

Nº 1. PRELUDE

Allegretto pastorale.

The musical score is written for piano in G major (one sharp) and 12/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and a *cresc.* marking. The piece features a variety of ornaments, including mordents, grace notes, and trills, which are indicated by asterisks and the symbol $\text{r}\omega$. The notation includes a wide range of rhythmic values, such as half notes, quarter notes, eighth notes, and sixteenth notes, often beamed together. The overall texture is light and lyrical, consistent with the 'pastoral' character.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *rit.* (ritardando) is placed below the bass staff in the second measure, and another *rit.* is in the fourth measure, both preceded by an asterisk.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment. A dynamic marking of *f* (forte) is placed above the bass staff in the second measure. Asterisks are placed below the bass staff in the first, second, third, and fifth measures.

Third system of musical notation. The treble clef staff has a more sustained melodic line. The bass clef staff has a simpler accompaniment. A dynamic marking of *p* (piano) is placed above the bass staff in the second measure. Asterisks are placed below the bass staff in the first and third measures.

Fourth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a steady accompaniment. A dynamic marking of *cresc.* (crescendo) is placed above the bass staff in the first measure. Asterisks are placed below the bass staff in the second, fourth, and fifth measures.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a steady accompaniment. A dynamic marking of *poco a poco dim.* (poco a poco diminuendo) is placed above the bass staff in the third measure. Asterisks are placed below the bass staff in the first, second, and fourth measures.

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

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

Third system of the piano score. The right hand has a more active melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *p*. A fermata is present at the end of the system.

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

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *pp*. A fermata is present at the end of the system.

RECIT. and CHORUS.

N^o 2.

Tenor Solo.

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

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

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

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

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

TENOR SOLO.

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

Andantino.

SOPRANO SOLO.

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

a tempo.
pp

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

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

cresc.

cresc.

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

f

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

pp

ad. *

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

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

BARITONE SOLO.

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

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

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

CHORUS.

Allegro.

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

Alto. *f*

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

Bass. *f*

Piano. *f*
 Allegro.

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

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

high-est!
De-o.

And on
et in

And on
et in ter -

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

And on earth peace;
et in ter - ra pax

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

— to all — men!
 - lun - ta - - tis.

— to all — men!
 - lun - ta, - - tis.

— to all — men!
 - lun - ta - - tis.

— to all — men!
 - lun - ta - - tis.

p

AIR.

No 3.

Andante espressivo.

Mezzo -
Soprano Solo.

Piano.

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

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

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

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

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

do. *

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

do. *

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

pp

And
Et

pp *dol.*

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

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

Ad. sempre Ad.

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

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

AIR and CHORUS.

N^o 4.*Moderato commodo.*

Tenor Solo.

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

Piano.

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

dolce.

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

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

dolce.

dolce.

God.

In my heart
Do - mi - ne,vi.
SOPRANI.

He who was to come in - to this world.

qui in hunc mun - dum ve - nis - ti.

ALTI.

*dim.**rit.*

*

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

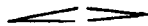
*

rit.

*

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

dolce.



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

He qui

He qui who in
 qui in

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

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

to this world.
 ve - nis - ti.

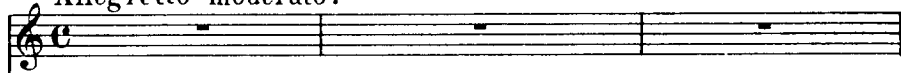
BENEDICTUS.

Duo for Soprano and Baritone.

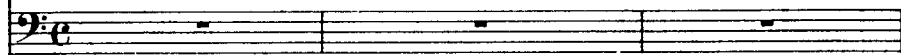
No 5.

Allegretto moderato.

Soprano Solo.



Baritone Solo.

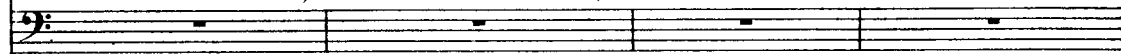


Allegretto moderato.

