SACRED MUSIC,
In Two Volumes.
The Words from
THE BIBLE
and
Milton's Works;
IN
SOLO, DUET, TRIO & QUARTETT;
with a Motet for the
Orchestra.

BY
THOMAS ANSTOEY, ESQ.
Formerly of Peter House College, Cambridge.

Ent at Sta. Hall.
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Printed for the Author.

W. Winter.
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ANTHEMI.

FOR A SINGLE VOICE.

Matthew 23rd Chap: 37th Verse.

ACCOMP.

RECIT. -

O Je-ru-sa-lem Je-ru-sa-lem Thou that kill-est the-

Prophets and sto-nest them that come un-to thee

Maelzel's Metronome. \( \text{\textsuperscript{f}} = 50 \)

AIR.

Largo Affettuoso.

How oft-ten would I have gathered thy Chil-dren to-geth-er. How
often would I have gathered thy children together even as a Hen - ga - threth her chickens under her wings and ye would not ye would not ye would not how of - ten would I have gathered thy children together even as - - a
Hence saith her chickens under her wings and ye would not ye would not ye would not behold behold your House is left unto you left unto you desolate your House...
Often would I have gathered thy children together even

as a Hen gathered her chickens under her wings and ye would not ye would not
ANTHEM II.

Zechariah 13th Chap: 6th verse.

RECIT:

Metronome $= 50$.

GRAVE.

What are these wounds

these wounds in thine hands then He shall answer those those

with which I was wounded was wounded in the House of my

AIR.

Metronome $= 76$.

Maestoso

Friends $A = $ wake $O$ sword against my shepherd and against the Man the Man the
Man that is my Fellow and against the Man the Man that is my Fellow
is that my fellow against the Man that is my Fellow.

A_wake O sword a_wake a_wake O - Sword against my Shepherd and a_gainst the Man the Man that is my Fellow a_wake O Sword against the Man against the
CHORUS Full

Metronome: $\frac{1}{8} = 84$

Treble:

Alto:

Tenor:

Bass:

Piano Forte

Or

Organ

Andante e Maestoso

Tasto Solo

for.

smite

for.

smite

for.

smite

for.

smite

for.

smite the shepherd

pia.

smite

smite

smite

and the sheep.

pia.

smite

smite

smite

and the sheep.

pia.

smite

smite

smite

smite

smite

smite

smite

smite

smite

smite

smite

smite

3 7

\frac{6}{3} 3 3

6 6 6 6

6 3
for

Ed.

Smite the shepherd and the sheep shall be scatter'd.

Smite and the sheep shall be scatter'd.

Smote Unis:

Shall be scatter'd Smite Smite Smite the shepherd

Shall be scatter'd Smite Smite Smite the shepherd

Tasto Solo.
Fortis?

red

smite

smite

and the sheep

smite

smite

smite

the sheep

smite

smite

smite piá.

piá

piá

the shepherd

piá

piá

piá

smite

smite

smite

shall be scattered.

shall be scattered.

shall be scattered.

shall be scattered.

shall be scattered.

shall be scattered.

shall be scattered.

shall be scattered.

shall be scattered.
Quartetto.

Metronome : 50.

Affettuoso.

I will say it is my People my People I will say it is my

I will say it is my People my

I will say it is my People my

P. F. or Organ.

People I will say it is my People it is my

People

People

and they shall say the Lord is my God the Lord my
People I will say it is my People it is my People I will say it is my People it is my People I will say it is my People it is my Lord and they shall say the Lord is my God
People my People it is my people I will say

my my People
my people and they shall say the

is my People my People
my people and they shall say the

and they shall say the

Tasto Solo

my People my People

Lord is my God

Adagio. I will

Lord is my God

my God my God I will

Lord is my God my God — my God my God

Tasto Solo
say it is my People
say it is my People
say it is my People
say it is my People
The Lord is my God is my God
I will say it is my People
I will say it is my People
say it is my People
say it is my People
and they shall
say it is my People
it is my People I will say it

say The Lord is my God the Lord my God and they shall say the

is my People it is my People I will say it is my People

is my People it is my People I will say it is my People

is my People it is my People my People

Lord my God my God the Lord and they shall say the Lord
20.

ANTHEM. III.

TENOR.  Jeremiah Chap: 47th Verse 8th

RECIT:  for

LARGO  for

At the Noise of the stamping of the Hoofs of his strong Horses at the rushing of his Chariots and at the rumbling

Metronome $= 50$

AIR. Largo.  This may be sung as a Counter Alto an 8va above.

of his wheels  The Fathers shall not look back to their Children

pia

shall not look back  shall not look back

\( \frac{2}{3} \) \( \frac{5}{6} \) \( \frac{3}{4} \) \( \frac{5}{6} \) \( \frac{6}{3} \) \( \frac{4}{4} \) \( \frac{6}{4} \) \( \frac{4}{4} \)
shall not look back shall not look back shall not look

back to their Children pia. for the Fathers

the Fathers shall not look

for back to their Children for feebleness for feebleness of

feebleness of
Hands shall not look back for feebleness of Hands for feebleness of Hands shall not look back for feebleness of Hands the Fathers shall not look back to their Children shall not look back...
shall not look back shall not look back shall not look

for.

back to their Children

the Fathers

the Fathers shall not look

ad lib:

Adagio. A Tempo Adagio.

back to their Children Sym.
pia.
Metronome 60

**QUARTE TTO**

**Treble**

O Thou sword of the Lord how long will it be ere Thou be

**Alto**

O Thou sword of the Lord how long will it be ere Thou be

**Tenor**

O Thou sword of the Lord how long will it be ere Thou be

**Bass**

LARGO.

**Piano Forte or Organ.**

Quiet how long how long how long will it be ere

**Fortis.**

Quiet how long how long how long will it be how

How can it how can it be quiet

Quiet
Thou be quiet put up thyself thyself in
long put up thyself thyself in
long will it be ere Thou be quiet put up thyself in
how can it be quiet how can it be how can it how can it

pia.

to thy scabbard rest and be still O Thou sword of the Lord how
pia.
to thy scabbard rest and be still O Thou sword of the Lord how
pia.
to thy scabbard rest and be still O Thou sword of the Lord how

be how can it be quiet
long will it be ere Thou be quiet how long
how long how

long will it be ere Thou be quiet how long how
how

long will it be ere Thou be quiet how long how
how can it be quiet

how long how can it be quiet

long will it be ere Thou be quiet put up thy

long will it be how long put up thy

how long will it be ere Thou be quiet thy

how can it be quiet how can it be
= self thy = self in to thy scabbard rest and be still
= self thy = self in to thy scabbard rest and be still
= self thy = self in to thy scabbard rest and be still
how can it be how can it be quiet

pia.
rest and be still rest rest and be still put up thy

how can it be quiet how can it how can it

pia.
to thy scabbard put up thy self into thy scabbard
thy scabbard up thy self into thy scabbard

quiet

how can it be
how how how can it be

O Thou sword of the Lord how long will it be ere Thou be quiet how long
O Thou sword of the Lord how long will it be ere Thou be quiet how long
O Thou sword of the Lord how long will it be ere Thou be quiet
how long will it be ere Thou be quiet

how long will it be ere Thou be quiet

how long will it be ere Thou be quiet

how long will it be ere Thou be quiet

put up thyself into thy scabbard rest and be still

quiet how can it be how can it be quiet

quiet how can it be how can it be quiet

quiet how can it be how can it be quiet
rest rest rest - and be still
rest rest and be still
rest and be still

pia Tasto Solo.

how can it be seeing it hath a charge a charge against

Tasto Solo.

\[ \text{\textfrac{4}{7}} 6 \]

pia. Pianis?

There hath he appointed it

pia. There hath he appointed it

pia. There hath he appointed it

Largo for.

There hath he appointed it

Askkelon against Askkelon There hath he appointed it
Anthem. IV.

Maestoso

CHORUS. Full.

Psalm 66th

Make a joyful noise unto God all ye Lands sing forth the

for

pia.

for

pia.

for

pia.

for

pia.

Make a joyful noise unto God all ye Lands sing forth the

Honor sing forth the Honor of his name Make a joyful noise unto

Honor sing forth the Honor of his name Make a joyful noise unto

Honor sing forth the Honor of his name Make a joyful noise unto

sing forth the Honor of his name Make a joyful noise unto

pia.

pia.

pia.

pia.
God all ye Lands sing forth the Honor of his Name
say unto God how terrible art thou, O Lord.
Name for.
Praise glorious say unto God how terrible art thou, O Lord.
Name for.
thou in thy works in thy works say unto
thou in thy works in thy works
thou in thy works in thy works pia.
thou in thy works pia.

