

“O Sing unto the Lord”
The Gostling Manuscript, pp. 124-137
Voices and Keyboard

Henry Purcell

Four vocal staves (Soprano, Alto, Tenor, Bass) in common time (C) and B-flat major. Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this section.

Symphonia

Keyboard part for the first system, marked **tutti**. It consists of two staves (treble and bass clef) in common time and B-flat major. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.

5

Keyboard part for the second system, starting at measure 5. It continues the musical texture established in the first system, with the right hand playing chords and the left hand providing a rhythmic foundation.

9

Keyboard part for the third system, starting at measure 9. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

12

Musical notation for measures 12-15. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 12 starts with a treble clef rest and a bass clef eighth-note chord. Measures 13-15 feature complex rhythmic patterns with sixteenth and thirty-second notes in the treble and eighth notes in the bass. Measure 15 ends with a sharp sign (#) on the bass line.

16

Musical notation for measures 16-19. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measures 16-19 show a continuation of the melodic and harmonic themes, with some rests in the bass line in measure 19.

20

Musical notation for measures 20-22. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measures 20-22 feature a prominent sixteenth-note pattern in the treble and a more active bass line.

23

Musical notation for measures 23-25. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 23 includes a dashed line indicating a fingering or articulation in the bass line. Measures 24-25 continue the melodic development.

26

Musical notation for measures 26-28. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measures 26-28 feature a complex rhythmic texture with many sixteenth notes in both staves.

29

Musical notation for measures 29-31. The system consists of a treble and bass staff. Measure 29 features a complex chordal texture in the treble with eighth-note patterns, while the bass line has a steady eighth-note accompaniment. Measure 30 continues this texture with some chromatic movement in the bass. Measure 31 shows a slight change in the treble's chordal structure.

32

Musical notation for measures 32-34. Measure 32 introduces a more active treble line with sixteenth-note runs. Measure 33 features a prominent melodic line in the treble with a slur, while the bass line remains accompanimental. Measure 34 concludes the system with a final chord in the treble and a sustained bass note.

35

Musical notation for measures 35-37. Measure 35 has a treble staff with a series of chords and a bass line with eighth notes. Measure 36 features a more complex treble texture with overlapping chords and a bass line with some rests. Measure 37 shows a treble staff with a melodic line and a bass line with eighth notes.

38

Musical notation for measures 38-40. Measure 38 has a treble staff with a melodic line and a bass line with eighth notes. Measure 39 features a treble staff with a melodic line and a bass line with eighth notes. Measure 40 concludes the system with a final chord in the treble and a sustained bass note.

41

Musical notation for measures 41-43. Measure 41 has a treble staff with a melodic line and a bass line with eighth notes. Measure 42 features a treble staff with a melodic line and a bass line with eighth notes. Measure 43 concludes the system with a final chord in the treble and a sustained bass note.

45

O sing un-to the Lord, sing un-to the Lord, sing un-to the

thoroughbass

48

Lord a new song, sing, sing un-to the Lord a new

7

51

Al - le -

Al - le - lu - ia,

8 **Cho.** Al - le - lu - ia, al - le - lu -

song. Al - le - lu - ia, al - le - lu - ia,

thoroughbass

55

lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le -

8 ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia,

tutti

59

al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le -

8 ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le -

62

al - le - lu - ia, al - le - lu - ia.
 lu - ia, al - le - lu - ia.
 lu - ia.
 lu - ia, al - le - lu - ia.

66 Verse

Sing un - to the Lord all,
 thoroughbass

69

all the whole Earth,

72

72

sing un - to the Lord all the whole

75

Cho:

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

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

8 Al - le - lu - ia, al - le - lu - ia,

Earth. Al - le - lu - ia, al - le - lu - ia,

tutti

79

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,

83

al - le - lu - ia, al - le -
 al - le - lu - ia, al - le -
 al - le - lu - ia, al - le -
 al - le - lu - ia, al - le -

86

lu - ia, al - le - lu - ia.
lu - ia, al - le - lu - ia.
lu - ia, al - le - lu - ia.
lu - ia, al - le - lu - ia.

The musical score for measures 86-89 consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass) and sing the phrase "lu - ia, al - le - lu - ia." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

90

The musical score for measures 90-93 is a piano accompaniment. It features a series of chords in the right hand and a bass line in the left hand, continuing the harmonic progression from the previous section.

94

The musical score for measures 94-97 is a piano accompaniment. It continues the harmonic progression with chords in the right hand and a bass line in the left hand.

98

The musical score for measures 98-101 is a piano accompaniment. It concludes the section with chords in the right hand and a bass line in the left hand.

10

102

Musical score for measures 102-105. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 102: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 103: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 104: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 105: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3.

106

Musical score for measures 106-109. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 106: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 107: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 108: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 109: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3.

