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ANTHEM BOOK

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Sept. 1927.

THE ANTHEM BOOK



THE
ANTHEM BOOK

OF THE
UNITED FREE CHURCH OF SCOTLAND

ISSUED BY AUTHORITY.

RECOMMENDED FOR USE BY THE SYNOD OF THE
PRESBYTERIAN CHURCH OF ENGLAND, 1909.

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

45206156 ✓

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 Subcommittee 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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1 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

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. MALAN.

Slowly.

p

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

p

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.

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

dim.

p

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

pp

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

dwell - ing - place, and when Thou hear - est, Lord, for - give,

dwell - ing - 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.

4 Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT,
adapted by W. Shore.

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

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

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

cres.

f *ff*
vic-to-ry, and the ma-jes-ty, the vic-to-ry, and

f *ff*

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

p

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; *pp*

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.

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

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, . . 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

mf

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

I WILL LAY ME DOWN IN PEACE.

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

cres.

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

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

f *dim.* *p*

Thou, Lord, *f* on *dim.* ly, . . . *p*

dwell in safe - ty.

pp

pp

I will lay . . .

soft Gt. uncoupled.

Sw. soft Reed.

me down . . . in peace.

dim. *rall.* *pp*

dim. *rall.* *pp*

Sw. both hands. dim. *rall.*

6

I will lay me down in peace.

Psalm iv. 8.

W. H. GILL

Quietly.

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

Musical notation for the first system, featuring a treble and bass staff in 3/2 time with a key signature of two flats. The tempo marking is *Quietly.* and the dynamic marking is *p*.

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

Musical notation for the second system, continuing the melody and accompaniment from the first system.

A little faster.

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

Musical notation for the third system, with a dynamic marking of *f*.

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

Musical notation for the fourth system, concluding the piece.

I WILL LAY ME DOWN IN PEACE.

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

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

poco rall. *Quietly.*
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

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.

The musical score is written for voice and piano. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes dynamic markings such as *mf*, *p*, *p^l*, *cres.*, and *f*. The lyrics are: 'My voice shalt Thou hear in the morn-ing, O Lord; in the morn-ing will I di-rect my prayer un-to Thee, and will look up. I will come in-to Thy house in the mul-ti-tude of Thy mer-cy; and in Thy fear, in Thy fear will I wor-ship toward Thy ho-ly tem-ple, will I wor-ship toward Thy ho-ly tem-ple.'

mf

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

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

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

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

ho-ly tem-ple, will I wor-ship 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.

Musical score for the first system. The alto solo part begins with a rest followed by the lyrics "Lead me,". The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Lento." with a metronome marking of 69.

Musical score for the second system. The alto solo part continues with the lyrics "Lord, lead me in Thy right-cous-ness, make Thy way". The piano accompaniment continues with the same key signature and tempo.

Musical score for the third system. The alto solo part begins with the word "CHORUS." followed by the lyrics "Lead me, Lord, plain be-fore my face. Lead me,.. Lord, Lord, Lead me, Lord, . .". The piano accompaniment continues with the same key signature and tempo.

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

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

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

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

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

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

Andante religioso. (♩ = 96.)

C. II FERROT.

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, O Lord my

f *f*

do.

. . . and my re - deem - er.

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

p

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

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

be ac-cept - a-ble in Thy sight, .. be ac-cept-a-ble

in Thy sight, .. 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.

J. REYNOLDS.

Moderato.

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

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

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

MY GOD, LOOK UPON ME.

(No. 11.)

TWO SOPRANO VOICES. *Andante.*

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

Andante.
Su. 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 G major (one flat), with lyrics: "not; and in the night sea-son al - so I take no". The second staff is a vocal line with lyrics: "not; and in the night sea-son al . so I . take no". The bottom two staves are a piano accompaniment in G major, featuring a steady bass line and chords in the right hand.

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 with lyrics: "rest, no rest, I take no rest, al-so I". The second staff is a vocal line with lyrics: "rest, I take *p* no rest, no rest, al-so I". The bottom two staves are a piano accompaniment in G major, with a *p* dynamic marking.

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 with lyrics: "take, I take no rest, I take no rest,". The second staff is a vocal line with lyrics: "take, I take no rest, *p* no rest, I". The bottom two staves are a piano accompaniment in G major, with a *p* dynamic marking.

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.

slower.

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,

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

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

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

soul: He lead-eth me in the paths, the paths of
mf

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

p

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

f

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,

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,

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;

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

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

p *mf* *p*

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 *f*

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

p *cres.* *cres.*

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

pp *p* *pp* *rall.* *pp* *rall.*

for ev - er.

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.

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

f

dim.

f

dim.

BASS SOLO, OR ALL THE BASSES.

mf

Yea, though I walk through the valley of the shadow of death, I will

mf

dolce.

fear no evil: for Thou art with me; Thy rod and Thy

dolce.

rall. *a tempo. cres.*

staff they comfort 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- c- 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

mf

cres.

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

cres.

dim. *p*

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

dim. *p*

THE LORD IS MY SHEPHERD.

mf

house of the Lord for ev - - er. Sure - ly good-ness,

mf

p *cres.* *dim*

good-ness and mer-cy shall fol-low me all the days of my

p *cres.* *dim* . . .

p

- in - u - en - do.

life, shall fol-low me all the days of my life: and I . . will

p

. in - u - en - do.

mp *cres.* *f*

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

mp *cres.* *f* for

Slowly and expressively. *pp*

ev - - - er. The Lord is my shep - herd.

p *pp*

The earth is the Lord's.

Psalm xxiv. 1-5.

W. H. MONK.

Moderato.

f 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,

THE EARTH IS THE LORD'S.

e - ven he that hath clean . . hands, and a pure . . heart, and that hath no

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.

Psalm xxv. 4, 5.

J. LAMB.

Prayerfully.

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

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

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

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

mp *rall. e dim.*
- 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.

cres. G. A. MACFARREN.

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

mf *cres.*

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

mf

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 -

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

cres. *e ritard.*

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:

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,

f

Incline Thine ear.

Psalm xxxi. 2, 16.

F. H. HIMMEL.

Arranged by V. NOVELLO.

Andante.

The piano introduction consists of two staves in 4/4 time. The right hand starts with a piano (*p*) dynamic, playing chords and moving lines. The left hand plays a steady bass line. The tempo is marked *Andante*. The piece concludes with a *mf* dynamic marking.

p *mf*

Without Ped.

BASS SOLO.

This section features a bass solo on the lower staff, starting with a piano (*p*) dynamic. The lyrics "Incline Thine ear, incline Thine ear to" are written below the bass line. The piano accompaniment on the upper staves provides harmonic support.

p

Incline Thine ear, incline Thine ear to

p

Ped.

The vocal line continues with the lyrics "me, in - cline . . Thine ear, . . incline Thine ear to me, O". The piano accompaniment continues with chords and moving lines.

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

The vocal line concludes with the lyrics "Lord, make haste to de - liv - er me. In - cline . . . Thine". The piano accompaniment features dynamic markings of *cres.*, *dim.*, and *p*.

cres. *dim.* *p*

Lord, make haste to de - liv - er me. In - cline . . . Thine

cres. *dim.* *p*

INCLINE THINE EAR.

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.

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 . . . Thee, 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 1mo. 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

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

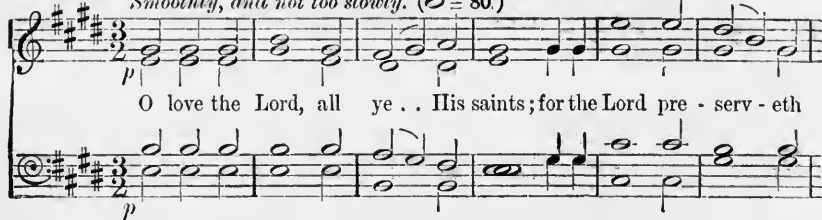
p *rall. e dim.* *pp*

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

 love the Lord.

Psalms xxxi. 23, 24.

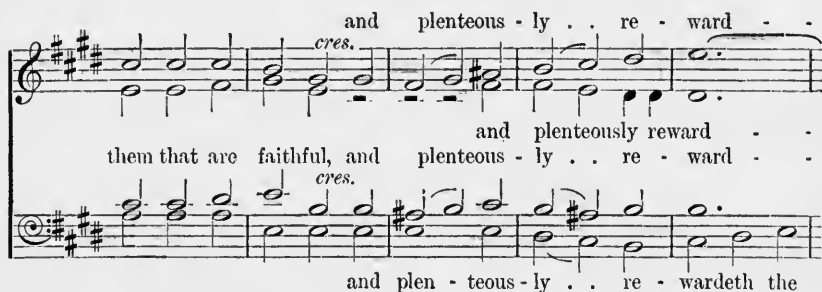
A. S. SULLIVAN,

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


p

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

p



and plenteous - ly . . . re - ward - -

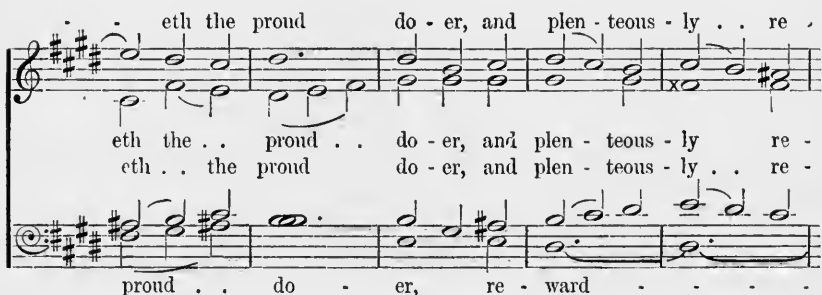
cres.

and plenteously reward - -

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

cres.

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

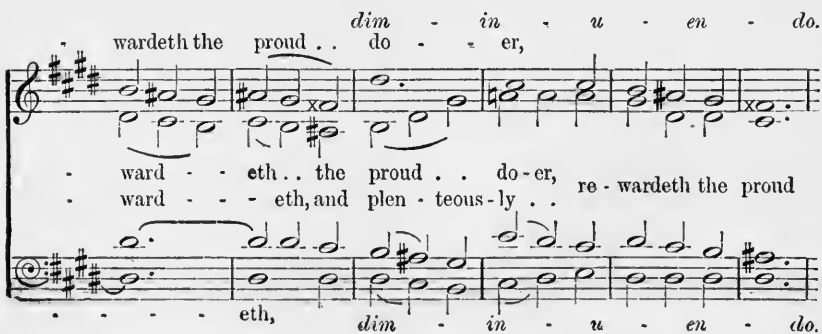


eth the proud do - er, and plen - teous - ly . . . re -

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 - - - -



wardeth the proud . . . *dim* do - er, u - en - do.

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

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

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

O LOVE THE LORD.

[No. 20.]

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

stablish your heart, all ye that put your trust in the Lord, and .. *sempre f*
 stablish 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 .. He shall es - tablish your heart, 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. *p* O love the
dim. *p*
 . . . *ff* be strong, and He shall es - tab - lish your heart. . .

O LOVE THE LORD.

for the Lord pre - serv - eth

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

p dolce.
 O . . . love the Lord, all ye His
 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.

G. J. ELVEY.

Psalm xxxiii. 1, 2.

rejoice,

Allegro moderato.

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

rejoice, rejoice,

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

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

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

- 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.

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

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.

Sv.

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 - - cious.

Rejoice in the Lord.

Psalm xxxiii. 1, 4, 5.

E. H. TURPIN.

Andante. Alla Breve.

p *legato.*
Without Ped.

f Re - joice
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 - joice in the Lord,
f

REJOICE IN THE LORD.

No. 22.

f

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

p

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

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

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

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

right - eous - 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

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

rall. e dim.

p

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

Our soul waiteth for the Lord.

Psalm xxxiii. 20—22.

L. MASON.

Moderato.

mf

Our soul wait - eth for the Lord, our soul

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 2/2. The music begins with a rest in the first measure, followed by a series of chords and moving lines. The lyrics 'Our soul wait - eth for the Lord, our soul' are written below the top staff.

wait - eth for the Lord; He is our help, is our

Detailed description: This system contains the next two staves of music. The lyrics 'wait - eth for the Lord; He is our help, is our' are written below the top staff. The musical notation continues with similar chordal textures and melodic lines.

help and our shield; He is our help, is our help and our shield.

Detailed description: This system contains the next two staves of music. The lyrics 'help and our shield; He is our help, is our help and our shield.' are written below the top staff. The music concludes this system with a final chord.

f

For our heart shall re - jice, . . re - jice . . in Him, our

f

Detailed description: This system contains the final two staves of music. The lyrics 'For our heart shall re - jice, . . re - jice . . in Him, our' are written below the top staff. The music begins with a forte (*f*) dynamic and features more active melodic lines in the upper voice.

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.

Let Thy mer-cy, O Lord, be up-on us, ac-cord-ing as we

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

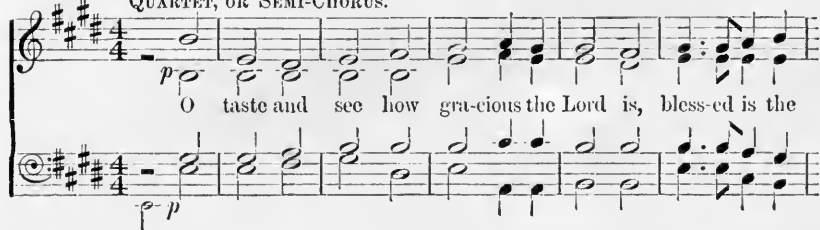
Lord, be up-on us, ac-cord-ing as we hope, as we hope in Thee.

Psalm xxxiv. 8-10.

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

J. Goss.

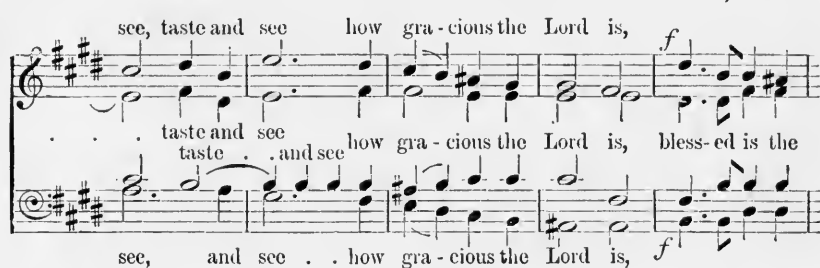
QUARTET, OR SEMI-CHORUS.



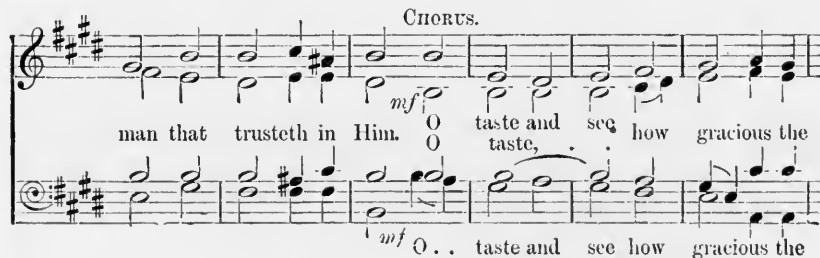
p
O taste and see how gra-cious the Lord is, bless-ed is the



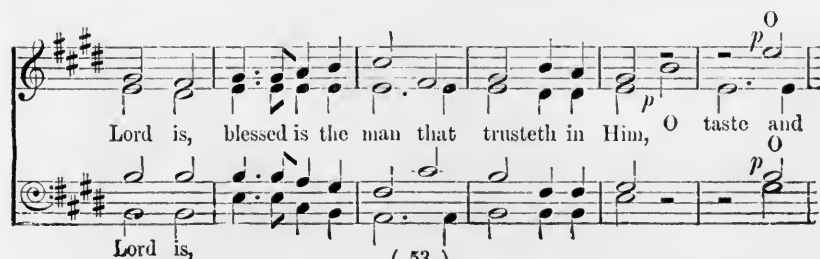
O taste and see, . . . taste and
man that trust-eth in Him. O taste and see, and see, taste, . .
p-p
O taste and see, taste and



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.
mf
man that trusteth in Him. 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
Lord is, O taste and
p
p

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

see, and see, taste, . . . taste and see . . . low
taste and see, taste and see, taste and see low

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

gracious the Lord is, *f*

gracious the Lord is, bless - ed is the man that trusteth in

gracious the Lord is, *f*

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

Him. *p* 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* but they who

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

O TASTE AND SEE.