God how terrible art thou in thy works in thy
how terrible art thou in thy works in thy
how terrible art thou in thy works in thy
how terrible art thou in thy works for.

unto God how terrible how terrible art thou in thy works in thy
for.
works Through the Greatness of thy Power shall thine Enemies
works Through the Greatness of thy Power shall thine Enemies
works Through the Greatness of thy Power shall thine Enemies
works Through the Greatness of thy Power shall thine Enemies

Pianissimo
submit Themselves unto Thee all the Earth shall worship worship Thee
Pianissimo
submit Themselves unto Thee all the Earth shall worship worship Thee
Pianissimo
submit Themselves unto Thee all the Earth shall worship worship Thee
Pianissimo
submit Themselves unto Thee all the Earth shall worship worship Thee.
shall sing unto Thee they shall sing to thy
and shall sing shall sing unto Thee they shall sing to thy
and shall sing shall sing unto Thee they shall sing to thy

Name thy Name They shall sing They shall sing shall sing to thy Name.
for. Crescendo.
for. Crescendo.
for. Crescendo.
for. Crescendo.
DUET Allegro e Agitato.
Mozzello's Metrorne. $f = 152$

**Treble.**

Come and see the works of God come come come and see the

**Bass.**

Come and see the works of God come come and see and see the

works of God Come and see the works of God come come

He is terrible He is

see and see the works of God He is terrible

He is
He is terrible in his doings towards the Children of Men. Come and see the works of God.
DUET.
Meadel's Metronome. " = 96

Freble.
He turned the Sea into dry. Land They went

Bass.
He turned the Sea into dry. Land They went through the

VIVACE.

through the Flood the Flood on Foot He turned the Sea into dry

Flood the Flood the Flood on Foot He turned the Sea into dry

Flood the Flood the Flood on Foot There died

Land They went through the Flood the Flood on Foot

Land They went through the Flood the Flood on Foot
rejoice

there did we rejoice

for

there did we rejoice

for

rejoice in Him

They went through the Flood on Foot there did

rejoice in Him they went through the Flood on Foot there did

rejoice in Him

we rejoice

we rejoice

we rejoice in Him

we rejoice in Him in Him

rejoice in Him


Maestoso e Moderato

CHORUS Full.

Treble
Make a joyful noise unto God all ye Lands sing forth the

Alto
Make a joyful noise unto God all ye Lands sing forth the

Tenor
Make a joyful noise unto God all ye Lands sing forth the

Bass
Make a joyful noise unto God all ye Lands

Honor sing forth the Honor of his Name

Honor sing forth the Honor of his Name

Honor sing forth the Honor of his Name

sing forth the Honor of his Name
42

say unto God how terrible art

Praise glorious say, unto God how terrible art

Thou in thy works in thy works.

Thou in thy works in thy works.

Thou in thy works in thy works.

Thou in thy works thy works in thy works.
ANTHEM. V.

LARGO.

Fortissimo

In Raham

Fortissimo

In Raham was there a

voice heard

Lamentation and weeping and great

mournning

Rachel weeping for her Children
because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not

because

They are not
ANTHEM VI.

LARGHETTO.  TRIO.  Psalm 65th.

Treble.
Praise Praise waiteth for Thee O God for Thee O

Tenor.
Praise Praise waiteth for Thee O God for Thee O

Bass.
Praise Praise waiteth waiteth waiteth for Thee O God Thee O

Piano Forte or Organ.

God in Sion Praise Praise waiteth for Thee O

God in Sion Praise Praise waiteth for Thee O

God in Sion Praise Praise waiteth waiteth waiteth for Thee O

pia.
shall the vow shall the vow the vow be performed
shall the vow shall the vow the vow be performed
shall the vow shall the vow the vow be performed

Largo Affettuoso.
Maelzel's Metronome 60

O Thou that
O Thou that
O Thou that

Largo Affettuoso, 6

hear - est Prayer Thou that hear - est hear - est Prayer
hear - est Prayer Thou that hear - est hear - est Prayer
hear - est Prayer Thou that hear - est hear - est Prayer

6 6 3 6 3 6
Thou that hearest hearest Prayer unto Thee to Thee shall

Thou that hearest hearest Prayer unto Thee to Thee shall

Thou that hearest hearest Prayer unto Thee to

all—Flesh come.

all—Flesh come.

Thee shall all Flesh come.
ANTHEM VII.

Tenor Solo
Maciel's Metronome \( \frac{5}{4} \)

Part of Psalm 27th

LARGO.

AFFETTUOSO

The Lord is my light and my salvation.

Symphony: 
Forte

The Lord is the strength of my life; of whom shall I be afraid.

Symphony: 
Forte

The Lord is my light and my salvation.
MINORE.

When the wicked e'en mine Enemies and my foes came a-

ARIA. Parlante.

pia

bout me to eat up my flesh they stumbled and fell when the wicked

e'en mine Enemies and my foes came a-bout me to eat up my

MAJORE.

flesh they stumbled and fell Though an Host should en-camp a-

against me my Heart should not fear though war should
rise against me in this should I be confident. Though an
Host should encamp against me my Heart should not
fear though war should rise against me in this should I be
Minor

and my foes came about me to eat up my Flesh they stumbled and
DUET. Larghetto

Maelzel's Metronome,  \( \frac{1}{2} = 50 \)

\( \text{T.S.} \)

**ARIA.**

Parlante.

**TE. N. O. R.**

\( \text{BASS.} \)

"One thing have I desir'd of the Lord that will I seek"

"One thing have I desir'd of the Lord that will I seek"

"after that I may dwell in the House of the"

"after that I may dwell in the House of the"
Lord all the days of my life

Lord all the days of my life

Sym: pia

to behold the Beauty of the Lord

to behold the Beauty of the Lord

Tasto Solo

Lord and to enquire in his temple.

Lord and to enquire in his temple.
**RECITATIVE. ad lib.**

For in the time of trouble shall He hide me in his **Pavilion**

In the secret of his **Tabernacle** shall He hide me

---

Tenor.

He shall set me upon a Rock

Bass.

for He shall set me upon a Rock Larghetto

---

CHORUS. Con Spirito.

QUARTETT And now shall my head be lifted up

And now shall my head be lifted up

And now shall my head be lifted up

And now shall my head be lifted up
Now shall my Head be lifted up and now
shall my Head be lifted up be lifted up
shall my Head my head be lifted up be lifted up
shall my head my head be lifted up

for

and now shall my head be lifted up shall my head be lifted up be-
shall my head shall my head be lifted up be-
shall my head be lifted up now shall my head be lifted up
shall my head shall my head be lifted up
shall my head be lifted up

for
Therefore will I offer in his Tabernacle Sacrifices of Joy Therefore will I offer Sacrifices of Joy
in his Tabernacle Sacrifices
Sacrifices of Joy I will sing yea

for

I will sing I will sing Praises unto the Lord Therefore will

I will sing I will sing Praises unto the Lord

for

Therefore will I offer in his Tabernacle Sacrifices
Sacrifices of Joy

Therefore will I offer in his Tabernacle Sacrifices
Sacrifices of Joy
LARGO AFFETTO: TRIO

Maelzel's Metronome. \( \frac{j}{50} \)

**Treble.**

Hear O Lord Hear O Lord when I cry with my voice have mercy upon me

**Tenor.**

Hear O Lord when I cry with my voice have mercy upon me

**Bass.**

Hear O Lord when I cry with my voice have mercy upon me

**Piano Forte or Organ**

mercy al-\( \text{so} \) have mercy al-\( \text{so} \) upon me and answer me

mercy al-\( \text{so} \) have mercy al-\( \text{so} \) upon me and answer me

mercy al-\( \text{so} \) have mercy al-\( \text{so} \) upon me and answer me

Thou hast been my help
thy servant away in anger Thou hast been my help
Thou hast been my help
Tasto Solo

TUTTI, Unison.

for

leave me not neither for sake me O God of my
leave me not
O God of my

leave me not neither for sake me a tempo mo of my

for

sal = va = tion.
sal = va = tion.
sal = va = tion. Adagio
Volli Solo

pia

Pianissimo
When my Father and my Mother

Tasto Solo

me when my Father and my Mother
for sake me my Father and my Mother for sake me

for then the Lord then the Lord then the Lord the Lord

Crescendo

will take me take me take me up my

Father and my Mother for sake me

Then the Lord
Then the Lord will take me up.

BASS SOLO.

ARIA.

Teach me thy way O Lord and lead me in a plain path.

because of mine enemies deliver me not over unto the will of mine

Enemies for false witnesses are risen up against me and such as breathe out
Cruelty I had fainted unless I had believ'd to see the Goodness

of the Lord in the land of the living wait on the Lord be of good courage

Fortiss:

and he shall strengthen thine heart wait I say on the Lord

Largo Affettuoso.

The Lord is my Light and my Salvation whom shall I

for

pia ad lib:

shall I shall I fear. for

Pianissimo
A N T H E M. VIII.

for a TENOR Voice.

Jeremiah Chap: 31st. Verse 18th

Pianisso

RECIT:

I have surely heard Ephraim be moaning himself thus

AIR.

Affettuoso. Metronome = 88

Thou hast chastised Me Thou hast chastised Me and I and I was and

I was chastised Thou hast chastised me thou hast chastised me and

I and I was and I was chastised. As a Bullock unaccustomed

for

I and I was and I was chastised. As a Bullock unaccustomed
to the yoke

Turn Thou

Me

Turn Thou Me

and I shall and

I shall be turned as a Bullock unaccustomed to the yoke
Turn Thou Me - - - and I shall and

I shall be turned Thou hast chast - ised Me Thou hast chast - ised

Me and I - and I was and I was chastised for Thou for Thou

Thou art the Lord my God for Thou art the Lord my God the
Lord my God Thou art

Adagio  Pianissimo per tutto

art the Lord my God Thou hast chastised Me Thou hast chastised

Me and I and I was and I was chastised
Surely after that I was turned I repented and after

that I was instructed I smote upon my Thigh I was ashamed yea

e’en confounded because I did bear the Re-proach of my youth.

