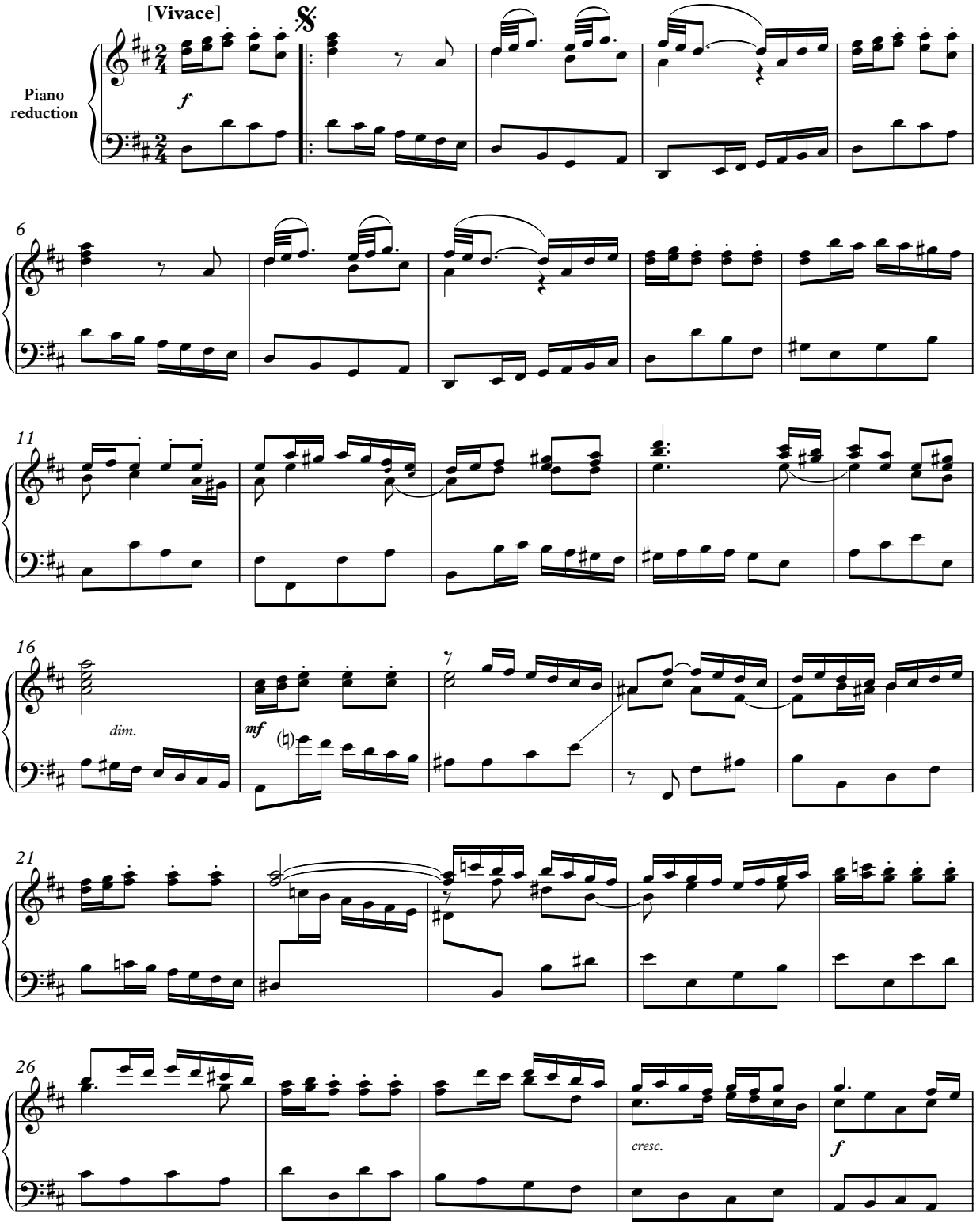
3. Praise our God who reigns in glory

(*Lobet Gott in seinen Reichen*)

Words of unknown authorship
English version by John Rutter

J. S. BACH (1685–1750)
from the Ascension Oratorio, BWV 11



Note: all dynamic markings are editorial.

