ALICE MARY SMITH
The Complete Sacred Choral Music
edited by Leonard Sanderman

This publication may be distributed freely. It is part of the project ‘The Complete Sacred Choral Music of Alice Mary Smith’ at the University of York which is funded by a Knowledge Exchange Project Award from the Arts & Humanities Research Council, through the White Rose College of the Arts & Humanities.

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/alicemarysmith

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.

<table>
<thead>
<tr>
<th>Pedal (C-f₁)</th>
<th>Swell (C-a₃)</th>
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<tbody>
<tr>
<td>Bourdon 16</td>
<td>Horn Diapason 8</td>
</tr>
<tr>
<td>Great to Pedal</td>
<td>Stopped Diapason 8</td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td>Gamba 8</td>
</tr>
<tr>
<td>Great (C-a₃)</td>
<td>Voix Celeste 8</td>
</tr>
<tr>
<td>Open Diapason 8</td>
<td>Principal 4</td>
</tr>
<tr>
<td>Wald Flute 8</td>
<td>Fifteenth 2</td>
</tr>
<tr>
<td>Dulciana 8</td>
<td>Closed Horn 8</td>
</tr>
<tr>
<td>Harmonic Flute 4</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Basse (C-e₁)</th>
<th>Dessus (f₁-c₄)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forté-Fixe</td>
<td>Forté-Fixe</td>
</tr>
<tr>
<td>Métaphone</td>
<td>Métaphone</td>
</tr>
<tr>
<td>Genouillère d’expression</td>
<td>Genouillère d’expression</td>
</tr>
<tr>
<td>(O) Forté Expressif</td>
<td>(O) Forté Expressif</td>
</tr>
<tr>
<td>(5) Harpe Eolienne 2</td>
<td>(7) Baryton 32</td>
</tr>
<tr>
<td>(4) Clairon 4</td>
<td>(6) Musette 16</td>
</tr>
<tr>
<td>(3) Basson 8</td>
<td>(5) Voix Céleste 16</td>
</tr>
<tr>
<td>(2) Bourdon 16</td>
<td>(4) Fifre 4</td>
</tr>
<tr>
<td>(1) Cor Anglais 8</td>
<td>(3) Hautbois 8</td>
</tr>
<tr>
<td>(1P) Percussion et Cor Anglais 8</td>
<td>(2) Clarinette 16</td>
</tr>
<tr>
<td>(G) Grand-Jeu</td>
<td>(1) Flûte 8</td>
</tr>
<tr>
<td>(E) Expression</td>
<td>(1P) Percussion et Flûte 8</td>
</tr>
</tbody>
</table>
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 stave which was written in as a continuation of the previous (two treble clefs and a bass clef) and changed to a stave 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 Db 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 bettered 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 scorning 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 anacruses 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.
Out of the deep have I called have I called unto thee O Lord.

Lord hear my voice Lord hear my voice

voice, out of the depth have I called unto thee O Lord,
O let thine ears consider well

let thine ears consider well the voice of my complaint

If

thou Lord wilt be extreme to mark what is done amiss
Lord who may abide it? O Lord if thou wilt be extreme to mark what is done amiss O Lord who may abide it?

MS B, pen

Lord who may abide it? O Lord, who may abide it?
look for the Lord my soul doth wait for him in his word is my trust my soul doth wait for him in

Allegretto

Is - ra - el trust in the Lord For with

Is - ra - el trust in the Lord For with
O let thine ears consider

him with the Lord there is mercy

him with the Lord there is mercy

him with the Lord there is mercy

well the voice the voice of my complaint
O Israel trust in the Lord for with the Lord is plentiful redemption

My soul fleeth before the Lord is plentiful redemption

Lord before the morning watch I say be-
fore the morning watch my soul fleeth be
fore the morning watch, I say, before the morning
watch.

