

**Seven Sacred Canons / Various - Trinkley / 3 Voices, *a cappella* (1 Canon for 8 voices)  
Optional: Mixed or Men or Women**



# **Seven Sacred Canons**

by  
William Boyce  
Thomas Roseingrave  
Samuel Arnold  
Charles King  
William Hayes

For Mixed, Men's or Women's Voices  
Edited by Bruce Trinkley

**CARL FISCHER®**

## Seven Sacred Canons

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*Seven Sacred Canons* are drawn from *A Collection of Catches, Canons and Gleees*, commonly known as *The Warren Collection*. Thomas Warren (c. 1730-1754), the secretary of the Noblemen and Gentlemen's Catch Club of London, selected the best of the catches and gleees written each year and published these in annual volumes for 1762 to 1793. The songs in this 32 volume collection were sung by members of the Catch Club at their regular meetings.

Although originally intended to be sung by men's voices in a secular settings, the pieces are also appropriate for use in church, sung by either the congregation or the choir. The editor has added dynamic and tempo indications and substituted modern clefs for those employed in the 18th Century. Several of the canons have been transposed to suit the average vocal range.

## Performance Notes

The canons are of two types. The first type (Numbers 1, 2, 4, 5, and 7) are called "catches" in *The Warren Collection* and are to be sung as a traditional round where each voice sings the entire piece. In the second type, called "canons" in the collection, each part stays on its own line, the second and third parts being canons at the fourth and octave below the first part. All parts begin together.

These canons have been chosen for their maximum usefulness and flexibility. Although the series comprises a musical whole which can be sung through entirely, any number of these canons can be extracted and reordered to suit the liturgical season or the available time for singing within a service.

## Bruce Trinkley

Bruce Trinkley teaches composition and orchestration in the School of Music at Penn State and conducts the Penn State Glee Club. A native of Pittsburgh, he attended high school in Los Angeles and received his bachelor's and master's degrees from Columbia University. He has studied composition with Luening, Jack Beeson and Charles Wuorinen.

He has composed numerous works for theatre and dance productions and over 200 choral compositions. He has arranged and edited many works for men's voices, women's and mixed chorus.

*Seven Sacred Canons* were edited during a sabbatical from Penn State. The work was assisted by grants from the institute for the Arts and Humanistic Studies and the College of Arts and Architecture at Penn State.

## Acknowledgment

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# Glory Be to God on High

Canon for 3 Voices

Dr. William Boyce (1711 - 1779)

Edited by Bruce Trinkley

Allegro  $\text{♩} = 112$

**Voice 1** *f*  
Glo - ry be \_\_\_\_ to God on

**Voice 2** *mp*  
And on earth

**Voice 3** *mf*  
Good will \_\_\_\_ to- wards men, good will \_\_\_\_ to- wards

**Voice 1**  
high, Glo - - - - - ry be to

**Voice 2**  
peace, peace, \_\_\_\_ peace, \_\_\_\_ and on

**Voice 3**  
men, good will, good \_ will \_ to- wards men, good will \_

**Voice 1** *poco rit.*  
God on high, Glo - ry be \_\_\_\_ to God on high,

**Voice 2** *poco rit.*  
earth peace, \_\_\_\_ Glo - ry be \_\_\_\_ to God on high,

**Voice 3** *poco rit.*  
\_\_\_\_ to - wards men. Glo - ry be \_\_\_\_ to God on high,

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# Jerusalem

Canon for 3 Voices

Thomas Roseingrave (1688-1766)

Edited by Bruce Trinkley

Espressivo ♩ = 112

*p*

Voice 1  
Je - - - ru - - sa - -

Voice 2  
Oh that thou hadst known in these thy

Voice 3  
now these things are hid - den from thine

4

lem, Je - - ru - - - - -

days the things \_\_\_\_\_ that be - long un - -

Eyes, these things are hid - - den

7

Go to next Voice.

- - sa - - - lem. lem.

Go to next Voice.

- to thy Peace. But Peace.

Go to next Voice.

from thine Eyes. Eyes.

# O Absalom, My Son

Canon for 3 Voices

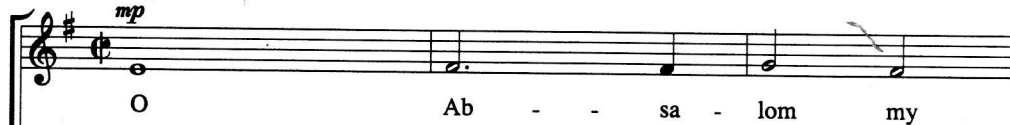
Charles King (1687-1748)

Edited by Bruce Trinkley

Larghetto  $\text{♩} = 60$

*mp*

Voice 1



Voice 2



Voice 3



4

7



# As Pants the Hart

Canon for 3 Voices

Dr. Samuel Arnold (1740 - 1802)

Edited by Bruce Trinkley

Largo  $\text{♩} = 76$

*mp*

prano

As pants the Hart for cool - ing

As pants the

ss

Streams so longs my Soul for Thee, O — God.

