

THE ANTHEM BOOK.

THE
ANTHEM BOOK

OF THE
UNITED FREE CHURCH OF SCOTLAND

ISSUED BY AUTHORITY.

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PRESBYTERIAN CHURCH OF ENGLAND, 1909.

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PREFACE.

AFTER the union of the Free and United Presbyterian Churches in 1900, a desire was expressed that a Book of Anthems should be prepared for use in the congregations of the United Church, and accordingly, in 1902, the General Assembly remitted to the Praise Committee "to prepare and issue an Anthem Book for use in congregations."

In carrying out this remit the Committee have judged it expedient to restrict the collection to anthems in the rendering of which the congregation, as well as the choir, may take part. They have endeavoured to provide an adequate supply of material suited to the needs of the many congregations of the church where it is desirable that the music employed should be of a somewhat simple nature; but they have also included compositions presenting greater degrees of difficulty to meet the requirements of congregations of higher musical attainments.

The anthems have been arranged according to their opening texts in the order of the books of Scripture, those with words not taken from Scripture being placed at the end; but for convenience in selection, a classified index has been added, in which the anthems are arranged according to topics.

The Committee desire to express their great indebtedness to the Sub-Committee by whom the book has been compiled, and specially to the Convener, Mr. William Cowan; they are also indebted to Mr. F. G. Edwards, London, for the care and attention bestowed by him on the preparation of the book for the press and the revision of the proofs, and to Dr. W. G. McNaught for similar services rendered in connection with the Sol-fa edition.

The collection is now issued by the Committee in the fervent hope that its use may stimulate devotion, and add variety and interest to the service of praise.

April, 1905.

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Will God in very deed.

1 Kings viii. 27—30; 2 Chronicles vi. 18—21.

J. Goss.

Andante.

mf Will God in very deed dwell with men on the earth? Behold, the

mf *ff*

heaven and heaven of heavens can - not contain Thee; how much less this

mf

mf

house which we have builded? Yet have Thou re - spect unto the prayer of Thy

cres. servants, and to their sup - pli - ca - tion, O Lord, our God, to hearken unto the

p

cres. *p*

cry and the prayer which Thy servants pray before Thee to - day: that Thine

mf

mf

By permission of the Proprietors of Congregational Church Music

eyes may be o - pen upon this house, upon this house night and day, that Thine

cres. *dim.*

eyes may be o - pen upon this house . . night and day.

cres. *dim.*

mf

Hear - en Thou to the sup - pli - cation of Thy ser - vants.

mf

f *mf*

Hear Thou from Thy dwelling - place, e - ven from heaven ; and when Thou

f *mf*

p *mf* *p* *pp*

hear - est, for - give ; when Thou hear - est, for - give, for - give.

p *mf* *p* *pp*

1 Kings viii. 28, 30.

C. MAJAN.

Slowly.

p

O Lord, my God, O Lord, my God, hear Thou the prayer Thy ser- vant

p

cres.

pray - eth ; have Thou re- spect un - to his prayer, have Thou re- spect un -

cres.

cres.

to his prayer. Hear Thou in heaven Thy dwelling- place, and when Thou hear- est,

p

cres.

dim.

p

Lord, for - give : Hear Thou in heaven Thy dwelling - place, and when Thou

dim.

p

pp

hear - est, Lord, for - give, for - give, for - give, O Lord, for - give.

pp

Lord, my God.

1 Kings viii. 28, 30.

S. S. WESLEY.

Larghetto.

p

O Lord, my God, O Lord, my God, hear Thou the prayer Thy

p hear Thou the

cres.

ser - vant pray - eth, have Thou re - spect un - to his prayer, re -

prayer Thy servant pray - eth, *cres.* have Thou re - spect, re -

dim.

- spect un - to his pray - er. Hear Thou in heaven Thy

- spect un - to his *dim.* pray - er. Hear Thou in heaven Thy

dwel - ling - place, and when Thou hear - est, Lord, for - give,

dwel - ling - place, and when Thou hear - est, for - give.

O LORD, MY GOD.

[No. 3.]

Hear Thou in heaven Thy dwell - ing - place, and when Thou hear - est,

Lord, for - give, and when Thou hear - est, Lord, for - give, for -

- give, . . . for - give, . . . and when Thou hear - est,

Lord, for - give, for - give, . . . for - give, . . . and when Thou

Lord, for - give, for - give, . . . for - give, . . .

hear - est, Lord, for - give. . . hear - est, Lord, for - give.

* This may be substituted for the foregoing three bars.

Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT,
adapted by W. Shore.

Thine, O Lord, O Lord, is the great-ness, Thine, O

Lord, O Lord, is the great-ness, Thine, O Lord, O Lord, is the

great-ness, and the pow'r, and the glo-ry, and the

vic-to-ry, and the ma-jes-ty, the vic-to-ry, and

ma-jes-ty. Thine, O Lord, Thine, O Lord, is the

great-ness, and the pow'r, is the great-ness, and the pow'r, and the

cres. *f* *mf*
glo-ry, and the vic-to-ry, and the majes-ty, the majes-ty; for all that
cres. *f*

cres. *f* *pp*
is in the heaven, . . in the heaven and the earth is Thine; Thine is the
cres. *f* *pp*
for all that is in the heaven and the earth is Thine;

f
kingdom, Thine is the kingdom, O . . Lord, and Thou art ex - alt - ed as
f

rit.
head o-ver all, as head o-ver all, as head, as head o-ver all.
rit.

5

I will lay me down in peace.

Psalm iv. 8.

Andante con moto. (♩ = 72.)

H. GADSBY.

Sw. p I will lay me down in peace, I will
I will lay me down in

I will lay me down in peace, in peace, ..
lay me down in peace, I will lay me down in peace, .. and take my
peace, and take my rest, .. will lay me down in peace,

mf rest: for it is Thou, Lord, on - ly, on - ly Thou, that
mf Thou
mf *Gt.*

makest me dwell in safe - ty, that makest me dwell in safe - ty. I will
on . . . ly, that makest me dwell in safe - ty.

I WILL LAY ME DOWN IN PEACE.

[No. 5.]

lay me down in peace, I will lay me down in peace, I will
 I will lay me down in peace, and take my rest, . . will
 lay me down in peace, in peace, . . and take my rest: . .
 lay me down in peace, . . and take my rest: . . for it is
 lay me down in peace, and take my rest: . .
 Thou, Lord, on - ly, on - ly Thou that makest me dwell in
 on - ly Thou that mak - est me
 safe - ty, that makest me dwell in safe - ty, for it is Thou, Lord,
 safe - ty, that makest me dwell in safe - - ty, for
 dwell . . in safe - - - - - ty, for

p
mf
mf
mf
cres.
cres.

I WILL LAY ME DOWN IN PEACE.

on - ly, for it is Thou, Lord, on - ly,

it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord,

it is Thou on - ly, Thou on - ly, for it is

cres.

on - ly, that mak - est me dwell, . . . that mak - est me

Thou, Lord, on - ly, . . .

f dim. p

dwell in safe - ty.

I will lay . . .

pp

soft Gt. uncoupled.

Sw. soft Reed.

me down . . . in peace.

dim. rall. pp

dim. rall. pp

Sw. both hands. dim.

rall.

I will lay me down in peace.

Psalm iv. 8.

W. H. GILL.

Quietly.

p

I will lay me down in peace, I will lay me

p

Detailed description: This system contains the first two lines of music. The top staff is in treble clef with a 3/2 time signature and a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic. The bottom staff is in bass clef with the same time signature and key signature. The lyrics 'I will lay me down in peace, I will lay me' are written below the top staff.

down in peace, and take my rest, and take . . my rest :

Detailed description: This system contains the next two lines of music. The top staff continues the melody from the first system. The bottom staff provides the accompaniment. The lyrics 'down in peace, and take my rest, and take . . my rest :' are written below the top staff.

A little faster.

f

for it is Thou, Lord, on - ly, that mak - est me dwell in

f

Detailed description: This system contains the third and fourth lines of music. The tempo is marked 'A little faster' and the dynamic is *f* (forte). The top staff continues the melody. The bottom staff provides the accompaniment. The lyrics 'for it is Thou, Lord, on - ly, that mak - est me dwell in' are written below the top staff.

safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in

Detailed description: This system contains the final two lines of music. The top staff continues the melody. The bottom staff provides the accompaniment. The lyrics 'safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in' are written below the top staff.

it is Thou, . . . it is Thou, . . .

safe - ty, Thou, Lord, on - ly, Thou, Lord,

poco rall. *Quietly.* *p*

on - ly, that makest me dwell in safe - ty. I will lay me

poco rall. *p*

down in peace, I will lay me down in peace, and

p

take my rest, and take.. my rest. A - - men.

p

My voice shalt Thou hear in the morning, O Lord.

Psalm v. 3, 7.

J. Goss.

Moderato.

mf

My voice shalt Thou hear in the morn - ing, O Lord; in the

mf

morn - ing will I di - rect my prayer un - to Thee, and will look

mf

up. I will come in - to Thy house in the mul - ti - tude of Thy

mf

mer - cy; and in Thy fear, in Thy fear will I wor - ship toward Thy

p

p

ho - ly tem - ple, will I worship toward Thy ho - ly tem - ple.

cres.

f

cres.

f

By permission of the Proprietors of Congregational Church Music.

Lead me, Lord.

Psalm v. 8 ; iv. 8.

S. S. WESLEY.

Lento. ALTO SOLO.

p Lead me,

Lento. (♩ = 69.)

Lord, lead me in Thy right-eous-ness, make Thy way

CHORUS.

Lead me, Lord,

plain be - fore my face. Lead me, .. Lord, Lord,

Lead me, Lord, . .

LEAD ME, LORD.

[No. 8.]

lead me in Thy righteousness, make Thy way plain be - fore my

SOLO. (SOPRANO.)

face. *mf* For it is Thou, Lord, Thou, Lord, on - ly, that

cres. *dim.* *p* CHORUS.
makest me dwell in . . safe - ty. For it is Thou, Lord,

cres. *p* *p*

cres. *dim.* *p* *rit.*
Thou, Lord, on - ly, that mak - est me dwell in . . safe - ty.

cres. *dim.* *p* *rit.*

The Lord will be a refuge.

Psalm ix. 9, 10.

G. J. WEBB.

Moderato.

mf

The Lord will be a ref - uge for the op - press - ed, a

mf

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked 'Moderato' and 'mf'. The lyrics 'The Lord will be a ref - uge for the op - press - ed, a' are written below the staves.

ref - uge in times of trou - ble. And they that know, that

Detailed description: This system contains the third and fourth staves of music. The lyrics 'ref - uge in times of trou - ble. And they that know, that' are written below the staves.

know Thy name will put their trust in Thee : . . for

Detailed description: This system contains the fifth and sixth staves of music. The lyrics 'know Thy name will put their trust in Thee : . . for' are written below the staves.

Thou, Lord, hast not for - sa - ken them that seek . .

Detailed description: This system contains the seventh and eighth staves of music. The lyrics 'Thou, Lord, hast not for - sa - ken them that seek . .' are written below the staves.

By permission of the Proprietors of *Congregational Church Music*.

Thee, . . . for Thou, Lord, hast not for - sa - ken them, for - sa - ken

them . . . that seek . . . Thee. *mf* The Lord will be a ref - uge
mf

for the op - press - ed, a ref - uge in times of trou - ble. And *f*
f

they that know, that know Thy name will put their

trust in Thee, . . . will put . . . their trust in Thee. . .

Let the words of my mouth.

Psalm xix. 14.

C. H. FERROT.

Andante religioso. (♩ = 96.)

Let the words . . of my mouth, and the med - i - ta - tion

p

Ped. *p*

of my heart, be ac - cept - a - ble in Thy sight, be ac -

cres *cen*

cres *cen*

do. O Lord my strength,

- cept - a - ble in Thy sight, *f* O Lord my

do.

. . . and my re - deem - er.

strength, and my re - deem - er. *p* Let the words . . of my

p

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hommes, Bristol

and the med - i - ta - tion of my heart,
 mouth, and the med - i - ta - tion of my heart,

p be ac-cept - a-ble in Thy sight, .. *cres.* be ac-cept-a-ble
p *cres.*

O Lord my strength, . . .
 in Thy sight, .. O Lord my

. . . . and my re - deem - er. . . .
 strength, and my re - deem - er, and my re - deem - er.

My God, look upon me.

Psalm xxii. 1-3.
Moderato.

J. REYNOLDS.

My God, my God, look up - on me, look up - on me :

mf

mf

why hast Thou for - sa - ken me, why hast Thou for - sa - ken me,

and art so far from my health, and from the words of
and art so far from my health, and from the words of my . . . com -
and from the
health, and from the words of my com -

my . . . complaint, the words of my com - plaint, and from the
- plaint, the words of my com - plaint, and from the words of
words of my complaint, the words of my com - plaint,
- plaint, the words of my com - plaint, and from the words of
words of my . . . complaint, the words of my . . . com - plaint ?

p

my . . . com - plaint, . . . the words of my com - plaint ?
and from the words of my complaint, the words of my com - plaint ?
my complaint, the words of my complaint, of my com - plaint ?

mf

mf

MY GOD, LOOK UPON ME.

[No. 11.]

TWO SOPRANO VOICES. *Andante.*

mp
O my God, . . I cry in the day-time, but

Andante.
Sv. p

Thou hear-est not ;

mp O my God, I cry in the day-time, but

but Thou hear-est not, but Thou hear-est

Thou hear-est not, but Thou hear-est not, but Thou hear-est

not; and in the night sea-son al - so I take no
 not; and in the night sea-son al . so I . . take no

The first system of the musical score consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics underneath. The middle staff is the vocal line in an alto clef, also with lyrics underneath. The bottom staff is the piano accompaniment, split into two parts: the right hand in a treble clef and the left hand in a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

rest, no rest, I take no rest, al-so i
 rest, I take *p* no rest, no rest, al-so i

The second system of the musical score consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics underneath. The middle staff is the vocal line in an alto clef, also with lyrics underneath. The bottom staff is the piano accompaniment, split into two parts: the right hand in a treble clef and the left hand in a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). A piano (*p*) dynamic marking is present in the vocal lines.

take, I take no rest, I take no rest,
 take, I take no rest, *p* no rest, I

The third system of the musical score consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics underneath. The middle staff is the vocal line in an alto clef, also with lyrics underneath. The bottom staff is the piano accompaniment, split into two parts: the right hand in a treble clef and the left hand in a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). A piano (*p*) dynamic marking is present in the vocal lines.

MY GOD, LOOK UPON ME.

[No. 11.]

no rest, al - so I take, I take no rest.

take no rest, al - so I take, I take no rest.

CHORUS. *Moderato.*

But Thou con - tin - u - est ho - ly, O Thou wor - ship of Is - ra -

el, Thou con - tin - u - est ho - ly, O . . . Thou wor - ship of

Is - ra - el, O . . . Thou wor - ship of Is - ra - el.

The Lord is my Shepherd.

Psalm xxiii. 1-4, 6.

G. A. MACFARREN.

Moderato. (♩=92.)

The Lord is my shep - herd; I shall not want, The
I shall not want,

Lord is my shepherd; I shall . . . not want. He maketh me to lie
I shall not want. He mak

down . . . in green . . . pas - tures: He leadeth me, He lead-eth me be -
- eth me to lie down in green pas - tures :

- side the still wa - ters. He re - stor - eth, re - stor - eth my
soul:

He lead-eth me in the paths, the paths of

right-ous-ness for His name's . . . sake, . . . His name's . . . sake.

for His name's . . . sake, . . . His name's . . . sake.

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. The first staff has a vocal line with lyrics and a piano (*p*) dynamic marking. The second staff has a piano accompaniment with a piano (*p*) dynamic marking.

Yea, though I walk through the val-ley of the shad-ow of death,

Yea, though I walk through the val-ley of the shad - - - ow of death,

Detailed description: This system contains the third and fourth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music is in 4/4 time. The third staff has a vocal line with lyrics and a forte (*f*) dynamic marking. The fourth staff has a piano accompaniment with a forte (*f*) dynamic marking.

yea, though I walk through the val-ley of the shad-ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

Detailed description: This system contains the fifth and sixth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music is in 4/4 time. The fifth staff has a vocal line with lyrics and a forte (*f*) dynamic marking. The sixth staff has a piano accompaniment with a forte (*f*) dynamic marking.

I will fear no e-vil: for Thou art with me; Thy rod and Thy

I will fear no e-vil: for Thou . art with me;

Detailed description: This system contains the seventh and eighth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music is in 4/4 time. The seventh staff has a vocal line with lyrics. The eighth staff has a piano accompaniment.

staff, Thy rod . . . and Thy staff, Thy rod . . . and Thy staff . . . they

Detailed description: This system contains the ninth and tenth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music is in 4/4 time. The ninth staff has a vocal line with lyrics. The tenth staff has a piano accompaniment.

com - fort me, they com - fort me. Sure - ly, sure - ly

p *mf*

good - ness and mer - cy shall fol - low me.. all the

days of my life: and I will dwell in the house of the

f

Lord.. for ev - er, I will dwell in the house of the Lord.. for

p *cres.*

ev - er, for ev - er, for.. ev - er.

ff *p* *pp* *rall.*

for ev - er.

13

The Lord is my Shepherd.

Psalm xxiii.

W. GRIFFITH.

Andante espressivo.

mf The Lord is my shep - herd; I shall not want, I

mf

shall not, I shall not want. He maketh me to lie

down in green . . pas-tures: He leadeth me be - side the still

wa - ters. He re - stor - eth my soul: He leadeth me in the

cres.

cres.

f paths of right - eous - ness, for His name's . . sake.

dim.

f

dim.

THE LORD IS MY SHEPHERD.

BASS SOLO, OR ALL THE BASSES.

mf

Yea, though I walk through the valley of the shad-ow of death, I will

dolce.

fear no e - vil : for Thou art with me ; Thy rod and Thy

dolce.

rall. *a tempo. cres.*

staff they com - fort me. Thou pre - par - est a ta - ble be -

rall. *a tempo. cres.*

rall. *a tempo. Quasi Recit.*

- fore me in the presence of mine en - e - mies : Thou a - nointest my

rall. *a tempo. colla voce.*

head with oil; my cup run-neth o - - - ver.

CHORUS.

mf Sure - ly good - ness, good - ness and mer - cy shall fol - low me

all the days of my life: and I will dwell in the house of the

cres.

Lord, in the house of the Lord for ev - - er, in the

dim. *p*

Psalm xxiv. 1-5.

W. H. MONK.

Moderato.

The earth is the Lord's, and all that therein is, the compass of the

f

world, and they that dwell there-in. For He hath founded it up - on the

seas, and pre - par - ed it up - on the floods, pre - par - ed

it up - on . . the floods. Who shall as - cend in - to the hill of the

Lord, or who shall rise up in His ho - ly place? E - ven he,

e - ven he that hath clean . . hands, and a pure . heart, and that hath not

lift up his mind un - to van - i - ty, nor sworn to de - ceive his

neigh - bour. He, he shall re - ceive the blessing from the Lord, and righteous -

- ness from the God of his sal - va - tion, the God of his sal -

- va - - tion. A - - - - - men.

Shew me Thy ways, O Lord.

Psalm xxv. 4, 5.

J. LAMB.

Prayerfully.

Shew me Thy ways, O Lord; teach me Thy paths, shew me Thy

ways, O Lord; teach me Thy paths. Lead me in Thy

truth, and teach me, teach me, lead me in Thy truth, and teach me,

teach me, for Thou art the God of my sal - va - tion, the God of my sal -

- va - tion; on Thee do I wait all the day, all the day.

16 One thing have I desired of the Lord.

Psalm xxvii. 4.

Andante.

G. A. MACFARREN.

mf *cres.*

One thing have I de - sir - ed of the Lord, One thing have I de -

mf

- sir - ed of the Lord, af - ter that will I seek ; that I may

dwell in the house of the Lord all the days of my life, to be -

- hold the beauty of the Lord, . . and to en - quire in His tem - ple, to be -

cres. *e ritard.*

- hold the beauty of the Lord, . . and to en - quire in His tem - ple.

cres. *e ritard.*

Sing unto the Lord.

Psalm xxx. 4, 5.

Joyfully.

E. PROUT.

f
Sing unto the Lord, O ye saints of His, . Sing unto the

f

Lord, O ye saints of His, . . and give thanks at the remembrance of His

ho - li-ness. Sing unto the Lord, O ye saints of His, . . O ye saints, ^{give} O ye

O ye

thanks, O ye saints, give thanks at the re-membrance of His ho - li-ness.

saints, give thanks,

saints, give thanks,

A little slower.

mp
For His anger en - dureth but a moment, His anger en -

mp

and in His favour is

cres.

- dureth but a moment, en-dureth but a moment, and in His favour is
His anger en-dureth but a moment, and in His favour is

life :

life, in His favour is life: Weeping may en-dure for a night,
life: Weeping may en-dure for a night,

cres.

weeping may en-dure for a night, but joy cometh in the morn -

cres.

- ing, but joy cometh in the morn-ing, joy cometh in the
but joy cometh in . . the

morn-ing, but joy . . . cometh in the morn-ing.
morn-ing,

Incline Thine ear.

Psalm xxxi. 2, 16.

F. H. HIMMEL.
Arranged by V. NOVELLO.

Andante.

Introduction for piano. The score is in 4/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and features a melody in the right hand and a supporting bass line in the left hand. The dynamics shift to mezzo-forte (*mf*) towards the end of the introduction. The instruction "Without Ped." is written below the bass line.

BASS SOLO.

Bass solo section. The bass line begins with a piano (*p*) dynamic and carries the vocal melody. The piano accompaniment is in the right hand, starting with a piano (*p*) dynamic. The instruction "Ped." is written below the bass line. The lyrics "Incline Thine ear, incline Thine ear to" are written below the bass line.

Second vocal line. The vocal melody continues in the bass line, with lyrics "me, in - cline . . . Thine ear, . . . incline Thine ear to me, O". The piano accompaniment continues in the right hand.

Final vocal line. The vocal melody continues in the bass line, with lyrics "Lord, make haste to de - liv - er me. In - cline . . . Thine". The piano accompaniment continues in the right hand. Dynamic markings include *cres.*, *dim.*, and *p*.

ear, . . in - cline Thine ear to me, . . O Lord, . . make

cres.

haste to de - liv - er . . me. O save me for Thy

dim. *p*

dim. *p*

mercies' sake, O save . . me, save me for Thy mer - cies'

sake.

mf Gt.

INCLINE THINE EAR.

[No. 18.]

CHORUS.

in - cline Thine ear, . .

p

Incline Thine ear, incline Thine ear to me, in - cline Thine ear, in -

p

incline Thine ear . . .

- cline Thine ear to me; O Lord, make haste to de - liv - er

to . . . me; O Lord, make haste to de - liv - er

me, in - cline . . Thine ear, incline Thine ear to me; O

me, incline Thine ear, . .

me, in - cline Thine ear . . . to me;

Lord, . . make haste, make haste to de - liv - er me; O save me for Thy

cres. *f*

cres. *f*

O . . Lord, save . . .

dim. *slower.*

mercies' sake, O save . . me, save me for Thy mer - cies' sake.

dim. *slower.*

me,

Shew Thy servant.

Psalm xxxi. 16, 17.

Moderato. (♩ = 112.)

J. E. West.

Shew Thy servant the light of Thy countenance: and save me,

save me for Thy mercy's sake, shew Thy servant the light of Thy

save me, save me for Thy mer - cy's sake.

countenance: and save me, save me for Thy mer - cy's sake. Let me not..

be confounded, O Lord, let me not . . be confounded, O

for I have call - ed up - on . . Thee, have call - ed up - on . .
 Lord; for I have call - ed up - on . . Thee, up - on
 for I have call - ed up - on . .

SHEW THY SERVANT.

[No. 19

Thee. *p cres.*

Thee. Let the un - god - ly be put to con - fu - - sion,

p

cres.

f

Slower. *pp* *rit.* *Tempo Mo.* *p*

and be put to silence in the grave. Shew Thy servant the light of Thy

pp *Without Ped.* *rit. Ped.* *p*

countenance: and save me, save me for Thy mer-cy's sake, shew Thy

p

save me, save me for Thy

servant the light of Thy countenance: and save me, save me for Thy

p *rall. e dim.*

mer - cy's sake, save me for Thy mer - cy's sake.

save *p* me *rall. e dim.* *pp*

O love the Lord.

Psalm xxxi. 23, 24.

A. S. SULLIVAN.

Smoothly, and not too slowly. (♩ = 80)

O love the Lord, all ye . . His saints ; for the Lord pre - serv - eth

cres.

and plenteous - ly . . re - ward - -

and plenteously reward . .

them that are faithful, and plenteous - ly . . re - ward - -

cres.

and plen - teous - ly . . re - wardeth the

eth the proud do - er, and plen - teous - ly . . re .

eth the . . proud . . do - er, and plen - teous - ly re -

eth . . the proud do - er, and plen - teous - ly . . re -

proud . . do - er, re - ward - - - -

dim - in - u - en - do.

wardeth the proud . . do - er,

ward - - eth . . the proud . . do - er, re - wardeth the proud

ward - - - eth, and plen - teous - ly . .

eth, *dim* in - u - en - do.

do - er. *f* Be strong, and He shall es -

tablish your heart, all ye that put your trust in the Lord, and .. *sempre f*
 all ye that put your trust .. in the Lord,
 tablish your heart, all ye that put your trust in the Lord,

and .. He shall es - tablish your heart, be strong, *ff*
 He shall es - tablish, es - tablish your heart, be strong, and
 and .. He shall es - tablish your heart, and
sempre f
 and .. He shall es - tablish your *ff*

He shall es - tablish your heart, be strong, be
 heart, es - tablish your heart, be strong, .. be strong, ..

strong, BASSES ONLY. *dim.* *p* O love the
 .. *ff* be strong, and He shall es - tab - lish your heart. .. *p*

O LOVE THE LORD.

for the Lord pre - serv - eth
cres.

Lord, all ye His saints: for the Lord, the Lord pre -
for the Lord, the Lord pre -
the Lord *cres.* pre -

them that are faithful, and plen - teous - ly, . . . and plen - teous -

- serv - eth them that are faithful, and plen - teous - ly re -
- serv - eth . . . them that are faithful, and
- serv - eth them that are faithful, and
- ly . . . re - ward - eth

ward
plen - teously re - ward - eth the proud . . . do -

plen - teous - ly re - wardeth the proud . . .
O . . . love the Lord, all ye His

p dolce.

er. O . . . love, O love the Lord, all ye . . . His
do - er. all ye . . . His

saints, . . . O . . . love the Lord.

saints, O love . . . the Lord. A - - men.
saints, O love . . . the Lord.

Rejoice in the Lord.

Psalm xxxiii. 1, 2.

G. J. ELVEY.

Allegro moderato.

rejoice,

Re - joyce, re - joyce, re - joyce in the Lord, re -

f

rejoice, rejoice,

- joyce, re - joyce, . . . re - joyce in the Lord, O ye right -

for . . . it be - com - eth well the just, for . . . it be -

- eous: for it be - com - eth well the just, for it be -

p

- com - eth well the just, the just to be thank -

- com - eth well the just, the just to be thank -

-ful. *f*

ful. Praise the Lord with harp, praise the Lord with harp :

f

Gt. Diaps.

Sw.

Sing praises un - to Him, sing praises un - to Him, sing

f

Sing praises un - to Him, sing praises un - to

f

praises un - to Him, un - to Him with the lute and instrument of ten . .

Him, un - to Him with the lute and instrument of ten . .

Sing praises un - to Him with the lute and instrument of ten . .

REJOICE IN THE LORD.

[No. 21.]

strings. strings. Praise the Lord with harp, praise the Lord with harp :

strings.

Gt.

Sw.

Sing praises un - to Him with the lute, with the

Sing prais - es un - - to Him with the lute, the

Sing praises un - to Him with the lute, the . . . lute, the

Sing prais - es, sing praises un - to Him with . . . the

lute and in - strument of ten . . . strings.

lute and in - strument of ten . . . strings. Re - joice, re -

lute and in - strument of ten . . . strings. *f*

- joice, re - joice in the Lord, O ye right - - eous.

Rejoice in the Lord.

Psalm xxxiii. 1, 4, 5.

E. H. TURPIN.

Andante. Alla Breve.

p *legato.*

Without Ped.

f *Ped.*

in the Lord, O ye righteous, O ye righteous: for praise is

come - ly for . . the up - right, for praise is come - ly

for the up - right. *f* Re - jice in the Lord,

REJOICE IN THE LORD.

[No. 22.]

f
O . . ye right - eous, O . . ye right - eous: for

f
O . . ye right - eous, . . O . . ye right - eous: . .

praise is come-ly for the up - right. For the word of the

p

Lord is right; and all His works are done in truth, for the

cres.
word of the Lord is right; and all His works are done in

cres.

truth, and all His works are done in truth. . . He

f

and all . . His works are done in truth, in truth.

lov - eth right-ous - ness and judg - ment, He lov - eth

right-ous - ness and judg - ment: the earth is full of the

good - ness of the Lord, the earth is . . full . . .

of . . the.. good - ness of . . . the Lord, full of the

mp

mp full of the

good - ness of the Lord, the good-ness of the Lord.

rall. e dim.

p

good - ness of the Lord, *rall. e dim.*

Psalm xxxiii. 20—22.

L. MASON.

Moderato.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The music begins with a *mf* dynamic marking. The lyrics are: "Our soul wait - eth for the Lord, our soul".

The second system of music continues the melody and accompaniment. The lyrics are: "wait - eth for the Lord; He is our help, is our".

The third system of music continues the melody and accompaniment. The lyrics are: "help and our shield; He is our help, is our help and our shield."

The fourth system of music concludes the piece. It begins with a *f* dynamic marking. The lyrics are: "For our heart shall re - joice, . . re - joice . . in Him, our".

heart shall re-joice . . in Him; be-cause we have trust-ed in His

ho-ly name, be-cause we have trusted in His ho-ly name.

p Let Thy mer-cy, O Lord, be up-on us, ac-cording as we

hope, as we hope in Thee. Let Thy mer-cy, O

Lord, be up-on us, ac-cord-ing as we hope, as we hope in Thee.

Psalm xxxiv. 8-10.

Andante, e con espressione. (♩ = 112.)

J. Goss.

QUARTET, OR SEMI-CHORUS.

p
O taste and see how gra-cious the Lord is, bless-ed is the

p-p

O taste and see, . . . taste and
man that trust-eth in Him. O taste and see, and see, taste, . . .