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
And with Him is plentiful redemption. Trust, trust in the Lord. O Israel, trust in the Lord.
Lord for with the Lord is plenteous redemption O

Israel trust in the Lord for with the Lord is plenteous redemption O
look for the Lord my God.

O Israel trust in the
desp-tion

O Israel trust in the
desp-tion

O Israel trust in the
desp-tion

O Israel trust in the
desp-tion
soul doth wait for Him.

Lord O Israel trust in the Lord

Lord O Israel trust in the Lord

Lord O Israel trust in the Lord

Lord O Israel trust in the Lord
wait, my soul doth wait doth wait for Him,

trust in the Lord Is-ra-el trust in the

trust in the Lord Is-ra-el trust in the

trust in the Lord Is-ra-el trust in the

trust in the Lord Is-ra-el trust in the
doth wait for Him. Lord, O trust in Him. Israel

trust, O trust in the Lord. trust, O trust in the Lord. trust, O trust in the Lord.
O Israel trust O Israel trust O Israel trust O

O Israel trust O Israel trust O

Is rael trust in the Lord

Israel trust in the Lord

Israel trust in the Lord

Israel trust in the Lord

Israel trust in the Lord

Israel trust in the Lord
[O praise the Lord]

[Soli]

Alto

Tenor

Bass

Chorus
Praise the Lord all ye heathen praise him all ye nations praise the
O praise the Lord ye heath-en Praise him all ye nat-ions Praise the
O praise the Lord ye heath-en Praise him all ye nat-ions Praise the
O praise the Lord ye heath-en Praise him all ye nat-ions Praise the
O praise the Lord ye heath-en Praise him all ye nat-ions Praise the

Lord all ye heath-en O praise him all ye na-tions
Lord all ye heath-en O praise him all ye na-tions
Lord all ye heath-en O praise him all ye na-tions
Lord all ye heath-en O praise him all ye na-tions

17

21
He shall bless them that fear the Lord.
He shall bless them that fear the Lord that fear the Lord.

He shall bless them both small and great, he shall bless them.

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

blesst of the Lord Who made heavn and earth who

made hea-ven hea-vens and earth.

All the whole hea-vens the hea-vens are the Lords
All the heavens are the Lords the earth hath he given to the children of men hath he given to the children of men.

child-ren of men.

child-ren of men.
The dead praise not thee, O Lord neither all they that go down into

silence silence silence that go down into

The dead praise not thee, O Lord neither all they that go down into

The dead praise not thee, O Lord neither all they that go down into

The dead praise not thee, O Lord neither all they that go down into

The dead praise not thee, O Lord neither all they that go down into
down into silence.

down into silence.

down into silence.

down into silence.

But we will praise the Lord from this time
forth for ever more We will praise will

forth for ever more We will praise will

forth for ever more We will praise will

forth for ever more We will praise will

praise the Lord from this time forth for ever

praise the Lord from this time forth for ever

praise the Lord from this time forth for ever

praise the Lord from this time forth for ever
Chorus

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

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.

Lord praise the Lord all ye na - tions.
By the waters of Babylon

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

By the waters of Babylon we sat down and wept
By the waters of Babylon we sat down and wept
By the waters of Babylon we sat down and wept By the
We wept when we re-
we sat down we sat down & wept
wa - ters of Ba - by-lon we sat down & wept

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

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

were there in we sat down and wept when

were there in we sat down and wept & wept when

were there in we sat down and wept when
we remember thee O Simon O Simon

we remember thee O Simon O Simon

we remember thee O Simon O Simon

we remember thee O Simon O Simon

Solo Bass Recit:

For they that led us away captive required of us then a
song and melody in our heaviness and melody

Soprano Solo Allegretto

Sing us one of the songs of

in our heaviness

Soprano Solo

Sing us one of the songs of Simon

2nd Soprano [Solo]

Sing us one of the songs of Simon Sing us
one of the songs Sing us one of the songs of the songs of Simon.

