

48

all

(6) ab eb cb
ab

f

- - - ed. God is gone up with a mer-ry noise,

lov - ed.

f God is gone up with a mer - ry

— he lov - ed.

lov - ed.

f God is gone up with a mer - ry

noise, with a mer - ry noise, and the Lord with the sound of

noise, and the Lord with the sound of the trum - pet,

— lov - ed.

f God is gone up with a mer-ry

God is gone up

51

v

Gibbons: O clap your hands

54

Gibbons: O clap your hands

54

mf

God is gone up
with a mer-ry noise,
and the Lord with the
— the trum - pet, and — the Lord with the sound of the
trum - pet,

God is gone up with a mer-ry noise, and the
trum - pet,

mf God is gone up with a mer-ry noise, and the
trum - pet,

noise, and the Lord with the sound of the trum - - -
noise, and the Lord with the sound of the trum - - -
with a mer-ty noise, a mer-ry — noise,

57

with a mer-ry noise, and the Lord with the sound

A musical score for voice and piano. The vocal part consists of lyrics in English: "sound of the trum-pet, God is gone up with a merr-ry". The piano part features a bass line with sustained notes and a treble clef line above it.

A musical score for two voices. The top voice part consists of a single melodic line on a staff with a treble clef, featuring a mix of eighth and sixteenth note patterns. The bottom voice part consists of a single melodic line on a staff with a bass clef, also featuring eighth and sixteenth note patterns. The lyrics are written below each staff: 'the trum-pet,' and 'God is gone up' respectively.

Lord with the sound of the trumpet, the sound of the

up with a mer - ry noise,

noise, and the Lord with the sound of the trumpet, God

- pet, and the Lord— with the sound of the

M God is gone up with a mer-ty noise, and — the

A musical score page showing two staves of music. The left staff is in common time and G major, with a key signature of one sharp. The right staff is also in common time and G major, with a key signature of one sharp. Both staves feature eighth-note patterns, with some notes highlighted by boxes or brackets.

all cresc.

-pet,
God is gone up
with a merry noise, and the
noise, and the Lord with the sound
of the trum - pet, the
with a merry noise,
and the Lord, the Lord with the
trum-pet, of the trum - - - pet, God is gone up
with a merry
God is gone up with a merry noise, and the Lord with the
is gone up with a met - ry noise, and the
trum - pet,
trum - pet,

Lord with the sound of the trum - pet. O sing prais - es, sing
sound, the sound of the trum - pet. O sing prais - es, sing
noise, and the Lord with the sound of the trum-pet. O sing prais - es,
sound of the trum - pet, the trum - pet. O sing prais - es, sing
with the sound of the trum-pet. O sing prais - es, sing
sound of the trum - pet, the trum - pet. O sing prais - es,

all *f*

Gibbons: O clap your hands
7

Lord with the sound of the trum-pet, and the Lord with the
sound of the trum - pet, the trum - pet. O sing prais - es,

all *f*

Sun

prais - es, sing prais - es un - to our God:

sing prais - es, sing prais - es un -

prais - es, sing prais - es un - to our God: sing prais - es,

sing prais - es, sing prais - es un -

prais - es, sing prais - es un - to our God: sing prais - es,

sing prais - es, sing prais - es un -

prais - es, sing prais - es un - to our God:

sing prais - es, sing prais - es un -

sing prais - es, sing prais - es un -

all ♪

O sing prais - es, sing prais - es un -

- to our God: O sing prais - es, sing prais - es

O sing prais - es, sing prais - es

— our God: O sing prais - es, sing prais - es

O sing prais - es, sing prais - es

- to our God: O sing prais - es, sing prais - es

O sing prais - es, sing prais - es

- to our God: O sing prais - es, sing prais - es

O sing prais - es, sing prais - es

all ♪

78

all the earth:
For God is the King of all the earth:
all the earth, of all the earth:
— the earth, the King of all the earth:
For God is the King of all the earth: sing,
earth: —

sing ye prais - es

81

with the un-der-stand - - ing, sing prais - es, sing prais - es with the un -
sing ye prais - es with the un-der-standing, sing yre prais - es
prais-es with the un - der - stand - ing, with the un-
sing ye prais - es with the un-der - standing, with the un - der -
un - der - stand - ing, sing ye prais - es with the
sing ye prais - es with the un-der-standing, with the un-der -
all the earth: sing ye prais - es with the un - der -
- stand - ing, with the un-der - stand - ing.

81

with the un-der-stand - - ing, sing prais - es, sing prais - es with the un -
sing ye prais - es with the un-der-standing, sing yre prais - es
prais-es with the un - der - stand - ing, with the un-
sing ye prais - es with the un-der - standing, with the un - der -
un - der - stand - ing, sing ye prais - es with the
sing ye prais - es with the un-der-standing, with the un-der -
all the earth: sing ye prais - es with the un - der -
- stand - ing, with the un-der - stand - ing.

192 Gibbons: O clap your hands

The notation consists of two measures. The first measure shows a bass clef, a common time signature, and a key signature of one sharp. It contains four notes: a quarter note 'd' with a sharp, a eighth note 'f' with a sharp, another eighth note 'f' with a sharp, and a eighth note 'b'. The second measure starts with a bass clef, a common time signature, and a key signature of one sharp. It contains three notes: a quarter note 'd' with a sharp, a eighth note 'b', and a eighth note 'b' in parentheses labeled '(Tenor)'.

