

**BLESS THE LORD,  
O MY SOUL,**

**PSALM CIII.**

**By**

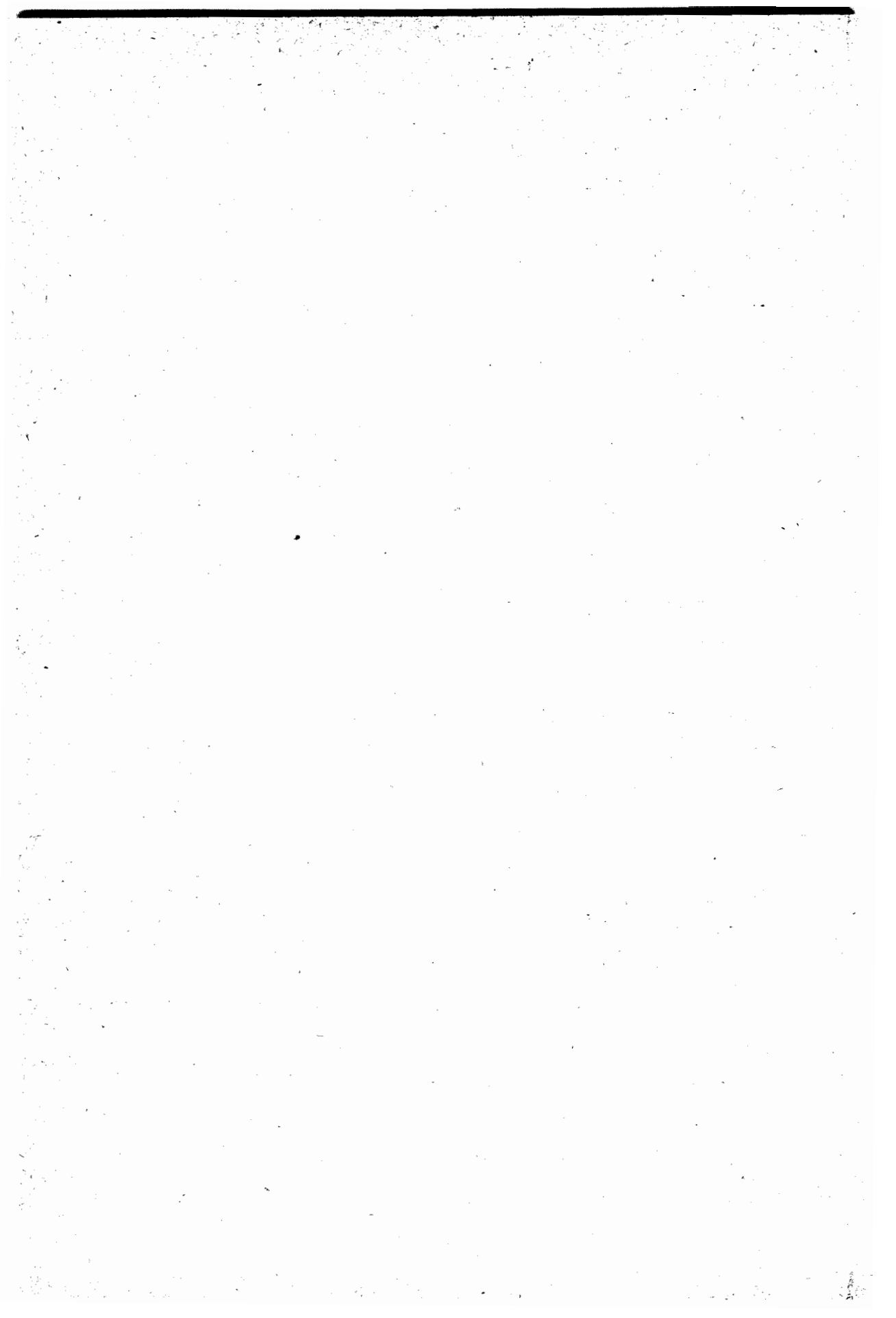
**JOSEPH H. ADAMS.**

**PRICE  
\$1.00**

**W. PAXTON & Co., Ltd.,  
95, NEW OXFORD STREET,  
LONDON, W.C. 1.**

(Made and Printed in Great Britain)

**MILLS MUSIC, Inc., 1619 Broadway, N. Y. 19, N. Y.**



DEDICATED TO THE PRESIDENT (SIR WILLIAM BOWATER) AND THE MEMBERS  
OF THE BIRMINGHAM CHORAL AND ORCHESTRAL ASSOCIATION.

---

# BLESS THE LORD, O MY SOUL.

PSALM CIII.

FOR SOLI VOICES. CHORUS, AND ORCHESTRA.

MUSIC BY

JOSEPH H. ADAMS.

PRICE **2/6** NET.

Tonic Sol-fa Edition, 1/- net.      Words only, 2d. net.

*Orchestral parts on hire.*

W. PAXTON & Co., LTD.  
95, NEW OXFORD STREET,  
LONDON, W.C. 1.

# CONTENTS.



NO.		PAGE
1	CHORUS - - - - Bless the Lord, O my soul - -	1
2	SOLO (TENOR) - - - - The Lord is merciful - -	13
3	SOLO (CONTRALTO AND CHORUS) - He will not always chide -	17
4	INTERMEZZO AND SOLO (BASS) - Like as a father pitieth his children -	26
5	QUARTET (OR SEMI-CHORUS) - - As for man, his days are as grass -	33
6	SOLO (SOPRANO) - - - - The mercy of the Lord - -	38
7	CHORUS - - - - All His works in all places - -	44

*Bless the Lord—O.N.*

*Time of performance, 40 minutes.*



Orchestral Parts (MSS.) may be obtained from the Publishers.

# BLESS THE LORD, O MY SOUL.

(The 103<sup>rd</sup> Psalm.)

N<sup>o</sup> 1. Chorus.

755434

BLESS THE LORD, O MY SOUL.

5  
12716

Joseph H. Adams.

Allegro Moderato. ♩ = 126

PIANO.

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano introduction. The dynamic marking *poco a poco cresc.* is present. The melodic line in the right hand continues, showing a slight increase in volume and intensity.

Third system of piano introduction. The dynamic marking *poco a poco cresc.* is present. The piano accompaniment becomes more active, with the right hand playing chords and the left hand providing a steady bass line.

Vocal introduction for Soprano, Alto, Tenor, and Bass. The lyrics are: "Bless the Lord, O my soul, . . . . . and Bless the Lord, O my soul, O my soul, and Bless the Lord, O my soul, O my soul, and Bless the Lord, O my soul, O my soul, and". The vocal parts are written in a four-part setting with a key signature of two flats and a 3/4 time signature. The lyrics are aligned with the vocal lines.

Piano accompaniment for the vocal part. It begins with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and single notes.

all that is with - in me      bless . . . . . His      Ho - -

all that is with - in me      bless . . . . . His      Ho - -

all that is with - in me      bless . . . . . His      Ho - -

all that is with - in me      bless . . . . . His      Ho - -

- - ly, Ho - ly name, Bless the Lord, O my

- - ly, name, . . . . . Bless the Lord, O my

- - ly, Ho - ly name, Bless the Lord, . . . . . Bless the

- ly      name, . . . . . Bless the Lord,      Bless the

soul, . . . . . and for - get not      all His ben - e -

soul, O my soul and for - get not      all His ben - e -

Lord O my soul, and for - get not      all His ben - e -

Lord O my soul, and for - get not      all His ben - e -

**A** *mp*

fits. Who for - giv - eth all thine in - i - qui - ties,

fits. Who heal - eth

fits. Who for - giv - eth all thine in - i - qui -

fits.