How shall we sing the Lord's song in a strange land?

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

How shall we sing

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

How shall we sing

Tempo 1mo
sing the Lord's song in a strange land

If I forget thee O Jerusalem

let my right hand forget her cunning

If I
do not re-member thee, let my tongue cleave to the roof of my mouth.

Let my tongue cleave to the roof of my mouth if I prefer not Jerusalem in my mirth.
Jerusalem in my mirth
If I forget thee! O Jerusalem

mirth If I forget thee! O Jerusalem

If I forget thee! Let my right hand forget forget her
colla voce ff a tem:

If cunning my tongue cleave to the roof of my mouth If
I forget thee O Jerusalem!

O Jerusalem!

Remember the children of Edom O Lord in the day of Jerusalem how they said,
Down with it down with it
down with it down with it to the ground to the ground
down with it down with it
ev'n un-to the
down with it down with it
down with it down with it
down with it down with it
to the
down with it down with it
ground ev'n unto unto the ground Down down to the ground.

Down down, down with it down down to the ground

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

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

down with it to the ground. Down with it down with it
to the ground. Down with it down unto the
ground to the ground. Down with it down unto the
ground unto the ground. Down with it unto the
ground unto the ground. Down with it to the ground with it
down with it to the ground down with it down to the ground
ground down down down ev'en with it Down with it
Down with it down with it to the ground down with it down with it
down with it down with it to the ground.

down down down down down with it to the ground

Down with it down with it to the ground.
ground Daught-ter of Ba-by-lon was-ted with

miser-y O daught-er of Ba-by-lon was-ted
was-ted was-ted with mi-se-ry

Solo (Tenor)

Yea hap-py shall he be

hap-py shall he be hap-py shall he be that re-ward-eth
thee as thou hast served us.

Happy

thee as thou hast served us

thee as thou hast served us

thee as thou hast served us

Hap - py

that re - ward - eth

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

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

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

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

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

Hap - py
Tenor Solo

Hap - py Hap - py

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

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
be Happy shall he be Happy shall he
be that reward eth thee
Yea happy shall he be yea happy shall he
Happy shall he be happy shall he be
Happy shall he be happy shall he be
Happy shall he be happy shall he be
Happy shall he be happy shall he be
Happy shall he be happy shall he be
Happy shall he be happy shall he be
Happy shall he be happy shall he be
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

As thou hast served 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.
Offertory "Whoso hath"

(written for St Andrew's Wells Street)

Alice Mary Smith
Feb 4th 1864
[trans. Christopher Ellis
ed. Leonard Sanderman]

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

Love of God in him in him
Love of God the love of God in him
Love of God in him in him

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

God How dwelleth the love of God in him
God How dwelleth the love of God in him How dwelleth the love of God in him? the
goods and see-eth his brother's need

Dwell-eth the love of God in love of God in him?

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

Who so hath this world's goods and see-eth his brother hath
need and shut up and shut up his compassion from him

How dwells the love of God in him How dwells the love of God the love

How dwells the love of God of God

How dwells the love of God in him How dwells the love of God the love of

The Souls Longings

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

Andante

O gracious God and 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 spirit's overthrow

Why do I live____ Why do I live____ Why do I live amid this world of woe?

When every day doth seem to me as night  When sorrows seek my spirits overthrow.
O Blessed light that shows in mercy's eye, While faith doth live, that love can never die.

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

O Blessed light that shows in mercy's eye, While Faith doth live, that love can never die.

O Blessed light that shows in mercy's eye, While Faith while Faith doth live, that love can never die.

O Blessed light that shows in mercy's eye, While Faith doth live, that love can never die.