Is Ephraim my dear son my dear son is Ephraim is He a pleasant
Child Is Ephraim my dear Son my dear son is Ephraim is

He a pleasant Child a pleasant Child a pleasant Child is Ephraim my dear Son is He is He a pleasant Child a pleasant Child a pleasant Child is Ephraim my dear Son is He is He a pleasant Child for

for
Meno vivo crescendo e Agitato.

since I spake against Him I do earnestly I do earnestly 

for pia Adagio

nestly remember Him still remember remember Him

still is He a pleasant Child Is Ephraim my dear Son my

dear son is Ephraim is He a pleasant Child.
Therefore my Bowels are troubled for Him
Therefore my Bowels are troubled for Him
Therefore my Bowels are troubled for Him

Therefore my Bowels are troubled for Him
Therefore my Bowels are troubled for Him
Therefore my Bowels are troubled for Him

Therefore my Bowels are troubled for Him
Therefore my Bowels are troubled for Him
Therefore my Bowels are troubled for Him

Therefore my Bowels are troubled for Him
Therefore my Bowels are troubled for Him
Therefore my Bowels are troubled for Him

I will surely have mercy
I will surely have mercy
I will surely have mercy

Therefore for Him
Therefore for Him
Therefore for Him

Therefore for Him
Therefore for Him
Therefore for Him

I will surely have mercy
I will surely have mercy
I will surely have mercy

Therefore for Him
Therefore for Him
Therefore for Him

Therefore for Him
Therefore for Him
Therefore for Him

I will surely have mercy
I will surely have mercy
I will surely have mercy
Pianissimo

Surely have mercy upon Him troubled for Him

Surely have mercy upon Him troubled for Him

Surely have mercy upon Him troubled for Him

Surely have mercy upon Him

Surely have mercy upon Him saith the Lord.

Surely have mercy upon Him saith the Lord.

Surely have mercy upon Him saith the Lord.

Surely have mercy upon Him saith the Lord.
to my Cry for my Soul is full of Troubles and my Life

pia
draweth draweth night unto the grave I am counted with

Them that go down into the Pit I am as a Man that hath no

strength that hath no strength free among the Dead whom thou re-

membrest no more no more and They are cut off from thy hand I am counted with Them that go down into the Pit
I am as a Man that hath no strength that hath no
strength free among the Dead whom thou remembrest no more no
more and they are cut off from thy hand.

TENOR. Metronome = 80
PRESTO
AGITATO.
Thou hast laid me in the lowest Pit in darkness in the deeps

in the lowest Pit in darkness in the deeps Thou hast laid me in the lowest

Pit in Darkness darkness in the deeps Thou hast laid me in the lowest

Tasto Solo

pia
Pit in darkness in the deeps in the lowest Pit in darkness in the deeps.

Thou hast laid me in the lowest Pit in darkness darkness in the deeps.

For for

thy wrath lieth hard upon me and thou hast afflicted

Tasto Solo. slower Affettuoso Largo. Adagio.

me hast afflicted me me hast afflicted me with all thy waves

A Tempo for slower

thy wrath lieth hard upon me and Thou hast afflicted

Tasto Solo. Affettuoso Largo Adagio

me hast afflicted me me hast afflicted me with all thy waves.
Aria Parlante

TREBLE: Metronome $\frac{4}{5}$ = 50

MINOR.

Larghetto e

Affettuoso.

Thou hast put away put a-way mine Acquaintance put a-way mine ac-

quaintance far-from me Thou hast put a-way put a-way mine ac-

quaintance put a-way mine ac-quaintance far-from me Thou hast

made me an a-bomination unto them I am shut up and I cannot I cannot and I cannot

come forth Thou hast made me an abomination unto them I am shut up and I cannot

I cannot and I cannot come forth.
Dim:

By reason of affliction
By reason of affliction
By reason of affliction
By reason of affliction
By reason of affliction
By reason of affliction
By reason of affliction
By reason of affliction
By reason of affliction

pia

Lord I have called Lord I have called daily
Lord I have called I have called daily
Lord I have called daily

Lord

Lord
I have called daily unto Thee, I have stretched out my hands.

Hands my hands unto Thee, Lord I have called.

Pianissimo
Pianissimo

called daily
I have called daily unto Thee
I have stretched out my

called daily
I have called daily unto Thee
I have stretched out my

Hands my Hands unto Thee.

Hands my Hands unto Thee.

Hands my Hands unto Thee.
DUET. for two Trebles.

Treble 1\textsuperscript{mo}

Wilt Thou shew wonders shew wonders to the Dead shall the

Treble 2\textsuperscript{do}

Wilt Thou shew wonders shew wonders to the Dead

ANDANTE

P. F. or Organ.

dead arise shall the dead a = rise and praise thee shall thy loving

for

Kind = ness be de = clar'd = in the Grave or thy faith = ful

Cres:

Kind = ness be de = clar'd = in the Grave or thy faith = ful

Cres:
crescendo

clar'd in the Grave or thy faithfulness in Destruction in Des-

pia

pia

Righteousness in the Land of forgetfulness but unto Thee to
Thee have I cried, Oh! Lord Oh! Lord and in the Morning shall my

Prayer prevent Thee in the Morning shall my

Adagio.
ARIA parlante in DUET. Treble and Bass.

Affetuoso Metronome \( \underline{=} \) 50

Treble...

\[ \text{Lord -- Lord why castest Thou off my soul why hidest} \]

Bass....

\[ \text{Lord ---- why castest Thou off my soul why hidest} \]

\[ \text{pia for} \]

Thou thy Face from me I am afflicted and ready to die from my youth

\[ \text{Thou thy Face from me I am afflicted and ready to die from my youth} \]

Sym:

\[ \text{up} \]

while I suffer thy Terrors I am distracted

\[ \text{up while I suffer thy Terrors I am distracted} \]

\[ \text{pia Largo} \]

Thy fierce wrath goeth over me Thy Terrors have cut me off

\[ \text{Thy fierce wrath goeth over me Thy Terrors have cut me off} \]

\[ \text{Adagio} \]
TENOR VOICE.

Metronome \( \frac{\text{d}}{\text{r}} = 60 \)

LARGHET

They came round about me. They came round about me

Violoncello.

\( \text{pianissimo} \)

They came round about me round about me They came They

came round about me They came round They came round about me

for

about Me daily like water daily like

for Agitato.

water They compass'd me about together
They compassed me about together
They came round about me.

They came round about me
They came round about me round a
bout me
They came
They came round about me
They came

round they came round a-bout me
a-bout me daily
like water
daily like water.
Thank you for providing the image. It appears to be a page from a musical score. I'm unable to read musical notation naturally, but I can help answer questions or provide general information about music notation if needed.
Pianissimo

far from me hast thou put far from me far from me hast thou put far from me far from me hast thou put far from me far from me hast thou put far from me

4 3

Pianissimo

Metronome \( \ell = 69 \)

Let my Prayer come before Thee in Larghetto.

cline thine Ear unto my cry for my soul is full of Trouble

and my Life draweth draweth nigh unto the Grave
ANTHEM. X.

Part of Psalm 22d, from Verse 8th.

LARGO.

RECIT:

TENOR.

For

Thou art a Place to hide me in Thou shalt preserve me

from Trouble Thou shalt compass me about with songs of Deliverance.

MINORE. Metronome \( \frac{\text{i}}{\text{=} 50} \)

TREBLE

Larghetto.

I will inform Thee and teach Thee and teach Thee in the way wherein thou shalt go I will inform Thee and teach Thee and
Duet. Treble and Bass.

Andante.

Be ye not like to Horse and Mule which have no understanding.
which have no understanding Be ye not like to Horse and Mule which have no understanding.

Mule which have no understanding not like to Horse and Mule which have no understanding.

whose Mouths must be held with Bit and Bridle lest They fall up on Thee.

Bit and Bridle lest They fall up on Thee whose
Sym:

whose mouths must be held with Bit and Bridle

mouthe must be held whose mouths must be held with Bit and Bridle lest

Tasto Solo. lest They lest They fall up on The Sym.

They fall up on Thee lest They fall up on Thee.

Violini.

Metronome \( \times 120 \)

Treble

for

VIVACE

AGITATO

Great Plagues

Great Plagues

Great Plagues

Double Octaves.

Plagues remain for the un godly great Plagues remain
DUET. Treble and Bass.

CHEERFULL.

Metronome \( \text{=} \) 120

Violoncello.

But who so putteth his trust in the Lord - mercy em-

- braceth him on ev'ry side But who so putteth his trust in the Lord

- mercy em-braceth him on ev'ry side Be glad O ye righteous and re-

- joice in the Lord and be joyful all ye that are true of Heart Be glad O ye

pia

righteous and re-joice in the Lord and be joyful all ye that are true of

Sym: for
ANTHEM XI.

RE bâtE VÔICE. Tempo Giusto.
Senza Instrument.