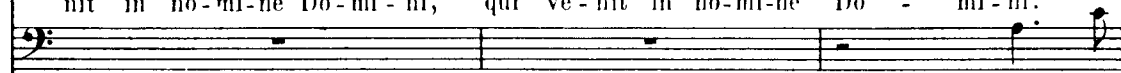
Piano.

p stacc.

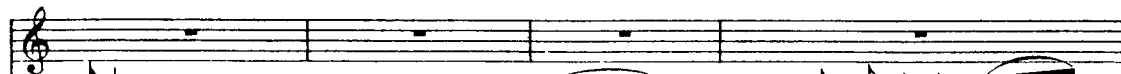
Bless - ed. blessed is he who com-eth, he who com - eth, who cometh
 Be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus qui ve -



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



Bless - ed,
 Be - ne -



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



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

Bless - ed, bless-ed, he who cometh, who com - -
Re - ne - di - ctus, be - ne - di - ctus, in no - -
Lord, who com - eth, who com - eth, who com - eth,
ni, qui ve - nit, qui ve - nit in no - -

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

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

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

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

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

on us, God,
no - bis Do -

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

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

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

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

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

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

sotto voce.

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

pp tenuto.

sotto voce.

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

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

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

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

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

stacc.

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

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

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

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

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

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



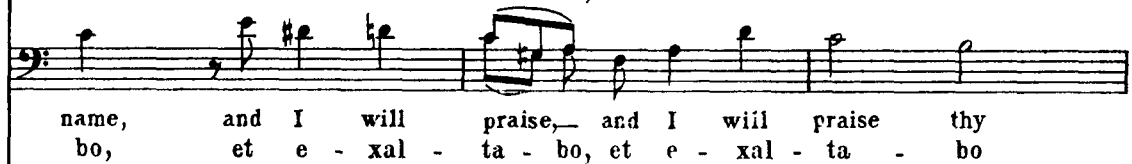
thee, I will ex - alt thee, and praise thy
te, et e - xal - ta - bo - te, et e - xal -



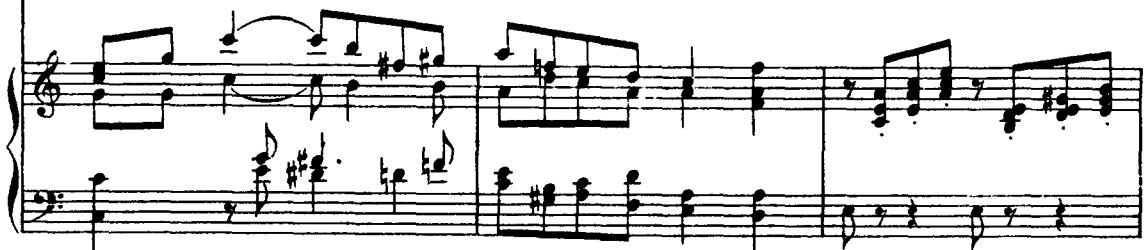
thee, ex - alt thee, and praise thy
te, e - xal - ta - bo, e - xal - ta -



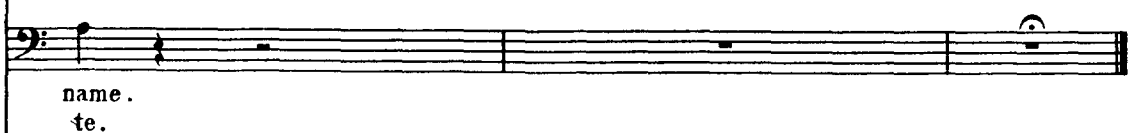

name, and praise, and I will praise thy
ta - bo, et e - xal - ta - bo



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




name.
te.



name.
te.

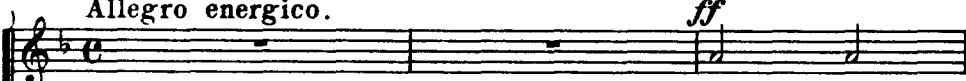


CHORUS.

No 6.

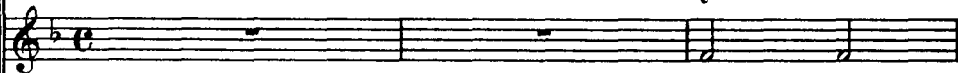
Allegro energico.