O Blessed light, O Blessed light, O Blessed light.
O Blessed 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-

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

While Faith doth live that love can nev-er die.
I hear thy word and would obey thy will. But want the power that might perform thy due. I know the good and fain would leave the ill. And fear the sorrow that doth sin en-
sue. I hear thy word and would obey thy will.
know the good And fain would leave the ill And fear the sorrow

that doth sin ensue fear the sorrow the sorrow that doth

O Blessed light that shows in mercy's eye

O Blessed light that shows in mercy's eye While

O Blessed light that shows in mercy's eye
While Faith doth live
that love can never die

Faith while Faith doth live
that love can never die
O

Faith while Faith doth live
that love can never die
O

While Faith doth live
that love can never die
O

O Blessed light
O Blessed light while Faith doth

Blessed light O Blessed light while Faith doth

Blessed light O Blessed light while Faith doth

Blessed light while Faith doth
live that love can never die While Faith doth live

live that love can never die

can never die While Faith doth

live that love can never die

can never die While Faith doth

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live that love can never die

can never die While Faith doth

While Faith doth live

Faith doth live
And yet I fall into that depth of sin that makes me fear the judgments 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

O Blessed light O Blessed light while Faith doth

live that love can never die While Faith doth live

While Faith doth live that love can never
Blessed light that shows in mercy's eye
While

Faith doth live that love can never die
While
Blessed light that shows in mercies eye While
Blessed light that shows in mercies eye While
Blessed light that shows in mercies eye While
Blessed light that shows in mercies eye While

Faith doth live While Faith doth live that love can
O Blessed light that shows in mercys eye
While Faith doth live,
That love can
shows in mercys eye
While Faith doth live that love can
shows in mercys eye
While Faith doth live that love can
O blessed light, O blessed light
never die, never die, never die, never die
Blessed light
While Faith doth live that love can
Blessed light
While Faith doth live that love can
Blessed light
that love can never
neve-er neve-er can die.

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

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"

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

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labour

Come unto Him and He will give you rest

Come come unto Him all ye that are heavy laden

Come come unto Him ye that are heavy laden

Come come unto Him ye that are heavy laden
Come unto Him & He will give you rest

Come unto Him & He will give you rest & He will

He will give you rest

Come unto Him, all

give will give you rest

Come unto Him, all
Come unto Him all ye all ye that labour

Him come unto Him all ye that labour

ye all ye that labour Come unto Him all ye all

ye that labour Come unto Him

Come unto Him

Come unto Him

Come unto Him

Come unto Him
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 un - to Him, Come un - to Him, He will give you rest O come un - to Him & He will give you rest. O come un - to Him & He will give you rest. O come un - to Him, He will give you rest.
Take His yoke up on you & learn of Him
Take His yoke up on you & learn of Him
Take His yoke up on you & learn of Him
yoke up - on you Take His yoke up - on you &
Him Take 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 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 Take His yoke up - on you Take His yoke up -
on you Take His yoke up - on you & learn of Him
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, learn, & learn of Him & learn of Him
learn, & learn of Him & learn of Him
Him, & learn of Him & learn of Him
Him,
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.

For He is meek and lowly of heart and
ye shall find rest unto your souls

ye shall find rest unto your souls

Take His yoke up unto your souls

ye shall find rest unto unto unto your souls

un unto 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 - on you & learn of

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

on you
Take His yoke up - on you & learn

on you
For He is meek & lowly of heart & Him.
For He is meek and lowly of heart & Him.
ye shall find rest unto unto your
Take His yoke up - on you & learn of Him

Take His yoke up - on you

Take His yoke up - on you up - on you

Take His yoke up - on you,
His yoke is easy and his burden is light
Take His yoke up

on you and learn of Him For His yoke

&

123 Solo

Tutti

His yoke is easy and his burden is light
Take His yoke up

on you and learn of Him For His yoke

&
light Come un - to Him all ye all ye_ that la - bour
[Solo]
Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come, come unto Him all ye that are heavy laden

Come, come unto Him ye that are heavy laden

Come, come unto Him ye that are heavy laden

Come, come unto Him ye that are heavy laden
Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest

Come unto Him & He will give you rest
For His yoke is easy and His burden then His burden then is light.
We praise thee O God we ac-know-ledge thee to be the Lord, All the earth doth
wor-ship thee All the earth doth wor-ship thee the Fa- ther ever-last-ing.

