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“DOMINE SALVUM FAC”

FOR SOPRANO SOLO, CHORUS, ORCHESTRA, ORGAN
AND MILITARY BAND

(AD LIBITUM)

COMPOSED BY

ARTHUR SULLIVAN.

PRICE ONE SHILLING.

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SULLIVAN'S FESTIVAL TE DEUM.

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Full Score, 25s.*

No. 1.

CHORUS.—“WE PRAISE THEE, O GOD.”

Andante maestoso.

PIANO.

ff

dim.

p

cres.

TREBLE. *ff*

ALTO. *ff*

TENOR (8ve.lower). *ff*

BASS. *ff*

We praise Thee, O God, . . . we ac -

We praise Thee, O God, . . . we ac -

We praise Thee, O God, . . . we ac -

We praise Thee, O God, . . . we ac -

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

-knowledge Thee to be the Lord. All the earth doth wor - ship

Thee, the Fa - ther e - ver - last - ing.

Thee, the Fa - ther e - ver - last - ing.

Thee, the Fa - ther e - ver - last - ing. All the earth doth

Thee, the Fa - ther e - ver - last - ing. All the earth doth

All the earth doth wor - ship Thee, . . doth . . . wor-ship

wor - ship Thee, doth wor - ship

wor - ship Thee, all the earth doth

Thee, doth wor - ship, doth wor - ship
 all . . the earth . . doth wor - ship Thee, doth wor - ship
 Thee, all the earth doth wor - ship
 wor - ship Thee, doth wor - ship

Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge
 Thee. We praise Thee, O God, . . we ac - know - ledge

Thee to be the Lord. All the earth doth wor - ship Thee, the
 Thee to be the Lord. All . . the earth . . doth
 Thee to be the Lord. All . . the earth . . doth
 Thee to be the Lord. All the earth doth wor - ship Thee, the

Fa - ther e - ver - last
wor - ship Thee,
wor - ship Thee,
Fa - ther e - ver - last

Ped. * Ped. * Ped. * Ped. * Ped. *

- ing, the Fa - ther e - ver - last
the Fa - ther e - ver - last
the Fa - ther e - ver - last
- ing the Fa - ther e - ver - last

Ped. *

Allegro moderato.
- ing.
- ing. To
- ing. To Thee all An - gels cry a - loud, . . . To
- ing.

Allegro moderato.

cry, to Thee all An - gels cry . . . a - loud, the
Thee all An - gels cry . . . a - loud, the
- loud, cry . . . a - - - loud, the
cry to Thee, all An - gels cry a - loud, the

Heav'ns, . . . and all . . . the Pow'rs there - in,
Heav'ns, . . . and all . . . the Pow'rs there - in,
Heav'ns, . . . and all . . . the Pow'rs there - in, to
Heav'ns, . . . and all . . . the Pow'rs there - in,

to Thee . . . all An - gels
Thee all An - gels cry . . . a - loud, . . . to Thee . . . all

to Thee all An - - gels
 cry . . a - loud, . . to Thee . . all An - - gels
 An - - gels cry, . . to Thee . . all An - - gels

This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts enter with the lyrics 'to Thee all An - - gels' and 'cry . . a - loud, . . to Thee . . all An - - gels'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

cry . . a - loud, . . all An - - gels cry a -
 cry . . a - loud, . . to Thee . . all An - gels cry a -
 cry a - - loud,
 to Thee all An - gels cry . . a -

This system continues the vocal and piano parts. The vocal parts have lyrics such as 'cry . . a - loud, . . all An - - gels cry a -' and 'cry . . a - loud, . . to Thee . . all An - gels cry a -'. The piano accompaniment features a dynamic marking of *f* (forte) and continues with complex chordal textures.

- loud, . . to Thee all An - gels cry . . a - loud, the
 - loud, all An - - gels cry . . a - loud, the
 all An - - gels cry a - - loud, the
 - loud, . . to Thee all An - gels cry a - loud, the

This system concludes the page with the final vocal and piano staves. The vocal parts end with lyrics like '- loud, . . to Thee all An - gels cry . . a - loud, the'. The piano accompaniment ends with a dynamic marking of *p* (piano).

Heav'ns, . . . and all the Pow'rs there - in, . . . to

Heav'ns, . . . and all the Pow'rs there - in, . . . to

Heav'ns, . . . and all the Pow'rs there - in, . . . to

Heav'ns, . . . and all the Pow'rs there - in, . . . to

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. Dynamics include *p* and *ff*.

