

# Awake, ye drowsy mortals all

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 quarter note = 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 Soprano part includes a first ending bracket and a second ending bracket. The Alto, Tenor, and Bass parts have lyrics: "A - wake ye drow-sy mor - tals all! Hear what the an - gels". The Keyboard part provides harmonic accompaniment. The score continues on a second page starting at measure 8, with lyrics: "say, And lis - ten to the hea - v'nly call, 'A Sa - viour's born to-day, A Sa - viour's". The Soprano part includes a first ending bracket and a second ending bracket. The Alto, Tenor, and Bass parts have lyrics: "say, to the hea - v'nly call, born to-day,". The Keyboard part continues with accompaniment.

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.