All the earth doth wor-ship thee the Fa- ther ever-last-ing. To
All the earth doth wor-ship thee the Fa- ther ever-last-ing. To
All the earth doth wor-ship thee the Fa- ther ever-last-ing. To

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

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[Te Deum Laudamus in A]

[Trans. & ed. Leonard Sanderman]
phin: continu-ally do cry Holy Holy Holy Holy Lord

God of Sab-a-oth

God of Sab-a-oth

God of Sab-a-oth Heav’n and earth are full of thy Majes-ty

Heav’n and earth are full of thy Majes-ty of thy Glo-ry

Heav’n and earth are full of thy Majes-ty of thy Glo-ry The glo-rious

Ma-jes-ty of thy Glo-ry
praise thee. The goodly fellowship of the company of the Apostles praise thee.

Prophets praise thee. The

praise thee. The noble army of Martyrs praise thee. The

holy Church throughout all the world doth acknowledge thee, doth acknowledge

holy Church throughout all the world doth acknowledge

holy Church throughout all the world doth acknowledge

holy Church throughout all the world doth acknowledge
thou doth ac-know-ledge thee; The Fa-ter of an in-fi-nite Ma-jes-ty thine ho-nour-able

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

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

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

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

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 believers. Thou sittest at the right hand of God in the
Glory of the Father in the Glory of the Father:
We believe that thou shalt come to be our Judge to be our Judge
we believe that thou shalt come to be our Judge. We therefore we believe that thou shalt come to be our Judge. We therefore we believe that thou shalt come to be our Judge.

pray thee help thy servants we therefore pray thee help thy servants help thy servants we therefore pray thee help thy servants help thy servants we therefore pray thee help thy servants

whom thou hast redeemed with thy precious blood with thy precious blood whom thou hast redeemed with thy precious blood with thy precious blood whom thou hast redeemed with thy precious blood with thy precious blood whom thou hast redeemed with thy precious blood with thy precious blood whom thou hast redeemed with thy precious blood with thy precious blood
Make them to be numbered with thy Saints in Glory

Make them to be numbered with thy Saints in Glory

Make them to be numbered with thy Saints in Glory

Make them to be numbered with thy Saints in Glory

[Soli]

O Lord save thy people and bless thy heritage and bless thy heritage

O Lord save thy people and bless thy heritage and bless thy heritage

O Lord save thy people and bless thy heritage and bless thy heritage
[Full]

 Govern them and lift them up for ever Day by day we magnify

 Govern, them and lift them up for e-ver Day by day we mag-ni fy

[201]

 thee and we wor-ship thy Name e-ver world without end we wor-ship thy Name e-ver

 thee we worship thy Name e-ver world without end we wor-ship thy Name e-ver

 thee we worship thy Name e-ver world without end we wor-ship thy

[208]

 world without end world without end. Vouch-safe O Lord to keep us this

 world without end world without end. Vouch-safe O Lord to keep us this

 Name thy Name e-ver world without end Vouch-safe O Lord to keep us this

 wor - ship thy Name e-ver world without end Vouch-safe O Lord to keep us this
day this day with-out sin O Lord O Lord have mer-cy upon us

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

O Lord in thee have I trus- ted
let me never be confounded
[Te Deum Laudamus in E-flat]

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

We praise thee O God
We ac-know-ledge

We praise thee O God
We ac-know-ledge

We praise thee O God
We ac-know-ledge

We praise thee O God
We ac-know-ledge

thee to be the Lord
All the earth doth wor-ship thee

thee to be the Lord
All the earth doth wor-ship thee

thee to be the Lord
All the earth doth wor-ship thee

thee to be the Lord
All the earth doth wor-ship thee

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Father everlasting To thee all Angels cry a-
loud the Heavn's and all the Powr's there-in To thee Che-ru-bin and Sera-
the Heavn's and all the Powr's there-in

21
Jubilate Deo in E-flat

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

O be joyful in the Lord all ye lands: serve the Lord with gladness and come before his presence with a song. Be ye sure that the Lord he is God: it is he that hath made us and not we ourselves are his people and the sheep of his pasture. He is our God: we will be glad in his name.