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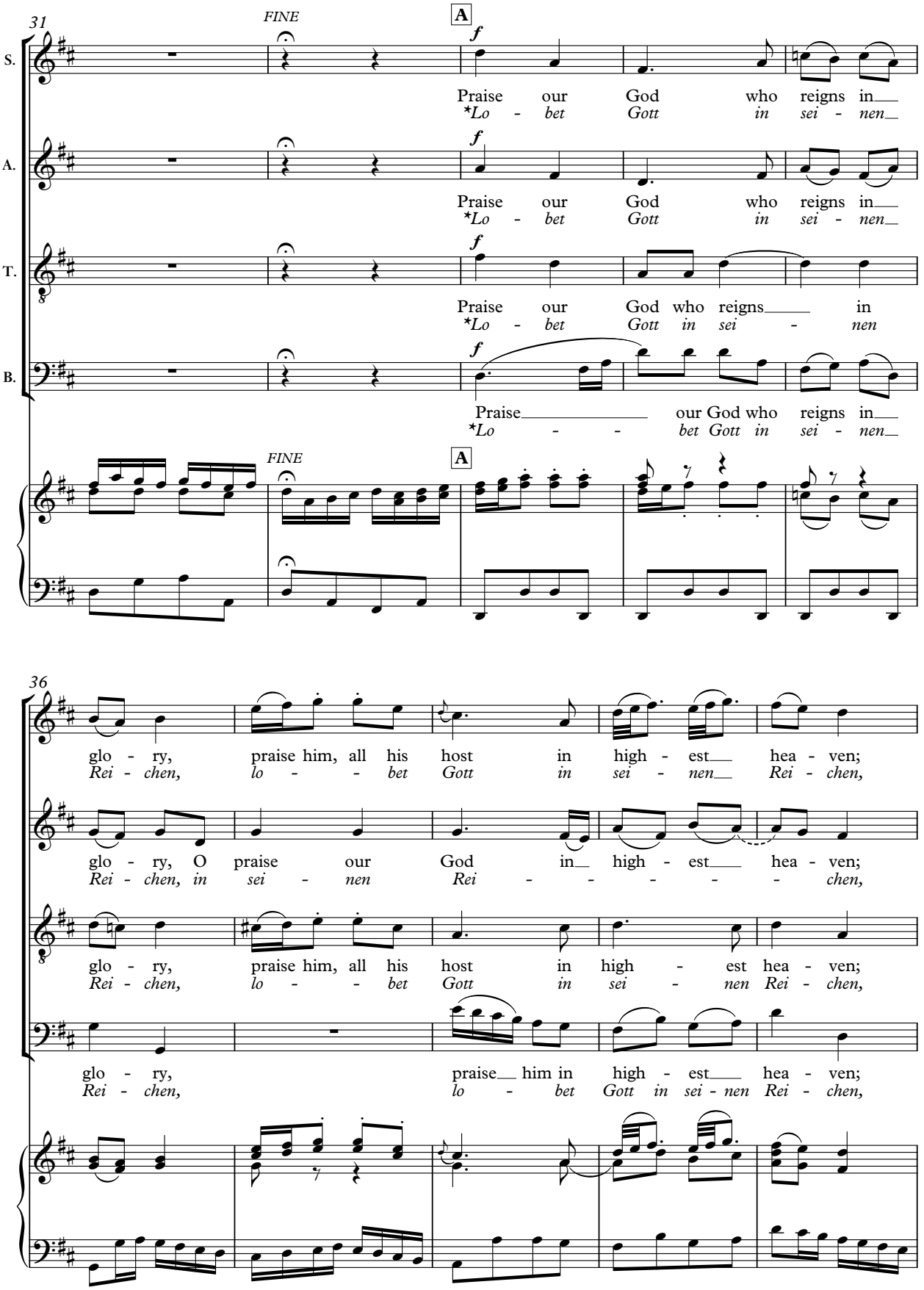
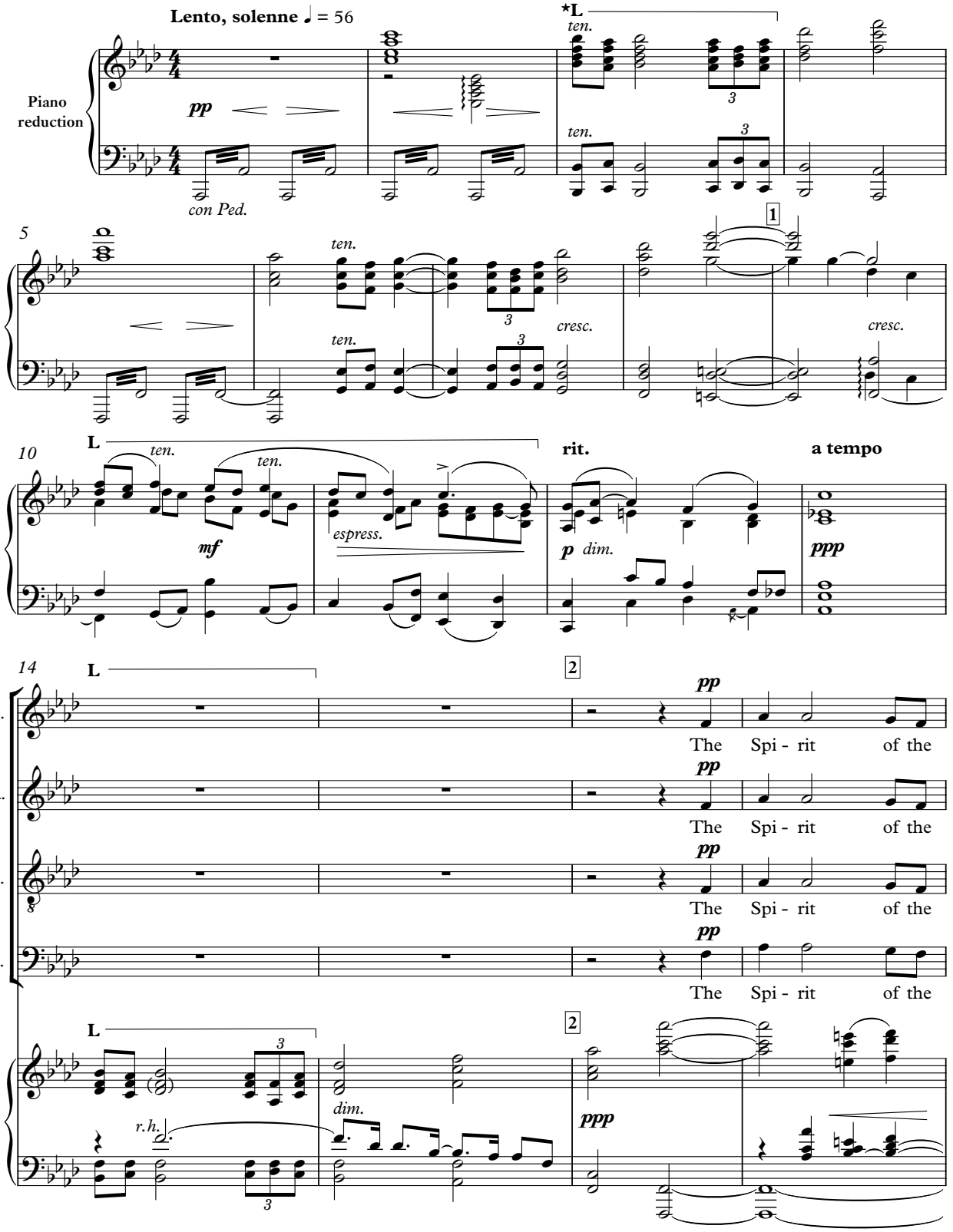


*Exceptionally, in this chorus syllabic slurs are shown as for the English version only, in the interests of avoiding the use of many dotted slurs.

9. The Spirit of the Lord

Isaiah 61: 1–3

EDWARD ELGAR (1857–1934)
from *The Apostles*, Op. 49



*L (Elgar's marking) = largamente – with some broadening of tempo.