O taste and see, taste and

see, taste and see how gra-cious the Lord is, *f*
taste and see
taste . . . and see how gra-cious the Lord is, bless-ed is the

see, and see . . . how gra-cious the Lord is, *f*

CHORUS.
man that trusteth in Him. *mf* O taste and see how gracious the
O taste, . . .

mf O . . . taste and see how gracious the

Lord is, blessed is the man that trusteth in Him, O taste and
O

Lord is, *p*

taste and see, . . . taste and see, taste and see . . . how

see, and see, taste, . . . taste and see . . . and see how
taste and see, taste and see, taste . . . and see how

and see, taste and see, and see . . . how

gracious the Lord is, *f*

gra - cious the Lord is, bless - ed is the man that trusteth in

gracious the Lord is, *f*

O . . . fear the Lord, ye . . . that are His saints, for they .

Him. O fear the Lord, ye that are . . . His saints, for for they .

O fear the Lord, . . . ye that are His saints, for

that fear Him,

they that fear Him, that fear Him lack no - thing.

they that fear Him, that fear Him lack no - thing.

BASSES. *f*

The li - ons do lack, and suf - fer hun - ger : but they who

shall want no
 seek the Lord, they who seek the Lord . . . shall want no
 seek the Lord, they who seek the Lord, who seek the Lord . . . shall

manner of thing that is good, shall want no man-ner of thing that is
 manner of thing . . . that is good, . . . shall want, . . .
 thing . . . that is good, . . . no thing . . . that is
 want no thing . . . that is good, . . . shall want, . . .

good,
 good, shall want no manner of thing that is good, no manner of thing that is

The lions do lack, and suffer hun - ger, and suffer
mf good. the lions do lack, and suffer
mf the lions do lack, and suffer

hun - ger, they who seek the
 hun - ger, but they who seek the Lord, they who seek the
 hun - ger, but they . . . who seek the Lord, they who seek the

O TASTE AND SEE.

Lord . . . shall want no manner of thing that is

Lord . . . shall want no manner thing of thing that is

Lord, who seek the Lord, . . . shall want no thing . .

good, shall want no manner of thing that is good,

. . . that is good, . . . shall want, that is good, shall want no

good, . . . no thing . . . that is good, shall want no

. . . that is good, . . . shall want, . . .

manner of thing that is good, no manner of thing that is good.

0

taste and see, how gracious the Lord is,

p O taste and see, how gracious the Lord is,

p

blessed is the man . . . that trust - eth in Him.

f *p* *Slower.*

p *Slower.*

25 Blessed is he that considereth the poor.

Psalm xli. 1.

Moderato.

H. P. MAIN.

mf
Blessed is he that con-sid-er-eth the poor, Blessed is

he that con-sid-er-eth the poor: the Lord will de-liv-er him in

time of trouble, the Lord will de-liv-er him in time . . of

trou-ble, the Lord will de-liv-er him, the Lord will de-liv-er him in

time . . of trou-ble, in time . . of . . trouble.

By permission of the Proprietors of Congregational Church Music

Blessed be the man.

Psalm xli. 1.

C. STEGGALL.

Moderato. (♩ = 92.)

mf Bless - ed be the man that con - sid - er - eth the

mf

poor . . . and . . . need - y, Bless - ed be the

man that con - sid - er - eth the poor and need - y, the

f the

the Lord shall . . . de - liv - er

f the Lord shall de - liv - er him in . . .

Lord shall de - liv - er him . . . in . . . the . . . time, . . . in . . .

Lord shall . . . de - liv - er him in the . . .

BLESSED BE THE MAN.

[No 26.]

him in the time of trou - ble, the Lord shall de .

the time of trou - ble, the Lord shall de .
 the time of trou - ble, the Lord shall . . .
 . . . time of trou - ble,

liv - er him in the time of trou - ble.

liv - er him in . . . the time of trou - ble.
 de - liv - er him . . . in . . . trou - ble.
 de - liv - er him in the time of trou - ble.

Bless - ed be the man *cres.*

p Bless - ed be the man, that con - sid - er - eth the poor, that con -
 Bless - ed be the man, Bless - ed be the man that con -
p *cres.*

sid - er - eth the poor . . and need - - y.

dim.
dim.

Like as the hart.

Psalm xlii. 1, 5.

Slowly. QUARTET, OR SEMI-CHORUS.

V. NOVELLO.

p

Like as the hart de - sir - eth the water brooks, so longeth my
so longeth my

CHORUS.

mf

soul af - ter Thee, .. O God. Like as the hart de -
soul af - ter Thee, O God.

- sir - eth the water brooks, so longeth my soul af - ter Thee, O God.
so longeth my soul af - ter Thee, O God.

QUARTET, OR SEMI-CHORUS.

p

Why art thou so full of heaviness, so full . . . of

CHORUS.

heav-i-ness, O . . my soul, and why . . art thou so dis-

p

QUARTET, OR SEMI-CHORUS.

O put thy trust, thy trust in . . God,

- quieted with-in me? O put thy trust, thy trust . . in God,

O put thy trust, thy trust in . . God,

O put thy trust, thy trust in God, CHORUS.

O put thy trust, thy trust . . in God, O put thy trust, thy

f

trust in . . God, O put . . thy trust, thy trust . . in God.

Turn Thy face from my sins.

Psalm li. 9—11.

T. ATTWOOD.

Larghetto. SOPRANO SOLO.

Turn Thy face from my sins, . . and put out

Larghetto. (♩ = 60.)

p

all my mis - deeds. . . Make me a clean heart, O

God, . . and re - new a right spir - it with - in me, re -

new, re - new, re - new, re - new a right

spir - it with - in me, re - new a right spir - it with - in . . me.

CHORUS.

p Turn Thy face from my sins, . . and put out all my mis - deeds,

Make me a clean heart, O God, . . and re - new a right spir - it with .

TURN THY FACE FROM MY SINS.

re - new, re - new,

- in me, re - new, re - new, re - new a right spirit with-

re - new,

- in . . me, re - new a right spir - it with-in . . me.

SOPRANO SOLO.

Cast me not a - way, . . a - way from Thy presence, and

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

Spir - it . . from me, Thy Ho - ly Spir - it . . from . . me.

CHORUS.

mp

Cast me not a - way, . . a - way from Thy presence ; and

mp

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

Spir - it from me, Thy Ho - ly Spir - it from . . me.

p

Turn Thy face from my sins.

Psalm li. 9-11.

A. S. SULLIVAN.

Andante espressivo.

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and a walking bass line.

The second system contains the vocal melody and piano accompaniment for the first line of the hymn. The vocal line is written in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "Turn Thy face from my sins, and put out all my misdeeds." The piano part continues with a steady accompaniment, marked with a piano (*p*) dynamic.

The third system contains the vocal melody and piano accompaniment for the second line of the hymn. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "Make me a clean heart, O God, and re - new a right spir - it with -". The piano part features a crescendo (*cres.*) leading to a mezzo-forte (*mf*) dynamic.

TURN THY FACE FROM MY SINS.

[No. 29.]

dim. Cast me not a-way, cast me
 in . . . me. Cast me not a-way, Cast . . . me not a-way, . . .
dim. *p* cast me not a-way, cast me not a-way, . . .

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a *dim.* marking and contains the lyrics 'Cast me not a-way, cast me in . . . me. Cast me not a-way, Cast . . . me not a-way, . . .'. The lower staff is a piano accompaniment in the same key and time, starting with a *dim.* marking and a *p* dynamic. The piano part features a steady bass line and chords that support the vocal melody.

not a-way, . . . cast me not . . . a-way from Thy pres-
 . . . cast . . . me not a-way . . . from Thy pres-
 cast . . . me not a-way from Thy pres-
 Cast me not a-way from . . . Thy pres-

The second system continues the musical score. The vocal line (upper staff) has the lyrics 'not a-way, . . . cast me not . . . a-way from Thy pres- . . . cast . . . me not a-way . . . from Thy pres- cast . . . me not a-way from Thy pres- Cast me not a-way from . . . Thy pres-'. The piano accompaniment (lower staff) continues with the same musical texture, providing harmonic support for the vocal line.

ence; SOPRANOS ONLY.
 - ence; and take not Thy Ho-ly Spir-it . . . from . . .
 - ence;
 - ence

The third system features a vocal line for Sopranos only (upper staff) with the lyrics 'ence; SOPRANOS ONLY. - ence; and take not Thy Ho-ly Spir-it . . . from . . . - ence; - ence'. The piano accompaniment (lower staff) continues with the same musical texture, providing harmonic support for the vocal line.

me, and take not Thy Ho - ly Spir - it from me.

The first system consists of four staves. The top staff is the vocal line, starting with a whole rest followed by a half note 'me', and then a series of eighth and quarter notes. The second staff is the alto line, with a whole rest followed by a half note. The third and fourth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Turn Thy face from my sins, and put out all my misdeeds. Make me a

The second system consists of four staves. The vocal line starts with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and a fortissimo (*f*) dynamic. The piano accompaniment also follows this dynamic structure, with the right hand playing chords and the left hand playing a bass line.

clean heart, O God, and re - new a right spir - it with -

The third system consists of four staves. The vocal line continues with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and a fortissimo (*f*) dynamic. The piano accompaniment follows the same dynamic structure, with the right hand playing chords and the left hand playing a bass line.

TURN THY FACE FROM MY SINS.

[No. 29.]

in me. Cast me not a - way from Thy pres - -

dim.

dim.

dim.

ence, and take not Thy Ho - ly Spir - it . . . and take not Thy Ho - ly Spir - it from me, . . . and take not Thy

p

p

p

p

p

p

Ho - ly Spir - it from me, from . . . from me, Thy Ho - ly Spir - it from me. Ho - ly Spir - it from me,

pp

pp

pp

pp

30 Create in me a clean heart, O God.

Psalm li. 10—13.

E. PROUT.

Larghetto.

p

Cre - ate in me a clean heart, O God; and re - new a right

pp

cres.

spir - it with in . . me. Cast me not a - way from Thy presence; and

cres.

dim.

take not Thy Ho - ly Spirit from me, take not Thy Ho - ly Spirit

pp

dim.

mf

from me. Re - store un - to me the joy of Thy sal -

mf

vation; and up - hold me, and up - hold me with Thy free spirit, and up -

Andantino.
hold me with Thy free spirit. Then will I teach transgressors Thy

ways: and sinners shall be converted, and sinners shall be converted, con -

verted unto Thee. Then will I teach transgressors Thy ways; and

sin - ners shall be con-vert - ed, con-vert - ed un - to Thee.

31 The sacrifices of God are a broken spirit.

Psalm li. 17.

J. B. CALKIN.

Andantino. (♩ = 88.)

The sac - ri - fi - ces of God are a broken spir - it: a

broken heart, and a contrite heart, O God, Thou wilt not des - pise, Thou

brok - en and a contrite heart Thou wilt . . . not des - pise, Thou

Thou wilt . . . not des - pise, Thou

. . . . wilt not des - pise.

. . . . wilt not des - pise. The . . sac - ri - fi - ces of

wilt not des - pise.

Gt. p

Ped.

a broken heart, and a contrite heart, O

God are a broken spir - it, a brok - en and a contrite heart, O

Su.

Without Ped. *Ped.*

God, Thou wilt not des - pise, Thou wilt not, Thou wilt not des - pise.
rall. e dim.

God, O . . . God, . . . Thou wilt . . . not, Thou wilt not des - pise.

O God, Thou wilt not des - pise, . . . Thou wilt not des - pise.
rall. e dim.

rall. e dim.

Cast thy burden on the Lord.

Psalm lv. 22.

W. B. BRADBURY.

Poco adagio.

p Cast thy burden on the Lord, cast thy burden on the Lord, thy

Cast thy burden on the Lord,

cres. *p* bur - den on the Lord, cast thy bur - den on the Lord, and

cres. *p*

cres. *f* He shall sus - tain thee, and strengthen thee, and com - fort thee,

cres. *f*

mf *dim.* *mf* He shall sus - tain thee, and com - fort thee, He shall sus -

mf *dim.* *mf*

dim.

- tain thee, and com - fort thee, He shall sus - tain thee,

dim.

p

He shall comfort thee: Cast thy bur - den on the Lord,

p

cast thy bur - den on the Lord, He shall sus - tain thee,

He shall comfort thee: Cast thy bur - den on the Lord.

33

Cast thy burden upon the Lord.

Psalms lv. 22; xvi. 8; cviii. 4; xxv. 3.

MENDELSSOHN.

From the oratorio of "Elijah."

Adagio. (♩ = 52.)

pp Cast thy bur - den up - on the Lord,

Adagio. (♩ = 52.)

pp sempre legato.

cres.

and He shall sus - tain . . thee; He nev - er will suf - fer the

cres.

p He is at thy right hand.

right - eous to fall. He . . is at thy right hand. Thy

He is at thy right hand.

pp

CAST THY BURDEN UPON THE LORD.

[No. 33.]

mer - cy, Lord, is great, and far a - bove the

cres.

p

cres.

heavens. Let none be made a - sha - med that

dim.

dim.

p

p

cres.

dim.

wait up - on . . . Thee.

pp

34 Praise waiteth for Thee, O God, in Zion.

Psalm lxxv. 1, 11, 13 ; lxxvi. 8.

J. Goss.

Allegro.

f

Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the

f

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). It features a vocal line on a treble clef and a piano accompaniment on a bass clef. The piano part begins with a forte (*f*) dynamic. The lyrics are: "Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the".

vow, shall the vow be per - formed. Thou crownest the year with Thy

The second system of musical notation continues the melody and accompaniment. The lyrics are: "vow, shall the vow be per - formed. Thou crownest the year with Thy".

goodness, Thou crownest the year with Thy goodness ; and Thy paths drop

The third system of musical notation continues the melody and accompaniment. The lyrics are: "goodness, Thou crownest the year with Thy goodness ; and Thy paths drop".

fatness, Thy paths drop fatness. The pastures are cloth-ed with

The fourth system of musical notation concludes the melody and accompaniment. The lyrics are: "fatness, Thy paths drop fatness. The pastures are cloth-ed with".

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flocks; the valleys al - so are cover'd o - ver with corn; they

shout for joy, . . . they al - so sing, they

Quicker.
shout for joy, they al - so sing. O bless our God, ye

peo - ple, and make the voice of His praise to be heard: bless our

God, bless our God, and make the voice of His praise to be heard.

35 Praise waiteth for Thee, O God, in Zion.

Psalm lxxv. 1, 2.

C. DARTON.

Moderato. (♩ = 120.)

mf
Praise waiteth for Thee, O God, in Zion, and unto Thee shall the

vow be perform'd, praise waiteth for Thee, O God, in Si-or,

and un-to Thee . . . shall the vow,
and un-to Thee, un-to Thee shall the vow, the vow be per-form'd.
and un-to Thee, . . to Thee shall the vow,
and un-to Thee . . . shall the vow,

ALL VOICES IN UNISON.

Slower.

p
O Thou that hear-est prayer, . . O Thou that hear-est

HARMONY.

mf
prayer, . . un-to Thee, . . un-to Thee . . shall all flesh

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol.

PRAISE WAITETH FOR THEE, O GOD, IN SION. [No. 35.]

cres.

come, . . un-to Thee, . . un-to Thee . . shall all flesh

cres.

rall.

come, . . un-to Thee shall all flesh . . come. . .

rall.

Tempo primo.

f

Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

f

vow be perform'd, praise waiteth for Thee, O God, in Sion,

and un-to Thee . . . shall the vow, *rall.*

and un-to Thee, un-to Thee shall the vow, the vow be per-form'd.

and un-to Thee . . . shall the vow,

rall.

Thou that hearest prayer.

Psalm lxxv. 2.

T. HASTINGS.

Moderato.

mf O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

Thee, unto Thee shall all flesh come ; unto Thee, unto Thee shall all flesh come.

O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

Thee shall all flesh come. O Thou that hearest prayer, unto Thee, . . . unto

Thee shall all flesh come, unto Thee shall all . . . flesh . . . come.

God be merciful unto us.

Psalm lxxvii.

(DEUS MISEREATUR.)

E. BUNNETT.

Softly and slowly. (♩ = 66.)

Sw. p

Sw. p

ALL VOICES IN UNISON.

pp God be mer - ci - ful unto us, and bless us; and show us the

p light of His countenance, and be merciful un - to . . us.

HARMONY.

Con moto.

mf That Thy way may be known upon earth, Thy sav - ing health a -

Con moto.

Ch. mf

mong all nations. Let the people praise Thee, praise Thee, O

ff *Gt.*

God: yea, let all the... peo - ple... praise Thee.

O... let the na - tions re - joice and be glad: for Thou shalt

Sw.

judge, shalt judge the folk . . . righteously, and gov - ern the

This system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "judge, shalt judge the folk . . . righteously, and gov - ern the".

na - tions up - on . . . earth. Let the people praise Thee, praise Thee, O

f

Gt.

This system continues the musical score. The vocal line includes the lyrics: "na - tions up - on . . . earth. Let the people praise Thee, praise Thee, O". A dynamic marking of *f* (forte) is placed below the piano accompaniment. The word "Gt." is written above the piano accompaniment in the lower register.

God ; yea, let all . . . the . . . peo - ple . . . praise Thee.

This system concludes the musical score. The vocal line includes the lyrics: "God ; yea, let all . . . the . . . peo - ple . . . praise Thee." The piano accompaniment continues with the same key signature and time signature.

mf
Then shall the earth bring forth . . her in - crease ; and

mf
Ch.

God, even our own . . God, shall give us His bless - ing.

Slowly.
pp
God shall bless us, . . God shall bless us; and all . . the . .

pp *cres.*

Without Organ. *cres.*

dim. *pp*
ends of the world shall fear, . . shall fear . . Him.

dim. *pp*

a tempo.

ff

Glory be to the Father, and to . . . the Son, and to . . . the

ff

a tempo.

ff

Organ.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a dynamic marking of *ff* and the tempo marking *a tempo.* The lyrics 'Glory be to the Father, and to . . . the Son, and to . . . the' are written below the notes. The bottom staff is an organ accompaniment in bass clef, also in three sharps and common time, with a dynamic marking of *ff*. It features a steady accompaniment pattern.

Ho - ly . . . Ghost; As it was in the be - ginning, is now, and ever

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics 'Ho - ly . . . Ghost; As it was in the be - ginning, is now, and ever'. The bottom staff continues the organ accompaniment with the same rhythmic pattern as the first system.

shall be; . . . world without end. . . . A - - men.

rall.

rall.

rall.

Detailed description: This system contains the final two staves of music. The top staff concludes the vocal line with the lyrics 'shall be; . . . world without end. . . . A - - men.' and is marked with a *rall.* (rallentando) tempo. The bottom staff concludes the organ accompaniment, also marked with *rall.* in both hands.

God be merciful unto us.

Psalm lxxvii.

(DEUS MISEREATUR.)

F. TOZER.

Moderato. ($\text{♩} = 88.$)

mf God be mer - ci - ful un - to us, and bless us, and shew us the

mf

light of His coun - te - nance, and be mer - ci - ful, be

p *pp* *rall.*

Quicker. ($\text{♩} = 116.$)

mf mer - ci - ful un - to us. That Thy way may be known up

mf

- on earth, Thy sa - ving health a - mong all . . na -

rall.

a tempo.

- tions. Let the people praise Thee, O God; yea, let all the people

f

a tempo.

a tempo.

praise Thee, O let the nations rejoice and be glad, for Thou shalt

judge the folk righteous-ly, . . . and govern the nations up- on earth. Let the

peo- ple praise Thee, O God ; . . . yea, let all the peo- ple praise Thee.

rall.

rall.

rall.

Moderato. (♩ = 100.)

mf

Then shall the earth bring forth her in - crease: and God, even our

mf

own God, shall give us His bless - ing... God shall bless us; and

all the ends of the world . . shall fear Him, shall fear Him.

Allegro.

f

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

f

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

Allegro. (♩ = 116.)

f

Ho - ly Ghost ; As it was in the be -
 Ho - ly Ghost ; As it was in the be - gin - ning, is

- gin - ning, is now, and ev - er shall be, is now, and ev - er
 now, and ev - er shall be, is now, and ev - er shall be : world with -

shall be : world with - out . . . end. A - men.
 - out end, world with - out end. A - men.

* C may be sung instead of G.

39 Let the people praise Thee, O God.

Psalms lxvii. 5-7.

T. HASTINGS.

Allegro.

f Let the people praise Thee, O . . . God; let the people

praise Thee, O . . . God; let the people praise Thee, let the people

praise Thee, let all, let all the people praise Thee.

mf Then shall the earth yield her increase, then shall the earth yield her

mf

increase; and God, e - ven our own God, shall bless . . us.

God shall bless . . . us.

God shall bless us, God shall bless . . us ; and

all the ends of the earth shall fear, shall fear . . Him,

all the ends of the earth shall fear, shall fear . . Him.

Psalm lxxiii. 24—26.

J. BARNBY.

Moderato.

Thou shalt guide me, shalt guide me with Thy coun - sel, Thou shalt

p *cres.*

guide me with Thy coun - sel, . . Thou shalt guide me, shalt

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

guide me with Thy coun - sel, shalt guide me, guide me,

guide me with Thy coun - sel, and af - terward re - ceive me to

cres. *cres.*

glo - ry, and af - terward re - ceive me to glo - ry.

dim. *dim.*

THOU SHALT GUIDE ME.

[No. 40.]

ALL VOICES IN UNISON.

Whom have I in heav'n but Thee, whom have I in heav'n but

Thee? and there is none up-on earth, none up-on

earth that I de - sire be - side Thee, none up-on

earth, none up-on earth, there is none I de -

THOU SHALT GUIDE ME.

SOPRANOS & ALTOS. BASSES & TENORS. SOPRANOS & ALTOS. *dim.*

- sire beside Thee, none, none, none beside Thee. . .

dim.

FULL. *p* *cres.*

Thou shalt guide me, shalt guideme with Thy counsel, and af - terward re -

p *cres.* shalt guide me, . . .

cres. *dim.* *p*

- ceive me to glo - ry, and afterward re - ceive me to glo - ry.

cres. *dim.* *p*

. . . shalt guide me,

SOPRANOS & ALTOS. *cres.*

p My flesh and my heart faileth, my flesh and my heart faileth :

Sw. p *cres.*

FULL.

but God is the strength of my heart, and my portion for ev - er.

SOPRANOS.

My flesh and my heart faileth, my flesh and my heart faileth :

Sw. p *cres.*

Without Ped. *Ped.*

FULL.

but God is the strength of my heart, and my portion for

dim. *p*

ev - er, . . my por - tion for ev - er, for ev - er.

dim. *p* *pp*

41 ♪ how amiable are Thy dwellings.

Psalm lxxxiv. 1-4.

C. SIMPER.

Andante.

mf

SOPRANOS AND ALTOS FULL, OR SOLO VOICES.

mf

O how a - miable are.. Thy dwellings, O how a - miable

cres.

are .. Thy dwellings, Thou Lord . . . of hosts. . .

CHORUS, OR QUARTET.

mp

My soul longeth, yea, e - ven fainteth for the courts

mp

of the Lord: . . my heart and my flesh cri - eth out for the

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liv - ing God. . . *p* O how a - miable, O how

a - miable, O . . how a - miable are . . Thy dwellings, Thou

Lord of hosts, . . Thou Lord . . of hosts. . .

ALL THE SOPRANOS, OR SOPRANO SOLO.

dolce.
mf Yea, the sparrow hath found an house, and the swallow a nest for her -

- self, . . where she may lay her young, . . where she may

mf

lay her young, . . . e - ven Thine al - tars, O

mf

cres.

Lord of hosts, e - ven Thine al - tars, O Lord of

cres.

f > *ff* >

hosts, my King and my God, . . . my King

f > *ff* >

rall.

and my God. . .

rall. *a tempo.* *rall.*

mf

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

Allegro moderato.

Blessed are they that dwell in Thy house, blessed are they that

dwell in Thy house, blessed are they, blessed are they, blessed are

mf SOPRANOS AND TENORS.

they . . . that dwell in Thy house : they will be al - way prais - ing Thee,

FULL.

they will be al - way praising Thee, praising Thee, praising Thee,

they will be al - way prais - ing Thee. . . A - men.

Psalm lxxxvi. 1, 6, 11, 12.

A. E. GRELL

Slowly.

Bow down Thine ear, bow down Thine ear, O Lord, hear me,

p

Detailed description: This system contains the first two lines of music. The top staff is in G major, 4/4 time, starting with a piano (*p*) dynamic. The melody is simple and hymn-like. The bottom staff provides a harmonic accompaniment with chords and moving lines.

bow down Thine ear, O Lord, hear me, O Lord, hear me; for

Detailed description: This system contains the third and fourth lines of music. The melody continues from the previous system, with the accompaniment providing a steady harmonic support.

I am poor, am poor and need - y, am poor and need - y. Give

Detailed description: This system contains the fifth and sixth lines of music. The melody features some chromatic movement, particularly in the lower register, reflecting the text's sense of poverty and need.

ear, O Lord, un - to my prayer; and at - tend to the voice of my

Detailed description: This system contains the seventh and eighth lines of music. The melody concludes with a final cadence, and the accompaniment provides a full harmonic ending.

BOW DOWN THINE EAR, O LORD.

[No. 42.]

sup - pli - ca - tions. Teach me Thy way, O Lord; I will walk in Thy

truth; u - nite my heart, u - nite my heart to fear Thy name.

Faster.

I will praise Thee, O Lord my God, with all my heart:

and I will glo - ri - fy Thy name, will glo - ri - fy Thy name for

for ev - - - er - - - more. A - men.

ev - er - more, for ev - er, ev - er - more. A - men.

for ev - - - er - - - more. A - men.

43 Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROTCH.
Arranged by J. GOSS.

Andante. (♩ = 62.)

Sw. p *cres.* *dim.* *p*

Com - fort, O

the soul of Thy ser - vant,
Lord, the soul of . . . Thy ser - vant, for un - to

com - fort, O . . .
Thee do I lift up my soul: com - fort, O
com - fort, O

Lord, the soul . . . of Thy ser - vant,
Lord, the soul of . . . Thy ser - vant, for un - to
Lord, the soul . . . of Thy ser - vant,

Thee do I lift up my soul: com - fort, O Lord, the

mf

mf com-fort, O Lord, the

soul of Thy ser - vant, for un - to Thee do I

f

soul of Thy ser - vant, *f*

lift up my soul, do I lift up my soul: com fort, O

p

p

Lord, . . the soul of Thy ser - vant, for un - to Thee do I . . .

f

f

lift up my soul, do I lift up my . . soul.

dim - in - u - en - do.

dim - in - u - en - do.

44 Whoso dwelleth under the defence.

Psalm xci. 1, 4.

Andante sostenuto ($\text{♩} = 69$).

W. GRIFFITH.

mp *poco rall.*

mf a tempo.

Who - so dwell - eth under the de - fence, under the defence of the

mf Who - so dwell - eth under the defence, under the de - fence of the

mf Who - so dwell - eth under the de - fence, under the de - fence of the

mf Who - so dwell - eth under the defence, under the defence of the

a tempo.

mf

By permission of Messrs. James Broadbent and Son, Ltd., Leeds.

most High, shall a-bide under the shadow of the Al-might-y,
 most High,
 most High, shall abide under the shadow
 most High, shall a -

mp *mf*
 Without Ped. Ped.

shall a - bide, . . . shall a - bide, . . . shall abide under the
 shall abide under the shadow, the shadow of the Al -
 of the Almight - y, shall . . . a - bide un -
 - bide under the shadow of the Al - might - y, the shad - ow of

cres. *cres.* *cres.* *cres.* *cres.*

shad - ow of the Al - might - - - y.
 - night - y, the Al - might - - - y.
 - - - der the shad - ow of the Al-might - - - y.
 the Al - might - - - y.

mp He shall defend thee under His wings, His faithfulness and truth shall
mp He shall de - fend . . thee under His wings, His
mp He shall de - fend . . thee under His wings, His
mp He shall de - fend thee under His wings, His faith - ful -

be thy shield and buck - ler, His faithfulness and truth shall
 faith - ful - ness and truth shall be thy
 faith - ful - ness and truth shall be thy
 - ness and truth shall be thy . . shield and

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C).

cres. *rall. e dim. mf a tempo.*
 be thy shield and buck - ler. Who - so dwell - eth under the de - fence,
rall. e dim. mf a tempo.
 shield and buck - ler. Who - so dwelleth under the defence,
rall. e dim. mf a tempo.
 shield and buck - ler. Who - so dwelleth under the de - fence,
rall. e dim. mf a tempo.
 buck - - ler. Who - so dwelleth under the defence,

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature is B-flat major and the time signature is common time. Performance markings include *cres.*, *rall. e dim.*, and *mf a tempo.*

under the defence of the most High, shall a-bide under the shadow, a -
 under the defence of the most .. High, shall a - bid .. un - der the
 under the defence of the most .. High, shall a - bid .. un - der the
 under the defence of the most High, shall a - bid .. un - der the

- bide un - der the shad - ow . . . of the Al - might - - y.
 shad - ow . . . of the Al - might - - y.
 shad - ow . . . of the Al - might - - y.
 shad - ow, the shad - ow . . . of the Al - might - - y.

Psalm xcv. 6, 7.

R. HORNER.

Not too quickly.

mf

O come, let us wor - ship, let us wor-ship and bow

mf

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a piano (*mf*) dynamic. The lyrics are written below the top staff.

down, . . let us kneel be - fore the.. Lord our Mak -

Detailed description: This system contains the next two staves of music. The lyrics continue from the previous system. The music features some chromatic movement in the bass line.

p *f*

- er. For He is our God, for He is our

p *f*

Detailed description: This system contains the next two staves of music. The lyrics continue. The music is marked with piano (*p*) and forte (*f*) dynamics. The bass line has a prominent chromatic line.

God; and we are the peo - ple, the peo - ple of His

Detailed description: This system contains the final two staves of music on the page. The lyrics conclude with 'God; and we are the peo - ple, the peo - ple of His'. The music ends with a final chord in the bass line.

pas - ture, and the sheep of His hand, and the sheep of His

hand. *mf* O come, O come, let us wor - ship and bow

mf

down, *f* O come, let us wor - ship, *p* O come, let us

f *p*

kneel, *rall. e dim.* O come, let us kneel be - fore the Lord our Mak - er. *pp*

rall. e dim. *pp*

46 Honour and majesty are before Him.

Psalm xevi. 6.