110

Musical score for measures 110-113. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 110: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 111: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 112: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 113: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3.

114

Musical score for measures 114-117. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 114: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 115: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 116: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3. Measure 117: Treble staff has a whole note chord of G4, Bb4, D5; Bass staff has a whole note chord of G2, Bb2, D3.

118 Verse

Sing un - to the Lord, sing un - to the Lord, sing un - to the Lord, sing un - to the Lord, Sing un - to the

thoroughbass

121

Lord and praise his name, and praise, and the Lord, un - to the Lord, Lord, sing un - to the

123

praise his name, sing un - to the Lord, _____
 _____ sing un - to the Lord, _____ sing un -
 _____ un - to _____ the Lord and praise his name, and praise his
 Lord, sing un - to the

125

_____ sing _____ and praise his name, and praise _____
 _____ - to _____ the Lord and praise his name, and praise _____
 name, _____ and praise his name, praise _____
 Lord and praise his name, and praise _____

127

his name, from day to day, from day to
 his name, be tell-ing of his sal-va - - tion from day to
 his name, from day to day, be tell-ing of his sal-
 his name, be

130

day, from day to day, from day to day, be
 day, be tell-ing of his sal - va - tion from day to
 va - tion from day to day, from day to
 tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion

tell - ing of his sal - va - tion fom day to day, from day to day, from day to day, from day to day, from day to day, _____ be

day, be tell - ing of his sal - va -

from day to day, from day to day, _____ be

day, be tell - ing of his sal - va - - - - tion

tell - ing of his sal - va - tion from day to day, from day to

- tion, be tell - ing of his sal - va - - - - tion

tell - ing of his sal - va - tion from day to day, from day to

from day to day, from day to day, from day to day.
 day, be tell-ing of his sal - va-tion from day to day.
 from day to day, from day to day, from day to day.
 day, from day to day.

tutti soft

Solo

De-clare his hon - our, de-clare his hon - our, his hon - our un

to the hea - then, de-clare his hon - our, de-clare his

145

hon-our un-to the hea-then and his won

148

ders, his won ders un-to all peo-ple.

151 **Cho:**

Glo-ry and wor-ship are be-fore him,

Glo-ry and wor-ship are be-fore him,

Glo-ry and wor-ship are be-fore him,

Glo-ry and wor-ship are be-fore him,

155

glo - ry and wor-ship are be - fore him.

glo - ry and wor - ship are be - fore him.

glo - ry and wor-ship are be - fore him.

glo - ry and wor-ship are be - fore him.

glo - ry and wor-ship are be - fore him.

159

Pow'r and ho - nour, pow'r and ho - nour

Pow'r and ho - nour, pow'r and ho - nour

Pow'r and ho - nour, pow'r and ho - nour

Pow'r and ho - nour, pow'r and ho - nour

Pow'r and ho - nour, pow'r and ho - nour

161

are in his sanctu - ar - y.

are in his sanctu - ar - y.

are in his sanctu - ar - y.

are in his sanctu - ar - y.

164 Verse 2. voc.

The Lord is great,

through
bass

168

The Lord is great, the Lord is great, the Lord is great, the Lord is great.

172

great and can-not wor-thi-ly be prais-ed, the Lord is great and can-not wor-thi-ly be prais-ed.

176

great. He is more to be fear-ed, is He is more to be fear-ed, be fear-ed, is

180

more to be fear - ed, be fear - ed than all_____

more to be fear - ed, be fear - ed than all,_____

184

than all gods.

than all gods. As for all the

188

As for all the gods of the hea - then they are, they

gods, the gods of the hea - then they are, they

192

are but i - dols but it is the Lord that

are but i - dols, but it is the Lord that

196

made the heav'ns, it is

made the heav'ns, it is

199

the Lord that

the Lord that

202 **soft**

made the heav'ns, that made the

made the heav'ns.

205

heav'ns.

Ritor.

tutti

209

213

217

Musical score for measures 217-220. The piece is in a minor key, indicated by a single flat in the key signature. The music is written for piano in a two-staff system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

221

Musical score for measures 221-224. The piece is in a minor key. The music is written for piano in a two-staff system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The word "soft" is written below the first measure, and "loud" is written below the third measure, indicating dynamic changes.

