

Arise, shine, for thy light is come 597

21

S shine, shine, for thy light is come, and the glo - ry of the Lord, and the glo-ry of the Lord is

A shine, shine, for thy light is come, and the glo - ry of the Lord, and the glo-ry of the Lord is

T shine, shine, for thy light is come, and the glo - ry of the Lord, and the glo-ry of the Lord

B shine, shine, for thy light is come, and the glo - ry of the Lord, and the glo-ry of the Lord is

29

S ri - - - - sen up - on thee, and the glo - ry, and the glo - ry, and the

A ri-sen, is ri-sen, ri - sen up - on thee, and the glo - ry, and the glo - ry, and the

T is_ ri - - - sen up - on thee, and the glo - - - -

B ri-sen, is ri-sen, ri - sen up - on thee, and the glo - - - -

35

S glo-ry of the Lord is ri-sen up - on thee. Symphony

A glo-ry of the Lord is ri-sen up - on thee.

T - ry of the Lord is ri-sen up - on thee.

B - ry of the Lord is ri-sen up - on thee.

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42 [C] [♩=72] Instrumental

S Instrumental

A Instrumental

T Instrumental

Bass Solo

B Instrumental

For, be-hold, dark-ness shall co - ver the earth, shall co -

46

S

A

T

Bass Solo

B

ver the earth, and gross dark - ness the peo-ple:

[♩=96] [D]

A

T

B

But the Lord shall a - rise, but the Lord shall a - rise, a - rise_ up - on thee, and his glo-ry, his

Instrumental but the Lord shall a - rise, a - rise_ up - on thee, and his glo-ry, his

56

A

T

B

glo-ry, his glo - ry shall be seen_ up - on thee, his glo-ry, his glo-ry, his

glo-ry, his_ glo - ry shall be seen_ up - on thee, his glo-ry, his glo-ry, his_

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62 Symphony

A glo - ry shall be seen up - on thee.

T glo - ry shall be seen up - on thee.

B

69 E] [♩=132]

S Sing, O ye heav'ns, sing, O ye heav'ns, sing, O ye heav'ns, and be joy-ful, O earth, break

A Sing, O ye heav'ns, sing, O ye heav'ns, sing, O ye heav'ns, and be joy-ful, O earth, break

T Sing, O ye heav'ns, sing, O ye heav'ns, sing, O ye heav'ns, and be joy-ful, O earth, break

B Sing, O ye heav'ns, sing, O ye heav'ns, sing, O ye heav'ns, and be joy-ful, O earth, break

77

S forth, break forth, break forth in - to sing - ing O

A forth, break forth, break forth, break forth in - to sing - ing O

T forth, break forth, break forth, break forth in - to sing - ing O

B forth, break forth, break forth in - to sing - ing O

83

S moun-tains, break forth in - to sing - - - ing, break forth in - to

A moun-tains, break forth in - to sing-ing, break forth in - to sing-ing, break

T moun-tains, break forth in - to sing - - - ing, break forth in - to

B moun - tains, break forth in - to sing-ing, break forth in - to sing-ing, break

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90

S sing - ing, break forth in - to_ sing - ing, O moun-tains, O moun-tains,

A forth in - to_ sing - ing, break forth in - to_ sing - ing, O moun-tains,

T sing - ing, break forth in - to_ sing - ing, O moun-tains, O moun-tains,

B forth in - to_ sing - ing, break forth in - to_ sing - ing, O moun-tains,

95 **F**

S *pp* for the Lord hath com-for-*ff* ted, hath com - for-*ff* ted his peo - ple, break forth in - to_ sing-ing, O

A *pp* for the Lord hath com-for-*ff* ted, hath com - for-*ff* ted his peo - ple, break forth in - to_ sing-ing, O

T *ff* break forth in - to_ sing-ing, O

B *ff* break forth in - to_ sing-ing, O

101

S moun-tains, for the Lord hath com - for - ted his_ peo-ple, for the Lord hath

A moun-tains, for the Lord hath com - for - ted his_ peo-ple, for the Lord hath

T moun-tains, for the Lord hath com - for - ted his_ peo-ple, for the

B moun-tains, for the Lord hath com - for - ted his_ peo-ple, for the

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109

S
com - - for - ted his peo - ple,

A
com - - for - ted his peo - ple,

T
Lord hath com - for - ted his peo - ple,

B
Lord hath com - for - ted his peo - ple,

112 G [$\text{♩} = 80$]

S
and will have mer - cy on his af - flic - ted.

A
and will have mer - cy on his af - flic - ted.

T
and will have mer - cy on his af - flic - ted.

B
and will have mer - cy on his af - flic - ted.

Edited from the Quayle manuscript held in the Manx National Heritage Library, Douglas. The voice parts are set out in descending order ATSB, but in the instrumental interludes the order reverts to SATB, clearly intended for melody instruments. But in bars 42-48 the accompaniment appears to be intended for keyboard. In this section alto and tenor notes are either taken out of the keyboard part or editorially added.

Bar 4 soprano notes 3-6: these are slurred in the original. There are no other slurs in the instrumental notes elsewhere, so this slur is omitted.

Bar 5 tenor and bar 8 bass: the original has these notes doubled at the lower octave.

Bar 39 tenor note 2: B \flat original but possibly a mistake.

Bar 48 (rehearsal letter D to E): there is no indication of part allocation for this section. Alto, tenor and instrumental bass is the editorial choice, but the decorated tenor part could perhaps be the air, in which case soprano rendition might be chosen.

Bar 56 tenor notes 3-5: this and similar figures appear as grace notes.

Bar 63 bass note 2: this note appears to have a small sharp sign added, but this would only make sense if the next note were A rather than C.

Bars 95 and 98: dynamics original.

Bars 103-06 tenor: original has divided tenor, with Gs below each C.

These have the effect of inverting the harmony, and have been omitted.