[No. 2]

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

f 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 of thing that is

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

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

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

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

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

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

mf

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.

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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 *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 -

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

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. ($\text{♩} = 60.$)

p

Detailed description: This system contains the first two staves of music. The top staff is a soprano solo line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole rest for two measures, followed by a melodic line of quarter and eighth notes. The bottom two staves are piano accompaniment in treble and bass clefs, starting with a piano (*p*) dynamic. The piano part features a steady accompaniment of chords and moving lines.

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

Detailed description: This system contains the next two staves of music. The soprano line continues with a melodic line of quarter and eighth notes. The piano accompaniment continues with a similar harmonic structure, providing support for the vocal line.

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

Detailed description: This system contains the final two staves of music on the page. The soprano line concludes with a melodic phrase. The piano accompaniment provides a final harmonic resolution.

TURN THY FACE FROM MY SINS.

[No. 26.]

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

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

CHORUS.

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 has 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 bass line.

The second system contains the vocal melody and piano accompaniment for the first two lines 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 misleads." The music is marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The third system contains the vocal melody and piano accompaniment for the second two lines 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 music is marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamics *cres.* and *mf* are indicated throughout the system.

TURN THY FACE FROM MY SINS.

{No. 29.

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

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 -

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

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

The first system features a vocal line in G minor with lyrics "me, and take not Thy Ho - ly Spir - it from me." The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

The second system continues the vocal line with lyrics "Turn Thy face from my sins, and put out all my misdeeds. Make me a". The piano accompaniment includes dynamic markings: *p* (piano) and *cres.* (crescendo) leading to *f* (forte).

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

The third system continues the vocal line with lyrics "clean heart, O God, and re - new a right spir - it with -". The piano accompaniment continues with the same dynamic structure as the previous system.

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

p

p

p

p

p

p

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

Larghetto.

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

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

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

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

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

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

Gl. p
Ped.

a broken heart, and a contrite heart, O

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

Sw.

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.

Cast thy

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

Cast thy burden on the Lord,

p

bur - den on the Lord, cast thy bur - den on the Lord, and

cres. *p*

cres. *p*

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

cres. *f*

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

mf *dim.* *mf*

mf *dim.* *mf*

CAST THY BURDEN ON THE LORD.

[No. 32.]

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,

pp

Adagio. (♩ = 52.)

pp sempre legato.

cres.

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

cres.

He is at thy right hand.

p

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G major, marked with a *cres.* (crescendo) dynamic. The piano accompaniment provides harmonic support with chords and a steady bass line.

p

The piano accompaniment for the first system starts with a *p* (piano) dynamic. It features a flowing arpeggiated figure in the right hand and a simple bass line in the left hand.

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

dim. *p*

The second system continues the vocal line and piano accompaniment. The vocal line has a *dim.* (diminuendo) dynamic marking. The piano accompaniment also includes a *dim.* marking and ends with a *p* dynamic.

p *cres.* *dim.*

The piano accompaniment for the second system features a *p* dynamic at the start, followed by a *cres.* (crescendo) and then a *dim.* (diminuendo) dynamic. It includes arpeggiated figures and a final melodic flourish.

wait up - on Thee.

The third system shows the vocal line and piano accompaniment. The vocal line is simple and ends with a full bar rest. The piano accompaniment provides a harmonic base.

pp

The piano accompaniment for the third system begins with a *pp* (pianissimo) dynamic. It features a melodic line in the right hand and a bass line in the left hand, concluding the piece.

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

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

J. Goss

Allegro.

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

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

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

they

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

shout for joy, they al - so sing,

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

mf

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

mf

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

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.

rall.

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.

37 God be merciful unto us.

Psalm lxxvii.

(DEUS MISEREATUR.)

E. BUNNETT.

Softly and slowly. (♩ = 66.)

Sw. p

The piano introduction consists of two staves in 3/2 time, marked *Sw. p*. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

ALL VOICES IN UNISON.

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

The vocal line is written in a single staff in 3/2 time, marked *pp*. The piano accompaniment continues with two staves, maintaining the harmonic support for the vocal melody.

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

The vocal line continues in 3/2 time, marked *p*. The piano accompaniment concludes this section with a final chord in 4/2 time.

HARMONY.
Con moto.

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

mf

Con moto.
Ch. mf

The harmony section is in 4/2 time, marked *mf*. It features a vocal line and a piano accompaniment. The piano part includes a section marked *Ch. mf* (Chorus) with a more active accompaniment.

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

f

f Gt.

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'mong all nations. Let the people praise Thee, praise Thee, O'. The piano accompaniment consists of two staves. The first system of piano music is marked with a forte 'f' dynamic. The second system of piano music is marked with a fortissimo 'f' dynamic and includes the instruction 'Gt.' (Grandioso).

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

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'God: yea, let all the .. peo - ple .. praise Thee.'. The piano accompaniment consists of two staves. The third system of piano music continues the accompaniment for the vocal line.

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

Siv.

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'O .. let the na - tions re - joice and be glad: for Thou shalt'. The piano accompaniment consists of two staves. The fifth system of piano music continues the accompaniment, and the sixth system is marked with a 'Siv.' (Sivo) dynamic.

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

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

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

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 . .

cres.

pp *cres.*

Without Organ.

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

dim. *pp*

GOD BE MERCIFUL UNTO US.

[No. 57.]

a tempo.

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

a tempo.

Organ.

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

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

rall.

rall.

rall.

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 *rall.*

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

Quicker. ($\text{♩} = 116.$)

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

rall.

a tempo. *f* - tions. Let the people praise Thee, O God; yea, let all the people

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. ($\text{♩} = 100.$)

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. ($\text{♩} = 116.$)

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 - 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.

Psalm lxvii. 5-7.

T. HASTINGS.

Allegro.

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 peo - ple praise Thee.

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

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,

al' the ends of the earth shall fear, shall fear . . Him.

40

Thou shalt guide me.

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.

mf *p* *mf* *p*

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

cres.

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

cres.

dim. *p* *p*

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

dim. *p* *p*

cres. *mf* *dim.*

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

cres. *mf* *dim.*

THOU SHALT GUIDE ME.

SOPRANOS & BASSES & SOPRANOS &
ALTOs. TENORS. ALTOs. *dim.*

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

dim.

FULL. *p* *cres.*

Thou shalt guide me, shalt guide me 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.* . . . shalt guide me,

SOPRANOS & ALTOs.

p *cres.*

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

f *dim.*

dim. *p*

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

pp *dim.* *p* *pp*

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

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

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

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

mf *cres.*

mf *cres.*

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

f

ALL THE SOPRANOS, OR SOPRANO SOLO.

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

mf

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

p

mf

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

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.

Bow down Thine ear, O Lord.

Psalm lxxxvi. 1, 6, 11, 12.

A. E. GRELL

Slowly.

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

p

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

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

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

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. CROUCH.
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,

COMFORT, O LORD, THE SOUL OF THY SERVANT. [No. 43.]

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

mf com-*mf*fort, O Lord, the

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

soul of Thy ser - vant, *f*

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

p

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

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.

W. GRIFFITH.

Andante sostenuto ($\text{♩} = 69$). *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.
 - - - might - 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

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,

cres. *rall. e dim. 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 - bide . . un - der the
 under the defence of the most . . High, shall a - bide . . un - der the
 under the defence of the most High, shall a - bide . . un - der the

rall. *Lento.*
p dim. *pp*
 - bide un - der the shad - ow . . of the Al - might - - y.
rall. *p dim.* *pp*
 shad - - ow . . of the Al - might - - y.
rall. *p dim.* *pp*
 shad - - ow . . of the Al - might - - y.
rall. *p dim.* *pp*
 shad - ow, the shad - ow . . of the Al - might - - y.

rall. *Lento.*
p *pp*

Psalm xcvi. 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 mezzo-forte (*mf*) dynamic. The vocal line starts with a half note 'O', followed by quarter notes 'come', 'let', 'us', 'wor - ship', and then a half note 'and' followed by quarter notes 'bow'. The piano accompaniment consists of chords and moving lines in both hands.

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

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a half note 'down', followed by quarter notes 'let', 'us', 'kneel', and a half note 'be - fore'. This is followed by a half note 'the', quarter notes 'Lord', and a half note 'our' followed by quarter notes 'Mak -'. The piano accompaniment continues with chords and moving lines.

p er. For He is our God, *f* for He is our

p *f*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line starts with a half note 'er.', followed by quarter notes 'For', 'He', 'is', 'our', and a half note 'God,'. This is followed by a half note 'for', quarter notes 'He', 'is', and a half note 'our'. The piano accompaniment features a piano (*p*) dynamic in the first half and a forte (*f*) dynamic in the second half.

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

Detailed description: This system contains the seventh and eighth staves of music. The vocal line starts with a half note 'God ;', followed by quarter notes 'and', 'we', 'are', 'the', and a half note 'peo - ple,'. This is followed by a half note 'the', quarter notes 'peo - ple', and a half note 'of His'. The piano accompaniment continues with chords and moving lines.

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

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

down, O come, let us wor - ship, O come, let us

kneel, O come, let us kneel be - fore the Lord our Mak - er.

46 Honour and majesty are before Him.

Psalm xcvi. 6.

Quickly.

M. GREENE.

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

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

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

♩ worship the Lord.

Psalm xvi. 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.

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. *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.]

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

let the whole earth, let the whole earth,

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

Quicker. Tell it Tell it out among the heathen, Tell it out among the heathen, out among the heathen,

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

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

f tell it out, *f* tell it out among the

heathen, tell it out among the heathen, that the

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

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

f *ff* *rall.* tell it out, tell it out, tell it

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

ff 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.

rall. e cres. King, tell it out among the heathen that the Lord is King. *rall. e cres.*

Ⓞ worship the Lord.

Psalms xcvi. 9; lxxviii. 4.

G. J. ELVEZ.

Moderato. (♩ = 80.)

p

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

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. . .

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

and re-joice, and re-
 sing.. unto
 - joice be-fore Him. O sing unto God, O sing unto God, sing, sing, sing..

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

O WORSHIP THE LORD.

No. 48.

and re - joi - ce, . . . re - joi - ce, . . . re -

name, and re - joi - ce, . . . and re - joi - ce, re -

. . . joi - ce, re - joi - ce, . . . re - joi - ce, re - joi - ce,

. . . joi - ce, re - joi - ce, and re - joi - ce, re - joi - ce, re - joi - ce, re -

. . . re - joi - ce, re - joi - ce, re - joi - ce, re -

and re - joi - ce, . . . re - joi - ce, re - joi - ce, re -

. . . re - joi - ce, re - joi - ce, re - joi - ce, . . . and re - joi - ce, sing, . . . and re -

. . . joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, sing,

. . . joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, . . . re - joi - ce, sing,

. . . joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, and . . . re - joi - ce, sing, . . .

. . . joi - ce, and re - joi - ce be - fore Him,

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

name, and rejoice, re - joi - ce be - fore Him, re - joi - ce be - fore . . . Him . . .

Be joyful in the Lord.

(JUBILATE DEO.)

Psalm c.

S. S. WESLEY.

(♩ = 108.)

O be joyful in the Lord, 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.

Be joyful in the Lord.

Psalm c.

(JUBILATE DEO.)

G. M. GARRETT.

Maestoso.

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

Maestoso. (♩ = 120.)

f Gt. to Prin., Sw. Reeds coupl.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "in - to His courts, His courts with praise: be thank - ful . . un - to Him, be". The piano accompaniment is in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "thank - ful . . un - to Him, and speak good of His name." There are dynamic markings "cres." above the vocal line and below the piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

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

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "For. the Lord, the Lord is . . gracious, His mer - cy is ev - er -". The piano accompaniment features a dynamic marking "ff" (fortissimo) at the beginning of the system. The system concludes with a double bar line.

O BE JOYFUL IN THE LORD.

[No. 50

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

Sw.

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,

Vivace. ($\text{♩} = 132.$)

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

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

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

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

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

Bless the Lord, O my soul.

E. J. HOPKINS.

Psalm ciii. 1-3.
Brightly. (♩ = 104.)

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 tor-get not all His ben - e - fits :
all . . His ben - e - fits :

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,

BLESS THE LORD, O MY SOUL.

all thy dis - eas - es, heal - eth all, . . all thy dis - eases. 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 . . .

The watereth the hills.

Psalm civ. 13, 14, 24.

W. SPINNEY.

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

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

Andante.

p

- 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

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.

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

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

This musical score is for the hymn "He Watereth the Hills." It is arranged in four systems, each featuring a vocal line and a piano accompaniment. The key signature is 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".

The first system contains the first two lines of the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The third system contains the third and fourth lines of the vocal melody and piano accompaniment. The fourth system contains the final two lines of the vocal melody and piano accompaniment.

HE WATERETH THE HILLS.

[No. 53

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

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "earth is full, the earth is full, is full . . of Thy". The piano accompaniment features a steady bass line and chords in the right hand.

rich - es.

A

The second system continues the vocal line with the lyrics "rich - es." and includes a fermata over the word "es." with the letter "A" underneath. The piano accompaniment continues with a dynamic marking of *f* (forte) and features some triplet-like patterns in the right hand.

- men, A - - men. . .

The third system concludes the vocal line with the lyrics "- men, A - - men. . .". The piano accompaniment features a final cadence with a double bar line and repeat dots.

54 Lord, how manifold are Thy works.

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

J. BARNEY.

Moderato. *f*

O Lord, how manifold, how manifold are Thy

Moderato. *f*

f *Gt.* >

works : in wisdom, in wisdom hast Thou made . . . them

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

all: *f* O Lord, how manifold, how manifold are Thy

all: *f*

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. *mf*

rich - es. 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

Gt. Diaps.

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

Gr. f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a whole rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A piano fortissimo (*Gr. f*) dynamic is indicated at the start of the piano part.

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

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

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'works: . . . in wis - dom, in wis - dom hast Thou made . . . them' and 'in wis - dom, wis - - - dom hast Thou made . . . them'. The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal melody.

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

f

Detailed description: This system contains the final two staves of music. The vocal line begins with the word 'all:' followed by the lyrics 'O Lord, how man - i - fold, how manifold are Thy'. The piano accompaniment continues with the same rhythmic pattern, maintaining the forte (*f*) dynamic throughout the system.

works, Thy works : in wis-dom hast Thou madethemall, in wis-dom hast Thou

in wis-dom hast Thou made them all, in

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

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

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

rich - es.

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

rich - es. *ff*

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.

Remember me, O Lord.

Psalm cvi. 4, 5.

