

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

Henry Purcell

Symphonia

The first system of the musical score consists of eight staves. The first four staves are grouped by a brace on the left. The first two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third and fourth staves are in alto clef with a key signature of one flat and a common time signature. The fifth and sixth staves are in treble clef with a key signature of one flat and a common time signature, and they contain whole rests. The seventh staff is in bass clef with a key signature of one flat and a common time signature, and it contains whole rests. The eighth staff is in bass clef with a key signature of one flat and a common time signature, and it contains a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of four staves. The first two staves are in treble clef with a key signature of one flat and a common time signature. The third and fourth staves are in bass clef with a key signature of one flat and a common time signature. The first staff begins with a measure rest and a fermata, followed by a series of notes. The second staff also begins with a measure rest and a fermata, followed by notes. The third and fourth staves contain rhythmic patterns of eighth and sixteenth notes.

10

Musical score for measures 10-14. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a complex texture with many sixteenth and thirty-second notes, particularly in the upper staves. Measure 10 starts with a treble staff containing a sequence of eighth notes, followed by a half rest, and then a series of sixteenth notes. The bass staff has a half rest followed by a sequence of eighth notes. The piece concludes with a sharp sign on the final note of the bass staff.

15

Musical score for measures 15-19. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music continues with intricate rhythmic patterns. Measures 15-17 show a lot of sixteenth-note activity in the treble staves, while the bass staves have more sustained notes and rests. Measure 18 has a significant rest in the upper staves, and measure 19 features a dense sixteenth-note passage in the treble.

21

Musical score for measures 21-25. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music continues with intricate rhythmic patterns. Measures 21-23 show a lot of sixteenth-note activity in the treble staves, while the bass staves have more sustained notes and rests. Measure 24 has a significant rest in the upper staves, and measure 25 features a dense sixteenth-note passage in the treble.

25

Musical score for measures 25-28. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and rests.

29

Musical score for measures 29-32. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes, featuring some slurs and dynamic markings.

33

Musical score for measures 33-36. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including some slurs and dynamic markings.

38

41

**Verse, upper Base.**

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

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

51

Cho.

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

56

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

61

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

66 Verse

Sing un-to the Lord all, all the whole

71

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

81

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,

85

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.

90

96



102

Musical score for measures 102-107. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Measure 102 starts with a quarter rest in the bass line and a quarter note in the treble line. The piece concludes with a double bar line.

108

Musical score for measures 108-112. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music continues with similar note values and rests. Measure 108 begins with a quarter note in the treble line and a quarter note in the bass line. The piece concludes with a double bar line.

113

Musical score for measures 113-117. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music continues with similar note values and rests. Measure 113 begins with a quarter note in the treble line and a quarter note in the bass line. The piece concludes with a double bar line.

## 118 Verse

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

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

Sing un - to the Lord, sing

## 122

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

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

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

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

## 125

sing and praise his name, and praise his name,

-to the Lord and praise his name, and praise his name, be

name, and praise his name, praise his name,

Lord and praise his name, and praise his name,



136

soft

soft

soft

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.

139

Solo

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

143

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

147

won - - - 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

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

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

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



## 156

are be - fore him. Pow'r and ho - nour,

are be - fore him. Pow'r and ho - nour,

are be - fore him. Pow'r and ho - nour,

are be - fore him. Pow'r and ho - nour,

160

pow'r and ho - nour are in his sanc - tu - ar - y.

pow'r and ho - nour are in his sanc - tu - ar - y.

pow'r and ho - nour are in his sanc - tu - ar - y.

pow'r and ho - nour are in his sanc - tu - ar - y.

164 Verse 2. voc.

The Lord is

The Lord is great, is great,

The Lord is

170

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

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

175

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

181

fear - ed, be fear - ed than all\_\_\_\_\_ than\_\_ all\_\_\_\_\_ gods.  
fear - ed, be fear - ed than all,\_\_\_\_\_ than\_\_ all\_\_\_\_\_ gods.

187

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

193

i - dols but it is\_\_ the\_\_ Lord that made\_\_ the\_\_\_\_\_ heav'ns, it  
i - dols, but it is\_\_ the Lord that made\_\_ the\_\_\_\_\_ heav'ns, it

198

is\_\_\_\_\_ the  
is\_\_\_\_\_ the



201 soft

Lord that made the heav'ns, that made the

Lord that made the heav'ns.

205 **Ritor.**

heav'ns.

211

217

soft  
soft  
soft  
soft

222

loud  
loud  
loud  
loud

227

loud  
loud  
loud  
loud

232

loud  
loud  
loud  
loud

237

242

Verse

Cho:

247

252

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

256

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

259

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

262

Cho:

The Lord is king, the Lord is king, is

The Lord is king, the Lord is king, is

The Lord is king, the Lord is king, is

Verse

Cho:

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

266

king, the Lord is king,

king, the Lord is king,

king, the Lord is king,

Verse

king, the Lord is king, And that it is He who has made the round

269

Cho:

'Tis He, 'tis He, 'tis He who hath  
 'Tis He, 'tis He who hath made the  
 'Tis He, 'tis He who hath made the  
 world so sure that it can not be moved, 'Tis He, 'tis He, 'tis He who hath  
 'Tis He, 'tis He, 'tis He who hath made the  
 world so sure that it can not be moved, 'Tis He, 'tis He, 'tis He who hath  
 'Tis He, 'tis He, 'tis He who hath made the  
 world so sure that it can not be moved, 'Tis He, 'tis He, 'tis He who hath

