - ia, Al - le - lu - ia.  
 ia, Al - le - lu - ia, \_\_\_\_\_ Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

ia, Al - le - lu - ia,  
 ia, Al - le - lu - ia,

Re - joice, ye an - gels re - joice all ye na - tions,  
 Loe - ten - tur ooe - li, et e - xul - tet ter - ra,

Re - joice, ye an - gels re - joice all ye na - tions,  
 Loe - ten - tur coe - li, et e - xul - tet ter - ra,

*ff*

now in the face of the Lord, for He com - eth. Al - le - lu - ia.  
 a fa - ci - e Do - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia.

for He com - eth. Al - le - lu - ia, Al - le - lu - ia.  
 quo - ni - am ve - nit. Al - le - lu - ia, Al - le - lu - ia.

*ff*