My Heart is fixed O God. My Heart is fixed I will sing and give Praise.

TRE BLLE VÔICE, e tempogiusto per tutto

A-wake up my Glory a-wake Psaltery and Harp and

LARGHET.0

Harp a-wake a-wake a-wake Psaltery a-wake a-wake Psaltery a-wake and Harp.

Fortiss:

\[ \text{for} \]

Psaltery and Harp.
TREBLE VOICE.

AIR.

LARGEHT.

For

PIANO FORTE

or

ORGAN.

Metronome \( \frac{3}{4} \) = 69

I myself will awake

I myself will awake early

I will praise Thee

I will praise Thee, O Lord among...
O God above the Heaven
Let thy Glory be above

O God above the Heaven
Let thy Glory be above

O God above the Heaven
Let thy Glory be above

Con Spirito. Metronome = 108
all the Earth Glory be to the Father and unto
all the Earth Glory be to the Father Glory Glory
all the Earth Glory be to the Father Glory Glory

pia
the Son and unto the Holy Ghost As it was
unto the Son Glory unto the Holy Ghost As it was
unto the Son and unto the Holy Ghost As it was

Pianissimo
in the Beginning is now and ever shall be world without
in the Beginning is now and ever shall be
in the Beginning is now and ever shall be
world without
world without
Tasto Solo.
ANTHEM. XII.

QUARTETT.

Psalm 137th

Metronome $= 60.$

LARGHETTO

FULL CHORUS

Pia

By the waters of Babylon we sat down

Treble.

Alto.

Tenore.

Bass.

Piano Forte or Organ.

By the waters of Babylon we sat down

we sat down

we sat down

we sat down

we sat down
we sat down and wept we sat down and wept By the waters of Babylon we sat down and wept when

By the waters of Babylon we sat down and wept when

By the waters of Babylon we sat down and wept when

By the waters of Babylon we sat down and wept when
we re\-mem\-ber'd Thee O Sion As for our Harps we
we re\-mem\-ber'd Thee O Sion As for our
we re\-mem\-ber'd Thee O Sion As for our
we re\-mem\-ber'd Thee O Sion As for our

hanged them up, - up\-on the Trees
Harp\s our harps we hanged them up\nHarp\s our harps we hanged them upon the Trees
Harp\s we hanged them upon the Trees
Harp\s we hanged them upon the Trees
That are there in

By the waters of

Trees that are there in

By the

Trees up on the Trees that are there in

Babylon we sat down and

we sat down and

we sat down and

we sat down and

wavers of Babylon we sat down we sat down we sat down and
wept we sat down and wept by the waters of Babylon wept we sat down and wept by the waters of Babylon wept we sat down and wept by the waters of Babylon wept we sat down and wept by the waters of Babylon wept we sat down and wept by the waters of Babylon wept we sat down and wept by the waters of Babylon wept we sat down and wept by the waters of Babylon

sat down and wept. sat down and wept. sat down and wept. sat down and wept. sat down and wept. pia
For They that led us away Captive required required
For They that led us away Captive required required
Regard of us then a Song and Melody and Melody
Regard of us then a Song and Melody
Slower Largo bravissimo a tempo primo
in our Heaviness our Heaviness For They that led us away in our Heaviness our Heaviness
They that led us away Captive required required of us
Then a Song and Melody and Melody in our Heaviness our Heaviness.
Chorus Full

Metronome $= 60$

BOLD.

Treble.

Alto.

Tenore.

Bass.

Piano Forte or Organ.

Sing us one of the songs of Sion of Sion

shall we shall we sing the Lords song how shall we

shall we shall we sing the Lords song how shall we

shall we shall we sing Tasto Solo the Lords song how shall we

sing sing us one of the songs of Sion sing sing
Sing, how shall we sing, how shall we sing,
Sing, how shall we sing, how shall we sing,
Sing, how shall we sing, how shall we sing,
Sing us one of the songs of Zion, sing of Zion.

Pia

The Lord's song in a strange land—how
The Lord's song in a strange land—how
The Lord's song in a strange land for how
Sing, sing, sing, sing, sing, sing us one
how shall we
how shall we
how shall we
one of the songs of Zion

how shall we
how shall we
how shall we

If I forget thee, O Jerusalem
If I forget thee, O Jerusalem
If I forget thee, O Jerusalem
If I forget thee, O Jerusalem

may my Right hand forget her cunning
CHEERFUL.

Yea If I prefer not Je-ru-sa-leem Je-ru-sa-leem Yea

Yea If I prefer not Je-ru-sa-leem Je-ru-sa-leem Yea

Yea If I prefer not Je-ru-sa-leem Je-ru-sa-leem Yea

Yea If I prefer not Je-ru-sa-leem Je-ru-sa-leem Yea

CHEERFUL.

If I prefer not Jeru-sa-leem Jeru-sa-leem in my Mirth.

If I prefer not Jeru-sa-leem Jeru-sa-leem in my Mirth.

If I prefer not Jeru-sa-leem Jeru-sa-leem in my Mirth.

If I prefer not Jeru-sa-leem Jeru-sa-leem in my Mirth.

If I prefer not Jeru-sa-leem Jeru-sa-leem in my Mirth.
(in Quartetto only)

\textit{pia}

If I prefer not Jerusalem in my mirth

\textit{fortissimo}

If I prefer not Jerusalem in my mirth

\textit{fortissimo}

If I prefer not Jerusalem in my mirth

\textit{fortissimo}

If I prefer not Jerusalem in my mirth

\textit{fortissimo}
ANTHEM XIII.

Part of Psalm 42d

DUETT. Tenor and Bass.

Metronome = 50

LARGO.

Why art Thou cast down O my Soul O

Why art Thou cast down O my Soul

O my Soul and Why art thou disquieted within me O

O my Soul and Why art thou disquieted within me O

O my Soul why art thou cast down why art thou cast down O my

O my Soul why art thou cast down cast down O my
for I shall yet praise him for the praise him praise him for I shall yet praise him praise him for I shall yet praise him praise him

for Adagio.

help for the help help of his countenance for the help help of his countenance for the help the help help of his countenance

Adagio.

RECIT: Accom:

TENOR or in Falsetto.

O my God O my God my soul is cast down my soul is cast down within me
DUET. Tenor and Bass.

This may be Sung in Falsetto.

Therefore will I re-mem-ber Thee therefore will

Therefore will I re-mem-ber Thee therefore will

I re-mem-ber Thee from the Land of Jordan and of the Hermon-

nites from the Hill from the Hill of Mizar from the Land of Jordan

and of the Hermo-

nites from the Hill from the Hill of Mizar

and of the Hermo-
**DUET. Treble and Tenor.**

**Maestoso e Larghetto**

Deep calleth unto

**MINORE**

Deep calleth unto

**P.F.or Organ.**

Deep calleth unto Deep at the Noise at the Noise of thy

Deep calleth unto Deep at the Noise at the Noise of thy

Water spouts all thy waves are gone over Me

Water spouts all thy waves are gone over Me
DUET. Tenor and Bass.

**LARGO.**

Why art thou cast down O—my Soul O—

Why art thou cast down O my Soul

O my Soul and why art thou disquieted within me

O my Soul why art thou cast down.
SACRED MUSIC,
In Two Volumes.
The Words from
THE BIBLE
and
Milton's Works;
IN
SOLO, DUET, TRIO & QUARTETT;
with a Motet for the
Orchestra.
BY
THOMAS ANSTEY, ESQ.

Formerly of Peter House College, Cambridge.

Ent at Stn Hall.

Printed for the Author.
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SECOND VOLUME.

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<tr>
<td>Duet for 2 Trebles.</td>
<td>And the little Hills skipt.</td>
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<tr>
<td>Air Parlante.</td>
<td>What ailed thee O thou Sea.</td>
</tr>
<tr>
<td>Duet.</td>
<td>Tremble thou Earth.</td>
</tr>
<tr>
<td>XXIII.</td>
<td></td>
</tr>
<tr>
<td>Recit.</td>
<td>And they sing the song of Moses.</td>
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<tr>
<td>Quartet.</td>
<td>Great and marvellous are thy works.</td>
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<tr>
<td>XXIV.</td>
<td></td>
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<tr>
<td>Recit: Accomp.:</td>
<td>I saw under the Altar.</td>
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<tr>
<td>Trio.</td>
<td>How long O Lord Holy and true.</td>
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<tr>
<td>XXV.</td>
<td></td>
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<tr>
<td>Quartetto.</td>
<td>Lord in thine Anger.</td>
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<tr>
<td>XXVI.</td>
<td></td>
</tr>
<tr>
<td>Quartet.</td>
<td>Mistaken Foe thy haughty threats.</td>
</tr>
</tbody>
</table>

**Ode**

**The Redemption**

The Nativity.  This is the Month.  256  
Duet.  Peaceful was the Night.  260  
Solo.  Such Music sweet the Shepherds Ear did greet.  263

**The Circumcision**

Recit.  Ye flaming Pow'r's.  267  
Duet.  So sweetly sung your joy.  ibid  
Trio.  He who with all Heaven's Heraldry.  270

**The Passion**

Recit.  Ere while of music and ethereal mirth.  274  
Trio.  For now to sorrow must we tune our song.  275
MOTET

THE DESTROYER.

