

Oxford Church Music

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I-Te Deum

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GEORGE DYSON.

Key C. $\{d :- | s | d' :- | d' :m | s :- | :- :s.s | d' :- .r' | d' :m \}$

VOICES

We praise Thee, O God; we ac-knowledge Thee to

PIANO
or
ORGAN

$\{l :- .l | l :- :t | s :d | f :- :m.r | m^l, :t, | d :r | m :d | s :- \}$

be the Lord. All the earth doth wor-ship Thee; the Fa-ther ev - -

$\{ :- :f.m | f.m :r | d :- | :- :m | s :- | :- :d | s :f | f :m \}$

- - er - last - ing. To Thee all An-gels

f.c.
 || m :- .f | r :m .f | s :d | *f*d :- .r' | t :m | l :s |
 cry a-loud: the Heav'ns, and all the Pow'rs there - in. To

|| d' :- | d'.t :l .s | l :- .l | l :s | d' :- .d'.d'/d'.t :l .s |
 Thee Che-ru-bin and Ser - a-phin: con - tin - u-al-ly do -

|| l :- | t :s | *crescendo* d' :- .r' | d'.t :l .s | d' :- .r' | d'.t :l .s | m' :r' | d' :m |
 cry, Ho - ly, Ho - ly, Ho - ly:

|| s :f | m :r | s :- .l | s :- | d' :- .r' | d'.t :l .s | *f.F.* | t a f :- | t :s |
 Lord God of Sa - ba - oth; Heav'n and

C.t. |l :s |r :d.r |m | :-t d' :- |s :- |r :- |d :- |d :- |s :- | - :s }

earth are full of the Ma - jes - ty of Thy glo - ry.

|d' :- .r' |d' :m |r :- | - :d.t, |l, :m |l, :t, |d.t, :l, |d :r.r }

The glo - rious compa - ny of the A -

|m :m |s :- |m :l, |l, :t, |d.t, :l, |d :r |m :m |l :- }

-pos - tles: praise Thee. The good - ly fellowship of the Pro - phets: praise

5. Ab. |m :rad |d :r |m :r.d |m :fe |s :- |m :- |r :m |r :m } F.t.m.l. *sostenuto*

Thee. The no - ble arm - y of Mar - tyrs: praise Thee. The ho - ly

Church Throughout all the world: doth ac-knowledge Thee; The Fa-ther of an

legato

mf

in - fin-ite Ma - - jes - ty; Thine hon - our - a - ble, true: and

dim.

d.f. Eb.

dim.

on - ly Son; Al - so the Ho - ly Ghost: the

mp

mp

Com - fort - er. Thou art the King - of Glo - ry, O

G. 4.

mf a tempo

a tempo

mf

|| d :- | : | : m | f : r | t, :- t, | d : s, | l, :- | d : r | d :- | d :- | }

Christ. Thou art the ev - er-last-ing Son: of the Fa - ther.

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

4. C mi. : d m | r : d | t, : d . r | d : t, | l, : t, | d : m | s :- . l | m :- | }

When Thou took est up-on Thee to de - liv - er man:

mp
lento

The second system continues the musical score. The vocal line has a more complex rhythm with eighth and sixteenth notes. The piano accompaniment includes a *mp* dynamic marking and a *lento* tempo instruction. The system concludes with a fermata over the final notes.

: s | f : m . m | m :- . d | d : r | m :- | : | G mi. t. : s d | t, : l, | }

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

mf

The third system of the score features a vocal line with a *mf* dynamic marking. The piano accompaniment includes a *mf* dynamic marking and a fermata over the final notes of the system.

|| m :- . r | d : t, | l, :- | l, : f, | l, : l, . l, | d : r . r | m : d | m : f | }

o - ver- come the sharp - ness of death: Thou didst o - pen the King - dom of

crescendo
crescendo e marcato

The fourth system concludes the page. The vocal line features a *crescendo* dynamic marking. The piano accompaniment includes a *crescendo e marcato* instruction, indicating a gradual increase in volume and a more pronounced, rhythmic accompaniment.

Heav'n to all be - liev - ers. Thou sit - test at the

4. Eb.

right hand, the right hand of God in the Glo -

G. A.

- - ry of the Fa - - ther. We be - lieve that Thou shalt come

4. C. mi.

- - to be our Judge. We there - fore pray Thee help Thy ser -

f.t.m.
mf sostenuto

- - vants, Whom — Thou hast re - deem - ed with Thy pre - cious

mf legato

blood. Make them to be num - ber'd with Thy Saints — in glo - ry ev - er -

d.f. Eb. *d.f. Db.*

- last - ing. O Lord save Thy peo - ple and bless — Thine

C.5.

he - ri - tage. Gov - ern them and lift them up for ev - - er.

f a tempo

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

f a tempo

G.t. *f* *m* *f* *m* *r* *f* *c.*

Name, ev - er world — with - out — end. 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

crescendo

Lord let Thy mer - cy — light - en up - on us, as our trust, ——— our

crescendo

f *marcato e sempre f*

trust_ is in Thee. O Lord in Thee,

f *marcato e sempre f*

f *marcato e sempre f* *C.t.* *largamente*

in Thee have I trust - ed; let me nev - er be con - found - -

largamente

a tempo *rit.*

ed.

a tempo *rit.*

II-Benedictus

Moving quietly (♩=100)

KEY C: *m* :s | d' : - : - | s : - : - | *m mp* :m :r }

VOICES

Bless - e sempre

mf *mp*

m f :s :m | r :d :m | l : - :l | s : - : - | :m :r }

- ed be the Lord God of Is - ra - el: For

legato

m f :s :m | r r :d :m m | l :s :f | d' : - : - | s : - : - }

He hath vi-sit-ed and re-deem - ed His peo - - ple;