225

Musical score for measures 225-228. The piece is in a minor key. The music is written for piano in a two-staff system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

229

Musical score for measures 229-231. The piece is in a minor key. The music is written for piano in a two-staff system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

232

Musical score for measures 232-235. The piece is in a minor key. The music is written for piano in a two-staff system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

235

238

242

Verse

O wor - ship the Lord, wor - ship the

O wor - ship the Lord, wor - ship the

O wor - ship the Lord, o, o wor - ship the

O wor - ship the Lord, o, o wor - ship the

thorough bass

245

Cho:

Lord in the beau - ty of ho - li - ness, O wor - ship the Lord, o, o

Lord in the beau - ty of ho - li - ness, O wor - ship the Lord, o, o

Lord in the beau - ty of ho - li - ness, O wor - ship the Lord, o, o

Lord in the beau - ty of ho - li - ness, O wor - ship the Lord, o, o

249

wor - ship the Lord in the beau - ty of ho - li - ness. Let the whole earth

wor - ship the Lord in the beau - ty of ho - li - ness.

wor - ship the Lord in the beau - ty of ho - li - ness.

wor - ship the Lord in the beau - ty of ho - li - ness. Let the whole earth

252

stand in awe of Him, let the whole earth
 Let the whole earth stand in awe, let the whole earth stand
 Let the whole earth stand in awe, let the whole earth stand
 stand in awe, let the whole earth stand

255

stand in awe of Him, let the whole earth
 in awe of Him, let the whole earth
 in awe of Him, let the whole earth stand in
 in awe of Him, let the whole earth stand in

258

stand, let the whole earth stand in awe of Him.

stand in awe of Him, let the whole earth stand in awe of Him.

awe, let the whole earth stand in awe of Him, in awe of Him.

awe, let the whole earth stand in awe of Him.

The musical score consists of five staves. The top four staves are for voice, and the bottom two are for piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: "stand, let the whole earth stand in awe of Him." (first line), "stand in awe of Him, let the whole earth stand in awe of Him." (second line), "awe, let the whole earth stand in awe of Him, in awe of Him." (third line), and "awe, let the whole earth stand in awe of Him." (fourth line). The piano accompaniment features chords and moving lines in both hands.

262 Verse

Tell it out a - mong the hea - then that the Lord is

thoroughbass

264

The Lord is king, the Lord is king, is king, the Lord is king, The Lord is king, the Lord is king, is king, the Lord is king, The Lord is king, the Lord is king, is king, the Lord is king, The Lord is king, the Lord is king, is king, the Lord is king

Cho:

king, The Lord is king, the Lord is king, is king, the Lord is king, The Lord is king, the Lord is king, is king, the Lord is king

Cho:

tutti

267

king,
king,
king, Verse
king, And that it is He who has made the_ round_

269

world so_ sure that it can - not be

271

Cho:

'Tis He, 'tis He, 'tis He who hath made the
 'Tis He, 'tis He who hath made the round
 'Tis He, 'tis He who hath made the round
 mo - ved, 'Tis He, 'tis He, 'tis He who hath made the round

274

round world so sure that it can - not be mo - ved,
 world so sure that it can - not be mo - ved,
 world so sure that it can - - not be mo - ved,
 Verse
 world so sure that it can - not be mo - ved, And how that He shall

277

judge the peo - ple right - eous - ly, and how that He shall judge, shall

279

Cho:

He shall judge the peo - ple

He shall judge the peo - ple

He shall judge the peo - ple

judge the peo - ple right - eous - ly, He shall judge the peo - ple

right - eous-ly, shall judge the peo - ple right - eous-ly, shall

right - eous-ly, shall judgethe peo - ple right - eous-ly, shall

right - eous-ly, shall judgethe peo - ple right - eous-ly, shall

right - eous-ly, shall judgethe peo - ple right - eous-ly, shall

judge the peo - ple right - eous - ly.

judge the peo - ple right - eous ly.

judge the peo - ple right - eous ly.

judge the peo - ple right - eous - ly.

285

Verse

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

Al - le - lu - -

thorough bass

289

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

Al - le - lu - -

ia, al - le - lu - ia, al - le - - lu - ia,

- ia, al - le - lu - ia, al - le - lu - ia,

thorough bass

293

Cho:

ia, al - le - lu - ia. **Cho:** Al - le -
 -ia, al - le - lu - ia. Al - le - lu -
 al - le - lu - ia.
 al - le - lu - ia.

297

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

301

-ia, al - - - le - - - lu - - - ia,
 al - le - lu - - - ia, al - le -
 al - - - le - lu - - - ia, al - le -
 - lu - - - - ia, al - le - lu - - -

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time.

304

al - le - lu - ia, al - le - lu - -
 lu - - - - ia, al - le - lu -
 lu - ia, al - - - le - lu - - -
 - ia, al - - - le - lu - - -

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature as the previous system.

307

- ia,
ia,
- ia,
ia,
tutti

311

315

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia

319

- 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 -
 al - le - lu - ia,
 al - le - lu -
 lu - ia, al - le -

ia, al - le - lu - ia, al - le -
 al - le - lu - ia, al - le -
 -ia, al - le - lu - ia, al - le - lu -
 lu - ia, al - le - lu - ia, al - le -

331

le - lu - ia. A - men.

lu - ia. A - men.

ia. A - men.

lu - ia. A - men.