Thee all An - - gels cry a - -

Thee all An - - gels cry a - -

Thee all An - - gels cry a - -

Thee all An - - gels cry a - -

The piano accompaniment continues with harmonic support for the vocal lines.

loud, . . . the Heav'ns, and all the

loud, . . . the Heav'ns, and all the

loud, . . . the Heav'ns, and all the

loud, . . . the Heav'ns, and all the

The piano accompaniment provides a rich harmonic texture for the final system.

Pow'rs there - in,
Pow'rs there - in, to Thee all An - gels cry . . . a -
Pow'rs there - in, the Pow'rs there -
Pow'rs there - in

to Thee all An - gels cry . . . a - loud, . . .
loud, . . . all An - gels cry a - loud, cry a -
in, cry . . .
cry a - loud, . . .
loud, . . . a - loud, . . .
cry . . .

mf

The musical score consists of three systems. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The lyrics are: 'Pow'rs there - in, to Thee all An - gels cry . . . a - loud, . . . all An - gels cry a - loud, cry a - in, cry . . . cry a - loud, . . . loud, . . . a - loud, . . . cry . . .'. The piano part features a steady accompaniment with some melodic lines in the right hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part of the second system.

to Thee all An - gels
 to Thee all An - gels
 a - loud, to Thee all An - gels
 a - loud, to Thee . . all An - gels

cry . . a - loud, the Heav'ns, and all
 cry a - loud, the Heav'ns, and all, and
 cry a - loud, . . the Heav'ns, . . . and all
 cry a - loud, . . the Heav'ns, and

the Pow'rs there - in, and all the
 all the Pow'rs there - - in, all . . . the
 the Pow'rs there - - in, all. . . . the
 all the Pow'rs there - - in, all the Pow'rs

Pow'rs there - in, to Thee all
Pow'rs there - in, to Thee all
Pow'rs there - in, to Thee all
there - - in, to Thee all

sf

An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .
An - gels cry a - loud, cry a - - loud, . . .

[Empty vocal staves]

[Piano accompaniment]

Lord God of Sa - ba - oth; Heav'n and earth are full of the
 Lord God of Sa - ba - oth; Heav'n and earth are full of the
 Lord God of Sa - ba - oth; Heav'n and earth are full of the
 Lord God of Sa - ba - oth; Heav'n and earth are full of the

p *ff* voices only.

Ma - jes - ty of Thy Glo - ry. To
 Ma - jes - ty of Thy Glo - ry.
 Ma - jes - ty of Thy Glo - ry.
 Ma - jes - ty of Thy Glo - ry.

p SOLO.

Thee Che - ru - bin and Se - - ra - phin con - tin - ual - ly do cry,

pp CHORUS.

Ho - ly, ... Ho - ly, ... Ho - ly, ...

Ho - ly, ... Ho - ly, ... Ho - ly, ...

Ho - ly, ... Ho - ly, ... Ho - ly, ...

Ho - ly, ... Ho - ly, ... Ho - ly, ...

p *pp* *pp* *p*

SOLO.

To Thee Che - ru - bin and

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

Lord God of Sa - ba - oth.

p *3* *3*

To Thee, to Thee Che - ru - bin and
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .
of Thy Glo - ry. Ho - - ly, . . .

pp *pp* *pp* *pp*

p

Se - - ra-phin con - tin - ually do cry, . . . con - tin - ual-ly do
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .
Ho - ly, . . . Ho - ly, . . .

cres. *cres.* *cres.* *cres.* *cres.*

p *cres.*

cry, con - tin - ual - ly do cry, to . . Thee . . .

Lord God of Sa - ba - oth; Heav'n and

Lord God of Sa - ba - oth; Heav'n and

Heav'n and

Heav'n and

The first system of the musical score features a vocal line with three triplet markings (indicated by a '3' above the notes) and a piano accompaniment. The piano part includes dynamic markings: *mf*, *dim.*, and *p*.

. . Che - ru - bin and Se - - - ra - phin do cry con - tin - ual - ly,

cres. earth are full of the Ma - jes - ty of Thy Glo - - - ry,

cres. earth are full of the Ma - jes - ty of Thy Glo - - - ry,

cres. earth are full of the Ma - jes - ty of Thy Glo - - - ry,

earth are full of the Ma - jes - ty of Thy Glo - - - ry,

The second system of the musical score continues the vocal and piano parts. It features four vocal lines and a piano accompaniment. The piano part includes dynamic markings: *cres.* and *f*. The lyrics are repeated across the vocal lines.