*mp*

Who re - deem - eth thy life from de -

all thy dis - eas - - es. Who re - deem - eth thy life from de -

ties, thine in - i - qui - ties, Who re - deem - eth thy life from de -

Who for -

*cresc.*

struc - tion, and crown - eth thee with lov - ing kind - ness, lov -

struc - tion, and crown - eth thee with lov - ing kind - ness,

struc - tion, and crown - eth thee with lov - ing kind - ness,

giv - eth all thine in - i - qui - ties, and crowneth thee with

4

*cresc.* - ing kind-ness and ten - der mer - cies, Who crown - eth  
*cresc.* lov - ing kind-ness and ten - der mer - cies, Who crown - eth  
 lov - ing kind-ness and ten - der mer - cies, Who crown - eth  
 lov - ing kind-ness and ten - der mer - cies, Who crown - eth

*dim.* thee with lov - ing kind-ness, lov - ing kind-ness and  
*dim.* thee with lov - ing kind-ness, lov - ing kind-ness and  
*dim.* thee with lov - ing kind-ness, lov - ing kind-ness and  
*dim.* thee with lov - ing kind-ness, lov - ing kind-ness and

**B**

ten - - - der mer - - - cies.  
 ten - - - der mer - - - cies.  
 ten - - - der mer - - - cies.  
 ten - - - der mer - - - cies. Who sa - tis - fi - eth thy



*p*  
Bless the Lord, O my soul,  
Bless the Lord, O my soul,  
Bless the Lord, O my soul,  
mouth with good things, so that thy youth is re - newed like the

*p*  
Bless the Lord, Who for - giv - eth all thine in - i - qui -  
Bless the Lord, Who for - giv - eth all thine in - i - qui -  
Bless the Lord, O my soul, Bless the  
ea - - glés, Who for - giv - eth all thine in - i - qui -

*cresc.*  
ties. Who re - deem - eth thy life from de - struc - - -  
*cresc.*  
ties, Who re - deem - eth thy life from de - struc - - -  
*cresc.*  
Lord, O my soul, Bless the  
*cresc.*  
ties, Who re - deem - eth thy life from de - struc - - -

tion, Who crown - eth thee, Who crown - eth thee with  
 tion, Who crown - eth thee, Who crown - eth thee with  
 Lord, Who crown - eth thee, Who crown - eth thee with  
 tion, Who crown - eth thee, Who crown - eth thee with

*f* *p* *f* *p* *f* *p* *f* *p*

*ff* *p*

lov - ing kind-ness, with lov - ing kind-ness and ten - -  
 lov - ing kind-ness, with lov - ing kind-ness and ten - -  
 lov - ing kind-ness, with lov - ing kind-ness and ten - -  
 lov - ing kind-ness, with lov - ing kind-ness and ten - -

*cresc.* *cresc.* *cresc.* *cresc.*

*cresc.*

- - der mer - - cies, Bless the Lord, O my soul. . . . .  
 - - der mer - - cies. Bless the Lord, Bless the Lord, O my  
 - - der mer - - cies, Bless the Lord, . . . . . Bless the Lord, O my  
 - - der mer - - cies, Bless the Lord, Bless the Lord, O my

*f* *f* *f* *f*

*ff*

.... and for - get not all His ben - e - fits, Who for -  
 soul, and for - get not all His ben - e - fits, Who for -  
 soul, and for - get not all His ben - e - fits, Who for -  
 soul, and for - get not all His ben - e - fits, Who

*p*

giv - eth all thine in - i - qui - ties, Who heal-eth all  
 giv - eth all thine in - i - qui - ties, Who heal-eth all  
 giv - eth all thine in - i - qui - ties, Who heal-eth all  
 sa-tis-fieth thy mouth with good things so that thy youth is re -

thy dis - eas - es, Who re - deem - eth thy  
 thy dis - eas - es, Who re - deem - eth thy  
 thy dis - eas - es, Who re - deem - eth thy  
 newed like the ea - gle's, Who re - deem - eth thy

*cres - cen - do*

life... from de - struc - - - tion, Who  
 life... from de - struc - - - tion, Who  
 life from de - struc - - - tion, Who  
 life... from de - struc - - - tion, Bless the Lord, O my

*ff* *mf* *mp* *dim.*

**D**  
 crowneth thee with kind - - ness, with lov - - ing  
 crown - eth thee with kind - - ness, with lov - - ing  
 crown - eth thee with kind - - ness, with lov - - ing  
 soul, . . . . . Who crown - eth thee with

kind - - ness, lov - - ing kind - ness and ten - der  
 kind - - ness, lov - - ing kind - ness and ten - der  
 kind - - ness, lov - - ing kind - ness and ten - der  
 kind - - ness, lov - - ing kind - ness and ten - der

mer - cies, lov - - - ing kind - - - ness. with

mer - cies, lov - - - ing kind - - - ness. with

mer - cies, lov - - - ing kind - - - ness. with

mer - cies, Who crown - eth thee with

lov - ing kind - ness and ten - der mer - cies, Who crown - eth

lov - ing kind - ness and ten - der mer - cies, Who crown - eth

lov - ing kind - ness and ten - der mer - cies, Who crown - eth

lov - ing kind - ness and ten - der mer - cies, Who crown - eth

thee, Who crown - eth thee with lov - - - ing

thee, Who crown - eth thee with lov - - - ing

thee, Who crown - eth thee with lov - - - ing

thee, Who crown - eth thee with lov - - - ing

**E**

kind - - - ness, Bless the Lord, O my soul, . . . . .

kind - - - ness, Bless the Lord, O my soul, . . . . .

kind - - - ness, Bless the Lord, O my soul, . . . . .

kind - - - ness, Bless the Lord, O my soul, . . . . .

*trem.*

. . . Bless the Lord, O my soul, . . . . . and all that is with-

. . . Bless the Lord, O my soul, . . . . . and all that is with-

. . . Bless the Lord, O my soul, . . . . . and all that is with-

. . . Bless the Lord, O my soul, . . . . . and all that is with-

in me bless . . . . . His Ho - -

in me bless . . . . . His Ho - -

in me bless . . . . . His Ho - -

in me bless . . . . . His Ho - -

ly, Ho - ly name, Bless the Lord O my  
 - - ly name, . . . . . Bless the Lord O my  
 - - ly, Ho - ly name, Bless the Lord O my  
 - - ly name, . . . . . Bless the Lord O my

soul, . . . . . Bless the Lord O my soul, . . . . . **F**  
 soul, . . . . . Bless the Lord O my soul, . . . . .  
 soul, . . . . . Bless the Lord O my soul, . . . . .  
 soul, . . . . . Bless the Lord O my soul, . . . . .

*Più mosso.*  
 . . . . . and all that is  
 . . . . . and all that is  
 . . . . . and all that is  
 . . . . . and all that is

*Più mosso.*  
 Organ chords sustain.

with - - - in me bless  
 with - - - in me bless  
 with - - - in me bless  
 with - - - in me bless

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are "with - - - in me bless". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

His Ho - - - ly, Ho - - - ly  
 His Ho - - - ly, Ho - - - ly  
 His Ho - - - ly, Ho - - - ly  
 His Ho - - - ly, Ho - - - ly

*ritard.*

The second system continues the vocal and piano parts. The lyrics are "His Ho - - - ly, Ho - - - ly". A *ritard.* (ritardando) marking is placed above the vocal staves and below the piano accompaniment. The piano accompaniment includes a *ritard.* marking in the bass line.

name.  
 name.  
 name.  
 name.

*a tempo*  
*ff*  
*ritard.*

The third system shows the vocal parts with the lyrics "name." and the piano accompaniment. The piano part begins with a *ff* (fortissimo) dynamic and a *ritard.* marking. The system concludes with a final chord in the piano part.



# Nº 2. Solo.

## THE LORD IS MERCIFUL.

Andante sostenuto. ♩ = 60

Tenor.

The Lord . . . . . is mer - ci - ful, mer - ci - ful and

*u tempo*

gra - cious, and plen - teous in mer - cy, in mer -

cy, The Lord is - mer - ci - ful, The Lord is mer - ci - ful.

Slow to an - ger, kind and gra - cious, and

Cello.

*rit.* plen - teous in truth and mer - - - cy. He

**A** Più mosso.

*rit.* *Hus.*

ex - e - cu - teth righ - teous - ness and judg - - - ment for

all that are op - press - - - ed, He

made known His ways un - to Mo - - - ses, His

Cello. *cresc.*

*cresc.*

acts un-to the chil - dren of Is - - ra - el, He

ex - e - cu - teth righ - teousness and judg - - - ment for

*L.H.* *pizz.* *rit.*

all..... the op - press - - - ed, The

*colla voce* **B**

Tempo I.