From Isaiah Chap. 14th Verse 3d.

INTRODUCTION.

Madzele's Metronome = 50

Violino 1°

Violino 2°

Viola.

Bass.

Piano Forte or Organ.

LARGO

pia

dim:
Pianiss.

for

for

#37

\[ \text{\textcopyright 2023 AI Assistant} \]
RECITATIVE. Treble.

And it shall come to pass in the day that the

Lord shall give thee rest from thy sorrow and from thy fear

and from the hard bondage wherein thou wast made to

serve that thou shalt take up this Proverb against the

King of Babylon and say
CHAORUS

LARGHETTO.

Mozzart's Metronome 108

Violin 1st

for

Violin 2nd

for

pia

for

Viola

for

Basso

for

Canto

How hath the oppressor ceas'd
how hath the oppressor ceas'd

for

pia

Alto

How hath the oppressor ceas'd
how hath the oppressor ceas'd

for

Tenore

How hath the oppressor ceas'd
how hath the oppressor ceas'd

for

Bass

How hath the oppressor ceas'd
how hath the oppressor ceas'd

for

Piano Forte or
Organ

LARGHETTO

for

6
How hath th'oppressor ceas'd hath th'oppressor ceas'd the Golden the
How hath th'oppressor ceas'd hath th'oppressor ceas'd the Golden the
How hath th'oppressor ceas'd hath th'oppressor ceas'd the Golden the
How hath th'oppressor ceas'd hath th'oppressor ceas'd the Golden the
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How hath th'oppressor ceas'd hath th'oppressor ceas'd the Golden the
How hath th'oppressor ceas'd hath th'oppressor ceas'd the Golden the
How hath th'oppressor ceas'd hath th'oppressor ceas'd the Golden the
How hath th'oppressor ceas'd hath th'oppressor ceas'd the Golden the
A I R. Bass.
Maelzel's Metronome = 100

Violino 1mo

Violino 2do

Viola.

Voice.

MAESTOSO

Piano Forte or Organ.

for

6

6

6

6

6

6

6

The Lord hath broken the staff of the wicked hath broken the
staff of the wicked. The Lord hath broken the staff of the wicked hath broken the
staff of the wicked and the sceptre of the Rulers and the sceptre =

for

for
= tre of the Rulers and the sceptre of the Rulers and the

sceptre of the Rulers He who smote the People in wrath.
with a continual stroke He that ruled the nations in Anger in Anger is persecuted and none hindereth He who smote the People in wrath...
with a continual stroke He that ruled the nations in Anger in Anger is

for pia for

for pia fortiss: for persecuted and none hindereth.

Adagio.
LARGO

CHORUS

Maazel's Metronome \( \approx \) 50

Violino primo

\( \text{pia} \)

Violino sord.

\( \text{pia} \)

Viola.

\( \text{for} \)

Basso.

\( \text{pia} \)

Canto.

\( \text{for} \)

Alto.

The whole Earth is at rest is at rest and is quiet The whole Earth is at rest is at rest and is quiet

Tenor.

\( \text{pia} \)

The whole Earth is at rest is at rest and is quiet The whole Earth is at rest is at rest and is quiet

Bass.

\( \text{pia} \)

The whole Earth is at rest is at rest and is quiet The whole Earth is at rest is at rest and is quiet

Piano Forte or Organ.

\( \text{LARGO} \)
Fir Trees rejoice rejoice at Thee They break forth into singing yeathe
Thou art laid down no feller is come up is come up against us and the
Cedars of Lebanon saying since thou art lay'd down no feller is come up is
Come up against us.

Come up against us.

Come up against us.

Come up against us.
BASS VOICE.
RECITATIVE. Accomp:

Maizel's Metronome $\sim 50$

Violino 1°

Largo sostenuto.

Violino 2°

for

Viola.

Voice.

for

Piano Forte or Organ.

Largo sostenuto.

Hell from beneath is moved

for thee to meet thee at thy coming it stirreth up the Dead for
Thee even all the chief ones of the Earth it hath rais'd up from their

Thrones all the Kings of the Nations.
ADAGIO.  DUET Treble and Bass.

Maclzel's Metronome $f = 50$

Violino $m$  
Violino $d$  
Viola  
Basso  
Voices  
Piano Forte or Organ.

All they shall speak and say unto thee art thou
thou art thou art thou also become weak as we art thou art thou art also become weak weak as we art thou be
like unto us all they shall speak and say unto thee unto thee come like unto us all they shall speak and say unto
art thou art thou also become weak
thee art thou art thou art thou also become weak weak as
as we like unto us thy Pomp is brought down to the
we art thou become like unto us thy Pomp is brought down to the
Fortiss: Grave of thy viols the worm is spread
Grave and the noise of thy viols the worm is spread

Adagio assai under thee and the worms cover thee.
under thee and the worms cover thee.
CON SPIRITO.

Maclze's Metronome. \( \text{M} = 100 \)

**Chorus**

1. *Violino 1*: \( \text{pia} \)
2. *Violino 2*: \( \text{pia} \)
3. *Viola*: \( \text{pia} \)
4. *Basso*: \( \text{pia} \)
5. *Canto*: \( \text{pia} \)
6. *Alto*: \( \text{pia} \)
7. *Tenor*: \( \text{pia} \)
8. *Bass*: \( \text{pia} \)
9. *Piano Forte or Organ*: \( \text{pia} \)

**Text**

- How art thou fall'n from Heaven, Oh! Lucifer, Son of the Morning.
how art thou cut down
to the Ground
which did weaken the Nations

how art thou cut down
to the Ground
which did weaken the Nations

how art thou cut down
to the Ground
which did weaken the Nations

how art thou cut down
to the Ground
which did weaken the Nations

Fortiss:
How art thou fall’n from Heaven Oh! Lucifer Son of the Morning
How art thou fall’n from Heaven Oh! Lucifer Son of the Morning
How art thou fall’n from Heaven Oh! Lucifer Son of the Morning
How art thou fall’n from Heaven Oh! Lucifer Son of the Morning

\[ \text{pia} \]

\[ \text{pia} \]
how art thou cut down to the Ground which did weaken the Na- tions for
how art thou cut down to the Ground which did weaken the Na- tions for
how art thou cut down to the Ground which did weaken the Na- tions
thou hast said --- in thine heart. I will ascend.

thou hast said --- thou hast said in thine heart I will ascend.

for thou hast said for thou hast said in thine heart I will

for thou hast said for thou hast said in thine heart I will
I will ascend into Heavn I will exalt my Throne above the
will ascend I will ascend into Heavn I will exalt my Throne above the
will ascend I will ascend into Heavn I will exalt my Throne above the
will ascend I will ascend into Heavn I will exalt my Throne above the
stars of God I will sit also upon the Mount of the Congregation in the stars of God I will sit also upon the Mount of the Congregation in the stars of God I will sit also upon the Mount of the Congregation in the
most High.

most High.

most High.

most High.

Adagio
Yet thou shalt be brought down to Hell to the sides of the Pit yet thou shalt be
Tasto Solo

brought down to Hell to Hell to the sides of the Pit They that see thee

shall narrowly look upon thee and consider thee saying is this the Man that
made the Earth to Tremble that did shake did shake did shake Kingdoms

Adagio

Adagio Affettuoso.

Adagio e Affettuoso.

that made the world as a Wilderness and destroy'd the
one of them in his own house  All the Kings of the Nations e'er  all of them lie in
one of them in his own house  All the Kings of the Nations e'er  all of them lie in
one of them in his own house  All the Kings of the Nations e'er  all of them lie in
one of them in his own house  All the Kings of the Nations e'er  all of them lie in
Glory ev'ry one of them in his own House but thou art cast out of the
Glory ev'ry one of them in his own House but thou art cast out of the
Glory ev'ry one of them in his own House but thou art cast out of the
Glory ev'ry one of them in his own House but thou art cast out of the

Glory ev'ry one of them in his own House but thou art cast out of the
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Glory ev'ry one of them in his own House but thou art cast out of the
Glory ev'ry one of them in his own House but thou art cast out of the

Glory ev'ry one of them in his own House but thou art cast out of the
Glory ev'ry one of them in his own House but thou art cast out of the
Glory ev'ry one of them in his own House but thou art cast out of the
Glory ev'ry one of them in his own House but thou art cast out of the
Grave like an abominable branch and as a Raiment of
Grave like an abominable branch and as a Raiment of
Grave like an abominable branch and as a Raiment of
Grave like an abominable branch and as a Raiment of
Grave like an abominable branch and as a Raiment of
Those that are slain thrust through with a sword that go down to the

Those that are slain thrust through with a sword that go down to the

Those that are slain thrust through with a sword that go down to the

Those that are slain thrust through with a sword that go down to the
Adagio.

stones of the Pit like a case trodden under foot.

stones of the Pit like a case trodden under foot.

stones of the Pit like a case trodden under foot.
ANTHEM XIV.

TRIO. MODERATO

Psalm 47th

Metronome \( \text{\small \textit{104}} \)

Treble.

Tenor.

Bass.

Piano Forte or Organ.