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

are full of the Ma - jes - ty of Thy Glo - - -

Voices only.

To Thee Che - ru - bin and Se - - - ra - phin

pp - ry, Ho - - - - - ly,

pp - ry, Ho - - - - - ly,

pp - ry, Ho - - - - - ly,

pp - ry, Ho - - - - - ly,

p

Con Pedale.

Che - - ru-bin and Se - - ra-phin con - tin - - ual-ly, con -
Ho ly, Ho
Ho ly, Ho
Ho ly, Ho
Ho ly, Ho

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "Che - - ru-bin and Se - - ra-phin con - tin - - ual-ly, con -". It features three triplet markings over the notes. The next four staves are vocal parts for different voices, each with the lyrics "Ho ly, Ho". The bottom staff is the piano accompaniment, showing chords and a melodic line with triplet markings.

- - tin - - ual-ly do cry, do cry.
ly.
ly.
ly.
ly.
ly.

p *dim.* *pp*

The second system continues the musical score with six staves. The top staff has lyrics: "- - tin - - ual-ly do cry, do cry.". The next four staves are vocal parts with lyrics "ly.". The bottom staff is the piano accompaniment, featuring dynamic markings: *p*, *dim.*, and *pp*.

No. 3. CHORUS.—“THE GLORIOUS COMPANY OF THE APOSTLES.”

Allegro con Brio.

TREBLE.

ALTO.

TENOR (8ve.lower).


BASS.

PIANO.

f

Allegro con Brio.

Ped.



The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

The glo - rious compa - ny

f

sf

Voices only.



of the A - pos - tles praise
of the A - pos - tles praise
of the A - pos - tles praise
of the A - pos - tles praise

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand features a series of eighth notes and quarter notes, while the left hand provides a steady bass line with some harmonic support.

Thee.
Thee.
Thee.
Thee.

The piano accompaniment continues with a similar texture. A 'Ped.' (pedal) marking is present in the left hand, indicating a sustained bass line.

The
The
The

The piano accompaniment features a more complex texture with chords and moving lines. 'sf' (sforzando) markings are present in the left hand, indicating accents.

good - ly fel - low - ship of the Pro - phets

good - ly fel - low - ship of the Pro - phets

good - ly fel - low - ship of the Pro - phets

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics "good - ly fel - low - ship of the Pro - phets". The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

praise

praise

praise

praise

praise

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with the word "praise". The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

Thee.

Thee.

Thee.

Thee.

Thee.

L.H.

Ped.

The third system of the musical score consists of five staves. The top three staves are vocal parts, each with the word "Thee.". The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support. The left hand part is labeled "L.H." and includes a "Ped." (pedal) marking.

Four staves of music. The top three staves are vocal staves with a treble clef and a key signature of one sharp (F#). The bottom two staves are piano accompaniment with a grand staff (treble and bass clefs). The piano part features a series of chords and moving lines, with four instances of the dynamic marking *sf* (sforzando) placed under the first four measures.

Vocal entry on the top staff with the lyrics: "The no - ble ar - my of Mar - tyrs,". The piano accompaniment continues on the bottom two staves, featuring a *mf* (mezzo-forte) dynamic marking in the middle of the system.

Vocal choir section with five staves. The top four staves are vocal staves, each with the lyrics "praise" and "Thee." under different phrases. The piano accompaniment is on the bottom two staves, starting with a *f* (forte) dynamic marking and ending with a *Ped.* (pedal) marking.

The ho - ly
The ho - ly
The ho - ly
The ho - ly

sf *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'The ho - ly'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings *sf* and *mf* are present.

Church throughout all the world . . doth
Church throughout all the world . . doth
Church throughout all the world . . doth
Church throughout all the world . . doth

Detailed description: This system continues the vocal and piano parts. The vocal parts sing 'Church throughout all the world . . doth'. The piano accompaniment provides harmonic support. The lyrics are repeated across four vocal staves.

ac - know - ledge Thee;
ac - know - ledge Thee;
ac - know - ledge Thee;
ac - know - ledge Thee;

Detailed description: This system concludes the vocal and piano parts. The vocal parts sing 'ac - know - ledge Thee;'. The piano accompaniment continues with a melodic and harmonic accompaniment. The lyrics are repeated across four vocal staves.

