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The
Responsories

Musical Setting
by
Max Reger



A Volume in the Series of Service Books

Edited by

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and

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Preface

The Responsories in this little volume are those given in the Matins and Vespers Orders of the Common Service, to which the Responsories of the Burial Service in the Church Book have been added.

The Responory, following immediately upon the Lesson, is a characteristic and beautiful element of the historic Liturgy. As it is sung by the choir alone, it affords an opportunity in the Service for the use of the freer forms of harmonized settings suitable for mixed voices.

Desiring to provide a musical setting for the Responsories which should represent the ablest and best in original modern musical composition, and at the same time, in formal churchly dignity and devotional restraint, be in entire harmony with the authentic historic music given in *The Choral Service Book*, *The Psalter and Canticles*, *Season Vespers* and other Service Books prepared by them, the Editors have been deeply gratified in enlisting the interest and services of the eminent composer Dr. Max Reger, with whom personal arrangements were made for this work.

With sympathetic understanding of the earlier volumes in the series, Dr. Reger has produced the compositions which are now offered to the Church as a further enrichment of her beautiful Liturgy.

By special agreement with the Editors, Dr. Reger expressly retains the right of rendition of these compositions at any public recital or concert at which an admission fee is required. Arrangement for such rendition may be made through the publishers.

THE EDITORS.

Mid-Lent, 1914.

1. Behold, the Days Come, Saith the Lord.

Moderato. (ADVENT.)

mp *f*

SOPRANO. Be - hold, the days come, saith the Lord, that I will raise un - to

ALTO.

Moderato. *mp* *f*

TENOR. Be - hold, the days come, saith the Lord, that I will raise un - to

BASS.

ORGAN. *Moderato.* *mp* *f*

Da - vid a right - eous Branch, and a King shall reign and pros - -

Da - vid a right - eous Branch, and a King shall reign and pros - -

BEHOLD, THE DAYS COME, SAITH THE LORD.

per, and shall ex - e - cute judg - ment and jus - tice in the earth.

per, and shall ex - e - cute judg - ment and jus - tice in the earth.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "per, and shall ex - e - cute judg - ment and jus - tice in the earth." The piano accompaniment features a steady bass line and chords in the right hand.

And this is His Name where-by He shall be call - ed, The

And this is His Name where-by He shall be call - ed, The

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "And this is His Name where-by He shall be call - ed, The". The piano accompaniment features a steady bass line and chords in the right hand.

BEHOLD, THE DAYS COME, SAITH THE LORD.

VERSE.
mp *cre* - -

Lord.... our Right - eous - ness. In His days shall

VERSE.
mp *cre* - -

Lord.... our Right - eous - ness. In His days shall

VERSE.
mp *cre* - -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Lord.... our Right - eous - ness. In His days shall". The piano accompaniment is in G major and 4/4 time. The second system is identical to the first. The third system shows the piano accompaniment for the first system, with dynamics *mp* and *cre*.

scen - - - *do*..... *f*

Ju - dah be saved, and Is - ra - el shall dwell safe - ly.

scen - - - *do*..... *f*

Ju - dah be saved, and Is - ra - el shall dwell safe - ly.

scen - - - *do*..... *f*

The fourth system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Ju - dah be saved, and Is - ra - el shall dwell safe - ly." The piano accompaniment is in G major and 4/4 time. The fifth system is identical to the fourth. The sixth system shows the piano accompaniment for the fourth system, with dynamics *scen* and *f*.

BEHOLD, THE DAYS COME, SAITH THE LORD.

per, and shall ex - e - cute judg - ment and jus - tice in the earth.

per, and shall ex - e - cute judg - ment and jus - tice in the earth.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "per, and shall ex - e - cute judg - ment and jus - tice in the earth." The piano accompaniment features chords and moving lines in both hands.

f And this is His Name where-by He shall be call - ed, The

f And this is His Name where-by He shall be call - ed, The

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "And this is His Name where-by He shall be call - ed, The". The piano accompaniment features chords and moving lines in both hands. A dynamic marking of *f* (forte) is present at the beginning of the vocal lines.

BEHOLD, THE DAYS COME, SAITH THE LORD.

VERSE.
mp *cre*

Lord.... our Right - eous - ness. In His days shall

VERSE.
mp *cre*

Lord.... our Right - eous - ness. In His days shall

VERSE.
mp *cre*

VERSE.
mp *cre*

Detailed description: This block contains three systems of musical notation. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two piano accompaniment staves. Each system includes the lyrics 'Lord.... our Right - eous - ness. In His days shall'. The notation includes treble and bass clefs, a key signature of one sharp (F#), and dynamic markings such as 'mp' and 'cre'.

scen - - - *do*..... *f*

Ju - dah be saved, and Is - ra - el shall dwell safe - ly.

scen - - - *do*..... *f*

Ju - dah be saved, and Is - ra - el shall dwell safe - ly.

scen - - - *do*..... *f*

Detailed description: This block contains three systems of musical notation for a second section. Each system has two vocal staves and a piano accompaniment. The lyrics are 'Ju - dah be saved, and Is - ra - el shall dwell safe - ly.'. The notation includes treble and bass clefs, a key signature of one sharp (F#), and dynamic markings such as 'scen', 'do', and 'f'. The piano accompaniment features chords and melodic lines.

BEHOLD, THE DAYS COME, SAITH THE LORD.

And this is His Name whereby He shall be call - ed, The Lord our

And this is His Name whereby He shall be call - ed, The Lord our

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "And this is His Name whereby He shall be call - ed, The Lord our". The first vocal line is marked with a forte (*f*) dynamic. The piano accompaniment includes chords and moving lines in both hands.

Right - eous - ness. Glo - ry be to the Fa - ther, and to the Son,

Right - eous - ness. Glo - ry be to the Fa - ther, and to the Son,

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff. The lyrics are: "Right - eous - ness. Glo - ry be to the Fa - ther, and to the Son,". The second vocal line is marked with a forte (*f*) dynamic. The piano accompaniment includes chords and moving lines in both hands.

BEHOLD, THE DAYS COME, SAITH THE LORD.

and to the Ho - ly Ghost. And this is His Name where-by

and to the Ho - ly Ghost. And this is His Name where-by

mf

He shall be call - ed, The Lord our Right - eous - ness.

Right - eous - ness.

