

Se Tum & Subilate

In the Key of C

Sung at the Instalation of the

Knights of St Patrick
1819

Composed by

Sir J A Stevenson

Chorus Allegro

Treble

Contralto

Tenor

Bass

Organ

We praise thee O God we acknowledge thee as
 We praise thee O God we acknowledge thee as
 We praise thee O God we acknowledge thee as
 We praise thee O God we acknowledge thee as

knowledge thee to be the Lord All the Earth doth
 knowledge thee to be the Lord all the Earth doth worship thee doth
 knowledge thee to be the Lord all the Earth doth worship thee doth
 knowledge thee to be the Lord All the Earth doth

worship thee the Father ever last - ing To thee all An -

worship thee the Fa - ther ever last - ing To thee all An -

worship thee the Fa - ther ever last - ing To

worship thee the Fa - ther ever last - ing To

gels cry a loud - the Heavns and

gels cry a loud the Heavns and all -

thee all An gels cry a loud - the Heavns and all the

thee all An gels cry a loud the Heavns and

ad lib

all the pow-ers there in *Verse 3 Voices Moderato Cantata*

the pow-ers there in To thee cherubim and Sera

Heavns and all the pow-ers there in To thee cherubim and Sera

all the pow-ers there in To thee cherubim and Sera

phim continually do cry - continually do cry continually do

phim continually do cry - continually do cry - continually do

phim continually do cry continually do cry - con

Chorus

Tempo Primo

Handwritten musical score for the first system. It consists of five vocal staves and a keyboard accompaniment. The lyrics are: "Holo ly Holo ly Holo ly Lord God of Sa baoth heavn" and "cry do cry". The music is in common time (C) and features a variety of note values and rests.

Handwritten musical score for the second system. It continues the vocal and keyboard parts from the first system. The lyrics are: "and earth are full of the Majesty of thy glo ry The". The music includes some crossed-out sections, indicated by large 'X' marks over the staves.

glorious company of the Apostles praise thee The goodly fellow
 glorious company of the Apostles praise thee The goodly fellow
 glorious company of the Apostles praise thee The goodly fellow
 glorious company of the Apostles praise thee The goodly fellow

ad lib
 ship of the Prophets praise thee Verse Maestose, Decani
 ship of the Prophets praise thee The noble Army of Martyrs
 ship of the Prophets praise thee The noble Army of Martyrs
 ship of the Prophets praise thee The noble Army of Martyrs

Chorus Vivace

The holy Church thro out all the world doth as
praise thee The holy Church thro out all the world doth as
praise thee The holy Church thro out all the world doth as
praise thee The holy Church thro out all the world doth as

Knowledge thee: The Father of an Infinite Majesty Thine
Knowledge thee The Father of an Infinite Majesty Thine
Knowledge thee, The Father of an Infinite Majesty Thine
Knowledge thee The Father of an Infinite Majesty Thine

honorable true and only Son, Al so the holy Ghost the born for

honorable true and only Son Al so the holy Ghost the born for

honorable true and only Son Al so the holy Ghost the born for

honorable true and only Son Al so the holy Ghost the born for

Largo *Chorus*

ter - Christ

ter Verse Cantoris Christ Verse Tempo

ter Thou art the King the King of glory Christ Thou art the

ter Thou art the King the King of glory Christ Thou art the

Solo

9

When Thou tookst up on thee to die -
ever-lasting Son of the Fa - ther
ever-lasting Son of the Fa - ther