The Fa - ther of an

The Fa - ther of an

The Fa - ther of an

The Fa - ther of an

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

in - fi - nite Ma - jes - ty; Thine ho - nour - a - ble

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

true and on - ly Son; al - so the Ho - ly Ghost, . . . the

Com - for - - - ter.

Com - for - - - ter. Thou

Com - - - for - - - ter.

Com - for - - - ter. Thou art the King

ff

Ped.

Thou

art the King of Glo

Thou art the King

of Glo - - - - - ry,

sf

art the King of Glo

ry, Thou

of Glo - - - - - ry,

Ped.

ry,
art the King of Glo
Thou
Thou art the King
sf

Thou art the King
ry, Thou art
art the King of Glo
of Glo ry,
sf

of Glo ry, of Glo - ry,
the King of Glo - ry,
ry, of Glo - ry,
Thou art the King of Glo - ry,
sf

Christ, Thou art the King,
Christ, Thou art the King,
Christ, Thou art the King,
Christ, Thou art the King,

The King of Glo -
The King of Glo
The King of Glo
The King of Glo

ry, Thou art the King of
ry, Thou art the King of
ry, Thou art the King of
ry, Thou art the King of

Glo - - - ry, O

Glo - - - ry, O

Glo - - - ry, O

Glo - - - ry, O

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Christ. Thou art the e - ver - last - ing

Son of the Fa - - - ther.

Son of the Fa - - - ther.

Son of the Fa - - - ther.

Son of the Fa - - - ther.

The first system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The piano part begins with a series of chords and moving lines. A dynamic marking *cres.* (crescendo) is placed above the piano part towards the end of the system.

The second system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with a grand staff and the same key signature. The piano part continues with a steady accompaniment. A dynamic marking *Con forza.* (with force) is placed above the piano part. The vocal staves show the beginning of a vocal entry with the word "Thou" written below the notes. A dynamic marking *ff* (fortissimo) is placed above the vocal staves.

The third system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with a grand staff and the same key signature. The piano part continues with a steady accompaniment. The vocal staves contain the lyrics: "art the King of Glo", "art the King of Glo", "art, Thou art the King, the King of", and "art the King of Glo".

ry, of Glo - - ry, the King of Glo - - -
ry, of Glo - - ry, the King of Glo - - -
Glo - - - ry, the King of Glo - - -
- - - ry, the King of Glo - - -

ry. Thou art . . . the e - - ver - last - ing
ry. Thou art the e - - ver - last - ing
- ry, Thou art . . . the e - - ver - last - ing
- ry. Thou art . . . the e - - ver - last - ing

Son of the Fa - - - ther. Thou art the
Son of the Fa - - - ther. Thou art the
Son of the Fa - - - ther. Thou art the
Son . . . of the Fa - - - ther. Thou art the

King of Glo - - - ry, . . . 0 . . . *riten.*
King of Glo - - - ry, . . . 0 . . . *riten.*
King of Glo - - - ry, 0 . . . *riten.*
King of Glo - - - ry, 0 . . . *riten.*

ritenuto.

This system contains four vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "King of Glo - - - ry, . . . 0 . . .". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo marking *ritenuto.* is placed at the end of the system.

Christ.
Christ.
Christ.
Christ.

ff

This system contains four vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "Christ.". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The dynamic marking *ff* is placed in the piano part.

This system contains four vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

No. 4. SOPRANO SOLO.—“WHEN THOU TOOKEST UPON THEE.”

VOICE. *Andante moderato.*

PIANO. *p*
stacc.

When Thou

cres. *p*
Ped. *

took - est up - on Thee to de - li - ver man, . . . Thou

p

didst not ab - hor the Vir - gin's womb.

When Thou hadst o - ver-come the

p
Ped. *

sharp - - ness of death, Thou didst o - pen the King - dom of

cres.

Heav'n to all be - lie - vers. When Thou

mf

took - est up - on Thee to de - li - ver man,

dim. *cres.*

Thou didst o - - pen the King - dom of Heav'n to

rf *dim.*

Ped. *

all be - lie - vers, to all be

pp

lie - - vers. When Thou

cres. *f* *dim.*

took - est up - on Thee to de - li - ver man, . . . Thou

p

didst not ab - hor the Vir - - gin's womb. When

Thou hadst o - ver - come the sharp - ness of death, Thou didst

cres. *cres.*

o - pen the King - dom of Heav'n to all be - -

dim. *dim.*

lie - vers, to all be - lie - vers. Thou

p *cres.* *Ped.* *

with fervour.

sit - - - test at the right hand of God, . . .

piu sensibile. *Ped.* * *Ped.*

in the Glo - - - ry of . . . the . . .

loco. *8va* ** Ped.* *

Fa - - - ther, . . . in the Glo - - -

8va *loco.* *Ped.* *

ry, the Glo - - - ry of the

dim.

