

Awake, ye drowsy mortals all

1

Anon.

"Praise" by F. Foster (1820)

The musical score is written for Soprano, Alto, Tenor, Bass, and Keyboard. It begins with a tempo marking of [♩=100]. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "A - wake ye drow-sy mor - tals all! Hear what the an-gels say, Hear what the an - gels". The score includes first and second endings for the vocal parts. The keyboard part provides harmonic support with chords and a simple bass line.

Soprano [Air] A - wake ye drow-sy mor - tals all! Hear what the an-gels say, Hear what the an - gels

Alto A - wake ye drow-sy mor - tals all! Hear what the an - gels

Tenor A - wake ye drow-sy mor - tals all! Hear what the an - gels

Bass A - wake ye drow-sy mor - tals all! Hear what the an - gels

Keyboard

8
S say, And lis - ten to the hea - v'nly call, 'A Sa - viour's born to-day, A Sa - viour's

A say, to the hea - v'nly call, born to-day,

T say, And lis - ten to the hea - v'nly call, born to-day,

B say, to the hea - v'nly call, born to-day,

Kbd.

Awake, ye drowsy mortals all

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S
born to-day, A Sa - viour's born to-day, A Sa - viour's born to - day.

A
born to-day, born to-day, A Sa - viour's born to - day.

T
born to-day, born to-day, A Sa - viour's born to - day.

B
born to-day, born to-day, A Sa - viour's born to - day.

Kbd.

2. Glory to God in highest strains,
In highest strains be paid!
His glory by our lips proclaimed,
And by our *lives displayed*!

3. Hark, what seraphic tunes arise,
And from the heaven resound!
While our glad voices rend the skies
He is with *glory crowned*.

Emendations:

Bar 10 notes 1-2 tenor:

Bar 10 notes 1-2 bass:

The emendations are made to avoid awkward underlay,
which may result from errors in the manuscripts.

This tune is often found with the well known text

All hail the power of Jesu's name, by Edward Perronet (1693-1785).

Pickard-Cambridge adds an independent glockenspiel part, marked *ad lib*.

The glockenspiel is not known to have been used

by any West Gallery quire, and the part has been omitted from this edition.

Circled numbers correspond with lines of text;

underlined text is to be repeated by alto and bass in bars 10-11,

italic text is to be repeated by alto, tenor and bass in bars 14 and 18.