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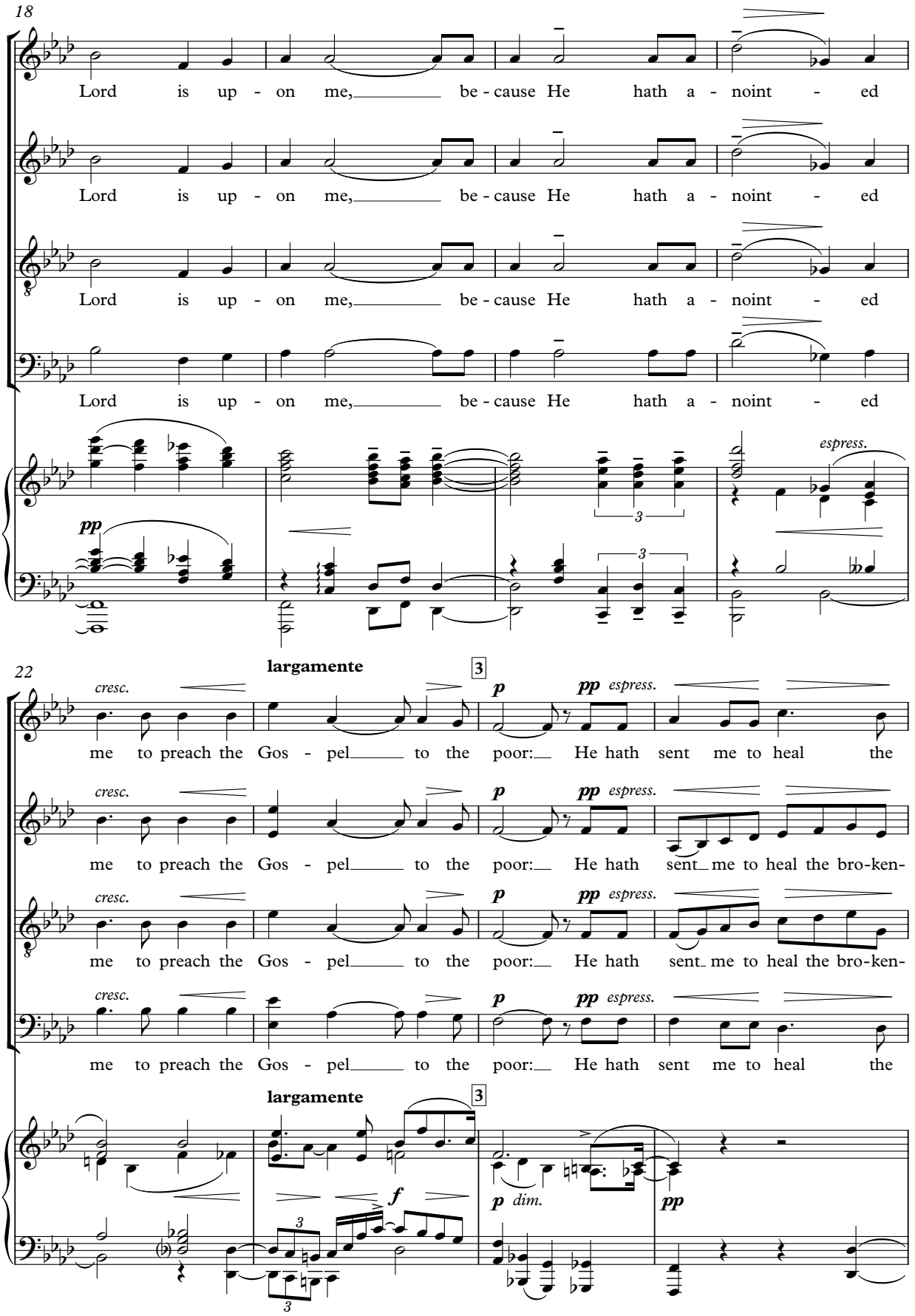
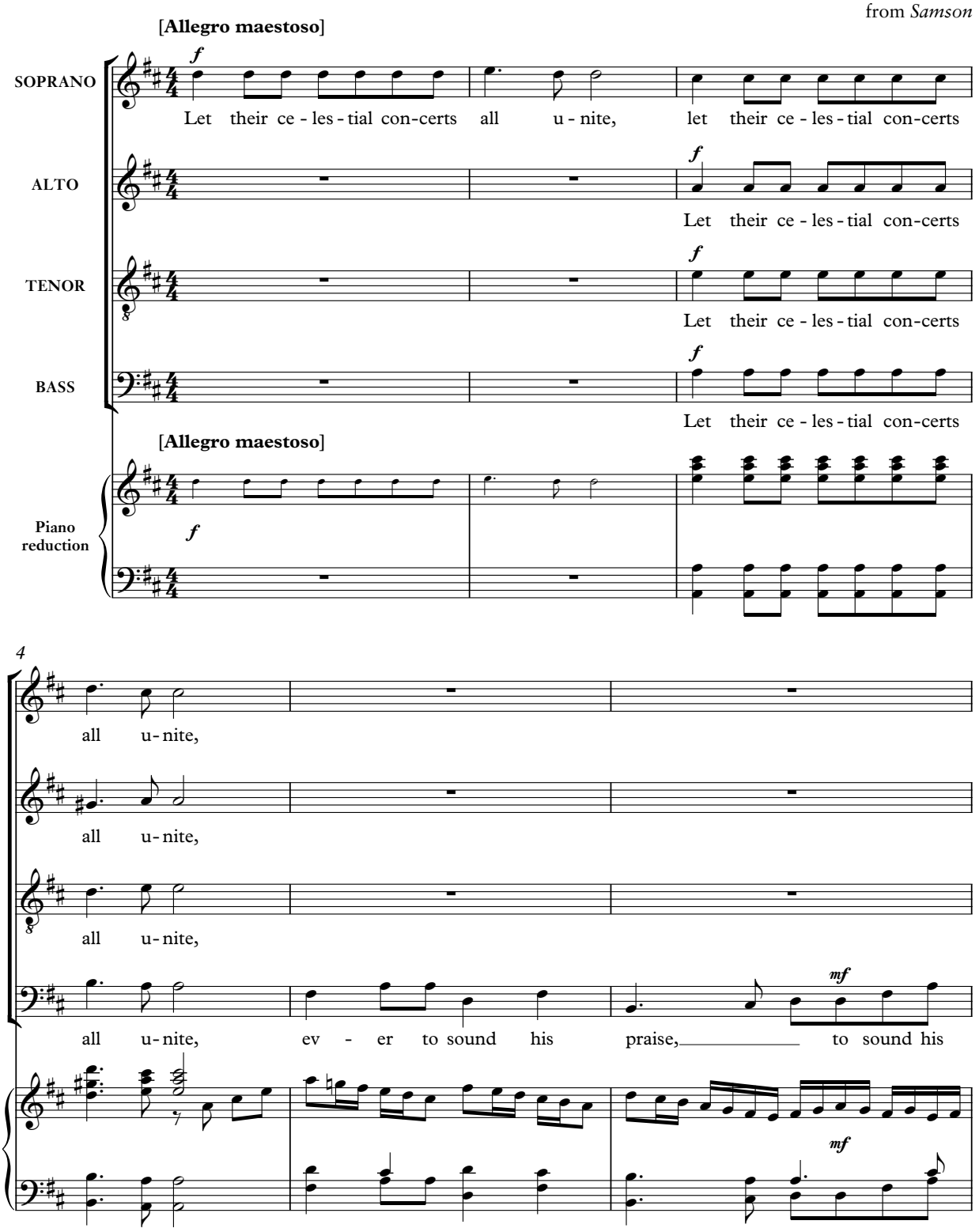