Lord..... is mer - ci - ful, mer - ci - ful and gra - cious and

*Str. Clar.* *Fig.*

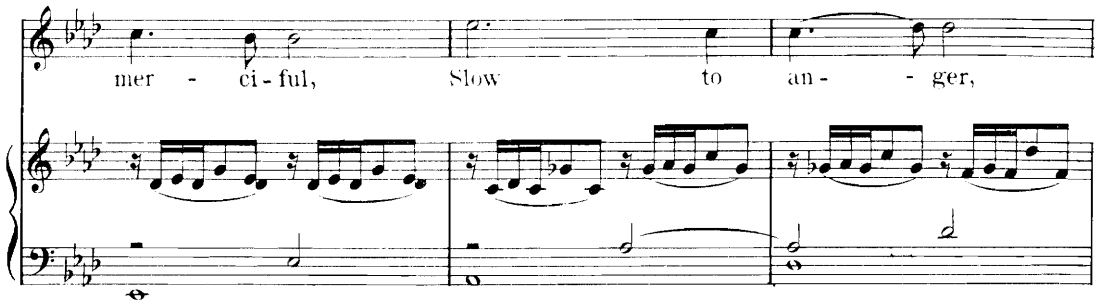
plen - teous in mer - cy, in mer - - - cy, The

Lord is mer - ci - ful, The Lord is

Str. Clar.



mer - ci - ful, Slow to an - - ger,



kind and gra - cious, and plen - - teous in

*ritard.*

*ritard.*

*And. \* And. \* And. \**



truth and mer - - cy.

Clar.

*colla voce*

*tranquillamente*

*And.*



*calando*



# Nº 3. Solo and Chorus.

HE WILL NOT ALWAYS CHIDE.

PIANO.

Listesso tempo.

Wnd. *mp* Str. pizz. Wnd. *accel. e cresc.*

Detailed description: This block shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features woodwinds (Wnd.) and strings (Str. pizz.). The bass staff features strings (Str. pizz.). The tempo is marked 'Listesso tempo'. The key signature has two flats (B-flat and E-flat). The music begins with a woodwind melody in the treble and a string accompaniment in the bass. The woodwinds play a melodic line with some grace notes. The strings play a rhythmic accompaniment. The piece concludes with a woodwind flourish marked 'accel. e cresc.'.

Contralto.

Recit. Andante affetuoso.

He will not al-ways

Str. pizz. *mf accel. e cresc.* Str. pizz. *f* *fp* Str. *trem.*

Detailed description: This block contains the vocal line for the Contralto and the piano accompaniment for the first part of the recitative. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The tempo is 'Recit. Andante affetuoso'. The key signature has two flats. The vocal line begins with a rest, followed by the lyrics 'He will not al-ways'. The piano accompaniment features a string accompaniment (Str. pizz.) with various dynamics and textures, including tremolos (trem.) and accents (f, fp).

chide, nei - ther will He keep... His an - ger for ev - -

Detailed description: This block contains the vocal line and piano accompaniment for the second part of the recitative. The vocal line continues with the lyrics 'chide, nei - ther will He keep... His an - ger for ev - -'. The piano accompaniment continues with the same string accompaniment and textures as the previous block.

- er, He hath not dealt with us af - ter our sins, nor re -

Ob. Cl. Fac. *f* *p* *trem.*

Detailed description: This block contains the vocal line and piano accompaniment for the third part of the recitative. The vocal line continues with the lyrics '- er, He hath not dealt with us af - ter our sins, nor re -'. The piano accompaniment includes woodwinds (Ob. Cl. Fac.) and strings. Dynamics include *f* and *p*. A tremolo (trem.) is indicated in the bass line.

- ward - ed us ac - cord - ing to our in - i - qui - ties.

Str.

Detailed description: This block contains the vocal line and piano accompaniment for the fourth part of the recitative. The vocal line concludes with the lyrics '- ward - ed us ac - cord - ing to our in - i - qui - ties.'. The piano accompaniment features a string accompaniment (Str.) with various textures.

A

Piano accompaniment for section A, featuring a treble and bass clef with various musical notations including slurs and dynamics.

Andante.

For as the Heav'n... is

*riten.* *pp* Fl. Cl. Fag.

high a - bove the earth, . . . so great is His mer - cy towards

Soprano. *rall.* *p* **B tempo**  
 For as the Heav'n is high a-bove the  
 Alto. *p*  
 them that fear Him. For as the Heav'n is high a-bove the  
 Tenor. *p*  
 For as the Heav'n is high a-bove the  
 Bass. *p*  
 For as the Heav'n is high a-bove the

*rall.* *tempo*

earth, so great is His mer-cy towards them that fear Him. Solo.

earth, so great is His mer-cy towards them that fear Him. As

earth, so great is His mer-cy towards them that fear Him.

earth, so great is His mer-cy towards them that fear Him.

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "earth, so great is His mer-cy towards them that fear Him. Solo." and "earth, so great is His mer-cy towards them that fear Him. As". The piano part includes a *Cl.* (Clef) marking and a *mp* (mezzo-piano) dynamic marking.

far as the - east is from the west, so

The second system continues the vocal line and piano accompaniment. The lyrics are: "far as the - east is from the west, so". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

far hath He re - mov - - ed, so far hath He re - mov - ed, so

The third system continues the vocal line and piano accompaniment. The lyrics are: "far hath He re - mov - - ed, so far hath He re - mov - ed, so". The piano accompaniment includes a *f* (forte) dynamic marking.

*ad lib.* *a tempo*

far hath He re - mov - ed our trans - gres - - - - - sions from

*f, colla voce* *a tempo*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "far hath He re - mov - ed our trans - gres - - - - - sions from". The piano accompaniment includes *ad lib.* and *a tempo* markings, and a *f, colla voce* dynamic marking.

us. . . . . from. . . . . *ad lib.*

Clar.

**C**

us. *tempo*  
Bass. *p*

Chorus. He hath not dealt with us

Soprano. *p*

Alto. *p* He hath not

Tenor. *p* He hath not

Bass. *p* He hath not

af - - - ter our sins, not

dealt with us af - - - ter our

dealt with us af - - - ter our

dealt with us af - - - ter our

dealt with us af - - - ter our



sins, nei - ther re - ward - ed us ac - cord - ing to

sins, nei - ther re - ward - ed us ac - cord - ing to

sins, nei - ther re - ward - ed us ac - cord - ing to

sins, *pesante* nei - ther re - ward - ed us ac - cord - ing to

*mf* Brass.

*led.* \* *led.* \* *led.* \*

our . . . . in - i - qui - ties, *rall.* for as the

our . . . . in - i - qui - ties, *rall.* for *mf a tempo.* as the

our . . . . in - i - qui - ties, *rall.* for *mf a tempo.* as the

our . . . . in - i - qui - ties, *rall.* for *mf a tempo.* as the

Trombe.

*rall.* *mf a tempo.*

*led.* \* *led.* \*

Heav'n . . . . . is high a - bove the earth, . . . . . so

Heav'n is high a - bove the earth, so

Heav'n is high a - bove the earth, . . . . . so

Heav'n is high a - bove the earth, so

great is His mer - cy towards them that fear...

great is His mer - cy towards them that fear

great is His mer - cy towards them that fear

great is His mer - cy towards them that fear

D

Him, as far... as the east... is from the...

Him, as far... as the east is from the...

Him, as far as the east is from the

Him, as far as the east is from the

*accel. e cresc.*

*accel. e cresc.*

west, so far hath He re - mov - ed our trans - gres - sions from

*accel. e cresc.*

west, so far hath He re - mov - ed our trans - gres - sions from

*accel. e cresc.*

west, so far hath He re - mov - ed our trans - gres - sions from

*accel. e cresc.*

west, so far hath He re - mov - ed our trans - gres - sions from

us, . . . . . for as the Heav'n is high a - bove the

us, . . . . . for as the Heav'n is high a - bove the

us, . . . . . for as the Heav'n is high a - bove the

us, . . . . . for as the Heav'n is high a - bove the

earth, . . . for as the Heav'n is high a - bove the

earth, . . . for as the Heav'n is high a - bove the

earth, . . . for as the Heav'n is high a - bove the . . .

earth, . . . for as the Heav'n is high a - bove the

**E** *Meno mosso.*

earth, so great is His mer - - cy, so great is His

earth, so great is His mer - - cy, so great is His

earth, so great is His mer - - cy, so great is His

earth, so great is His mer - - cy, so great is His

*Meno mosso.* *Str. Cl.*

mer - - cy towards them that fear Him, them that

mer - - cy towards them that fear Him, them that

mer - - cy towards them that fear Him, them that

mer - - cy towards them that fear Him, them that

*cresc.*

fear Him, so great is His mer - - cy, so great is His

fear Him, so great is His mer - - cy, so great is His

fear Him, so great is His mer - - cy, so great is His

fear Him, so great is His mer - - cy, so great is His

*p*

mer - - cy, so great is His mer - cy towards them that fear

mer - - cy, so great is His mer - cy towards them that fear

mer - - cy, so great is His mer - cy towards them that fear

mer - - cy, so great is His mer - cy towards them that fear

*p* **F**

*unaccompanied*

Him, so great His mer - cy towards them that fear Him, so great His  
Him, so great His mer - cy towards them that fear Him, so great His  
Him, so great His mer - cy towards them that fear Him, that fear  
Him, so great His mer - cy towards them that fear Him, that fear...  
Him, so great His mer - cy towards them that fear Him, that fear...  
Him, so great His mer - cy towards them that fear Him, that fear...

mer - cy towards them that fear Him. Solo.  
Him, great towards them that fear Him. He  
Him, them that fear Him.  
Him, them that fear Him. Lento.  
Him, them that fear Him. Lento.  
Him, them that fear Him. Lento.

will not al-ways chide, He will not al-ways chide,  
will not al-ways chide, He will not al-ways chide,  
will not al-ways chide, He will not al-ways chide,

not al-ways chide.  
not al-ways chide.  
not al-ways chide.