He shall be call - ed, The Lord our Right - eous - ness.

f *rit.*

2. The Word was Made Flesh.

f *Con moto* (CHRISTMAS.) *f*

SOPRANO.
The Word was made flesh, and dwelt a-mong us. And

ALTO.
The Word was made flesh, and dwelt a-mong us. And

TENOR.
The Word was made flesh, and dwelt a-mong us. And

BASS.
The Word was made flesh, and dwelt a-mong us. And

ORGAN.
Con moto
f

ff
we be - held His glo - ry, the glo - - ry

ff
we be - held His glo - ry, the glo - - ry

ff

THE WORD WAS MADE FLESH.

as of the On - ly - Be - got - ten of the Fa - ther.

as of the On - ly - Be - got - ten of the Fa - ther.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "as of the On - ly - Be - got - ten of the Fa - ther." The piano part features a steady accompaniment with some melodic lines in the right hand.

p Full of grace and truth. *f* VERSE. In the be - gin - ning was the

p Full of grace and truth. *f* VERSE. In the be - gin - ning was the

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "Full of grace and truth. In the be - gin - ning was the". The piano part includes dynamic markings *p* and *f* and is labeled "VERSE".

p *f* VERSE.

This system contains a piano accompaniment in grand staff. It includes dynamic markings *p* and *f* and is labeled "VERSE".

THE WORD WAS MADE FLESH.

ff
Word, and the Word was with God, and the Word was God.

ff
Word, and the Word was with God, and the Word was God.

ff

Detailed description: This system contains the first two vocal entries and the piano accompaniment. The first vocal line is in treble clef with a forte (*ff*) dynamic. The second vocal line is also in treble clef with a forte (*ff*) dynamic. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a forte (*ff*) dynamic. The music is in a key with one sharp (F#) and a 4/4 time signature.

p *p* *f*
Full of grace and truth.— Glo - ry be to the

p *p* *f*
Full of grace and truth.— Glo - ry be to the

p *p* *f*

Detailed description: This system contains the second two vocal entries and the piano accompaniment. The first vocal line is in treble clef with dynamics *p*, *p*, and *f*. The second vocal line is also in treble clef with dynamics *p*, *p*, and *f*. The piano accompaniment is shown in grand staff notation with dynamics *p*, *p*, and *f*. The music continues in the same key and time signature as the first system.

THE WORD WAS MADE FLESH.

Fa - ther, and to the Son,..... and to the

Fa - ther, and to the Son,..... and to the

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Fa - ther, and to the Son,..... and to the". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

ff Ho - ly Ghost, Full of grace and truth..... *p* *rit.*..... *p*

ff Ho - ly Ghost, Full of grace and truth..... *p* *rit.*..... *p*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Ho - ly Ghost, Full of grace and truth.....". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *ff*, *p*, and *rit.* (ritardando).

3. Arise, Shine, for Thy Light is Come.

mf Andante. *f* (EPIPHANY.)

SOPRANO.
A - rise, a - rise, shine, for thy light, thy

ALTO.
A - rise, a - rise, shine, for thy light, thy

TENOR.
A - rise, a - rise, shine, for thy light, thy

BASS.
A - rise, a - rise, shine, for thy light, thy

ORGAN.
mf *f* *Andante.*

ff

light is come, And the Glo - ry of the Lord is

light is come.

ff

light is come. And the Glo - ry of the Lord is

ARISE, SHINE, FOR THY LIGHT IS COME.

mf VERSE.

ris - en up - on thee. And the Gen - tiles shall come to thy

mf VERSE.

ris - en up - on thee. And the Gen - tiles shall come to thy

VERSE.

mf

f

light, And kings to the bright-ness of thy ris - - ing.

f

light, And kings to the bright-ness of thy ris - - ing.

f

f

ARISE, SHINE, FOR THY LIGHT IS COME.

f
And the Glo - ry of the Lord is ris - en up - on thee.

f
And the Glo - ry of the Lord is ris - en up - on thee.

f

Detailed description: This system contains the first two vocal entries and the piano accompaniment. The first vocal line is in treble clef with a forte (*f*) dynamic. The piano accompaniment is in grand staff with a forte (*f*) dynamic. The lyrics are 'And the Glo - ry of the Lord is ris - en up - on thee.' The key signature has two sharps (F# and C#) and the time signature is 4/4.

mf - e - - - - - *cre* - - - - -
Glo - ry be..... to the Fa - ther, and

mf - e - - - - - *cre* - - - - -
Glo - ry be..... to the Fa - ther, and

mf - e - - - - - *cre* - - - - -

Detailed description: This system contains the second two vocal entries and the piano accompaniment. The first vocal line is in treble clef with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in grand staff with a mezzo-forte (*mf*) dynamic. The lyrics are 'Glo - ry be..... to the Fa - ther, and'. The key signature has two sharps (F# and C#) and the time signature is 4/4.

ARISE, SHINE, FOR THY LIGHT IS COME.

scen - - - - - *do.* *ff*

to the Son, and to the Ho - ly Ghost.

to the Son,..... and to the Ho - ly Ghost.

scen - - - - - *do.* *ff*

f *rit.*.....

And the glo - ry of the Lord is ris - en up - on thee.

And the glo - ry of the Lord is ris - en up - on thee.

f *rit.*.....

4. He was Brought as a Lamb to the Slaughter.

(PASSION SEASON.)

p Grave. *mf*

SOPRANO. He was brought as a lamb to the slaugh - ter. He was op -

ALTO.

p Grave. *mf*

TENOR. He was brought as a lamb to the slaugh - ter. He was op -

BASS.

Grave.

ORGAN. *p* *mf*

p

press-ed and He was af - flict - ed, yet He o - pen-ed not His mouth.

p

press-ed and He was af - flict - ed, yet He o - pen-ed not His mouth.

p

HE WAS BROUGHT AS A LAMB TO THE SLAUGHTER.

pp He was de - liv - er - ed up to death, that He might quicken His peo - ple. p

pp He was de - liv - er - ed up to death, that He might quicken His peo - ple. p

pp p

Detailed description: This system contains the first two vocal parts and the piano accompaniment for the first phrase. The vocal parts are written on treble clefs, and the piano accompaniment is on a grand staff. Dynamics range from *pp* to *p*. The lyrics are: "He was de - liv - er - ed up to death, that He might quicken His peo - ple."

f VERSE.

In Sa - lem al - so is His tab - er - na - cle, and His

f VERSE.

In Sa - lem al - so is His tab - er - na - cle, and His

Detailed description: This system contains the second two vocal parts and the piano accompaniment for the second phrase. The vocal parts are written on treble clefs, and the piano accompaniment is on a grand staff. Dynamics range from *f*. The lyrics are: "In Sa - lem al - so is His tab - er - na - cle, and His".

VERSE.

f

Detailed description: This system contains the piano accompaniment for the third phrase. It is written on a grand staff. Dynamics range from *f*. The lyrics are: "VERSE."