G. A. MACFARREN.

Moderato. (♩ = 80.)

re - member me,

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

p *cres.* re - member me,

P Ped. *cres.*

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

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

- - va - tion ; That

p *p*

REMEMBER ME, O LORD.

[No. 55.]

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

p

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

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.

cres.

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

f

p

f

p

What shall I render.

Psalm cxvi. 12-14.

A. H. BROWN.

Slowly.

mf

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

mf

f

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

f

A little quicker.

p

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

f

- 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

WHAT SHALL I RENDER.

[No. 56.]

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, . . .

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.

☉ praise the Lord.

Psalm exvii.

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,

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

cres. *mf.* en - dur - eth,

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

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

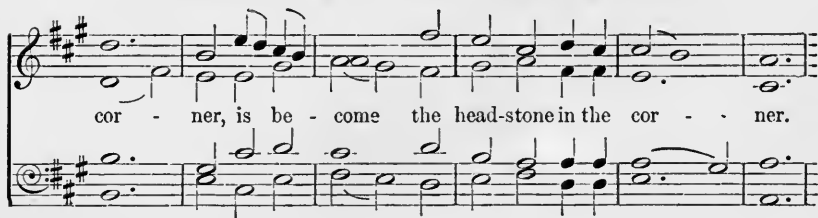
right - eous - ness : . . . that I . . . may go in - to them, and give
 thanks, give thanks, give thanks un - to the Lord.

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. ($\text{♩} = 60.$)
 The same stone which the builders re - fus - ed, the same stone which the

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

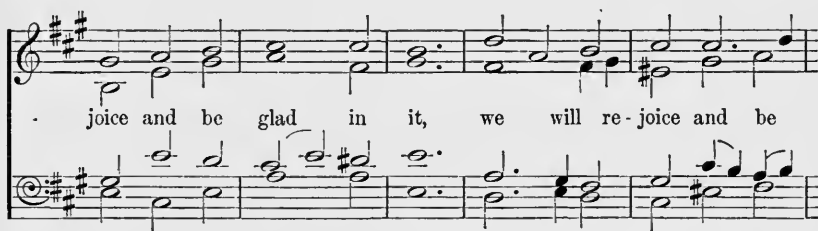
THE LORD IS MY STRENGTH AND MY SONG. [No. 53.]



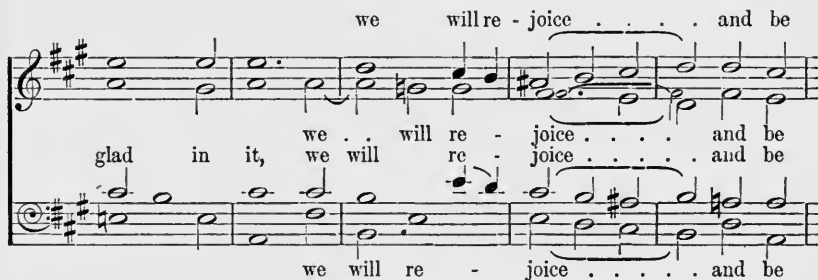
cor - ner, is be - come the head - stone in the cor - - ner.



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



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



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



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

60 This is the day which the Lord hath made.

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

J. SEWELL.

Brightly. *f* we will re -

This is the day which the Lord hath made;

joice, . . . 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

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

Andante. *p* *f*

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

THIS IS THE DAY WHICH THE LORD HATH MADE. [No. 60.]

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,
Thanks be to God,

No. 60.) THIS IS THE DAY WHICH THE LORD HATH MADE.

Thanks be to God, which giveth us the vic - to - ry through our Lord

p

Je - sus Christ. . . Hal - le - lu - jah! A - men.

ff

61 Teach me, O Lord.

Psalm cxix. 33.

T. ATTWOOD.

mp *Quietly.* teach me, teach me the

Teach me, O Lord, the way of Thy statutes, teach me, teach me
teach me, teach me

mp

way of Thy statutes ;

the way of Thy statutes ; and I . . shall keep it, and I . . shall

the way of Thy statutes ;

and

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.

Teach me, O Lord.

Psalm cxix. 33, 34.

G. W. MARTIN.

Moderato.

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-standing, 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 cometh 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.

f

Bass Solo.

Andante largo.

The Lord Himself is thy keeper, the Lord Himself is thy

p

The Lord Himself is thy keeper, the Lord Himself is thy

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

rall. *p*

day,.. neither the moon by night, so that the sun shall not

mf

mf

smite thee by day, neither the moon by night. neither the moon by night.

p *pp*

p *pp*

I WILL LIFT UP MINE EYES.

[No. 63.]

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 cxii. 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. Hal - le - lu - jah!
2nd. *f* Hal - le - lu - jah, Hal - le - lu - jah!

pal - a - ces. -ces. *f*

Search me, O God.

Psalm cxxxix. 23, 24.

L. MASON.

Prayerfully.

p
Search me, O God, and know my heart:

p
try me, and know my thoughts: and see if there be

cres. sempre.
an - y wick - ed way in me, and lead me in the

f
way, . . in the way ev - er - last - ing, and lead me in the

p
way, . . in the way ev - er - last - ing. A - men.

Enter not into judgment.

Psalm cxliii. 2

J. Goss.

Andante.

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. ARTHUR

Largo. ($\text{♩} = 56.$)

p *f* En - ter not in - to judg -

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 2/2 time signature. It begins with a piano (*p*) dynamic and features a melodic line with some grace notes. The bottom staff is in bass clef and provides a harmonic accompaniment, starting with a forte (*f*) dynamic. The lyrics 'En - ter not in - to judg -' are positioned between the two staves.

- ment with Thy servant, O Lord; for in Thy sight shall no man

Detailed description: This system contains the next two staves of music. The top staff continues the melodic line from the first system. The bottom staff continues the accompaniment. The lyrics '- ment with Thy servant, O Lord; for in Thy sight shall no man' are positioned between the two staves.

liv - ing be just - i - fied. En - ter not in - to judg -

p

Detailed description: This system contains the next two staves of music. The top staff continues the melodic line, ending with a piano (*p*) dynamic. The bottom staff continues the accompaniment. The lyrics 'liv - ing be just - i - fied. En - ter not in - to judg -' are positioned between the two staves.

- ment with Thy servant, O Lord; for in Thy sight shall no man

mf *mf*

Detailed description: This system contains the final two staves of music. The top staff continues the melodic line, ending with a mezzo-forte (*mf*) dynamic. The bottom staff continues the accompaniment, also ending with a mezzo-forte (*mf*) dynamic. The lyrics '- ment with Thy servant, O Lord; for in Thy sight shall no man' are positioned between the two staves.

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. . . .
- fied, shall no man be just - i - fied, be just - i - fied.
- 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

Detailed description: This system contains the first vocal line for Tenors and Bases in Unison. It is written on a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Andante.' and the dynamic is 'mf'. The lyrics 'The eyes of all wait on Thee, . . O' are written below the staff. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a half rest followed by a series of chords and moving lines.

SOPRANO.

mf

The

Lord, and Thou givest them their meat in due sea - son.

Detailed description: This system contains the vocal line for the Soprano. It is written on a single staff with a treble clef, a key signature of three sharps, and a 4/4 time signature. The dynamic is 'mf'. The lyrics 'The Lord, and Thou givest them their meat in due sea - son.' are written below the staff. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part continues with chords and moving lines.

eyes of all wait on Thee, . . O Lord, and Thou givest them their

Detailed description: This system contains the second vocal line for Tenors and Bases in Unison. It is written on a single staff with a treble clef, a key signature of three sharps, and a 4/4 time signature. The lyrics 'eyes of all wait on Thee, . . O Lord, and Thou givest them their' are written below the staff. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part continues with chords and moving lines.

FULL.

meat in due sea - - son, *mf* Thou o - penest Thine
Thou

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

and fillest all things

o - penest Thine hand, fill - est all things
and things

o - penest Thine hand, and fill - est all things liv - ing with

THE EYES OF ALL WAIT ON THEE.

[No. 68

liv - ing with plenteousness, and fill - est all things
 fill - est all 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*
 liv - ing with plenteousness. The eyes of all wait on
 ing with plenteousness.
f

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
 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,

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 -

p

cres.

re - member now thy Cre - a - tor, re -

re - member now, re - member now, thy Cre - a - tor, re -

cres. re - member now thy Cre - a - tor, *f*

- mem - ber now thy Cre - a - tor in the days of thy youth, while the

p

e - vil days come not, while the e - vil days come not, nor the

p

years draw nigh, where - in thou shalt say, I have no pleasure

REMEMBER NOW THY CREATOR.

dim. cres.

in them, I have no pleasure in them. Re - member now thy Cre -

dim. cres.

f rall.

- a - tor, re - member now thy Cre - a - tor in the days of thy youth.

f rall.

70 Remember now thy Creator.*

Ecclesiastes xii. 1, 14.

W. GRIFFITH.

Moderato. (♩ = 88.)

mp

mf

Re - member now thy Cre - a - tor in the days of thy

mf

cres. *f* dim.

youth, . . . re - member now thy Cre - a - tor in the days of thy
in the days . . . of thy

cres. *f* dim.

in the days of thy

* The first movement may be used as a separate anthem, ending at the double bar on p. 174.

REMEMBER NOW THY CREATOR.

[No. 70.]

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. *mf*

pp e rall. *a tempo. mf*

member now thy Cre - a - tor in the days of thy youth, . . re .

cres. *f*

cres. *f*

REMEMBER NOW THY CREATOR.

- mem - ber now thy Cre - a - tor in the days of thy . .

Re - mem - ber, *dim.* *mf* *cres.*
youth. *mf* Re - mem - ber, re - member thy Cre - a - tor in the

QUARTET, OR SEMI-CHORUS.

rall. *Moderato.*
days of thy youth. *mf* For God shall bring ev' - ry work

cres. *dim.*
in - to judgment with ev' - ry, ev' - ry se - cret thing.

Whether it be good or e - vil, whether it be
mf whether it be good or wheth - er it be

whether it be good or whether it be
mf good or e - vil, wheth - er it be good or
cres. it be good or e - vil, For God shall bring ev' - ry work in - to
cres. e - vil, For God shall bring ev' - ry work in - to

e - vil,
dim. e - vil, whether it be good or whether it be e - vil, or
p judgment, whether it be good or whether it be e - vil, or
pp judgment, *p*

rall. e - vil. For God shall bring ev' - ry work in - to
mf *a tempo.*
rall. *mf a tempo.*

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.*

mf *cres.* *f*

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 -

in the days of thy youth, . . *mf*

dim.

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
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.

Andante.
mp
 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.

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante' with a metronome marking of 108. The dynamics range from mezzo-piano (mp) to piano (p). The score includes performance instructions such as 'Ped.' (pedal), 'add Oboe.', and 'Without Organ.'. The lyrics are: 'The Lord God will wipe away tears from off all faces, the Lord God, the Lord God will wipe away tears, wipe away tears from off all'.

THE LORD GOD WILL WIPE AWAY TEARS.

peo - ple shall He take a - way ; for the Lord hath spoken it, the

f

Lord hath spoken it, the Lord hath spoken it.

ff

add to Gt.

mp

Man.

a tempo.

p

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

This system contains the first two systems 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 common time (C). The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line.

fac - es, the Lord God, the Lord God will wipe away . . . tears, . . . will

add. Oboe.

This system contains the third and fourth systems of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a section for an additional oboe, indicated by the instruction "add. Oboe.".

wipe a - way tears from off all fac - es.

rall. e dim.

This system contains the fifth and sixth systems of the musical score. It concludes the vocal line and piano accompaniment. The piano part includes a section marked "rall. e dim." (ritardando e diminuendo).

rall. e dim.

This system contains the seventh and eighth systems of the musical score. It continues the piano accompaniment, which concludes with a section marked "rall. e dim.".

73 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

W. HATELY

Quietly.

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 -

No. 73.] THOU WILT KEEP HIM IN PERFECT PEACE.

poco rall. e dim. *a tempo.*
pp sempre.

- cause he trusteth, he trusteth in Thee. . . Thou wilt

poco rall. e dim. *pp sempre.*

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

cres.

stayed on Thee, . . .

Behold! a King shall reign.

Isaiah xxxii. 1, 2.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

f With Reeds.

Ped.

f Be-

f

Sv. *Gt. f*

hold! be - hold! a King shall reign in righteousness, a

f

King shall reign in right - eous - ness, and princes shall

rule .. in .. judgment, *cres.* princes shall rule .. in

cres.

judg - ment.

ff

mf

And a man shall be as an hid - ing-place from the wind,

mf

mf

cres.

a man shall be as an hid - ing - place . . . from the wind . . .

cres.

f

cres.

f

f

and a covert from the tem - pest, and a covert

f

f

Full Swell closed.

BEHOLD! A KING SHALL REIGN.

[No. 15.

p dolce.

rall.

from the tem - pest. . . As

rall.

p dolce.

Gt. 8 ft. Flute, or stopped Diap.

dolce. Sw. p

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 in a wea - ry land, in a

mp

wea - ry, wea - ry land.

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, O

cres. Zi - on, that bringest good tid - ings, get thee up, get thee up in - to the high

cres.

moun - tain. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

- ia. O Je - ru - salem, that bringest good tid - ings, lift up thy

cres.

lift up thy voice, be not a -

cres.

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:

Say to the cit-ies of Ju-dah, Be - hold your God, your God,

be - hold your God. Al - le - lu - ia, Al - le -

* If G is found too high, D may be sung.

Lift up thy voice, . . . be not a

lu - ia, Al - le - lu - ia. Lift up thy voice, *cres.*
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. *f*
be not a - fraid. Al -

f

le - lu - ia, *ff* *rall.* *END.*
Al - le - lu - ia, Al - le - lu - ia. A - - - men.

ff *rall.* *END.*

* *Very slowly and smoothly.* (♩ = 50.)

pp (*Pastorale.*)

SOPRANOS ONLY.

pp

O that Birth for ev - er bless - ed, When the

Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the

cres. *f*

Sa - viour of our race, And the Babe, the world's Redeem - er, First re -

cres. *f*

* 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.

TENORS.

BASSES.

p

Of the Fa - ther's Love be - got - ten Ere the

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

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

He shall feed this flock.

Isaiah xl. 11.

J. ALLAN.

Moderato.

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 . .

lambs with His arm, and car - ry them in His bo . .

. som, He shall gath - er the lambs, the lambs with His

arm, and car - ry them in His bo - som.

They that wait upon the Lord.

Isaiah xl. 31 ; xxvi. 4.

G. J. ELVER

Con moto.

p

They that wait upon the Lord shall re - new their strength ; they shall

p p

f

mount up with wings, shall mount up with wings, with wings as

f

They that wait upon the

p

ea - gles. They that wait upon the Lord, up - on . . . the

p

They that wait upon the Lord, up - on the

Lord shall re - new their strength, shall re - new their strength ;

cres.

Lord shall re - new their strength, shall re - new their strength ; they shall

cres.

Lord shall re - new their strength,

cres.

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

THEY THAT WAIT UPON THE LORD.

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 xlvi. 18.

Arranged from GOUNOD by J. B. THOMSON.

Slowly and tenderly.

p O that thou hadst hearkened, O that thou hadst hearkened, hadst

heark-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 of the musical score is for Tenors and Basses. It features a single staff with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/2. The music begins with a mezzo-piano (*mp*) dynamic. The lyrics are "Who is among you that fear - eth the Lord, who is among you that". Below the vocal line, the piano accompaniment is shown in two staves (treble and bass clefs). The tempo is marked *Moderato.* with a quarter note equal to 60 beats per minute. The piano part consists of chords and moving lines in both hands.