N<sup>o</sup> 4. Intermezzo and Solo.

LIKE AS A FATHER PITIETH HIS OWN CHILDREN.

Molto tranquillo.  $\text{♩} = 44$ .

PIANO.

Con sord. *mp*

*pp*

*mp*

*Ad.* \* *Ad.* \* *Ad.*

Poco a poco accelerando  $\text{♩} = 60$ .

Ob.

*p*

\* *Ad.* \*

VI. FL.

Cello.

*Ad.* \*

Ob.

*p*

\* *Ad.* \*

Fl. Cl.

*pp*

A

*pp*

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

*p*  
Cello.

*dim.*

**B**  
Bass. *mp*

Like as a fa - - - - - ther

(not too slow)

Cello.

pi - - tieth His own chil - - - - - dren,

so . . . . . the Lord pi - - - tieth

This system contains the first two measures of the vocal line. The lyrics are "so . . . . . the Lord pi - - - tieth". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

them that fear Him,

Hns.

This system contains the next two measures of the vocal line. The lyrics are "them that fear Him," followed by a measure of rest indicated by "Hns.". The piano accompaniment continues with the same rhythmic pattern.

**C**

Like . . . . . as a fa - - - ther

Cl.

This system is marked with a "C" and contains two measures of the vocal line. The lyrics are "Like . . . . . as a fa - - - ther". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

pi - - tieth His own chil - dren, so the

*cresc.*

*cresc.*

This system contains two measures of the vocal line. The lyrics are "pi - - tieth His own chil - dren, so the". The piano accompaniment includes a *cresc.* marking in both the vocal and piano parts.

Lord . . . . . pi - - tieth them . . . . . that . . . . .

*f*

*f*

Cello, Fag.

This system contains two measures of the vocal line. The lyrics are "Lord . . . . . pi - - tieth them . . . . . that . . . . .". The piano accompaniment includes a *f* marking and a *Cello, Fag.* marking.



fear, . . . . . that fear. . . . . *rit.*

Fl. Ob.

*rit. dim.*

**D**  
*u tempo*

Him, For He know - eth. . . . . our

*p*

*a tempo p*

Str.

frame, . . . . . He know - eth. . . . . our

*p*

Cello.

frame, He re - - mem - ber - eth that we

*p*

*pp*

are dust.

*p*

*ff*

*E u tempo*

Like as a

*multo ritard.*

*f*

*p u tempo* Cello

fa - - - ther pi - - tieth His own

chil - - - dren, so . . . . . the

Lord pi - - - tieth them that fear

*cresc.*

*cresc.*

Him Like as a

Hns. Ob.

*Fp.*

*cresc.* *f* *pp*

fa - - - ther pi - - - tieth His

*dim*

chil - - - dren, so the

Str. Fl. *>*  
Cello. Fag. *dim*

Lord . . . pi - - - tieth

*pp*

them . . . that fear . . . Him, that

*rit.* **G** *a tempo.*

fear . . . Him.

*rit.* *a tempo.*

Like as a fa - - ther pi - -

*p Con sord.*

*Ad.*

- tieth His chil - dren, so . . . . . the Lord

*r.*

pi - - - - tieth them . . . . . that

*rall.*

Cello.

*dim. e rall.*

fear . . . . . Him.

*pp*

*calando.*

*ppp*

# No 5. Quartet (or Semi Chorus).

"AS FOR MAN, HIS DAYS ARE AS GRASS."

Andante con moto.  $\text{♩} = 72$ .

Soprano. As for man, his

Alto. As for man, his

Tenor. As for man, his

Bass. As for man, his

PIANO. *mf* Str. and Wind. *p* Str.

days...are as grass, as a flow'r of the

days are as grass, as a flow'r of the

days are as grass, as a flow'r of the

days are as grass, as a flow'r of the

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

field, a flow'r of the field so he flou-risheth.

field, a flow'r of the field so he flou-risheth.

field, a flow'r of the field so he flou-risheth.

field, a flow'r of the field so he flou-risheth.

*f*

*f*

*f*

*f*

*pp* *rem.*

## A

For the wind passeth o-ver it,  
 For the wind passeth o-ver it;  
 For the wind passeth o-ver it;  
 For the wind passeth o-ver it;

*p*  
*f*  
*pp*  
*trem.*

and the  
 and the  
 and the  
 and the

*p*  
*dim.*  
*f*  
*p*

and it is gone . . . . .

place there-of shall know it no . . . more; shall know it no . . .  
 place there-of shall know it no . . . more; shall know it no . . .  
 place there-of shall know it, the . . . place there-of shall know it no . . .  
 . . . and the place there - - of shall know it no

**B** *pp* *cresc.*

more, shall know it no more, shall know it no more, the

more, shall know it no more, shall know it no more, the

more, shall know it no more, shall know it no more, no

more, the place there - -

*pp* *cresc.*

place there - of . . . . . shall know it no more, shall

place there - of shall know it no more, shall

more, the place there - of . . . . . shall know it no . . .

of shall know it no . . . . . more, shall

know it no more, shall know it no

know it no more, shall know it no

more; the place there - of shall know it, shall

know it no more, shall know it no

*Has.*

more, shall know it no more, shall know it no  
 more, shall know it no... more, shall know it no...  
 know it no more, shall know it no more, no...  
 more, shall know it no more, shall know it no  
*rall.*

**C**  
 more, the place there - - of...  
 more, shall know it no...  
 more, shall know it no  
 more, shall know it no  
 Fl.  
*a tempo*

*cresc.*  
*p*  
*mf*  
*mf*

... shall know it no  
 more. shall know it no  
 more. The place there - - of shall know it no  
 more. shall know it no  
 Cl.

*p*  
*p*  
*p*  
*p*



more, shall know it no more, . . . . the place there - -

more, shall know it no more, the place there - -

more, shall know it no more, . . . .

more, shall know it no more, . . . .

VI. and Fl.

of . . shall know it no more, shall know it no

of . . shall know it no more, shall

shall know it no more, the

shall know it no more,

of . . shall know it no more, shall know it no more.

know it no more, . . . . shall know it no more.

place there - of . . shall know it, shall know it no . . more.

the place there - of . . shall know it no more.

unaccompanied

more, shall know it no more, shall know it no more.

know it no more, . . . . shall know it no more.

place there - of . . shall know it, shall know it no . . more.

the place there - of . . shall know it no more.

unaccompanied

# Nº 6. Solo.

## "THE MERCY OF THE LORD"

Allegro. ♩ = 96.

Soprano.

PIANO.

The first system of the musical score. It features a Soprano line and a Piano accompaniment. The piano part includes markings for *f* Trombe, Str. and Wind, and *cresc.* The tempo is marked Allegro with a quarter note equal to 96 beats per minute. The key signature has two flats and the time signature is 3/4.

The second system of the musical score, showing the piano accompaniment. It continues the melodic and harmonic development from the first system.

The third system of the musical score, showing the piano accompaniment. It continues the melodic and harmonic development from the first system.

The fourth system of the musical score. The Soprano line begins with the lyrics "The mer - cy of the". The piano accompaniment includes a dynamic marking of *mf*. A section marker "A" is placed above the first measure of the piano part.

