

Dedicated to G. Hylton Stewart  
Composed for the 1923 Annual Festival of the  
Rochester Diocesan Church Choirs Association

# With a voice of singing

Martin Shaw

With spirit ♩ = c. 144

Soprano *f* With a voice of sing - ing

Alto *f* With a voice of sing - ing

Tenor *f* With a voice of sing - ing

Bass *f* With a voice of sing - ing

Organ *f* With spirit ♩ = c. 144  
Ped.

de-clare ye this, and let it be heard, Al - le - lu -

de-clare ye this, and let it be heard, Al - le - lu -

de-clare ye this, and let it be heard, Al - le - lu -

de-clare ye this, and let it be heard, Al - le - lu -

*duh* *LEH*

Orchestra parts available on rental from the publishers.

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ia. De-clare ye *mf*  
 ia. De-clare ye this, de - *mf*  
 ia. De-clare ye this, de - clare, de-clare ye *mf*  
 ia. De-clare ye this, and let — it be heard, de-clare ye *mf*  
 DUH-  
 senza Ped.

this, and let it be heard, Al - le - lu -  
 clare and let it be heard, Al - le - lu -  
 this, de-clare and let it be heard, Al - le - lu -  
 this, de-clare and let it be heard, Al - le - lu -  
 LEH  
 Ped.

ia. Ut - ter it e - ven un - to the

ia. Ut - ter it e - ven un - to the

ia. Ut - ter it e - ven un - to the

ia. Ut - ter it e - ven un - to the

Sw. Sw.

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic. The lyrics for all parts are "ia. Ut - ter it e - ven un - to the". The piano accompaniment includes a *p* dynamic marking and a *Sw.* (Sostenuto) marking. The music is in a key with one sharp (F#) and a 4/4 time signature.

ends of the earth. The

ends of the earth. The

ends of the earth. The

ends of the earth. The

div. *ff* unis. *ff* *ff* *ff*

Detailed description: This block contains the second system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics "ends of the earth. The". The first three vocal parts have a *div.* (diviso) marking. The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The music continues in the same key and time signature as the first system.

Lord hath de - liv - er - ed his peo - ple, Al - le -

Lord hath de - liv - er - ed his peo - ple, Al -

Lord hath de - liv - er - ed his peo - ple,

Lord hath de - liv - er - ed his peo - ple,

lu - ia. The Lord hath de -

- le - lu - ia. The Lord hath de -

Al - le - lu - ia. The Lord hath de -

Al - le - lu - ia. The Lord hath de -

liv - er - ed his peo - ple, Al - le - lu - ia,  
liv - er - ed his peo - ple, Al - le -  
liv - er - ed his peo - ple, Al - le - lu -  
liv - er - ed his peo - ple, Al -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in four-part harmony, with the soprano, alto, tenor, and bass lines. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "liv - er - ed his peo - ple, Al - le - lu - ia,".

Al - le - lu - ia.  
lu - ia, Al - le - lu - ia.  
ia, Al - le - lu - ia.  
- le - lu - ia, Al - le - lu - ia.

The second system continues the vocal and piano parts. The vocal parts are in four-part harmony, with the soprano, alto, tenor, and bass lines. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "Al - le - lu - ia.", "lu - ia, Al - le - lu - ia.", "ia, Al - le - lu - ia.", and "- le - lu - ia, Al - le - lu - ia.".

*mf*  
O be joy-ful in God, all ye lands, \_\_\_\_\_

*mf*  
O be joy-ful in God, all ye lands, \_\_\_\_\_

*mf*  
O be joy-ful in God, all ye lands, \_\_\_\_\_

*mf*  
O be joy-ful in God, all ye lands, \_\_\_\_\_

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

O sing prais-es to the hon-or of his

O sing prais-es to the hon-or of his

O sing prais-es to the hon-or of his

O sing prais-es to the hon-or of his

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

*div.* *unis.*

name, make his praise to be glo - -

name, make his praise to be glo - -

name, make his praise to be glo - -

name, make his praise to be glo - -

*poco rit.*

- rious.

- rious.

- rious.

- rious.

*poco rit.*

*a tempo*  
*f*

With a voice of sing - ing de - clare ye this, and let it be

*a tempo*  
*f*

With a voice of sing - ing de - clare ye this, and let it be

*a tempo*  
*f*

With a voice of sing - ing de - clare ye this, and let it be

*a tempo*  
*f*

With a voice of sing - ing de - clare ye this, and let it be

heard, Al - le - lu - - ia.

heard, Al - le - lu - - ia. De - clare ye

heard, Al - le - lu - - ia. De - clare ye this, and

heard, Al - le - lu - - ia.



De-clare ye this, and let it be heard, —  
 this, de - clare and let it be heard, —  
 let — it be heard, de - clare and let it be  
 De-clare ye this, and let it be

Ped.

— Al - le - lu - ia. — *poco rit.*  
 — Al - le - lu - ia. —  
 heard, Al - le - lu - ia. —  
 heard, Al - le - lu - ia. —

Full Sw. *poco rit.*

*mp* *cresc. allargando*  
 Al - le - lu - ia. De - clare ye this, and let it be heard,  
*mp* *cresc. allargando*  
 Al - le - lu - ia. De - clare ye this, and let it be heard,  
*mp* *cresc. allargando*  
 Al - le - lu - ia. De - clare ye this, and let it be heard,  
*mp* *cresc. allargando*  
 Al - le - lu - ia. De - clare ye this, and let it be heard,  
*Gt. allargando*  
*cresc.*

*f* *a tempo*  
*ff div.*  
 Al - le - lu - ia.  
*f* *ff a tempo*  
 Al - le - lu - ia.  
*f* *ff a tempo*  
 Al - le - lu - ia.  
*f* *ff a tempo* *div.*  
 Al - le - lu - ia.  
*a tempo*  
*f* *ff*