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 lyrics are "fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that". The dynamic is now *pp* (pianissimo). The piano accompaniment continues with chords and moving lines in both hands.

walk - eth in dark - ness, and hath no light ?

rit. e cres. poco.

The third system concludes the piece. The lyrics are "walk - eth in dark - ness, and hath no light ?". The dynamic is *pp*. The tempo marking *rit. e cres. poco.* (ritardando e crescendo poco) is placed above the final notes. The piano accompaniment concludes with chords in both hands.

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

mp

Who is among you that fear-eth the Lord, who is . . . among you that

mp

tear - eth the Lord,

pp

fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that

pp

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

f

f

God, let him trust in the name of the Lord, and stay up - on his

marcato.

God, let him trust in the name, . . . let him

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

. 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

pp Slowly.

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 beau-ti-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!

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.

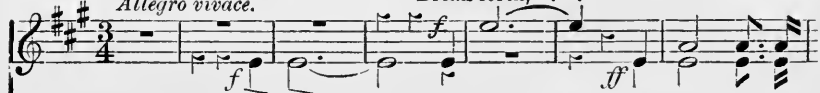
Break forth into joy.

Isaiah lii. 9, 10.

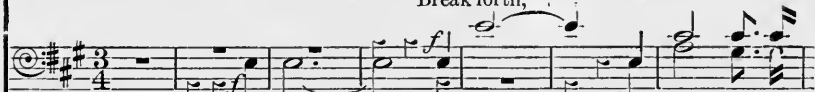
R. S. BARNICOTT.

Allegro vivace.

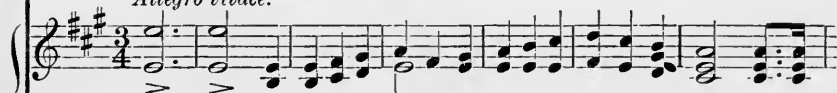
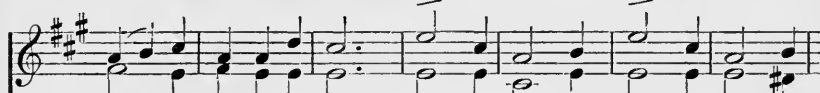
Break forth,



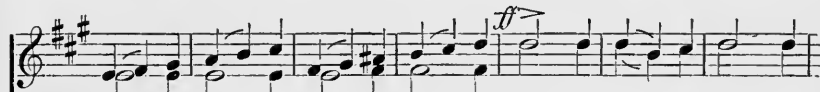
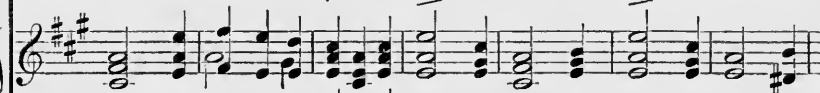
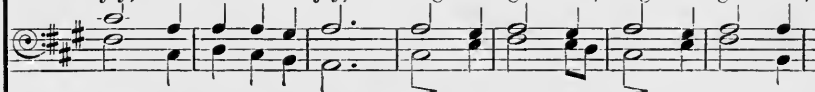
Break forth, Break forth, break forth in - to



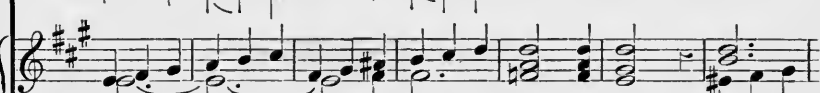
Break forth, . . .

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 .



ge - ther, ye waste plac-es of Je - ru - sa - lem, of Je - ru - sa - lem. . .

The first system 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 piano part includes dynamic markings like *v* and *ff*.

The second system continues the vocal and piano parts. The piano accompaniment features a prominent *ff* (fortissimo) section with dense chordal textures.

ALL VOICES IN UNISON.

The Lord hath made bare His ho - ly arm, . . the

The third system is for unison voices and piano. It begins with a *f* (forte) dynamic marking. The piano accompaniment is marked with *f* and features a rhythmic pattern of eighth and sixteenth notes.

Lord hath made bare His ho - ly arm . . in the

eyes of all the na - tions, in the eyes of all the na -

and all the ends of the earth . . shall see the sal -
 tions ; and all . . the ends of the earth . . shall . . see the sal -

BREAK FORTH INTO JOY.

- va - tion of God. *rall.*

- va - tion of God.

shall see the sal va - tion of *rall.*

p *rall.*

p

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,

f

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.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system concludes the piece with a vocal line and piano accompaniment. The piano accompaniment is characterized by block chords and rhythmic patterns that support the vocal melody.

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

p mercies will I ga-ther thee. In a lit-tle wrath I hid my

f face from thee for a moment; but with ev-er-last-ing kind-ness will

ff I have mercy on thee, saith the Lord thy Re-deem-er.

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. ($\text{♩} = 66.$)

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-

cres.

Let the wick - ed for - sake his

- righteous man his thoughts: and let him re - turn . . un -

way, for - sake his way: and let . . him re - turn . . un -

p

- to . . . the Lord, *cres.*

- te . . . the . . Lord, and He will have mer - cy, have mer - cy up-

- to . . . the Lord, *cres.*

- on him; and to . . our . . God, for He . . will, for He will a -

- on him; and to . . our . . God, for He . . will, for He will a -

cres.

dim. Let him re - turn . . un - to the Lord, let

- bundantly pardon. Let him re - turn un - to the

p

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. *cres.* 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 . . 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

p

while He may be found, call ye up - on . . Him,

cres. *mf* *mf*

cres. call ye up - on . . Him,

cres.

CHORUS.

call ye up - on Him while He is near: Seek ye the Lord while He may be

p

found, seek ye the Lord while He may be found, call ye up - on . . Him,

cres. *mf* *mf*

cres.

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

SEEK YE THE LORD.

[No. 85

p *mf* *dim.*

call ye up - on . . Him, call ye up - on . . Him while He is near :

p *mf* *dim.*

call ye up - on Him,

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, . .

f *f*

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 *Sec.*
Without Ped.

let him re - turn un - to the Lord, and He will have
Lord,
and He . . will have mer - cy up -

mer - cy up - on him, will have . . mer - cy up -
He will have mer - cy up -
cres.
cres.

on him, He will have mer - cy, mer - cy up - on him.
on him, He will have mer - cy.
rit. molto.
an him. rit. molto.

SEEK YE THE LORD.

[No. 85.]

Tempo 1mo.

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.)

Seek ye the

Sv. Diaps. & Oboe. *pp Sv. Diaps.*

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: *add Oboe.*

cres. molto.

mf
Let the
pp Sw. Diaps.

espressivo.
p
wick-ed forsake his way, and the un - right - eous man his thoughts, and re -
pp Voix 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
add Oboe.

accel.

mer - cy, and a - bund - ant - ly . . par - don, a - bund - ant - ly . .

accel.

rall. *a tempo.*

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.

pp Seek ye the Lord, seek ye the Lord, seek ye, O

pp

SEEK YE THE LORD.

[No. 86.]

He is near, *f* seek ye the Lord,

seek the Lord, *mf* seek ye the Lord *pp* while He may . . . be

mf *pp*

Sw. with Oboe. mf *p*

Detailed description: This system contains the first two lines of the musical score. The vocal line (top) begins with a treble clef, a key signature of two flats, and a 4/4 time signature. 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* above the first measure, *mf* above the second measure, and *pp* above the third measure. The piano accompaniment (middle and bottom staves) features a steady eighth-note pattern in the right hand and a more active bass line. Dynamic markings *mf* and *pp* are placed below the piano staves. A section of the piano accompaniment is marked *Sw. 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 Sw.

Detailed description: This system contains the second two lines of the musical score. The vocal line (top) 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 the same rhythmic pattern. A new section of the piano accompaniment is marked *add to Sw.* above the staff.

Let the wicked forsake his

mf

cres. *dim.*

and the unrighteous man his thoughts.

Without Ped.

way, and re - turn unto the Lord, and re -

mf *ff*

ff *Gt. Diaps. coupd. to Full Sw.*

Ped.

Solo.

He will have mer - cy,

- turn unto the Lord, and He will have mer - cy, He will have

pp *pp*

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.

will have mercy, He will have mercy,

and a - bundantly pardon, and a -

Sr. Ch. Sr.

Ped. Without Ped. Ped.

and a-bundantly pardon,

bundantly pardon, He will have mercy, He

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.

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
p 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

cres. ris - en up - on thee, is ris - - en up - on . . thee.
f ris - en up - on thee, is ris - en, is 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 a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major) and a common time signature. The lyrics are: "darkness, and gross darkness, gross dark - ness the". The piano accompaniment is in a bass clef and features a steady eighth-note 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 musical score. The vocal line includes the lyrics: "people, gross dark - ness the peo - ple: but the". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include a forte (*f*) marking in the vocal line and piano accompaniment, and a crescendo (*cres.*) marking in the piano accompaniment.

Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

f

The third system concludes the musical score. The vocal line includes the lyrics: "Lord shall a - rise, the Lord shall a - rise, the Lord shall a -". The piano accompaniment continues with the same rhythmic pattern. A forte (*f*) marking is present in the piano 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. *p*
 seen, His glo - ry shall . . . be seen up - on . . . thee. And the
 seen, shall . . . be . . . seen up - on . . . thee. *p*
 seen, His glo - ry shall be seen up - on . . . thee.

and kings . . . to the
 Gentiles shall come, shall come to Thy light, and kings . . . *f*

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,

shine, for thy light is come, shine, for thy light is come, thy light is come.

sh . . . 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 lx. 1, 19.

E. J. HOPKINS

Bold and spirited. (♩ = 116.)

A - rise, shine, for thy light is come, and the glory of the

Lord, the glo - ry of the Lord, the glo - ry of the Lord, is

ris - en up - on thee, a - rise, shine, for thy light is come, and the

glo - ry of the Lord, the glo - ry of the Lord is ris -

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. *p* 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 lxxiii. 9.

W. J. HUTCHINS.

Adagio. *p* *cres.*

In all their af - flic - tion He was af - flict - ed,

and the an - gel of His presence saved them : in His love and in His

cres. *dim.*

pi - ty He re - deem - ed them, Here - deem - ed them ; and He bare them, and He

cres.

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,

f *dim.* *rall.*

car - ried them, carried them, He car - ried them all the days of old, all the days of old.

dim. *rall.!*

Thou, O Lord, art our Father.

Isaiah lxiii. 16 ; John iv. 23.

J. BARNBY.

Not too slow. ($\text{♩} = 100.$)

mf

Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther ;

cres. *f*

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,

cres.

Fa - ther ; our Re - deem - er from ev - er - last - ing, our Re -

cres.

f

deem - er from ev - er - last - ing is Thy name, . . is

f

Thy name. *p* The hour cometh, and now is, the

Sw. p

cres. hour cometh, and now is, when the true worshippers shall

cres. *p*

cres. *p*

worship the Father in spir-it and in truth, in spir-it

and in truth, the hour cometh, and now is, the hour

cres.

cres.

cometh, and now is, when the true worshippers shall

worship the Father in spir - it and in truth, in

dim.

p

dim.

p

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.

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,

Andante.

great is Thy faith-ful-ness. Blessed, blessed, bless-ed be the

Lord, . . who dai-ly load-eth us with His ben-e-fits,

cres.

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
p
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. ($\text{♩} = 72.$)

The first system of music features a treble and bass staff in G major and 3/2 time. The tempo is marked 'Moderato' with a quarter note equal to 72 beats. The dynamics are marked 'mf'. The lyrics are: 'The Lord is my por - tion, saith my soul; . . . therefore will I

The second system continues the melody and accompaniment. The lyrics are: 'hope, will I hope in Him. The Lord . . . is good unto them . . . that

The third system continues the melody and accompaniment. The lyrics are: 'wait for Him, to the soul . . . that seeketh Him, that seek - eth Him, the

The fourth system continues the melody and accompaniment. The lyrics are: 'Lord is good unto them . . . that wait for Him, to the soul that

A little quicker.

The fifth system concludes the piece with a tempo change to 'A little quicker'. The lyrics are: '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- vation of the Lord. The *rall.* *Original time.*

dim. qui-et-ly wait *rall.* 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

hope . . in . . Him, will I hope in Him, will I hope in Him.

93

They that be wise.

Daniel xii. 3.

Firmly, and not too slow. ($\text{♩} = 60$).

J. M. BELL.

They that be wise shall shine as the brightness, shine as the brightness of the

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.

stars for ev - er and ev - er, as the stars for .. ev - er and

cres.

cres.

ev - er, the stars for ev - er and ev - er, for

pp

pp

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

cres.

f

dim.

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 mer - cy up - on us ; and to our *cres.*

mf have mer - cy up - on us ; *cres.*

rit. God, for He will a - bund - ant - ly par - don.

rit.

SOPRANOS. *A little faster.*

p I love the Lord, be - cause He hath heard my voice, and my suppli - *mf*

A little faster.

- ca - tions. Be - cause He hath in - clin - ed His ear un - to me, . . .

COME, AND LET US RETURN.

[No. 94

therefore will I call . . up - on Him as long as I live, will *f*

call . . up - on Him as long as I live. *mf*

ALL VOICES IN UNISON. *alla recit.*
mf
The sorrows of death

com-pass'd me, the pains of hell gat hold up - on me : I found *p*
dim.

COME, AND LET US RETURN.

cres - cen - do. rit.

trouble and sorrow. Then called I upon the name of the Lord.

cres - cen - do. rit. *f*

yea, our

Gracious is the Lord. gracious and right-e-ous; yea, our

yea, our

God is mer - ci - ful.

God is mer - ci - ful. Who is like un - to the

God is mer - ci - ful.

God is mer - ci - ful.

Tempo 1mo.

Lord our God? Come, and let us re - turn un - to .. the

mf

Lord, and He will have mercy, have mercy up - on us ;

mf

have mercy up - on us ;

cres - cen - do. *dim. e rit.*

and to our God, for He will a - bundantly par - don.

cres - cen - do. *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.

pp

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, *cres.*
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

mf

p

Thee, that par-doneth in - i - qui-ty, that par-doneth in - 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.

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

mf

strong - hold in the day . . of trou - ble, in the

rall. e dim.

rall. e dim.

The Lord is good, the Lord is good, a

a tempo.

day of trou - ble. a strong - hold, the

f

strong - hold,

Lord is good, a strong - hold, a strong - hold, a strong - hold in the

the Lord is good,

day of trou - ble, the day . . of trou - ble.

rall. e dim.

rall. e dim.

Slowly. First time QUARTET, second time CHORUS. cres.

pp *cres.* *cres.* *cres.*

And He knoweth them that trust in Him, He knoweth them that

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. 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 marking. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'The Lord is in . . . His ho - ly tem - ple, the' are written below the top staff.

Lord is in . . . His ho - ly tem - ple: let all the

Detailed description: This system contains the next two staves of music. The top staff continues the melody from the first system. The bottom staff provides harmonic support. The lyrics 'Lord is in . . . His ho - ly tem - ple: let all the' are written below the top staff.

earth keep si - lence be - fore Him, let all . . . the earth keep

Detailed description: This system contains the next two staves of music. The top staff continues the melody. The bottom staff provides harmonic support. The lyrics 'earth keep si - lence be - fore Him, let all . . . the earth keep' are written below the top staff.

si - lence be - fore Him, keep si - lence be - fore Him.

pp

Detailed description: This system contains the final two staves of music. The top staff concludes the melody with a piano (pp) dynamic marking. The bottom staff provides harmonic support. The lyrics 'si - lence be - fore Him, keep si - lence be - fore Him.' are written below the top staff.