Fa - - - - - ther, the Glo - - - - - ry, the

Glo - - - - - ry of the Fa - - - - - ther,

cres.

Ped.

cres.

in the Glo - - - - - ry, in the

sempre cres.

ff *allargando.*

Glo - - - - - ry, the Glo - - - - - ry of the Fa - - - - -

f *ff* *Con forza.*

Ped. *

ther. Thou sit - - - - - test at the

p

right . . hand of God,

dim.

in the Glo - ry of the Fa - ther.

Thou sit - test at the right hand of God, the

pp *Slower.*

right hand of God.

pp *rall.*

Ped. * *Ped.* *

No 5.

CHORUS.—“WE BELIEVE THAT THOU SHALT COME”

Andante maestoso.

TREBLE. We . . be - lieve . . that

ALTO. We . . be - lieve . . that

TENOR. (Sve lower.) We . . be - lieve . . that

BASS. We . . be - lieve . . that

ACCOMP. *ff* (Voices only.)

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

Thou shalt come to be our Judge.

p *cres.*

pp We there - fore pray Thee,

dim. *tr* *p* *simili.*

help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long note on 'help' followed by the lyrics 'Thy ser - vants, whom Thou hast re - deem - ed with Thy'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

We there - fore pray Thee,
pre - cious blood.

We there - fore pray Thee,
pre - cious blood.

This system continues the vocal line with the lyrics 'We there - fore pray Thee, pre - cious blood.' The piano accompaniment includes a *pp* dynamic marking in the vocal line and a *p* dynamic marking in the piano accompaniment.

help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

help . . . Thy ser - vants, whom Thou hast re - deem - ed with Thy

This system repeats the first vocal line and piano accompaniment from the first system.

pre - cious blood. . . Make them to be

Make them to be

Make them to be

Make them to be

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

num - ber'd with Thy Saints, . . . in

Ped. *

glo - ry e - - ver - -

glo - ry e - - ver - -

glo - ry e - - ver - -

glo - ry e - - ver - -

glo - ry e - - ver - -

diminuendo.

last . . . ing.

last . . . ing.

last . . . ing.

last . . . ing.

We

there - fore pray Thee, help . . . Thy ser - vants,

We

there - fore pray Thee, help . . . Thy ser - . . .

We there - fore pray Thee, help . . . Thy

cres. *cen*

cres.
 there - fore pray Thee help . . . Thy ser - vants,
 - - vants,
cres.
 We there - fore pray Thee help . . . Thy
 ser - - - vants,
do.

f
 whom Thou hast re - deem - ed with Thy pre - - - cious
 whom Thou hast re - deem - - -
f
 ser - vants, whom Thou hast re - deem - - -
f
 whom Thou . . . hast re - deem - - -
f
 Ped. *

p
 blood. Make them to be num - - - ber'd
p
 - ed. Make them to be num - - - ber'd
 - ed,
 - ed,
p
 Ped. *

with Thy Saints . . . in glo . . .

with Thy Saints . . . in glo . . .

in

in

ry e - ver last -

ry e - ver last -

glo - ry e - ver last -

glo - ry e - ver last -

dim.

dim.

dim.

dim.

dim.

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

ing. We . . . be - lieve . . . that

p

ff

Thou shalt come to be our Judge.
Thou shalt come to be our Judge.
Thou shalt come to be our Judge.
Thou shalt come to be our Judge.

We there - fore
We there - fore
cen - do.

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious

ser - vants, whom Thou hast re - deem - ed with Thy pre - - cious

Ped. *

blood. . . We pray Thee, help Thy

blood. . . We pray . . . Thee, help Thy

blood. . . We there - fore pray Thee, help Thy

blood. . . We there - fore

Ped. *

ser - vants, whom Thou hast re - deem - - ed with Thy

ser - vants, whom Thou hast re - deem - - ed with Thy

ser - vants, whom Thou hast re - deem - - ed with Thy

pray Thee, whom Thou hast re - deem - - ed with Thy

Ped. *

dim.

dim. *pp*
last ing, in glo
dim. *pp*
last ing, in glo
dim. *pp*
last ing, in
dim. *pp*
last ing, in glo
dim. *p pp*

dim.
ry e ver last
dim.
ry e ver last
dim.
glo ry e ver last
ry e ver last
dim.

ing.
ing.
ing.
ing.
pp
con Pedale.