Emit. :d :t, | d r :m :d | t, :l, :d | r : - :m :f | m :m :r }

crescendo un poco

And hath raised up a might - y sal - va - tion for us, in the

crescendo un poco

mf :s :m | r :d :r | d :- :d | r :d :r | d :- :- }

house of His ser - vant Da - vid;

mf *d.f. Dim.* :r :r | f :- :f :f | m :t, :d | r :m :r :d :t, | r :d :m :m }

As He spake by the mouth of His ho - ly - Prophets, which have

mf | s :- :s s | ^{E.5.} :d :r | s :- :- | ^{4.C.} :t :- | d' :l :t }

been since the world be - gan; That we should

poco a poco dim.

t :s :l | l :s :m | r :- :d :r | m :r :d | l :- :- }

sa - ved from our en - e-mies, and from the hands

In strict time (♩-♩)

of all that hate us; To per - form the mer - cy

p *mf* *marcato* *mf* *marcato*

Detailed description: This system contains the first two lines of the musical score. The vocal line begins with a rest, followed by the lyrics 'of all that hate us; To per - form the mer - cy'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *p* (piano) and *mf* (mezzo-forte), with the tempo/style marking *marcato* appearing twice.

pro-mis-ed to our fore - fa - thers; And to re -

(3 pulse) (2 pulse)

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'pro-mis-ed to our fore - fa - thers; And to re -'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p* and *mf*. The tempo/style marking *marcato* is present in the previous system and continues to influence the performance.

- mem - ber His ho - ly Co - ven - ant; To per -

(3 pulse) *piu f*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with '- mem - ber His ho - ly Co - ven - ant; To per -'. The piano accompaniment features more complex chordal textures. Dynamic markings include *f* (forte) and *piu f* (pianissimo forte). The tempo/style marking *marcato* is still indicated.

- form the oath which He swore to our fore - fa - ther A - bra - ham: That He would

(2 pulse) (3 pulse) D.4.

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with '- form the oath which He swore to our fore - fa - ther A - bra - ham: That He would'. The piano accompaniment features a more active bass line. Dynamic markings include *f* and *piu f*. The tempo/style marking *marcato* is still indicated.

||s :- :- | s : f.G. ds | r :- :m.r.d | r ,r:r :m.r.d | r :s :f |

give us; That we being de-li-ver-ed out of the hand of our

||m.d.e:r :s, | s :f.m:r | d :- : | d' :ta:l :s | d'ta:l :d | l :s :f |

enemies, might serve Him without fear. In ho - li -

||s :- :d | s.s:f :r | t. :- :d | m :r :d | s :m :r | ds :- :- |

- ness and righteousness be - fore Him all — the days of our life.

|| :r :t | l :s :- | - mf :m :r | m.f :s :m.m | r :d :m |

And — thou Child shalt be call - ed the

|| 1 :- .l :s .f | s :s :- | :m :r | m .f :s :m | r .r :d :m }

Pro - phet of the High - est, For — thou — shalt go be - fore the

|| 1 :s :f | d' :- :- | - :t :d' | s :- :s | s :- :^{G.t.} d .t. }

face of the Lord ——— to pre - pare His ways; To give

|| d .r :m :d | t, :l, :d | r :- .m :f | m :- :r }

crescendo un poco

knowledge of sal - va - tion un - to His peo - ple,

crescendo un poco

|| m .f :s :m | r .r :d :r | d :- :- | r :d :r | d :- :- }

for the re - mission of their sins.

d.f. D ml.

|| :r :r | f :- :f | m :t, :d | r :m.r:d.t, | r :d :r.m |

Through the ten - der mer - cy of our God, where - by the

E.5.

4.C.

|| s :- .s :fe.m | ^{fe}s :d :r | m :- .f :s | s :- :t.t | d' :l :t |

day - spring from on High - hath vis - it - ed us; To give light - to

|| t :s :l | l :s :m | r :- .d:r | m :r :d | f :m :r | s :- :- |

them that sit - in dark - ness and in the sha - dow of death,

|| :d :d | f :- :l | d' :- :- | - :- :- | l :- :- | - :r :m |

and to guide our feet in - - - to the

|| f :m :r | d :- :- || :m :r | m .f :s :m .m | r :d :m |

rit. *mp a tempo*

way— of peace. Glo - - ry be to the Fa - ther and

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half note 'way' followed by a quarter note 'of', then a half note 'peace.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *rit.* and *mp a tempo*.

|| l :- :l | s :- :- | s :m :s | l :- :s :l | t :- :t .t |

crescendo *mf*

to the Son, and to the Ho - ly Ghost; As it

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'to', a quarter note 'the', a half note 'Son,', a quarter note 'and', a half note 'to the', a quarter note 'Ho - ly', a half note 'Ghost;', and a quarter note 'As' followed by a dotted quarter note 'it'. The piano accompaniment features a *crescendo* and *mf* dynamic.

f.F. C.t. | d's :- .f :m .r | r :m :d | m :- .r :d .t, | d :t, :l, | s'd' :- .d' :m |

marcato

was in the be-gin - ning, is now, and ev-er shall— be, world with-out

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'was', a half note 'in the be-gin - ning,', a quarter note 'is', a half note 'now,', a quarter note 'and ev-er', a half note 'shall—', a quarter note 'be,', and a quarter note 'world with-out'. The piano accompaniment features a *marcato* dynamic.

|| s :- :- | d' :- .d' :m | l :- :- | s :- :- | s :- :- ||

largamente *largamente*

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'end,', a half note 'world with-out', a half note 'end.', a half note 'A - - -', and a half note 'men.'. The piano accompaniment features a *largamente* dynamic.