Sing, O daughter of Zion.

Zephaniah iii. 14, 15.

H. E. BUTTON.

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

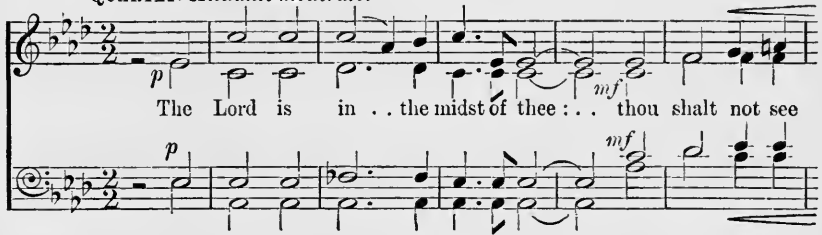
be glad and re-joyce, be glad and re-joyce with all . . the
mf heart, be glad and re-joyce, be glad and re-joyce, O
mf heart, be glad and re-joyce, be glad and re-joyce with all . . the
 be glad, re-joyce, be glad, re-joyce with all the

heart,
 daughter, O daughter of Je-ru salem, be glad, . . re-joyce . .
 heart,
 heart,

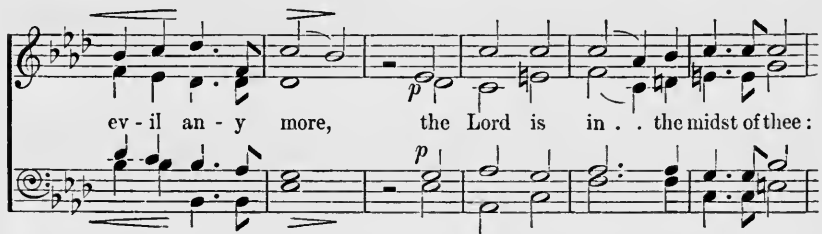


with all the heart, O daughter . . of Je - ru - sa - lem.
O daughter of Je - ru - sa - lem.

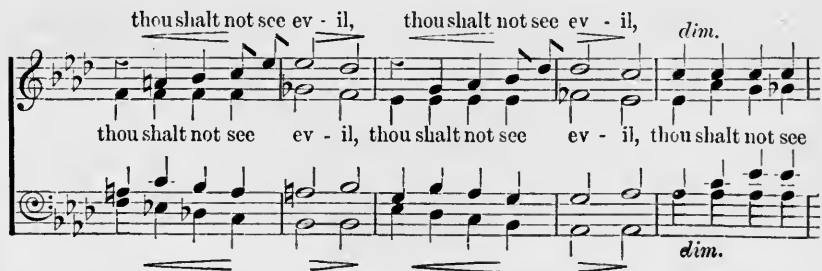
* QUARTET. *Andante moderato.*



The Lord is in . . the midst of thee . . . 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).*

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 -

be glad and re - joice, be
 joice with all . . the heart, be glad and re - joice, and re -
 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, O daughter of Je -
 glad and re - joice with all . . the heart,

glad, re - joice with all the heart,

-ru - sa - lem, be glad, . . . re - joice . . with

ff

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 3/4 time with a key signature of two sharps (F# and C#). The music begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The first system of the vocal and piano accompaniment. The vocal line starts 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.

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 with the previous system.

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 piano (p) dynamic and a fermata over the final chord.

REJOICE GREATLY.

[No. 100.]

cres.

just, *p* and having sal - va - tion, He is just, and having sal - *cres.*

p *cres.*

add Oboe.

f

va - tion. Ho - san - na to the Son of Da - vid;

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?

who shall stand when He . . . ap - pear - eth? Save, Lord, and

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 name shall be great, shall be great a - mong . . . the Gen -

same My name shall be great a - mong the Gen -

My name shall be great, shall be great a - mong the Gen -

My nameshallbe great

- tiles; *mf*

• tiles; *mf* and in ev-ry place, and in ev-ry

• 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,

f

• then, thus saith the Lord, thus saith the Lord.

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 . . .
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 . . .

to . . . My name, thus . . . saith the Lord.
-to . . . My . . . name, thus . . . saith . . . saith the Lord.
-to . . . My name, thus saith the Lord.

Consider the lilies.

Matthew vi. 28, 29.

H. G. TREMBATH.

Andante. cres. dim.

mp

Con - sider the lil - ies of the field, how they grow ; they toil not, they

mp cres. dim.

toil not, neither do . . they spin, con - sider the lil - ies, con - sider the

dim. p mp

neither do they spin, . .

cres.

lil - ies of the field, how they grow ; they toil not, they toil not, neither

cres.

Con moto.

and yet I say unto you,

mf

do . . they spin : and yet . . I say un - to you, That even

mf

and yet . . I say . . un - to you,

Con moto. cres.

and yet . . I . . say un - to you,

Sol - o - mon 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 1mo. *cres.* *dim.*

- sid - er the lil - ies of the field, how they grow ; they toil not, they

cres. *dim.*

cres. molto. *f* *con moto.*

toil not, neither do . . . they spin : yet Sol - o - mon in all his glo - ry was not ar -

cres. molto. *f* *con moto.*

rit. . . e . . . dim.

- rayed like one of these, Sol - o - mon 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*

I came not to call the righteous.

Matthew ix. 13; Luke xv. 10; 1 Timothy i. 15.

C. VINCENT.

Andante. (♩ = 63.)
p e legato.

TENOR SOLO, OR ALL THE SOPRANOS.

p

I came not to call the right - eous, I

came not to call the right - eous, but sin - ners to re -

mf

- pent - ance, but sin - ners to re - pent - ance, I

came not to call the right - eous, but sin - - ners to re -

- pent - ance.

QUARTET, OR SEMI-CHORUS.

p There is joy in the presence of the an - gels of God ov - er

CHORUS.
p one sin - ner that re - pent - eth, There is joy in the presence of the

an - gels of God, there is joy, *Sw.* there is joy, there is joy in the

ov - er one sin - ner that re - pent -
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
- eth, . . . that re - pent - - eth.

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

ALL THE VOICES IN UNISON.

a tempo.

cres.

Christ Je - sus, Christ Je - sus

a tempo.

cres.

came in - to the world to save . . sin - ners,

f

Christ Je - - sus came in - to the

rit. e dim.

world to save . . sin - - - - ners.

rit. e dim.

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 ral.

all ac - cep - ta - tion. A - men, A - men.

molto rall.

Matthew xi. 28, 29.

Arranged from GOUNOD by J. B. THOMSON.

Slowly.

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 -

- 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.]

dim. *p* O come, . . .

rest, ye shall find rest un - to your . . . souls. *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* *f* *ritard.* *ff*

Me, *f* and I will give you rest, and I will give you rest.

p *ritard.*

105

Come unto Me.

Matthew xi. 28-30.

J. BOORN.

Largo. *Andante con moto.*

p *mf*

Come un - to Me, Come un - to Me, all ye that la - bour

mf

and are heavy lad - en, are heavy lad - en, and I will give you .

p

COME UNTO ME.

rest, rest, I will give you rest. Take My yoke up .

pp *sf* *mf*

for
- on . . you, and learn of Me, learn . . of . . Me; for
and learn of Me; *p* for

p *sf*

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

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
 shall find 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, for My yoke . . is eas - y, and My bur - den is . .
 light, for My yoke is eas - y, and My bur - den is

light. Come un - to Me, come, come un - to Me.
 light, Come un - to Me, come, come un - to Me.
 light, Come un - to Me, come, come un - to Me.

Thosanna to the Son of David.

Matthew xxi. 9.

Allegro maestoso.

J. B. CALKIN.

Ho - san - na, Ho - san - na, Ho - san - na to the Son of

Da - vid, to the Son of Da - vid: Blessed is He that

com - eth, that cometh in the name of the Lord, in the name

of the Lord; . . . Ho - san - na, Ho - san - na, Ho -

- san - na in the high - - est. A - men. . .

Mark x. 14.

H. GADSBY.

Not too slowly.

Suf - fer the lit - tle chil - - dren to come un - to

Musical notation for the first system, including treble and bass staves with lyrics "Suf - fer the lit - tle chil - - dren to come un - to". The music is in 4/4 time and begins with a piano (*p*) dynamic marking.

Me, . .

Me, . . and for - bid them not, and for - bid them not: for of

Musical notation for the second system, including treble and bass staves with lyrics "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

Musical notation for the third system, including treble and bass staves with lyrics "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

Musical notation for the fourth system, including treble and bass staves with lyrics "chil - dren to come un - to Me: for of such is the". The music features a crescendo (*cres.*) dynamic marking.

cres.

king - dom, the king - dom of God.

Suf - fer the lit - tle

Suf - fer the lit - tle

Musical notation for the fifth system, including treble and bass staves with lyrics "king - dom, the king - dom of God. Suf - fer the lit - tle". The system includes dynamic markings for *dim.* and *pp*.

K

SUFFER THE LITTLE CHILDREN.

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

mf

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 Sw. coupd.* *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 im - 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

f

mEEK. He hath fill - ed the hun - gry with . . good

f

things; and the rich He hath . . sent emp - ty a - way.

p

He re - mem - b'ring His mer - cy hath help - en His ser - vant

p

f

Is - ra - el; as He pro - mised to our fore -

f

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.

My soul doth magnify the Lord.

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.*

bles - ed. For He that is might - y hath mag - ni - fi - ed me; and

pp

ff *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

strength, shewed strength with His arm: He hath scatter - ed the proud

p in the im - ag - in - a - tion . . of their hearts.

p

f He hath put down . . the might - y from their seat, and

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. *rall.*
- fa - thers, A - bra - ham and his seed, for ev - er.
- cen - do. *rall.*

f 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

*Allegro.**cres.**dim.*

mag - ni - fy the Lord, and my spir - it hath re - joic - ed in

*cres.**dim.*

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

f

call . . me bless - ed. For He that is might - y hath

dim.

mag - ni - fied me; and ho - ly is His name.

pp *rall.*

VOICES IN UNISON.

a tempo.
mp
 And His mer - cy is on them, . . on them that . .

fear Him, throughout all gen - er - a - tions.

Poco animato.
f
 He hath shewed strength . . . with His arm; He hath

Poco animato.
f

ff
 scat - ter - ed 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 lmo.

seat, and hath ex - alt - ed the hum - ble and meek. He hath

rall. Tempo lmo.

fill - ed the hun - gry with good things; . . and the

dolce. dim.

rich He hath . . sent . . emp - ty a - way.

rich He hath . . sent . . emp - ty a - way.

He re - mem - b'ring His mer - cy hath hol - pen His ser - vant

Is - ra - el; as He prom - is - ed to our fore -

- fa - thers, A - bra - ham and his seed, . . . for ev - er.

VOICES IN 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

This system contains the vocal line and the piano accompaniment for the first part of the hymn. The key signature is one sharp (F#) and the time signature is 2/2. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written for both treble and bass clefs.

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

This system contains the vocal line and the piano accompaniment for the second part of the hymn. It includes dynamic markings such as *f* and *ff*. The piano accompaniment features a prominent bass line with sustained notes.

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.

This system contains the vocal line and the piano accompaniment for the hymn. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked *Allegro* with a quarter note equal to 100 beats per minute. The piano accompaniment includes a guitar part marked *f Gt.*

peo - ple ; And hath rais - ed up a might-y sal - va - tion

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 two sharps (F# and C#) and a 4/4 time signature. The lyrics are "peo - ple ; And hath rais - ed up a might-y sal - va - tion". 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 chords and moving lines, with some notes beamed together.

for us, in the house of His ser - vant Da - - vid ;

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "for us, in the house of His ser - vant Da - - vid ;". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the 4/4 time signature and two-sharp key signature.

As He spake by the mouth of His ho - ly proph - ets, which have been since the

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "As He spake by the mouth of His ho - ly proph - ets, which have been since the". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the 4/4 time signature and two-sharp key signature.

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.

right-ous - ness be - fore Him, all the days of our life.

f And thou, child, . . shalt be call-ed the prophet of the Highest :

f

Gt.

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

peo - ple, for the re - mis - sion of their sins, Through the ten - der

Ch. (or Sw.)

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,

Moderato.

and in the shad - ow . . . of death, and to guide our

mp

and in the shad - ow of death,

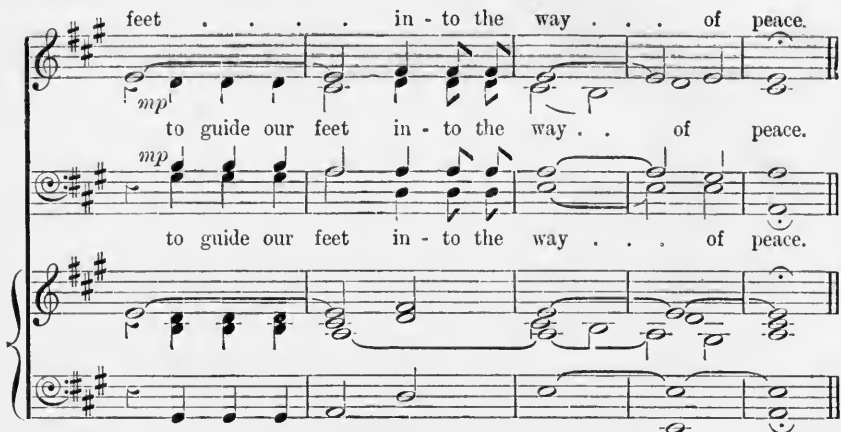
and in the shad - ow . . . of death, *Moderato.*

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 in the treble clef and a piano accompaniment in the bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics 'feet . . . in - to the way . . . of peace.' and continues with 'to guide our feet in - to the way . . of peace.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

With spirit.

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

With spirit. (♩ = 100.)

f *Gt.*



The second system of music continues the vocal line and piano accompaniment. The vocal line starts with the lyrics 'Glo - ry be to the Fa - ther, and'. The piano accompaniment includes a section marked 'Gt.' (Guitar) in the left hand, indicated by a bracket and the letter 'Gt.' above the staff. The tempo is marked as 'With spirit.' with a quarter note equal to 100 beats per minute.

to the Son, . . . and to the



The third system of music continues the vocal line and piano accompaniment. The vocal line starts with the lyrics 'to the Son, . . . and to the'. The piano accompaniment continues with chords and moving lines in both hands.

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 three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a half note 'Ho', followed by a dotted half note 'ly', and then 'Ghost;'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system of the musical score. The vocal line continues with '- gin - ning, . . is now, and ev - er shall be: world'. The piano accompaniment continues with similar harmonic support.

with - out end. A - - men.

The third system of the musical score. The vocal line concludes with 'with - out end. A - - men.'. The piano accompaniment provides a final harmonic setting for the phrase.

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*

do *sempre* *al*
vis - it - ed and re - deem - ed His peo - ple; And hath rais - ed up a
do *sempre* *al*

f *dim.*
might - y sal - va - tion for us, in the house of His ser - vant Da -

mf *cres.*
- vid; As He spake by the mouth of His ho - ly
mf *cres.*

prophets, which have been since the world began: . . . 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 - mies 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

Tempo 1mo.

life. . . And thou, child, shalt be call - ed the prophet of the

Tempo 1mo.

High - est : for thou shalt go be - fore the face . . of the

Lord to pre - pare His ways ; . . To give knowledge of sal -

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.*

- ed . . . us, To give

Slower. *p*

Slower. *p*

sempre legato. *Slower.*

dim. e rall. *p*

light . . . to them that sit in dark - ness,

and in the shad - ow of death, . . .

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.

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.