Soprano.

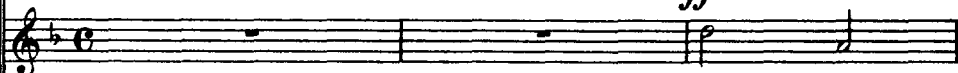


Where - fore
Qua - re

Alto.

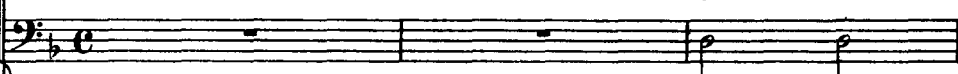


Tenor.



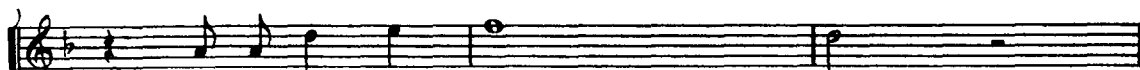
Where - fore
Qua - re

Bass.

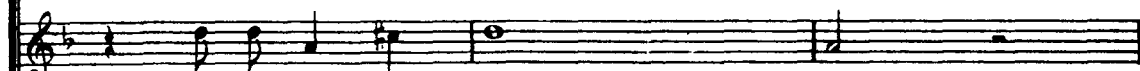
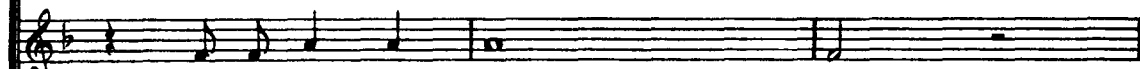


Allegro energico.

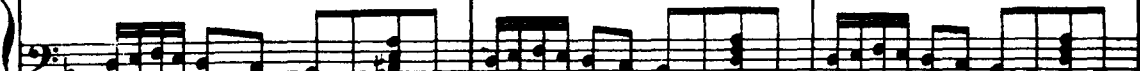
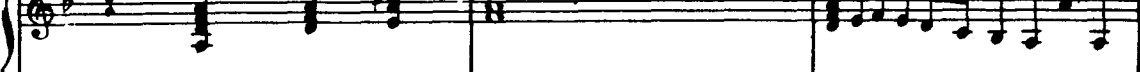
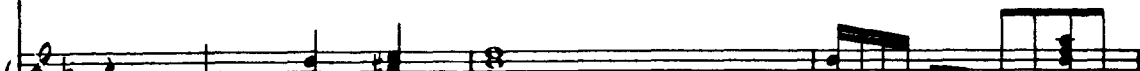
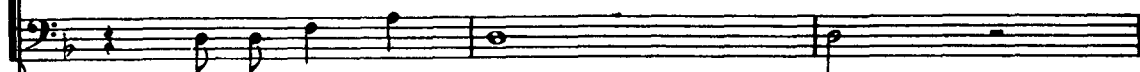
Piano.



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



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



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

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

mor?
tes?

mor?
tes?

Where - fore
Qua - re

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

♩. * ♩. * ♩.

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

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

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

Ad. * *Ad.* *

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

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

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

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

cla - mor?
gen - tes?

cla - mor?
gen - tes?

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics 'cla - mor?' and 'gen - tes?'. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. Dynamics include *p* and *ff*.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand features a melodic line with some chromaticism, and the left hand provides a steady rhythmic accompaniment. Dynamics include *ff*.

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

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

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

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

The second system consists of four staves. The top two staves are vocal lines in G major, with lyrics in Latin and English. The bottom two staves are piano accompaniment. Dynamics include *ff*.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand features a melodic line with some chromaticism, and the left hand provides a steady rhythmic accompaniment. Dynamics include *ff*.

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

più ff

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

più ff

più ff

più ff

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

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

p

p

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

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

pp

Più lento.

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

Più lento.

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

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

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

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

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

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

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

dim.

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

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

dim.