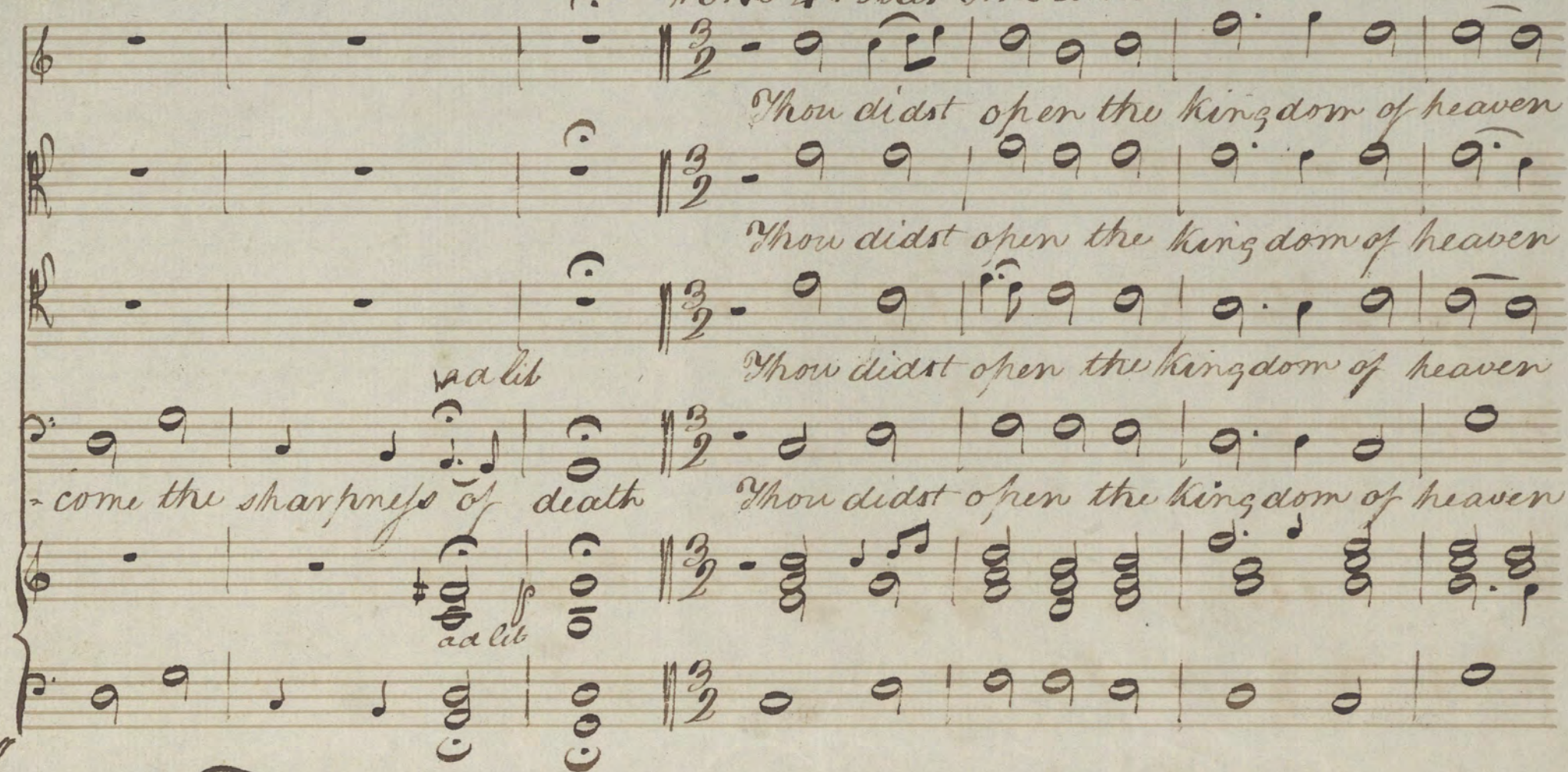
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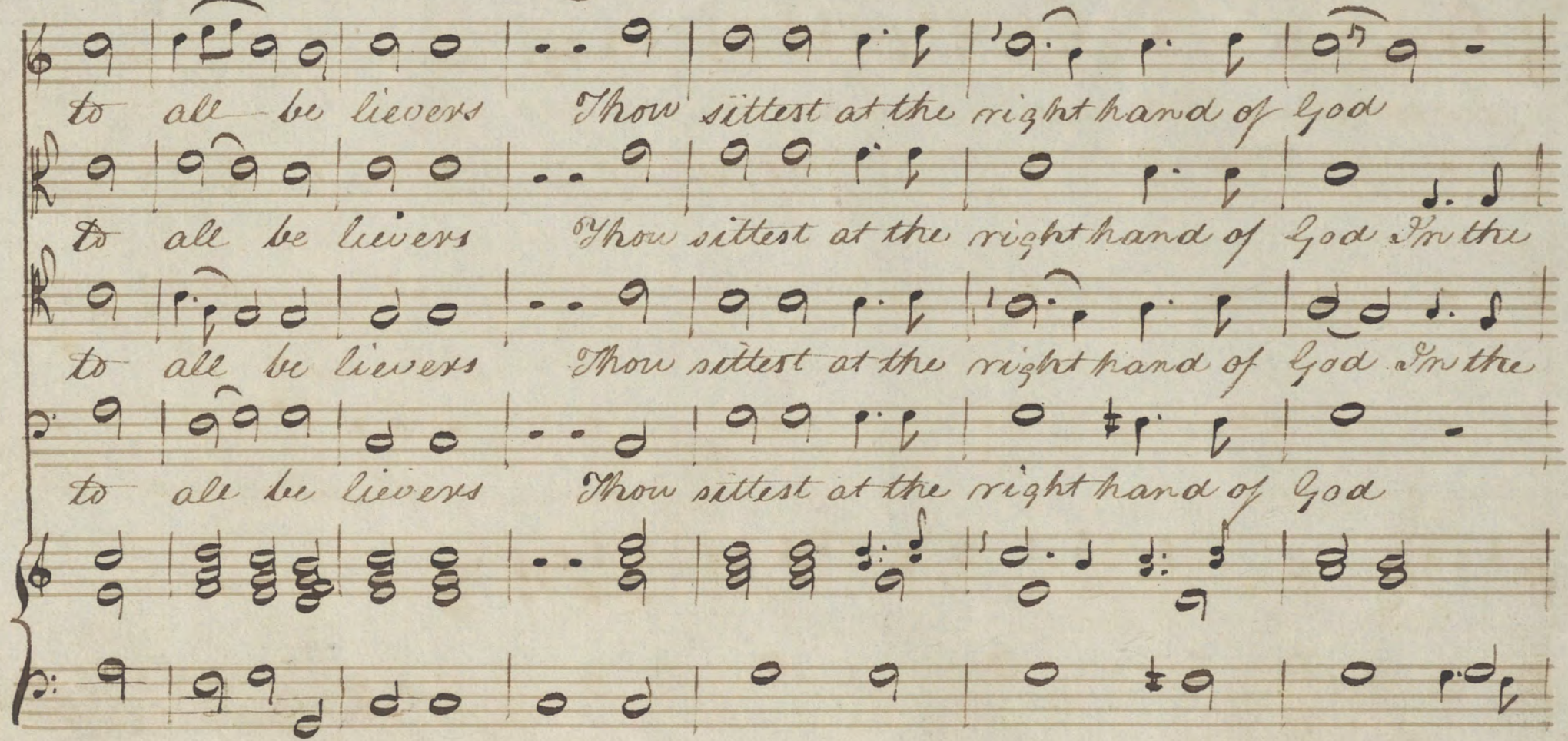
liver Man Thou didst not abhor the Vir-gins Womb