HE WAS BROUGHT AS A LAMB TO THE SLAUGHTER.

sempre f *p*

dwel - ing - place in Zi - - on. He was de -

sempre f *p*

dwel - ing - place in Zi - - on. He was de -

The first system of the musical score consists of four staves. The top two staves are vocal staves, and the bottom two are piano accompaniment. The first vocal staff begins with a dynamic marking of *sempre f* and ends with *p*. The lyrics "dwel - ing - place in Zi - - on. He was de -" are written below the notes. The piano accompaniment features a steady rhythmic pattern with chords.

rit...... *pp*

liv - er-ed up to death, that He might quick-en His peo - ple.

rit...... *pp*

liv - er-ed up to death, that He might quick-en His peo - ple.

The second system of the musical score consists of four staves. The top two staves are vocal staves, and the bottom two are piano accompaniment. The first vocal staff begins with a dynamic marking of *pp* and a *rit.* marking. The lyrics "liv - er-ed up to death, that He might quick-en His peo - ple." are written below the notes. The piano accompaniment features a steady rhythmic pattern with chords.

5. Christ Being Raised From the Dead.

Con moto. (EASTER.)

SOPRANO. *Con moto.*
Christ be - ing rais'd from the dead, di - eth no more;

ALTO.

TENOR. *f Con moto.*
Christ be - ing rais'd from the dead, di - eth no more;

BASS.

ORGAN. *Con moto.*
f

death hath no more do - min - ion o - ver Him.

death hath no more do - min - ion o - ver Him.

CHRIST BEING RAISED FROM THE DEAD.

f *ff*

In that He liv - eth, He liv - eth un - to God. Hal - le -

f *ff*

In that He liv - eth, He liv - eth un - to God. Hal - le -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Dynamics are marked as *f* (forte) and *ff* (fortissimo). The lyrics are: "In that He liv - eth, He liv - eth un - to God. Hal - le -".

lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

The second system of the musical score continues the vocal and piano parts. The lyrics are: "lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!". The piano accompaniment features chords and melodic lines that support the vocal parts. The dynamics remain consistent with the first system.

CHRIST BEING RAISED FROM THE DEAD.

p VERSE. *f*

Christ was de - liv - er'd for our of - fen - ces and rais'd a -

p VERSE. *f*

Christ was de - liv - er'd for our of - fen - ces and rais'd a -

VERSE.

p *f*

gain for our jus - ti - fi - ca - - - tion.

gain for our jus - ti - fi - ca - - - tion.

p *f*

CHRIST BEING RAISED FROM THE DEAD.

f *ff*

In that He liv - eth, He liv - eth un - to God. Hal - le -

f *ff*

In that He liv - eth, He liv - eth un - to God. Hal - le -

lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

CHRIST BEING RAISED FROM THE DEAD.

mf *f*
Glo - ry be to the Fa - ther, and to the

mf *f*
Glo - ry be to the Fa - ther, and to the

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first vocal line begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The piano accompaniment mirrors the vocal dynamics.

più f.
Son, and to the Ho - ly Ghost.

più f.
Son, and to the Ho - ly Ghost.

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The first vocal line begins with a *più f.* dynamic. The piano accompaniment also features a *più f.* dynamic.

CHRIST BEING RAISED FROM THE DEAD.

f *ff*

In that He liv - eth, He liv - eth un - to God. Hal - le -

f *ff*

In that He liv - eth, He liv - eth un - to God. Hal - le -

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first vocal line begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The piano accompaniment also follows this dynamic progression.

lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The vocal lines feature a melodic phrase that repeats, with the lyrics "lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!". The piano accompaniment provides harmonic support, with some chords marked with asterisks (*) in the final measures.

CHRIST BEING RAISED FROM THE DEAD.

mf *f*
Glo - ry be to the Fa - ther, and to the
Glo - ry be to the Fa - ther, and to the

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.

più f.
Son, and to the Ho - ly Ghost.
più f.
Son, and to the Ho - ly Ghost.
più f.

This system contains the second and third systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are repeated in the second system.

CHRIST BEING RAISED FROM THE DEAD.

f *ff*
In that He liv - eth, He liv - eth un - to God. Hal - le -
In that He liv - eth, He liv - eth un - to God. Hal - le -

The first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* (forte) and *ff* (fortissimo).

rit......
lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!
rit......
lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

The second system continues the musical score with four staves. It features a *rit.* (ritardando) marking. The lyrics are repeated. The piano accompaniment includes a *rit.* marking in the lower right section.

6. Go Ye Into All the World.

mf Andante. (ASCENSION.)

SOPRANO. *mf Andante.*
Go ye in-to all..... the world, and preach the Gos - pel.

ALTO. *mf Andante.*

TENOR. *mf Andante.*
Go ye in-to all..... the world, and preach the Gos - pel.

BASS. *mf Andante.*

ORGAN. *Andante.*
mf

f
Hal - - - le - - lu - - jah!

f
Hal - - - le - - lu - - jah!

f
Hal - - - le - - lu - - jah!

f
Hal - - - le - - lu - - jah!

f

GO YE INTO ALL THE WORLD.

f

He that be - liev - eth, and is bap - tiz - ed, shall be sav - ed.

f

He that be - liev - eth, and is bap - tiz - ed, shall be sav - ed.

f

Hal - le - lu - jah! Hal - le - lu - - jah!

f

Hal - le - lu - jah! Hal - le - lu - - jah!

f

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

f

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

GO YE INTO ALL THE WORLD.

mf VERSE.

In the Name of the Fa - ther, and of the Son, and of the

mf VERSE.

In the Name of the Fa - ther, and of the Son, and of the

VERSE.

mf

mf

Ho - ly Ghost. He that be - liev - eth, and is bap -

mf

Ho - ly Ghost. He that be - liev - eth, and is bap -

mf

mf

GO YE INTO ALL THE WORLD.

tiz - ed, shall be sav - ed.

tiz - ed, shall be sav - ed. Hal - le -

Hal - le - lu - jah!

The first system consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "tiz - ed, shall be sav - ed." followed by "tiz - ed, shall be sav - ed. Hal - le -" and "Hal - le - lu - jah!". There are dynamic markings of *f* (forte) on the vocal lines.

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

The second system consists of seven staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Hal - le - lu - jah! Hal - le - lu - jah!" followed by "Hal - le - lu - jah! Hal - le - lu - jah!" and "lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!" and "Hal - le - lu - jah! Hal - le - lu - jah!". There are dynamic markings of *f* (forte) on the vocal lines.

GO YE INTO ALL THE WORLD.

f

Glo - ry be to the Fa - ther,

f

Glo - ry be to the Fa - ther,

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are 'Glo - ry be to the Fa - ther,'.

And to the Son, and to the Ho - ly Ghost.