A - men. —
 A - men. —

A - men. —
 A - men. —

pp

dim.

TRIO.

English version by
N.H. Dole

Soprano, Tenor and Baritone.

No 7.

Andante con moto.

C. Saint-Saëns

Piano.

1 *una corda.*

♩.

* ♩.

* ♩.

*

♩.

* ♩.

* ♩.

* ♩.

*

TENOR.

p

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

♩.

* ♩.

* ♩.

* ♩.

*

cresc.

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

♩.

* ♩.

* ♩.

* ♩.

* ♩.

*

SOPRANO.

p

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

God.
as

ℳ * *ℳ* * *ℳ* * *ℳ* * *ℳ* *

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

ℳ * *ℳ* * *ℳ* * *ℳ* * *ℳ* *

God.
œ .

BAR.

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

ℳ * *ℳ* * *ℳ* * *ℳ* * *ℳ* *

cresc.

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

℞.

* *℞.*

* *℞.*

* *℞.*

* *℞.*

* *℞.*

*

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

p
My soul doth
Te - cum prin -

God.
æ .

℞.

* *℞.*

* *℞.*

* *℞.*

*

doth
te -

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

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

℞.

* *℞.*

* *℞.*

* *℞.*

*

dim.

mag - - ni - - fy the Lord;
 cum prin - - ci - pi - um,

dim.

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

dim.

mag - - ni - fy - the Lord;
 cum prin - ci - pi - um,

p sotto voce.

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

p sotto voce.

eyes, they have seen Thy glo - - ry,
 splen - do - ri - bus Sanc - to - - rum,

p sotto voce.

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

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

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

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

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

* *Ad.* *

pp for mine
pp in splen - -

pp for mine
pp in splen - -

* *Ad.* *

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

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

pp *8*

* *Ad.* *

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

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

f *dim.*

rit. * *rit.* *

TENOR.

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

dolce e tranquillo.

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

rit. * *rit.* * *rit.* * *rit.* *

rit. * *rit.* * *rit.* * *rit.* *

dolce.

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

God.

dolce.

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

℣.

*

℣.

℣.

*

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

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

℣.

*

℣.

*

℣.

℣.

℣.

*

God.
æ

God.
æ

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

℣.

*

℣.

*

℣.

℣.

*

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

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

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

Thy glo
 Sanc - to

glo -
 to -

glo -
 to -

ry,
 rum, Thy
 Sanc -

ry,
 rum.
 dim.

ry,
 rum.
 dim.

p

glo - to - - - - -

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

p

Ad. * *Ad.* *

ry. rum.

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

ry. rum.

For in mine eyes have seen Thy Sanc -

in splen - do - - ri - bus

Ad. * *Ad.* * *Ad.* *

cresc.

For in mine eyes have seen Thy Sanc -

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

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

For in mine eyes have seen

in splen - do - - ri - bus

cresc.

Ad. * *Ad.* * *Ad.* *

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

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

— Thy glo - - - -
— Sanc - to - - - -

f
f
f
* *f*
* *f*
*

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

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

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

dim.
dim.
dim.
dim.
p
p
* *f*
* *f*
* *f*
* *f*
* *f*
*

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

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

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

pp

L.H.

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

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

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

L.H.

pp

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

SOP. SOLO.

mol.

MEZZO-SOP. SOLO.

Al - le - lu - ia, Al - le - lu - ia. Ye heav'ns, sing
Al - le - lu - ia, Al - le - lu - ia. Lau - da - te,

mol.
Al - le - lu - ia, Al - le - lu - ia. Ye heav'ns, sing
Al - le - lu - ia, Al - le - lu - ia. Lau - da - te,

ful.
tur.

BASS SOLO.