273

made the round world so sure that it can not be moved,  
 round world so sure that it can not be moved,  
 round world so sure that it can not be moved,  
 round world so sure that it can not be moved,  
 Verse  
 made the round world so sure that it can not be moved, And how that He shall

277

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

280

**Cho:**

He shall judge the peo - ple right - eous - ly, shall judge the peo - ple  
 He shall judge the peo - ple right - eous - ly, shall judge the peo - ple  
 He shall judge the peo - ple right - eous - ly, shall judge the peo - ple  
**Cho:**  
 ly, He shall judge the peo - ple right - eous - ly, shall judge the peo - ple

282

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

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

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

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

285

## Verse

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

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

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

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



Cho:

291

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



297

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



302

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

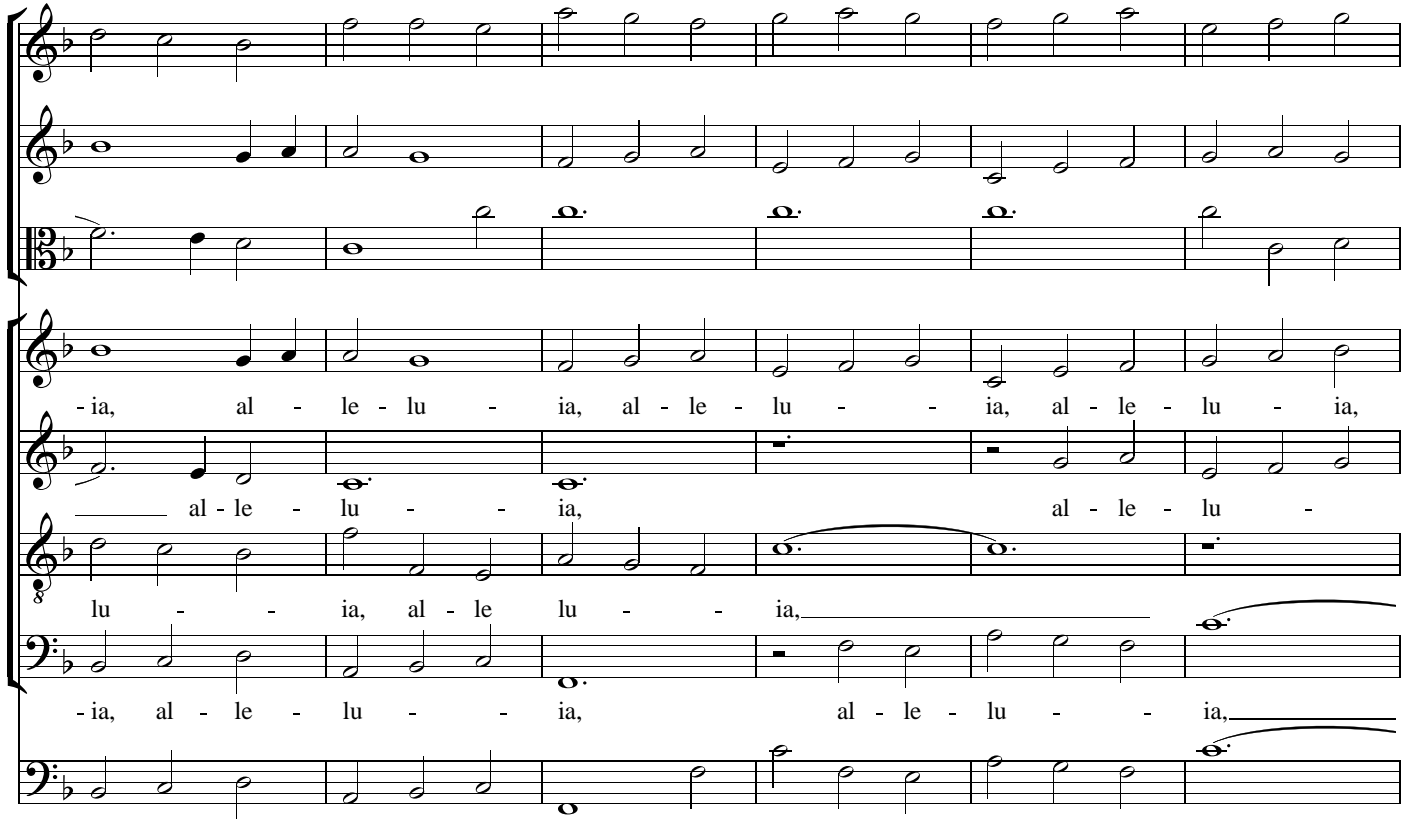
307

- ia,  
ia,  
- ia,  
ia,

313

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

319



Musical score for measures 319-324. The score is in G major with a key signature of one sharp (F#). It features a vocal melody in the upper voice and a piano accompaniment in the lower voice. The lyrics are: - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

325



Musical score for measures 325-330. The score continues in G major with a key signature of one sharp (F#). It features a vocal melody in the upper voice and a piano accompaniment in the lower voice. The lyrics are: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

330

The musical score consists of two systems. The first system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system contains six staves: two vocal staves (Tenor and Bass) and four piano staves (Right and Left Hand, with an 8va marking on the first piano staff). The lyrics are: "le - lu - ia. A - men." repeated for each voice part.