The musical score is written in a three-part setting (Soprano, Alto, and Bass) with piano accompaniment. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "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." The score includes dynamic markings such as *rall.* (rallentando) and phrasing slurs. The piano part consists of chords and moving lines in both hands.

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, 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, in 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
f

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

- vid, For un - to you is born this day 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

Più 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.*

p 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, hath made known,

known, which the Lord hath made known, hath made known,

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four systems, each with a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). 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 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".

good

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 of great joy, for, be -

bring good tid - ings of great joy,

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.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'of great joy.' and consists of several measures of music. The piano accompaniment includes a section marked 'Trumpet.' and another section marked 'Without Pedal.'.

ff For un-to you is born this day in the ci - ty of Da - vid

ff

(Trump.)

ff

Ped.

The second system continues the vocal line with the lyrics 'For un-to you is born this day in the ci - ty of Da - vid'. The piano accompaniment features a section marked 'ff' and another section marked 'ff'. A '(Trump.)' marking is present in the vocal line. The piano accompaniment concludes with a 'Ped.' marking.

pp

a Sav - iour

pp

Without Organ.

Without Pedal.

Ped.

The third system features a vocal line with the lyrics 'a Sav - iour'. The piano accompaniment includes a section marked 'Without Organ.' and another section marked 'Without Pedal.'. The piano accompaniment concludes with a 'Ped.' marking.

which is Christ the Lord. . . . Halle - lu - jah!

Trumpet. *ff*

ff L.H.

Halle - lu - jah! a Sav - iour which is

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! A - men, Hal - le - lu - jah! A - - men, Halle -

- men, Hal - - - le - lu - jah! A - - men, Halle - lu - jah! A -

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

A - - men, Halle - lu-jah! A - men, A - men,

- lu-jah! A - men, Hal - le - lu-jah! A - men, A - - -
 - lu-jah! A - men, Halle - lu-jah! A - men,

- men, A - men, A - men, A - - men,

- men, A - - - men, Hal-le - lu - jah! Hal-le -

- lu-jah! Hal-le - lu - jah! A - men. . . .

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 - tiles, 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

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. *ff* Glo - ry

ff

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

ff

ff

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.

fff Slower.

fff

Slower.

fff

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.*

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.

f

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

now, and ev - er shall be: *f* world with - out end. *ff* A - men.

f *ff*

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.*

LET YOUR LOINS BE GIRDED.

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.

mf

Luke xv. 18, 19.

R. CECIL

Stowly.

I will a - rise, I will a - rise and go to my Fa -

- ther, and will say un - to Him, Fa - ther, Fa - ther, I have

sinned, have sinned, I have sinned against heaven, and be - fore Thee, and am

dim.

no more wor - thy to be call - ed Thy son. I will a - rise,

dim.

I will a - rise and go to my Fa - ther, my Fa - ther.

John i. 29.
Slowly.

A. E. GRELL.

mf

Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of

mf

Detailed description: This system contains the first two lines 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 4/4. The music is marked *mf* (mezzo-forte). The lyrics are: "Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of".

God, be-hold the Lamb of God, which tak-eth a-way the

Detailed description: This system contains the third and fourth lines of music. The lyrics are: "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-

Detailed description: This system contains the fifth and sixth lines of music. The lyrics are: "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

Detailed description: This system contains the seventh and eighth lines of music. The lyrics are: "- 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

Detailed description: This system contains the ninth and tenth lines of music. The lyrics are: "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.*

God so loved the world, . . . God so loved the

p *cres.*

world, . . . that that He gave His on - ly be - got - ten Son, that

mf

who-so be - liev-eth, be - liev-eth in Him should not per - ish

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 should not

mf *p*

cres.

per - ish, should not per - ish, but have ev - er - last - ing

cres. *f*

cres.

life, ev - er - last - ing life, ev - er - last - ing, ev - er -

cres.

dim.

- last - ing life. God so loved the world, . .

dim *pp*

ppp *rall.*

God so loved the world, . . God so loved the world.

ppp *rall.*

John iv. 23, 24.

H. SMART.

Andante. God is a Spir - it: and

God . . is a Spir - it, God is a Spir - it:

p *cres.*

they . . . that worship Him must wor . . ship Him . . . in

and they . . that worship Him must worship Him in

spir - it and in truth.

spir - it and in truth. God is a Spir - it,

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

God is a Spir - it: and they . . that worship Him must

pp *cres.* *cres.*

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
 dim. for the Fa - - ther

seeketh such to wor - ship Him, for the Fa - ther
 p

seek - eth such, seek - eth such to wor - ship
 f p

Him . . . God is a Spir - it.

Jesus said unto the people.

John vi. 33—35.

J. STAINER.

Andante.

Sw.

Ped.

p

Je - sus said un - to the peo - ple, The

p *mf*

mf

bread of God is He which com - eth down from heaven, and

JESUS SAID UNTO THE PEOPLE.

[No. 124

f *ff*

giv - eth life, and giv - eth life, life un -

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The piano accompaniment includes a crescendo (*cres.*) and fortissimo (*ff*) dynamic markings.

p *p*

- to the world. Then said they un - to

The second system continues the musical score. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also features piano (*p*) dynamics and includes a decrescendo (*dim.*) and pianissimo (*pp*) dynamic markings.

ff *dim.*

Him, Lord, . . ev - ermore give us . . . this bread.

ff *dim.* *p*

The third system concludes the musical score. The vocal line features fortissimo (*ff*) and decrescendo (*dim.*) dynamics. The piano accompaniment includes fortissimo (*ff*), decrescendo (*dim.*), and piano (*p*) dynamic markings.

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

Adagio.

thirst. A - men, A - men.

Adagio.

If ye love Me.

John xiv. 15-17, 26, 27.

H. J. GAUNTLETT.

Andantino.

cres.

If ye love Me, keep ye My com-mandments, keep ye My com-

mandments, if ye love Me, if ye love Me.

And I will pray the Fa-ther, and He shall give you an-oth-er

Com-fort-er, that He may a-bide with you, with you for

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 He
 you . . . for ev - er;

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, what-so-ever

Peace, peace I leave, . . . My

I have said, have said un - to you. Peace, My peace I leave with

Peace, My

p

Peace, peace, My peace I .

peace I . . . leave with you, *cres.* *dim.*
 you, . . . I leave, . . . My peace I leave with
 peace I My peace leave with you, with 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. you. Let not your heart be

dim. *p* *cres.* *f*
 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.
dim. *p*
 if ye love . . Me, keep ye My com - mand - - ments.

126 I will not leave you comfortless.

John xiv. 18—21.

Andante grazioso. (♩ = 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

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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

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. . .

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.

Detailed description: This block contains the piano introduction. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Andante maestoso' with a quarter note equal to 60 beats per minute. The music features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include mezzo-forte (mf), forte (f), a ritardando (rit.), and mezzo-forte at tempo (mf a tempo). A pedal point is indicated at the bottom.

mf marcato.

And it shall come to pass in the last days, saith

mf marcato.

Detailed description: This block shows the vocal entry. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is 'mf marcato'. The lyrics are 'And it shall come to pass in the last days, saith'. The piano accompaniment provides a steady harmonic support.

cres.

God, I will pour out of my Spirit, will pour out of my Spirit up on all

cres.

Detailed description: This block contains the vocal line for the first part of the verse. The tempo is 'cres.' (crescendo). The lyrics are 'God, I will pour out of my Spirit, will pour out of my Spirit up on all'. The piano accompaniment continues with a steady accompaniment.

f

flesh : and your sons shall prophesy, . . . your daughters shall

f

Detailed description: This block contains the vocal line for the second part of the verse. The tempo is 'f' (forte). The lyrics are 'flesh : and your sons shall prophesy, . . . your daughters shall'. The piano accompaniment continues with a steady accompaniment.

Detailed description: This block contains the piano accompaniment for the final part of the verse. It features a melody in the right hand and a harmonic accompaniment in the left hand, continuing the musical theme established in the introduction.

prophesy, . . your sons and your daughters shall prophesy

f

This system contains the first two systems of music. The top system has a vocal line and a bass line. The bottom system has a grand piano accompaniment with treble and bass staves. The key signature is B-flat major and the time signature is 4/4. Dynamics include *f* (forte).

sy, . . and your young men shall see visions,

p

p *Su.* *sostenuto.*

This system contains the second and third systems of music. The top system has a vocal line and a bass line. The bottom system has a grand piano accompaniment with treble and bass staves. Dynamics include *p* (piano) and *Su.* (Sustained). The tempo marking is *sostenuto.*

and your old men shall dream dreams, shall see visions, shall dream

p *cres.*

p *cres.*

p *sostenuto.* *cres.*

This system contains the fourth and fifth systems of music. The top system has a vocal line and a bass line. The bottom system has a grand piano accompaniment with treble and bass staves. Dynamics include *p* (piano) and *cres.* (crescendo). The tempo marking is *sostenuto.*

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.

No 137.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

p *poco a poco cres. ed accel.*

pro-phe-sy, . . they shall pro - phe - 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 in a key signature of one flat (B-flat) and a 2/4 time signature. It consists of five systems of music. The first system features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'pro-phe-sy, . . they shall pro - phe - sy : And it shall come to'. The piano accompaniment includes a guitar part marked 'Gt. mp' and a pedal point marked 'Ped.'. The second system continues the vocal line with 'pass, it shall come, shall come to pass, . . that who - so -'. The piano accompaniment continues with a 'Tempo 1mo.' marking. The third system continues 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 a 'Tempo 1mo.' marking. The fourth system continues the vocal line with the same lyrics. The piano accompaniment continues with a 'Tempo 1mo.' marking. The fifth system continues the vocal line with the same lyrics. The piano accompaniment continues with a 'Tempo 1mo.' marking.

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

Lord . . shall be sav - ed, shall be sav - ed, that who - so -
 ev - er, who - so - ev - er shall call on the name of the
 Lord, on the name of the Lord

ff *sf* *rit.* *a tempo.*
ff *sf* *rit.* *a tempo.*
ff *sf* *rit.* *a tempo.*
Full Swell.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes a grand staff with treble and bass clefs. The score is marked with dynamics such as *ff* (fortissimo), *sf* (sforzando), *rit.* (ritardando), and *a tempo.* (ad libitum). The piece concludes with a *Full Swell.* marking and a final cadence.

16 ft. Ped. coupled.

ff *Gt.* *poco dim.*

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a harmonic accompaniment. The piece begins with a fortissimo (*ff*) dynamic and gradually softens to *poco dim.* over the course of the introduction. A 16-foot pedal is indicated as being coupled.

Più lento. *ff*

shall be sav - ed, shall be

ff

Più lento. *mf*

The vocal entry begins with the lyrics "shall be sav - ed, shall be". The vocal line is marked *Più lento.* and *ff*. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and continues with a *Più lento.* tempo. The music is characterized by a slow, solemn feel.

Adagio. *mp* *p*

sav - ed, shall . . be sav - ed . . A - men . . .

mp *p*

Adagio. *mp* *p*

The final section of the page continues the vocal line with the lyrics "sav - ed, shall . . be sav - ed . . A - men . . .". The tempo is marked *Adagio.* and the dynamics range from mezzo-piano (*mp*) to piano (*p*). The piano accompaniment supports the vocal line with a steady, slow accompaniment.

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

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,
 rais - ed, rais - ed from the dead,

di - eth no ... more, di - eth no ...
 di - eth no more, di - eth no more,
 di - eth no ... more, di -

more, di - eth no ... more, di - eth no ... more, di -
 eth no ... more,
 di - eth no ... more, no more, . .

eth, no . . more, di - eth no . . more, no . .

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F#5, and finally a quarter note G5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

eth no more, di-eth no more, no

di-eth no more, di-eth no more, no

more ;

CHORUS.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The word "CHORUS." is written above the piano staff.

more ;

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

more ;

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics markings *f* and *pp* are present.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics markings *p*, *f*, and *pp* are present.

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

f *pp*

death hath no more, no more do - min - ion o - ver

f

Him, death hath no more do - min - ion

f

(357)

o - ver Him, no more do - min - ion o . . .

. ver Him.

129 Christ being raised from the dead.

Romans vi. 9-11.

Andante.

W. H. GILL.

mf Christ being raised from the dead, di - eth no more, Christ being raised

mf di - eth no more,

from the dead, di - eth no more: death hath no more do - min - ion o - ver Him,

di - eth no more. *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.

130 How lovely are the messengers.

Romans x. 15, 18.

MENDELSSOHN.

Andante con moto. (♩ = 132.)

ALTO.

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 mes-sen-gers that preach . . us the
 BASSES.
 How lovely are the messengers that preach us the gospel of
 gospel of peace, How love-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, 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
 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 is one sharp (F#) and the time signature is 4/4. The score is divided into several systems, each with vocal lines and piano accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). The lyrics are interspersed with the musical notation, with some words appearing below the vocal line and others above. The piano part includes some specific markings like 'cen' and 'do'.

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 messengers that preach us, the

messengers, the messengers that preach . . . us, . . . that

they . . . *dim.* *p* To

peace, gospel of peace, that preach us the gos - pel of peace.

preach us the gospel of peace, the gos - pel of peace.

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.

to all the na - tions,

f
cres.

all . . . the na - tions is gone forth the sound of their words, is

f

is gone forth the sound of their

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

p

dim. *p*

HOW LOVELY ARE THE MESSENGERS

No. 130.

how love - ly . . . they that
 preach us the gospel of peace, how love - ly are the mes - sen -
 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 musical score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns and chords. The score is divided into four systems, each with a vocal staff and a piano staff. The lyrics are placed below the vocal staff. Dynamics include piano (p) and diminuendo (dim.).

The night is far spent.

Romans xiii. 12.

T. HEWLETT.

Andante. 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*

let us therefore

hand : let us therefore cast off the works of dark - ness, cast off the

Without organ. *With organ.* of dark -

cast off the works of dark - ness, and let us put on,

works of dark - ness, . . *mf* *mf* 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

rall. put . . on the ar - mour of light. *a tempo.* The night, . . . *p*
a tempo. p The night is far
rall.

the day is at hand : . . *f*
 spent, . . the day is at hand : . . let us there-fore *f*

cast off the works of dark-ness, and let us put on the

dim. e rall.
 ar - mour of light, the ar-mour, the ar - mour of light.

dim. e rall.
 the ar - - mour . of . . light.

132 Christ our passover is sacrificed for us

1 Corinthians v. 7, 8.

J. Goss.

Moderato. ($\text{♩} = 66$.)

mp
Christ.. our pass - o - ver is sac - ri - fic - ed for us:

mp

cres. *f*
therefore let us keep the feast, therefore let us keep the feast,

cres. *f*
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 -

CHRIST OUR PASSOVER IS SACRIFICED FOR US. [No. 132.]

- 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 1mo.*

truth, Christ our pass - o - ver is sac - ri - fic - ed for us:

therefore let us keep the feast, therefore let us keep the
there - fore let us keep the

feast, not not with the old leav - en, nor with the leav - en of
feast,

No. 132.] CHRIST OUR PASSOVER IS SACRIFICED FOR US.

mal-ice and wick-ed-ness; but . . . with th'un-leavened bread, . . . bread, th'un-

leav - the ened bread of sin - cer - i - ty and truth, let us keep us . . . the bread

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, . . . -ened bread of sin - cer - i - ty and truth, with th'un - truth, . . . -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 . . . - leav - ened bread . . . rit. e dim.

Christ is risen from the dead.

1 Corinthians xv. 20—22.

T. SMITH.

Moderato.