Solo Decani

When Thou hadst over

Verse 4 voices Andantino Cantoris


 Musical notation for the first system, including vocal staves and piano accompaniment. The system consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment. The lyrics are: "Thou didst open the kingdom of heaven" (repeated for each voice part) and "come the sharpness of death" (piano part). The tempo is marked "Andantino" and the style is "Cantoris".


 Musical notation for the second system, including vocal staves and piano accompaniment. The system consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment. The lyrics are: "to all believers" (repeated for each voice part) and "Thou sittest at the right hand of God" (repeated for each voice part). The tempo is marked "Andantino" and the style is "Cantoris".

In the glo-ry of the Father
 glo-ry the glo-ry of the Father in the glo-ry
 glo-ry In the glo-ry of the Father in the glo-ry
 In the glo-ry of the Father

The first system of the manuscript contains four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is written in a cursive hand with various note values and rests.

Chorus Largo
 In the glo-ry of the Father We believe that
 ry the glo-ry of the Father We believe that
 ry in the glo-ry of the Father We believe that
 In the glo-ry of the Father We believe that

The second system of the manuscript begins with the heading 'Chorus Largo'. It contains four staves, similar to the first system, with vocal lines and piano accompaniment. The lyrics continue with 'We believe that'. The piano part includes chords and melodic lines.

Thou shalt come to be our Judge Verse Slow Staccato Decani.