18
Lord is up - on me, be - cause He hath a - noint - ed
Lord is up - on me, be - cause He hath a - noint - ed
Lord is up - on me, be - cause He hath a - noint - ed
Lord is up - on me, be - cause He hath a - noint - ed
pp
espress.
22
largamente
cresc.
p
pp
espress.
me to preach the Gos - pel to the poor: He hath sent me to heal the
me to preach the Gos - pel to the poor: He hath sent me to heal the bro-ken-
me to preach the Gos - pel to the poor: He hath sent me to heal the bro-ken-
me to preach the Gos - pel to the poor: He hath sent me to heal the
largamente
f
p dim.
pp

14. Let their celestial concerts all unite

Words by Newburgh Hamilton (1691–1761)

G. F. HANDEL (1685–1759)
from *Samson*



In *Samson*, this chorus follows directly on from the soprano aria *Let the bright seraphim*.

Note: all dynamic markings are editorial.

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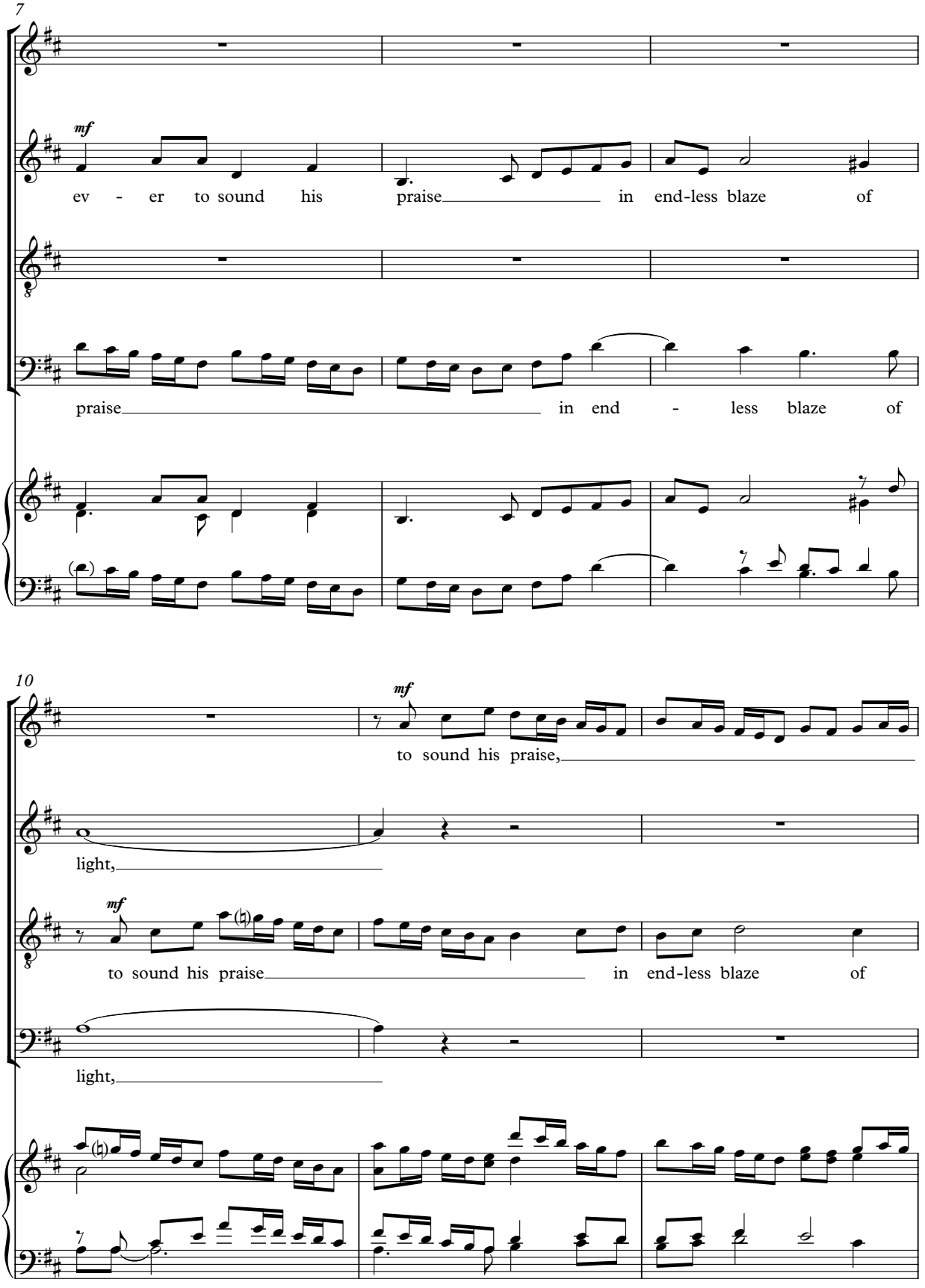
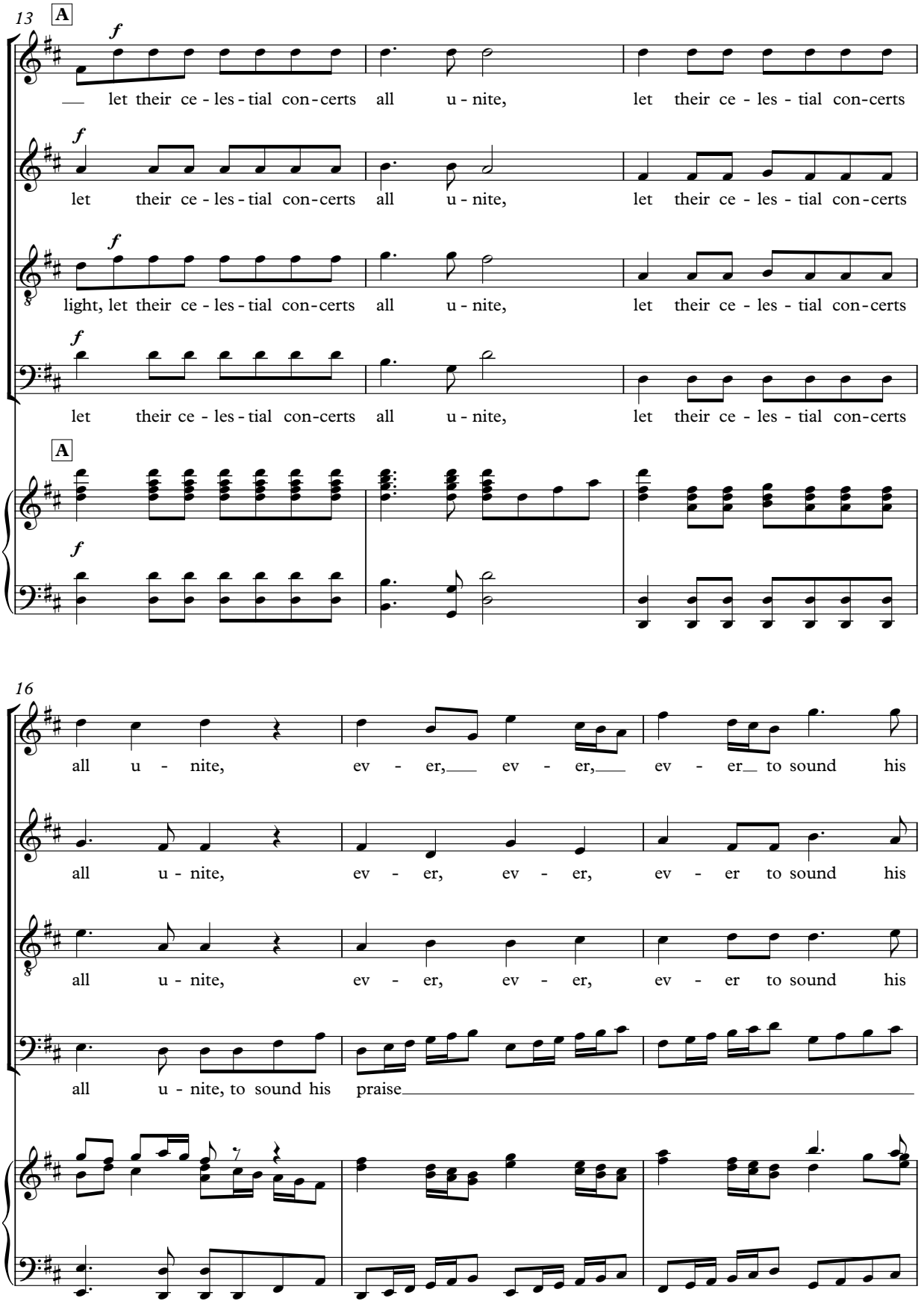