\( \text{\small \textit{for}} \)

\( \text{\small \textit{for}} \)

\( \text{\small \textit{for}} \)

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\( \text{\small \textit{for}} \)

\( \text{\small \textit{for}} \)
mortal's learn their strains while Angels shout and praise their
mortal's learn their strains while Angels shout and
let mortal's learn their strains while Angels

King let mortal's learn let praise their King let mortal's
let mortal's learn let shout and praise their King let mortal's
let mortal's learn let mortal's learn
mor - tals learn their strains
mortals mortals learn their strains
let mortals learn their strains
ANTHEM XV.

LARGHETTO.
TRIO: For 2 Trebles & Bass.

Psalm 106th

Metronome 88.

Treble 1st:
To God the great the ever blest let songs of Honour be addrest

Treble 2nd:
To God the great the ever blest let songs of Honour be addrest

Bass:
To God the great the ever blest

Piano Forte or Organ:
his Mercy firm for e-ver stands give Him for
his Mercy firm for e-ver stands give

Mercy firm for e-ver stands give Him

His Mercy firm for e-ver stands give Him
for

give Him the Thanks his Love demand give Him give him the

Him give Him the Thanks his Love demand give Him give him the
give Him the Thanks his Love demand give Him give him the

Thanks his Love demand To God the great the e - ver blest let songs of Honor

Thanks his Love demands To God the great the e - ver blest let songs of Honor

Thanks his Love demands To God the great the e - ver blest

be addrest his mercy firm for e - ver stand

be addrest his mercy his mercy firm for e - ver stand

his mercy for his mercy firm for e - ver e - ver stand

for
O may I see thy Tribes rejoice

O may I see thy Tribes rejoice and Aid their

O may I see thy Tribes rejoice

and aid their

Triumph with my voice may I see

Triumph with my voice with my voice may I see

and aid their

thy Tribes rejoice and Aid their

thy Tribes rejoice and Aid their

thy Tribes rejoice and Aid their

thy Tribes rejoice

thy Tribes rejoice

thy Tribes rejoice

thy Tribes rejoice

thy Tribes rejoice and Aid their
Triumph with my voice To God the great the ever blest let songs of Honor

Triumph with my voice To God the great the ever blest

be addrest his mercy firm for ever stand

be addrest his mercy his mercy firm for ever stand

his mercy his mercy firm for ever ever stand
ANTHEM XV.

TRIO, LARGHETTO.

Psych 13th

Metronome \( \frac{\text{c}}{\text{80}} \).

How long wilt thou forget me O

Treble

How long wilt thou forget me O

Tenor

How long wilt thou forget me O

Bass

How long wilt thou forget me O

Piano Forte or Organ

LARGHETTO

Lord O Lord for ever O Lord O Lord for ever

How long wilt thou forget me O Lord O Lord for ever

Lord O Lord for ever O Lord O Lord for ever

- - O Lord O Lord for ever O Lord O Lord for ever

- - O Lord O Lord for ever O Lord O Lord for ever
How long wilt Thou hide Thy face from me wilt
How long wilt Thou hide Thy face from me wilt
How long wilt Thou hide Thy face from me wilt
How long wilt Thou hide Thy face from me wilt
Thou hide Thy face from me wilt
Thou hide Thy face from me wilt
Thou hide Thy face from me wilt
Thou hide Thy face from me wilt
How long wilt Thou how long wilt thou forget me O Lord O
How long wilt Thou how long wilt thou forget me O Lord O
How long wilt Thou how long wilt thou forget me O Lord O
How long wilt Thou how long wilt thou forget me O Lord O
Adagio.

How long shall I take counsel how long take counsel
shall I take counsel how long take counsel
shall I take counsel how long take counsel
shall I take counsel how long take counsel

in my Soul having sorrow in my Heart daily
in my Soul having sorrow in my Heart daily
in my Soul having sorrow in my Heart daily
in my Soul having sorrow in my Heart daily
A Tempo 1\textsuperscript{no}

\textit{pia}

\textit{for}

How long wilt Thou how long wilt Thou for get me O

How long wilt Thou how long wilt Thou for -

How long wilt Thou for - get me

\textit{pia}

\textit{for}

\textit{pianiss:}

\textit{Sym}

\textit{Lord}

\textit{O Lord for ever for - ver.}

\textit{Lord for ever for - ver.}

\textit{O Lord for ever for - ver.}

\textit{O Lord}

\textit{O Lord for ever for - ver.}

\textit{Lord for ever for - ver. Sym
TRIO.

Let God arise and let his enemies be scattered.

Psalm 68th
Let them also that hate Him flee before Him.
A N T H E M. VIII.

TRIO.
Psalm 6th

Treble

O Lord rebuke me not O Lord rebuke me not in thine An

Tenor

O Lord rebuke me not O Lord rebuke me not in thine An

Bass

O Lord rebuke me not rebuke me not in thine An

LARGHETTO.

Piano Forte or Organ.

Dol: pia

O Lord rebuke me not O Lord rebuke me not in thine An

O Lord rebuke me not O Lord rebuke me not in thine An

O Lord rebuke me not O Lord rebuke me not in thine An

Dol: pia

O Lord rebuke me not O Lord rebuke me not in thine An

O Lord rebuke me not O Lord rebuke me not in thine An

Dol: pia
thou O Lord how long return return O Lord O save me

thou O Lord how long return return return O Lord O save me

thou O Lord how long return return return O Lord O save me

for

fortiss:

for thy Mercies sake my Soul is also sore vex'd but

for thy Mercies sake my Soul is also sore vexed but

for thy Mercies sake my Soul is also sore vexed but
for

thou O Lord how long return return O

thou O Lord how long return return return O

thou O Lord how long return return return O

for

Pianiss:

Lord O save me for thy Mercies sake

Lord O save me for thy Mercies sake

Lord O save me for thy Mercies sake

Pianiss: Slow

Adagio
ANTHEM M. XIX.

TRIO. FULL.

Matthew, Chap: 21st verse 9th

Treble.

And the multitude that went before and that

Tenor.

And the multitude that went before

Bass.

And the multitude that went before

ANDANTE MODE

Piano Forte or Organ.

follow'd that went before and that follow'd

and that follow'd that went before

=fore before and that follow'd that follow'd that
and that fol-lowed cried saying  
and that fol-lowed and the Mul-ti-tude that went be-fore be-
follow'd the Mul-ti-tude that went that went before  

Ho-sanna  
Ho-sanna  
Ho-sanna  
Ho-sanna  
Ho-sanna  
Ho-sanna

Ho-sanna to the Son of Da-vid and the Mul-ti-tude that went be-fore
Ho-sanna to the Son of Da-vid  
Ho-sanna to the Son of Da-vid

Ho-sanna
and that followed that went before and that

went before and that followed that went before and that followed that went before

fol{low'd} and that fol{low'd} cried saying

fol{low'd} that fol{low'd} the Multitude that

for

went before before and that fol{low'd} cried saying

and that fol{low'd} cried saying
Hosanna in the Highest
Blessed is he that cometh

Hosanna in the Highest
Blessed is he that cometh

Name of the Lord of the Lord
Hosanna
Hosanna

in the Name of the Lord
Hosanna
Hosanna

Hosanna
Hosanna

in the Name of the Lord
Hosanna
Hosanna

Hosanna
Hosanna

for
Hosanna in the Highest
Hosanna in the Highest
Hosanna in the Highest
Hosanna in the Highest

Hosanna in the Highest
Hosanna in the Highest
Hosanna in the Highest
Hosanna in the Highest

Pianiss.
Perden.
A N T H E M. XX.

Ezekiel, Chap: 7th verse 15th

RECITATIVE:

The sword is without and the Pestilence

for

pia

and the Famine within He that

for

is in the Field shall die with the sword and

for

pia

He that is in the City Famine Famine and Pestilence

Fortiss:

Paince shall devour him
TREBLE SOLO.
Metronome $\cdot 50$.

LARGO.

But They that escape of them

shall escape and shall be on the Mountains like Doves

of the vallies all of Them mourning.
ev'ry one for his iniquity and shall be on the mountains like Doves of the valleys

Doce pia for pia

all of them mourning mourning ev'ry one for his I

Pianiss: Perdendosi
212

**TRIO.**

**Treble.**

Metronome $\frac{4}{4} = 50$

All Hands shall be feeble shall be feeble and all

**Tenore.**

All Hands shall be feeble shall be feeble and all

**Basso.**

All Hands shall be feeble shall be feeble

for

**Piano Forte or Organ.**

\[ \text{LARGO.} \]

Knees shall be weak as water

Knees shall be weak as water

weak as water Sym. for. Unis:

\[ \text{Tasto Solo} \]

They shall also gird Themselves with Sackcloth

They shall also gird Themselves with Sackcloth

They shall also gird Themselves with Sackcloth
and Horror shall cover them
and Horror shall cover them
and Horror shall cover them
All Hands shall be feeble and all
All Hands shall be feeble and all
All Hands shall be feeble
Knees shall be weak as water
Knees shall be weak as water
Knees shall be weak as water for Unis:
Tasto Solo.
They shall also gird themselves with sackcloth

They shall also gird themselves with sackcloth

They shall also gird themselves gird themselves with sackcloth

for and horror and horror horror shall cover them

and horror and horror horror shall cover them

and horror and horror shall cover them

for and shame and shame

and shame and shame

and shame shall be upon all faces shall be
shall be upon all faces and baldness
shall be upon upon all faces and baldness
shall be upon all all faces and baldness upon their

and baldness upon all their heads
and baldness upon all their heads
heads and baldness upon all their heads
soul nor fill nor fill their Bowels because it is the stumbling

Block of their Iniquity They shall not satisfy their soul nor

fill nor fill their Bowels because it is the stumbling Block of their Iniquity They shall cast their Silver in the streets and their Gold shall be re-

for moved their silver and their Gold shall not be able to deliv-

for.