Thou shalt come to be our Judge, We therefore pray thee help thy

Thou shalt come to be our Judge We therefore pray thee help thy

Thou shalt come to be our Judge We therefore pray thee help thy

Servants whom Thou hast re deemed with thy precious Blood

Servants whom Thou hast re deemed with thy precious Blood

Servants whom Thou hast re deemed with thy precious Blood

Easter

Make them to be numbred with thy Saints in glory ever

Make them to be numbred with thy Saints in glory ever

Make them to be numbred with thy Saints in glory ever

Make them to be numbred with thy Saints in glory ever

Make them to be numbred with thy Saints in glory ever

Slow

Chorus Moderato

last — ing O Lord save thy people and bless thine heritage

last — ing O Lord save thy people and bless thine heritage

last — ing O Lord save thy people and bless thine heritage

last — ing O Lord save thy people and bless thine heritage

last — ing O Lord save thy people and bless thine heritage

Gov-ern them, and lift them up - them up for ev-er Day by

Gov-ern them and lift them up - them up for ev-er Day by

Gov-ern them and lift them up for ev-er Day by

Gov-ern them and lift them up for ev-er Day by

day we magni fy thee we magni fy thee. And we worship thy

day we magni fy thee we magni fy thee And we worship thy

day we magni fy thee we magni fy thee And we worship thy

day we magni fy thee we magni fy thee And we worship thy

day we magni fy thee we magni fy thee And we worship thy

Slow

Name ever world with out end Verse Largo Cantoris

Name ever world without end Vouchsafe O Lord to keep us this

Name ever world without end Vouchsafe O Lord to keep us this

Name ever world without end Vouchsafe O Lord to keep us this

O Lord have mercy up on us

day this day without Sin O Lord have mercy up on us

day this day without Sin

day this day without Sin

as our trust is in thee

O Lord let thy Mer-cy lighten up on us as our trust is in thee

O Lord let thy Mer-cy lighten up on us as our trust is in thee

O Lord let thy Mer-cy lighten up on us as our trust is in thee

Chorus Moderato

O Lord in thee Lord in thee have I trust-ed let me never be con

O Lord in thee Lord in thee have I trust-ed let me never be con

O Lord in thee Lord in thee have I trust-ed let me never be con

O Lord in thee Lord in thee have I trust-ed let me never be con

verse same time Cantoris

founded Lord in thee in thee have I trusted Let me never be confounded

founded Lord in thee — have I trusted Let me never be confounded

founded Lord in — thee — have I trusted

founded Lord in thee in thee have I trusted

||

Chorus Tempo

ad lib Lord in thee in thee have I trusted let me

let me never be confounded Lord in thee in thee have I trusted let me

let me never be confounded Lord in thee in thee have I trusted let me

let me never be confounded Lord in thee in thee have I trusted let me

||

Slow and Piano

never be con founded Let me never be con found-ed

never be con founded Let me never be con found-ed

never be con founded Let me never be con found-ed

never be con founded Let me never be con found-ed

The first section consists of five vocal staves and two piano accompaniment staves. The lyrics are: "never be con founded Let me never be con found-ed". The music is written in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The piano accompaniment includes chords and single-note lines.

Jubilate

O be Joyful be Joyful in the Lord all ye Lands be

O be Joyful be Joyful be Joy-ful in the Lord all ye Lands

O be Joyful be Joyful be Joy-ful in the Lord all ye Lands

O be Joy-ful be Joy ful in the Lord all ye Lands

The second section consists of five vocal staves and two piano accompaniment staves. The lyrics are: "O be Joyful be Joyful in the Lord all ye Lands be". The music is written in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The piano accompaniment includes chords and single-note lines.

Joy - ful in the Lord all eye Lands serve the Lord with gladness

in the Lord all eye Lands serve the Lord with gladness

in the Lord all eye Lands serve the Lord with gladness

in the Lord all eye Lands serve the Lord with gladness

serve the Lord with gladness. and come be fore his pre

serve the Lord with gladness and come be fore his pres - ence his

serve the Lord with gladness. and come be fore his pres - ence his

serve the Lord with gladness and come be fore his pres -

ence with a Song
 presence with a Song
 presence with a Song
 -ence with a Song

Recit Tenor Cantus
 Be ye sure that the Lord he is God be ye sure

Verse Cantus
 It is he that hath made us and not we our
 It is he that hath made us and not we our
 that the Lord he is God

selves
selves It is he that hath made us and not we our selves We are his
 It is he that hath made us and not we our selves We are his
 It is he that hath made us and not we our selves We are his

and the Sheep of his pasture
people and the Sheep of his pasture
people We are his people and the Sheep of his
people We are his people and the Sheep of his