7
mf
ev - er to sound his praise in end-less blaze of
praise in end - less blaze of
10
mf
to sound his praise,
light,
mf
to sound his praise in end-less blaze of
light,

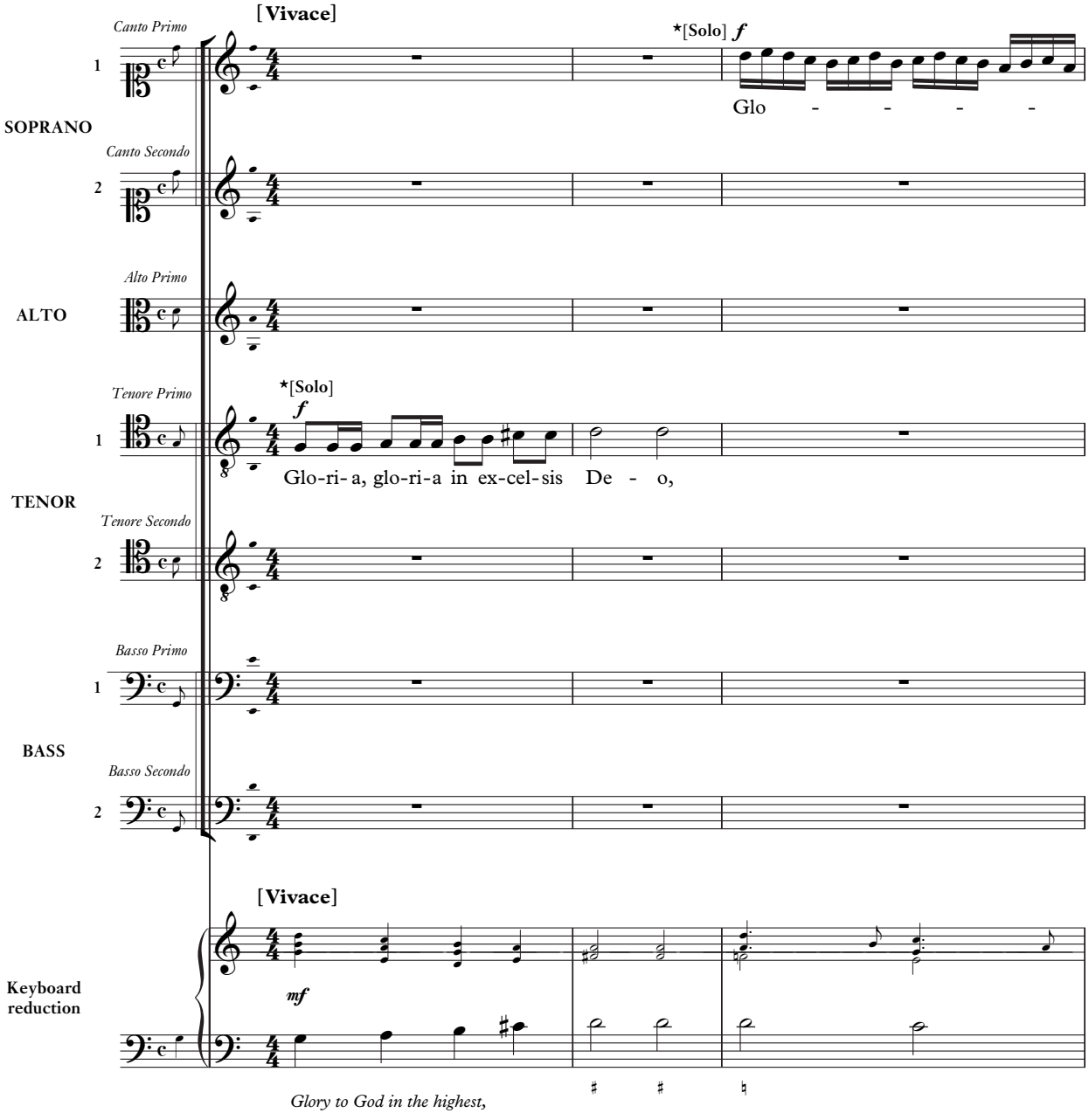

13
A
f
let their ce - les - tial con - certs all u - nite, let their ce - les - tial con - certs
let their ce - les - tial con - certs all u - nite, let their ce - les - tial con - certs
light, let their ce - les - tial con - certs all u - nite, let their ce - les - tial con - certs
let their ce - les - tial con - certs all u - nite, let their ce - les - tial con - certs
