

# Glory be to God on high

John Foster

Text: Charles Wesley

## HYMN. Vocal score

This edition by Edmund Gooch  
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*Affettuoso*

**16** *tr* *tr* *tr*

Soprano  
Glo - ry be to\_ God on high, God whose glo - ry fills the sky,  
Sov'-reign Fa - ther, heav'n-ly King, Thee we now pre - sume to sing,  
Hail! by all thy works a-dor'd, Hail! the ev - er - last - ing Lord,

Alto  
Glo - ry be to God on high, God whose glo - ry fills the sky,  
Sov'-reign Fa - ther, heav'n-ly King, Thee we now pre - sume to sing,  
Hail! by all thy works a-dor'd, Hail! the ev - er - last - ing Lord,

Tenor  
Glo - ry be to\_ God on high, God whose glo - ry fills the sky,  
Sov'-reign Fa - ther, heav'n-ly King, Thee we now pre - sume to\_ sing,  
Hail! by all thy works a-dor'd, Hail! the ev - er - last - ing Lord,

Bass  
Glo - ry be to\_ God on high, God whose glo - ry fills the sky,  
Sov'-reign Fa - ther, heav'n-ly King, Thee we now\_ pre - sume to sing,  
Hail! by all thy works a-dor'd, Hail! the ev - er - last - ing Lord,

**21** *tr* *p*

S.  
God whose glo - ry\_ fills the sky; Peace on earth to man for - giv'n,  
thee we\_ now pre - sume to sing; Glad thine at - tri - butes con - fess,  
hail! the\_ ev - er - last - ing Lord; Thee with thank - ful hearts we prove

A.  
God whose glo - ry fills the sky; Peace on earth to man for - giv'n,  
thee we now pre - sume to sing; Glad thine at - tri - butes con - fess,  
hail! the ev - er - last - ing Lord; Thee with thank - ful hearts we prove

T.  
God whose glo - ry\_ fills the sky; Peace on earth\_ to man for - giv'n,  
thee we now pre - sume to sing; Glad thine at - tri - butes con - fess,  
hail! the ev - er - last - ing Lord; Thee with thank - ful hearts we prove

B.  
God whose glo - ry fills the sky; Peace on\_ earth to man for - giv'n,  
thee we now pre - sume to sing; Glad thine at - tri - butes con - fess,  
hail! the ev - er - last - ing Lord; Thee with thank - ful hearts we prove

Glory be to God on high (John Foster) - **Vocal score**

25

S. *tr* *[f]* **10**

Man the well - be - lov'd of heav'n, man the well - be - lov'd of heav'n.  
 Glo - rious all and num - ber - less, glo - rious all and num - ber - less.  
 Lord of pow'r and God of love, Lord of pow'r and God of love.

A. *tr* *[f]* **10**

Man the well - be - lov'd of heav'n, man the well - be - lov'd of heav'n.  
 Glo - rious all and num - ber - less, glo - rious all and num - ber - less.  
 Lord of pow'r and God of love, Lord of pow'r and God of love.

T. *tr* *[f]* **10**

Man the well - be - lov'd of heav'n, man the well - be - lov'd of heav'n.  
 Glo - rious all and num - ber - less, glo - rious all and num - ber - less.  
 Lord of pow'r and God of love, Lord of pow'r and God of love.

B. *[f]* **10**

Man the well - be - lov'd of heav'n, man the well - be - lov'd of heav'n.  
 Glo - rious all and num - ber - less, glo - rious all and num - ber - less.  
 Lord of pow'r and God of love, Lord of pow'r and God of love.

**Notes:**

This piece is scored in the source for four-part choir (voices labelled Treble - Counter Tenor - Tenor - Bass), with accompaniment for organ/pianoforte and/or orchestra of violins 1 & 2, viola, violoncello, flute or oboe 1, and flute or oboe 2.

The original order of parts is given on the first page (for the opening symphony) as Vio: 1 - Vio: 2 - Flute or Oboe 1 & 2 (sharing a staff) - Viola - Organ e Viola. [indicating that the Violoncello part doubles the Organ left hand].

For the remainder of the piece, the flute/oboe parts are given on separate staves: for the sung section, a separate Violoncello part is given below the Viola staff, and Treble, Counter Tenor, Tenor and Bass parts are given between this and the Organ staves.

The Counter Tenor and Tenor parts are printed in the source in the treble clef, an octave above sounding pitch.

The first verse of text is underlaid in the source, with the two further verses given here printed after the music.

The notes in the Tenor part on bar 25, beat 4, given here as a dotted quaver B $\flat$  followed by a semiquaver C, are printed in the source as a full-sized crotchet B $\flat$  followed by a small quaver grace note C.