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.*

Slower. *pp* *Tempo 1mo.* *ff*

For since by man came death, for since by man came death, by man came

pp *Slower.* *ff*

al - so the res - ur - rection 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.*

p *Grieve not the Ho - ly Spir - it of God, grieve not . . the
God, . . grieve not the*

p *God, . . cres.*

f *Ho - ly Spir - it of God, where - by ye are sealed un - to the*

f

dim. *day of re - demp - tion, are sealed un - to the day of re - demp -*

dim. *tion. . .*

dim. *f* *dim.*

CHORUS. *grieve*

pp *tion. . . Grieve not the Ho - ly Spir - it of God, grieve*

pp *God, . .*

cres. *. . . not the*

cres. *not . . the Ho - ly Spir - it of God, where - by ye are*

cres. *grieve not the*

f

sealed un-to the day of re-demp-tion, are sealed un-to the

dim. *p*

dim. *p*

più Allegro. ($\text{♩} = 100.$)

day of re-demp-tion. Let all bit-ter-ness, and

pp *mf*

pp *mf*

accel. e cres. *Allegro con brio.* ($\text{♩} = 120.$)

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

accel. e cres. *ff*

accel. e cres. *ff*

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 *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.)

p kind one to an-oth-er, be kind one to an-oth-er, *pp* ten-der-

p *pp* ten-der-

- heart-ed, ten-der-heart-ed,

cres. ten-der-heart-ed, *pp* for-giv-ing one an-oth-er, for-

- heart-ed, ten-der-heart-ed,

cres. - heart-ed, ten-der heart-ed, *mf*

cres. *pp*

- giv-ing one an-oth-er, ev'n as God for Christ's sake hath for-giv-en

cres. *dim.*

cres. *dim.*

GRIEVE NOT THE HOLY SPIRIT OF GOD.

CHORUS.

you. Be kind one to an - oth - er, be kind one to an - oth - er,

ten - der - heart - ed, ten - der - heart - ed, ten - der - heart - ed, ten - der - heart - ed, for - giv - ing one an -

- oth - er, for - giv - ing one an - oth - er, ev'n as God for Christ's sake hath for -

- giv - en you. Be kind one to an - oth - er, for - giv - ing one an -

- oth - er, ev'n as God for Christ's sake hath for - giv - en you.

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 the 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. F. WEST.

Andante. (♩ = 88.)

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.

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
p *f*
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

a - ble to keep . . . that . . . which I have com -

- mit - ted un - to Him a - gainst . . . that . . . day, a -

- gainst . . . that . . . day. A - men, A - men.

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.

139 Beloved, let us love one another.

1 John iv. 7, 16.

G. F. COBE.

Lento. **BASS SOLO.**

cres.

Be - lov-ed, let us love one an - other : for

Lento. ($\text{♩} = 63.$)

mf

cres.

love . . is . . of God ; . . and ev' - ry one that

lov - eth is born of God, . . and know - eth

CHORUS. ALTO.

Be -

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 ev' - ry one . . . that lov - eth is born of God, and

one that lov-eth, that lov - eth is born of God, *cres.* *dim.*

know - eth God. . .

mf *poco accel.*

cres.

Tempo lmo.
God is love,

p

God is love, *SOLO.*

God is love, *mf* And

Tempo lmo.

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

f dwell-eth in God, . . and God in him, . . dwelleth in God, and *dim.*

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 musical score for a hymn. 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 vocal line (bass clef) and a piano accompaniment (bass clef). The third system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "God in him, . . dwell - eth in God, . . and God in him." The score includes dynamic markings such as *f* (forte), *rall.* (rallentando), and *pp* (pianissimo), and tempo markings such as *Adagio.*

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. ($\text{♩} = 44.$) *mf* *cres.*

mf *cres.*

dim.

dim.

Detailed description: This is a musical score for a hymn. 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 vocal line (bass clef) and a piano accompaniment (bass clef). 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 score includes dynamic markings such as *mf* (mezzo-forte), *cres.* (crescendo), and *dim.* (diminuendo), and tempo markings such as *Lento.* with a note value of $\text{♩} = 44.$

cres. *cres.*

- oth - er, . . . Be - lov - ed, if God so loved us, . . . Be -

cres. *cres.*

we ought al - so to

lov - ed, if God so loved us, . . . we ought al - so, we ought al - so to

dim. *dim.*

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.

f

he who lov-eth God . . . love his bro-ther al-so,

cres.

God, he who lov-eth God love his bro-ther al-so,

lov-eth God . . . love his bro-ther al-so,

cres.

love his bro-ther al-so, *mf* Be-lov-ed, *dim.* if God so *p*

mf *mf* *dim.* *p*

loved us, *p* we ought al-so to love one an-oth-er.

p

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.

E. PROUT.

Boldly and with spirit.

Thou art worthy, O

f 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

THOU ART WORTHY, O LORD.

power : for Thou hast cre - a - ted -
for
for Thou hast cre - a - ted all things, for

all things, Thou hast cre - a - ted all things, and for Thy
Thou, 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 - ted and were cre - a - ted.
are . . . ted.
pleasure they are and were cre - a - ted.

Worthy is the Lamb.

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, 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 slain, that was

f *dim.*

wor - thy is the Lamb that was slain, . . . was

slain, 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

cres.

ff *pp and smoothly.*

fountains of wa-ters: and God shall wipe a - way all tears, all

fountains of wa-ters:

pp

Chorus.

tears . . . from their eyes, . . . and God shall wipe a -

p

- way . . . all tears, all tears . . . from their eyes, all

pp

pp rall - en - tan - do.

tears from their eyes, all tears from their eyes. . .

pp rall - en - tan - do.

Revelation xiv. 13.

J. Goss.

Moderato.

mf I heard a voice from heaven say - ing un - to me, Write,

mf

From henceforth bless - ed are the dead which die . . . in the

f Lord, bless - ed are the dead which die in the Lord:

f

p Ev - en so, saith the Spir-it, *pp* ev - en so, saith the Spirit, for they

p *pp*

they rest, they rest from their la - -

cres. *rit.* *e* *dim.*

rest from their labours, they rest rest, they rest from their la -

they *cres.* rest . . . *rit.* *e* *dim.* from their la -

I HEARD A VOICE FROM HEAVEN.

[No. 145.]

-hours, *f a tempo*

-hours. I heard a voice from heaven say - ing un - to me, Write,

-hours, *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; . . they rest from their la - bours.
 die in the Lord; . . for they rest from their la - bours.
dim - in - u - en - do.

The musical score consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics '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.' The piano accompaniment provides harmonic support. The second system continues the vocal line with lyrics 'die in the Lord; . . 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.' and includes dynamic markings like *rit.* and *pp*. The piano accompaniment also continues, ending with a *pp* dynamic.

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

The musical score consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and includes the lyrics 'I heard a voice from heaven say - ing unto me, . . Write,'. The piano accompaniment provides harmonic support. The second system continues the vocal line with lyrics 'Bless - ed are the dead which die in the Lord, bless - ed are the' and includes a forte (*f*) dynamic. The piano accompaniment continues. The third system continues the vocal line with lyrics 'dead which die in the Lord, bless - ed, bless - ed, bless - ed are the' and includes a forte (*f*) dynamic. The piano accompaniment continues.

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 -

- hours, 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. *f* *p*

glo - ri - fy Thy name, . . and glo - ri - fy Thy name? for Thou on - ly art

cres. *f* *p*

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 *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

p *f*

p *f*

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

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 (on-tin-ual-ly do

Slower.

cry, Ho-ly, ho-ly, ho-ly, Lord God of Sab-a-oth;

Slower.

a tempo.

Heaven and earth are full of the ma-jes-ty of Thy glo-ry.

a tempo.

mf

The glo-rious compa-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

ff

no-ble ar-my of mar-tyrs praise Thee. The

ff

ff

ho-ly Church throughout all the world doth ac-know-ledge Thee; The

ff

Fa-ther of an in - fin - ite ma - jes - ty; Thine honour - a - ble,

true, and on - ly Son; Al - so the Ho - ly Ghost, the

Com - fort - er. Thou art the King of Glo - ry, O Christ.

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

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

cres.

blood. Make them to be numbered with Thy saints, in glo-ry ev-er-last-ing.

f

cres

O Lord, save Thy peo-ple, and bless Thine

p

p

heritage. Govern them and lift them up for ev-er.

Tempo primo.

Day by day we mag-ni-fy Thee; And we wor-ship Thy name, ev-er

f

f *Tempo primo.*

world without end. Vouchsafe, - O Lord, to keep us this day

p

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. 0

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.

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.

This *Te Deum* may be sung in *Unison* throughout, the voices taking the upper part only.

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WE PRAISE THEE, O GOD.

HARMONY.

Slowly... *p* *cres.*

Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are

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

WE PRAISE THEE, O GOD.

[No. 150.]

goodly fellowship of the pro - phets praise . . . Thee. The

no - ble ar - my of mar - tyrs praise . . . Thee. The *p*

ho - ly Church throughout all the world, doth ac - know - ledge

Thee; The Fa - ther of an in - fin - ite ma - jes - ty; Thine

cres. hon - our - a - ble, true, and on - ly Son; Al - so the Ho - ly
p

pp *rall.* Ghost, the Com - fort - er. *ff* *a tempo.* Thou art the King of Glo - ry, O

Christ. Thou art the ev-er-last-ing Son of the Fa-ther.

This system contains the first two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system continues the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

p When Thou tookest up - on Thee to de-liv - er man, Thou didst not ab -

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "When Thou tookest up - on Thee to de-liv - er man, Thou didst not ab -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *p* (piano) is present.

- hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp-ness of

cres.

This system contains the fifth and sixth systems of music. The vocal line continues with the lyrics "- hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp-ness of". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *cres.* (crescendo) is present in both the vocal and piano parts.

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

Fa - ther. *p* We believe that Thou shalt come to . . be . . our . .

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

cres.

cres.

f

p
glory ev-er-last-ing. O Lord, save Thy people, and bless Thine her-it-

p

p

cres. *rall.*

- age. Gov - ern them and lift them up for ev - er.

cres. *rall.*

cres. *rall.*

a tempo.

Day by day we mag-ni - fy Thee ; And we worship Thy name, ev - er

a tempo.

ff a tempo.

world with-out end. Vouch-safe, O Lord, to keep us this day with-out

p

p

sin. O Lord, have mercy up - on us, have mer - cy up -

- on us. *cres.* O Lord, let Thy mercy lighten up - on us, as our trust is in . . . *f*

Slower. *p* Thee. O Lord, in Thee have I trusted, let me nev - er be confounded. *pp* *rall.*

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

J. B. DYKES.

Allegro.

f TENORS AND BASSES. *f* we acknowledge Thee to be . . the Lord.

We praise Thee, O God,

f *f* *Allegro.*

All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

p *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 - ual - ly do cry,

p

pp Ho - ly, ho - ly, ho - ly, . . . Lord God of Sab - a - oth; Heaven

pp *f*

ff . . . and earth are full of the ma - jes - ty of Thy glo - ry.

ff

praise . . . Thee.

mf The glo-ri-ous com - pany of the a - pos - tles praise Thee.

mf *f*

praise . . . Thee.

mf The goodly fel - lowship of . . the prophets praise Thee.

mf *f*

The no - ble ar - my of . . . mar - tyrs praise Thee. Thee.

praise . . . Thee.

mf *f*

WE PRAISE THEE, O GOD.

[No. 151.]

dim.

ho - ly Church throughout all the world .. doth ac - knowledge Thee ; The

dim.

The minims a little slower.

Fa - ther of an in - finite ma - jesty : Thine honourable, true, and on - ly

The minims a little slower.

ritard.

Son ; Al - so the Ho - ly Ghost, the Com - fort - er.

p ritard.

p ritard.

Tempo lmo.

f

Thou art the King of Glo-ry, O . . . Christ. Thou art the

f

Tempo lmo.

f

ev - er - last - ing Son, the Son . . of the Fa - ther.

pp

When Thou took - est up - on Thee to de - liv - er man, Thou

pp

pp

pp

WE PRAISE THEE, O GOD.

[No. 151.]

didst not ab - hor the Vir - gin's womb. When Thou hadst o - ver -

cres.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics 'didst not ab - hor the Vir - gin's womb. When Thou hadst o - ver -'. The piano accompaniment features a steady bass line and chords in the right hand. A 'cres.' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

- come the sharp-ness of death, Thou didst o - pen the kingdom of hea -

rit. *a tempo.*

f

rit. *a tempo.*

The second system continues the musical score. The vocal line has lyrics '- come the sharp-ness of death, Thou didst o - pen the kingdom of hea -'. The piano accompaniment includes dynamic markings such as 'rit.' (ritardando), 'a tempo.' (return to tempo), and 'f' (forte). The vocal line also has 'rit.' and 'a tempo.' markings.

- ven to all be - liev - ers. Thou sit-test at the

f

f

The third system concludes the musical score. The vocal line has lyrics '- ven to all be - liev - ers. Thou sit-test at the'. The piano accompaniment features a 'ff' (fortissimo) dynamic marking. The system ends with a final chord.

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.

p

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. *cres.*

... Thine her - it - age. Gov - ern them and lift them

f

f

cres. *f*

up, lift them up for ev - er. Day Day by day we

ff

ff

mag - ni - fy Thee ; And we worship Thy name, ev - er world with - out end.

WE PRAISE THEE, O GOD.

[No. 151.]

TENORS AND BASSES.

p

Vouchsafe, O Lord, to keep us, to keep us this

day with - out . . sin. O Lord, have mer - cy up -

- on . . us, have mer - - - cy up - on

rall.

rall. *p*

a tempo. *p*

O . . Lord, let Thy mer - cy light - en up -

p

us. *a tempo.*

a tempo.

Ped.

on . . us, as our trust . . is in . . Thee. O

Lord, in Thee have I trust - ed, let me nev - -

let me nev - -

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

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

p

powers therein. To Thee cherubin and ser - a - phin con - tin - ual - ly do

cry, 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 fellowship of the prophets praise . . . Thee.

p *f*

WE PRAISE THEE, O GOD.

praise . . . Thee.

f *cres.* *f*

no - ble ar - my of mar - tyrs praise . . . Thee. The

praise . . . Thee. The

f

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. 153]

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,

Com - fort - er. Thou art the King of Glo - ry, O

Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

cres. poco a poco.

blood . . . Make . . . them to be num - - bered

cres. poco a poco.

with Thy saints, in glo - - ry

ev - er - last - ing. O Lord, save Thy

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 staff with a treble clef and a key signature of one flat. The lyrics are "them and lift them up *f* for ev - - er." The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a complex texture with many chords and some melodic lines.

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 similar complexity and dynamics.

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). The lyrics are "name, ev - er world with-out . . end. Vouch - safe, O Lord, to keep us". The piano accompaniment also features a *p* dynamic marking.

cres. poco a poco.

blood. . . Make . . them to be num - - bered

cres. poco a poco.

with Thy saints, in glo - - ry

ev - er - last - ing. O Lord, save Thy

cres.

peo - ple, and bless . . Thine her - it-age. Gov - ern

cres.

them and lift them up *f* for ev - - er.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole note 'them', followed by a half note 'and', a quarter note 'lift', a quarter note 'them', a quarter note 'up', a quarter note 'for', a quarter note 'ev', a quarter note 'er', and a final whole note. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking.

ff
Day by day we . . mag - ni - fy . Thee ; And we wor - ship Thy

The second system continues the piece. The vocal line starts with a forte (*ff*) dynamic. The lyrics are 'Day by day we . . mag - ni - fy . Thee ; And we wor - ship Thy'. The piano accompaniment is dense and features a forte (*f*) dynamic marking.

name, ev - er world with-out . . end. Vouch - safe, O Lord, to keep us

The third system concludes the piece. The vocal line has a piano (*p*) dynamic. The lyrics are 'name, ev - er world with-out . . end. Vouch - safe, O Lord, to keep us'. The piano accompaniment also features a piano (*p*) dynamic marking.

this day without 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,

cres. ritard.
as our trust . . is in Thee. O Lord, in Thee, in

cres. ritard.

cres. ritard. mf

ritard.