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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
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.

and his truth endureth from generation to generation.
ever shall be. World without end world without end

ever shall be. World without end Amen Without

ever shall be. World without end Amen Without

ever shall be. World without end Amen Without

end world without end Amen.

end Amen. World without end Amen.

end Amen. World without end Amen.
[Nunc Dimittis in E-flat]

[Decani]

[Canoris]
face of all people. To be a light to be a light to light

face of all people. To be a light to be a light to light

face of all people. To be a light to be a light to light

face of all people. To be a light to be a light to light

- en the Gentiles to light - en the Gentiles and to be the glory the

- en the Gentiles light - en the Gentiles and to be the glory the

- en the Gentiles light - en the Gentiles and to be the glory the

- en the Gentiles to light - en the Gentiles and to be the glory the

Glo - ry of thy people Is - rael. Glo - ry be to the Fa - ther

Glo - ry of thy people Is - rael. Glo - ry be to the Fa - ther

Glo - ry of thy people Is - rael. Glo - ry be to the Fa - ther

Glo - ry of thy people Is - rael. Glo - ry be to the Fa - ther
and to the Son and to the Holy Holy Ghost. As it was in

the beginning is now and ever shall be world without

end World without end. Amen.

end World without end. Amen.
Unhappy Sion

Sop: Recit.

Un-hap-py Sion now no more For pomp and splen-dour known

Where is that sway Thy prin-ces bore whose tri-umphs

now are kept in store By mem-ory a-lone.

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Allegretto
Chorus

Banks of Jordan dear to God ye hills ye valleys of peace.

Hills where miracles were wrought Val lies where our parents trod

Banks of Jordan dear to God ye hills ye valleys of peace.

Banks of Jordan dear to God ye hills ye valleys of peace.

Banks of Jordan dear to God ye hills ye valleys of peace.

Banks of Jordan dear to God ye hills ye valleys of peace.

Hills where miracles were wrought Val lies where our parents trod

Hills where miracles were wrought Val lies where our parents trod

Hills where miracles were wrought Val lies where our parents trod

Hills where miracles were wrought Val lies where our parents trod

Hills where miracles were wrought Val lies where our parents trod

Hills where miracles were wrought Val lies where our parents trod

Hills where miracles were wrought Val lies where our parents trod

Hills where miracles were wrought Val lies where our parents trod
When shall our exile end

When shall our exile end

When shall our exile end

When shall our exile end

Smoothly

[Soprano] Solo

Simon once to Heavn upraised

Now into Jophet cast
Still shalt thou in song be praised And

never never from my mouth erased While

speech or motion last While speech or

motion last
Still O Sion shall thy Temple lie

desolate and waste No more inflamed with

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

nigh Thy chan - ting Tribes re - stored
Draw nigh to celebrate thy feast
No more_________ to celebrate thy feast.

Chorus Come 1mo
Banks of Jordan dear to God ye hills ye valleys of peace. Hills where mira-
Banks of Jordan dear to God ye hills ye valleys of peace. Hills where mira-
Banks of Jordan dear to God ye hills ye valleys of peace. Hills where mira-
Banks of Jordan dear to God ye hills ye valleys of peace. Hills where mira-
cles were wrought Val-lies where our par-ents trod When shall our e-xile end.
When shall our exile end.

ne- ver from my thought, my thought erased

When shall our exile end.

When shall our exile end.