84

A musical score for a three-part setting of "God Reigneth". The top part is in soprano C major, the middle part in alto F major, and the bottom part in bass G major. The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The second system starts with a bass clef, a key signature of one flat, and a common time signature. The third system starts with a bass clef, a key signature of one flat, and a common time signature. The fourth system starts with a bass clef, a key signature of one flat, and a common time signature.

A musical score for two voices, soprano and basso continuo. The soprano part consists of three staves of music with lyrics: "un - der - stand-ing.", "God reign - eth", and "o - ver". The basso continuo part consists of three staves below the soprano, with lyrics: "- stand", "- ing.", "God reign - eth", "o", and "- ver". The music includes various dynamics like forte and piano, and performance instructions like "riten.".

A musical score for three voices (Soprano, Alto, Bass) in common time, 3 flats key signature. The vocal parts are arranged in three staves. The soprano part begins with a forte dynamic. The alto part enters with a sustained note. The bass part begins with a sustained note. The lyrics are: "stand - - - ing, God reign - eth o - ver the un - der - stand - ing, God reign - eth o - - ver God reign - eth o -". The music includes various dynamics (forte, piano, mezzo-forte), rests, and slurs.

God reign - eth o - ver thee

- then, o - ver the free - like

 God sit - teth up - like

The musical score consists of two staves of music. The first staff uses a soprano C-clef, common time, and a key signature of one sharp. The second staff uses a bass F-clef, common time, and a key signature of one sharp. The lyrics are as follows:

- ver the **heathen, o** - ver the **heathen**: God sit-teth up - on his

Re- dink

- ver the ~~pe~~ - - - - - there:
 God sit-teth up -
 God

— the ~~pe~~ - - - - the
~~pe~~ ple

the ~~pe~~ ple

God sit - tenth up -

dm

Gibbons: O clap your hands

90

- on his ho - ly seat, God sit - teth up -

God sit - teth up - on his ho - ly seat, God

ho - ly seat, up - on his — ho - ly seat, God

- on his ho - ly seat, up - on his ho - ly seat,

God sit - teth up - on his ho - ly seat,

on his ho - ly seat, God sit - teth up -

sit - teth up - on his ho - ly seat,

- on his ho - ly seat, God sit - teth up -

93

- on his ho - ly, ho - ly seat,
sit-teth up - on his ho - ly seat,

Soprano:

Alto:

Tenor:

Bass:

God sit-teth up - on his
seat, his ho - ly seat,
on his ho - ly, ho - ly seat.

- on, up - on his ho - ly seat..

Soprano:

Alto:

Tenor:

Bass:

God sit-teth up -

God sit-teth up -

God sit-teth up -

God sit-teth up -

96

on his ho - ly, his ho - ly seat.
sit-eth up - on his ho - ly seat. For God, which is
up - on his ho - ly seat.
ho - ly seat, up - on his ho - ly seat. For God, which is
- on his ho - - - - ly seat.
For God, which is

99

For God, which is high - ly ex - alt - ed,
doth de-fend the
high - ly ex - alt - ed,
For God, which is high - ly ex - alt - ed,
doth de-fend the
high - ly ex - alt - ed,
For God, which is high - ly ex - alt - ed,
doth de-fend the
high - ly ex - alt - ed,
For God, which is high - ly ex - alt - ed,
doth de-fend the

$$\textcircled{10} \quad a^b - (t_2)^c$$

shield.

2

Glo - ry be to the Fa - ther,

*

卷之三

卷之三

THE CHURCH OF CHRIST

Glo-ry be to the Fa-ther,
glo-ry be to

卷之三

Pd = 1

卷之三

THE BOSTONIAN

卷之三

—

Glo - ry be to the Fa - ther,

Gl^o - w^m he in the F₂ - ther

卷之三

卷之三

* Bars 106, 108, 109. Dr. Fellowes considered these should all be D \ddagger ; in bar 109 this entailed altering the 2nd Treble D \ddagger to F. In the editor's opinion much of the effect of this passage lies in the alternation of D \ddagger and D \flat .

108

III

*Bars 108 and 109. See footnote on page 199.

121

was in the be - gin-ning, is now,

as it was in the be - gin-ning, is now, and ev - er shall

and ev - er shall be, world with - out end, and

ev - er shall be, world with - out end, and ev - er shall

- gin - ning, is now, and

the be - gin - ning, is now, and ev - er shall be, world

the be - gin - ning, is now,

was in the be - gin - ning, is now,

124

and ev - er shall be,

be, world with - out end,

and ev - er shall be, world with - out end,

ev - er shall be, and ev - er shall be,

with - out end, and ev - er shall be, world with - out

is now, and ev - er shall be, world with - out

with - out end, world with-out end. A - men, and

and ev - er shall be,

and ev - er shall be,

world with - out end, and ev - er shall be, world
 be, world with - out - end. A - men, world
 world with - out end. A men, and ev - er shall be,
 end, and ev - er shall be,

end, world with - out end. A - men, world with - out end. A - men.
 ev - - - - er shall be, world with-out end, world
 world with - out end. A - men, and ev - er shall be,
 be, world with - out end. A - men, world
 with - out end, with - out end. A - men.

with - out end. world without end. A - men.
 world with - out end. A - men, world with - out end. A - men.
 with - out end. A - men, with - out end. A - men.
 world with - out end. A - men, world with - out end. A - men.
 with - out end, with - out end. A - men.