Chorus Viva

We are his people and the Sheep of his Pasture O go your
 We are his people and the Sheep of his Pasture O go your
 pasture We are his people and the Sheep of his Pasture O go your
 pasture We are his people and the Sheep of his Pasture O go your

way in to his Gates with thanks giving — and in to his courts to his
 way in to his Gates with thanks giving — and in to his courts
 way in to his Gates with thanks giving — and in to his
 way in to his Gates with thanks giving and into his courts

courts with praise
 with praise be thankful unto him
 courts with praise be thankful unto him
 with praise be thankful unto him
 be thankful unto him

be thankful unto him and speak good of his name speak good of
 be thankful unto him and speak good of his name speak good of
 unto him and speak speak good of his name speak good of
 and speak speak good of his name speak good of

his Name Verse Moderato *due*

his Name For the Lord is gracious his mercy is ever

his Name For the Lord is gracious his mercy is ever

his Name For the Lord is gracious his mercy is ever

lasting and his truth endureth from generation to generation

lasting and his truth endureth from generation to generation

lasting and his truth endureth from generation to generation

Handwritten musical score for the first system. It consists of three vocal staves and a piano accompaniment. The lyrics are: "a tion to gen er a tion his truth en dureth from gen er a tion to gen er a tion his truth en dureth from gen er a tion to gen er a tion his truth en dureth from gen er". The piano part is written in treble and bass clefs.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "a tion to gen er a tion his truth en dureth from gen er a tion to gen er a tion his truth en dureth from gen er a tion to gen er a tion his truth en dureth from gen er". The piano part continues with similar accompaniment.

Chorus Vivace

Handwritten musical score for the first system of the chorus. It consists of five vocal staves and two piano accompaniment staves. The lyrics are: "Glo ry be to the Fa - ther a - tion to gen er a tion Glo ry be to the Fa - ther & to the a - tion to gener a - tion Glo ry be to the Fa - ther and to the a - tion to gener a - tion Glo ry be to the Fa - ther". The music is in common time and features various note values including quarter, eighth, and sixteenth notes, as well as rests.

Handwritten musical score for the second system of the chorus. It continues with five vocal staves and two piano accompaniment staves. The lyrics are: "and to the ho ly Ghost As it was in the be ginning is now and Son and to the ho ly Ghost As it was in the be ginning is now and Son and to the ho ly Ghost As it was in the be ginning is now and and to the ho ly Ghost As it was in the be ginning is now and". The musical notation continues with similar note values and rests as the first system.

ever shall be world without end A men

ever shall be world without end A men

ever shall be world without end A men world with-

ever shall be world without end A men

The first system consists of six staves. The top four staves are vocal parts, each with lyrics underneath. The bottom two staves are for keyboard accompaniment, with a double bar line at the beginning.

world without end A men is now and ever and

world without end A men is now and ever and

-out end A men is now and ever and ever shall

world without end A men is now and ever and ever shall

The second system also consists of six staves. The top four staves are vocal parts with lyrics. The bottom two staves are for keyboard accompaniment, with a double bar line at the beginning.

ever shall be world with out end A men
 ever shall be world without end As it was in the be
 be world without end A men As it
 be world with out end A men

The first system of the manuscript contains four staves. The top two staves are vocal parts with lyrics written below them. The bottom two staves are for keyboard accompaniment, with a treble and bass clef. The music is written in a cursive hand, typical of 18th-century manuscripts. There are some water stains on the left side of the page.

As it was in the be ginning is now As it was in
 ginning is now As it was in the be ginning is now
 was in the be ginning is now As it was in the be ginning
 As it was in the be ginning is now As

The second system continues the musical piece with four staves. It follows the same layout as the first system, with two vocal staves and two keyboard staves. The lyrics are repeated in a similar pattern. The handwriting remains consistent with the first system.

the be - gin - ning is now and ever shall be world without
 is now and ever shall be world
 is now is now and ever shall be
 it was in the be ginning is now and ever shall be world without

The first system of the manuscript contains four staves. The top two staves are vocal parts with lyrics written below them. The bottom two staves are piano accompaniment. The lyrics are: "the be - gin - ning is now and ever shall be world without", "is now and ever shall be world", "is now is now and ever shall be", and "it was in the be ginning is now and ever shall be world without".

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

The second system of the manuscript contains four staves. The top two staves are vocal parts with lyrics written below them. The bottom two staves are piano accompaniment. The lyrics are: "end A - - - - - men world - without end A - - - - -", "with out end A - - - - - men world with out end A - - - - -", "world without end world with out - - - - - end A - - - - - men", and "end A - - - - - men world with out end A - - - - - men A - - - - -".

Handwritten musical score on six staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The lyrics "men A" and "mer" are written below the notes. The paper shows signs of age, including water damage and staining.

Handwritten notes on the right margin, possibly a library or collection number: { 66 (P. 101) } 88 (P. 101)

Several empty staves with very faint, illegible handwritten musical notation, likely bleed-through from the reverse side of the page.