No. 6. SOPRANO SOLO AND CHORUS.—"O LORD, SAVE THY PEOPLE."

Andante.

SOLO. *p* O Lord, save Thy peo - ple, and bless . . Thine

TREBLE.

ALTO.

TENOR
(ve. lower).

BASS.

PIANO. *Andante.*
p

he - ri - tage.

CHORUS. *f*

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

O Lord, save Thy peo - ple, and bless . . Thine he - ri - tage.

f

Solo.

Go-vern them, and lift them up for e - ver,

Go - vern them, and lift them up for e - ver.

Go - vern them, and lift them up for e - ver.

Go - vern them, and lift them up for e - ver.

Go - vern them, and lift them up for e - ver.

O Lord, save Thy peo - ple, and bless . . . Thine he - ri - tage.

O Lord, save . . . Thy peo - - ple.

O . . . Lord, save . . . Thy peo - - ple.

CHORUS.

Go-vern them, and lift them up for e - ver, go-vern them, and lift them up for

Go - - - vern them, and lift them up for

Go-vern them, and lift them up for e - ver, go-vern them, and lift them up for

Go - - - vern them, and lift them up for

p *cres.*

e - ver, go-vern them, and lift them up for e - - ver, go - vern

e - ver, go-vern them, and lift them up for e ver, go - vern

e - ver, go-vern them, and lift them up for e - - ver, go - vern

e - ver, go-vern them, and lift them up for e - - ver, go - vern

Ped. *

sempre cres. them, and lift them up for e - - - - ver.

sempre cres. them, and lift them up for e - - - - ver.

sempre cres. them, and lift them up for e - - - - ver.

sempre cres. them, and lift them up for e - - - - ver.

sempre cres.

Allegro molto vivace.

Day by day we mag - ni - fy Thee; And we

Allegro molto vivace.

f

wor - ship Thy Name, e - ver world with-out end.

Day by day we mag - ni - fy Thee; And we

wor - ship Thy Name, e - ver world without end.

Day by day we mag - ni - fy Thee, and we

Day by day we mag - ni - fy

Day by day we mag - ni - fy

wor - ship Thy Name, e - ver world with-out end.

Thee, and we wor - ship Thy

Thee, and we wor ship Thy

Day by day we mag - ni -

Day by day we mag - ni - fy Thee; And we

Name. Day by day we mag - ni - fy

Name. Day by

- fy Thee; And wor - ship Thy Name, with - out end.

wor - ship Thy Name, e - ver world with - out end.

Thee; And Thy Name, e - ver world with - out end.

day we mag - ni - fy Thee.

p O Lord, save Thy

p O Lord, save Thy

p O Lord, save Thy

p O Lord, save Thy

con Pedale.

peo . . . ple, and
#peo . . . #ple, #and
peo . . . ple, and
peo . . . ple, and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "peo . . . ple, and". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

bless . . . Thine
bless . . . Thine
bless . . . Thine . . .
bless . . . Thine

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "bless . . . Thine". The piano accompaniment maintains the same rhythmic pattern as the first system.

he . . . ri . . . tage. . . .
he . . . ri . . . tage. . . .
he . . . ri . . . tage. . . .
he . . . ri . . . tage. . . .

The third system concludes with four vocal staves and piano accompaniment. The lyrics are: "he . . . ri . . . tage. . . .". The piano accompaniment continues with the established rhythmic pattern.

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Go - - - vern them, and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

lift them up for e - - - ver,

lift them up for e - - - ver,

lift them up for e - - - ver,

lift them up for e - - - ver,

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "lift them up for e - - - ver,". The piano accompaniment continues with the same rhythmic pattern as the first system.

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

Go - - - vern them, and

The third system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Go - - - vern them, and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a *p* (piano) dynamic marking.

cres.
lift them up for
cres.
lift them up for
cres.
lift them up for
cres.
lift them up for

e . . . ver.
e . . . ver.
e . . . ver. Day by
e . . . ver.