And to the Son, and to the Ho - ly Ghost.

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are 'And to the Son, and to the Ho - ly Ghost.'

GO YE INTO ALL THE WORLD.

f
He that be - liev - eth, and is bap - tiz - ed, shall be sav - ed.

f
He that be - liev - eth, and is bap - tiz - ed, shall be sav - ed.



ff *rit.....*
Hal - le - lu - jah! Hal - le - lu - jah!

ff
Hal - le - lu - jah! Hal - le - lu - jah!

ff *rit.....*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

ff
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!


ff *rit.....*




7. And There Appeared Unto the Apostles.


(WHITSUNTIDE.)


mp Poco sostenuto.


SOPRANO. 
And there ap - pear - ed un - to the A - pos - tles clo - ven - tongues,

ALTO. 

mp Poco sostenuto.

TENOR. 
And there ap - pear - ed un - to the A - pos - tles clo - ven - tongues,

BASS. 

ORGAN. 
Poco sostenuto.
mp

f

like..... as of fire. Hal - le - lu - jah! Hal - le -

f

like as of fire. Hal - le - lu - jah!

f



AND THERE APPEARED UNTO THE APOSTLES.

lu - - - jah! And the Ho - ly Ghost sat up-on.....

Hal - le - lu - jah! And the Ho - ly Ghost sat up-on.....

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The first vocal line begins with a forte (f) dynamic. The lyrics are: "lu - - - jah! And the Ho - ly Ghost sat up-on.....". The second vocal line continues with "Hal - le - lu - jah! And the Ho - ly Ghost sat up-on.....".

each of them. Hal - le - lu - - - - jah!

each of them. Hal - le - lu - - - - jah!

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The first vocal line begins with a forte (f) dynamic. The lyrics are: "each of them. Hal - le - lu - - - - jah!". The second vocal line continues with "each of them. Hal - le - lu - - - - jah!".

AND THERE APPEARED UNTO THE APOSTLES.

mp VERSE.

And they be - gan to speak with oth - er tongues the

mp VERSE.

And they be - gan to speak with oth - er tongues..... the

VERSE.

mp

f

won - der - ful works of God. And the Ho - ly Ghost sat up - on.....

f

won - der - ful works of God. And the Ho - ly Ghost sat up - on.....

f

AND THERE APPEARED UNTO THE APOSTLES.

each of them. Hal - le - lu - - - - - jah!

each of them. Hal - le - lu - - - - - jah!

The first system consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are "each of them. Hal - le - lu - - - - - jah!". The first vocal part has a dynamic marking of *f* at the beginning. The piano accompaniment also has a dynamic marking of *f* at the beginning.

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

The second system consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are "Glo - ry be to the Fa - ther, and to the Son,". The first vocal part has a dynamic marking of *f* at the beginning. The piano accompaniment also has a dynamic marking of *f* at the beginning.

AND THERE APPEARED UNTO THE APOSTLES.

and to the Ho - ly Ghost. And the Ho - ly Ghost sat up - on

and to the Ho - ly Ghost. And the Ho - ly Ghost sat up - on

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#). The first vocal line has a dynamic marking of *f* above it. The lyrics are: "and to the Ho - ly Ghost. And the Ho - ly Ghost sat up - on". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

each of them. Hal - le - lu - - - - jah!

each of them. Hal - le - lu - - - - jah!

Hal - le - lu - - - - jah!

The second system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#). The first vocal line has a dynamic marking of *ff* above it. The lyrics are: "each of them. Hal - le - lu - - - - jah!". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a double bar line.

AND THERE APPEARED UNTO THE APOSTLES.

each of them. Hal - le - lu - - - - - jah!

each of them. Hal - le - lu - - - - - jah!

The first system consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "each of them. Hal - le - lu - - - - - jah!". The first vocal part has a dynamic marking of *f* at the beginning. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

The second system continues with two vocal staves and piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are "Glo - ry be to the Fa - ther, and to the Son,". The first vocal part has a dynamic marking of *f* at the beginning. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

AND THERE APPEARED UNTO THE APOSTLES.

and to the Ho - ly Ghost. And the Ho - ly Ghost sat up - on

and to the Ho - ly Ghost. And the Ho - ly Ghost sat up - on

f

each of them. Hal - le - lu - - - jah!

each of them. Hal - le - lu - - - jah!

Hal - le - lu - - - jah!

ff *rit.*

8. We Bless the Father, and the Son, and the Holy Ghost.

mf Moderato. (TRINITY.)

SOPRANO. We bless the Fa - ther, and the Son, and the

ALTO.

mf Moderato.

TENOR. We bless the Fa - ther, and the Son, and the

BASS.

ORGAN. *Moderato.*
mf

Ho - ly Ghost. Praise Him and mag - ni - fy Him for - ev - er.

Ho - ly Ghost. Praise Him and mag - ni - fy Him for - ev - er.

WE BLESS THE FATHER, AND THE SON.

mf VERSE.

Bless - ed art Thou, O Lord, in..... the fir - ma - ment of heav'n,

mf VERSE.

Bless - ed art Thou, O Lord, in..... the fir - ma - ment of heav'n,

VERSE.

mf

f
and a - bove all to be prais - ed and glo - ri - fied for - ev - - er.

f

f
and a - bove all to be prais - ed and glo - ri - fied for - ev - - er.

f

WE BLESS THE FATHER, AND THE SON.

f
Praise Him and mag - ni - fy Him for - ev - - er.

f
Praise Him and mag - ni - fy Him for - ev - - er.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment in bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first vocal line begins with a forte (*f*) dynamic marking. The piano accompaniment features a steady bass line with chords in the right hand.

f
Glo - ry be..... to the Fa - ther, and to the

f
Glo - ry be..... to the Fa - ther, and to the

The second system of the musical score also consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment in bass clef. The music continues in the same key and time signature as the first system. The second vocal line begins with a forte (*f*) dynamic marking. The piano accompaniment continues with a similar texture to the first system.

WE BLESS THE FATHER, AND THE SON.

Son, and to the Ho - - - ly Ghost.

Son, and to the Ho - - - ly Ghost.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Son, and to the Ho - - - ly Ghost." The music is in a 4/4 time signature.

f Praise Him and mag - ni - fy Him for - ev - er. *rit.....*

f Praise Him and mag - ni - fy Him for - ev - er. *rit.....*

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "Praise Him and mag - ni - fy Him for - ev - er." The music is marked with a forte (*f*) dynamic and a ritardando (*rit.....*) at the end of the phrase. The piano accompaniment features a steady bass line and chords in the right hand.

9. Forever, O Lord, Thy Word Is Settled.

f Con moto. (GENERAL.)