When shall our exile end.
[Soprano] Solo

Still shalt thou in

Song be praised

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
Still shalt thou shalt thou be
Never from thought from thought erased
Never from thought from thought erased
Never from thought from thought erased
Never from thought from thought erased
Never from thought from thought erased
Never from thought from thought erased
Never from thought from thought erased
Never from thought from thought erased
Never from thought from thought erased

When shall our exile end end
When shall our exile end
When shall our exile end
When shall our exile end
When shall our exile end
When shall our exile end
When shall our exile end
When shall our exile end
When shall our exile end
When shall our exile end

praised.
No. 2. Sop: & Contralto Solos & Chorus

[Weep, sisters, let your sorrows flow]

[Contralto]

[Weep sisters let your sorrows flow]

Nor check the tumult of your woe

Lift up

Lift up your eyes to Heav’n a-

lone.

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

How great

How great

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

cause for fear

cause for fear
vert that fate-ful day

How great

How great cause for fear great

How great cause

How great cause for fear great

cause for fear great cause

cause for fear great cause

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

fear great cause of fear!__
fear great cause of fear!__
fear great cause of fear!__
cause great cause of fear!__
How great cause for
Ah can our sighs alone avert that fateful
day avert that fateful day
Ah can our sighs alone avert that fateful
How great cause of
Ah can our sighs alone avert that fateful avert that fateful
How great cause of day
Ah can our sighs alone avert that fateful fateful
fear cause of
Ah can our sighs alone avert the fatal day
A-way a-way with all this pageant show a-way a-way a-way a-way with all this show Let's choose lets choose a fit-ter garb of woe lets choose a fit-ter garb of woe A-way A-way A-way a-way with all this show A-way A-way a-way with all this
show away away with all this show Let's choose lets

[Contralto Solo]

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 pageant show A-way lets

woe A-way A-way a-way with all this pageant show A-way lets
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

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
san-guin-a-ry feats Where soon we shall be Haman's
way away with all this show A-way A-way A-way with all this
show!
A-way with all this show A-way A-way A-way with all this show A-way A-way A-way with all this show
A-way A-way A-way with all this show A-way A-way A-way with all this show
way with all this pageant show  Yes a-way A-way A-way

Weep sisters let your sorrows flow

A-way a-way A-

A-way a-

How great
Lift up your eyes to Heavn 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

Heavn above How great 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]

What horrid carnage stains the soil

How reeks the steel

with murd'ous toil

Its bright-ness with the

blood de-nil'd of sis-ter

bro-ther pa-rent child nor

in-fan-cy nor hoa-ry age

es-cape the murd'-ers im-pious rage
What heaps of corpses strew the way

What mangled limbs of lifeless clay
The foe a grave denying

Great God thy saints exposed are lying
To ravenous beasts and birds a prey
What crime can on my infant head

Draw such a weight of woes Ev'n so before her sweets are

spread Is nipt is nipt the budding rose Long ere my

life shall have begun to bloom My harmless
142

soul will meet an early doom

What crime

205

crime can on my infant head

What crime

What crime can draw such weight of

Faint pencil in MS

208

woes

Draw can draw such a weight of woes

Flute

212

Vic-tims of our fath-ers' crimes
Vainly these tears we shed
Our fathers

sinn'd in other times Our fathers now are

dead Their crimes have fall'n their crimes have fall'n their crimes have fall'n have

fall'n have fall'n on our guilt-less head
Ah no our God is our defence Tis he shall succour

Innocence It is he It is He The mighty God of

Innocence It is he It is He The mighty God of

Innocence It is he It is He The mighty God of
Hosts

It is He
It is He
The mighty God of

Hosts

It is He
It is He
The mighty God of

Hosts

It is He
It is He
The mighty God of

Hosts

It is He
It is He
The mighty God of

Me thinks I hear the Heathen cry Where is this God so
great so high whom Israel, vanquish'd Israel boasts