Day by day we mag - ni - fy Thee, and we
Day by day we
day we mag - ni - fy Thee, and we wor - ship Thy

wor - ship Thy Name e - - - - ver world with -
 mag - ni - fy . . Thee, and we wor - - -
 Name e - - - - ver world . .
 Day by day we

con forza.
 - out end, with - out end,
 - ship Thy Name,
 with - - out end,
 mag - ni - fy Thee,

con forza. *con forza.*
 with - out end, with - out end,
 with - out end,

O Lord,
 O Lord,
 O Lord,
con forza.
 with - out end. O Lord,
f

save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine
 save . . . Thy peo - - - ple, and bless Thine

he - ri - tage, and bless Thine he - ri - tage. Go - vern
 he - ri - tage, and bless Thine he - ri - tage. Go - vern
 he - ri - tage, and bless Thine he - ri - tage. Go - vern
 he - ri - tage, and bless Thine he - ri - tage. Go - vern

them, and lift them up for e - - ver, for

them, and lift them up for e - - ver, for

them, and lift them up for e - - ver, for

them, and lift them up for e - - ver, for

e - - ver.

e - - ver.

e - - ver.

e - - ver.

fff
Day by day we mag - ni - fy Thee, and we wor - - ship Thy

fff
Day by day we mag - ni - fy Thee, and we wor

fff
Day by day we mag - ni - fy Thee, and we wor

fff
Day by day we mag - ni - fy Thee, and we wor

Name, e - - - - - ver world with
ship Thy Name e - - - - - ver
ship Thy Name e - - - - - ver
ship Thy Name e - - - - - ver

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Name, e - - - - - ver world with ship Thy Name e - - - - - ver".

out end.
world with - - - - - out end.
world with - out end.
world with - out end.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "out end.", "world with - - - - - out end.", "world with - out end.", and "world with - out end.". The piano accompaniment features a rhythmic pattern of eighth notes.

trem.

The third system of the musical score consists of four vocal staves and piano accompaniment. The lyrics are: "trem.". The piano accompaniment includes a tremolo effect, indicated by the word "trem." above the notes.

No. 7.

CHORUS.—“VOUCHSAFE, O LORD.”

Andante maestoso.

TREBLE.

ALTC.

TENOR
(Sre. lower).

BASS.

PIANO.

Andante maestoso.

p

Org.
Ped.

Vouch - safe, O Lord, to keep . . . us this

day with . . . out . . . sin. O Lord, have

mer - cy up - on . . . us, have mer - cy up - on . . .

us. O Lord, let Thy mer - cy light - en up - on

Lord, let Thy mer - cy light - en up - on

O Lord, let Thy mer - cy light - en up - on

Lord, let Thy mer - cy light - en up - on

dim. *p* *Voices only.*

us, as our trust is in Thee. O Lord, in Thee have

us, as our trust is in Thee. O Lord, in Thee have

us, as our trust is in Thee. O Lord, in Thee have

us, as our trust is in Thee. O Lord, in Thee have

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

I trust - ed: let me ne - ver be con - found - ed.

Più vivace.

legato. *Più vivace.* O Lord, let . . Thy mer - cy

O Lord, let . . Thy mer - cy light - en up -
 light - en up - on us, O Lord, let Thy mer - cy

O Lord, let . . Thy mer - cy light - en up - on . . .
 - on . . . us, O Lord, let Thy mer - cy light
 light - - - - en up - on . . . us,

O Lord, let . . Thy mer - cy light - en up - on . . . us, O
 us, O Lord, let Thy mer - cy light - en on us, O
 . . en up - on . . . us;
 marcato. O Lord, let .

Lord, let Thy mer - cy light - en up - on us, up - on . . .

Lord, let Thy mer - - cy light - en up - on

O Lord, let . . .

. . . Thy mer - cy light - en up - on . . . us, light - en up - on

us,

us, O Lord, let . . . Thy mer - cy light - en up -

. . . Thy mer - cy light - en up - on . . . us, up - on us,

us, let Thy mer - cy light - en up - on, . . . us, light - en

O Lord, let . . . Thy mer - cy light - en up - on . . . us,

- on . . . us, up - on . . . us, Thy

light - en up - - on . . . us,

up - on us O Lord, let . . . Thy mer - cy

marcato.