SOPRANO. *f Con moto.*
For - ev - er, O Lord, Thy Word is

ALTO.

TENOR. *f Con moto.*
For - ev - er, O Lord, Thy Word is

BASS.

ORGAN. *Con moto.*
f

f
set - tled in Heav - - en. Thy Word is a

f
set - tled in Heav - - en. Thy Word is a

f

FOREVER, O LORD, THY WORD IS SETTLED.

lamp un - to my feet, and a light un - to my path.

lamp un - to my feet, and a light un - to my path.

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are printed below the vocal staves.

p Lord, I have lov - ed the hab - i - ta - tion of Thy house,

p Lord, I have lov - ed the hab - i - ta - tion of Thy house,

p

The second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are printed below the vocal staves. A piano (*p*) dynamic marking is present at the beginning of the first vocal line and the first piano accompaniment line.

FOREVER, O LORD, THY WORD IS SETTLED.

f

and the place where Thine hon - or dwell - - eth.

f

and the place where Thine hon - or dwell - - eth.

mp VERSE. cre - - scen - do. *f*

Bless - ed are they that hear the Word of God and keep it.

mp VERSE. cre - - scen - do. *f*

Bless - ed are they that hear the Word of God and keep it.

VERSE.

mp cre - - scen - do. *f*

FOREVER, O LORD, THY WORD IS SETTLED.

p

Lord, I have lov - ed the hab - i - ta - tion of Thy house,

p

Lord, I have lov - ed the hab - i - ta - tion of Thy house,

p

f

and the place where Thine hon - or dwell - - eth.

f

and the place where Thine hon - or dwell - - eth.

f

FOREVER, O LORD, THY WORD IS SETTLED.

mf *f*
Glo - ry be to the Fa - ther, and to the
mf *f*
Glo - ry be to the Fa - ther, and to the

più f.
Son, and to the Ho - ly Ghost.
più f.
Son, and to the Ho - ly Ghost.
più f.

FOREVER, O LORD, THY WORD IS SETTLED.

p
Lord, I have lov - ed the hab - i - ta - tion of Thy house,
p
Lord, I have lov - ed the hab - i - ta - tion of Thy house,

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key and 7/8 time. Dynamics include piano (*p*) and a *rit.* (ritardando) marking.

f
and the place where Thine hon - or dwell - - eth.
f
and the place where Thine hon - or dwell - eth.

The second system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music continues in the same key and time signature. Dynamics include forte (*f*) and piano (*p*), with a *rit.* (ritardando) marking.

f
and the place where Thine hon - or dwell - eth.

The third system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music concludes with a *rit.* (ritardando) marking.

10. We Know No Other God.

f Andante.

SOPRANO.
We know no oth - er God be - fore the Lord, in Whom we trust.

ALTO.
f Andante.
We know no oth - er God be - fore the Lord, in Whom we trust.

TENOR.
f Andante.
We know no oth - er God be - fore the Lord, in Whom we trust.

BASS.
f Andante.
We know no oth - er God be - fore the Lord, in Whom we trust.

ORGAN.
f Andante.

f
He de - spis - eth us not, nei - ther put - teth He a - way His sal -

f
He de - spis - eth us not, nei - ther put - teth He a - way His sal -

f

WE KNOW NO OTHER GOD.

p VERSE. *più p.*

va - tion from us. His mer - cy let us seek with tears, and

p VERSE. *più p.*

va - tion from us. His mer - cy let us seek with tears, and

Detailed description: This system contains two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal staves have lyrics: "va - tion from us. His mer - cy let us seek with tears, and". The piano accompaniment is in the right hand. The second system is identical in notation and lyrics to the first.

VERSE.

p *più p.*

Detailed description: This system shows the piano accompaniment for the first system of music. It consists of two staves (treble and bass clef). The dynamics are marked as *p* and *più p.*

pp *f*

hum - ble our - selves be - fore Him. He de - spis - eth us not, nei - ther

pp *f*

hum - ble our - selves be - fore Him. He de - spis - eth us not, nei - ther

Detailed description: This system contains two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal staves have lyrics: "hum - ble our - selves be - fore Him. He de - spis - eth us not, nei - ther". The piano accompaniment is in the right hand. The dynamics are marked as *pp* and *f*. The second system is identical in notation and lyrics to the first.

pp *f*

Detailed description: This system shows the piano accompaniment for the second system of music. It consists of two staves (treble and bass clef). The dynamics are marked as *pp* and *f*.

WE KNOW NO OTHER GOD.

put - teth He a - way His sal - va - tion from us.

put - teth He a - way His sal - va - tion from us.

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "put - teth He a - way His sal - va - tion from us." The piano part features a steady accompaniment with chords and moving lines in both hands.

mf Glo - ry be to the Fa - ther, *f* and to the Son,

mf Glo - ry be to the Fa - ther, *f* And to the Son,

The second system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Glo - ry be to the Fa - ther, and to the Son,". The piano part features a steady accompaniment with chords and moving lines in both hands. Dynamics markings *mf* and *f* are present.

WE KNOW NO OTHER GOD.

più f and to the Ho - ly Ghost. *mp* He de - spis - eth us not, nei - ther *cre* - - - *scen* -

più f and to the Ho - ly Ghost. *mp* He de - spis - eth us not, nei - ther *cre* - - - *scen* -

do. *f rit.*.....
 put - teth He a - way His sal - va - tion from us.

do. *f rit.*.....
 put - teth He a - way His sal - va - tion from us.

rit......
 do. *f*

WE KNOW NO OTHER GOD.

put - teth He a - way His sal - va - tion from us.

put - teth He a - way His sal - va - tion from us.

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "put - teth He a - way His sal - va - tion from us." The first vocal line has a slur over "a - way".

mf Glo - ry be to the Fa - ther, and to the Son, *f*

mf Glo - ry be to the Fa - ther, And to the Son, *f*

The second system consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "Glo - ry be to the Fa - ther, and to the Son," and "Glo - ry be to the Fa - ther, And to the Son,". The first vocal line has dynamic markings *mf* and *f*. The piano accompaniment also has *mf* and *f* markings.

WE KNOW NO OTHER GOD.

più f and to the Ho - ly Ghost. *mp* He de - spis - eth us not, nei - ther *cre - scen -*

più f and to the Ho - ly Ghost. *mp* He de - spis - eth us not, nei - ther *cre - scen -*

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line starts with a *più f* dynamic and includes the lyrics "and to the Ho - ly Ghost. He de - spis - eth us not, nei - ther". The second vocal line continues with "cre - scen -". The piano accompaniment features chords and moving lines in both hands, with dynamics *più f* and *mp* indicated.

do. *f rit.*.....

put - teth He a - way His sal - va - tion from us.

do. *f rit.*.....

put - teth He a - way His sal - va - tion from us.

rit......

do. *f*

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line starts with a *do. f rit.* dynamic and includes the lyrics "put - teth He a - way His sal - va - tion from us.". The second vocal line continues with "do. f rit.". The piano accompaniment features chords and moving lines in both hands, with dynamics *do. f rit.* and *rit.* indicated.