Quickly.

M. GREENE.

f Honour and maj-es-ty are be - fore Him, honour and maj-es-ty

are be - fore Him: strength and beau - ty, strength and beauty are
strength and

strength and beau - ty, beauty are
beau - ty are in His sanctu - a - ry.
in . . His sanc - tu - a - ry. Honour and maj-es-ty are be -
in . . His . . sanctu - a - ry.
in His sanc - tu - a - ry.

strength and beauty are in . . His sanctu - a - ry,
- fore Him: strength and beau - ty, strength and beau - ty are in . . His sanc - tu - a - ry,
strength and beau - ty,

strength and beauty are in . . His sanctu - a - ry.
strength and beau - ty, strength and beau - ty are in . . His sanc - tu - a - ry. A - men.
strength and beau - ty,

☉ worship the Lord.

Psalm xevi. 9, 10.

T. SMITH.

Moderato. *cres.*

mf *cres.*

O worship the Lord in the beau - ty of ho - liness, wor - ship the

mf *cres.*

dim.

let the whole earth,

Lord in the beauty of ho - liness : let the whole earth,

dim. *cres.*

let the whole earth,

let the whole earth, let the whole earth stand in awe of Him.

f *p* *rall.*

f *p* *rall.*

a tempo. *cres.*

p *cres.*

Worship the Lord in the beau - ty of ho - liness, worship the Lord,

p a tempo. *cres.*

O WORSHIP THE LORD.

[No. 47.]

f *dim.*

worship the Lord, worship the Lord in the beauty of ho - liness :

f *dim.*

let the whole earth, let the whole earth,

let the whole earth, let the whole earth,

f *rall.* *p rall.*

let the whole earth, let the whole earth stand in awe of Him.

Quicker. *f*

Tell it out among the heathen, Tell it out among the heathen,

Tell it out among the heathen, out among the heathen,

cres.

out among the heathen, tell it out, tell it out among the

cres.

O WORSHIP THE LORD.

heathen, that the Lord, the Lord is King, tell it out, tell it out among the

heathen, tell it out among the heathen, that the tell it out,

Lord, the Lord is King, tell it out, tell it out, tell it

out, tell it out among the heathen that the Lord, the Lord is

King, tell it out among the heathen that the Lord is King.

⊙ worship the Lord.

Psalms xcvi. 9 ; lxxviii. 4.

G. J. ELVEY.

Moderato. (♩ = 80.)

p

wor - ship,

O worship the Lord in the beauty of ho - liness, O worship, wor - ship the

wor - ship the

p

O worship,

- ship the Lord in the beau - ty of holiness: let the whole earth stand in

Lord

wor - ship the Lord

f

awe, in awe of Him, let the whole earth stand in awe, in awe of Him. O

in awe of Him.

O . . . worship the Lord,

wor - ship, worship the Lord, O worship the Lord in the beauty of

O . . . worship the Lord,

holiness: let the whole earth stand in awe, in awe of Him, stand in

f

p

f

p

awe of Him, let the whole earth stand in awe, stand in awe of

Him, let the whole earth stand in awe, in awe of Him. . .

f (♩ = 84.)
O sing un-to God, sing praises to His name, and re-joyce, re-

- joyce be-fore Him. O sing unto God, O sing unto God, sing, sing, sing.. unto

God, sing . . unto God, sing . . unto God,
. . . unto God, sing . . unto God, unto God, sing praises to His

O WORSHIP THE LORD.

[No. 48.

and re - joyce, . . . re - joyce, . . . re -

name, and re - joyce, . . . and re - joyce, re -

- joyce, re - joyce, . . . re-joyce, re - joyce, . . .

- joyce, re - joyce, and re - joyce, re-joyce, re-joyce, re -

re - joyce, re - joyce, re -

and re - joyce, . . . re-joyce, re - joyce, re -

. . rejoyce, rejoyce, re - joyce, . . and rejoyce, sing, . . and re -

- joyce, re-joyce, re-joyce, re-joyce, re-joyce, re-joyce, sing,

- joyce, re-joyce, re-joyce, re-joyce, re-joyce, . . re - joyce, sing,

- joyce, re-joyce, re-joyce, re-joyce, and . . re - joyce, sing, . .

- joyce, and re - joyce be - fore Him,

sing, and re - joyce be - fore . . Him, O sing unto God, sing praises to His

name, and rejoice, re - joyce be - fore Him, re - joyce be - fore . . Him. . .

Be joyful in the Lord.

(JUBILATE DEO.)

Psalm c.

S. S. WESLEY.

(♩ = 108.)

O be joyful in the Lord, ^{all.} all ye lands: serve the Lord with

Be ye sure that the

gladness, and come before His presence . . with a song. Be ye sure that the

Lord He . . is God:

Lord He is God: it is He that hath made us, and not we our -

- selves; we are His . . people, and the sheep of His pas - ture. O go your

way in - to His gates with thankgiv - ing, and in - to His courts with

praise: be thankful un-to Him, and speak good of His name. For the Lord is

gracious, His mer-cy is ev - er - last - ing; and His truth en - dureth from

gen - er - a - tion to gen - er - a - tion. Glory be to the Father,

and to the Son, and to the Ho - ly Ghost; As it was in the be -

is now, and ever shall be: world with-out end. A - men.
- ginning, is . . now, and ev - er shall be: world with-out end. A - men.

Psalm c.

(JUBILATE DEO.)

G. M. GARRETT.

Maestoso.

f O be joyful in the Lord, all ye lands: serve the Lord with

f

Maestoso. (♩ = 120.)

f *Gt. to Prin., Sw. Reeds coupd.*

Ped.

gladness, and come before His presence with a song. Be ye

cres.

sure that the Lord He is God: . . . it is He that hath made us,

and not we our - selves ; we are His people, we are His people,

Sw.

without Ped.

mf

and the sheep of His pas - ture, and the sheep of His

mf

Ped. *Ped.*

Slowly, and with much firmness.

pas - ture. O go your way into His gates with thanksgiving, and

f

(♩ = 60.)

Gt.

in - to His courts, His courts with praise: be thank - ful . . . un - to Him, be

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "in - to His courts, His courts with praise: be thank - ful . . . un - to Him, be".

thank - ful . . . un - to Him, and speak good of His name.

This system contains the next two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "thank - ful . . . un - to Him, and speak good of His name.". The piano accompaniment includes a *cres.* marking above the first measure and below the second measure.

For . the Lord, the Lord is . . . gracious, His mer - cy is ev - er -

This system contains the final two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "For . the Lord, the Lord is . . . gracious, His mer - cy is ev - er -". The piano accompaniment includes a *cres.* marking above the second measure and a *ff* marking above the first measure.

last - ing: and His truth en - dur - eth, His truth en -

Sv.

dur - eth . . from gener - a - tion to gen - er - a - tion.

dim.

Vivace.

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

f

Vivace. (♩ = 132.)

f

and to the Ho - ly Ghost; As it

cres.

was in the be - ginning, is now, and ev - er shall be, . . ev - er

f

rall. *Adagio.*

shall be: world without end. A . . . men. . .

rall. *Adagio.*

rall. *dim.*

51 My song shall be of mercy and judgment.

Psalm ci. 1, 2.

Adapted from J. CLARK by L. MASON.

Moderato.

f

My song shall be of mercy and judgment: unto Thee, O

f

Lord, unto Thee will I sing, unto Thee, O Lord, unto

p

Thee will I sing. O let me have un - der - standing in the

p

mf

way, the way of god - li - ness, O let me have un - der -

mf

- standing in the way, the way of god - li - ness. When wilt Thou

p

cres.

come un - to me? when wilt Thou come un - to me? I will

cres.

f

walk in my house with a per - fect heart, I will walk in my house with a

f

dim.

p

per - fect heart, will walk in my house with a per - fect heart.

dim. *p*

per - fect heart, with a per - fect heart.

Bless the Lord, O my soul.

Psalm ciii. 1-3.

Brightly. (♩ = 104.)

E. J. HOPKINS.

Bless the Lord, . . O . . my soul : and all that is within me, bless His holy

name. Bless the Lord, . . O . . my soul, and for - get not, for - get not . .

and for - get not all . . His ben - e - fits :
all His bene - fits, and for - get not, and for - get not all His ben - e - fits :
all . . His ben - e - fits :
and for - get not all His ben - e - fits :

Smoothly.
mp
Who for - giveth all thine in - i - quities ; who healeth all, all thy dis -

- eas - es ; who for - giv - eth all thine in - i - quities ; who healeth all,

all thy dis - eas - es, heal - eth all, . . all thy dis - eas - es. Bless the

f

Lord, . . O . . my soul : and all that is with - in me, bless His ho - ly

name, and all that is with - in me, bless His ho - ly name, and all that is with -

- in me, all that is with - in me, bless, bless His ho - ly name,

bless, bless His ho - ly name, His ho - ly, His ho - ly name. . .

Psalm civ. 13, 14, 24

W. SPINNEY.

Andante. SOPRANO. (SOLO *ad lib.*)

Andante. He wa - tereth the hills, the hills from a -

- bove; the earth is filled with the fruit of Thy works. He

wa - tereth the hills, the hills from a - bove; the earth is

filled with the fruit of Thy works. He bringeth forth

TENOR AND BASS.

He bringeth forth grass for the

grass for the cat-tle, green herb for the service of man.

cat - tle, and green herb for the ser - vice, the service of man.

QUARTET. *Unaccompanied (if possible).*

p

He wa - tereth the hills, the hills from a - bove; the earth is

p

filled with the fruit of Thy works. He wa - tereth the hills, the

rit.

hills from a - bove; the earth is filled with the fruit of Thy works.

rit.

HE WATERETH THE HILLS.

[No. 53.]

CHORUS.
Con spirito.

f

O Lord, how manifold are Thy works! in wisdom hast Thou made them all: the

f

earth is full, the earth is full, is full . . . of Thy riches.

O Lord, how manifold are Thy works! O Lord, how manifold

are Thy works! in wis - dom hast Thou made them all, in

HE WATERETH THE HILLS.

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is common time (C).

The lyrics are:

wis - dom hast Thou made them all : the earth, the earth is full, . . . is
 full . . . of Thy riches. O Lord, how manifold
 are Thy works! in wis - dom hast Thou made them all : the

HE WATERETH THE HILLS.

[No. 53

earth is full, the earth is full, is full . . of Thy

This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

rich - es. A

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

- men, A - - men. . .

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

54 O Lord, how manifold are Thy works.

Psalms civ. 24 ; lxx. 13 ; ciii. 2.

J. BARNBY.

Moderato. *f*

O Lord, how man - i - fold, how manifold are Thy

Moderato. *f*

f *Gt.* >

works : in wis - dom, in wisdom hast Thou made . . them

works : in wisdom, wis - - - dom hast Thou made . . them

f

all : O Lord, how man - i - fold, how manifold are Thy

all : *f*

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54.]

works :
works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou

works : in wisdom hast Thou made them all, in

the earth is full, the earth is full . . of Thy

made them all : the earth is full, . . . is full . . of Thy
made them all : . . . the earth is full, is full . . of Thy

wis - dom hast Thou made them all : the earth is full . . of Thy

rich - es.

rich - es. *mf* The valleys stand so thick with corn that they laugh and

rich - es.

Ch. Stopped Diap. & Flute.

sing, they laugh and sing, they laugh and sing, they laugh and sing, they laugh and

the valleys stand so thick with corn, that they laugh and
 sing, they stand so thick with corn, that they laugh and
 they stand so thick with corn, that they laugh . .

Gt. Diaps.

sing, they laugh and sing. . .
 sing, they laugh and
 . . . and sing, they laugh . . and sing. . .

Sw. Reeds.

sing. *f* O Lord, how man - i - fold, how manifold are Thy
f

Gl. f

works : . . . in wis - dom, in wis - dom hast Thou made . . them
 in wis - dom, wis - - - dom hast Thou made . . them

all : *f* O Lord, how man - i - fold, how manifold are Thy
f

works, Thy works: in wis- dom hast Thou made them all, in wis- dom hast Thou

in wis- dom hast Thou made them all, in

The first system of the musical score consists of two vocal staves (treble and bass clef) and a grand staff (treble and bass clef). The music is in a minor key with a common time signature. The vocal lines are in a homophonic setting, with the lyrics printed below the notes. The piano accompaniment provides harmonic support with chords and moving lines.

the earth is full, the earth is full . . of Thy

made them all: the earth is full, the earth is full, is full . . of Thy

wis- dom hast Thou made them all: the earth is full . . of Thy

The second system continues the musical setting. It features similar vocal and piano parts. The lyrics are printed below the vocal staves. The piano accompaniment continues with harmonic support.

rich - es.

rich - es. *ff* Praise the Lord, O my soul, Praise the Lord, O my

rich - es. *ff*

The third system concludes the piece. It features a more active piano accompaniment with a *ff* (fortissimo) dynamic marking. The vocal lines are also marked with *ff*. The lyrics are printed below the vocal staves.

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

Lord, O my soul, praise the Lord, O my soul, and for - get not

all . . His ben - e - fits. Praise the Lord, praise the Lord.

(141)

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are: 'soul, and for - get not all . . His ben - e - fits. Praise the Lord, O my soul, praise the Lord, O my soul, and for - get not all . . His ben - e - fits. Praise the Lord, praise the Lord.' The piano accompaniment features a steady bass line and chords that support the vocal melody. The score concludes with a double bar line.

Remember me, O Lord.

Psalm cvi. 4, 5.

G. A. MACFARREN.

Moderato. (♩ = 80.)

re - member me, *cres.*

p Re - mem - ber me, O Lord, re - mem - - - ber me, re -

p *Ped.* *cres.*

cres. re - member me,

dim.

- member me, ac - cording to the favour that Thou bearest un - to Thy

dim. *p*

O . . . vis - it me with Thy . . . sal -

peo - ple: O . . . vis - it me with Thy sal -

with Thy sal -

- - va - tion; That I may see the fe - li - ci - ty of

p

- - va - tion; That I may see the fe -

p

- - va - tion; That

REMEMBER ME, O LORD.

[No. 55.]

Thy . . . cho - sen, that
p *cres.* *cres.*

That I may see the fe - li - ci - ty of
 - - li - ci - ty of Thy cho - sen, that I may see the fe -
cres.

I may see the fe - li - ci - ty,

I may see the fe - li - ci - ty of Thy cho - sen.

Thy cho - sen. Re -
 - - li - ci - ty, the fe - li - ci - ty of Thy cho - sen.

mf the fe - li - ci - ty of Thy cho - sen. *f*

- - member me, O Lord, re - member me, O Lord, re -
pp *pp* *cres.*

- - member me, re - member me, re - mem - ber me, O Lord . . .
f *p* *f* *p* *cres.*

- - member me, re - member me, re - mem - ber me, O Lord . . .

Psalm cxvi. 12-14.

A. H. BROWN.

Slowly.

What shall I ren - der un - to the Lord for all His

ben - e - fits to - ward . . me, for all His ben - e - fits to -

A little quicker.

- ward . . me, to - ward . . me? I will take the cup of sal -

- va - tion, and call up-on the name of the Lord, and call up-on the

I will pay . . my
name of the Lord, the name of the Lord. I will

vows, I will pay . . my vows, my vows . . un - to the

pay . . my vows, will pay my vows . . un - to the

I will pay . . my vows, my vows . . un - to the

Lord . . un - to the Lord . . . now in the presence of

all . . His peo - ple, now in the presence of all . . . His

peo - ple. Praise ye the Lord, . . praise ye the Lord, . . .

f

Alternative ending.

praise . . ye . . . the Lord . . . Lord . . .

☉ praise the Lord.

Psalm cxvii.
With spirit.

The Earl of WILTON.

f O praise the Lord, O praise the Lord, all ye nations :

praise Him, all ye people, praise Him, all ye people, praise Him, O

praise Him, all . . ye peo - ple, praise Him, O praise Him,

QUARTET, OR SEMI-CHORUS. *Slower.*

all ye people. *mp* For His mer - ci - ful kindness is

ev - er . . more . . and more to - wards us: and the truth, the

truth of the Lord en - dur - eth for ev - er, en - dur - eth for

ev - er; His mer - ci - ful kindness is ev - er more and

and the truth of the Lord en -
more to - wards us, and the truth of the

- dureth, en - dureth for ev - er,
Lord en - dureth, the truth of the Lord.. en -
and the truth of the Lord, the truth of the Lord en -

Slower. *CHORUS. With spirit.*
- dureth, en - dureth for ev - - er. O praise the Lord,
- dur - - eth for ev - er. *f*

O praise the Lord, all . . ye na - tions : praise Him, all ye

peo - ple, praise Him, all ye peo - ple, praise Him, O praise Him,

all ye peo - ple, praise Him, O praise Him, all ye

peo - ple. *ff* Praise the Lord, praise the Lord, praise the Lord, praise the Lord,

praise the Lord, praise the Lord, O praise the Lord. A - men.

Psalm cxvii.

E. J. HOPKINS.

Spirited and bold. (♩ = 116.)

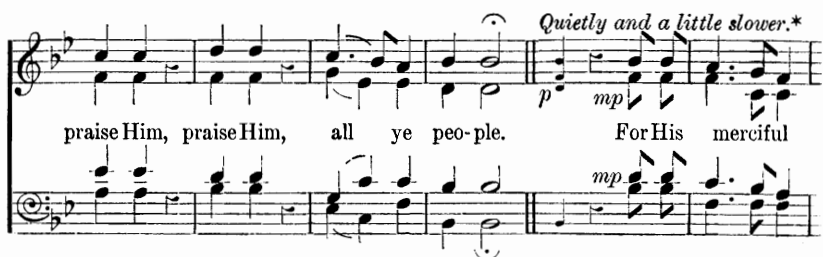


O praise the Lord, all ye nations: praise Him, praise Him,



all . . ye people. O praise the Lord, all . . ye nations:

*Quietly and a little slower.**



praise Him, praise Him, all ye peo-ple. For His merciful



kindness is great to-ward us: and the truth of the Lord en-



-dur-eth for ev-er, for His mer-ci-ful kindness is great to-

* This movement may be sung without Accompaniment.

O PRAISE THE LORD.

en - dur - eth, en - dur - eth,

- ward us : and the truth, . . . and the truth, . . . and the

en - dur - eth, en - dur - eth,

cres. en - dur - eth, en - dur - eth,

truth of the Lord en - dur - eth for ev - er, and the truth, . . . and the

mf. en - dur - eth,

cres.

en - dur - eth, *cres.* *dim. e rall.*

truth, . . . and the truth of the Lord en - dur - eth for ev - er.

en - dur - eth, *cres.* *dim. e rall.*

Original time.

f O praise the Lord, all . . ye na - tions : praise Him, praise Him,

f

all . . ye peo - ple, O praise the Lord, all . . ye

na - tions : praise Him, praise Him, all . . ye peo - ple.

Praise ye the Lord. Praise ye the Lord . . .

59 The Lord is my strength and my song.

Psalm cxviii. 14, 19, 22, 24.

W. H. MONK.

(♩ = 96.)
The Lord is my strength, my strength and my song, and is . . be .

- come my sal - va - tion, and is . . become my sal - va -

and is be - come, be - come my sal - va - tion.
- tion, and is be - come, be - come my sal - va - tion.
be - come my . . . sal - va - tion.

mf O - pen me the gates of . . right
mf O - pen me the gates of
mf O - pen me the gates . . of right - eous - ness :

right - eous - ness : that . . . I may go in - to them, and give
 right - eous - ness : that I may go . . . in - to them, and give
 that . . . I may go . . . in - to them, and give

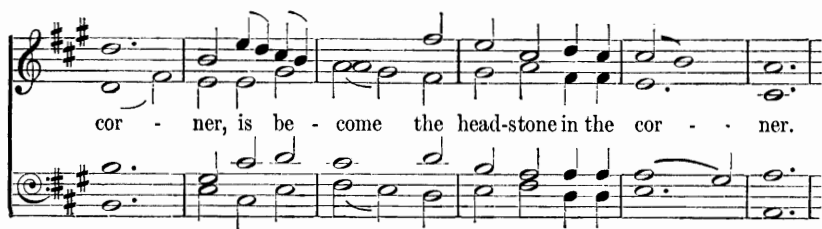
right - eous - ness : . . that I . . may go in - to them, and give
 thanks, give thanks, give thanks un - to the Lord.

thanks, give thanks un - to . . . the Lord.
 give thanks, give thanks . . . un - to the Lord.
 thanks, give thanks, give thanks un - to the Lord.

Grave. (♩ = 60.)
 The same stone which the builders re - fus - ed, the same stone which the

Tempo primo. (♩ = 96.)
 builders re - fus - ed, . . . is be - come the head - stone in the

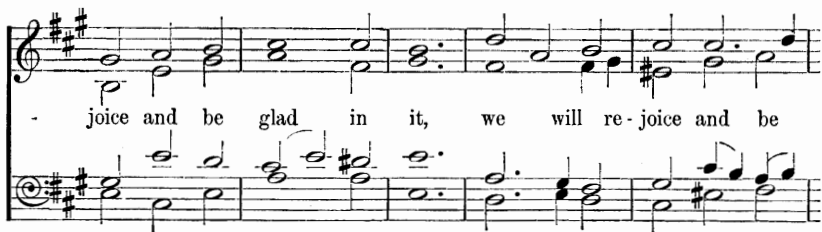
THE LORD IS MY STRENGTH AND MY SONG. [No. 59.]



corner, is become the head-stone in the corner.



f This is the day which the Lord hath made; we . . . will re -



- joice and be glad in it, we will re-joyce and be



we will re-joyce . . . and be
glad in it, we will re-joyce . . . and be



glad in it. *Slower.*
glad in it. Hal-le-lu-jah. A-men.
glad in it. *Slower.*

60 This is the day which the Lord hath made.

Psalm cxviii. 24; 1 Corinthians xv. 20—22, 57.

J. SEWELL.

we will re -

Brightly.

f

This is the day which the Lord hath made;

mf

joy, . . . we will rejoice and be glad in it. 1st time.

we will rejoice, we will rejoice and be glad in it.

it. 2nd time.

mf

it. For now is Christ risen, for now is Christ risen from the

mf

dead, and become the first fruits . . . of them that slept.

Andante.

p

For since by man came death, by man came al - so the resurrection

p *f*

of the dead. For as in Adam all die, e'en so in

Tempo primo.

Christ shall all be made a - live. Thanks be to God, which giveth us the

vic - to - ry, thanks be to God, which giveth us the vic - to - ry

through our Lord Je - sus Christ, through our Lord Je - sus Christ. Thanks be to

God, Thanks be to God, which giv - eth us the vic - to - ry,
ff Thanks be to God,

Thanks be to God, which giveth us the vic-tory through our Lord

Je-sus Christ... Hal-le-lu-jah! A-men.

61 Teach me, O Lord.

Psalms exix. 33.

T. ATTWOOD.

Quietly.
mp
Teach me, O Lord, the way of Thy statutes, teach me, teach me
teach me, teach me

way of Thy statutes;
the way of Thy statutes; and I... shall keep it, and I... shall

the way of Thy statutes;
keep... it un-to the end, and I shall keep it, and

and I shall keep it,

I shall keep it,

I . . shall keep it, and I . . shall keep it un - to the . . end, and

Teach me, O Lord, teach me, O

p *cres.*

I . . shall keep it un - to . . the end. Teach me, O Lord, O

p *cres.*

cres.

Lord, *f*

Lord, the way of Thy statutes ; and I shall keep it, and I shall

f

dim.

keep it, and I shall keep it un - to . . the end, shall

dim.

p and I shall

p e rit

keep it un - to . . the end, un - to . . the end. *p Sw.*

p e rit.

keep it un - to the end.

Psalm cxix. 33, 34.
Moderato.

G. W. MARTIN.

mf Teach me, O Lord, the way of Thy statutes; and I shall keep it un-

mf

- to the end, and I shall keep it un-to . . . the end, Teach me, O

mf

Lord, the way of Thy statutes; and I . . . shall keep it un-to the end, and

p

I . . . shall keep it un-to the end. Give me under-stand- ing, and

p *FINE. mf*

I shall keep Thy law; yea, I shall keep it with my whole heart.

D.C.

I will lift up mine eyes.

Psalm cxxi. 1, 2, 5-8.

J. CLARKE-WHITFIELD.

Moderato.

mf

I will lift up mine eyes unto the hills, from whence cometh my

mf

help, I will lift up mine eyes unto the hills, from whence com - eth my

p

help. My help cometh even from the Lord, my help cometh even from the

f

Lord, who hath made heav'n and earth, who hath made heav'n and earth.

BASS SOLO.

p

The Lord Himself is thy keeper, the Lord Himself is thy

Andante largo.

keeper: the Lord is thy defence up - on thy right hand, the Lord is thy de -

rall. Duet, SOPRANO 1 & 2 (OR ALTO).

- fence upon thy right hand. So that the sun shall not smite thee by

day, .. neither the moon by night, so that the sun shall not

smite thee by day, neither the moon by night, neither the moon by night.

I WILL LIFT UP MINE EYES.

[No. 62.]

CHORUS. *Brightly.*

f The Lord shall preserve thee from all e - vil; yea, it is He that shall

keep thy soul. The Lord shall preserve thy go - ing out, thy go - ing out and

coming in, from this time forth, for ev - ermore. The Lord shall preserve thee

yea, it is He that shall keep thy soul: Hal - le -
from all e - vil; yea, it is He that shall keep thy soul: from this time

yea, it is He that shall keep thy soul: A - -
lu - - jah, A - - - - men. . . .
forth, for ev - ermore, from this time forth, for ev - ermore. A - - men.
men, A - - - - men.

Pray for the peace of Jerusalem.

Psalm cxxii. 6, 7.

L. MASON.

Quietly.

mp

Pray for the peace of Je - ru - sa - lem: they shall prosper that

mp

dim.

love . . . thee. *p* Peace be with - in thy

dim. *p* Peace be with - in, with - in thy

- in, with - in thy walls, *cres.*

walls, with - in thy walls, and prosper - i - ty with - in thy

p walls, with - in thy walls, *cres.*

1st. 2nd.

pal - a - ces. -ces. Hal - le - lu - jah, Hal - le - lu - jah? Hal - le - lu - jah!

f

Psalm cxxxix. 23, 24.

L. MASON.

Prayerfully.

Search me, O God, and know my heart:

try me, and know my thoughts: and see if there be

an - y wick - ed way in me, and lead me in the

cres. sempre.

way, . . in the way ev - er - last - ing, and lead me in the

f

way, . . in the way ev - er - last - ing. A - men.

p

Enter not into judgment.

Psalm cxliii. 2.

J. Goss.

Andante.
mf

En-ter not into judgment, enter not into judgment, enter not into

mf

judgment with Thy servant, O Lord; for in Thy sight shall no man, shall

p

cres. *dim.*

no man living be just-i-fied; in Thy sight shall no man be just-i-fied.

cres. *dim.*

cres. *f*

Enter not into judgment, enter not into judgment, enter not into

p *cres.* *f*

judgment with Thy servant, O Lord; for in Thy sight shall no man living be just-i-fied.

Enter not into judgment.

Psalm cxliii. 2.

T. ATTWOOD.

Largo. ($\text{♩} = 56.$)

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic. The lyrics "En - ter not in - to judg -" are written below the top staff. A forte (*f*) dynamic marking appears at the end of the first measure of the top staff.

Second system of musical notation. The top staff continues the melody from the first system. The lyrics "- ment with Thy servant, O Lord ; for in Thy sight shall no man" are written below the top staff. The bottom staff provides the accompaniment.

Third system of musical notation. The top staff continues the melody. The lyrics "liv - ing be just - i - fied. En - ter not in - to judg -" are written below the top staff. A piano (*p*) dynamic marking appears at the beginning of the top staff, and another appears at the beginning of the bottom staff.

Fourth system of musical notation. The top staff continues the melody. The lyrics "- ment with Thy servant, O Lord ; for in Thy sight shall no man" are written below the top staff. A mezzo-forte (*mf*) dynamic marking appears at the beginning of the top staff, and another appears at the beginning of the bottom staff.

liv - ing be just - i - fied, for . . in . . Thy

sight, for in Thy sight shall no man liv - ing be

just - i - fied, shall no man liv - ing be just - i -

for in Thy sight shall no man be just - i -
fied, for . . in Thy . . sight shall . . no man be just - i -

for in Thy sight shall no man be just - i -
fied, shall no man be just - i - fied, be just - i - fied.

The eyes of all wait on Thee.

Psalm cxlv. 15, 16.

G. J. ELVEY.

TENORS AND BASSES IN UNISON.

mf

The eyes of all wait on Thee, . . O

Andante.

mf

SOPRANOS.

The

Lord, and Thou givest them their meat in due sea - son.

mf

eyes of all wait on Thee, . . O Lord, and Thou givest them their

meat in due sea - - son, *mf* Thou o - penest Thine Thou

FULL.

mf

and fillest all things
hand, Thou o - pen - est Thine hand, and fill - est
o - pen - est Thine hand, Thine hand, and fill - est

liv - ing with plenteousness, Thou o - penest Thine hand,
all things liv - ing with plen - teous - ness, Thou
Thou

o - penest Thine hand, fill - est all things
o - penest Thine hand, and fill - est all things liv - ing with

and fillest, all things
and things

liv - ing with plenteousness, and fill - est all things
 fill - est all plenteous things liv - ing . .
 liv - ing with plen - teous - ness, and fillest all things
 plenteousness, and fill - est all . . things liv - .

liv - ing with plenteousness.
 . . with plen - teousness. *f* The eyes of all wait on
 liv - ing with plenteousness.
 - - ing with plenteousness.

and Thou givest them their meat, Thou
 Thee, . . O Lord, Thou giv - est
 and Thou givest them their

givest them their meat in due sea - - son. Thou
 them their meat in due sea - - son.
 meat, their meat in due sea - - son,

o - penest Thine hand, Thou o - penest Thine hand, and fillest
 Thou o - penest Thine hand, Thine hand,

all things, and fillest all things, and fillest
 and fillest all things, and fillest all things . .
 and fillest all things, and fillest all things,
 and fillest all things, and fillest all things,

all things liv - ing with plenteousness, fill - - est
 all things liv - ing with plenteousness, fill - est
 all things liv - ing with plenteousness, fill - est

all things liv - - ing with plen - teous - ness.

Remember now thy Creator.

Ecclesiastes xii. 1.

E. PROUT.

Moderately slow.