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

Al - le - lu - ia, Al - le - lu - ia, Ye heav'ns, sing
Al - le - lu - ia, Al - le - lu - ia, Lau - da - te,

prais - es,
coe - li,

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

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

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

prais es,
coe - li,

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

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

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

prais - es,
ter - ra,

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

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

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

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

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

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

and _____ He _____ to all _____ to all _____ that _____
et _____ pau - pe - rum, _____ et pau - pe -

and _____ He _____ to all, _____ to all _____ that _____
et _____ pau - pe - rum, _____ et pau - pe -

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

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

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

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

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

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

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

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

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

p *p*

rit. * *rit.* *

pp

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

pp

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

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

pp

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

pp

Al - le - lu -
Al - le - lu -

ia.
ia.

ia.
ia.

poco a poco rall. e dim.

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

ia.
ia.

poco a poco rall. e dim.

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

Adagio.

Adagio.

QUINTET and CHORUS.

No 9.

Allegretto pastorale.

Piano.

p *cresc.*

Lento *

Lento * *Lento* * *Lento* *

Lento * *Lento* * *Lento* *

Lento * *Lento* *

f *dim.*

TENOR SOLO.

f

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

p

SOP. SOLO.

f

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

MEZZO-SOP. SOLO.

f

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

ALTO SOLO.

f

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

Zi - on! —
Si - on. —

f
A -
Con -

BAR. SOLO.

f

A
Con -

A - -
Con - -

A - -
Con - -

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

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

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

SOPRANO.

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

TENOR.

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

mf

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

mf

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

mf

mf *f* *p*

SOP. SOLO. *dolce.*

MEZZO-SOP. SOLO. *dolce.*

ALTO SOLO. *dolce.*

TENOR SOLO. *dolce.*

BAR. SOLO. *dolce.*

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

Praise God, praise
 Lau - da in

p

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

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

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

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

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

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

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

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

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

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

time. _____
rum. _____

time. _____
rum. _____

time. _____
rum. _____

time. _____
rum. _____

SOPRANO TUTTI. *f* *mf*

ALTO TUTTI. *f*

TENOR TUTTI. *f* *mf*

BASS TUTTI. *f* *mf*

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

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

f *dim.*

p

A —
A —

p

A —
A —

ia. —
ia. —

ia. —
ia. —

f *p*

Q. ad. *

This system contains the first five staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second and third staves are also vocal lines in treble clef. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes.

This system contains the next five staves of the musical score. The top staff is a vocal line in treble clef with the lyrics: "Al - le - lu - ia, Al - le - lu - ia,". The second staff is a vocal line in treble clef with the lyrics: "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,". The third staff is a vocal line in treble clef with the lyrics: "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,". The fourth staff is a vocal line in bass clef with the lyrics: "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes.

At the bottom of the page, there are decorative symbols: a stylized 'R' with a dot, a six-pointed star, and a stylized 'R' with a dot, repeated three times.

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

pp

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

p

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

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

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

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

pp *meno p*

p

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

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

p

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

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

p

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

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

lu - - - ia.
lu - - - ia.

lu - - - ia.
lu - - - ia.

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

SOPRANO.

ALTO.

TENOR.

BASS.

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

p

rit. ** rit.*

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

cresc.

** rit.* ** rit.*

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

lu-ia.
lu-ia.

dim.
p una corda.
7 dim.

pp

pp

CHORUS.

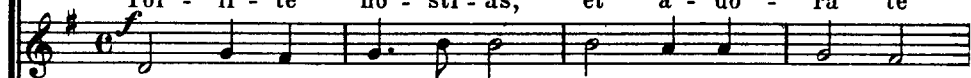
Maestoso.

Soprano.

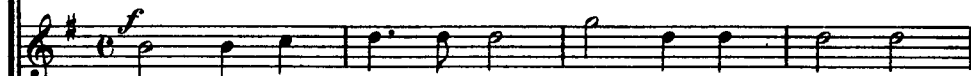


Praise ye the Lord of hosts, Sing his sal - va - tion,
Tol - li - te ho - sti - as, et a - do - ra - te

Alto.

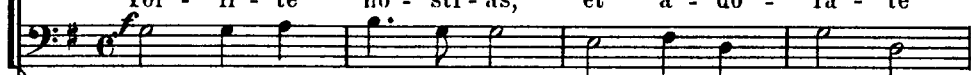


Tenor.



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

Bass.



Maestoso.

Piano.



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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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