Hart for cool - ing Streams so longs my Soul for

*mp*

As pants the Hart for

*mf*

As — pants the Hart for —

Thee, O — God. *mf* As —

cool - ing Streams so longs my Soul for

14

18

22

14

cool - ing Streams so \_\_\_\_\_ longs my Soul for \_\_\_\_\_

pants the Hart for \_\_\_\_\_ cool - ing Streams so \_\_\_\_\_

Thee, O \_\_\_\_\_ God. As \_\_\_\_\_

18

Thee, O \_\_\_\_\_ God. As \_\_\_\_\_

longs my Soul for \_\_\_\_\_ Thee, O \_\_\_\_\_ God.

pants the Hart for \_\_\_\_\_ cool - ing Streams so \_\_\_\_\_

22

pants the Hart for cool - ing Streams so \_\_\_\_\_

As pants the Hart for \_\_\_\_\_

longs my Soul for \_\_\_\_\_ Thee, O \_\_\_\_\_ God.

# Alleluja

Canon for 8 Voices

Dr. William Hayes (1708-1777)

Edited by Bruce Trinkley

Allegro ♩ = 132

Go to next voice.

Voice 1



Go to next voice.

Voice 2



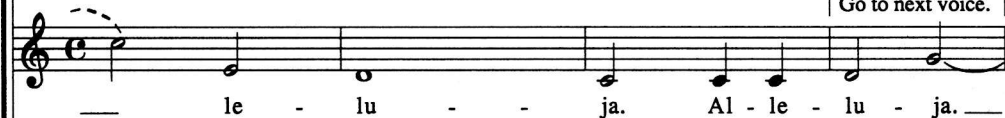
Go to next voice.

Voice 3



Go to next voice.

Voice 4



Go to next voice.

Voice 5



Go to next voice.

Voice 6



Go to next voice.

Voice 7



Go to next voice.

Voice 8



Each performer should not progress beyond the double bar until the signal is given to conclude.  
At this point the performer should proceed through the double bar to the final note.



5

Al - le - lu - ja. Al - le - lu - ja. A - men.

- ja. Al - le - lu - ja. Al - le - lu - ja. A - men.

- le - - lu - ja. — Al - le - lu - ja. A - men.

— Al - - le - lu - - - ja. A - men.

- ja. Al - le - lu - ja. Al - le - lu - ja. A - men.

- lu - ja. Al - le - lu - ja. Al - le - lu - ja. A - men.

- ja. — Al - le - - lu - ja. A - men.

Al - le - lu - - ja. Al - le - lu - ja. A - men.

# Miserere Nobis

Canon for 3 Voices

Dr. William Hayes (1707 - 1777)

Edited by Bruce Trinkley

Adagio  $\text{♩} = 66$

**Soprano** *mp* *mf* *dim.*  
Mi - - se - re - re - no - - bis,

**Alto** *mp* *mf* *dim.*  
Mi - - se - re - re - no -

**Bass** *mp* *mf*  
Mi - - - - se -

6 *mp*  
mi - se - re - - re no - - bis,

*mp*  
- bis, mi - se - re - - re no - -

*dim.* *mp*  
- re - re - no - - bis, mi - se - re - -

11 *mf*  
Sal - va - tor mun - - di mi - - - se -

*mf*  
- bis, Sal - va - tor mun - - di mi - -

*mf*  
- re no - - bis, Sal - va - tor mun -

16

- re - re no - bis Sal - va - tor -

- - se - re - re no - bis Sal -

- di mi - se - re - re no -

21

*mp* *mf* *dim.*

mun - di. Mi - se - re - re

- va - tor mun - di. Mi - se -

- bis Sal - va - tor mun - di.

25

*mf* *dim.* *rit.* *p*

no - bis, mis - se - re - re no - bis.

- re - re mis - se - re - re no - bis.

*mp* *mf* *dim.* *rit.* *p*

Mi - se - re - re no - bis,

# Allelujah

Canon for 3 Voices

Dr. William Boyce (1711 - 1779)  
Edited by Bruce Trinkley

Allegro ♩ = 132

**mf**

**mf**

**f**

**f**

**mf**

**f**

**f**

Al - - le - - lu - - jah,

Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al -

Al - le - lu - jah, Al - le - lu - jah, Al -

5

Go to next voice.

Al - - le - lu - - - - - jah.

Go to next voice.

- le - lu - jah, Al - - le - lu - jah.

Go to next voice.

- le - lu - jah, Al - le - lu - jah.

**mp**

**f**

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