Re - member now Thy Cre - a - tor in the days of thy youth, re -

re - member now, re - member now, thy Cre - a - tor, re -

cres. re - member now *f* thy Cre - a - tor, *f*

mem - ber now thy Cre - a - tor in the days of thy youth, while the

e - vil days come not, while the e - vil days come not, nor the

years draw nigh, where - in thou shalt say, I have no pleasure

REMEMBER NOW THY CREATOR.

in them, I have no pleasure in them. Re - member now thy Cre -

a - tor, re - member now thy Cre - a - tor in the days of thy youth.

70 Remember now thy Creator.*

Ecclesiastes xii. 1, 14.

W. GRIFFITH.

Moderato. (♩ = 88.)

Re - member now thy Cre - a - tor in the days of thy

youth, . . re - member now thy Cre - a - tor in the days of thy

in the days . . of thy

in the days of thy

* The first movement may be used as a separate anthem, ending at the double bar on p. 174.
Copyright, 1899, by W. Griffith.

youth, . . while the e - vil days come not, nor the years draw . .
youth, while the e - vil days come not, nor the years draw . .

nigh, the years when thou . . shalt say I have no . . pleasure
nigh,

in . . them, I have no pleasure in them. Re -
pp e rall. *a tempo. mf*
pp e rall. *a tempo. mf*

pp e rall. *mf*

- member now thy Cre - a - tor in the days of thy youth, . . re -
cres. *f*
cres. *f*

mem - ber now thy Cre - a - tor in the days of thy . .

Re - mem - ber, Re - mem - ber, re - mem - ber thy Cre - a - tor in the

QUARTET, OR SEMI-CHORUS.
Moderato.

days of thy youth. For God shall bring ev' - ry work

in - to judgment with ev' - ry, ev' - ry se - cret thing.

Whether it be good or e - vil, whether it be
 whether it be good or wheth - er it be

whether it be good or whether it be
 good or e - vil, wheth - er it be good or
 it be good or e - vil, For God shall bring ev' - ry work in - to
 e - - vil, For God shall bring ev' - ry work in - to

e - vil,
 judgment, whether it be good or whether it be e - vil, or
 judgment, *p*

e - vil. For God shall bring ev' - ry work in - to

cres. *dim.*

judgment, with ev' - ry, ev' - ry se - cret thing. God shall bring

cres. *dim.*

pp

ev'ry work in - to judgment, into judg - ment.

pp

CHORUS. *Tempo primo.* *cres.* *f*

mf Re - member now thy Cre - a - tor in the days of thy youth, re -

mf *cres.* *f*

dim. *mf*

- mem - ber now thy Cre - a - tor in the days of thy youth, . . re -

mf *dim.*

in the days of thy youth, . . *mf*

meno mosso. *pp rall.*

. . mem - ber now thy Cre - a - tor in the days of thy youth. . .

meno mosso. *pp rall.*

Behold, a Virgin shall conceive.

Isaiah vii. 14 ; ix. 6.

T. SMITH.

Rather quickly.

p
Be - hold, a virgin shall conceive, and bear a Son, and shall

pp
call His name Im - man - u - el, God with us.

Allegro.

mf
For unto us a Child is born, for unto us a Son is given,

for unto us a Child is .. born, for unto us a Son is given,

f *ff*
and His name shall be call - ed Won - der - ful, Coun - sel - lor, The

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

and His name shall be call-ed Won-der-ful, Coun-sel-lor, The

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

Prince of Peace, Prince of Peace. Hal-le-lu-jah, Hal-le-

- lu-jah, Hal-le-lu-jah, A-men, A-men, A-men.

72 The Lord God will wipe away tears.

Isaiah xxv. 8.

J. V. ROBERTS.

mp
Andante.

The Lord God will wipe a - way tears from off all fac - es, the

mp
Andante. (♩ = 108.)
mp Gt.

Ped.

Lord God will wipe a - way tears from off all fac - es, the Lord God, the

add Oboe.

Lord God will wipe a - way tears, wipe away tears from off all

p

Without Organ.

fac - es ;

Ped.

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with the lyrics 'fac - es ;'. The bottom staff is a piano accompaniment. A 'Ped.' (pedal) marking is placed under the piano part, with a bracket extending across the first two measures. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in the second measure.

and the re -

Man.

Ped.

mp

mp

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics 'and the re -'. The bottom staff is a piano accompaniment. A 'Man.' (manera) marking is placed under the piano part in the third measure. A 'Ped.' (pedal) marking is placed under the piano part in the fourth measure, with a bracket extending across the last two measures. Dynamic markings of *mp* (mezzo-piano) are placed above the piano part in the third and fourth measures.

- buke of His peo - ple shall He take a - way, the re - buke of His

mf

mf

mf

Detailed description: This system contains the fifth, sixth, and seventh staves of music. The top staff is a vocal line with the lyrics '- buke of His peo - ple shall He take a - way, the re - buke of His'. The bottom staff is a piano accompaniment. Dynamic markings of *mf* (mezzo-forte) are placed above the piano part in the fifth, sixth, and seventh measures.

THE LORD GOD WILL WIPE AWAY TEARS.

[No. 72.]

peo - ple shall He take a - way; for the Lord hath spoken it, the

Lord hath spoken it, the Lord hath spoken it.

add to Gt. Man.

The Lord God will wipe a - way

p a tempo. *rall.* *p a tempo.* *Ped.*

tears from off all fac - es, the Lord God will wipe away tears from off all

fac - es, the Lord God, the Lord God will wipe away . . . tears, . . . will

add. Oboe.

wipe a - way tears from off all fac - es.

rall. e dim.

rall. e dim.

rall. e dim.

73 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.
Quietly.

W. HATELY.

Thou wilt keep him in per - fect peace, whose mind is stayed, is

stayed on Thee, . . . Thou wilt keep him in per - fect peace, whose

mind, whose mind is stayed on Thee: be - cause he
be - cause he trusteth, he

trusteth in Thee, be - cause he trusteth in Thee, he trust -
trusteth in Thee, be - cause he trusteth, he trusteth in Thee, f

. . . eth, he trusteth in Thee, he trusteth, he trusteth in Thee. be -

a tempo.
pp sempre.

poco rall. e dim.

- cause he trusteth, he trusteth in Thee. . . Thou wilt

keep him in per - fect peace, in per - fect peace.

poco rall. e dim. *pp sempre.*

keep him in per - fect peace, in per - fect peace.

keep him in per - fect peace, in per - fect peace.

74 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

H. J. GAUNTLETT.

Andantino.

p

Thou wilt keep him in per - fect peace, whose mind is

p

whose mind . . is

cres.

stayed on Thee, . . . Thee, on Thee, Thou wilt keep him in

stayed on Thee, . . . *cres.*

THOU WILT KEEP HIM IN PERFECT PEACE. [No. 74.]

per - fect peace, whose mind is stayed on Thee; . . . be-

cause he trusteth, he trusteth in Thee, he trust - eth, he trusteth, he

trusteth in Thee, in Thee. . . Thou wilt keep him in

per - fect peace, whose mind . . . is stayed on

Thee, . . . whose mind is stayed on Thee. . . Thee, on Thee, whose mind is stayed on Thee. . .

Thee, on Thee, whose mind is stayed on Thee, on Thee

Behold! a King shall reign.

Isaiah xxxii. 1, 2.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

f With Reeds.

Ped.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Andante maestoso' with a quarter note equal to 60 beats per minute.

f Be-

f

Sv. *Gt. f*

This system shows the vocal line and piano accompaniment. The vocal line begins with a rest followed by the syllable 'Be-'. The piano accompaniment continues with a complex texture of chords and moving lines. Dynamic markings include *f* and *Gt. f*.

- hold! be - hold! a King shall reign in righteousness, a

f

f

This system contains the vocal line and piano accompaniment for the second system. The vocal line continues with the lyrics: '- hold! be - hold! a King shall reign in righteousness, a'. The piano accompaniment provides a steady accompaniment with various chordal textures. Dynamic markings include *f*.

King shall reign in right - eous - ness, and princes shall

rule .. in .. judgment, princes shall rule .. in

judg - ment.

cres.

cres.

cres.

f

Detailed description: This is a musical score for a hymn. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'King shall reign in right - eous - ness, and princes shall rule .. in .. judgment, princes shall rule .. in judg - ment.' The score features various musical notations such as slurs, ties, and dynamic markings. The piano part includes a crescendo marking 'cres.' in three places and a forte marking 'f' in the final system.

And a man shall be as an hid - ing - place from the wind,

mf

a man shall be as an hid - ing - place . . from the wind . .

cres. *f*

cres. *f*

and a covert from the tem - pest, and a covert

f

Full Swell closed.

BEHOLD! A KING SHALL REIGN.

(No. 75.

p dolce.

rall.

from the tem - pest... As

rall.

p dolce.

Gt. 8 ft. Flute, or stopped Diap.

dolce. Sw. p

rall.

soft 16 ft.

riv - ers of water, rivers of wa - ter in a dry

riv - - ers in a dry

rall.

place, in a dry place,

place, in a dry place,

rall.

pp Swell Reeds.

BEHOLD! A KING SHALL REIGN.

Slower to the end.

as the shad - ow of a great rock, a great

f *Gt Diaps.* *Ped.*

rock *mp* in a wea - ry land, in a

mp *mp*

wea - ry, wea - - - ry land.

p *pp* *p* *pp*

Ped. 16 ft.

76 Zion, that bringest good tidings.*

Isaiah xl. 9.

Joyfully. (♩ = 120.)

J. STAINER.

ff Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, *p* O

cres. Zi - on, that bringest good tid - ings, get thee up, get thee up in - to the high

cres.

moun - tain. *ff* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - .

p - ia. O Je - ru - salem, that bringest good tid - ings, lift up thy

cres.

cres. lift up thy voice, be not a -
voice, thy voice with strength; lift up thy voice, be not a - afraid,

cres.

* The first movement may be used as a separate Anthem.

traid, lift up thy voice, be not a - fraid :

be not a - fraid, be not a - fraid, a - fraid :

f Say to the cit - ies of Ju - dah, Be - hold your God, your God, *ff* *

Say to the cit - ies of Ju - dah, Be - hold your God, your God,

f *ff* *p*

pp be - hold your God. *f* Al - le - lu - ia, Al - le -

be - hold your God. Al - le - lu - ia, Al - le -

pp *f* *cres.* *f*

* If G is found too high, D may be sung.

Lift up thy voice, . . . be not a

cres.

- lu - ia, Al - le - lu - ia. Lift up thy voice, Be not a - fraid,

mf *mf* *cres.*

- fraid, . . . lift up thy voice, . . . be not a - fraid. Al -

lift up thy voice, lift . . . up thy voice, be not a - fraid. Al -

be not a - fraid. be not a - fraid. *f*

be not a - fraid. *f*

- le - lu - ia, *ff* *rall.* END.

f Al - le - lu - ia, Al - le - lu - ia. A - men.

ff *rall.* END.

ff *rall.* END.

* *Very slowly and smoothly.* (♩. = 50.)

pp (Pastorale.)

The piano introduction is in 12/8 time, featuring a gentle, flowing melody in the right hand and a simple accompaniment in the left hand. The music is marked *pp* and has a *Pastorale* character.

SOPRANOS ONLY.

pp

O that Birth for ev - er bless - ed, When the

The soprano vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the previous system.

Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the

The soprano vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

cres. *f*

Sa - viour of our race, And the Babe, the world's Redeem - er, First re -

cres. *f*

The soprano vocal line concludes with the lyrics. The piano accompaniment features a crescendo leading to a forte (*f*) dynamic.

* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

dim. *rall.*

- veal'd His sa - cred Face, Ev - er - more and ev - er - more.

dim. *rall.*

TENORS.

BASSES.

p Of the Fa-ther's Love be-got - ten Ere the

p Of the Fa-ther's Love be-got - ten Ere the

a tempo.

mp

worlds be-gan to be, He is Al - pha and O - me - ga, He the

worlds be-gan to be, He is Al - pha and O - me - ga, He the

f

No. 76.] O ZION, THAT BRINGEST GOOD TIDINGS.

source, the end - ing He, Of the things that are, that have been, And that
 source, the end - ing He, Of the things that are, that have been, And that

Repeat first Chorus,
 and there end.

fu - ture years shall see, Ev - er - more and ev - er - more.
 fu - ture years shall see, Ev - er - more and ev - er - more.

77

The shall feed His flock.

Isaiah xl. 11.

J. ALLAN.

He shall feed . His flock like a shep - herd, shall
 feed His flock like a shep - herd, He shall feed His

HE SHALL FEED HIS FLOCK.

[No. 77.]

flock like a shep - herd, shall feed His flock like a

shep - - herd: He shall gath - er the lambs, the . .

rall. *p a tempo.*

lambs with His arm, and car - ry them in His bo . .

pp

- som, He shall gath - er the lambs, the lambs with His

p *cres.*

arm, and car - ry them in His bo - - som.

p *rall.*

They that wait upon the Lord.

Isaiah xl. 31 ; xxvi. 4.

G. J. ELVEY.

Con moto.

They that wait upon the Lord shall re - new their strength ; they shall

mount up with wings, shall mount up with wings, with wings as

They that wait upon the
ea - gles. They that wait upon the Lord, up - on . . the
They that wait upon the Lord, up - on the

Lord shall re - new their strength, shall re - new their strength ;
Lord shall re - new their strength, shall re - new their strength ; they shall
Lord shall re - new their strength,

mount up with wings, shall mount up with wings, shall mount up with

with wings as . . ea - gles ;

wings, with wings as ea - gles ; they shall run, and not be wea - ry ; they shall

walk, and not be faint ; they shall run, and not be wea - ry ; shall

walk, and not be faint, they shall walk, and not be faint. . .

A little faster.

Trust ye in the Lord, in the Lord for ev - er ; for in the

Lord Je - ho - vah is ev - er - last - ing strength, trust ye in the

for in the Lord . . Je -

Lord, in the Lord . . for ev - er; for in the Lord for in the Je -

for in the

- ho - vah is ev - er - last - ing strength,

Lord Je - ho - vah is ev - er - last - ing strength,
- ho - vah is ev - er - last - ing strength, trust

Lord Je - ho - vah is ev - er - last - ing strength,

trust ye in the Lord, in the Lord Je - ho - vah; for in the Lord Je -

trust ye in the Lord, in the Lord Je - ho - vah;

- ho - vah is ev - er - last - ing strength, ev - er - last - ing strength.

Ⓞ that thou hadst hearkened.

Isaiah xlviii. 18.

Arranged from GOUNOD by J. B. THOMSON.

Slowly and tenderly.

p O that thou hadst hearkened, O that thou hadst hearkened, hadst

hear - en - ed to My commandments ; then had thy peace been as a

riv - er, and thy righteousness as the waves, . . as the

waves, the waves of the sea, then had thy peace been as a riv - er, and thy

righteousness as the waves, as the waves of the sea.

80 Who is among you that feareth the Lord.

Isaiah I. 10.

H. G. TREMBATH

TENORS AND BASSES.

mp
Who is among you that fear - eth the Lord, who is among you that

Moderato. (♩ = 60.)

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The vocal line begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment is marked *Moderato.* with a tempo of quarter note = 60. The piano part features a steady bass line and chords in the right hand.

fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that

pp

The second system continues the vocal line and piano accompaniment. The vocal line ends with a pianissimo (*pp*) dynamic. The piano accompaniment continues with similar harmonic support.

rit. e cres. poco.
walk - eth in dark - ness, and hath no light ?

rit. e cres. poco.

The third system concludes the piece. The vocal line and piano accompaniment both feature a *rit. e cres. poco.* (ritardando e crescendo poco) marking. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

WHO IS AMONG YOU THAT FEARETH THE LORD. [No. 80.]

a tempo.

Who is among you that fear-eth the Lord, who is among you that

Who is among you that fear-eth the Lord, who is . . . among you that

mp

tear-eth the Lord,

tear-eth the Lord, that o-bey-eth the voice of His ser-vant, that

pp

walk-eth in dark-ness, and hath . . . no . . . light?

walk-eth in dark-ness, and hath . . . no . . . light?

poco rit.

poco rit.

A little quicker.

Let him trust in the name of the Lord, and stay up-on his

Let him trust in the name of the Lord, and stay up-on his

f

God, let him trust in the name of the Lord, and stay up-on his

God, let him trust in the name of the Lord, and stay up-on his

No. 80.] WHO IS AMONG YOU THAT FEARETH THE LORD.

marcato.

God, let him trust in the name, . . . of the

marcato.

God, let him trust in the name of the

let him trust in the name of the Lord,

trust in the name . . . of . . . the . . . Lord, and

. . . trust . . . in the . . . name . . . of . . . the . . . Lord, and

Lord, and stay up - on his God,

stay up - on his God, let him trust in the name of the

pp Slowly.

Lord, and stay up - on . . . his God. Who is a-mong you that

rit. molto. mf

fear - eth the Lord, let him stay up - on his God.

mf

rit. molto.

81 How beautiful upon the mountains.

Isaiah lii. 7, 9.

R. A. SMITH.

Moderato.

How beauti-ful up-on the mountains,
How beautiful upon the

how beautiful upon the mountains are the feet of him that
mountains,

bringeth good tidings, that publisheth peace, that publisheth peace; that

bringeth good tidings, good tidings of good, that publisheth sal - vation; that

saith un - to Zi - on, Thy God reigneth, Thy God reign - eth!

f
Break forth in - to joy, sing to - gether, sing to - gether, ye waste

plac - es of Je - ru - sa - lem: for the Lord hath

comforted His peo - ple, He hath re - deem - ed Je - ru - sa -

- lem. Halle - lu - jah, Halle - lu - jah. Praise ye the

Lord; Halle - lu - jah, Halle - lu - jah. Praise ye the Lord. *

* This repeat is optional.

Break forth into joy.

Isaiah lii. 9, 10.

R. S. BARNICOTT.

Allegro vivace. Break forth, . . .

f Break forth, . . . Break forth, . . . break forth in - to

f Break forth, . . .

Allegro vivace.

f *cres* - *cen* - *do.*

joy, break forth in - to joy, sing to - ge - ther, sing to - ge - ther,

ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to -

f

ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It includes various musical notations such as slurs, accents, and dynamic markings.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is mostly silent, indicated by horizontal lines. The piano accompaniment continues with complex chordal textures and rhythmic patterns. A dynamic marking of *f* (forte) is present in the piano part.

ALL VOICES IN UNISON.

The Lord hath made bare His ho - ly arm, . . the

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The lyrics are "The Lord hath made bare His ho - ly arm, . . the". The piano accompaniment is written in a grand staff with the same key signature. It includes various musical notations such as slurs, accents, and dynamic markings, including a *f* (forte) marking.

Lord hath made bare His ho - ly arm . . in the

ritard. *dim. p*
eyes of all the na - tions, in the eyes of all the na -

Andante. *pp*
and all the ends of the earth . . shall see the sal -
- tions; and all . . the ends of the earth . . shall . . see the sal -

- va - tion of God. *rall.*

- va - tion of God. *p rall.*

shall see the sal va - tion of *rall.*

a tempo. Break forth in - to joy, break

God. *f*

a tempo.

p cres. f

forth in - to joy, sing to - ge - ther, sing to - ge - ther,

BREAK FORTH INTO JOY.

[No. 82.]

ye . . waste plac - es, ye . . waste plac - es, sing to - ge - ther,

ff

sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -

. . ru - sa - lem. . . . And all the ends of the earth . . .

legato.

shall . . see the sal - va - tion, sal - va - tion of God, shall

see the sal - va - tion, shall see the sal - va - tion of

God.

83 For a small moment have I forsaken thee.

Isaiah liv. 7, 8, 10.

J. STAINER.

Slowly. (♩ = 60.)

pp For a small moment have I for-sak - en thee; but with great

f

mercies will I ga - ther thee. In a lit - tle wrath I hid my

p

p

face from thee for a moment; but with ev - er - last - ing kind - ness will

f

I have mercy on thee, saith the Lord thy Re - deem - er.

ff

QUARTET, OR SEMI-CHORUS.

Allegretto. (♩ = 100.)

p For the mountains shall de - part, and the hills be re -

cres. *f*

p *cres.* *f*

No. 83.] FOR A SMALL MOMENT HAVE I FORSAKEN THEE.

mov'd; but My kind-ness shall not de-part from thee,

dim.

neither shall the covenant of My peace be re-mov-ed,

p

neither shall the covenant of My peace be re-mov-ed, saith the

cres. *f*

Lord, the Lord that hath mer-cy up-on . . thee, My kindness shall

ff *p*

not depart from thee, saith the Lord that hath mer-cy up-on . . thee.

pp *rall.*

Repeat the Quartet, or Semi-Chorus, "For the mountains shall depart," as Chorus.

Seek ye the Lord.

Isaiah lv. 6, 7.

J. F. BRIDGE.

Moderato.

SOPRANO SOLO, OR ALL THE SOPRANOS.

mf

Seek ye the Lord while

Moderato. (♩ = 66.)

mf

. He may be found, call ye up - on Him while He is near,

CHORUS.

Seek ye the Lord while . . He may be found,

mf

Seek ye the Lord while He may be found, . . call ye up -

mf found, . . call

call . . ye up - on Him while He is

- on Him while He is near, call ye up - on Him while He is

dim.

dim.

near : *cres.*

near : Let the wick - ed for - sake his way. his . . way, and th' un - way, . . .
cres.

Let the wick - ed for - sake his

p

- righteous man his thoughts : and let him re - turn . . un - way, for - sake his way : and let . . . him re - turn . . un -

cres.

- to . . . the Lord, *cres.* and He will have mer - cy, have mer - cy up -
cres.

- to . . . the Lord, *cres.*

cres.

- on him ; and to . . our . . God, for He . . will, for He will a -

cres.

dim.

Let him re - turn . . un - to the Lord, let
dim. - bundantly pardon. Let him re - turn un - to the

SEEK YE THE LORD.

[No. 84.]

him re - turn . . un - to the Lord, . . for He . . will a -
 Lord, . . let him re - turn . . un - to the Lord, for

- bundant - ly per - - don. *cres.*
 He . . will par - - don. Seek ye the Lord,
 Seek . . . ye the Lord, O seek .

seek ye the Lord while He may be found, call . . ye up
 ye the Lord while He . . . may be found, call . . ye up -

- on Him . . while He . . is near, seek ye the Lord . .
 - on Him . . while He is near, seek ye the

while He may be found, call ye up - on Him while . . He is near.
 Lord,

Seek ye the Lord.

Isaiah Iv. 6, 7.

Moderato. (♩ = 60.)

F. R. RICKMAN.

QUARTET, OR SEMI-CHORUS.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him,

call ye up - on . . Him,

cres.

CHORUS.

call ye up - on Him while He is near: Seek ye the Lord while He may be

found, seek ye the Lord while He may be found, call ye up - on . . Him,

cres.

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

p call ye up - on . . Him, *mf* call ye up - on . . Him while He is near : *dim.*

call ye up - on Him, *mf* *dim.*

TENORS AND BASSES.

Faster. f

Let the wick - ed for -

Faster. (♩ = 90.)

Sw. *Gt. mf*

Let the wick - ed for-sake his . .

sake his . . way, . .

Let the wick - ed for -

Let the wick - ed for-sake his

f

SEEK YE THE LORD.

dim. e rit.

way, . . .

a tempo.

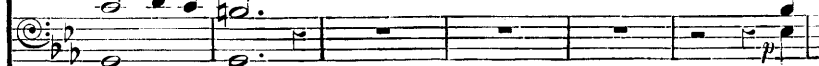
and let him re - turn . . un - to the Lord, . . .



sake his way, and

dim. e rit.

way, . . .



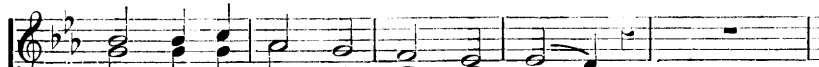
dim. e rit.

a tempo.



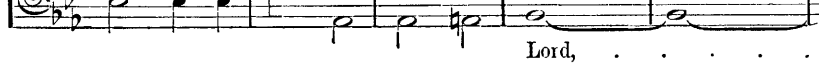
p Sw.

Without Ped.

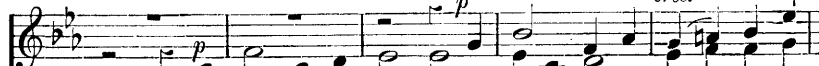


let him re - turn un - to the Lord, and He will have

Lord,

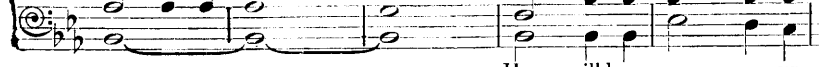


and He . . will have mer - cy up - *cres.*

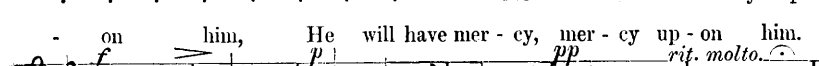


and He will have mer - cy, will have . . mer - cy up - *cres.*

mer - cy up - on . . . him, He will have mer - cy up - *cres.*

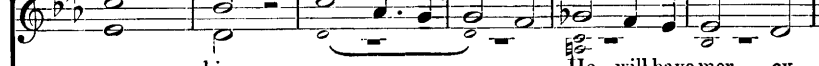


He will have mer - cy up -

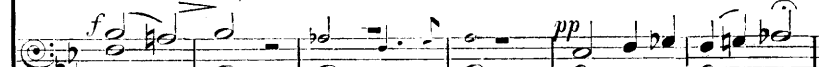


- on him, He will have mer - cy, mer - cy up - on him.

- on him, He will have mer - cy. *pp rit. molto.*



- on him, He will have mer - cy.



on him. *pp rit. molto.*

SEEK YE THE LORD.

[No. 85.]

Tempo lmo.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him, call ye up -
call ye up -

call while He is near, O seek the
- on . . Him, call, . . call up-on Him, O seek the
call up - on Him, seek, . . .
- on Him, call . . up - on Him while He is near, O seek . .

Lord, O seek the Lord, seek ye the Lord. . .
the Lord,

Seek ye the Lord.

Isaiah lv. 6, 7.

J. V. ROBERTS.

TENOR SOLO.

Andantino. (♩ = 80.)

Sv. Diaps. & Oboe. *pp Sv. Diaps.*

Seek ye the
 Lord while He may be found, call ye up - on Him while
 He is near, seek ye the Lord while He may be
 found, call ye up - on Him while He is near:

cres. molto. *add Oboe.*

mf
Let the
pp Sw. Diaps.

espressivo.
p
wick-ed forsake his way, and the un-right-eous man his thoughts, and re-
pp Voi.x celeste.

rall. *a tempo.*
- turn un-to the Lord, re - turn un-to the Lord, and
a tempo.
rall. *Sw Diaps.*

He will have mer-cy, and a - bundant - ly par-don, He will have
all. Oboe.

mer - cy, and a - bund - ant - ly . . par - don, a - bund - ant - ly . .

accel.

par - don, a - bund - ant - ly . . par - don. Seek ye the

rall. *a tempo.*

Ch. p

TENOR SOLO.

Lord, while He may be found, call ye up - on Him while

CHORUS.

Seek ye the Lord, seek ye the Lord, seek ye, O

pp

He is near, *f* seek ye the Lord,

seek the Lord, *mf* seek ye the Lord while He may . . . be *pp*

Su. with Oboe. mf *p*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics are 'He is near, seek ye the Lord, seek the Lord, seek ye the Lord while He may . . . be'. Dynamic markings include *f* (forte) and *pp* (pianissimo). The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. A section of the piano part is marked 'Su. with Oboe. mf' and 'p'.

seek ye the Lord, while He is near :

found, call ye up - on Him while He is near :

add to Su.

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with the lyrics 'seek ye the Lord, while He is near : found, call ye up - on Him while He is near :'. The piano accompaniment continues with similar textures. A new section is marked 'add to Su.' (add to Solo), indicating a change in the piano part's texture. The score concludes with a double bar line.

Let the wicked forsake his

mf

cres. *dim.*

Without Ped.

and the unrighteous man his thoughts.

mf *ff*

way, and re - turn unto the Lord, and re -

ff *Gt. Diaps. coupd. to Full Sw.*

Ped.

SOLO.

He will have mer - cy,

pp *pp*

- turn unto the Lord, and He will have mer - cy, He will have

pp Ch. *Sw. Diaps. with Oboe.*

Without Ped. Ped.

He will have mer-cy He

mer-cy, He will have mer-cy, and a - bund-ant - ly pardon,

p Ch.

Without Ped.

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with lyrics 'He will have mer-cy He'. The middle two staves are a piano accompaniment with lyrics 'mer-cy, He will have mer-cy, and a - bund-ant - ly pardon,'. The bottom two staves are a grand piano accompaniment with a 'p Ch.' marking. Pedal markings 'Without Ped.' are at the end of the system.

will have mercy, He will have mercy,

and a - bundantly pardon, and a -

Sw. Ch. Sw.

Ped. Without Ped. Ped.

Detailed description: This system contains the second two systems of music. The top staff is a vocal line with lyrics 'will have mercy, He will have mercy,'. The middle two staves are a piano accompaniment with lyrics 'and a - bundantly pardon, and a -'. The bottom two staves are a grand piano accompaniment with 'Sw.' and 'Ch.' markings. Pedal markings 'Ped.', 'Without Ped.', and 'Ped.' are at the end of the system.

and a-bundantly pardon,

- bundantly pardon, He will have mercy, He

pp *pp*

pp *pp*

pp Oboe in.

and a-bund-ant-ly par-don. A - men.

will have mer-cy and par - don. A - men.

rall. *rall.* *rall.*

rall.

Ped. 32 ft.

87 Arise, shine, for thy light is come.

Isaiah lx. 1-3.

G. J. ELVEY.

Allegro.

f A - rise, a - rise, shine, for thy light is come, shine,
f A - rise, a - rise, shine, for thy light is come,

shine, for thy light is come, is
 shine, for thy light is come, and the glo - ry of the Lord is ris -
p shine, for thy light is come, and the glo - ry of the Lord is

ris - en up - on thee, is ris - en up - on . . . thee.
cres. ris - en up - on thee, is ris - en, is ris - en up - on . . . thee.
f ris - en up - on thee,
cres. ris - en up - on thee,

p For behold, darkness shall cov - er the earth, and gross
p

p

darkness, and gross darkness, gross dark - ness the

The first system of the musical score consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in a G minor key with a 3/4 time signature. The lyrics are: "darkness, and gross darkness, gross dark - ness the". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

people, gross dark - ness the peo - ple: but the

f

f

cres.