11. Fear God, and keep His Commandments.

mf Sostenuto. *f*

SOPRANO.
Fear God, and keep His com-mand-ments; For this is the whole

ALTO.
mf Sostenuto. *f*

TENOR.
Fear God, and keep His com-mand-ments; For this is the whole

BASS.
Sostenuto. *mf* *f*

ORGAN.
mf *f*

mf VERSE.

du - ty of man. There is no want to them that fear God,

mf VERSE.

du - ty of man. There is no want to them that fear God,

VERSE. *mf*

FEAR GOD, AND KEEP HIS COMMANDMENTS.

nor to them that love Him in truth. For this is the whole

nor to them that love Him in truth. For this is the whole

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "nor to them that love Him in truth. For this is the whole". The music features dynamic markings of *p* (piano) and *f* (forte) with hairpins indicating crescendos and decrescendos.

du - ty of man. Glo - ry be to the Fa - ther,

du - ty of man. Glo - ry be to the Fa - ther,

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "du - ty of man. Glo - ry be to the Fa - ther,". The music features dynamic markings of *mp* (mezzo-piano) and *f* (forte) with hairpins indicating crescendos and decrescendos.

FEAR GOD, AND KEEP HIS COMMANDMENTS.

and to the Son, and to the Ho - ly Ghost.

and to the Son, and to the Ho - ly Ghost.

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff notation (treble and bass clefs).

f For this is the whole du - ty of man. *rit.*

f For this is the whole du - ty of man. *rit.*

The second system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff notation. The first vocal line starts with a forte (*f*) dynamic and ends with a ritardando (*rit.*) marking. The second vocal line also starts with a forte (*f*) dynamic and ends with a ritardando (*rit.*) marking.

12. Thine, O Lord, is the Power.

f Con moto.

SOPRANO.
Thine, O Lord, is the pow - er, Thine is the King - dom, and

ALTO.
Thine, O Lord, is the pow - er, Thine is the King - dom, and

TENOR.
f Con moto.
Thine, O Lord, is the pow - er, Thine is the King - dom, and

BASS.
Thine, O Lord, is the pow - er, Thine is the King - dom, and

ORGAN.
Con moto.
f

ff
Thou art ex - alt - ed a - bove all. Give peace in our

ff
Thou art ex - alt - ed a - bove all. Give peace in our

ff
p

THINE, O LORD, IS THE POWER.

f VERSE.
time, O Lord. Cre - a - tor of all things, Thou art

f VERSE.
time, O Lord. Cre - a - tor of all things, Thou art

VERSE.
f

ff
fear - ful and strong, Thou art right - eous and mer - ci - ful.

ff
fear - ful and strong, Thou art right - eous and mer - ci - ful.

ff

THINE, O LORD, IS THE POWER.

p
Give peace in our time, O Lord.....

p
Give peace in our time, O Lord.....

p

f
Glo - ry be to the Fa - ther, and to the

f
Glo - ry be to the Fa - ther, and to the

f

THINE, O LORD, IS THE POWER.

Son,..... and to the Ho - - - ly Ghost.

Son,..... and to the Ho - - - ly Ghost.

p Give peace in our time, O Lord..... *rit.*..... *pp*

p Give peace in our time, O Lord..... *rit.*..... *pp*

13. Look Down, O Lord, from Thy Holy Place.

p Sostenuto.

SOPRANO. Look down, O Lord, from Thy ho - ly place, and take Thou

ALTO.

TENOR. *p Sostenuto.* Look down, O Lord, from Thy ho - ly place, and take Thou

BASS.

ORGAN. *Sostenuto.*
p

thought of us. O my God, in - cline Thine ear and hear.

thought of us. O my God, in - cline Thine ear and hear.

LOOK DOWN, O LORD, FROM THY HOLY PLACE.

mf
O - pen Thine eyes and be - hold our des - o - la - tion. *p*

mf
O - pen Thine eyes and be - hold our des - o - la - tion. *p*

mf *p*

Detailed description: This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics range from mezzo-forte (mf) to piano (p). The lyrics are 'O - pen Thine eyes and be - hold our des - o - la - tion.' The piano part features chords and moving lines in both hands.

mf VERSE. *f*
Give ear, O Shep - herd of Is - ra - el, Thou that

mf VERSE. *f*
Give ear, O Shep - herd of Is - ra - el, Thou that

Detailed description: This system contains the second two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics range from mezzo-forte (mf) to forte (f). The lyrics are 'Give ear, O Shep - herd of Is - ra - el, Thou that'. The piano part features chords and moving lines in both hands.

VERSE. *mf* *f*

Detailed description: This system contains the piano accompaniment for the third system. It is in bass clef with a key signature of one sharp (F#). Dynamics range from mezzo-forte (mf) to forte (f). The piano part features chords and moving lines in both hands.

LOOK DOWN, O LORD, FROM THY HOLY PLACE.

lead - est Jo - seph like a flock. O - pen Thine eyes and be -

lead - est Jo - seph like a flock. O - pen Thine eyes and be -

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics "lead - est Jo - seph like a flock. O - pen Thine eyes and be -". The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

hold our des - o - la - tion. Glo - ry be to the Fa - ther,

hold our des - o - la - tion. Glo - ry be to the Fa - ther,

The second system consists of four staves. The top two staves are vocal lines in G major, with lyrics "hold our des - o - la - tion. Glo - ry be to the Fa - ther,". The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

LOOK DOWN, O LORD, FROM THY HOLY PLACE.

f *più f.*
and to the Son, and to the Ho - ly Ghost.
and to the Son, and to the Ho - ly Ghost.

f *più f.*

f *più f.*

Detailed description: This system contains the first vocal entry and piano accompaniment. It features two vocal staves and a grand staff for piano. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal staff begins with a forte (*f*) dynamic and a *più f.* marking. The piano accompaniment also starts with *f* and *più f.* markings.

p *rit.*..... *pp*
O - pen Thine eyes and be - hold our des - o - la - tion.
O - pen Thine eyes and be - hold our des - o - la - tion.

p *rit.*..... *pp*

p *rit.*..... *pp*

Detailed description: This system contains the second vocal entry and piano accompaniment. It features two vocal staves and a grand staff for piano. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal staff begins with a piano (*p*) dynamic and a *rit.* (ritardando) marking, ending with a *pp* (pianissimo) dynamic. The piano accompaniment also starts with *p* and *rit.* markings.