The fifth system of the musical score. The Soprano line continues with the lyrics "Lord is from ev - er - last - ing to ev - er - last - ing up -". The piano accompaniment includes a dynamic marking of *cresc.*

*dim.*

on . . . . . them.. that fear . . . . . Him, The

*cresc.* *f*

mer - cy of the Lord is from ev - er - last - ing to ev - er - last - ing up

**B**

on . . . . . them that fear . . . . . Him, and His righ - - - teous-

*cresc.* *p*

ness un - - to chil - - - - dren's chil - - -

*Vl. and Fl.*

- dren, His righ - teous - ness

*f*

*cresc.*

shall be ev - er up - on them, His

righ - - - teous - ness un - to

*C* *mf marcato.*

chil - drens chil - - - dren. To Fl.

such as keep His cov - e - nant, and to those that re -

*poco rall.*

- mem - ber His com - mandments to do them,

**D** *a tempo*

Trombe.

Cl. Fag.

Detailed description: This system shows the instrumental introduction for section D. The top staff is for Trombones (Trombe.) and the bottom staff is for Clarinet in F major (Cl. Fag.). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'a tempo'. The music consists of sustained chords in the trombones and a more active line in the clarinet.

*mf*

The mer-cy of the Lord is from ev-er-last-ing to ev-er-

Detailed description: This system contains the first vocal line of section D. The vocal line is in the upper staff, starting with a mezzo-forte (mf) dynamic. The lyrics are 'The mer-cy of the Lord is from ev-er-last-ing to ev-er-'. The piano accompaniment is in the lower staves, providing harmonic support with chords and moving lines.

-last-ing up-on . . . them that fear . . . .

Detailed description: This system contains the second vocal line of section D. The vocal line continues the lyrics '-last-ing up-on . . . them that fear . . . .'. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

*cresc.*

Him, The mer-cy of the Lord is from ev-er-last-ing to ever

*cresc.*

Detailed description: This system contains the third vocal line of section D. The vocal line begins with a crescendo (cresc.) dynamic and the lyrics 'Him, The mer-cy of the Lord is from ev-er-last-ing to ever'. The piano accompaniment also features a crescendo, with more active rhythmic patterns in the right hand.

*f* *dim.* **E**

-last-ing up on . . . them that fear . . . Him and His

*f* *dim.*

Detailed description: This system contains the fourth vocal line of section D. The vocal line starts with a forte (f) dynamic, then a decrescendo (dim.), and ends with a section marker 'E'. The lyrics are '-last-ing up on . . . them that fear . . . Him and His'. The piano accompaniment also starts with a forte (f) dynamic and then a decrescendo (dim.).

righteousness unto

Vln.

*p*

children's children, His

righteousness

shall be ever upon them His

*p*

*cresc.*

*sf*

righteousness unto

F

chil - - dren's chil - - - dren.

*rall. e tranquillo.*

The mer - - cy..... of the Lord,

*rall. mp* *mf* Fl. and Cl.

*ritenuto.*

The mer - - cy..... of the Lord

*ritenuto. mf* Fl. and Cl.

*mf* *molto rit.* *f* *a tempo.*

is un - - to them that fear.....

*molto rit. f a tempo.*

Him.  
Vivace.

*pres ad lib.*

*ff* *rall.* *sf*

*Red.*

# Nº 7. Chorus.

"ALL HIS WORKS IN ALL PLACES."

Andante maestoso. ♩ = 88.

Soprano.

Alto.

Tenor.

Bass.

PIANO.

*ff* *fz* *fz*

*f* *ff* *ff* *ff*

All His works in all pla - ces; Bless the

All His works in all pla - ces; Bless the

All His works in all pla - ces; Bless the

All His works in all pla - ces; Bless the

*fz* *unaccompanied*

Lord. *f* All His works in all

Lord. *f* All His

Lord. *f* All His

Lord. *fz* All His

*trem.* *ff* *ff*

*8/8* *8/8* *8/8*

*8/25 ad lib.*



*ff*  
 pla - ces; Bless the Lord.  
*ff*  
 works; Bless the Lord.  
*ff*  
 works; Bless the Lord.  
*ff*  
 works; Bless the Lord.

*ff*  
*scs ad lib.*

*f*  
 All His works in all places, Bless the Lord,  
*ff*  
 All His works, Bless the Lord,  
*f*  
 All His works in all places, Bless the Lord,  
*ff*  
 Bless the Lord.

*ff*  
*scs ad lib.*

*f*  
 All His works, Bless the Lord.  
*f*  
 All His works in all pla - ces, Bless the Lord.  
*f*  
 All His works, Bless the Lord.  
*f*  
 All His works in all pla - ces, Bless the Lord.

*ff*  
*scs ad lib.*

*poco rall.*

**A** Piu mosso. ♩ = 104

*mf*

All ye works of the Lord, Bless ye the Lord, all His  
 Bless ye the Lord, All ye works of the  
 Bless ye the Lord, Bless ye the  
 Bless ye the Lord, Bless ye the

*f* Piu mosso. ♩ = 104

works in all pla - ces . . . . . of His do -  
 Lord, Bless ye the Lord, all His works in all  
 Lord, All ye works of the Lord, Bless ye the  
 Lord, Bless ye the Lord,

- min - ion, Bless the Lord, All ye works of the  
 pla - ces..... of His do - - min - ion, Bless the  
 Lord, all His works in all pla - ces.....  
 All ye works of the Lord; Bless ye the Lord, All His

*scs ad lib.*

Lord, Bless ye the Lord, all His works in all  
 Lord, All ye works of the Lord, Bless ye the  
 .. of His do - min - ion, Bless the Lord, all His  
 works in all pla - ces..... of His do -

*scs*

*ritard*  
 pla - ces of His do - min - ion, Bless..... the  
 Lord, all His works in all pla - ces, Bless the  
 works *ritard.* in all pla - ces, Bless the  
 - min - ion, all His works, ..... Bless the

*ritard.*

B Allegro. ♩ = 116

Lord.  
 Lord.  
 Lord.  
 Lord. Bless ye the Lord, all ye His Hosts, ye mi - nis - ters of

Allegro. ♩ = 116  
*8ves ad lib.*

Bless ye the Lord, all ye His  
 His that do His plea - sure, Bless . . the

Bless ye the  
 Hosts, ye mi - nis - ters of His that do His plea - sure,  
 Lord, ye mi - nis - ters of His that do His plea - sure, Bless the

Lord, all ye His Hosts, ye mi-nis-ters of His that do His  
 Bless. the Lord, ye mi-nis-ters of His that do His  
 Lord, all ye His Hosts, Bless the Lord all ye His

Bless ye the Lord, all ye His Hosts, ye mi-nis-ters of  
 plea-sure, Bless. the Lord, ye mi-nis-ters of  
 plea-sure, Bless the Lord, all ye His Hosts, Bless the  
 Hosts, Bless the Lord,

His that do His plea-sure, Bless the Lord,  
 His that do His plea-sure, Bless the Lord, Bless ye the  
 Lord, Bless the Lord,  
 Bless the Lord, Bless ye the Lord, all ye His

Bless... the Lord, Bless ye the  
 Lord, all ye His hosts, Bless... the Lord, ye... His  
 Bless... the Lord, Bless ye the Lord, all ye His  
 Hosts, ... Bless the Lord,

**C**  
 Lord, all ye His hosts. Bless ye the  
 Hosts, Bless the Lord. Bless ye the  
 Hosts, Bless the Lord. Bless the  
 Bless the Lord. Bless ye the Lord, all ye His

Lord, Bless ye the Lord,  
 Lord, Bless ye the Lord, Bless ye the  
 Lord, Bless ye the Lord, all ye His hosts,  
 hosts, Bless the Lord.

Bless ye the Lord, Bless ye the Lord, all ye His  
 Lord, all ye His hosts, Bless ye the  
 Bless ye the Lord, Bless the  
 Bless the Lord, Bless ye the

hosts, Bless ye the Lord, all . . . His works.  
 Lord, Bless ye the Lord, all His works.  
 Lord, Bless ye the Lord, all ye His works.  
 Lord, All His works.

Hns. *poco*

Solo. *mp* The  
 Solo. *mp* The  
 Solo. *mp* The  
 Solo. *mp* The  
 The

*ritard.* *dim.*

## D Tempo.

*cresc.*

Lord hath pre - pared His throne in the

*cresc.*

Lord hath pre - pared His throne in the

*cresc.*

Lord hath pre - pared His throne in the

*cresc.*

Lord hath pre - pared His throne in the

Tempo.