The second system continues the vocal and piano parts. The lyrics are: "people, gross dark - ness the peo - ple: but the". The vocal lines end with a fermata on the word "the". The piano accompaniment includes a *f* dynamic marking and a *cres.* (crescendo) marking. The piano part features a more active bass line with some grace notes.

Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

f

The third system concludes the piece. The lyrics are: "Lord shall a - rise, the Lord shall a - rise, the Lord shall a -". The vocal lines end with a fermata on the word "a -". The piano accompaniment features a *f* dynamic marking and a steady, rhythmic accompaniment.

ARISE, SHINE, FOR THY LIGHT IS COME.

[No. 87.]

His glo - ry shall be

rise up - on . . . thee, and His glory shall be seen, His glory shall be

seen, His glo - ry shall be seen up - on . . . thee.

seen, His glo - ry shall . . . be seen up - on : : thee. And the
seen, shall . . . be . . . seen up - on : : thee.

seen, His glo - ry shall be seen up - on . . . thee.

and kings . . . to the

Gentiles shall come, shall come to Thy light, and kings . . .

and kings . . .

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

. . . to the brightness of thy ris - ing, and kings to the
. . . to the brightness . . . of thy ris - ing, kings . . . to the

. . . to the brightness of thy ris - ing, and kings to the
brightness, the bright - ness . . . of thy ris - ing. A - rise, a - rise,

brightness, the brightness of thy ris - ing. A - rise, a - rise,
brightness, the brightness . . . of thy ris - ing. A - rise, a - rise, shine,

brightness, the brightness of thy ris - ing. A - rise, a - rise,

No. 87.] *ARISE, SHINE, FOR THY LIGHT IS COME.*

shine, for thy light is come, shine, for thy light is come, thy light is come.

shine, for thy light is come, shine, for thy light is come, thy light is come.

88 *Arise, shine, for thy light is come.*

Isaiah ix. 1, 19.

E. J. HOPKINS,

Bold and spirited. (♩ = 116.)

en... up - on... thee, the glo - ry of the Lord, the

glo - ry of the Lord is ris - en, is ris - - en up -

on... thee. The sun shall be no more thy

shall be... no more thy light by
light by day, shall be no more, no more thy light by
shall be... no more thy light by

day ;
day ; neither, nei - ther for bright - ness shall the moon give
day ;

light un - to thee, give light un - to thee: but the Lord, the

Lord shall be un - to thee an ev - er - last - ing light, an

an ev - er - last - ing
ev - er - last - ing light, shall be un - to thee an . . ev - er - last - ing
un - to thee, a . .

light, *Joyfully.*
light, but the Lord shall be un - to thee an
light,

ev - er - last - ing light, and thy God thy glo - ry. . . . *rall.*

In all their affliction.

Isaiah lxiii. 9.

W. J. HUTCHINS.

Adagio. *cres.*

In all their af-flic-tion He was af-flict-ed,

p *cres.*

and the an-gel of His presence saved them: in His love and in His

p

cres. *dim.*

pi-ty He re-deem-ed them, Here-deem-ed them; and He bare them, and He

>cres. *dim.*

and car-ried them all the days of old, and He bare them, and

bare them, carried them all the days of old, bare them,

cres.

car-ried them,

carried them, He car-ried them all the days of old, all the days of old.

f *dim.* *rall.*

f *dim.* *rall.*

Thou, O Lord, art our Father.

Isaiah lxiii. 16 ; John iv. 23.

J. BARNBY.

Not too slow. (♩ = 100.)

mf Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther ;

our Re - deem - er from ev - er - last - ing is . . . Thy name.

cres. *f*

p Thou, Thou, O Lord, art our Fa - ther, . . . Thou art . . . our

p Thou, O Lord,

Fa - ther ; our Re - deem - er from ev - er - last - ing, our Re -

cres.

. . . deem - er from ev - er - last - ing is Thy name, . . . is

f

Thy name. The hour cometh, and now is, the

p

Su. p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include piano (*p*) and *Su. p* (Sustained piano).

hour cometh, and now is, when the true worshippers shall

cres. *p*

cres. *p*

cres. *p*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *cres.* (crescendo) and *p* (piano).

worship the Father in spir - it and in truth, in spir - it

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature and time signature remain consistent with the previous systems.

and in truth, the hour cometh, and now is, the hour

cres.

cres.

cres.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps). The lyrics 'and in truth, the hour cometh, and now is, the hour' are written below the vocal staff. The piano accompaniment features a steady bass line with chords. The word 'cres.' (crescendo) is written above the vocal staff at the beginning and above the piano staff at the end of the system.

cometh, and now is, when the true worshippers shall

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics 'cometh, and now is, when the true worshippers shall' are written below the vocal staff. The piano accompaniment continues with chords and a bass line. There are no dynamic markings in this system.

worship the Father in spir - it and in truth, in

dim.

p

dim.

p

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics 'worship the Father in spir - it and in truth, in' are written below the vocal staff. The piano accompaniment features chords and a bass line. The word 'dim.' (diminuendo) is written above the vocal staff at the beginning and above the piano staff at the end of the system. The piano staff also has a 'p' (piano) marking at the end of the system.

spir-it and in truth. . . Thou, O Lord, art our Fa - ther,

Thou . . . art our Fa - ther; our Re - deemer from ev - er -

f our Re - deem -

- last - ing is Thy name, our Re - deem - er,

dim. *p*

- er is Thy name, *Ped. pp*

our Re - deem - er from ev - er - last - ing is Thy name.

rall. *> dim.* *p* *pp*

rall. *> dim.* *p* *pp*

Lamentations iii. 22, 23; Psalms lxxviii. 19; xxxvi. 10.

J. BOOTH.

Larghetto.

p

It is of the Lord's mercies that we are not con-sum-ed, be -

- cause His compassions fail not. They are new ev - ery morn - ing,

f

Andante.

p

great is Thy faith - ful - ness. Blessed, blessed, bless - ed be the

p

Lord, . . who dai - ly load - eth us with His ben - e - fits,

cres.

mf

e - ven the God, the God of our sal - va - tion, e - ven the God, the

cres. *mf*

God of our sal-va - tion.

Sw.
pp

mf
mf

O con - tinue Thy lov - ing - kindness, Thy lov - ing -

ff
ff
ff

- kindness un-to them that know Thee; and Thy righteousness to the

pp rall. *molto rit.*
pp rall. *molto rit.*

upright in heart, and Thy righteousness to the upright in heart. A - men.

The Lord is my portion.

Lamentations iii. 24—26.

E. J. HOPKINS.

Moderato. (♩ = 72.)

mf

The Lord is my por - tion, saith my soul; . . . therefore will I

hope, will I hope in Him. The Lord.. is good unto them.. that

wait for Him, to the soul . . . that seeketh Him, that seek - eth Him, the

Lord is good unto them . . . that wait for Him, to the soul that

A little quicker.

seeketh Him, that seek - eth Him. It is good that a man should both

hope and qui-et-ly wait, should qui-et-ly wait for the sal-

-vation of the Lord, a man should both hope.. and qui-et-ly

wait,.. and qui-et-ly wait for the sal- vation of the Lord, should

should

dim. qui-et-ly wait for the sal-va-tion of the Lord. The *rall.* *Original time.*

dim. qui-et-ly wait for the Lord.

Lord is my por-tion, saith my soul; therefore will I *cres.*

cres.

hope, will I hope . . in Him, . . therefore will I hope, will I

f

hope . . in . . Him, will I hope in Him, will I hope in Him.

rall.

93

They that be wise.

Daniel xii. 3.

Firmly, and not too slow. (♩ = 60).

J. M. BELL.

mf

They that be wise shall shine as the brightness, shine as the brightness of the

mf

fir - ma - ment; they that be wise, they that be wise . . shall shine as the

brightness of the fir - ma - ment, shine as the brightness of the

fir - ma - ment; and they that turn ma - ny, turn ma - ny to

righteousness, and they that turn ma - ny, turn ma - ny to

Rather faster. (♩ = 96.)

righteousness as the stars for ev - er and ev - er, the

cres. *ff*

stars for ev - er and ev - er, as the stars for . . ev - er and

cres. *ff*

cres.

ev - er, the stars for ev - er and ev - er, for

pp

pp

cres. *f* *dim.*

ev - er and ev - er, for ev - er and ev - er.

cres. *f* *dim.*

Come, and let us return.

Hosea vi. 1; Isaiah lv. 7; Psalm cxvi. 1-5.

W. JACKSON.

Slowly and expressively.

p Come, and let us re - turn .. un - to . . the Lord, and *mf*

mf He will have mer - cy, have and He will have mer - cy up - on us; and to our *mf* have mer - cy up - on us; *cres.*

God, for He will a - bund - ant - ly par - don. *rit.*

SOPRANOS. *A little faster.*

A little faster. I love the Lord, be - cause He hath heard my voice, and my suppli -

- ca - tions. Be - cause He hath in - clin - ed His ear un - to me, . .

therefore will I call . . up - on Him as long as I live, will

call . . up - on Him as long as I live.

ALL VOICES IN UNISON. *alla recit.*

The sorrows of death

com-pass'd me, the pains of hell gat hold up - on me: I found

cres - cen - do. rit.

trouble and sorrow. Then called I upon the name of the Lord.

p *cres - cen - do. rit.* *f*

f yea, our
Gracious is the Lord, gracious and right-e-ous; yea, our
f yea, our

God is mer - ci - ful.
God is mer - ci - ful. Who is like un - to the
God is mer - ci - ful.

Tempo 1mo.

Lord our God? Come, and let us re - turn un - to .. the

p

COME, AND LET US RETURN.

[No. 9.]

mf Lord, and He will have mercy, have mercy up - on us ;
mf and He will have mercy up - on us ;

cres - cen - do. and to our God, for He will abundantly par - don.
dim. e rit.

cres - cen - do.
dim. e rit.

a tempo.
pp Come, and let us re - turn un - to the Lord. A - men, A - men.
a tempo. *p*

pp a tempo. *p*

95 Rend your heart, and not your garments.

Joel ii. 13.

J. B. CALKIN.

Rend your heart, and not your garments, and turn un-to . . the

Lord your God: for He is gra-cious, gra-cious and mer-ci-ful,
for He is gra-cious and mer-ci-ful,

and re-pent . . eth
slow to an-ger, and of great kind-ness, and re-pent-eth

Him . . . of the e-vil,
Him . . of the e-vil, and re-pent . . eth Him, . .

and . . re-pent-eth Him of the e . . vil.

Micah vii. 18.

W. HATELY.

Moderato. *mf*

Who is a God like un-to Thee, who is a God like un-to

p

Thee, that par-doneth in-i-i-qui-ty, that par-doneth in-i-i-qui-ty, and

p

cres.

passeth by the transgression of the remnant of His her-it-age, and

cres.

dim.

passeth by the transgression of the remnant of His her-it-age?

dim.

mf *Faster.*

Who is a God like un-to Thee? He re-taineth not His an-ger for

mf

be-cause He de-
dolce.

ev - er, He retaineth not His an-ger for ev - er, be -

light-eth in mer - cy, be-cause He de-light-eth in mer - cy, in
- cause He de-light-eth in mer - cy, be-cause He de-light-eth in

mer - cy,
cres. *f*
mer - cy, be - cause He de - light-eth, de - light-eth in mer - cy, be -
cres. *f*

dim.
- cause He de - light-eth in mer - cy, de-light-eth in mer - cy.
dim.

f *Tempo primo.* *dim.* *p*
Who is a God like un - to Thee? Who is a God like un - to Thee?
f *dim.* *p*

The Lord is good.

Nahum i. 7

First time QUARTET, second time CHORUS.

J. BELL.

Moderato. (♩ = 80.)

mf
The Lord is good, the Lord is good, a strong-hold, a

strong-hold in the day . . of trou-ble, in the

rall. e dim.

The Lord is good, the Lord is good, a
a tempo.
day of trou-ble. a strong-hold, the

rall. e dim.

strong-hold,
Lord is good, a strong-hold, a strong-hold, a strong-hold in the

rall. e dim.

day of trou-ble, the day . . of trou-ble.

rall. e dim.

Slowly. First time QUARTET, second time CHORUS. cres.

pp *cres.* *cres.*

And He knoweth them that trust in Him, He knoweth them that

pp *cres.* *cres.*

dim.

trust in Him, He knoweth them that trust in Him, He knoweth,

dim. He

He knoweth them that trust in Him, . . . He knoweth

cres. *dim.*

knoweth them, He knoweth them that trust in Him, He know - eth

cres. *dim.*

know - eth them that trust in Him,

them that trust, that trust in Him. Him.

1st. *2nd.*

them that trust, that trust in Him. Him. A - men.

The Lord is in His holy temple.

Habakkuk ii. 20.

Slowly.

mp

The Lord is in . . His ho - ly tem - ple, the

mp

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a mezzo-piano (*mp*) dynamic. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

Lord is in . . His ho - ly tem - ple: let all the

Detailed description: This system contains the second two staves of music. The top staff continues the melody from the first system. The bottom staff provides harmonic support. The lyrics continue below the top staff.

earth keep si - lence be - fore Him, let all . . the earth keep

Detailed description: This system contains the third two staves of music. The top staff continues the melody. The bottom staff provides harmonic support. The lyrics continue below the top staff.

si - lence be - fore Him, keep si - lence be - fore Him.

pp

pp

Detailed description: This system contains the final two staves of music. The top staff concludes the melody with a *pp* (pianissimo) dynamic. The bottom staff concludes the accompaniment with a *pp* dynamic. The lyrics conclude below the top staff.

Sing, O daughter of Zion.

Zephaniah iii. 14, 15.

H. E. BURTON.

Allegro.

f Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-el;

sing, sing, O daughter of Zi-on; be glad and re-joyce with all . . the

be glad and re-joyce, be glad and re-joyce with all . . the
mf heart, be glad and re-joyce, be glad and re-joyce, O
mf heart, be glad and re-joyce, be glad and re-joyce with all . . the
 be glad, re-joyce, be glad, re-joyce with all the

heart,
 daughter, O daughter of Je-ru-salem, be glad, . . re-joyce . .
 heart,
 heart,
ff

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with all the heart, O daughter... of Je - ru - sa - lem.

O daughter of Je - ru - sa - lem.

* QUARTET. *Andante moderato.*

p The Lord is in .. the midst of thee : . . *mf* thou shalt not see

ev - il an - y more, the Lord is in .. the midst of thee :

thou shalt not see ev - il, thou shalt not see ev - il, *dim.*

thou shalt not see ev - il, thou shalt not see ev - il, thou shalt not see *dim.*

* If possible, this movement should be sung unaccompanied.

ev - il an - y more, the Lord, . . the

Lord, . . the Lord is in the midst, in the midst of thee.

CHORUS. *Tempo 1mo. (Allegro).*

Sing, sing, O daughter of Zi-on; shout, shout, O Is - ra -

-el; sing, sing, O daughter of Zi-on; be glad and re -

be glad and re - joice, be
- joice with all . . the heart, be glad and re - joice, be
be glad, re - joice, be

SING, O DAUGHTER OF ZION.

[No. 99.]

glad and re - joice with all . . the heart,

-joice, be glad and re - joice, O daughter,
 glad and re - joice with all . . the heart, O daughter of Je -

glad, re - joice with all the heart,

-ru - sa - lem, be glad, . . . re - joice . . . with

all . . the heart, O daugh - ter . . of Je - ru - sa - lem.

O daugh - ter of Je - ru - sa - lem.

Rejoice greatly.

Zechariah ix. 9; Matthew xxi. 9;
Malachi iii. 2; Psalm xx. 9.

H. H. WOODWARD.

Allegro. (♩ = 108.)

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A forte (*f*) dynamic marking is present at the beginning.

The first system of the vocal and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes the lyrics: "Re - joice greatly, O . . daughter of Zi - on : be -". The piano accompaniment continues with a steady eighth-note accompaniment. A *V* (crescendo) marking is placed above the piano staff.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "- hold, thy King cometh un - to thee, . . re - joice, re -". The piano accompaniment remains consistent. A *V* (crescendo) marking is placed above the piano staff.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "- joice, be - hold, thy King cometh un - to thee : He is". The piano accompaniment ends with a *p* (piano) dynamic marking and a *Su.* (Sustained) marking. A *V* (crescendo) marking is placed above the piano staff.

REJOICE GREATLY.

[No. 100.]

cres.

p just, and having sal - va - tion, He is just, and having sal - *cres.*

p *cres.*

add Oboe.

va - tion. Ho - san - na to the Son of Da - vid :

f *f*

cres. *f Gt.*

Slower.

Blessed is He that cometh in the name . . of the Lord . . .

Slower.

Slower.

QUARTET. *Slow.* (♩ = 69.)

But who may a - bide the day of His com - ing? and
 But who may a - bide His com - ing?

CHORUS.
Largo. (♩ = 60.)

who shall stand when He . . . ap - pear - eth? Save, Lord, and
 hear us, O King of Heaven, when we call up - on . . . Thee.

hear us, O King of Heaven, when we call up - on . . . Thee.

101

From the rising of the sun.

Malachi i. 11.

F. A. G. OUSELEY.

Moderato.

From the ris - ing of the sun un - to the going down of the

My nameshall be great, shall be great a - mong . . . the Gen -
 same My nameshall be great, shall be great a - mong the Gen -
 My nameshall be great, shall be great a - mong the Gen -
 My nameshall be great a - mong the Gen -

- tiles; *mf*
 . tiles; and in ev' - - ry place, and in ev' - - ry
mf
 . tiles;

un - to . . . My
 place in - cense shall be of - fer'd up un - to . . . My
 un - to . . . My

name:
 name: for My name shall be great a - mong . . the
 name: for My name shall be great a - mong the . . .

heathen, for My name shall be great a - mong the hea -
 heathen,

then, thus saith the Lord, thus saith the Lord.
 thus . . thus . .
 thus saith the Lord, thus saith the Lord.

mf

From the ris - ing of the sun un - to the going down of the

mf

My name shall be great, shall be great a - mong . . .

f same My name shall be great, shall be great a . . .

f My name shall be great a -

... the Gen - tiles;

-mong the Gen tiles; and in ev' - ry place, and in

-mong the Gen - tiles;

ev' - ry place in - cense shall be of - fer'd up un - to . . .

un - un -

to . . . My name, thus saith the Lord.

-to . . . My name, thus saith the Lord.

-to . . . My name, thus saith the Lord.

Consider the lilies.

Matthew vi. 28, 29.

H. G. TREMBATH.

Andante. *cres.* *dim.*

mp *cres.* *dim.*

Con - sider the lil - ies of the field, how they grow; they toil not, they

dim. *mp*

toil not, neither do . . . they spin, spin, con - sider the lil - ies, con - sider the

dim. *p* *mp*

neither do they spin, . . .

cres.

cres.

lil - ies of the field, how they grow; they toil not, they toil not, neither

Con moto. *mf* *cres.*

mf *mf* *Con moto.* *cres.*

and yet I say unto you, do . . . they spin : and yet . . . I say un-to you, That even

and yet . . . I say . . . un-to you, and yet . . . I . . . say un-to you,

Sol - o-mou in all his glo - ry, ev - en Sol - o - mon in all his

CONSIDER THE LILIES.

dim. . . . *e . . rit.* > *dim.* these. *Slowly.* *mp*

glory was not arrayed like one of these. Con - sider the lil - ies, con -

dim. . . . *e . . rit.* > *dim.* these. *Slowly.* *mp*

Tempo lmo. *cres.* *dim.*

sid - er the lil - ies of the field, how they grow; they toil not, they

cres. *dim.*

cres. molto. *con moto.*

toil not, neither do . . they spin; yet Sol - omon in all his glo - ry was not ar -

cres. molto. *f* *con moto.*

rit. . . e . . dim.

- rayed like one of these, Sol - omon in all his glo - ry was not ar -

rit. . . e . . dim.

. . . molto. *Adagio.* *pp*

- rayed like one of these. Con - sid - er the lil - ies, con - sid - - er.

. . . molto. *p Adagio.* *pp*

Matthew ix. 13; Luke xv. 10; 1 Timothy i. 15.

C. VINCENT.

Andante. (♩ = 63.)
p e legato.

TENOR SOLO, OR ALL THE SOPRANOS.

I came not to call the right - eous, I

came not to call the right - eous, but sin - ners to re -

- pent - ance, but sin - ners to re - pent - ance, I

mf

came not to call the right - eous, but sin - - ners to re -

- pent - auce.

QUARTET, OR SEMI-CHORUS.

There is joy in the presence of the an - gels of God ov - er

CHORUS.

one sin - ner that re - pent - eth, There is joy in the presence of the

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

an - gels of God, there is joy, *Sw.* there is joy, there is joy in the

presence of the an - gels of God ov - er one sin - ner that re - pent -
ov - er one sin - ner that re - pent -

- eth, . . . that re - pent - - eth. *Allegro maestoso.* (♩ = 112.)
- eth, over one sin - ner that re - penteth. Faith - ful, faith - ful

faithful is the say - ing, and worth - y, worth - y of all ac - cep -

- ta - tion, faith - ful, faith - ful, faithful is the say - ing, that

No. 103.] I CAME NOT TO CALL THE RIGHTEOUS.

ALL THE VOICES IN UNISON.

a tempo.

cres.

Christ Je - sus, Christ Je - sus

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The piano part features a dense texture of chords in the right hand and a simpler bass line in the left hand. The tempo is marked 'a tempo' and there is a 'cres.' (crescendo) marking above the piano part.

came in - to the world to save . . sin - ners,

The second system continues the vocal line and piano accompaniment. The piano part continues with similar chordal textures. The tempo remains 'a tempo'.

f
Christ Je - - sus came in - to the

The third system begins with a dynamic marking of 'f' (forte). The vocal line and piano accompaniment continue. The piano part features a consistent rhythmic pattern of chords.

rit. e dim.
world to save . . sin - - - - ners.
rit. e dim.

The fourth system concludes the piece with a 'rit. e dim.' (ritardando e diminuendo) marking. The vocal line ends with a long note, and the piano accompaniment provides a final harmonic setting.

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

a tempo.

Faith - ful, faith - - ful, faith - ful is the

f *a tempo.*

rall. al fine.

say - - ing, and worth - y, and worth - y of

rall. al fine.

rall. al fine.

molto rall.

all ac - cep - ta - tion. A - men, A - men.

molto rall.

Come unto Me.

Matthew xi. 28, 29.

Arranged from GOUNOD by J. B. THOMSON.

Stoonly.

p
Come un-to Me, come un-to Me, all ye that la-bour and

are heavy lad-en, and I will give, will give you rest, and

dim.
I will give, will give you rest. . . Take My yoke up -

dim. *p*

- on you, and learn of Me; for I am meek and low-ly in

heart: and ye shall find rest un-to your souls, ye shall find

COME UNTO ME.

[No. 104.]

rest, ye shall find rest un to your . . souls. O come, . .

dim. *p*

dim. *p*

. . come un - to Me, O come, . . come un - to

come, come un - to Me, O come, come un - to

p

Me, *p*

Me, *f* and I will give you rest, and I will give you rest. *f* *ritard.*

p *ritard.*

105

Come unto Me.

Matthew xi. 28—30.

J. BOOTH.

Largo. *mf* *Andante con moto.*

Come un - to Me, Come un - to Me, all ye that la - bour

p *mf*

and are heavy lad - en, are heavy lad - en, and I will give you

p

rest, rest, I will give you rest. Take My yoke up -

pp *sf* *mf*

pp *sf* *mf*

for
- on . . you, and learn of Me, learn . . of . . Me; for

and learn of Me; *p* for

I am meek and low - ly,

I am meek, for I am meek, for I am meek and low - ly, and

I am meek and low - ly,

low - ly in heart: and ye . . shall find rest . . . un -

pp

and ye . . shall find

to . . your . . souls, . . . ye shall . . . find

mf

mf

COME UNTO ME.

[No. 105.]

rest, . . . find rest un - to your souls,
 rest . . . un - to . . . your souls, ye shall find
 rest, . . . find rest un - to your souls, ye shall find
 un - to . . . your . . . souls, ye

shall find rest, . . . find rest un - to your
 rest, . . . find rest . . . un - to . . . your
 shall find rest, . . . find rest un - to your

For My yoke . . . is eas - y,
 souls. For My yoke is eas - y, and My bur - den is
 souls.

light, for My for My yoke is eas - y, and My bur - den is . .
 light, *pp* for My yoke . . . is eas - y, and My bur - den is

light. Come un - to Me, come, come un - to Me.
 light. *mf* *pp* *rit.*

Matthew xxi. 9.

Allegro maestoso.

J. B. CALKIN.

Ho - san - na, Ho - san - na, Ho - san - na to the Son of

f

Da - vid, to the Son of Da - vid: Blessed is He that

p *f*

com - eth, that cometh in the name of the Lord, in the name

p

of the Lord; . . . Ho - san - na, Ho - san - na, Ho -

f

san - na in the high - est. A - men. . .

p

Mark x. 14.

H. GADSBY.

Not too slowly.

Suf - fer the lit - tle chil - - dren to come un - to

p

Suf - fer the lit - tle chil - dren to . . come un - to

Me, . .

Me, . . and for - bid them not, and for - bid them not: for of

such is the king - dom of God. . . Suf - fer the lit - tle

cres.

chil - dren to come un - to Me: for of such is the

cres.

dim.

king - dom, the king - dom of God.

Suf - fer the lit - tle

Suf - fer the lit - tle

pp

dim. *pp*

chil - dren to come un - to Me, . . and for - bid them not,

chil - dren to . . come un - to Me, . . and for - bid them not, and for -

- bid them not : for of such is the king - dom of God.

rall.

rall.

108

Suffer the little children.

Mark x. 14, 15.

E. PROUT.

Moderately fast.

mf

Suf - fer the lit - tle chil - dren to come un - to

Me, and for - bid . . them not,

Suf - fer the lit - tle

Suf - fer the lit - tle chil - dren to come un - to

chil - dren, . the lit - tle chil - dren to come un - to

cres.

Me, and for - bid them not, for - bid them not; for of such is the

Me, and for - bid them not,

cres.

king - dom of God, of such is the king - dom of God...

Crotchets as before.

Who - so - ev - er shall not receive the kingdom of God as a lit - tle

f

child, Who - so - ev - er shall not receive the kingdom of God as a lit - tle

child, he shall not en - ter there - in, he shall not en - ter there - in.

p

(MAGNIFICAT.)

Luke i. 46—55.

E. BUNNETT.

ALL THE VOICES IN UNISON.

f My soul doth mag - ni - fy the Lord, and my

Allegro. ($\text{♩} = 120.$)

mf *Diaps. Gt. with Soc. compd.* *add Prin.*

spir - it hath re - joic - ed in God my . . Saviour. For He hath re -

-gard - ed the low - li - ness, . . the low - li - ness of His hand -

-maid - en. For behold, from hence - forth all gen - er -

-a - tions shall call me . . . blessed. For He that is might - y hath

mag - ni - fi - ed me; . . . and ho - ly, ho - - ly is His name.

The harmonized portions may be sung either with or without accompaniment.

And His mer - cy is on them that fear Him through -

-out . . . all gen - er - - a - - tions.

UNISON.

He hath shewed strength, shew - ed strength with His arm ; He hath

scat - ter - ed the proud in the in - ag - in - a - tion

of . . . their hearts. He hath put down the might - y from their

seat, . . and hath . . ex - alt - ed the hum - ble and

meek. He hath fill - ed the hun - gry with . . good

things; and the rich He hath . . sent emp - ty a - way.

He re - mem - b'ring His mer - cy hath help - en His ser - vant

Is - ra - el; as He pro - mised to our fore -

fa - thers, A bra - ham and his seed, . . for . ev - er.

UNISON.

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

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now and ev - er shall be: world with - out end. A - men.

Luke i. 46—55.

(MAGNIFICAT.)

J. STAINER.

Allegro.

f My soul doth mag-ni-fy the Lord, and my spir-it hath re-

Allegro. (♩ = 100.)

f

p
- joic-ed in God my Sa-viour. For He hath re-

p

- gard-ed the low-li-ness.. of His hand-maid-en.

mf For . . be-hold, from hence-forth all gen-er-ations shall call me

ff *Slow.*

bless - ed. For He that is might - y hath mag - ni - fi - ed me; and

pp

ff *pp*

Slow.

pp

Ped.

a tempo.

ho - ly . . . is . . . His name. *mf* And His mer - cy is on

mf

a tempo.

mf

ff

them that fear Him, throughout all gen - er - a - tions. He hath shewed

ff

ff

strength, shewed strength with His arm ; He hath scatter - ed the proud

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "strength, shewed strength with His arm ; He hath scatter - ed the proud". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

in the im - ag - in - a - tion . . of their hearts.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "in the im - ag - in - a - tion . . of their hearts." The piano accompaniment continues with similar rhythmic patterns and harmonic support. Dynamic markings such as *p* (piano) are present.

He hath put down . . the might - y from their seat, and

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "He hath put down . . the might - y from their seat, and". The piano accompaniment features a *f* (forte) dynamic marking. The system ends with a double bar line and a *pp* (pianissimo) marking.

hath ex - alt - ed the humble and meek. He hath fill - ed the

hun - gry, the hungry with good things; and the rich he hath sent

emp - ty a - way. He re - mem - b'ring His mer - cy hath

holpen His servant Is - ra-el; as He prom - ised to our fore -

- cen - do. and his seed, for ev - er.
- cen - do.

MY SOUL DOTH MAGNIFY THE LORD.

[No 110

ff a tempo.

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

a tempo.

to the Ho ly Ghost; As it was in the be - gin - ning, is

Slower.

now, and ev - er shall be: world with - out end. A - men.

Slower.

My soul doth magnify the Lord.

(MAGNIFICAT.)

Luke i. 46—55.

A. S. MARKS.

Allegro.

ALL THE VOICES IN UNISON.

mf

My soul . . doth

mag - ni - fy the Lord, and my spir - it hath re - joic - ed in

God . . my Sa - viour. For He hath re - gard - ed the low - li -

ness, . . the low - li - ness of His hand - maid - en.

HARMONY.

For be-hold, from hence - forth all gen-er - a - tions shall

call . . me bless - ed. For He that is might - y hath

mag - ni - fied me ; and ho - ly is His name.

f

ff

dim.

pp *rall.*

pp *rall.*

pp *rall.*

VOICES IN UNISON.

a tempo.