Them in the Day in the Day of the wrath of the Lord
ARIA. BASS.
Metronome \( \frac{6}{4} = 50 \)

PARLANTE

As for the Beauty of his Ornament He set it in majesty He set it in Majesty As for the Beauty

of his Ornament He set it in majesty He set it in Majesty But they made their Images of their Abominations

and of their despicable things there is therefore
for

have I set it far from Them But they made their images of

their abominations and of their detestable things there.

Pianiss:

in therefore have I set it far from Them

Pianiss:

As for the Beauty of his Ornament He set it in Majesty

He set it in Majesty
TREBLE SOLO.

Metronome 50.

But they that escape of them shall escape

LARGO.

Viola.

and shall be... on the Mountains like Doves of the val...lies.

Dolce, pia

all of them mourning mourning every one for his I.

Pianiss.

Perdendosi.

Tasto Solo
ANTHEM XXI.

Jeremiah, Chap: 32nd verse 17th

RECIT.

SLOW.

Ah! Lord God behold Thou hast made the Heaven

for

and the Earth by thy great Pow'r and stretch'd out Arm and there is Nothing

Nothing too hard too hard for Thee

DUET.

Metronome 50

Treble.

Thou shewest loving kindness Thou shewest loving kindness unto

Tenore.

Thou shewest loving kindness Thou shewest loving kindness unto

LARGO

3  7  3  7  6  4  6  9  8
Thou = = sands for and re = compensatest the I = niquity of the

Thou = = sands and recom pensest re = compensatest the I = niquity of the

Fathers un = to the Bosom of their Children after them Thou showest loving

Fathers un = to the Bosom of their Children after them Thou showest loving

kindness Thou showest loving kindness un = to Thou = = sands

kindness Thou showest loving kindness un = to Thou = = sands

kindness Thou showest loving kindness un = to Thou = = sands
TRIO.

Treble.

Metronome \( \cdot = 112 \).

The great the Mighty God

Tenore.

for The great the Mighty God

Basso.

The great the Mighty God

ALLEGRO

MAESTOSO

Fortiss:

The Lord of Host is his name The great the mighty God

The Lord of Host is his name The great the mighty God

The Lord of Host is his name The great the mighty God

pia

Pianiss:

The Lord of Host is his Name Great in Counsel

The Lord of Host is his Name Great in Counsel

Tasto Solo.
and mighty in work The great the mighty God

and mighty in work The great the mighty God

and mighty in work The great the mighty God

The Lord of hosts is his name

The Lord of hosts is his name

The Lord of hosts is his name

Cres.

Cres.

for Unison

for Unison

great the mighty God the Lord of Hosts is his name

great the mighty God the Lord of Hosts is his name

great the mighty God the Lord of Hosts is his name

Tasto Solo.
TREBLE SOLO.
Metronome \( \frac{4}{4} = 92 \)

For thine Eyes are open upon all all the ways all the ways

of the Sons of Men For thine Eyes are open upon all all the ways

all the ways of the Sons of Men to give every one every one according

pia.

to his ways and according to the Fruit of his doings to give every one

every one according to his ways and according to the Fruit of his doings.
TRIO

Metronome

for

TREBLE

The great the mighty God

THE LORD OF HOST is his name

ALLEGRO

MAESTOSO

Cres.

ff

The Great the mighty God

The Lord of Host is his name

ff

Cres.

The Lord of Host is his name

Unison, LARGO

mighty God

The Lord of Host is his name.

mighty God

The Lord of Host is his name.

pia

Tasto Solo

pia

The Lord of Host is his name.
ANTHEM XXII.

CON SPIRITO.

Psalm 114th

Metronome \( \frac{q}{=} 108 \)

Tenor Voice

When Israel went out of Egypt the House of Jacob

Sym:

for.

Tasto Solo.

from a People of strange language the House of Jacob from

Sym:

a People of strange language
DUET. Treble and Bass

Metronome 120 \textit{Folioss:} \textit{pia}

\textbf{PRESTO.}

\textit{saw it and fled saw it and fled saw it and fled}

The Sea saw it and fled \textit{the sea saw it and fled}

\textit{was driven back was driven back}

Jordan was driven back \textit{Jordan was driven back was driven back the}

\textit{saw it and fled saw it and fled saw it and fled}

\textit{was}

\textit{was}

sea saw it and fled \textit{the sea saw it and fled Jordan was}

\textit{driven back was driven back}

\textit{saw it and}

\textit{driven back Jordan was driven back \textit{driven back the sea saw it and}

\textit{fled fled saw it and fled Jordan was driven back was}

\textit{fled fled saw it and fled Jordan was driven back was}

\textit{fled \textit{fled saw it and fled Jordan was driven back was}
driven back was driven back was driven back saw it and

driven driven back driven back was driven back the sea saw it and

fled fled saw it fled Jordan was driven back was

fled fled saw it fled Jordan was driven back was

Slower

driven back was driven back was driven back.

driven back was driven back was driven back.

Metronome "100

BASS SOLO.

The mountains the mountains skipt like

Rams skipt the mountains skipt like Rams skipt.
The mountains skipt like Rams skipt like Rams skipt like Rams skipt
DUET for 2 Trebles.

Treble 1

And the little Hills skipt

Treble 2

And the little Hills skipt

ALLEGRO

And the little Hills skipt skipt

And the little Hills skipt and the little skipt and the little
Hills the little Hills
and the little Hills
Hills the little Hills
and the little Hills

skipt skipt skipt-
likel Lambs.

for
and the little Hills skip
and the little Hills skip
and the little Hills skipt skipt
and the little Hills skipt skipt
and the little Hills
and the little Hills
and the little Hills
skipped skipt skipt
like Lambs
like Lambs
like Lambs
ARIA. Parlante TENOR.

Metronome \( \frac{60}{\text{quarter notes}} \).

LARGO ASSAI

What ailed Thee what aileth Thee Oh thou Scout

That thou fleddest thou Jordan thou Jordan That

Thou wast driven back ye mountains that ye skipt

Like Rams and the little Hills like Lambs

DUET Treble and Bass.

Metronome \( \frac{104}{\text{quarter notes}} \).

ALLEGRO.

Tremble Tremble thou Earth at the Presence of the

Tremble thou Earth at the Presence of the

Lord at the presence of the God of the God of Jacob

Lord at the presence of the God of the God of Jacob
Tremble, Tremble Thou — Earth at the Presence of the Lord at the

Tremble thou Earth at the Presence of the Lord at the

Presence of the God of the God of Jacob

which turned the Rock into a standing water the Flint into a Fountain of waters

Tremble, Tremble Thou — Earth at the Presence of the Lord at the

Tremble thou Earth at the Presence of the Lord at the

Presence of the God of the God of Jacob
LARGO.

Metronome $= 50$.

Tremble Thou Earth at the Presence of the Lord of the

Pianiss:

Tremble Thou Earth at the Presence of the Lord of the

Cresc:

Lord at the Presence of the Lord at the Presence of the

Fortiss:

Lord at the Presence of the Lord at the Presence of the

God of Jacob at the Presence of the Lord at the Presence of the

God of Jacob at the Presence of the Lord at the Presence of the

God of Jacob pia

God of Jacob
ANTHEM XXIII.

TREBLE SOLO.  

Revelation Chap: 15th verse 3d

And They sing the song of Moses servant of

God And the Song of the Lamb saying.

QUARTETT. LARGO.

Metronome $= 50.$

Fortissimo:

<table>
<thead>
<tr>
<th>Treble</th>
<th>Alto</th>
<th>Tenore</th>
<th>Basso</th>
<th>Piano Forte or Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great and Marvelous are thy works Lord God Al=</td>
<td>Great and Marvelous are thy works Lord God Al=</td>
<td>Great and Marvelous are thy works Lord God Al=</td>
<td>Great and Marvelous are thy works Lord God Al=</td>
<td>Great and Marvelous are thy works Lord God Al=</td>
</tr>
</tbody>
</table>
mighty Just and true are thy ways thou King of Saints Great and

mighty Just and true are thy ways thou King of Saints Great and

mighty Just and true are thy ways thou King of Saints Great and

mighty Just and true are thy ways thou King of Saints Great and

marvellous are thy works Lord God Almighty Just and True are thy

marvellous are thy works Lord God Almighty Just and True are thy

marvellous are thy works Lord God Almighty Just and True are thy

marvellous are thy works Lord God Almighty Just and True are thy
ways thou King of Saints who shall not fear thee not fear thee O

ways thou King of Saints who shall not fear thee not fear thee O

ways thou King of Saints who shall not fear thee not fear thee O

ways thou King of Saints who shall not fear thee not fear thee O

Lord and Glorify thy Name for Thou only art Holy for all Nations shall

Lord and Glorify thy Name for Thou only art Holy for all Nations shall

Lord and Glorify thy Name for Thou only art Holy for all Nations shall

Lord and Glorify thy Name for Thou only art Holy for all Nations shall
Come and worship before Thee for thy
Judgements are made mani-

Great and marvellous are thy works Lord God Al-

pius
mighty Just and true are thy ways thou King of Saints who shall not
fear Thee not fear Thee O Lord And Glorify thy Name.
ANTHEM. XXIV.