(unaccompanied)

*mf*

Heav - ens, and His... king - dom

*mf*

Heav - ens, and His king - dom

*mf*

Heav - ens, and His king - dom

*mf*

Heav - ens, and His king - dom

*mf*

*cresc.*

rul - eth o - ver all, ..... The Lord hath pre -

*cresc.*

rul - eth o - ver all, The Lord hath pre -

*cresc.*

rul - eth o - ver all, ..... The Lord hath pre -

*cresc.*

rul - eth o - ver all. The Lord hath pre -

*cresc.*

*p*



- pared His throne in the Heav - - ens,  
 - pared His throne in the Heav - - ens,  
 - pared His throne in the Heav - - ens, ...  
 - pared . . His . . . throne in the Heav - - ens,

*cresc.*

and . . . . . His king - - dom . . .  
 and . . . His . . . king - - dom rul - - eth,  
 and . . . His . . . king - - dom rul - - eth, ...  
 and . . . His king - - dom rul - - eth,

rul - - eth . . . o - - ver all  
 rul - - eth o - - ver all  
 rul - - eth o - - ver . . . all All His  
 rul - - eth o - - ver all All His

*dim.*

*dim.*

*dim.*

*dim.*

*f* Chorus.  
*f* Chorus.

E

Chorus.

Bless ye.. the Lord, all His works in all  
 Bless ye.. the Lord, all His works in all  
 works, Bless the Lord, all His works in all  
 works. Bless ye the Lord, all His works all

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

pla - ces of His do - min - ion Bless the  
 pla - ces of His do - min - ion Bless the  
 pla - ces of His do - min - ion Bless the  
 pla - ces of His do - min - ion Bless the

*ff*

*ff*

*ff*

*ff*

Lord. Ye His  
 Lord. Ye His  
 Lord. Ye His  
 Lord.

*mf*

*mf*

an - - gels that ex - cel in strength, that

an - - gels that ex - cel in strength, that

*cresc.* *f* *mf*

*cresc.* *f* *mf*

do His com - mand - ments at the voice of His

do His com - mand - ments at the voice of His

word, ye an - - gels... heark'ning at the

word, ye an - - gels... heark'ning at the

VI. Fl. e. Cl.

*cresc.*

*Red.* \* *Red.* \*

voice . . . of His word, That do His com -

*f* *mf*

*ped.* \* *ped.* \*

- mand - ments, . . . Bless the Lord. **G**

*mf* *ff*

*mf*

Ye His an - - - gels

*mf*

Ye His an - - - gels

*mf*

*cresc.* *f* *mf*  
 that ex - cel in strength, that  
 that ex - cel in strength, that

*cresc.* *f* *mf*  
 that ex - cel in strength, that

*cresc.* *f*

do His com - mand - ments at the  
 do His com - mand - ments at the

*mf*

voice of His word, Ye  
 voice of His word, Ye

an - - - gels . . . . . heark' - ning at the

an - - - gels . . . . . heark' - ning at the

*cresc.*

Detailed description: This system contains the first two systems of music. The top system has a vocal staff with lyrics 'an - - - gels . . . . . heark' - ning at the' and a piano staff with chords and a melodic line. The second system continues the vocal line with lyrics 'an - - - gels . . . . . heark' - ning at the' and the piano accompaniment. The piano part includes a 'cresc.' marking and dynamic accents (>) on the vocal line.

voice . . . . . of His word that

voice . . . . . of His word, that

*f*

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal staff with lyrics 'voice . . . . . of His word that' and a piano staff with chords and a melodic line. The second system continues the vocal line with lyrics 'voice . . . . . of His word, that' and the piano accompaniment. The piano part includes a 'f' marking and dynamic accents (>) on the vocal line.

do His com mand - - - ments, . . . . .

do His com - - - mand - - - ments. . . . .

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal staff with lyrics 'do His com mand - - - ments, . . . . .' and a piano staff with chords and a melodic line. The second system continues the vocal line with lyrics 'do His com - - - mand - - - ments. . . . .' and the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

H

Musical score for the first system. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Bless the Lord. Ye His". The piano part features a triplet of eighth notes in the right hand.

Musical score for the second system. It includes four vocal staves and a piano accompaniment. The lyrics are: "an - - gels that ex - cel in strength. that". The piano part continues with accompaniment for the vocal lines.

Musical score for the third system. It includes four vocal staves and a piano accompaniment. The lyrics are: "do His com - mand - ments at the voice of His". The piano part continues with accompaniment for the vocal lines.

word, Ye an - - gels... heark'ning at the  
word, Ye an - - gels... heark'ning at the  
word, Ye an - - gels... heark'ning at the  
word. Ye an - - gels... heark'ning at the

voice... of His word, that do His com -  
voice... of His word, that do His com -  
voice... of His word, that do His com -  
voice... of His word, that do His com -

mand - ments,.. Bless the Lord.  
- mand - ments,.. Bless the Lord.  
- mand - ments,.. Bless the Lord.  
- mand - ments... Bless the Lord.



*Soli.* *p*

O my soul, Bless the Lord,  
 O my soul, Bless the Lord, Ye His  
 O my soul, Bless the Lord, Ye His  
 O my soul, Bless the Lord, Ye His

*p* *sf* *sf*

*cresc.*  
 Ye His hosts, Bless the Lord, all His works. . . .  
 hosts, Bless the Lord, all His works. . . .  
 hosts, Bless the Lord, all His works. . . .  
 hosts, Bless the Lord, all His works

*cresc.* *cresc.* *cresc.* *cresc.*

*sf*

*pp*  
 in all pla - ces, . . . Bless the  
 in all pla - ces, Bless the  
 in all pla - ces, . . . Bless the  
 in all pla - ces, . . . Bless the

*pp* *pp* *pp* *pp*

*pp*

Chorus.

Lord, . . . . . O my soul, Bless the

Lord, . . . . . O my soul, Bless the

Lord, . . . . . O my soul, Bless the

Lord, O my soul, Bless the

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The lyrics are: 'Lord, . . . . . O my soul, Bless the'. The piano part begins with a piano (*p*) dynamic.

Lord, *mp* Ye His Hosts, Bless the Lord, all His

Lord, *mp* His Hosts, Bless the Lord, all His

Lord, *mf* Ye His Hosts, Bless the Lord, all His

Lord, *mf* Ye His Hosts. Bless the Lord, all His

Detailed description: This system contains the next four vocal staves and the piano accompaniment. The lyrics are: 'Lord, *mp* Ye His Hosts, Bless the Lord, all His'. The piano accompaniment continues with dynamics of *mp* and *mf*.

works . . . . . in all pla - ces of

works . . . . . in all pla - ces of

works . . . . . in all pla - ces of

works in all pla - ces of

Detailed description: This system contains the final four vocal staves and the piano accompaniment. The lyrics are: 'works . . . . . in all pla - ces of'. The piano accompaniment continues with dynamics of *mf*.

*cresc.*  
 His do - min - ion, ... Bless the ...  
*cresc.*  
 His do - min - ion, Bless the ...  
*cresc.*  
 His do - min - ion, Bless the ...  
*cresc.*  
 His do - min - ion, Bless the ...

*cresc.*  
 trem.

*J accel*  
 Lord, all His works, Bless the Lord, all His works, Bless the  
*accel* *Soli.* *ff* *mf*  
 Lord, all His works, Bless the Lord, all His works, Bless the  
*accel* *ff* *mf*  
 Lord, all His works, Bless the Lord, all His works, Bless the  
*accel* *ff* *mf*  
 Lord, all His works, Bless the Lord, all His works, Bless the

*accel* *mf* *sf* *mf* *sf*

*p* *cresc.*  
 Lord . . . . . Bless . . . . . the  
*p* *cresc.*  
 Lord . . . . . Bless . . . . . the  
*p* *cresc.*  
 Lord . . . . . Bless . . . . . the  
*p* *cresc.*  
 Lord . . . . . Bless the

*p* *cresc.*

Soli.

Soli.

Lord, all His works, Bless the Lord, all His works, Bless the  
 Lord, all His works, Bless the Lord, all His works, Bless the  
 Lord, all His works, Bless the Lord, all His works, Bless the  
 Lord, all His works, Bless the Lord, all His works, Bless the

Lord, ..... Bless the Lord, all His  
 Lord, ..... Bless the Lord, all,  
 Lord, ..... Bless the Lord, all His  
 Lord, ..... Bless the Lord, all,

*p* *cresc.* *K. più mosso*

works, Bless the .. Lord, all His works, Bless the  
 all His works, Bless the Lord, all... His  
 works, Bless the .. Lord, Bless the Lord, all His  
 all... His works, Bless the Lord, Bless the Lord, all His

*Soli take high notes (ad lib)*

Lord, all His works in all  
works, all His works in all  
works, all His works in all  
works, all His works in all

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

pla ces, Bless the the  
pla ces, Bless the the  
pla ces, Bless the the  
pla ces, Bless the the

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Lord! .....  
Lord! .....  
Lord! .....  
Lord! .....