And His mer - cy is on them, . . on them that . .

a tempo.

fear Him, throughout all gen - er - a - tions,

Poco animato.

He hath shewed strength . . . with His arm; He hath

Poco animato.

scat - tered the proud in the im - ag - in - a - tion

marcato.

of their hearts. He hath put down the might - y from their

cres. ff rall. Tempo mo.

seat, and hath ex - alt - ed the hum - ble and meek. He hath

cres. ff rall. Tempo mo.

dolce. dim.

fill - ed the hun - gry with good things; . . . and the

rich He hath . . . sent . . . emp - ty a - way.

p

He re - mem - b'ring His mer - cy hath hol - pen His ser - vant

p

cres.

Is - ra - el; as He prom - is - ed to our fore -

cres.

p

pp *rall.*

- fa - thers, A - bra - ham and his seed, . . . for ev - er.

p *pp* *rall.*

VOICES IN UNISON.

f

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

f

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - men.

112 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

J. Goss.

With animation.

Blessed be the Lord God of Israel, for He hath visited and re-deemed His

Allegro. (♩ = 100.)

f Gt.

peo - ple; And hath rais-ed up a might-y sal - va - tion

This system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts feature a melody with lyrics, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

for us, in the house of His ser - vant Da - vid;

This system continues the vocal melody and piano accompaniment. The lyrics are clearly visible under the vocal notes.

As He spake by the mouth of His ho - ly proph - ets, which have been since the

This system concludes the visible portion of the score on this page, showing the continuation of the vocal and piano parts.

world be - gan: That we should be sav - ed from our

and from the hands of all that hate . . . us ;
rall. e dim.

en - emies, and from the hands of all that hate . . . us ;
rall. e dim.

To perform the mercy promised to our fore - fathers, and to re -

Ch. (or Sw.)

- member His ho - ly covenant ; To perform the oath which He

sware to our fore - fa - ther A - braham, that He . . . would
that He would
that He would

give us, That we being de - liv - er - ed out of the hand of our

enemies might serve Him without fear, In ho - li - ness and

dim.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "enemies might serve Him without fear, In ho - li - ness and". The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords. A dynamic marking of *dim.* (diminuendo) is placed above the piano staff.

right - eous - ness be - fore Him, all the days of our life.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics "right - eous - ness be - fore Him, all the days of our life.". The bottom staff continues the piano accompaniment. The music concludes with a fermata over the final note of the vocal line.

f And thou, child, . . shalt be call - ed the prophet of the Highest :

f

Gt.

Detailed description: This system contains the final two staves of music. The top staff begins with a dynamic marking of *f* (forte) and contains the lyrics "And thou, child, . . shalt be call - ed the prophet of the Highest :". The bottom staff continues the piano accompaniment, starting with a dynamic marking of *f* and a *Gt.* (Grave) tempo marking. The system ends with a fermata over the final note of the piano accompaniment.

for thou shalt go before the face of the Lord . . . to pre -

- pare His ways; To give knowledge of sal - va - tion un - to His

Ch. (or Sw.)

peo - ple, for the re - mis - sion of their sins, Through the ten - der

dim.

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a section marked 'Ch. (or Sw.)' and a dynamic marking 'dim.'.

rall.

mer-cy of our God; where-by the day-spring from on high hath

rall.

cres.

vis - it - ed us, To give light to them that sit in dark - ness,

and in the shad - ow . . . of death, and to guide our

and in the shad - ow of death, *mp*

and in the shad - ow . . . of death, *Moderato.*

mp
Gt. Diaps. Sw. coupled.

feet in - to the way of peace.

mp

to guide our feet in - to the way . . . of peace.

mp

to guide our feet in - to the way . . . of peace.

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a bass clef. The piano accompaniment consists of two staves, both with treble and bass clefs. The music is marked with a mezzo-piano (*mp*) dynamic.

With spirit.

f

Glo - ry be to the Fa - ther, and

f

With spirit. (♩ = 100.)

f Gt.

The second system of music continues the vocal and piano parts. The vocal line has two staves with treble and bass clefs. The piano accompaniment has two staves with treble and bass clefs. The music is marked with a forte (*f*) dynamic and includes the instruction "With spirit." and a tempo marking "(♩ = 100.)". The piano part includes the marking "Gt." for guitar.

to the Son, . . . and to the

The third system of music continues the vocal and piano parts. The vocal line has two staves with treble and bass clefs. The piano accompaniment has two staves with treble and bass clefs. The music continues with the lyrics "to the Son, . . . and to the".

Ho - - ly Ghost; As it was in the be -

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Ho - - ly Ghost; As it was in the be -".

gin - ning, . . is now, and ev - er shall be: world

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "gin - ning, . . is now, and ev - er shall be: world".

with - out end. A - - men.

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "with - out end. A - - men.".

113 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

A. W. MARCHANT.

Allegro moderato.

ALL THE VOICES IN UNISON.

cres

cen

p Bless - ed be the Lord God of Is - ra - el, for He hath
Allegro moderato. *cres* *cen*

vis - it - ed and re - deem - ed His peo - ple; And hath rais - ed up a
do *sempre* *al*
do *sempre* *al*

f might - y sal - va - tion for us, in the house of His ser - vant Da -
dim.
f *dim.*

mf - vid; As He spake by the mouth of His ho - ly
cres.
mf *cres.*

prophets, which have been since the world be - gan : . . That

we should be sav - ed from our en - e - mies, and from the

hands of all that hate . . us ; To per - form the mer - cy

prom - is - ed to our fore - fa - thers, and to re - mem - ber His

ho - ly cov - en - ant; To per - form the oath which He swore to our fore -

mf *cres.*

mf *cres.*

mf *cres.*

- fa - ther A - braham, that He would give . . . us, . . .

f

f

mf *cres.*

... That we be-ing de-liv-er-ed out of the hand of our

mf *cres.*

mf *cres.*

f *Slower.* *p*

en-emies might serve Him with-out . . . fear, In ho-liness and

f *p*

f *Without Organ.*

pp

righteousness be-fore . . . Him, all the days . . . of our

pp *pp*

pp

Tempo 1mo.

life . . . And thou, child, shalt be call - ed the prophet of the

ff

Tempo 1mo.

ff

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a 3/4 time signature. It begins with a fermata over the first measure. The lyrics are "life . . . And thou, child, shalt be call - ed the prophet of the". The bottom staff is a piano accompaniment in the same key and time, starting with a forte (*ff*) dynamic. The tempo is marked "Tempo 1mo.".

High - est: for thou shalt go be-fore the face . . of the

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics "High - est: for thou shalt go be-fore the face . . of the". The bottom staff continues the piano accompaniment. The tempo remains "Tempo 1mo.".

Lord to pre - pare His ways; . . . To give knowledge of sal -

mf

mf

mf

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with the lyrics "Lord to pre - pare His ways; . . . To give knowledge of sal -". The bottom staff continues the piano accompaniment. The dynamics are marked *mf* (mezzo-forte) in several places. The tempo remains "Tempo 1mo.".

va - tion . . un - to His peo - ple, . . for the re - mis - sion

p

of their sins, Through the ten - der mer - cy of our God ; . . where -

p *cres*

cres

by the day - spring from . . on high, . . where - by the

cen *do* *sempre*

cen *do* *sempre*

cen *do* *sempre*

day - spring . . from on high . . . hath vis - it -

f *ff* *dim.*

f *ff* *dim.*

f *ff* *dim.*

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section, and ends with a diminuendo (*dim.*). The piano accompaniment mirrors this dynamic structure.

- ed . . . us, To give

Slower. *p*

Slower. *p*

sempre legato. *Slower.*

dim. e rall. *p*

Detailed description: This system contains the next three staves. The vocal line continues with the lyrics '- ed . . . us, To give'. The tempo is marked 'Slower.' and the dynamic is piano (*p*). The piano accompaniment is marked 'sempre legato.' and 'Slower.', with a dynamic of piano (*p*). The bottom staff includes the instruction 'dim. e rall.' (diminuendo e rallentando) and a piano (*p*) dynamic.

light . . . to them that sit in dark - ness,

Detailed description: This system contains the final three staves. The vocal line continues with the lyrics 'light . . . to them that sit in dark - ness,'. The piano accompaniment continues with the same tempo and dynamics as the previous system, featuring a 'dim. e rall.' instruction and a piano (*p*) dynamic.

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113.]

and in the shad - ow of death, . . .

pp

pp

pp *morendo. ppp*

a tempo. and to guide our feet in - to the way . . of peace.

and to guide our feet in - to the way of peace.

a tempo.

a tempo. Without Organ. *Organ.*

p *pp*

Without Ped.

Allegro moderato.

ff

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

Allegro moderato.

ff

Ped.

Son, and to the Ho - ly Ghost; As it was in the be -

- gin - ning, is now, and ev - er shall be: world with - out . .

end. A - - men, A - - men, A - men.

rall.

rall.

rall.

114 Behold, I bring you good tidings.

Luke ii. 10, 11.

J. Goss.

Allegro. (♩ = 104.)

f Behold, behold, I bring you good tidings, I bring you good

tidings of great joy, . . which shall be to all peo - ple.

Be - hold, . . . I bring you good tid - ings, I

Be - hold, I bring you good tidings, I bring you good tidings of

bring you good tidings, I bring you good tidings, I bring you good tidings of

great . . . joy, I bring you good tidings of great

great . . . joy,

great joy, I bring you good tidings, I bring you good tidings of

great joy, which shall be, shall be to all people, all peo - -

. . . joy, which shall be to all people, all peo - -

great . . . joy,

ple.

TENORS AND BASSES. *f*

For un - to you is born this day . . . in the

mf

ci - ty of David a Sav - iour, which is Christ the Lord, For

f

un - to you is born this day . . . in the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

David a Sav - iour, a Sav - iour, a

which is Christ, a Sav - iour, which is Christ, .
Saviour, which is Christ, a Sav - iour, which is Christ, the
Christ, . . .
which is Christ, a Sav - iour, which is Christ,

which is Christ the Lord.
Lord, is Christ . . the Lord.
. . . which is Christ the Lord.
is Christ the Lord.

f Behold, I bring you good tidings, I bring you good tidings of

For un - to

great joy, which shall be to all people. For un - to

you is born this day, this day in the ci - ty of Da -

you is born this day in the ci - ty, the ci - ty of Da -

For un - to you is born this

vid, For un - to you is born this day . . . in the

in the ci - ty, the

day, For un - to you is born this day in the ci - ty, the

ci - ty of Da - vid a Sav - iour, which is Christ, . . . a

ci - ty of Da - vid a Sav - iour, which is Christ, . . . a

Piu lento.

Saviour, which is Christ . . . the . . . Lord . . .

115 Let us now go even unto Bethlehem.

Luke ii. 15, 10, 11.

J. L. HATTON.

Andante. *Quasi recit.*

Let us now go ev-en un-to Beth-lehem, and

Andante.
p e sostenuto.

a tempo.

see this thing which is come to pass, which the Lord hath made known, which the
which the Lord hath made

a tempo.

Lord hath made known, which the Lord hath made known,
known, which the Lord hath made known, which the Lord hath made known,

made known un - to us.

f

f

f

Trumpet.

Detailed description: This system contains the first two systems of music. The top system has a vocal line in G major with lyrics 'made known un - to us.' and a piano accompaniment. The second system continues the piano accompaniment, including a section for a trumpet marked 'Trumpet.' with a forte 'f' dynamic.

Detailed description: This system continues the piano accompaniment from the previous system, showing the right and left hand parts in G major.

Allegro moderato.

For the an - gel said un - to us,

f

f

Allegro moderato.

f

Detailed description: This system contains the third system of music. It begins with a tempo change to 'Allegro moderato.' and a 3/4 time signature. The vocal line has lyrics 'For the an - gel said un - to us,'. The piano accompaniment includes a section marked 'Allegro moderato.' with a forte 'f' dynamic.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "Fear not, fear not: for, be - hold, I bring you good tid - ings, good tid - - ings of great joy, bring good tid - ings of great joy, for, be - hold, for, be - hold, for, be - hold, I bring you good tid - ings". The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes a right-hand melody and a left-hand bass line. The lyrics are: "Fear not, fear not: for, be - hold, I bring you good tid - ings, good tid - - ings of great joy, bring good tid - ings of great joy, for, be - hold, for, be - hold, for, be - hold, I bring you good tid - ings".

Fear not, fear not: for, be - hold, I bring you good tid - ings, good

tid - - ings of great joy, bring good tid - ings of great joy, for, be -

tid - - ings, bring good tid - ings of great joy,

- hold, for, be - hold, for, be - hold, I bring you good tid - ings

of great joy.

Trumpet.

Without Pedal.

f For un-to you is born this day in the ci - ty of Da - vid

f

(Trump.)

f

Ped.

pp a Sav - iour

pp

Without Organ.

Without Pedal.

Ped.

which is Christ the Lord. . . . Halle - lu - jah !

Trumpet. *ff*

ff L.H.

Halle - lu - jah ! a Sav - iour which is

pesante.

pesante. *ff*

Christ the Lord. Halle - lu - jah ! Halle - lu - jah ! Halle - lu - jah ! A -

A - men, A -

Without Pedal. *Ped*

men, A - men, A - men, A - men, A - men, Hal - le - lu - jah !

men, Hal - le - lu - jah ! A - men, Hal - le - lu - jah ! A - men, Hal - le - lu - jah !

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

. . . A - men, A - men, A -

A - men, Hal - le - lu - jah ! A - men, Hal - le - lu - jah ! A -

lu - jah ! Hal - le - lu - jah ! A - men, A - men,

men, Hal - le - lu - jah ! Hal - le - lu - jah ! A - men, A - men, Hal - le -

men, Hal - le - lu - jah ! A - men, Hal - le - lu - jah ! A -

men, Hal - le - lu - jah ! A - men, Hal - le - lu - jah ! A -

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

A - - men, Halle - lu-jah! A - men, A - men,

f

- lu-jah! A - men,
- lu-jah! A - men,

Hal - le - lu-jah! A - men,
Halle - lu-jah! A - men,

A - - -

ff

- men, A - men, A - men, A - - men,

- men,

A - - - men,

Hal-le - lu - jah!

Hal-le -

- lu - jah!

Hal-le - lu - jah! A - men. . . .

rit.

Adagio.

Adagio.

rit.

116 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29-32.

E. BUNNETT.

Slowly. ALL THE VOICES IN UNISON.

Slowly. *p* Lord, now lettest Thou Thy

ser - vant de - part .. in peace, in peace, ac - cord - ing to Thy

mf Con moto.
word : .. For mine eyes have seen, have seen Thy sal - va - tion, Which
Con moto.

Thou hast pre - par - ed be - fore the face of all peo - ple ; To

be a light to light - en the Gen - tles, and to be the

glo - ry of Thy peo - ple Is - ra - el. *f* Glo - ry be to the Fa - ther, and

to the Son, . . and to the Ho - ly Ghost ; As it was in the be -

rall. *pp*
- gin - ning, is now, and ev - er shall be : world without end. A - men.
rall. *pp*

117 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29—32.

J. STAINER.

Moderato.

Lord, now let - test Thou Thy ser - vant de - part . . in

Moderato. (♩ = 100.)

peace, ac - cord - ing to Thy . . word: For mine eyes have

seen Thy sal - va - tion, Which Thou hast pre - pared before the

LORD, NOW LETTEST THOU THY SERVANT.

[No. 117.]

face of all peo - ple; To be a light to light-en the

ff

Gentiles, and to be the glo-ry of Thy peo - ple Is - ra-el, to

ff

be the glo-ry of Thy peo - ple.. Is - ra - el. Glo - ry

ff

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a dynamic marking of *ff*. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The music features a mix of eighth and quarter notes, with some chords in the piano part.

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line remains in the same clef and key signature. The piano accompaniment continues with similar rhythmic patterns and chordal structures. The lyrics are: "Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er".

shall be: world without end. A - men, A - men, A - men.

The third system of the musical score concludes the piece. The vocal line ends with a fermata over the final note, marked with *fff Slower.* The piano accompaniment also features a fermata and is marked with *fff*. The lyrics are: "shall be: world without end. A - men, A - men, A - men." The system ends with a double bar line.

118 Lord, now lettest Thou Thy servant.

Luke ii. 29—32.

(NUNC DIMITTIS.)

A. S. MARKS.

Slowly.

pp Lord, now lettest Thou Thy

pp servant de - part in peace, ac - cord - ing to Thy word: . . . For mine

cres. eyes have seen, have seen Thy sal - va - tion, Which Thou hast pre -

f UNISON. - par - ed be - fore the face of all peo - ple; To be a

ff light to light - en the Gen - - tiles, and to be the *dim.*

No. 118.] LORD, NOW LETTEST THOU THY SERVANT.

dim - in - u - en - do.

glo - ry of . . Thy peo - ple Is - - ra - el.

dim - in - u - en - do. p

Allegro.

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

Allegro.

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - men.

Let your loins be girded.

Luke xii. 35, 36.

G. F. COBB.

Larghetto. (♩ = 96.)

mf Let your loins be gird - ed, be

mf

dim. gird - ed a - bout, and your lamps, your lamps . . .

dim.

cres . . . cen . . . do. burn - ing, let your loins be gird - ed, be

cres . . . cen . . . do.

f marcato. *ff con forza.* gird - ed a - bout, and your lamps burn - ing, your lamps

f marcato. *ff con forza.*

mf

burning, let your loins be gird-ed, and your lamps . .

mf

dim.

burning; and be ye . . your - selves, . . be ye . . your -

dim.

poco cres.

- selves like un - to men that look for their lord, that

poco cres. *p*

mf

look for their lord, and be ye . . your - selves like

mf

men, like men that look, that look for their lord.

Luke xv. 18, 19.

R. CECIL.

Slowly.

p

I will a - rise, I will a - rise and go to my Fa -

p

f *p* *mf*

- ther, and will say un - to Him, Fa - ther, Fa - ther, I have

f *p* *pp* *mf*

sinned, have sinned. I have sinned against heaven, and be - fore Thee, and au

dim.

no more wor - thy to be call - ed Thy son. I will a - rise,

dim. *p*

f *pp*

I will a - rise and go to my Fa - ther, my Fa - ther.

f *pp*

Behold the Lamb of God.

John i. 29.

A. E. GRELL.

Slowly.

mf

Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of

mf

God, be-hold the Lamb of God, which tak-eth a-way the

sin of the world, which tak-eth a-way.. the sin of the world. Be-

-hold the Lamb of God be-hold the Lamb, the Lamb of God, which

tak-eth a-way the sin of the world, which tak-eth a-way the

Slower.

sin of the world, which tak - eth a - way the sin of the world

Slower.

122 God so loved the world.

John iii. 16, 17.

J. STAINER.

Andante ma non lento. (♩ = 90.) *cres.*

p God so loved the world, . . . God so loved the

p *cres.*

world, . . . that He gave His on - ly be - got - ten Son, that

mf *mf*

who - so be - liev - eth, be - liev - eth in Him should not per - ish

p *p*

This Anthem should, if possible, be sung without Accompaniment.

cres. *f* *p*

should not per-ish, but have ev - er - last - ing life. For God

cres. *f* *p*

cres. *mf*

sent not His Son in - to the world to con-demn the world, God sent not His

cres. *mf*

p

Son in - to the world to con-demn the world ; but that the world through

p

pp

Him might be sav - ed. God so loved the world, . .

pp

cres.

God so loved the world, . . that He gave His on-ly be - got - ten

that

cres.

GOD SO LOVED THE WORLD

[No. 122.]

mf Son, that who - so be - liev - eth, be - liev - eth in Him *p* should not

mf *p*

cres. per - ish, should not per - ish, but have ev - er - last - ing *f*

cres. *f*

cres. life, ev - er - last - ing life, ev - er - last - ing, ev - er -

cres.

dim. - last - ing life. *pp* God so loved the world, . .

dim. *pp*

ppp *rall.* God so loved the world, . . God so loved the world.

ppp *rall.*

God is a Spirit.

John iv. 23, 24.

H. SMART.

Andante. God is a Spir - it: and

God . . is a Spir - it, God is a Spir - it:

The first system of music is in 3/2 time with a key signature of two flats. It begins with a piano (*p*) dynamic and an *Andante* tempo. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The lyrics are: "God is a Spirit: and God . . is a Spirit, God is a Spirit:". A *cres.* (crescendo) marking is placed above the second measure of the treble staff.

they . . . that worship Him must wor - - ship Him . . . in

and they . . that worship Him must worship Him in

The second system continues the melody and bass line. The lyrics are: "they . . . that worship Him must worship Him . . . in and they . . that worship Him must worship Him in". The music maintains the same tempo and key signature.

spir - it and in truth.

spir - it and in truth. God is a Spir - it,

The third system contains the lyrics: "spir - it and in truth. spir - it and in truth. God is a Spirit,". It includes a *dim.* (diminuendo) marking above the first measure of the treble staff and below the first measure of the bass staff. A piano (*p*) dynamic marking is placed above the second measure of the treble staff and below the second measure of the bass staff.

God is a Spir - it: and they . . that worship Him must

The fourth system concludes the lyrics: "God is a Spirit: and they . . that worship Him must". It features a *pp* (pianissimo) dynamic marking above the first measure of the treble staff and below the first measure of the bass staff. A *cres.* (crescendo) marking is placed above the second measure of the treble staff and below the second measure of the bass staff.

GOD IS A SPIRIT.

[No 123.]

must wor - - ship Him . . . in
 worship Him in spir - it, wor - ship Him . . . in

spir - it and in truth:
 spir - it, and in truth: for the Fa - ther
 for the Fa - - ther

dim.

seeketh such to wor - ship Him, for the Fa - ther

seek - eth such, seek - eth such to wor - - ship

Him . . . God is a Spir - it . . .

John vi. 33—35.

J. STAINER.

Andante.

The piano introduction consists of two staves. The right hand (treble clef) features a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes. The tempo is marked *Andante*. The key signature has one sharp (F#) and the time signature is 4/2. The piece begins with a *Sv.* (Sustained) marking in the bass staff and a *Ped.* (Pedal) marking in the bass staff.

p

Je - sus said un - to the peo - ple, The

p *mf*

The first system of the vocal and piano accompaniment. The vocal line (treble clef) starts with a *p* (piano) dynamic and ends with a *mf* (mezzo-forte) dynamic. The piano accompaniment (grand staff) follows the same dynamics. The lyrics are: "Je - sus said un - to the peo - ple, The".

bread of God is He which com - eth down from heaven, and

The second system of the vocal and piano accompaniment. The vocal line (treble clef) continues the melody. The piano accompaniment (grand staff) provides harmonic support. The lyrics are: "bread of God is He which com - eth down from heaven, and".

JESUS SAID UNTO THE PEOPLE.

[No. 124.

giv - eth life, and giv - eth life, life un -

f *ff*

f *ff*

cres. *ff*

to the world. Then said they un - to

p *p*

dim. *pp*

Him, Lord, . . ev - ermore give us . . . this bread.

ff *dim.*

ff *dim.* *p*

Je - sus said un - to them,

Andante. *pp* *cres.*

I am the bread of life, I am the bread of

life: he that cometh to Me... shall nev - er hunger; he that be -

• lieveth on Me... shall nev - er thirst, he that cometh to

JESUS SAID UNTO THE PEOPLE.

[No. 124]

Me . . shall nev - er hun - ger; and he that be .

. liev - eth on Me shall nev - er, nev - er

thirst, shall nev - er thirst, shall nev - er

thirst. A - men, A - men.

Adagio.

If ye love Me.

John xiv. 15-17, 26, 27.
Andantino.

H. J. GAUNTLETT.

p If ye love Me, keep ye My com-mandments, keep ye My com-
cres.

p . . . mandments, if ye love Me, if ye love . . . Me.
pp
p if ye love, ye love Me.

mf And I will pray the Fa-ther, and He shall give you an-oth-er
mf

Com-fort-er, that He may a-bide with you, with you for
Com-fort-er, that He that He may a-
He may a-bide, may a-

Com-fort-er, that He, that He may a-bide with
ev-er, for ev-er;
bide with you for ev-er; ev-en the Spirit of truth; He
you for ev-er;
cres.
cres.

dwelling with you, He shall be in you, He dwelling with you,

mf *dim.*

mf *dim.*

He shall be in you. The Com-fort-er, yea, the Ho-ly

p *p*

Ghost, whom the Fa-ther will send un-to you, He shall teach you, shall

teach you all things, and bring all things to your re-membrance, whatso-ever

Peace, peace I leave, . . . My

I have said, have said un-to you. Peace, My peace I leave with

p *p*

Peace, My peace I leave with

Peace, peace, My peace I . . .

peace I . . . leave with you, *cres.* *dim.*
 you, . . . I leave, . . . My peace I leave with
 peace I My leave with you, I

leave with you, I leave with you, My peace I . . .

p *cres.* *dim.* *f*
 you, My peace I give un - to you. Let not your heart be
 give My peace to you.

give, My *p* peace I give un - to you.

dim. *f*
 troub - led, nei - ther let it be a - fraid. If ye . . .

dim. *f*
 keep ye, if ye

love Me, keep ye My com - mand - ments,

love . . . Me, keep ye, keep ye My com - mand - - ments.
dim. *p*
 if ye love . . . Me, keep ye My . . . com - mandments.
 keep ye, keep ye My com - mandments.

if ye love . . . Me, keep ye My com - mand - - ments.
dim. *p*

I will not leave you comfortless.

John xiv. 18-21.

Andante grazioso. ($\text{♩} = 50$)

B. STEANE.

mf

I will not leave you com - fort - less, I will not

mf

leave you com - fort - less: I will . . . come to you. Yet a lit-tle

dim.

while, and the world seeth Me no more, seeth Me no more; but

dim.

A little faster. *cres.* *f* *cres.*

ye . . . see Me: be - cause I live, . . . ye shall live . . . al -

A little faster. *cres.* *f* *cres.*

mf

so. At that day ye shall know that I am in My Fa - ther, and

mf

cres. *rit.* *a tempo.*

ye in Me, . . . and I . . . in you. He that hath My com-

cres. *rit.* *a tempo.*

he, . . . he . . . it is that lov - eth

- mandments, and keep-eth them, he, he it is that lov - eth

rit. *a tempo.*

Me :

cres.

Me: and he that lov - eth Me shall be lov - ed by My

cres.

Slowly. *mf*

Fa - ther, and I will love him, . . . and will

p *mf*

pp

man - i - fest My - self . . . to him. A - men. . .

pp

127 And it shall come to pass in the last days.

Acts ii. 17, 18, 21.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

mf *f* *rit.* *mf a tempo.*
Ped.

The piano introduction is in 4/4 time with a key signature of two flats. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *mf*, *f*, *rit.*, and *mf a tempo.* A *Ped.* (pedal) marking is present under the bass line.

mf marcato. *>*
And it shall come to pass in the last days, saith
mf marcato.

The vocal entry is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The dynamics are marked *mf marcato.* and *mf marcato.* An accent mark *>* is placed above the first note of the vocal line.

cres.
God, I will pour out of my Spirit, will pour out of my Spir - it up - on all
cres.

The vocal line continues in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The dynamics are marked *cres.* and *cres.*

f
flesh : and your sons shall prophesy, . . . your daugh - ters shall
f

The vocal line continues in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The dynamics are marked *f* and *f*.

prophesy, . . your sons and your daughters shall prophesy

f

sy, . . and your young men shall see visions,

p

p Sw. sostenuto.

and your old men shall dream dreams, shall see visions, shall dream

p

cres.

p sostenuto. cres.

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

dreams : And on my ser - vants and on my hand - maidens

dreams : And on my ser - vants and on my hand - maidens I will pour

Gt. f

I will pour out, will pour out *dim.*

I will pour out in those days . . . of my

out, I will pour out in those days . . *dim.*

Spir - it ; . . . and they shall prophesy, . . . and they shall

p

p Sw.

Without Ped.

p *poco a poco cres. ed accel.*

pro-*ph*-e-sy, . . they shall pro - *ph*-e-sy : And it shall come to

p *poco a poco cres. ed accel.*

p *Gt. mp* *Ped.*

f *Tempo 1mo.*

pass, it shall come, shall come to pass, . . that who - so -

f *Tempo 1mo.*

cres.

- ev - er shall call on the name, the name of the Lord, the name of the

cres.

cres.

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the vocal line and piano accompaniment. The vocal line starts with a rest, then enters with the lyrics 'pro-*ph*-e-sy, . . they shall pro - *ph*-e-sy : And it shall come to'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The second system continues the vocal line with 'pass, it shall come, shall come to pass, . . that who - so -'. The piano accompaniment remains consistent. The third system shows the vocal line with '- ev - er shall call on the name, the name of the Lord, the name of the'. The piano accompaniment continues with the same rhythmic pattern. The fourth system shows the vocal line with 'ev - er shall call on the name, the name of the Lord, the name of the'. The piano accompaniment continues with the same rhythmic pattern. The fifth system shows the vocal line with 'ev - er shall call on the name, the name of the Lord, the name of the'. The piano accompaniment continues with the same rhythmic pattern. The score includes various musical notations such as dynamics (p, f, cresc.), tempo markings (Tempo 1mo.), and performance instructions (poco a poco cres. ed accel., Gt. mp, Ped.).

Lord . . shall be sav - ed, shall be sav - ed, that who - so -

ff *sf* *rit.* *a tempo.*

ev - er, who - so - ev - er shall call on the name of the

ff *sf* *rit.* *a tempo.*

Lord, on the name of the Lord

Full Swell.

Gt. Diapasons.

ff
Gt.
poco dim.
16 ft. Ped. coupled.

Piu lento.
ff
shall be sav - ed, shall be
ff
Piu lento.
mf

Adagio.
sav - ed, shall . . be sav - ed . . A - men . . .
mp *p*
mp *p*
Adagio.
mp *p*

128 Christ being raised from the dead.

Romans vi. 9.

QUARTET, OR SEMI-CHORUS.

G. J. ELVEY.

Andante.

mf Christ be-ing rais-ed from the dead, Christ

Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,

Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,

di-eth no more, di-eth no more,
di-eth no more, di-eth no more,
di-eth no more, di-eth no more,

di-eth no more, di-eth no more,
di-eth no more, di-eth no more,
di-eth no more, di-eth no more,
di-eth no more, di-eth no more,

eth, no . . more, di - eth no . . more, no . . .

eth no more, di-eth no more, no

di-eth no more, di-eth no more, no

more ;

CHORUS.

more ; death hath no more do - min-ion o - ver

more ;

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

p *f* *pp*

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

death hath no more, no more do - min - ion o - ver

Him, death hath no more do - min - ion

f *pp* *f* *f* *ff* *ff*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The lyrics are: "death hath no more do - min - ion o - ver Him, death hath no more, no more do - min - ion o - ver Him, death hath no more do - min - ion".

o - ver Him, no more do - min - ion o . . .

o - ver Him.