16
all u - nite, ev - er, ev - er, ev - er to sound his
all u - nite, ev - er, ev - er, ev - er to sound his
all u - nite, ev - er, ev - er, ev - er to sound his
all u - nite, to sound his praise

20. Gloria

for seven voices

Words from the Ordinary of the Mass

CLAUDIO MONTEVERDI
(1567–1643)



Note: all dynamic markings and slurs are editorial.

*See commentary for discussion of the solo–tutti markings.

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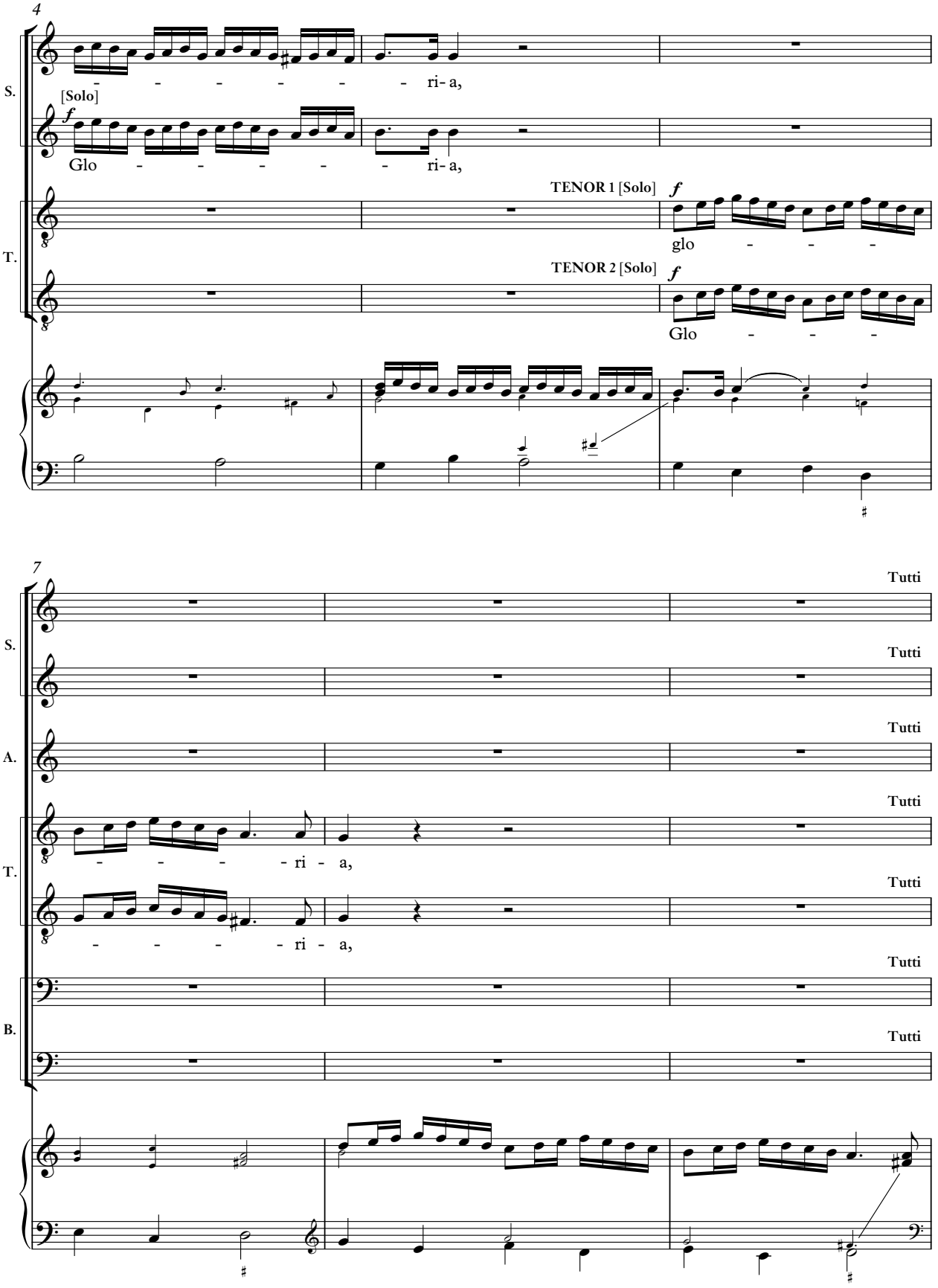
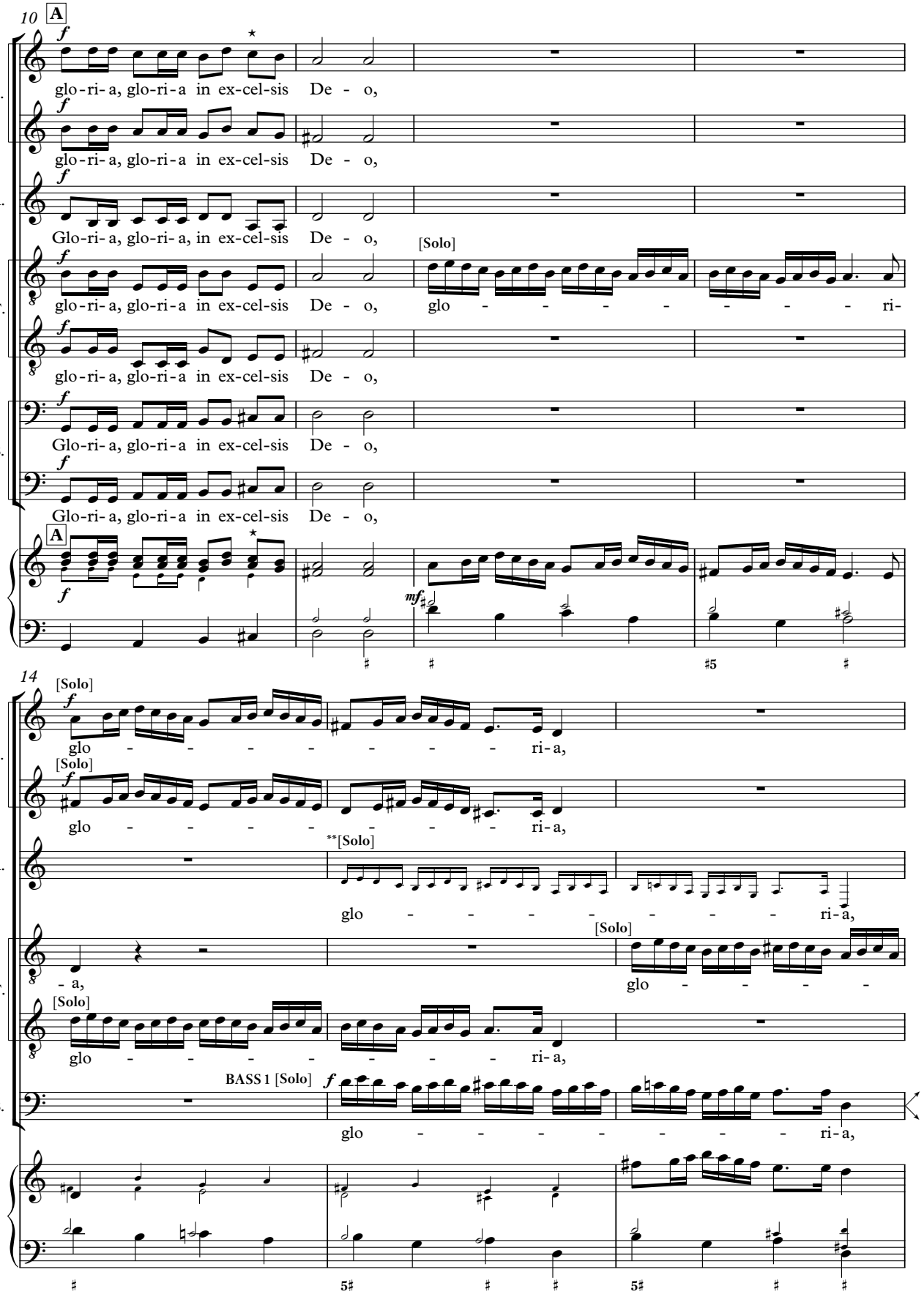