RECIT: Accomp'd    TRIO.

Revelations Chap: 6th

I saw under the Altar the Souls of Them that were

Slain for the word of God and for the Testimony which They held

Fortiss:

And they cried with a loud voice saying: Pianiss:

TRIO.

Mendel's Metronome = 50.

Treble.

How long O Lord how long - O Lord Holy and true

Tenore.

for

How long O Lord Holy and true

Basso.

for

How long how long O Lord Holy and true

LARGO

pia

Fortiss: Unis:

how long O Lord how long O Lord Holy and true dost thou not

pia

how long O Lord Holy and true dost thou not

how long how long O Lord Holy and true dost thou not

pia

Fortiss: Unis:
Judge and avenge our Blood on Them that dwell on the Earth.

Judge and avenge our Blood on Them that dwell on the Earth.

Judge and avenge our Blood on Them that dwell on the Earth.

how long O Lord how long O Lord Holy and true.

how long O Lord Holy and true.

how long how long O Lord Holy and true.
nor in thy hot displeasure me correct pity me Lord for
nor in thy hot displeasure me correct pity me Lord for
nor in thy hot displeasure me correct pity me Lord for
nor in thy hot displeasure me correct pity me Lord for

Pianiss:

I am much dejected am very sick and faint heal and a
I am much dejected am very sick and faint heal and a
I am much dejected am very sick and faint heal and a
I am much dejected am very sick and faint heal and a

Pianiss:
haughty Threats mistaken Foe thy haughty Threats thy
haughty Threats mistaken Foe thy haughty
haughty Threats mistaken Foe thy
haughty Threats mistaken Foe thy

Unis:  pia

haughty threats are to a Period Period come Mistaken
haughty threats pia are to a Period Period come Mistaken
haughty threats are to a Period come Mistaken
haughty threats pia are to a Period Period come Mistaken

Unis:  pia
Adagio.

haughty Threats are to a Period come

haughty Threats are to a Period come

haughty Threats are to a Period come

haughty Threats are to a Period come

pià

our city

our city

our city

Mozart e

Adagio e

Mozart e

for

our city

for
ODE
The Redemption.
Consisting of Three Parts.
VII.
THE NATIVITY,
The Circumcision and the Passion.

TRIO. THE NATIVITY.
The words by Milton.

Treble.
This is the Month and this the happy Morn where in the Son of

Tenor.
This is the Month and this the happy Morn where in the Son of

Bass.
This is the Month and this the happy Morn where in the Son of

MODERATO

Heav'n's Eternal King of wedded Maid and Virgin Mother born our

Heav'n's Eternal King of wedded Maid and Virgin Mother born our

Heav'n's Eternal King

for

Our
Great Redemption from above did bring
This is the Month and this the happy

Morn where in the Son of
Heavn's eternal King of wedded

Maid and virgin Mother born our
great Redemption from above did bring for
so the holy sages once did sing that He our deadly Forfeit

should release and with his Father work us

a perpetual peace for so the holy sages

a perpetual peace for so the holy sages

a perpetual peace for, so the holy sages
once did sing that He our deadly Forfeits should release

and with his Father work us a perpetual Peace
DUET. Treble and Bass:

LARGHETTO.

Peaceful was the Night wherein the Prince of

Light his Reign of Peace upon the Earth began

Pianiss:

Peaceful was the Night wherein the Prince of Light his Reigh of Peace upon the Earth began

winds with wonder wist smoothly

the winds with wonder wist smoothly
Pianiss:  
whispering new joys to the mild

Sym:
cean who now hath quite forgot to rave

Birds of calm sitting brooding

while Birds of calm sitting brooding

- ding sitting on the charmed wave

- ding sitting on the charmed wave
Such Music
Such Music
for

sweet the Shepherds Ear did greet
as

Adagio
never was by mortal finger struck
Segue Trio.
TRIO.
Metronome $\frac{6}{8} = 72$.

Di\text{vine\textbar\textbar\textbar}ly war\text{bled\textbar\textbar\textbar}voice war\text{bled\textbar\textbar\textbar}voice

Di\text{vine\textbar\textbar\textbar}ly war\text{bled\textbar\textbar\textbar}voice war\text{bled\textbar\textbar\textbar}voice

Di\text{vine\textbar\textbar\textbar}ly war\text{bled\textbar\textbar\textbar}voice war\text{bled\textbar\textbar\textbar}voice

LARGO.

Tempo Primo.

Answ'ring the string\text{ed\textbar\textbar\textbar}Noise as all their Souls in rapture took

pia

LARGHETTO.

No Mordente to the end.
pia

as all their Souls in rapture took Answ'ring the
strin\textsuperscript{ged} Noise as all their Souls in Rapture took

\textit{Adagio.}

for as all their Souls in Rapture took

\textit{Treble Solo.}

Metronome \( \approx 50 \).

The Air such Pleasure loth\textunderscore to lose still pro-

\textit{LARGO.}

This upper part to be taken (if possible) by the Voice.

= long\textsuperscript{d} the Hea\textunderscore = \textunderscore = \textunderscore = \textunderscore = \textunderscore = \textunderscore = ven\textunderscore = ly close ..
THE CIRCUMCISION.

Treble. Tempo Giusto.
Metronome \( \frac{4}{4} = 50 \).

Recitative: for ye flaming pow'r's and wing=

ed warrors bright that erst with Music and triumphant song first

heard by happy happy happy happy happy wateful Shep-herss Ear

Duet: Treble and Bass.
Metronome \( \frac{4}{4} = 50 \).

Largo.

So sweetly sung your joy the clouds a=

So sweetly sung your joy

the clouds a = long so sweetly sung your joy your joy your joy =
Sym:
joy the clouds along thro' the soft silence
joy the clouds along thro' the soft silence the

Sym:

joy the clouds along thro' the soft silence
joy the clouds along thro' the soft silence the

joy the clouds along thro' the soft silence the

joy the clouds along thro' the soft silence the

joy the clouds along thro' the soft silence the

Dolce.
so sweetly sung your joy
so sweetly sung your joy
so sweetly sung your joy
so sweetly sung your joy
so sweetly sung your joy

sym:

joy the clouds along thro' the soft silence
joy the clouds along thro' the soft silence the

joy the clouds along thro' the soft silence the

joy the clouds along thro' the soft silence the

joy the clouds along thro' the soft silence the

joy the clouds along thro' the soft silence the
DUET

MINORE. Larghetto.

Now mourn... and if sad share... with

Now mourn and if sad share with

for

us to bear with us to bear your fiery essence can distill no

us to bear with us to bear your fiery essence can distill no

Largo Sostenuto.

Tear No tear no tear can distill Burn in your sighs

Tear No tear can distill Burn in your sighs

a tempo

And borrow Seas wept... from our deep sorrow

And borrow Seas wept from our deep sorrow Burn in your

Burn in your sighs... in your sighs and borrow seas

Burn in your sighs... in your sighs and your sighs... and
and borrow seas wept from our deep sorrow

and borrow seas wept from our deep sorrow

Burn in your sighs

Burn in your sighs and borrow seas

sighs — — in your sighs your sighs — — and

and borrow seas wept from our deep sorrow

and borrow seas wept from our deep sorrow

**Trio.**

**Pianiss:**

**LARGO e PIANO**

all Heavens Heraldry while ere

He who with all Heavens:

He who with all Heavens:

**Tenore.**

**Basso.**

Pianoforte or Organ.
sin sore did begin his Infancy to seize but O ere

long huge Pangs and strong will pierce

will pierce more near his Heart a

Fortiss.

Adagio

Sym.
Alas how soon our sin sore did begin his Infancy to
seize but O ere long huge Pangs and strong will
pierced will pierce more near his heart more near his heart
THE PASSION

TREBLE.

Ere while of music and ethereal mirth wherewith the

Stage of Air and Earth did ring and joyful News of Heavily Infants Birth

Largo dolce e pia

my Muse with Angels with Angels did divide to sing but

Headlong joy is ever on the wing in wintry solstice like the troubled sky

soon swallowed up in dark dark dark and long out-living night.

Pianissi:
Largo. Metronome $= 50$

TRIO.

For now to sorrow must we tune our song and set our Harps.

must we tune our song and set our

must we tune our song and set our

6 6 4 6

Harps to Notes of saddest woe which on our dearest Lord did seize ere

Harps to Notes of saddest woe did seize ere

Harps to Notes of saddest woe did seize ere

7 6 6 6 6 3 6

for

long and worse then so which

long Danger and snares and worse then so which

long and wrongs and worse then so which he for