Thee have I trusted, let . . me never be con - found - ed . . .

ritard.

ritard.

153

Glory be to God on high.

(GLORIA IN EXCELSIS.)

ALL VOICES IN UNISON.

J. F. BRIDGE.

Allegro moderato.

Glo-ry be to God on high, and in earth peace, good

Allegro moderato. (♩ = 84.)

f

will towards men. We praise Thee, we bless Thee, we wor-ship Thee, we

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. *Not slow.* *p* O Lord, the on - ly-begotten

Not slow. ($\text{♩} = 96.$)

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.

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

will towards men. *f* We praise Thee, we bless Thee, we worship Thee, we

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 - might - y. O Lord, the

p

a little slower.

p

on - ly - be - got - ten Son Je - su Christ; O Lord God, Lamb of God,

p

dim.

Son of the Fa - ther, that tak - est a - way the sins of the

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.*

pp *p* *dim.*

dim.

world, have mer - cy up - on us. Thou that takest away the sins of the

pp *p* *dim.*

pp *p* *dim.*

pp *cres.* *mf*

world, receive our prayer. Thou that sittest at the right hand of God the

pp *p* *cres.* *mf*

pp *cres.* *mf*

GLORY BE TO GOD ON HIGH.

dim. pp *rall.* *Tempo 1 mo.* *mf*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

dim. pp *rall.* *mf* *Tempo 1 mo.*

dim. pp *rall.* *mf*

cres.

ho - ly; Thou on - ly art the Lord; Thou on - ly, O

cres.

cres.

f

Christ, with the Ho - - ly Ghost, art most high in the

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* *f* *p*

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.

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 vocal line (treble clef) and a piano accompaniment (bass clef). 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,

pp

SOPRANOS 1 & 2.

ff

Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

BASSES 1 & 2.

pp

dim. *cres.*

pp

hea - ven and earth are full of Thy glo - - ry:

mf

dim. *pp* *cres.*

SOPRANOS 1 & 2.

f

Gt. Trumpet.

Glo - ry be to Thee, O

f

Lord . . most high. *Sw. Reed.* *pp*

ppp

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

f

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. MAHER

Moderato.

mf *p* Ho-ly, ho-ly,

mf *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

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full of the maj - es - ty of Thy glo - - ry:

Glo - ry be to Thee, O Lord most high, Glo - ry be to

Without organ. *f Organ. f*

Thee, O Lord most high. A - - - men.

♩ Dayspring.

J. STAINER.

Andante. *mf* *cres.* *f*

O Day-spring, O Day-spring! Brightness of the

Andante. ($\text{♩} = 100.$) *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*

f

Ped.

dark-ness . . and in the shadow of . . death, come, and en-light-en,

p *p*

come, and en-light-en them that sit in dark-ness, come, come!

cres. *f* *pp*

cres. *f* *pp*

cres. *f* *pp*

160 **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 plays 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 mood is 'Smoothly'. The dynamics start at mezzo-forte (mf) and gradually increase to crescendo (cres.). A pedal instruction 'Ped. ad lib.' is given below the first staff.

O King, and De - sire of all na - tions, Thou

f *cres.*

The first line of the hymn features a vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics 'O King, and De - sire of all na - tions, Thou'. The piano accompaniment supports the vocal line with chords and moving lines. The dynamics are marked 'f' (forte) and 'cres.' (crescendo).

Cor - ner Stone, who hast made both one; Come, and save

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

The second line of the hymn continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'Cor - ner Stone, who hast made both one; Come, and save'. The piano accompaniment continues with chords and moving lines. The dynamics are marked 'dim.' (diminuendo) and 'p' (piano).

man, whom Thou formedst from the clay, come and save man, whom Thou

pp *cres.*

formedst from the clay, come and save man, whom Thou formedst from the

f *dim.*

cres. *f* *dim.*

clay, come and save . . man, whom Thou

p *p*

Sw. 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*

Péd.

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 pierc - 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 *p* that

that we may walk with a per - fect heart, . . . *cres.*
p we may walk with a 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 with a perfect heart, with a perfect heart be .

walk with a perfect heart,



fore Thee now and ever - more, that we may

f that we may

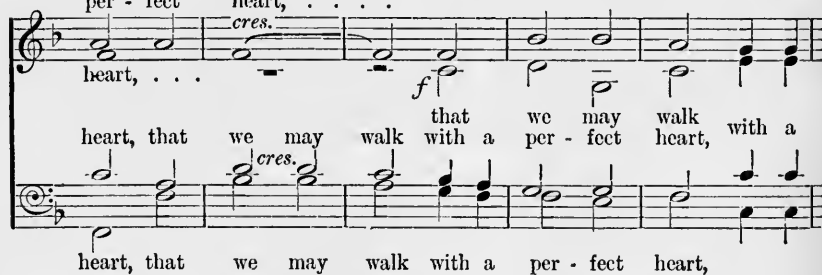
that we may walk with a



f walk that we may walk with a perfect heart, with a perfect heart

walk with a perfect heart, with a perfect heart,

cres.



heart, . . .

heart, that we may walk with a perfect heart, with a

cres. heart, that we may walk with a perfect heart,

p



perfect heart be - fore Thee now and ever - more.

p

dim. al fine.

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; Earth's joys grow
Swift to its close ebbs out . . . life's lit - tle day;

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

- round I see: . . O Thou, who changest not, a - bid with me.

SOPRANOS ONLY. *Smoothly.*

mf I need Thy presence ev'-ry pass - ing hour; What but Thy

grace can foil the tempt - er's power? Who like Thy - self my guide and

ABIDE WITH ME.

[No. 163

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;

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.

HARMONY. *pp* *cres.*

pp *cres.*

Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and

mf

mf

point me to the skies; Heaven's morning breaks, and earth's vain shadows

Slower. *f*

Slower.

flee: In life and death, O Lord, a - bide with me. A - men.

Sun of my soul.

J. KEBBLE.

E. TURNER.

Andante con moto. ($\text{♩} = 96$.)

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

mf *cres.*

from Thy servant's eyes. Sun of my soul, Thou Sav - iour dear,

p *cres.*

p *cres.*

It is not night if Thou be near. *p*

f

This system contains the first two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dynamic marking of *f* and then *p*. The piano accompaniment begins with a dynamic marking of *f*.

SOPRANO SOLO (OR ALL THE SOPRANOS).

When the soft dews of kind - ly sleep My wea - ried

pp

Without Ped.

This system contains the second two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dynamic marking of *p*. The piano accompaniment begins with a dynamic marking of *pp*. The instruction "Without Ped." is written below the piano part.

eye - lids gen - tly steep, Be my last thought, how

cres. *pp*

cres.

This system contains the third two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dynamic marking of *pp* and a crescendo (*cres.*) marking. The piano accompaniment begins with a dynamic marking of *pp* and a crescendo (*cres.*) marking.

sweet to rest For ev - er on my Sa - viour's breast.

f *pp* *cres.* *Ped.*

This system contains the final two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dynamic marking of *f*. The piano accompaniment begins with a dynamic marking of *pp* and a crescendo (*cres.*) marking. The instruction "Ped." is written below the piano part.

CHORUS

cres.

Be my last thought, how sweet to rest For ev - er, for

ev - er on my Sa - - viour's breast. *mf*

SOPRANO (OR BARITONE) SOLO, OR ALL THE SOPRANOS.

mf

A - bide with me from morn till eve,

For without Thee I can - not live; A - bide with me when

night is nigh, For with-out Thee I dare not die.

CHORUS. *cres.*

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.

SUN OF MY SOUL.

[No. 164.]

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).

The piano introduction consists of two staves. 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. The tempo is marked *Moderato maestoso* with a quarter note equal to 92 beats per minute.

ALL THE VOICES IN UNISON.

The first system of the vocal part shows the melody for all voices in unison. The lyrics are: "Come near and bless . . . us when . . . we wake,". The piano accompaniment continues with a strong *f* dynamic.

The second system of the vocal part continues the melody. The lyrics are: "Ere through the world . . . our way . . . we take,". The piano accompaniment provides a steady accompaniment.

The final system of the vocal part concludes the piece. The lyrics are: "Till in the ocean of Thy love We lose our -". The piano accompaniment features a *f* dynamic and ends with a final chord.

SUN OF MY SOUL.

[No. 154.]

- 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

love . . . We lose our - selves in . . . heaven, . . . in

heaven a - bove.

G. THRING.

H. H. WOODWARD.

Two vocal staves (Soprano and Alto) and a piano accompaniment staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a rest for the vocalists, followed by a piano introduction. The piano part starts with a half note chord (F#3, C#4, G#4) and continues with a rhythmic pattern of quarter notes.

Andante sostenuto. (♩ = 69.)

Piano accompaniment for the introduction. The left hand plays a series of quarter notes: F#3, C#4, G#4, F#3, C#4, G#4, F#3, C#4, G#4, F#3, C#4, G#4. The right hand plays a series of quarter notes: F#4, C#5, G#5, F#4, C#5, G#5, F#4, C#5, G#5, F#4, C#5, G#5. The tempo is marked *Andante sostenuto* with a quarter note equal to 69 beats per minute. The dynamic is *p* (piano).

Sr. Oboe
Ch. Stop. Diap. p

And

Vocal entry with lyrics. The soprano part begins with the lyrics: "ra - diant morn hath passed a - way, And spent,". The piano accompaniment continues with the same rhythmic pattern as the introduction. The dynamic is *p*.

The radiant morn

hath passed a - way, And spent,

Piano accompaniment for the first vocal entry, continuing the rhythmic pattern of quarter notes in both hands.

Second vocal entry with lyrics. The soprano part begins with the lyrics: "spent too . . . soon her gold - - en . . . store; The". The piano accompaniment continues. The dynamic is *cres.* (crescendo).

and spent too soon

her gold - - en store;

Piano accompaniment for the second vocal entry, continuing the rhythmic pattern of quarter notes in both hands.

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*

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

p

day, Its glo - rious noon, its noon how quickly past! *mf* Lead

us, O . . Christ, Thou liv - - ing Way, . . Safe *mf* *cres.* *f*

Lead us, O Christ, Thou living Way, . . *cres.* *f*

home . . at last, *mf* *mf* Lead us, O Christ, Thou

home, safe home at last, 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
rall. e dim.

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.*
pp

last. *pp* Where saints are clothed in spot - less

last. *pp a tempo.* *Un poco Allegro. (♩ = 100.)*

pp a tempo. *Sv.*

And eve - - ning shad - ows nev - er
cres. *f*

white, And evening shadows nev - er fall, and evening shadows nev - er
cres. *f*

Gt. *cres.* *f*

THE RADIANT MORN.

E - ter - nal Light of light,
 fall ; Where Thou, where Thou, E - ter - nal light, Art
 E - ter - nal light, Art
 Where Thou, where Thou, Eternal Light of light,

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

rall. Lord of all, art Lord of all, *Adagio. fff* art

rall. Lord of all, art Lord of all, *fff* art

Lord of all.

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 ;

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.

(♩ = 60.)

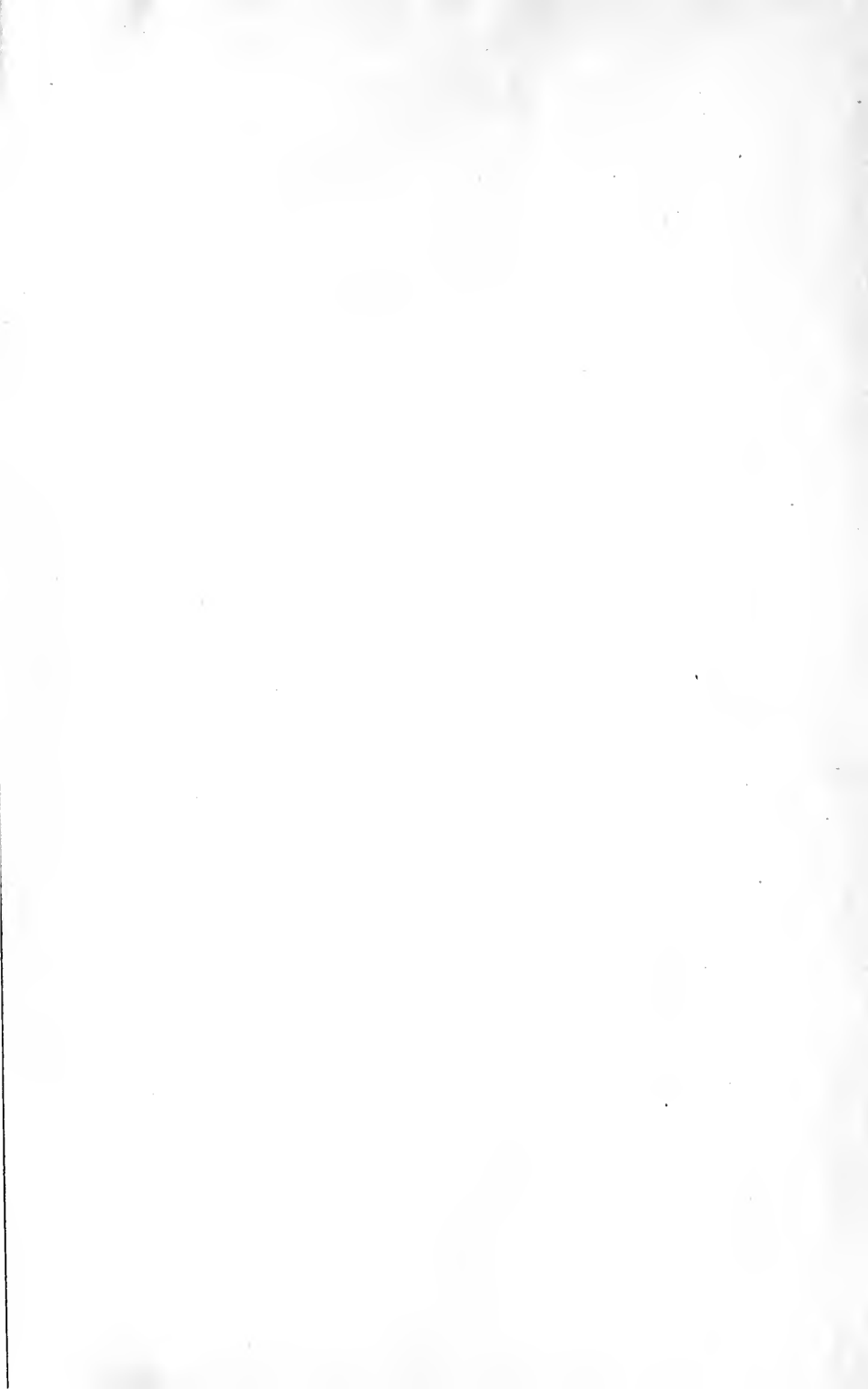
pp Lord, keep us safe this night, Se - cure from all our fears ;

pp *cres.*

mf *dim.* *p* *rall.*

May an-gels guard us while we sleep, Till morning light ap-pears. A-men

mf *dim.* *p* *rall.*





1871