4
S.
[Solo]
f
Glo - - - - - ri- a,
T.
TENOR 1 [Solo]
f
glo - - -
TENOR 2 [Solo]
f
Glo - - -
7
S.
A.
T.
B.
Tutti
- - - - ri - a,
- - - - ri - a,



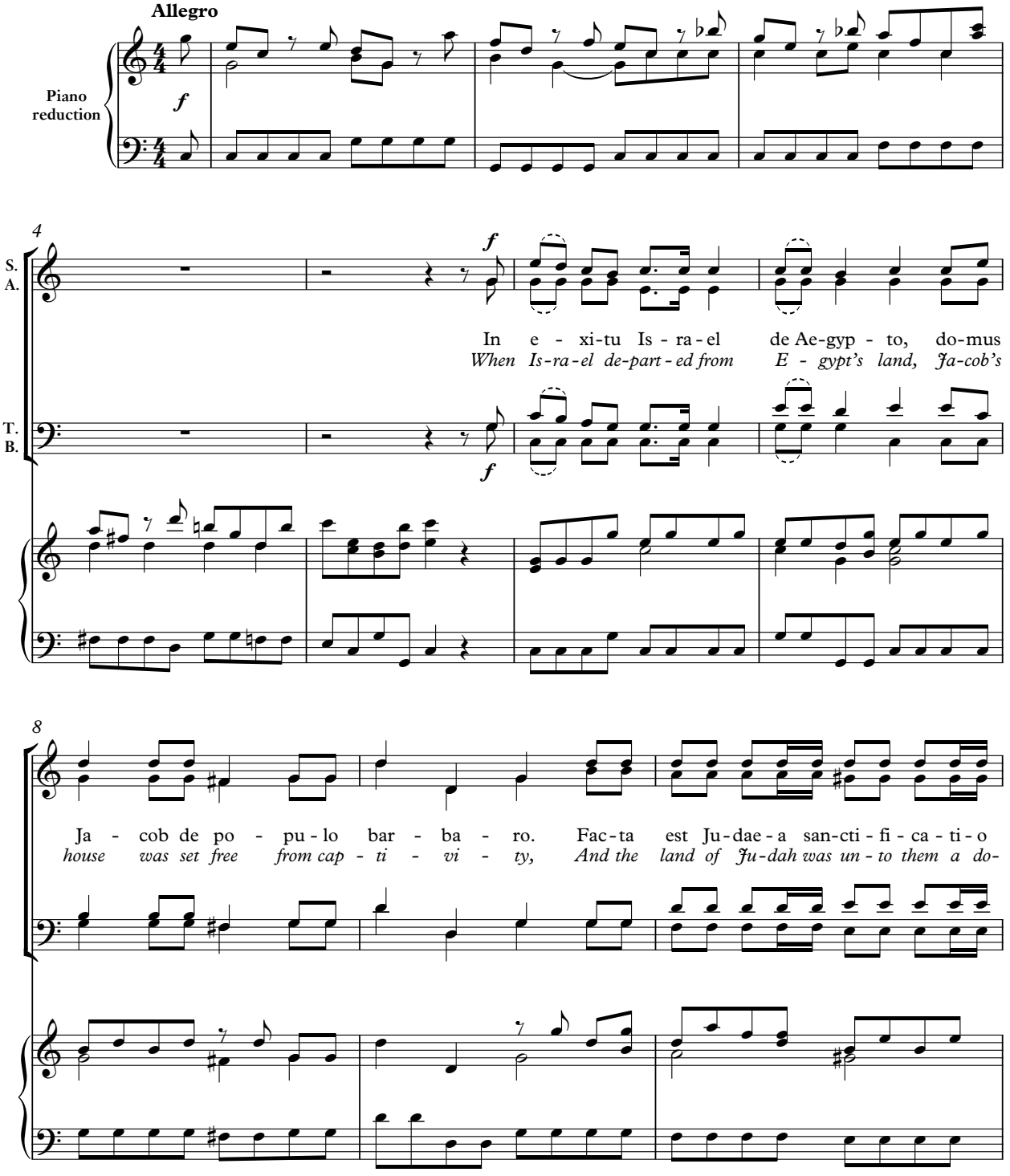
* The Cs in S.1 and Vln 1 have a ♯ added by hand in the source, which avoids the false relation with the bass, but is not necessarily preferable.
**These four bars are in the alto part-book (probably a printer's error), but it is suggested they be reassigned to basses 1 and 2 as shown.