*fff con fuoco*  
*Red. sea lower*

# PAXTON'S SACRED CHORAL SERIES

## ANTHEMS FOR GENERAL USE

*For Advent, Christmas, Lent, Easter, Whitsuntide, Harvest, etc., see general catalogue.*

*For S.A.T.E. unless otherwise marked.*

	O.N. S.F.					O.N. S.F.
§ Above all Praise ( <i>Motet for Double Chorus</i> )						
<i>(Welsh &amp; English words)</i> Mendelssohn	85325	4d	4d	Jesu, hope of man abiding...	...	...
§ All ye that cried unto the Lord	Mendelssohn	85329	4d	4d	Jesu, Lover of My Soul ...	H. D. Wetton
Awake up, my glory ...	A. L. Peace	85299	6d	...	Jesu, my Lord ( <i>S. &amp; B. Solo</i> )	E. J. Bellerby
§ Beauty Eternal ( <i>S.A.A.T.B.</i> )					†Jesu, Still Lead on ( <i>Unison</i> )	...
<i>(Welsh and English words)</i> Palestrina—Walford Davies	85328	4d	4d	§ Let all men praise the Lord	Mendelssohn	85330
Behold the Sun ( <i>Bar. or T. Solo</i> )	J. H. Adams	85312	4d	...	J. H. Adams	85322
Beloved, now are we the Sons of God	J. H. Adams	85323	3d	...	Lord is my Shepherd ( <i>S. Solo</i> )	J. H. Adams
Bless the Lord, O my Soul	J. H. Adams	85313	4d	3d	Lord, Thou hast been ( <i>B. Solo</i> )	...
Blessed are they ( <i>B. Solo</i> )	A. L. Peace	85290	6d	...	Lord, Thou hast been ( <i>A.T.B.—B. Solo</i> )	Walker
Blessed be the God and Father ( <i>S. Solo</i> )	Wesley	85224	4d	...	Messiah's Kingdom ...	Jacob-Mansfield
Blest day of God ( <i>T. or S. Solo</i> )	Vincent	85118	4d	...	Night is far spent, ( <i>Double Chorus</i> )	A. L. Peace
By Babylon's Wave ...	Ch. Gounod	85237	3d	...	O Harken Thou ( <i>Short</i> )	...
Come, let us go up ( <i>Full Anthem</i> )	A. L. Peace	85300	4d	...	O Praise God in His Holiness ( <i>Short</i> )	H. E. Watts
Come, ye Children ( <i>B. Solo</i> )	J. Stuart Archer	85257	4d	2d	O Praise the Lord ( <i>S. or T. Solo</i> )	Edwards
Eye Hath Not Seen ( <i>Short</i> )	G. E. Ryley	85110	3d	...	O Praise the Lord with Me	...
Father, 'ere yet another day	P. J. Mansfield	85340	4d	...	O Saving Victim ( <i>Short for Holy Eucharist or General</i> )	S. or T. Solo Hugh Blair
Fierce raged the Tempest...	G. E. Ryley	85095	4d	3d	O Saviour of the World ( <i>Full</i> )	...
Give Peace in our Time ( <i>T. or S. Solo</i> )	Vincent	85147	3d	...	O Saviour of the World ( <i>A.T.T.B.</i> )	G. E. Ryley
God Is a Spirit ...	Sterndale Bennett	85258	2d	1½	O Taste and See ...	...
Hallelujah Chorus ...	Handel	85249	3d	3d	One there is above all others ( <i>T. Solo</i> )	Vincent
Hear my Prayer ( <i>Soprano Solo</i> )	Mendelssohn	85326	6d	4d	Praise the Lord, O my Soul	...
Hear my voice, O God ...	J. Holbrooke	85341	4d	...	Rest of the Weary ( <i>B. Solo &amp; Quartette</i> )	H. Blair
How Lovely are the Messengers	Mendelssohn	85063	3d	...	Roseate Hues of Early Dawn ( <i>S. Solo</i> )	F. Vincent
I heard the Voice of Jesus ( <i>T. or S. Solo</i> )	H. Blair	85129	4d	...	Salve Regina ( <i>S.S.C. in Latin</i> )	...
I heard the Voice of Jesus ( <i>S. Solo</i> )	P. J. Mansfield	85204	4d	3d	Saviour again to Thy dear Name ( <i>S.C.</i> )	...
In the Days of Herod ( <i>Double Chorus &amp; T. Solo</i> )	A. L. Peace	85291	9d	...	Send Out Thy Light	...
§ Into Thy Hands...	Newman Wolsey	85107	3d	3d	Sing to the Lord ...	...
Into Thy Hands ( <i>Short</i> )	A.T.T.B. Wetton	85216	2d	...	Sing unto the Lord a new song	...
§ I waited for the Lord ( <i>S.S. Solo</i> )	Mendelssohn	85331	4d	4d	Sun is sinking fast, The ( <i>B. Solo</i> )	H. A. Marriner
I will lift up mine eyes ( <i>A.T.B.</i> )	E. Walker	85134	4d	...	Sun of My Soul ( <i>S. Solo</i> )	...
I will lift up mine eyes ( <i>S.S.C.</i> )	E. Walker	85231	3d	2d	Sun shall be no more, The	...
					Withdraw not Thou Thy Mercy ( <i>Short</i> )	S. Hawley
					Worthy is the Lamb	...

### ANNIVERSARY. (*Children's Voices and Chorus.*)

	O.N.S.F.
Forward Be our Watchward ...	Hugh Blair 85255 4d 2d
Onward! Upward! ( <i>Processional</i> )	Hugh Blair 85127 4d 3d
Onward! Upward! ...	Hugh Blair 85126 a ...

### ARMISTICE DAY & FUNERAL SERVICES.

*(See also Services.)*

Benedictio and Consummatus ( <i>S.C.T.B. Soli</i> )	John Foulds 85278 6d 4d
Elysium ( <i>Duet for S. &amp; T. with S. C. Chorus</i> )	John Foulds 85276 6d 4d
Hymn of the Redeemed ( <i>for Male Chorus S.A.T.B.</i> )	John Foulds 85277 6d 4d

Pronuntiatio ( <i>B. Solo</i> )	...	John Foulds 85275 6d 4d
Requiem ( <i>B. Solo</i> )	...	John Foulds 85274 6d 4d
Rest and Peace Eternal	...	H. Blair 85280 3d ...

### BAPTISM.

Suffer the Little Children...	...	A. L. Peace 85304 4d ...
-------------------------------	-----	--------------------------

### CORONATION.

Thou shalt Grant the King a long life	L. M. White 85221 4d ...
---------------------------------------	--------------------------

### MARRIAGE.

God be merciful unto us ...	...	A. L. Peace 85301 3d ...
-----------------------------	-----	--------------------------

*For abbreviations and signs, see Complete Choral Catalogue, (C. 202), Post free.  
Specimen copies gladly sent to Conductors, etc.*

**W. PAXTON & Co., Ltd., 95, NEW OXFORD STREET,**

A. 901 60 643 M R LONDON, W.C. 1.

# PAXTON'S SACRED CHORAL SERIES

## SEASONAL ANTHEMS

*For S.A.T.B. unless otherwise stated.*

*For Anthems for General Use, etc., see general catalogue.*

### ADVENT.

ill lay Me down in Peace J. L. Bennett 85132 4d ...

### CHRISTMAS AND EPIPHANY.

*(See also Carols.)*

se, shine, for Thy light is come G. B. Nevin 85310 4d ...  
 old, I bring you Good Tidings Dr. Vincent 85091 3d 2d  
 ak forth into Joy ... Dr. Vincent 85020 4d 3d  
 m East to West (*Short*) ... H. E. Watts 85199 3d ...  
 ry to God in the Highest ... Dr. Vincent 85172 4d ...  
 llelujah, for unto Us (*Short*) ... Dr. Vincent 85192 3d ...  
 g, O Daughter of Zion ... Hugh Blair 85219 4d ...  
 ere were Shepherds (*S. Solo*) W. V. Bennett 85067 3d ...  
 ere were Shepherds (*S. Solo*) ... J. Lyon 85108 4d ...  
 ere were Shepherds (*S. Solo*) P. J. Mansfield 85203 4d 3d  
 ere were Shepherds (*T. Solo*) J. Tomlinson 85175 4d ...  
 ile all things were (*S. Solo*) ... E. C. Nunn 85157 4d ...  
 ile all things were in quiet silence John West 85220 4d ...  
 ole Earth is at Rest (*S. Solo*) J. Stuart Archer 85243 4d ...  
 se Men from East (*S. & B. Solos*) Dr. Vincent 85019 4d ...