14. Bless the Lord at All Times.

f Con moto.

SOPRANO.
Bless the Lord at all times, and de - sire of

ALTO.
Bless the Lord at all times, and de - sire of

TENOR.
f Con moto.
Bless the Lord at all times, and de - sire of

BASS.
Bless the Lord at all times, and de - sire of

ORGAN.
Con moto.
f

f
Him that He would or - der thy ways. And in all sea-sons let thy

f
Him that He would or - der thy ways. And in all sea-sons let thy

BLESS THE LORD AT ALL TIMES.

mp VERSE.

coun - sels be with Him. Now there - fore, my son, re - mem - ber

mp VERSE.

coun - sels be with Him. Now there - fore, my son, re - mem - ber

VERSE.

mp

my com - mand - ments, and fear not that we are poor; for

my com - mand - ments, and fear not that we are poor; for

f

BLESS THE LORD AT ALL TIMES.

thou hast much wealth if thou fear God.

thou hast much wealth if thou fear God.

This system contains four staves of music. The first two staves are vocal lines with lyrics. The third staff is a vocal line without lyrics. The fourth staff is a piano accompaniment. The music is in a minor key and features a steady rhythmic pattern.

mp
And in all sea - sons let thy coun - sels be with Him.

mp
And in all sea - sons let thy coun - sels be with Him.

mp

This system contains six staves of music. The first two staves are vocal lines with lyrics, starting with a mezzo-piano (*mp*) dynamic. The third staff is a vocal line without lyrics. The fourth and fifth staves are piano accompaniment, also marked *mp*. The music continues with the same rhythmic and melodic motifs as the first system.

BLESS THE LORD AT ALL TIMES.

f
Glo-ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost.

f
Glo-ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost.

The first system of music consists of five staves. The top two staves are vocal parts, both starting with a forte (*f*) dynamic. The lyrics are "Glo-ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost." The bottom three staves are for piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The music is in a minor key and features a steady rhythmic accompaniment.

ff *rit*.....
And in all sea - sons let thy coun - sels be with Him.

ff *rit*.....
And in all sea - sons let thy coun - sels be with Him.

ff *rit*.....

The second system of music consists of five staves. The top two staves are vocal parts, both starting with a fortissimo (*ff*) dynamic and ending with a ritardando (*rit*) marking. The lyrics are "And in all sea - sons let thy coun - sels be with Him." The bottom three staves are for piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The music is in a minor key and features a steady rhythmic accompaniment.

15. Make Me to Go in the Path.

mp Andante.

SOPRANO.  Make me to go in the path of Thy com - mand - ments;

ALTO. 

mp Andante.

TENOR.  Make me to go in the path of Thy com - mand - ments;

BASS. 

ORGAN. *Andante.*  *mp*

mf  Al - le - lu - - ia! For there - in do I de - light.

f 

mf  Al - le - lu - - ia! For there - in do I de - light.

f 

mf  *f*

MAKE ME TO GO IN THE PATH.

f *p espress.*
Al - le - lu - - ia! In - cline my
Al - le - lu - - ia! In - cline my

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are "Al - le - lu - - ia! In - cline my" for both vocal parts. Dynamics include *f* and *p espress.*

heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!
heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!

The second system continues the vocal and piano parts. The lyrics are "heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!". The piano accompaniment features dynamic markings such as *f* and *p*. The system concludes with a double bar line.

MAKE ME TO GO IN THE PATH.

Al - le - lu - ia! Al - le - lu - - ia!

Al - le - lu - ia! Al - le - lu - - ia!

f VERSE. *mf*

Turn a - way mine eyes from be - hold - ing van - i - ty: and

f VERSE. *mf*

Turn a - way mine eyes from be - hold - ing van - i - ty: and

VERSE.

f *mf*

MAKE ME TO GO IN THE PATH.

p espress.

quick - en Thou me in Thy way. In - cline my

p espress.

quick - en Thou me in Thy way. In - cline my

espress.

p

Detailed description: This system contains the first two vocal entries and the beginning of the piano accompaniment. The first vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics 'quick - en Thou me in Thy way. In - cline my'. The second vocal line is identical. The piano accompaniment starts in the third measure of the system, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady accompaniment with some melodic movement in the right hand.

heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!

heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!

f

Detailed description: This system contains the continuation of the vocal lines and the piano accompaniment. The vocal lines continue with the lyrics 'heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!'. The piano accompaniment continues with a similar accompaniment pattern. There are dynamic markings of *f* (forte) above the vocal lines and *p* (piano) above the piano accompaniment in the second system of this block.

MAKE ME TO GO IN THE PATH.

Al - le - lu - ia! Al - le - lu - - ia!

Al - le - lu - ia! Al - le - lu - - ia!

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line begins with a piano (*p*) dynamic marking. The lyrics are "Al - le - lu - ia! Al - le - lu - - ia!". The piano accompaniment features a steady bass line and chords in the right hand.

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line begins with a forte (*f*) dynamic marking. The lyrics are "Glo - ry be to the Fa - ther, and to the Son,". The piano accompaniment continues with chords and a bass line.

MAKE ME TO GO IN THE PATH.

p espress.

and to the Ho - ly Ghost. In - cline my heart un - to Thy

p espress.

and to the Ho - ly Ghost. In - cline my heart un - to Thy

espress.

p

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The second system is identical to the first. The piano accompaniment for the second system is also shown.

f

tes - ti - mon - ies. Al - le - lu - ia!

f

tes - ti - mon - ies. Al - le - lu - ia!

f

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The vocal lines continue the previous system. The piano accompaniment features a right-hand melody and a left-hand bass line. The fourth system is identical to the third. The piano accompaniment for the fourth system is also shown.

MAKE ME TO GO IN THE PATH.

The musical score consists of five systems. The first two systems are vocal lines with lyrics. The third system is a vocal line with lyrics. The fourth system is a piano accompaniment line. The fifth system is a piano accompaniment line. The score is in G major (one sharp) and 4/4 time. Dynamics include *ff* and *rit.*

Al - le - lu - ia! Al - le - lu - - ia!

Al - le - lu - ia! Al - le - lu - - ia!

16. Shall We Receive Good.

(BURIAL.)

p Adagio.

SOPRANO.
Shall we re - ceive good at the hand of the Lord, and

ALTO.
p Adagio.

TENOR.
Shall we re - ceive good at the hand of the Lord, and

BASS.