28. In exitu Israel

(*When Israel departed from Egypt's land*)

*Psalms 114 and 115
English translation by John Rutter

ANTONIO VIVALDI
(1678–1741)



*Psalm 113 according to Catholic numbering.

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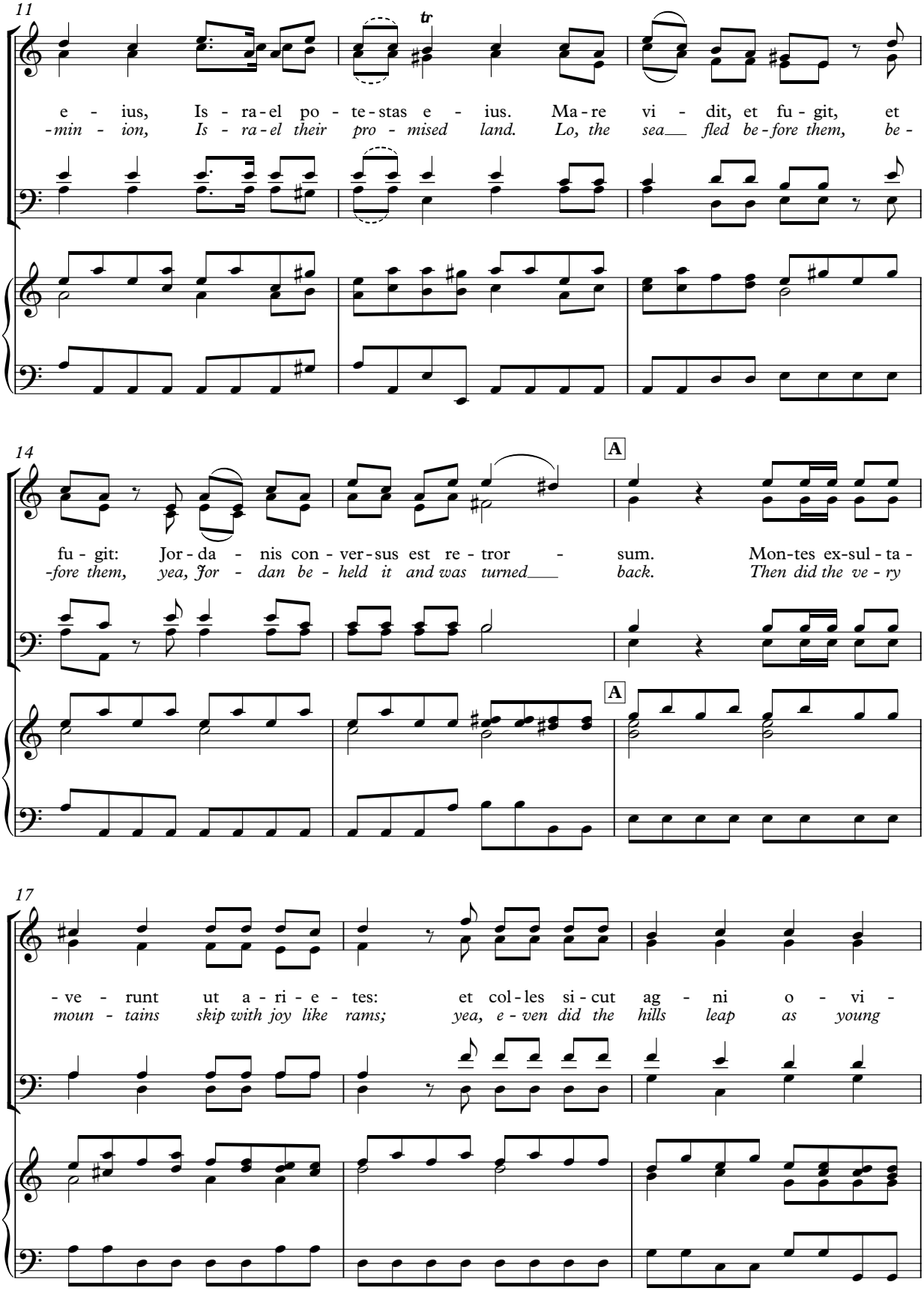
11
tr
e - ius, Is - ra - el po - te - stas e - ius. Ma - re vi - dit, et fu - git, et
-min - ion, Is - ra - el their pro - mised land. Lo, the sea fled be - fore them, be -
14
A
fu - git: Jor - da - nis con - ver - sus est re - tror - sum. Mon - tes ex - sul - ta -
-fore them, yea, Jor - dan be - held it and was turned back. Then did the ve - ry
17
- ve - runt ut a - ri - e - tes: et col - les si - cut ag - ni o - vi -
moun - tains skip with joy like rams; yea, e - ven did the hills leap as young