### LENT.

me, ye daughters (*Double Chorus*) ... Bach 85308 5d 5d  
 at Day of the Lord (*S. Solo*) J. Stuart Archer 85244 3d ...  
 tears of grief (*Double Chorus*) ... Bach 85309 4d 4d  
 Saviour of the World (*A.T.B.*) G. E. Ryder 85109 4d ...  
 ere is a Green Hill (*B. Solo*) Cyril Jenkins 85268 4d 2d

### EASTER.

bove all Praise (*Motet for Double Chorus*)  
*(Welsh & English words)* Mendelssohn 85325 4d 4d  
 letuia! Alleluia! ... Dr. Vincent 85016 3d ...  
 hold the Lamb of God ... Handel 85335 3d 3d

### Easter—contd.

Christ both died and rose ... F. C. Woods 85161 4d ...  
 Christ is Risen ... B. Johnson 85190 2d ...  
 Christ is Risen ... Dr. Vincent 85104 3d ...  
 I Know that My Redeemer Lives Dr. Vincent 85031 4d ...  
 Now dawning glows the day J. Stuart Archer 85245 3d ...  
 Resurrection Morn, The (*S. Solo*) Dr. Vincent 85045 4d ...  
 Resurrection Morn, The ... Dr. Vincent 85046 a ...  
 †They have taken away My Lord W. C. Filby 85113 4d ...  
 To Thee and to Thy Christ (*Short*) H. E. Watts 85194 3d ...  
 Very Early in the Morning ... Dr. Vincent 85017 4d ...

### WHITSUNTIDE.

If I go not away (*S. Solo*)... J. Stuart Archer 85248 4d ...  
 Peace I leave with You ... Dr. Vincent 85034 3d ...  
 Walk in the Spirit ... W. C. Filby 85081 4d ...  
 When the day of Pentecost (*S. B. Solo*) Dr. Rea 85082 4d ...

### HARVEST.

§ Above all Praise (*Motet for Double Chorus*)  
*(Welsh & English words)* Mendelssohn 85325 4d 4d  
 Earth is the Lords, The ... J. H. Adams 85324 5d 4d  
 Eyes of all wait upon Thee (*S. Solo*) Dr. Vincent 85014 4d 3d  
 Giver of the Harvest ... B. Jackson 85211 3d ...  
 Great is the Lord ... Dr. Vincent 85105 4d 3d  
 I will Magnify Thee ... R. G. Thompson 85122 4d ...  
 Lift up your Eyes (*S. T. & B. Solos*) A. Robbins 85198 4d ...  
 Look upon the Fields (*T. Solo*) J. S. Archer 85247 4d ...  
 Praise the Lord (*S. Solo*) ... Myles B. Foster 85234 3d ...  
 They that Sow in Tears ... B. Jackson 85179 4d ...  
 Thou Crownest the Year ... Dr. Vincent 85011 4d 3d  
 Thou visitest the Earth (*Duet S. T.*) Dr. Vincent 85153 4d ...

## SERVICES, ETC.

### COMMUNION SERVICE, ETC.

mmunion Service, Easy (*S. or T. Solo*) G. D. Harris 85026 6d ...  
 mmunion Service in *Bb* (Sh't&Easy) L.M. White 85156 6d ...  
 mmunion Service in *E* (*S.S.C.*) C. H. Lloyd 85223 1/- ...  
 mmunion Service in *Dorian Mode* with  
*Benedictus added* ... Richardson—Tallis 85230 8d ...  
 ildren's Eucharist, The (*Simple two-part*  
*Music*) in *F* ... H. J. King 85088 6d ...  
 gal Kyrie (*Double Chorus*) Gerrard Williams 85305 8d ...  
 Arranged from *Fugue No. 4*, Bach.  
 yrie Eleison (*six condensed settings*) F. Helmore 85119 3d ...  
 ord's Service. *A simple setting of the Holy*  
*Communion, with hymns and explanatory*  
*directions for congregational use* E. Markham Lee 85327 4d ...  
 issa de Angelis (*Choir or Congregation*) W. Vale 85232 8d ...  
 orning & Evening Service (*including Office for*  
*the Holy Communion*) in *key D* Dr. A. L. Peace 85293 1/6 ...  
 orning Service (*Short Chant Form*) Dr. Vincent 85121 3d ...  
*Venite, Te Deum, Benedictus, Kyrie.*  
 fice for Holy Communion Dr. A. L. Peace 85295 6d ...  
 fice for Holy Communion (*with harmonies*  
*in tonality of period*) Dr. Pearce-Merbecke 85228 4d ...

### TE DEUM AND BENEDICTUS.

ster, Myles B. in *F* ... 85163 4d ...  
 assard, T. *Benedictus only* in *F* (*Chant Form*) 85186 3d ...  
 ckson, W. in *F* ... 85238 2d ...  
 ace, Dr. A. L. (*& Jubilate*) ... 85294 6d ...

### Te Deum and Benedictus—contd.

Peace, Dr. A. L. (*& Benedictus*) ... 85297 6d ...  
 Rowton, S. J. in *Bb* (*Chant Form*) ... 85168 3d ...  
 Vincent, Dr. in *G* (*& Benedictus*) ... 85080 4d 3d  
 Wetton, Dr. H. D. in *G* ... 85251 4d ...  
 Wetton, Dr. H. D. in *G* ... 85252 4d ...

### MAGNIFICAT AND NUNC DIMITTIS.

Blair, Hugh in *F* (*Congregational setting*) ... 85183 4d ...  
 Bunnett, Dr. E. in *C* (*Congregational setting*) 85181 4d 3d  
 Burgess, F. (*Chant Form*) (*Traditional*) ... 85227 3d ...  
 Foster, Myles B. in *F* ... 85164 4d ...  
 Gostelow, F. in *Ab* (*S.A.T.B. or Unison*) ... 85197 6d ...  
 Harding, Dr. H. in *C* (*S. Solo*) ... 85165 4d ...  
 Harris, G. D. (*Ecclesiastical Tones*) ... 85042 4d ...  
 Monk, E. L. in *D* ... 85210 4d ...  
 Peace, Dr. A. L. *No. I* in *D* ... 85296 4d ...  
 Peace, Dr. A. L. *No. II* in *D* ... 85298 6d ...  
 †Vincent, Dr. in *Bb* ... 85140 4d 3d  
 Vincent, Dr. in *C* (*Congregational setting*) ... 85173 b ...  
 Vincent, Dr. in *C* ... 85174 4d 3d  
 Vincent, Dr. in *G* ... 85015 4d 3d  
 Vincent, Dr. in *Dorian Mode* ... 85225 4d ...  
 Wesley, Samuel in *G major* ... 85307 4d ...

*For abbreviations and signs, see Complete Choral Catalogue (C. 202), Post free.  
 Specimen copies gladly sent to Conductors, etc.*

# PAXTON'S EDITION

— OF THE —

## ORATORIOS

*A handy and compact Edition. Well edited.*

*Beautifully engraved and printed.*

OLD NOTATION AND TONIC SOL-FA TOGETHER.

*Now Published.*

TITLE.	COMPOSER.	No.	NET.
CREATION - - - - -	Haydn	15028	2/6
ELIJAH - - - - -	Mendelssohn	15012	2/6
HYMN OF PRAISE & LAUDA SION	Mendelssohn	15013	2/6
JUDAS MACCABÆUS - - - - -	Handel	15085	2/6
MESSIAH - - - - -	Handel	15014	2/6
ST. MATTHEW PASSION - - - - -	Bach	15154	3/-
ST. PAUL - - - - -	Mendelssohn	15015	2/6

CLOTH EDITION, 2/6 EXTRA.

*Special terms to Choirs and Societies.*

---

LONDON :

**W. PAXTON & Co., Ltd.,**

95, NEW OXFORD STREET,

W.C. 1.