

An Evening Hymn

Harmonia Sacra, 1688

Z193

COMPOS'D

By Mr. Henry Purcell

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FOR

Soprano

AND

A *THROUGH-BASS*

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# An Evening Hymn

Dr. William Fuller

Henry Purcell

voice     

Continuo realized by W. F. Long

organ {

6 Now, now that the sun \_\_\_\_\_ hath veil'd his light, and

12 bid the world good night; to the soft bed to the soft, the

18 soft bed my bo-dy I dis - pose, but where, where shall my

24 Soul re - pose? Dear, dear God, ev-en in thy arms, ev'n-

6 4 3  
5

## An Evening Hymn

30    in thy arms and can there be a - ny so sweet se -

36    cu - ri - ty! Can there be, a - ny so sweet so sweet se -

42    cu - ri ty! Then to thy rest O my

48    soul! Then to thy rest, O my

53    soul! and sing ing, praise the mer-cy that pro - longs thy

## An Evening Hymn

3

59 days and sing - - - ing, praise the mer-cy that pro-longs thy days;

59

65 Hal - le - lu-jah, Hal-le

65

71 lu - - - jah, Hal - - - le - lu - - - jah, Hal - - -

71

77 le - lu - - - jah, Hal - - - lu - - - jah, Jal - le - lu - - - jah, Hal - - -

77

83 le - lu - - - jah, Hal - - - le - lu - - -

83

## An Evening Hymn

4

## Voice

# An Evening Hymn

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## viola da gamba

viola da gamba

Now, now that the sun \_\_\_\_\_ hath veil'd \_\_\_\_\_ his \_\_\_\_\_  
light, and bid the world good night; to the soft \_\_\_\_\_  
bed to the soft, \_\_\_\_\_ the soft \_\_\_\_\_ bed \_\_\_\_\_ my bo-dy I \_\_\_\_\_ dis-  
pose, but where, where shall my Soul \_\_\_\_\_ re - pose? Dear, \_\_\_\_\_  
dear \_\_\_\_\_ God, \_\_\_\_\_ ev-en in thy arms, ev'n \_\_\_\_\_ in thy \_\_\_\_\_  
arms and can there be a - ny so sweet \_\_\_\_\_ se -  
cu - ri - ty! Can there be, a - ny so sweet so  
sweet \_\_\_\_\_ se - cu - - ri ty! Then to thy rest \_\_\_\_\_  
O my soul! Then to thy \_\_\_\_\_  
rest, \_\_\_\_\_ O my soul! and sing \_\_\_\_\_

# An Evening Hymn

2

56

— ing, praise the mer - cy that pro - longs thy days and sing - - -

61

- ing, praise the mer - cy that pro - longs thy days; 8<sup>vb</sup>-----

viola da gamba

66

(8<sup>vb</sup>)----- Hal - le - lu - jah, Hal - - -

71

lu - - - jah, Hal - - - le - lu - - - jah, Hal - - -

76

le - lu - - - jah, Hal - le - lu - jah, Jal - le -

81

lu - - - jah, Hal - - - le - lu - - - jah, Hal - - -

86

le - lu - - - jah,

91

Hal - - - le - lu - - - jah, Hal - - - le - lu - - - jah, Hal - - -

96

le - lu - jah, Hal - le - lu - jah, Hal - le -

101

lu - jah, Hal - le - lu - jah, Hal - - -

106

le - lu - - - jah, Hal - - -

III

le - lu - - - jah.

Organ

# An Evening Hymn

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Henry Purcell

Continuo realized by W. F. Long

This is the first page of a musical score for organ. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is common time (indicated by '3'). The music begins with a rest followed by a series of quarter notes and eighth notes. The bass staff provides harmonic support with sustained notes and chords.

This is the second page of the musical score. The key signature remains one sharp (F#). The time signature changes to common time (indicated by '3'). The music continues with a mix of sustained notes and chords, primarily in the bass staff.

This is the third page of the musical score. The key signature remains one sharp (F#). The time signature changes to common time (indicated by '3'). The music continues with a mix of sustained notes and chords, primarily in the bass staff.

This is the fourth page of the musical score. The key signature remains one sharp (F#). The time signature changes to common time (indicated by '3'). The music continues with a mix of sustained notes and chords, primarily in the bass staff.

This is the fifth page of the musical score. The key signature remains one sharp (F#). The time signature changes to common time (indicated by '3'). The music continues with a mix of sustained notes and chords, primarily in the bass staff.

This is the sixth page of the musical score. The key signature changes to two sharps (G#). The time signature changes to common time (indicated by '3'). The music continues with a mix of sustained notes and chords, primarily in the bass staff.

This is the seventh page of the musical score. The key signature changes to two sharps (G#). The time signature changes to common time (indicated by '3'). The music concludes with a final cadence, ending on a G major chord. The bass staff shows a bass clef, while the treble staff shows a soprano clef.

## An Evening Hymn

The musical score consists of two staves: Treble (top) and Bass (bottom). The score is divided into eight measures, numbered 36 through 71. Measure 36 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff begins with a bass clef and a key signature of one sharp (F#). Measures 37-38 show a transition to a new section, indicated by a measure repeat sign and a key signature of one sharp (F#). Measures 39-40 continue with the same key signature. Measure 41 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff begins with a bass clef and a key signature of one sharp (F#). Measures 42-43 show a transition to a new section, indicated by a measure repeat sign and a key signature of one sharp (F#). Measures 44-45 continue with the same key signature. Measure 46 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff begins with a bass clef and a key signature of one sharp (F#). Measures 47-48 show a transition to a new section, indicated by a measure repeat sign and a key signature of one sharp (F#). Measures 49-50 continue with the same key signature. Measure 51 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff begins with a bass clef and a key signature of one sharp (F#). Measures 52-53 show a transition to a new section, indicated by a measure repeat sign and a key signature of one sharp (F#). Measures 54-55 continue with the same key signature. Measure 56 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff begins with a bass clef and a key signature of one sharp (F#). Measures 57-58 show a transition to a new section, indicated by a measure repeat sign and a key signature of one sharp (F#). Measures 59-60 continue with the same key signature. Measure 61 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff begins with a bass clef and a key signature of one sharp (F#). Measures 62-63 show a transition to a new section, indicated by a measure repeat sign and a key signature of one sharp (F#). Measures 64-65 continue with the same key signature. Measure 66 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff begins with a bass clef and a key signature of one sharp (F#). Measures 67-68 show a transition to a new section, indicated by a measure repeat sign and a key signature of one sharp (F#). Measures 69-70 continue with the same key signature. Measure 71 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff begins with a bass clef and a key signature of one sharp (F#).

## An Evening Hymn

3

76

81

86

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96

101

106

III

# An Evening Hymn

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The musical score consists of ten staves of music for bassoon or cello. The music is in bass clef, 3/2 time, and G major (indicated by a sharp sign). The score is divided into measures by vertical bar lines. Measure numbers are placed to the left of the first note of each measure: 1, 6, 11, 16, 21, 26, 31, 37, 43, 48, and 53. The music features a steady eighth-note pattern in the first nine measures, followed by a more complex harmonic progression with sharps appearing in measures 37 and 43.

## An Evening Hymn

59



64



69



74



79



84



89



94



99



104



109