O Lord, let Thy mer-cy light-en up-on
 mer-cy light-en up-on us, up-on
 O Lord let Thy mer-cy light-en up-on . . .
 light-en up-on . . . us,

Ped.

us, O Lord, let . . Thy mer-cy light-en up-on
 us, O Lord, let Thy mer-cy light-en . . up-on
 us, O Lord, let Thy mer-cy light-en up-

us, O Lord, let Thy mer-cy light-en
 us, . . up-on us, O Lord, let Thy mer-cy
 - on . . us,
 O Lord, let . . Thy mer-cy light-en up-on . . us, up

marcato.

up - on us, . . up - on us, O Lord, let . . Thy mer - cy
 light - en up - - on us, O Lord, let Thy mer - cy
 O Lord, let . . Thy mer - cy light - en up - on
 on . . us, . . . O Lord, let Thy

Org. Ped.

light - en up - on us, O Lord, light - en up - on us,
 light - - - en up - on . . . us,
 us, O Lord, let . . Thy mer - cy light - en up - on us,
 mer - - - cy, O Lord, light - en up - on us,

marcato. *f*

O . . Lord, let Thy mer - - -
 O Lord, let Thy mer - cy light - en
 O . . Lord, let Thy mer - - -
 O . . Lord, let Thy mer - cy light - en

cres.

ey . . . light - - en . . . up - on us.
up - on us, light - en . . . up - on us.
ey light - en up - on us.
up - on us, light en up - on us.

f *dim.*

Military Band.
p

tr

The first system of the musical score consists of seven staves. The top three staves are vocal staves (Soprano, Alto, and Tenor) containing whole notes. The bottom four staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line. The piano part includes various chords and intervals.

The second system of the musical score consists of seven staves. The top three staves are vocal staves (Soprano, Alto, and Tenor) containing whole notes. The bottom four staves are piano accompaniment. A *cres.* (crescendo) marking is present in the piano part. The piano part includes various chords and intervals.

The third system of the musical score consists of seven staves. The top three staves are vocal staves (Soprano, Alto, and Tenor) containing whole notes with the lyrics "O Lord, have". A *mf* (mezzo-forte) dynamic marking is present above the vocal staves. The bottom four staves are piano accompaniment. A *mf* dynamic marking is present in the piano part. The piano part includes various chords and intervals. The word "Orchestra." is written above the piano part.

mer - cy up - on us, have mer - cy

mer - cy up - on us, have mer - cy

tr

up - on us. O Lord, in *cres.*

up - on us. O Lord, in *cres.*

Thee have I trust - ed: let me ne - ver

Thee have I trust - ed: let me ne - ver

cres

cres.
 ne - - - ver
 be con - found - - - ed, ne - - - ver
 be con - - found - - - ed, ne
cres. molto.

cres.
 ne - - - - - ver *f* be
 be con - - found - - - ed, *f* let me
 be con - found - - - ed, *f* let me
f
 - ver be con - - - found
f

con - - - found - - - ed. 0
 ne - ver be con - found - - - ed. 0
 ne - ver be con - found - - - ed. 0
 - ed, let me ne - ver be con - found - ed.
p

cres. molto.

Lord, in Thee have I trust

cres. molto.

Lord, in Thee have I trust

cres. molto.

Lord, in Thee have I trust

O Lord, in Thee have I trust

cres. molto.

O Lord, have

ed. O Lord,

ed. O Lord,

ed. O Lord,

ed. O Lord,

ed. O Lord,

Sva.....

Orch. & Military Band.

mercy up on us.

save the King.

save the King.

save the King.

save the King.

Sva. loco.

ff Org.

Ped.

N.B.—The words in small type to be used when the "Domine Salvum fac" is not required.

have mer - cy up - on us.
 O Lord, . . . save the King,
 O Lord, . . . save the King,
 O Lord, . . . save the King,
 O Lord, . . . save the King,

Bands. *Org.*
Ped.

Lord, in
 And mer - ci
 And mer - ci
 And mer - ci
 And mer - ci

Bands.

Thee have I trust - ed,
 - ful - ly hear . . . us
 - ful - ly hear . . . us
 - ful - ly hear . . . us
 - ful - ly hear . . . us

Org.

Let me ne - - - ver be con -
 when we call up - - on
 when we call up - - on
 when we call up - - on
 when we call up - - on

Bands.

ound - - - ed.
 Thee. A - - - men,
 Thee. A - - - men, A - - - men,
 Thee. A - - - men,
 Thee. A - - - men, A

ff Tutti.

A - - - men, A - - - men,
 A - - - men, A - - - men,
 - men, A - - - men,
 men, O

Fol.

Ped.

- men, A men, A

- men, A men, A

men. A men.

Lord, save the King.

- men. A men.

Lord, save the King.

6 6 6 6 6 6

Ped. *

rall.

. men.

rall.

. men.

sf rall.

A men.

sf rall.

A men.

rall.

Soa. *loco.*

Ped. * Ped. *