ORGAN.
p Adagio.
Ad libitum.

p

shall we not re - ceive e - vil? The Lord gave, and the Lord hath

p

shall we not re - ceive e - vil? The Lord gave, and the Lord hath

SHALL WE RECEIVE GOOD.

f VERSE.

tak - en a - way. Bless - ed be the name of the Lord.

f VERSE.

tak - en a - way. Bless - ed be the name of the Lord.

f VERSE.

p *rit.*..... *pp*

The Lord gave, and the Lord hath tak - en a - way.

p *rit.*..... *pp*

The Lord gave, and the Lord hath tak - en a - way.

p *pp*

17. I know That My Redeemer Liveth.

(BURIAL.)

f Poco animato.

SOPRANO.
I know that my Re - deem - er liv - eth, and that He

ALTO.
f Poco animato.

TENOR.
I know that my Re - deem - er liv - eth, and that He

BASS.

ORGAN.
f Poco animato.
Ad libitum.

shall stand at the lat - ter day up - on the earth;

shall stand at the lat - ter day up - on the earth;

I KNOW THAT MY REDEEMER LIVETH.

f
 and in my flesh shall I see..... God.
f
 and in my flesh shall I see..... God.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and features a dynamic marking of *f* (forte) at the beginning of each vocal line.

mp VERSE. *cres* - *cen* - *do.* *f*
 Whom I shall see for my-self, and mine eyes shall be-hold, and not an-oth -
mp VERSE. *cres* - *cen* - *do.* *f*
 Whom I shall see for my-self, and mine eyes shall be-hold, and not an-oth -

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and features dynamic markings of *mp* (mezzo-piano), *cres* (crescendo), *cen* (canto), *do.* (diminuendo), and *f* (forte).

VERSE.
mp *cres* - *cen* - *do.* *f*

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and features dynamic markings of *mp* (mezzo-piano), *cres* (crescendo), *cen* (canto), *do.* (diminuendo), and *f* (forte).

I KNOW THAT MY REDEEMER LIVETH.

The musical score consists of three vocal staves and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "er. And in my flesh shall I see..... God." The score includes dynamic markings of *p* (piano) and *f* (forte), and a *rit.* (ritardando) marking. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a *p* marking at the beginning and end.

18. If We Believe That Jesus Died.

(BURIAL.)

p Adagio.

SOPRANO.
If we be - lieve that Je - sus died and rose a -

ALTO.
p Adagio.

TENOR.
If we be - lieve that Je - sus died and rose a -

BASS.
p Adagio.

ORGAN.
Ad libitum.
p Adagio.

gain, ev - en so them al - so which sleep in Je - sus will

gain, ev - en so them al - so which sleep in Je - sus will

IF WE BELIEVE THAT JESUS DIED.

God bring with Him. Wherefore sor - row not e - ven as oth - ers which

God bring with Him. Wherefore sor - row not e - ven as oth - ers which

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time. Dynamics include *p* (piano) and *f* (forte). The lyrics are: "God bring with Him. Wherefore sor - row not e - ven as oth - ers which".

have no hope. For as in A - dam all die, e - ven

VERSE.

have no hope. For as in A - dam all die, e - ven

VERSE.

VERSE.

The second system of the musical score continues with two vocal staves and a piano accompaniment. The lyrics are: "have no hope. For as in A - dam all die, e - ven". The piano accompaniment includes the instruction "VERSE." and dynamics *p* and *f*. The third system of the score is identical to the second, also including the instruction "VERSE." and dynamics *p* and *f*.

IF WE BELIEVE THAT JESUS DIED.

so in Christ shall all be made..... a - live.

so in Christ shall all be made..... a - live.

p

p

p

The first system of music consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "so in Christ shall all be made..... a - live." The first vocal line ends with a *p* dynamic marking. The piano accompaniment also ends with a *p* dynamic marking.

Where-fore sor - row not e - ven as oth - ers which have no hope.

Where-fore sor - row not e - ven as oth - ers which have no hope.

f *rit.* *p*

f *rit.* *p*

f *p*

The second system of music consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "Where-fore sor - row not e - ven as oth - ers which have no hope." The first vocal line starts with a *f* dynamic marking and ends with a *rit.* and *p* dynamic marking. The piano accompaniment also starts with a *f* dynamic marking and ends with a *p* dynamic marking.

19. Behold, How the Righteous Dieth.

(BURIAL)

p Grave.

SOPRANO. Be - hold, how the right - eous di - eth and no man lay - eth

ALTO. *p Grave.*

TENOR. Be - hold, how the right - eous di - eth and no man lay - eth

BASS.

ORGAN. *p Grave.*
Ad libitum.

mf

it to heart; and the just are tak - en a - way,

mf

it to heart; and the just are tak - en a - way,

mf

BEHOLD, HOW THE RIGHTEOUS DIETH.

and none con - sid - er - eth. From the e - vil to

and none con - sid - er - eth. From the e - vil to

p

p

p

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "and none con - sid - er - eth. From the e - vil to". There are dynamic markings of *p* (piano) above the first and second vocal staves.

come is he tak - en a - way; and his mem - o - ry shall

come is he tak - en a - way; and his mem - o - ry shall

p

p

p

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "come is he tak - en a - way; and his mem - o - ry shall". There are dynamic markings of *p* (piano) above the first and second vocal staves.

BEHOLD, HOW THE RIGHTEOUS DIETH.

pp VERSE.

be in peace. In peace he rests in the earth, and in Zi - on

pp VERSE.

be in peace. In peace he rests in the earth, and in Zi - on

pp VERSE.

is his hab - i - ta - tion. His mem - o - ry shall be in peace.

is his hab - i - ta - tion. His mem - o - ry shall be in peace.

20. I Will Lay Me Down in Peace and Sleep.

p Andante. (BURIAL.) *pp*

SOPRANO.
I will lay me down in peace and sleep.

ALTO.

TENOR.
p Andante. *pp*
I will lay me down in peace and sleep.

BASS.

ORGAN.
p Andante. *pp*
Ad libitum.

mp *p* *pp*

None of us liv - eth to him - self, and no man di - eth to him - self.

mp *p* *pp*

None of us liv - eth to him - self, and no man di - eth to him - self.

mp *p* *pp*

I WILL LAY ME DOWN IN PEACE AND SLEEP.

mf VERSE. *cres* - *cen* - *do.* *f* *mf*

Wheth - er we live there - fore or die, we are the Lord's.

mf VERSE. *cres* - *cen* - *do.* *f* *mf*

Wheth - er we live there - fore or die, we are the Lord's.

mf VERSE. *cres* - *cen* - *do.* *f* *mf*

p *rit.* *pp*

None of us liv - eth to him - self, and no man di - eth to him - self.

p *rit.* *pp*

None of us liv - eth to him - self, and no man di - eth to him - self.

p *pp*

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