This

God so high this jealous God Ye nations tremble at his

Name Is he alone whose awful nod Com-

mands the universal frame

Com-mands the universal frame
A God of war is our defence
Tis He shall succour

In no-cence It is He
It is He
The mighty God of

In no-cence It is He
It is He
The mighty God of

In no-cence It is He
It is He
The mighty God of
His dread arm the proud o'er-throws

Hosts

He the migh-ty God of Hosts

With
him the humble find repose
[No. 4 God of Gods, with glory crowned]

God of Gods with glory crowned
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God of Gods with glory crowne
chanting at thy side God who wouldst that in thy praise Very

chanting at thy side

chanting at thy side

chanting at thy side

Babes their voices raise Since thou dost our danger view give thy

Since thou dost our danger view give thy

Since thou dost our danger view give thy

Since thou dost our danger view give thy

Since thou dost our danger view give thy

Since thou dost our danger view give thy

Since thou dost our danger view give thy

Since thou dost our danger view give thy
name the honour due Nor O permit that Gods un-
name the honour due Nor O permit that Gods un-
name the honour due Nor O permit that Gods un-
name the honour due Nor O permit that Gods un-

Arm thee then! Arm thee then!
known Without the right usurp the throne
known Without the right usurp the throne
known Without the right usurp the throne
known Without the right usurp the throne

[Soprano Solo][f]

known Without the right usurp the throne
known Without the right usurp the throne
known Without the right usurp the throne
known Without the right usurp the throne

known Without the right usurp the throne

[mf]
And us defending
Come come be-

Arm thee then!
Arm thee then And us defending
Come come be-

low
As ocean saw thee once descending
Ocean saw thee once descending

low
Ocean saw thee once descending

Arm thee Lord
Arm thee Lord and us defending
come be-

Arm thee Lord
Arm thee Lord and us defending
come be-

[Alto Solo]
low Now let th'un-righteous nations know At

low Now let th'un-righteous nations know At

Arm thee Lord

Arm thee Lord

Arm thee Lord

Arm thee Lord

Arm thee Lord
found·ed grow And dust and chaff resemble

Arm thee Lord and

us defending Come below As
Oce less, thee once de scend ing Come be low.

May they con found ed grow
And dust and chaff re...

[Solo]

low

May they con found ed grow and chaff re...
sem - ble And dust and chaff re - sem - ble Which light - est winds be - sem - ble And dust and chaff re - sem - ble

fore them blow Which light - est winds do blow Which

light - est winds___ light - est winds do blow Which light - est winds be

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
lightest winds do blow

lightest winds do blow

Cont[ralto Solo]

Arm thee then Arm thee then And us defending

Come below As ocean saw thee once descending Now, let th'unrighteous
nations know At thy dread name to tremble At thy dread n

[Soprano]

[Alto]

[Tenor]

[Bass]

Silence

trem

Arm thee then

Arm thee then

Arm thee then

Arm thee then

Arm thee then

Arm thee then

Arm thee then
God of Gods with glory crown'd  God whom light does still sur-
round Who on wings of wind dost ride  Angels chanting at thy
side God who wouldst that in thy praise Very Babes their voices

raise Arm thee Lord Arm thee Lord and us defending

raise

raise

raise

raise

raise
Come below As Ocean saw thee once descending Now let th'unrighteous

[Alto]  Arm thee then! Arm thee then! God of Gods with

[Soprano]  Arm thee then! Arm thee then! God of Gods with

[Tenor]  Arm thee then! Arm thee then! God of Gods with

[Bass]  Arm thee then! Arm thee then! God of Gods with
glory-crown'd God whom light does still surround Who on wings of
wind dost ride Come Come be-low Since thou dost the
God of Gods with glory crown'd God whom light does still sur-
round & Come below.

Arm thee then Arm thee then Arm thee then
round & Come below.

Arm thee then
round & Come below.