129 Christ being raised from the dead.

Romans vi. 9-11.

W. H. GILL.

Andante.

mf Christ being raised from the dead, di - eth no more, Christ being raised
mf di - eth no more,

Ped.

from the dead, di-eth no more: death hath no more do-min-ion o-ver Him,
 di-eth no more: *ff* *Ped. 8ve lower.*

death hath no more do - min - ion o - ver Him. For in that He

died, He died un - to sin once: but in . . . that He

liv - eth, He liv - eth un - to God. Like - wise reck - on ye al - so your -

- selves to be dead . . . in - deed un - to sin, but a - live un - to

God through Je - sus Christ our Lord. A - men, A - men.

How lovely are the messengers.

Romans x. 15, 18.

Andante con moto. (♩ = 132.)

MENDELSSOHN.

ALTS.

Andante con moto.

p sempre legato.

How love - ly are the mes - sen - gers that preach us the gospel of

peace, How love - ly are the mes - sen - gers that preach us the gospel of

peace, the gos - pel of peace, the messengers that preach . . . us the

BASSES.

How lovely are the messengers that preach us the gospel of

gospel of peace, How love - ly - ly

peace, How love - ly are the mes - sen - gers that preach us the gospel of

cres.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

To all . . . the na - tions is
 are they that preach us the gospel of peace. To all the na - tions is
 To all . . . the na - tions is
 peace, the gos - pel of peace. To all the na - tions is
cen do. *f*
 to all . . . the na - tions is
 gone forth the sound of their words, to all the sound, *sf* the na - tions is
 to all . . . the na - tions is
 gone forth the sound of their words, . . . is gone forth the sound of their
 gone, . . . is gone forth the sound their
 gone, . . . is gone forth the sound of their words, the

The musical score is written for voice and piano. It features a treble and bass clef for the voice part and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (f, sf, cen), articulation (accents), and phrasing slurs. The lyrics are printed below the vocal line, with some words appearing on multiple lines to accommodate the musical phrasing.

words. How

of . . . their words. How love - ly

words. How love - ly are the mes - sengers that preach us the gospel of

sound. How love - ly are the

love - ly are the messengers that preach us the gospel of peace,

are peace, the messengers that preach us, that preach us the gospel of the

the messengers, the messengers that preach us, that

they To

peace, *dim.* *p* *p*

gospel of peace, that preach us the gos - pel of peace.

preach us the gospel of peace, the *dim.* *p*

gos - pel of peace.

The musical score is written for voice and piano. It features a treble and bass clef for the voice part and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

all . . . the na - tions is gone forth the sound of their words,

To all the na - tions, to

p
cres.

all . . . the na - tions is gone forth the sound of their words, to

p *cres.* *f*

to all the na - tions,

cres.

all . . . the na - tions is gone forth the sound of their words, is
is gone forth the sound of their

f

gone forth the sound of their words, . . . to all . . . the

words, . . . is gone forth the sound of their words, to all the

f

na - tions is gone forth the sound of their words, throughout all the

lands their glad tid - - ings. . . How love-ly are the messengers that

dim. *p*

HOW LOVELY ARE THE MESSENGERS.

[No. 136.]

how love - ly . . . they that
p preach us the gospel of peace, how love - ly are the mes - sen - ly they that
p how love - ly they that

preach us the gospel of peace, . . . they . . . that preach us the
 . . . gers that preach us the gospel of peace, that preach us the
 preach, . . . that preach us the
 preach . . . us the gospel of peace, the

gos - pel of peace.

dim. *p*

The night is far spent.

Romans xiii. 12.

T. HEWLETT.

Andante. *p* let us

The night is far spent, . . . the day is at hand: let us

p

there - fore, . . .

there - fore, let us there - fore cast a - way the works of dark -

p *f*

ness, the night is far spent, . . . the day is at

p *f*

hand: let us therefore cast off the works of dark - ness, cast off the

Without organ. *With organ.* let us therefore

of dark -

cast off the works of dark - ness, and let us put on,

mf *mf*

works of dark - ness, . . . and let us put

rall. *mf*

rall.

ness,

THE NIGHT IS FAR SPENT.

[No. 131.]

and let us put . . on the ar - mour of light,
 on, let us put . . on the ar - mour of light, and let us

put . . on the ar - mour of light. The night, . . .
 put . . on the ar - mour of light. The night is far
 rall. a tempo. p a tempo. p
 rall.

the day is at hand : . .
 spent, . . the day is at hand : . . let us there-fore
 f f

cast off the works of dark-ness, and let us put on the

ar - mour of light, the ar-mour, the ar - mour of light.
 dim. e rall.
 the ar - - mour . of . . light.
 dim. e rall.

132 Christ our passover is sacrificed for us

1 Corinthians v. 7, 8.

J. Goss.

Moderato. (♩ = 66.)

mp
Christ .. our pass - o - ver is sac - ri - fic - ed for us :

mp

cres. therefore let us keep the feast, *f* therefore let us keep the feast,
cres.
there - fore let us keep the feast,

SOPRANO SOLO. *Slower.*

not with the old leav - en, nor with the leav - en of
Slower.
p

mal - ice and wickedness ; but with th'un-leav - ened bread of sin -

- cer - i - ty, but with th' un - leav - ened bread of sin -

- cer - i - ty, th' un - leavened bread of sin - cer - i - ty and

CHORUS. *Tempo lmo.*

f truth, Christ our pass - o - ver is sac - ri - fic - ed for us:

there - fore let us keep the feast, there - fore let us keep the

feast, *p* not with the old leav - en, nor with the leav - en of
feast, *p*

No. 132.] CHRIST OUR PASSOVER IS SACRIFICED FOR US.

mal - ice and wick - ed - ness ; but . . . with th' un - leav - ened bread, . . .
bread, th' un - leav - ened bread, th' un - leav - ened bread, . . .
but . . . with th' un - leav - ened bread,

dim. . . . leav - ened bread of sin - cer - i - ty and truth, let us keep us
dim. the bread
dim. keep the feast, let us keep the feast, . . . with th' un - leav -

keep, let . . . us keep . . . the feast, . . . with th' un - leav -
. . . the feast, let us keep the feast, . . . with th' un - leav -

- ened bread of sin - cer - i - ty . . . and truth, . . .
of sin - cer - i - ty and truth, with th' un -
- ened bread of sin - cer - i - ty and truth, with th' un -

. . . with th' un - leav - ened bread of sin - cer - i - ty and truth.
- leav - ened bread, the bread of sin - cer - i - ty and truth.
with th' un - leav - ened bread of sin - cer - i - ty and truth.
- leav - ened bread . . .

1 Corinthians xv. 20—22.

Moderato.

T. SMITH.

ff *mf*

Christ is ris - en from the dead, Christ is ris - en from the dead, and be -

ff *mf*

- come the first-fruits of them . . . that slept, and become the first-fruits of

mf

dim. *f*

them that slept. Christ is ris - en from the dead, Christ is ris - en

dim. *f*

mf *dim.*

from the dead, and become the first-fruits of them that slept.

mf *dim.*

pp *Slower.* *Tempo 1mo.* *ff*

For since by man came death, for since by man came death, by man came

pp *Slower.*

al - so the res - ur - rec - tion of the dead. For as in Adam all die,

for as in Adam all die, even so in Christ shall all be made a -

- live, ev - en so in Christ shall all be made a - live, ev - en

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

made a - live. Al - le - lu - ia, Al - le - lu - ia. A - men.

134 Grieve not the Holy Spirit of God.

Ephesians iv. 30—32.

J. STAINER.

QUARTET, OR SEMI-CHORUS.

Andante. (♩ = 80.)

grieve not the

cres.

Grieve not the Ho - ly Spir - it of God, grieve not . . . the
 God, . . . grieve not the

p *p* *cres.* *cres.*

Ho - ly Spir - it of God, where - by ye are sealed un - to the

f *f*

day of re - demp - tion, are sealed un - to the day of re - demp -

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

CHORUS.

grieve

- tion. . . Grieve not the Ho - ly Spir - it of God, grieve
 God, . . .

pp *pp*

. . . not the
 not . . . the
 grieve not the Ho - ly Spir - it of God, where - by ye are

cres. *f* *cres.* *f*

sealed un-to the day of re-demp-tion, are sealed un-to the

dim. *p*

day of re-demp-tion. Let all bit-ter-ness, and

pp *mf*

più Allegro. (♩ = 100.)

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

accel. e cres. *ff*

Allegro con brio. (♩ = 120.)

put a-way from you . . with all mal-ice, all bit-ter-ness, and

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

fff

GRIEVE NOT THE HOLY SPIRIT OF GOD. [No. 134]

Più lento. (♩ = 100.)

put a-way from you . . with all mal-ice. And be ye

2nd SOPRANO.

1st SOPRANO.

rall.

QUARTET OR SEMI-CHORUS

And be ye kind, and be ye kind, . . . be
kind, . . . be ye kind, . . . be

SEMI-CHORUS. And be ye

Andante, come Tempo 1mo. (♩ = 80.)

pp ten - der -

kind one to an - oth - er, be kind one to an - oth - er, ten - der -

p *pp* ten - der -

- heart-ed, ten - der - heart-ed,

ten - der - heart-ed, for - giv - ing one an - oth - er, for -
heart-ed, ten - der - heart-ed,
- heart - ed, ten - der heart-ed,

cres. *pp* *mf* *cres.*

- giv - ing one an - oth - er, ev'n as God for Christ's sake hath for - giv - en

cres. *dim.*

No. 134.] GRIEVE NOT THE HOLY SPIRIT OF GOD.

CHORUS.

p
you. Be kind one to an - oth - er, be kind one to an - oth - er,

pp *cres.* *mf*
ten - der - heart-ed, ten - der - heart-ed, ten - der - heart-ed, ten - der - heart-ed, for - giv - ing one an -

pp *cres.* *mf*
ten - der - heart - ed, ten - der - heart-ed,

pp *cres.* *dim.*
- oth - er, for - giv - ing one another, ev'n as God for Christ's sake hath for -

pp *cres.* *dim.*

p
- giv - en you. Be kind one to an - oth - er, for - giv - ing one an -

pp *Adagio.* *rall.*
- oth - er, ev'n as God for Christ's sake hath for-giv - en you.

pp *Adagio.* *rall.*

Philippians ii. 7, 8.

PALESTRINA.

Very slowly and sustained.

He hum-bled Him-self, . . . and made Him-self of

no . . . rep-u-ta-tion, and be-came o-

ev-en the death
- be-dient un-to death, ev-en the death death.

the death

of . . . the . . . cross, He be-came o-be-dient

un-to death, . . . the death . . . of the cross.

136 Set your affection on things above.

Colossians iii, 2, 3.

J. E. WEST.

Andante. (♩ = 88.)

p Set your af - fec - tion on things a - bove, on things a -

- bove, not on things on the earth, set . . your af - fec - tion on

things a - bove, on things a - bove, not on things on the earth.

pp For ye are dead, for ye are dead, and your life is

hid with Christ in God, your life is hid with Christ in God.

a tempo.
pp
 Set your af - fec - tion on things a - bove, on

pp
a tempo.

things . . a - bove, not on things on the earth . .

pp For ye are dead, for ye are dead, and your

pp *f*

life is hid . . with Christ in God, your life is hid with

hid . . with

p *f*

Christ, with Christ in God.
rit.

Christ, with Christ in God, with Christ in God.

rit.

Christ . . . in God.

I know whom I have believed.

2 Timothy i. 12.

Andante maestoso. (♩ = 72.)

G. A. MACFARREN.

f I know whom I have be - liev - ed, I know

whom I have be - liev - ed, and am per - suad - ed that He is

p

a - ble to keep . . . that . . . which I have com -

cres.

- mit - ted un - to Him a - gainst . . . that . . . day, a -

f

- gainst . . . that . . . day. A - men, A - men.

ff

(380)

138 Blessed is the man that endureth temptation.

James i. 12.

J. STAINER.

Allegro moderato.

Bless - ed is the man that en - dur - eth temp - ta - tion : for

when he is tried, for when he is tried, he shall re -

- ceive the crown of life, which the Lord hath prom - is - ed to

them that love . . . Him . . . Bless - ed is the man that en -

- dur - eth temp - ta - tion : for when he is tried, for

when he is tried, . . he shall re - ceive the crown of

life, which the Lord hath prom - is - ed to them that love

Him, hath prom - is - ed to them that love . . Him.

1 John iv. 7, 16.

G. F. COBB.

Lento.

BASS SOLO.

cres.

Be - lov-ed, let us love one an - other : for

Lento. (♩ = 63.)

mf *cres.*

love . . is . . of God ; . . and ev' - ry one that

lov - eth is born of God, . . and know - eth

dim.

CHORUS. ALTO.

p

Be -

dim.

God. . .

CHORUS. SOPRANO.

mf Be - lov - ed, let us love one an -

- lov - ed, let us love . . one an - oth - er, *mf* let us

TENOR.

mf Be - lov - ed, let us

CHORUS. BASS.

p Be - lov - ed, let us love . . one an - oth - er: . .

cres. *mf*

- other: for love is of . . God; and

cres. *sf*

love one another: for love . . is of . . God; and ev' - ry

cres. *mf*

love one another: for love . . is of God; *sf* and

cres.

. . for love, for love is of God; and ev' - ry

cres. *sf*

BELOVED, LET US LOVE ONE ANOTHER.

[No. 139.]

ev' - ry one that lov - eth *cres.* *dim.*

one that lov-eth, that lov - eth is born of God, and
ev' - ry one . . . that

one that lov-eth, that lov - eth is born of God, *cres.* *dim.*

know - eth God. . .

Tempo 1mo.
God is love,

p God is love, *SOLO.*

God is love, *mf* And

Tempo 1mo.

f *rit.* *p* *mf*

he . . that dwelleth, that dwelleth in love dwelleth in God, and

CHORUS. *mf*

And he that dwelleth, that dwelleth in love . .

CHORUS. *mf*

God in him . .

f dwell-eth in God, . . and God in him, . . *dim.* dwell-eth in God, and

f *dim.*

dim.

God in him, . . dwell - eth in God, . . and God in him.

f rall. *pp Adagio.*

f rall. *pp Adagio.*

f rall. *pp Adagio.*

Detailed description: This is a three-part musical score for voice, piano, and organ. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the organ accompaniment. The music is in a 2/2 time signature with a key signature of one flat (B-flat). The tempo is marked 'Adagio'. Dynamics include 'f rall.' (forte, ritardando) and 'pp' (pianissimo). The lyrics are 'God in him, . . dwell - eth in God, . . and God in him.' The organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

140 Beloved, if God so loved us.

1 John iv. 11, 21.

J. BARNBY.

Be - lov - ed, if God so loved us, . . we ought al - so to

love one an - oth - er, . . we ought al - so to love one an -

Lento. (♩ = 44.) *cres.*

mf *cres.*

mf *cres.*

dim.

dim.

Detailed description: This is a two-part musical score for voice and piano/organ. The top staff is the vocal line, and the bottom is the piano/organ accompaniment. The music is in a 2/2 time signature with a key signature of two sharps (D major). The tempo is marked 'Lento' with a quarter note equal to 44 beats. Dynamics include 'mf' (mezzo-forte), 'cres.' (crescendo), and 'dim.' (diminuendo). The lyrics are 'Be - lov - ed, if God so loved us, . . we ought al - so to love one an - oth - er, . . we ought al - so to love one an -'. The piano/organ part features a steady accompaniment with a melodic line in the right hand.

cres. *cres.*

- oth - er, . . . Be - lov - ed, if God so loved us, . . . Be -

cres. *cres.*

dim. we ought al - so to

lov - ed, if God so loved us, . . . we ought al - so, we ought al - so to

dim. we ought al - so to

love, . . . al - so to love, . . . al - so to love one an -

al - so to love, . . . al - so to love, to love one an -

love, . . . al - so to love, . . . al - so to love one an -

- oth - er. . . *mf*

- oth - er. . . And this commandment have we from Him, - oth - er. . .

That he who lov-eth God, . . .

this commandment have we from Him, *f* That he who lov-eth

f That he who

cres. he who lov-eth God . . . love his bro-ther al-so,

God, *cres.* he who lov-eth God love his bro-ther al-so,

lov-eth God . . . love his bro-ther al-so,

cres.

mf love his bro-ther al-so, *dim.* *p* Be-lov-ed, if God so

mf *mf* *dim.* *p*

loved us, *p* we ought al-so to love one an-oth-er.

Now unto Him.

Jude 24, 25.

L. MASON.

Moderato.

f
Now unto Him that is a - ble to keep you from fall - ing, and to pre -

-sent you faultless before the presence of His glo - ry with exceeding joy,

to the only wise God, our Sa - viour, be glo - ry and ma - jes - ty, do -

-min - ion and power, be glo - ry and ma - jes - ty, do - min - ion and

power, both now and ev - er. A - - - men. . . .

Thou art worthy, O Lord.

Revelation iv. 11.

Boldly and with spirit.

E. PROUT.

Thou art worthy, O

Thou art worthy, O Lord, art worthy, O Lord, Thou art worthy, O

f

Lord, to receive glo-ry and honour and power, glo-ry and hon-our and

power, . . Thou art worthy, O Lord, to receive glo-ry and

hon-our and power, to receive glo-ry, to receive

mf to receive glo-ry, *cres.* to receive honour,

power, to receive glo-ry and honour and power, glo-ry and hon-our and

ff

power : for Thou hast cre - a - ted
for Thou hast cre - a - ted all things, for

all things, Thou, Thou hast cre - a - ted all things, and for Thy
Thou hast cre - a - ted, cre - a - ted all things,

and for Thy
pleasure they are and were cre - a - ted, and for Thy pleasure,
pleasure, and for Thy pleasure they are . . . and . . .

and for Thy pleasure, for Thy pleasure they are . . . and were cre -
and for . . . Thy pleasure they
and for Thy pleasure, for Thy pleas - ure, and for Thy
were . . . cre - a - ted.

a are . . . ted and were cre - a - ted.
pleasure they are and were cre - a - ted

Revelation v. 12.

H. SMART.

Con moto moderato. (♩ = 54.)

Wor - thy is the Lamb, wor - thy is the Lamb that was

f *ff*

slain, . . . was slain,

dim. *p.* *f*

slain, that was slain, to receive pow - er, and rich - es, and

dim. *p.* *f*

slain, . . . was slain,

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wor - thy is the Lamb . . . that was

f *dim.*

Wor - thy is the Lamb, wor - thy is the Lamb that was

Lamb that was slain, that was

f *dim.*

wor - thy is the Lamb that was slain, . . . was

slain,

p. *f*

slain, to receive pow - er, and rich - es, and wis - dom, and strength, and

p. *f*

slain,

hon - our, and glo - ry, and bless - ing, pow - er, and rich - es, wis - dom, and

strength, and hon - our, and glo - ry, and bless - ing. A - men.

144

What are these.

Revelation vii. 13-17.

Quickly. (♩ = 108.)

J. STAINER.

Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah. What are these, what are

these that are arrayed in white robes, and whence came they? whence came they?

A little slower, and with expression. (♩ = 80.)

These are they which came out of great trib - u - la - tion, and have wash - ed their

robes, and made them white in the blood of the Lamb, the blood of the

Lamb, These are they which came out of great trib-u - la - tion, and have

wash - ed their robes, and made them white in the blood of the

Lamb, and have made them white in the blood of the Lamb.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There - fore are

they, are they be - fore the throne of God, and serve Him day and

A little slower.

night, day and night in His tem - ple. They shall hun - ger no

more, neither thirst an - y more ; nei - ther shall the sun light on them,

They shall hunger no more, neither thirst an - y

nor an - y heat. They shall hunger, shall hunger no more, no

They shall hun - - ger . . . no . . .

more.

more. For the Lamb which is in . . the midst of the throne shall feed . .

more. For the Lamb which is in the midst of the throne shall feed, shall

cres.

them, shall feed . . . them, and shall lead them un-to liv - ing

feed . . . them, and lead them un - to liv - ing

ff *pp and smoothly.*

SOPRANOS ONLY.

fountains of wa-ters: and God shall wipe a - way all tears, all

fountains of wa-ters:

p

CHORUS.

tears . . . from their eyes, . . . and God shall wipe a -

tears . . . from their eyes, all

pp

way . . . all tears, all tears . . . from their eyes, all

way . . . all tears, all tears . . . from their eyes, all

pp rall - en - tan - do.

tears from their eyes, all tears from their eyes. . .

tears from their eyes, all tears from their eyes. . .

pp rall - en - tan - do.

145 I heard a voice from heaven.

Revelation xiv. 13.

J. Goss.

Moderato.

mf I heard a voice from heaven say - ing un - to me, Write,

From henceforth bless - ed are the dead which die . . . in the

f Lord, bless - ed are the dead which die in the Lord:

p Ev - en so, saith the Spir-it, *p* ev - en so, saith the Spirit, for they *pp*

they rest, they rest from their la - -
cres. *rit.* *e dim.*
 rest from their labours, they rest, they rest from their la - -
cres. *rit.* *e dim.*
 they rest . . . from their la - -

I HEARD A VOICE FROM HEAVEN.

[No. 145.]

-bours, *f a tempo.*

-bours. I heard a voice from heaven say - ing un - to me, Write,

-bours, *f a tempo.*

From henceforth blessed are the dead which die . . . in the Lord, bless -

cres. *f*

- ed are the dead which die in the Lord, bless - ed are the

cres. *f*

dead which die in the Lord. Ev - en so, saith the Spir - it,

p

mp *Slower.* *pp*

ev - en so, saith the Spirit, for they rest from their labours, they rest, they

mp *Slower.* *pp*

I HEARD A VOICE FROM HEAVEN.

Tempo lmo.

Bless - ed, bless - ed are the dead which

rest from their la - bours. Bless - ed are . . the dead which

die in the Lord; . . for they rest from their la - bours.

die in the Lord; for they rest, . . they rest from their la - bours.

die in the Lord; . . for they rest from their la - bours.

die in the Lord; . . for they rest from their la - bours.

146 I heard a voice from heaven.

Revelation xiv. 13.

J. H. TENNEY.

Moderato.

I heard a voice from heaven say - ing unto me, . . Write,

Bless - ed are the dead which die in the Lord, bless - ed are the

dead which die in the Lord, bless - ed, bless - ed, bless - ed are the

dead which die in the Lord from hence - forth: Yea, saith the

Spirit, yea, saith the Spirit, that they .. may rest, that

they .. may rest, that they may rest from their la -

- bours, that they may rest, may rest from their la - bours ;

and . . their works do fol - low them. A - - men.

Revelation xv. 3, 4.

H. SMART.

Moderato. (♩ = 80.)

Great and marvellous are Thy works, Lord God Al-might - y ;
Lord . . . Lord God Al - mighty ;

just and true are Thy ways, Thou King, Thou King of saints.

Great and

Great and marvellous are Thy works, Lord God Al-might - y ;

mar - - vellous are thy works, Lord God Al-might - y ;
just and true are Thy ways, Thou King of saints, Thou King of saints.

just and true are Thy ways, . . Thou King, Thou King of saints

Who shall not fear, shall not fear,

p Who shall not fear, shall not fear Thee, O Lord, and

cres.
 glo - ri - fy Thy name, . . and glo - ri - fy Thy name? for Thou on - ly art
f *p*
cres.
 glo - ri - fy Thy name, and glo - ri - fy Thy name? *p* for . . .
 Thou on - ly art ho - - ly, ho - ly. . .
 ho - ly, Thou on - ly art ho - - ly, art ho - ly. . .
 Thou on - ly art ho - ly, art ho - - ly, ho - ly. . .

148 The Spirit and the Bride say, Come.

Revelation xxii. 17.

E. PROUT.

Rather slowly.
p
 The Spir - it and the Bride say, Come, The Spir - it and the Bride say,
p
cres. *f*
 Come. . . And let him that heareth say, Come, let him that heareth say,
cres. *f*
p
 Come. And let him that is a - thirst come, and let
p
 Come. And let him that is a - thirst, let

him that is a-thirst come. And who-so-ev-er will, and

who-so-ev-er will, let him take the wa-ter of life, let him

let him take the

let him take the wa-ter of life free-ly,

take the wa-ter of life free-ly, and who-so-ev-er
wa-ter, the wa-ter of life free-ly, and who-so-ev-er will, and

will, and who-so-ev-er will, let him
who-so-ev-er will, and who-so-ev-er will,

take the wa-ter of life, the wa-ter of life free-ly.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

W. JACKSON.

Boldly.

f We praise Thee, O God, we ac-know-ledge Thee to

ff

be the Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

- last-ing. To Thee all an-gels cry a-loud, the heavens, and all the

powers therein. To Thee cher-u-bin and ser-a-phin con-tin-u-al-ly do

Slower.

cry, Ho-ly, ho-ly, ho-ly, Lord God of Sab-a-oth;

Slower.

a tempo.

ff

Heaven and earth are full of the ma-jes-ty of Thy glo-ry.

a tempo.

mf

The glo-ri-ous com-pa-ny of the a-pos-tles

mf

ff

praise Thee. The good-ly fel-low-ship of the pro-phets praise Thee. The

mf

ff

no-ble ar-my of mar-tyrs praise Thee. The

ff

ho-ly Church throughout all the world doth ac-know-ledge Thee; The

Fa-ther of an in - fin - ite ma - jes - ty; Thine honour - a - ble,

mf

true, and on - ly Son; Al - so the Ho - ly Ghost, the

dim. *p*

dim. *p*

Com - fort - er. Thou art the King of Glo - ry, O Christ.

f

Thou art the ev - er - last - ing Son of the Fa - ther.

When Thou took'st up - on Thee to de - liv - er man, Thou didst not abhor the

mp

mp

Vir - gin's womb. When Thou hadst overcome the sharpness of death, Thou didst

cres.
o - pen the kingdom of heaven to all be - liev - ers. Thou

cres.

sittest at the right hand of God, in the glo - ry of the Fa - ther.

p Slower.
We believe that Thou shalt come to be our judge. We therefore pray Thee,

p Slower.

help Thy servants, whom Thou hast redeem - ed .. with Thy precious

f *cres.*

blood. Make them to be numbered with Thy saints, in glo-ry ev-er-last-ing.

f *cres.*

p

O Lord, save Thy peo-ple, and bless Thine

p *p*

heritage. Govern them and lift them up for ev-er.

Tempo primo.

f

Day by day we mag-ni-fy Thee; And we wor-ship Thy name, ev-er

f *Tempo primo.*

p

world without end. Vouchsafe, O Lord, to keep us this day

p

with - out sin. O Lord, have mer - cy up - on us, have

mer - cy up - on . . us. O Lord, let Thy mer - cy light -

- en up - on us, as our trust, . . our trust is in Thee. O

Lord, in Thee, in Thee have I trust - ed, let me

nev - er, let me nev - er be con - found - ed.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

ALL THE VOICES IN UNISON.

J. STAINER.

Moderato, but to be sung Chant-wise, and not in strict time.

f

We praise Thee, O God, we acknowledge Thee to be the

Moderato. (♩ = 88.)

Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

-last-ing. To Thee all angels cry a-loud, the heavens, and all the powers there-

-in. To Thee cheru-bin and ser-a-phin con-tin-u-al-ly do cry,

dim.

dim.

This *Te Deum* may be sung in *Unison* throughout, the voices taking the upper part only.
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HARMONY.

Slowly.

p Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are

cres.

p

Slowly.

p

cres.

Tempo 1mo.

full of the ma - jes - ty of Thy glo - ry. The glo - ri - ous

Tempo 1mo.

com - pa - ny of the a - pos - tles praise . . . Thee. The

goodly fellowship of the pro - phets praise . . . Thee. The

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The lyrics are: "goodly fellowship of the pro - phets praise . . . Thee. The". The word "praise" is followed by a dotted line and a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

no - ble ar - my of mar - tyrs praise . . . Thee. *p* The

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "no - ble ar - my of mar - tyrs praise . . . Thee. *p* The". The word "praise" is followed by a dotted line and a fermata. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present at the end of the system.

ho - ly Church throughout all the world, doth ac - know - ledge

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "ho - ly Church throughout all the world, doth ac - know - ledge". The piano accompaniment continues with similar rhythmic patterns.

Thee; The Fa - ther of an in - fin - ite ma - jes - ty; Thine

This system contains the first two staves of music. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Thee; The Fa - ther of an in - fin - ite ma - jes - ty; Thine".

hon - our - a - ble, true, and on - ly Son; Al - so the Ho - ly

This system contains the next two staves of music. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "hon - our - a - ble, true, and on - ly Son; Al - so the Ho - ly". Performance markings include *cres.* (crescendo) and *p* (piano).

Ghost, the Com - fort - er. Thou art the King of Glo - ry, O

This system contains the final two staves of music. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Ghost, the Com - fort - er. Thou art the King of Glo - ry, O". Performance markings include *pp* (pianissimo), *rall.* (rallentando), and *ff a tempo.* (fortissimo at tempo).

Christ. Thou art the ev-er-last-ing Son of . . the Fa - ther.

p When Thou tookest up - on Thee to de - liv - er man, Thou didst not ab -

- hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp-ness of

cres.

death, Thou didst o - pen the king - dom of heaven to all be - liev - ers.

This system consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "death, Thou didst o - pen the king - dom of heaven to all be - liev - ers."

mf Thou sittest at the right hand of God, in the Glo - ry of the

This system consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Thou sittest at the right hand of God, in the Glo - ry of the". The dynamic marking *mf* is present at the beginning of the system.

Fa - ther. We believe that Thou shalt come to . . . be . . . our . . .

This system consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Fa - ther. We believe that Thou shalt come to . . . be . . . our . . .". The dynamic marking *p* is present at the beginning of the system.

judge. *pp* We therefore pray Thee, help Thy servants, whom Thou hast re-deem-ed

pp

pp

cres. with Thy precious blood. Make them to be num-ber-ed with Thy saints, in *f*

cres.

cres. *f*

glory ev-er-last-ing. *p* O Lord, save Thy people, and bless Thine her-it-

p

p

sin. O Lord, have mercy up - on us, have mer - cy up -

- on us. O Lord, let Thy mercy lighten up - on us, as our trust is in . . .

Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

J. B. DYKES.

Allegro.

f we acknowledge Thee to be . . the Lord.

f TENORS AND BASSES. *f*

We praise Thee, O God,

Allegro.

f

f

All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

p

Thee all an - gels cry a - loud, the heavens, and all the powers there-

in. To Thee che-ru-bin and ser-a-phin con-tin-u-al-ly do cry,

p

Ho - ly, ho - ly, ho - ly, . . . Lord God of Sab - a - oth; Heaven

pp *f*

and earth are full of the ma - jes - ty of Thy glo - ry.

ff

The glo-ri-ous com - pany of the a - pos - tles praise Thee.

The piano part consists of a treble and bass clef. The treble clef part starts with a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and moving lines. The vocal line begins with a *f* dynamic and includes the lyrics "praise . . . Thee."

The goodly fel - lowship of . . the prophets praise Thee.

The piano part continues with the same melodic and harmonic structure. The vocal line includes the lyrics "praise . . . Thee." and "The goodly fel - lowship of . . the prophets praise Thee."

The no - ble ar - my of . . . mar - tyrs praise Thee. The

The piano part continues with the same melodic and harmonic structure. The vocal line includes the lyrics "praise . . . Thee." and "The no - ble ar - my of . . . mar - tyrs praise Thee. The".

dim.

ho-ly Church throughout all the world.. doth ac-knowledge Thee; The

dim.

dim.

The minims a little slower.

mf

Fa-ther of an in-finite ma-jesty: Thine honourable, true, and on-ly

mf

The minims a little slower.

mf

f

ritard.

Son; Al- so the Ho-ly Ghost, the Com- fort - er.

p

p ritard.

mf

p ritard.

Tempo imo.

Thou art the King of Glo-ry, O . . . Christ. Thou art the

Tempo Imo.

ev - er - last - ing Son, the Son . . of the Fa - ther.

When Thou took - est up - on Thee to de - liv - er man, Thou

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "didst not ab-hor the Vir-gin's womb. When Thou hadst o-ver-". The piano accompaniment consists of two staves. Dynamics include *cres.* (crescendo) and accents (>).

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "- come the sharp-ness of death, Thou didst o-pen the kingdom of hea-". The piano accompaniment continues. Dynamics include *rit.* (ritardando), *a tempo.* (return to tempo), and *f* (forte).

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "- ven to all be-liev-ers. Thou sit-test at the". The piano accompaniment continues. Dynamics include *rit.* and *ff* (fortissimo).

right . . hand of God, in the glo - ry of the Fa - ther.

We be - lieve that Thou shalt come to be . . . our judge.

p We be - lieve that Thou shalt come . . to be our judge.

p We be - lieve that Thou shalt come to be . . . our judge.

TENORS AND BASSES.

mf

We there - fore pray Thee, help Thy ser - vants, whom Thou hast re -

p

deem-ed with Thy pre - cious blood. Make them to be num - bered

with Thy saints, in glo - ry ev - er - last . . .

a tempo. *p* O Lord, save, . . . save Thy peo - ple, and bless . . .
- ing.

a tempo. *cres.*

... Thine her - it - age. Gov - ern them and lift them

f

f

cres. *f*

Detailed description: This system contains the first two systems of music. The top system is a vocal line in G major, 4/4 time, with lyrics "... Thine her - it - age. Gov - ern them and lift them". It features a forte (*f*) dynamic and accents. The bottom system is a piano accompaniment in G major, 4/4 time, with a crescendo (*cres.*) and forte (*f*) dynamic. The piano part consists of chords and moving lines in both hands.

up, lift . . . them up for ev - er. Day by day we

ff

ff

Detailed description: This system contains the second and third systems of music. The top system is a vocal line with lyrics "up, lift . . . them up for ev - er. Day by day we". It features a fortissimo (*ff*) dynamic. The bottom system is a piano accompaniment with a fortissimo (*ff*) dynamic. The piano part continues with chords and moving lines in both hands.

mag - ni - fy Thee ; And we worship Thy name, ev - er world with - out end.

Detailed description: This system contains the third and fourth systems of music. The top system is a vocal line with lyrics "mag - ni - fy Thee ; And we worship Thy name, ev - er world with - out end." The bottom system is a piano accompaniment. The piano part concludes with a final cadence in G major.

WE PRAISE THEE, O GOD.

[No. 151.]

TENORS AND BASSES.

Vouchsafe, O Lord, to keep us, to keep us this

p

day with - out . . sin. O Lord, have mer - cy up -

on . . us, have mer - - - cy up - on

rall.

rall. *p*

O . . Lord, let Thy mer - cy light - en up -

a tempo. *p*

p *a tempo.*

us.

a tempo.

Ped.

on . . us, as our trust . . is in . . Thee. O

f

Lord, in Thee have I trust - ed, let me nev - -

let me nev - -

ff

er be con - found . . ed.

er be con - found - ed.

er . . be con - found - ed.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

H. SMART.

Vivace.

f

We praise Thee, O God, we ac-knowledge Thee to be the

f

Vivace. (♩ = 126.)

f

Lord. All the earth doth worship Thee, the Father ev-er-last-

mf

-ing. To Thee all an-gels cry a-loud, the heavens, and all the

mf

powers therein. To Thee cherubin and ser - a - phin con - tin - ual - ly do

cry, Ho - ly, ho - ly, ho - ly, ho - ly,
cry, Ho - ly,

Heaven . . . and earth are
- ly, Lord God of Sab - a - oth; Heaven and earth are . . .

full.. of the ma-jesty of Thy glo-ry.

mf

The

dim.

f

f

cres. praise . . . Thee,

glorious com-pany of the a-pos-tles praise . . . Thee, The

p

f

f

f

cres. praise . . . Thee. The

goodly fellow-ship of the prophets praise . . . Thee.

p

f

no - ble ar - my of mar - tyrs *f* praise . . . Thee. The
cres. *f* praise . . . Thee. The
 all the world doth acknowledge Thee ;
 - ho - ly Church throughout all the world doth ac - know - ledge Thee ; The
 all the world doth acknowledge Thee ; The
 ho - ly Church throughout all the world doth ac - know - ledge Thee ;
 Thine hon - our - a - ble,
 Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,
 Thine hon - our - a - ble,
dim.

WE PRAISE THEE, O GOD.

[No. 152.]

true, and on - ly Son; Al - so the Ho - ly Ghost,

true, and on - ly Son; Al - so the Ho - ly Ghost, the

true, and on - ly Son; Al - so the Ho - ly Ghost,

dim. *p*

Com - fort - er. Thou art the King of Glo - ry, O

f *f* *res.* *f*

Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

dim.

ALL THE VOICES IN UNISON.

p When Thou tookest up - on Thee to de - liv - - er man, Thou

didst not ab - hor the . . Vir - gin's womb. . .

When Thou hadst o - vercome the sharp - ness of death, Thou didst

o - pen the kingdom of heaven to all be - liev - ers. Thou

sit - test at the right hand of God, in the glo - ry of the

Fa - ther. We believe that Thou shalt come . . . to be our

judge. . . We there - fore pray Thee, help Thy

ser - vants, whom Thou hast re - deem - ed . . . with Thy precious

cres. poco a poco.

blood . . . Make . . . them to be num - - bered

p

cres. poco a poco.

with Thy saints, in glo - - ry

cres. poco a poco.

ev - er - last - ing. O Lord, save Thy

cres. poco a poco.

cres.

peo - ple, and bless . . . Thine her - it - age. Gov - ern

cres.

them and lift them up *f* for ev - - er.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note 'them', a quarter note 'and', a quarter note 'lift', a quarter note 'them', a quarter note 'up', a half note 'for', a quarter note 'ev', a quarter note '-', a quarter note '-', and a half note 'er'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex texture with many chords and moving lines. A dynamic marking of *f* (forte) is placed above the piano part.

ff
Day by day we . . mag - ni - fy . Thee ; And we wor - ship Thy

The second system continues the musical score. The vocal line starts with a dynamic marking of *ff* (fortissimo). The lyrics are 'Day by day we . . mag - ni - fy . Thee ; And we wor - ship Thy'. The piano accompaniment continues with a similar complex texture, including a dynamic marking of *f* (forte) in the lower register.

name, ev - er world with - out . . end. Vouch - safe, O Lord, to keep us

The third system concludes the musical score. The vocal line has a dynamic marking of *p* (piano) above the first measure. The lyrics are 'name, ev - er world with - out . . end. Vouch - safe, O Lord, to keep us'. The piano accompaniment also features a dynamic marking of *p* (piano) in the lower register.

this day without sin. O . . . Lord, have mer-cy up - on us, have

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time.

mer-cy up - on us. O Lord, let Thy mer-cy light - en up - on us,

This system contains the next two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. The key signature remains one flat.

cres. ritard.
 as our trust . . . is in Thee. O Lord, in Thee, in

cres. ritard. *mf*

This system contains the final two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. The key signature remains one flat. The system concludes with a *mf* dynamic marking.

ritard.

Thee have I trusted, let . . me never be con - found - ed . . .

ritard.

ritard.

Detailed description: This musical score consists of three systems. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the vocal and piano parts. The third system shows the piano part continuing. The tempo is marked 'ritard.' (ritardando) at the beginning and end of the piece. The lyrics are 'Thee have I trusted, let . . me never be con - found - ed . . .'. The key signature has one flat (B-flat) and the time signature is 2/2.

153

Glory be to God on high.

(GLORIA IN EXCELSIS.)

ALL VOICES IN UNISON.

Allegro moderato.

J. F. BRIDGE.

f

Allegro moderato. (♩ = 84.)

Glo - ry be to God on high, and in earth peace, good

Detailed description: This musical score is for 'Glory be to God on high'. It features a vocal line (treble clef) and a piano accompaniment (bass clef). The tempo is marked 'Allegro moderato' with a quarter note equal to 84 beats per minute. The dynamics include a forte 'f' marking. The key signature has two sharps (F# and C#) and the time signature is 2/2. The lyrics are 'Glo - ry be to God on high, and in earth peace, good'.

will towards men. We praise Thee, we bless Thee, we wor - ship Thee, we

Detailed description: This block shows the continuation of the musical score from the previous block. It includes the vocal line and piano accompaniment. The lyrics are 'will towards men. We praise Thee, we bless Thee, we wor - ship Thee, we'. The key signature and time signature remain the same as in the previous block.

glo-ri - fy Thee, we give thanks to Thee for Thy great glo - -

- ry, O Lord God, heaven - ly King, God the

Fa-ther Al-might - y. O Lord, the on - ly-begotten

Not slow. *p* *Not slow. (♩ = 96.)*

Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that

GLORY BE TO GOD ON HIGH.

[No. 153.]

cres. *pp*

tak - est a - way the sins of the world, have mer - cy up - on us. Thou that

cres. *pp*

Ped.

cres. *pp*

tak - est a - way the sins of the world, have mer - cy up -

cres. *pp*

Ped.

cres. *pp*

- on us. Thou that tak - est a - way the sins of the world, re -

cres. *pp*

Ped.

ff

- ceive our prayer. Thou that sit - test at the right hand of God the

ff

Ped.

GLORY BE TO GOD ON HIGH.

pp *rall.* *Allegro.*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

Allegro. (♩ = 116.)

pp *f*

Ped.

ho - ly; Thou on - ly art the Lord; Thou

on - ly, O Christ, with the Ho - ly Ghost, art most high

in the glo - ry of God the Fa - ther. A - men.

Glory be to God on high.

(GLORIA IN EXCELSIS.)

J. NAYLOR.

With spirit.

f

Glo - ry be to God on high, . . . and in earth peace, good

f

p

With spirit. (♩ = 120.)

f

f

will towards men. We praise Thee, we bless Thee, we worship Thee, we

f

f

glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

a little slower.

heavenly King, God the Fa - ther Al - night - y. O Lord, the

p

a little slower.

p

on - ly be - got - ten Son Je - su Christ ; O Lord God, Lamb of God,

Son of the Fa - ther, that tak - est a - way the sins of the

dim.

dim.

dim.

GLORY BE TO GOD ON HIGH.

[No. 154.]

dim.

world, have mer- cy up - on us. Thou that takest away the sins of the

pp *p* *dim.*

dim.

world, have mer- cy up - on us. Thou that takest away the sins of the

pp *p* *dim.*

mf

world, receive our prayer. Thou that sittest at the right hand of God the

pp *p* *cres.* *mf*

pp *p cres.* *mf*

pp *cres.* *mf*

GLORY BE TO GOD ON HIGH.

dim. pp rall. *Tempo 1mo.*
mf

Fa - ther, have mer - cy up - on us. For Thou on - ly art

dim. pp rall. *mf* *Tempo 1mo.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with the lyrics 'Fa - ther, have mer - cy up - on us. For Thou on - ly art'. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score includes dynamic markings such as 'dim. pp', 'rall.', and 'mf', and a tempo marking 'Tempo 1mo.'.

cres.

ho - ly; Thou on - ly art the Lord; Thou on - ly, O

cres.

cres.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'ho - ly; Thou on - ly art the Lord; Thou on - ly, O'. The piano accompaniment continues with the same key signature and time signature. The score includes dynamic markings such as 'cres.' and 'mf'.

f

Christ, with the Ho - - ly Ghost, art most high in the

f

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'Christ, with the Ho - - ly Ghost, art most high in the'. The piano accompaniment continues with the same key signature and time signature. The score includes dynamic markings such as 'f'.

glo - ry of God the Fa - - - - - ther. A - men.

This musical score is for the hymn 'GLORY BE TO GOD ON HIGH.' It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a grand piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'glo - ry of God the Fa - - - - - ther. A - men.'

155

Holy, holy, holy.

(SANCTUS.)

J. CAMIDGE.

Slowly. *mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,

heaven and earth are full of Thy glo - ry: Glo - ry

be . . . to Thee, O Lord . . . most . . . high. A - men.

p *mf* *f* *p* *f*

This musical score is for the hymn 'Holy, holy, holy.' It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a grand piano accompaniment (treble and bass clefs). The third system has a grand piano accompaniment (treble and bass clefs). The key signature is two flats (Bb, Eb) and the time signature is 3/2. The lyrics are 'Ho - ly, ho - ly, ho - ly, Lord God of hosts, heaven and earth are full of Thy glo - ry: Glo - ry be . . . to Thee, O Lord . . . most . . . high. A - men.'

Holy, holy, holy.

(SANCTUS.)

W. H. MONK.

Moderato.

pp Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

p Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

SOPRANOS 1 & 2.

BASSES 1 & 2.

dim. *cres.* *pp* hea - ven and earth are full of Thy glo - - ry:

mf *dim.* *pp* *cres.*

f *Gt. Trumpet.* Glo - ry be to Thee, O

SOPRANOS 1 & 2.

p Lord . . . most high. *Sw. Reed.* A - men.

pp

Holy, holy, holy.

(SANCTUS.)

T. ATTWOOD.

Largo. *p* *mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,

p *mf*

Allegro. *f*

heaven and earth are full of the maj - es - ty, the

maj - es - ty of Thy . . . great glo - - ry:

Glo - ry be to Thee, glo - ry be to Thee,

cres. *f ten.* *Adagio.* *dim.*

glo - ry be to Thee, O Lord most high. A - men.

cres. *f ten.* *Adagio.* *dim.*

Holy, holy, holy.

(SANCTUS.)

F. C. MAXER.

Moderato.

mf *p* Ho-ly, ho-ly,

m *f* ho-ly, Lord God of hosts, . . . Ho-ly, ho-ly, ho-ly, Lord God of

mf *f* hosts, heaven and earth are full of the maj-es-ty, are

ff *ff*

From *The Bristol Anthem Book*, by permission of Mr. W. Croton Hemmings, Bristol.

full of the maj - es - ty of Thy glo - - ry:

This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system is a grand staff with piano accompaniment. Dynamics include *ff* and *p*.

Glo - ry be to Thee, O Lord most high, Glo - ry be to

Without organ. *f* Organ. *f*

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system is a grand staff with piano accompaniment. Dynamics include *ff*, *p*, and *f*. The instruction "Without organ." is present.

Thee, O Lord most high. A - - - men.

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system is a grand staff with piano accompaniment. Dynamics include *ff*, *rit.*, and *p*.

Dayspring.

J. STAINER.

Andante. *mf* *cres.* *f*

O Day-spring, O Day-spring! Brightness of the

Andante. (*♩ = 100.*) *mf* *cres.* *f*

mf *cres.* *f*

dim. *cres.* *f*

ev - er - last - ing Light, and Sun of Right - eous - ness ; O Day-spring, O

dim. *cres.* *f*

dim. *cres.* *f*

Day-spring Come, and en - light - en

p *dim.*

them that sit in dark-ness, come, and en-light-en them that sit in

pp *f* *pp* *f*

Ped.

dark-ness... and in the shadow of... death, come, and en-light-en,

p *pp*

come, and en-light-en them that sit in dark-ness, come, come!

cres. *f* *pp* *cres.* *f* *pp*

160 O King, and Desire of all nations.

J. STAINER.

Moderato. (♩ = 60.)
Smoothly.

mf *cres.*

Ped. ad lib.

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 60 beats per minute, and the performance style is 'Smoothly'. The dynamic starts at mezzo-forte (mf) and gradually increases (cres.) towards the end of the introduction.

O King, and De - sire of all na - tions, Thou

f *ff*

f *cres.*

The first system includes the vocal line and piano accompaniment. The vocal line begins with a forte (f) dynamic and ends with a fortissimo (ff) dynamic. The piano accompaniment starts with a forte (f) dynamic and includes a crescendo (cres.) marking. The lyrics are 'O King, and De - sire of all na - tions, Thou'.

Cor - ner Stone, who hast made both one; Come, and save

dim. *p*

dim. *p*

dim. *p*

The second system continues the vocal and piano accompaniment. The vocal line features a dynamic shift from *dim.* (diminuendo) to *p* (piano). The piano accompaniment also includes *dim.* markings and a *p* dynamic. The lyrics are 'Cor - ner Stone, who hast made both one; Come, and save'.

man, whom Thou formedst from the clay, come and save man, whom Thou

formedst from the clay, come and save man, whom Thou formedst from the

clay, come and save . . man, whom Thou

Sw. p *p* *p*

Without Ped.

form-edst from the clay, come and save . .

p

p

man, come and save . . man.

pp *poco rit.*

pp *poco rit.*

Tempo 1mo.

pp *poco rit.* *ppp*

Ped.

come ! . . .

ppp

ppp

rall. *rall.*

32 ft.

Slowly.

p

p

Je - su, Word of God In - car - nate, Of the Vir - gin

p

p

mo - ther born ; On the cross Thy sa - cred bod - y For us

p

p

men with nails was torn. Cleanse us in the sa - cred

p

cres. *dim.* *p* *p*

foun - tain, O - pened in . . Thy pier - ed side ; Feed us . .

cres. *dim.* *p* *p*

cres. *f* *p*

with Thy bod - y broken, Broken in death's ag - on - y.

cres. *f* *p* 0

cres. *p* *f*

O Jesu, hear us; O Jesu, save us: Je - su, Saviour,

p *cres.*

Je - su, hear us; O Je - su, save us:

p *cres.*

hear our suppli - ca - tion. O grant us, Lord, Thy mer - cy, O grant us, Lord, Thy

p *cres.*

ff *dim.* *p*

mer - cy, O grant us, O grant us, Lord, Thy mer - cy. A -

ff *dim.* *p* *p* A - men, .

p *dim.* *pp*

- men, A - men, A - men, A - men. . .

p *dim.* *pp*

. . . A - men, . . . A - men, . . . A - men. . .

162 Lord, for Thy tender mercies' sake.

R. FARRANT.

Slowly and very sustained.

lay not our sins

mf Lord, for Thy ten - der mer - cies' sake, lay not our

mf to our charge, sins to our charge, but for - give that is past, and

give us grace to a-mend our sin - ful lives; to de - cline from

dim. sin, and in - cline to vir - tue, that we may walk with a

that we may walk with a per - fect heart, . .
p we may walk with a per - fect heart, . .
 per - fect heart, with a per - fect heart, that we may
cres. per - fect heart, with a per - fect heart, that we may

cres.

walk that we may walk with a perfect heart, with a perfect heart be -

walk with a perfect heart,

fore Thee now and ev - er - more, that we may

that we may

that we may walk with a

walk with a perfect heart, with a perfect heart

per - fect heart,

heart, heart, that we may walk with a perfect heart, with a

heart, that we may walk with a perfect heart,

per - fect heart be - fore Thee now and ev - er - more.

p *dim. al fine.*

per - fect heart be - fore Thee now and ev - er - more.

p *dim. al fine.*

Abide with me.

H. F. LYTE.

R. G. THOMPSON.

With expression.

mf

A - bide with me : fast falls the ev - en - tide ; The dark - ness
 A - bide with me : fast falls . . the ev - en - tide ;

mf

A - bide with me : fast falls the ev - en - tide ;

cres.

deep - ens ; Lord, with me a - bide : When other helpers fail, and

cres.

deep - ens ; Lord, with me a - bide : When other helpers fail, and

dim.

com - forts flee, Help of the helpless, O a - bide with me.

dim.

com - forts flee, Help of the helpless, O a - bide with me.

mf

Swift to its close . . ebbs out life's lit - tle day ; Earth's joys grow
 Swift to its close ebbs out . . . life's lit - tle day ;

mf

Swift to its close . . ebbs out life's lit - tle day ;

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dim, its glories pass a - way ; . . Change and de - cay in all a -

p

p

- round I see : . . O Thou, who changest not, a - bide with me.

cres. *dim.*

cres. *dim.*

SOPRANOS ONLY. *Smoothly.*

mf I need Thy presence ev'-ry pass - ing hour ; What but Thy

mf

cres.

grace can foil the tempt - er's power ? Who like Thy - self my guide and

cres.

stay can be? Through cloud and sun - shine, O a-bide with me.

TENORS AND BASSES.

I fear no foe, with Thee at hand to bless;
ten. *ten.* *ten.*

Ills have no weight, and tears no bit - ter - ness:

ALL THE VOICES IN UNISON.

Where is death's sting? Where, grave, thy vic - to - ry? I

tri - umph still, if Thou a - bide with me.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in G minor, 4/4 time, with lyrics: "tri - umph still, if Thou a - bide with me." The piano accompaniment features a steady bass line and chords in the right hand.

HARMONY. *pp* *cres.*

Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and

The second system is labeled "HARMONY" and includes dynamic markings *pp* and *cres.* It continues the piano accompaniment with lyrics: "Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and".

mf

point me to the skies ; Heaven's morning breaks, and earth's vain shadows

The third system continues the piano accompaniment with lyrics: "point me to the skies ; Heaven's morning breaks, and earth's vain shadows". It includes the dynamic marking *mf*.

Slower. *f*

flee : In life and death, O Lord, a - bide with me. A - men.

Slower. *f*

The fourth system is marked "Slower" and includes the dynamic marking *f*. It concludes the piece with lyrics: "flee : In life and death, O Lord, a - bide with me. A - men." The piano accompaniment features a final chord and a fermata over the last note.

J. KEBLE.

Andante con moto. (♩ = 96.)

E. TURNER.

mf

Ped.

mf *cres.*

Sun of my soul, Thou Saviour dear, It is not

mf *cres.*

night if Thou be near; O may no earth-born cloud a - rise To hide Thee

p *cres.*

from Thy servant's eyes. Sun of my soul, Thou Sav - iour dear,

p *cres.*

f It is not night if Thou be near. *p*

f

SOPRANO SOLO (OR ALL THE SOPRANOS).

p When the soft dew's of kind - ly sleep My wea - ried

pp

Without Ped.

eye - lids gen - tly steep, Be my last thought, how

cres. *pp*

cres.

sweet to rest For ev - er on my Sa - viour's breast.

f

pp *cres.*

Ped.

CHORUS *cres.* *f*

Be my last thought, how sweet to rest For ev - er, for

p *cres.* *f*

ev - er on my Sa - - viour's breast. *mf*

SOPRANO (OR BARITONE) SOLO, OR ALL THE SOPRANOS.

mf

A - bid e with me from morn till eve,

f *p*

For without Thee I can - not live; A - bid e with me when

cres. *p*

night is nigh, For with - out Thee I dare not die.

CHORUS.

A - bide with me when night is nigh, For with - out Thee I

dare not die. If some poor wan - d'ring child of Thine

Have spurned to - day the voice Di - vine, Now, Lord, the gra - cious

work be - gin ; Let him no more lie down in sin.

TENORS AND BASSES.

Watch by the sick ; en - rich the poor With blessings from Thy boundless store ;

CHORUS. *A little slower.*

Be ev - ry mourn - er's sleep to - night, Like in - fant's slum - bers,

pure and light. Be ev - ry mourn - er's sleep to - night,

Like in - fant's slum - bers, pure . . . and light.

Moderato maestoso (♩ = 92).

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present.

ALL THE VOICES IN UNISON.

Vocal entry and piano accompaniment for the first line of lyrics. The vocal line is in unison. The piano accompaniment continues with a similar texture to the introduction. A dynamic marking of *f* is present.

Come near and bless . . . us when . . . we wake,

Vocal entry and piano accompaniment for the second line of lyrics. The vocal line continues in unison. The piano accompaniment features a more active right hand with eighth notes. A dynamic marking of *f* is present.

Ere through the world . . . our way . . . we take,

Vocal entry and piano accompaniment for the third line of lyrics. The vocal line continues in unison. The piano accompaniment features a more active right hand with eighth notes. A dynamic marking of *f* is present.

Till in the ocean of Thy love We lose our -
Till in the o-ccean of Thy love

- selves in heaven a - bove. Till in the o - cean of Thy

We lose our - selves in heaven a - bove. In the o - cean of Thy

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *ff* (fortissimo).

love . . . We lose our - selves in . . . her - ven, . . . in

This system contains the third and fourth systems of music. The vocal line continues with lyrics and includes slurs and accents. The piano accompaniment features chords and melodic lines. Dynamics include *ff*.

heaven . . . a - bove.

This system contains the fifth and sixth systems of music. The vocal line concludes with lyrics and includes slurs. The piano accompaniment features chords and melodic lines. Dynamics include *ff*.

G. THRING.

H. H. WOODWARD.

The

p

Andante sostenuto. ($\text{♩} = 69.$)

Sv. Oboe
Ch. Stop. Diap. p

p

And

ra - diant morn hath passed a - way, And spent,

The radiant morn hath passed a - way, And spent,

spent too . . soon her gold - - en . . store : The *cres.*

and spent too soon her gold - - en store ;

and spent too soon her golden store, her golden store ;

THE RADIANT MORN.

[No. 163.]

shadows of de - parting day Creep on . . . once . . . more, *dolce.*

cres. The shadows of de - parting day Creep on once more, *mf* The *mf.*

cres. *dim.* *mf*

shadows of de - parting day Creep on once more.

mf Creep on once more.

p *Voix celeste.*

Our life is but an au - tumn

p

day, Its glo - rious noon, its noon how quickly past! *mf* Lead

us, O . . Christ, Thou liv - - ing Way, . . Safe

Lead us, O Christ, Thou living Way, . .

home . . at last, *mf*

home, safe home at last, *mf* Lead us, O Christ, Thou

home at last, *mf*

Safe home at last, safe home at last, *mf*

dim. *Sw.*

THE RADIANT MORN.

[No. 165.]

Safe home . . . at last, . . . safe home . . . at

liv - ing Way, Safe home at last, . . . safe home, safe home at

Safe home at last, . . . safe home . . . at

rall. e dim.

last. *a tempo.* *Un poco Allegro.*

last. *pp* Where saints are clothed in spot - less

last. *pp a tempo.*

pp a tempo. *Sv.* *Un poco Allegro. (♩ = 100.)*

And eve - - ning shad - ows nev - er

white, And evening shadows nev - er fall, and evening shadows nev - er

cres. *f*

cres. *f*

Gt. *cres.* *f*

fall; Where Thou, where Thou, E - ter - nal light, light, *p*
 E - ter - nal Light of light, Art
 Where Thou, where Thou, Eternal Light of light,
f *p*
cres - - - *cen* - - - *do.* *mf*
 Lord . . of all, . . art Lord . . of all. . . Where saints are
cres - - - *cen* - - - *do.* *mf*
cres - - - *cen* - - - *do.* *mf*
cres.
 clothed in spot - less white, And eve - ning shadows never
cres.
cres.

THE RADIANT MORN.

[No. 165.]

Where Thou, E - ter - nal Light of light,
fall, Where Thou, E - ter - nal Light of light, Art

This system contains the first two systems of music. The top system features a vocal line in treble clef with lyrics 'Where Thou, E - ter - nal Light of light,' and a piano accompaniment in bass clef. The second system continues the vocal line with lyrics 'fall, Where Thou, E - ter - nal Light of light, Art' and the piano accompaniment. Dynamics include *f* and *ff*. The piano part consists of a dense, rhythmic accompaniment.

Lord of all, art Lord of all, art

This system contains the third system of music. The top system features a vocal line in treble clef with lyrics 'Lord of all, art Lord of all, art' and a piano accompaniment in bass clef. Dynamics include *rall.* and *fff*. The tempo marking *Adagio* is present. The piano part continues with a similar rhythmic accompaniment.

Lord of all.

This system contains the fourth system of music. The top system features a vocal line in treble clef with lyrics 'Lord of all.' and a piano accompaniment in bass clef. Dynamics include *ff* and *rall.*. The tempo marking *Adagio* is present. The piano part continues with a similar rhythmic accompaniment.

Lord of all.

This system contains the fifth system of music. The top system features a vocal line in treble clef with lyrics 'Lord of all.' and a piano accompaniment in bass clef. Dynamics include *ff*. The piano part continues with a similar rhythmic accompaniment.

Lord, keep us safe this night.

(VESPER HYMN.)

Adapted from BEETHOVEN.

Harmonised by J. E. WEST.

Rather slowly.

pp Lord, keep us safe this night, Se - cure from all our fears ;

pp

cres. *dim.*

May An - gels guard us while we sleep, Till morning light ap - pears. Amen.

cres. *dim.*

Lord, keep us safe this night.

(VESPER HYMN.)

B. STEANE.

$(\text{♩} = 60.)$

pp Lord, keep us safe this night, Se - cure from all our fears ;

pp *cres.*

mf *dim.* *rall.*

May an - gels guard us while we sleep, Till morning light ap - pears. A - men.

mf *dim.* *p* *rall.*