

Appendix A (Part 2)

*to The Life, Works and Enduring Significance of
the Revd. John Bacchus Dykes MA., Mus.Doc*
Ph.D. Thesis by Graham Cory

Musical Compositions

by John Bacchus Dykes

Services, Anthems, Chants and Organ Solo

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Communion Service in F

John Bacchus Dykes MA., Mus.Doc.

Kyrie No. 1

(For Ferial use)

Soprano
Alto

p

Lord, have mercy up - on us, and incline our hearts to keep this law.

Tenor
Bass

p



7 *mf* *ritard.*

Lord, have mercy up - on us, and write all these hearts, we be - seech

Thy laws in our

mf

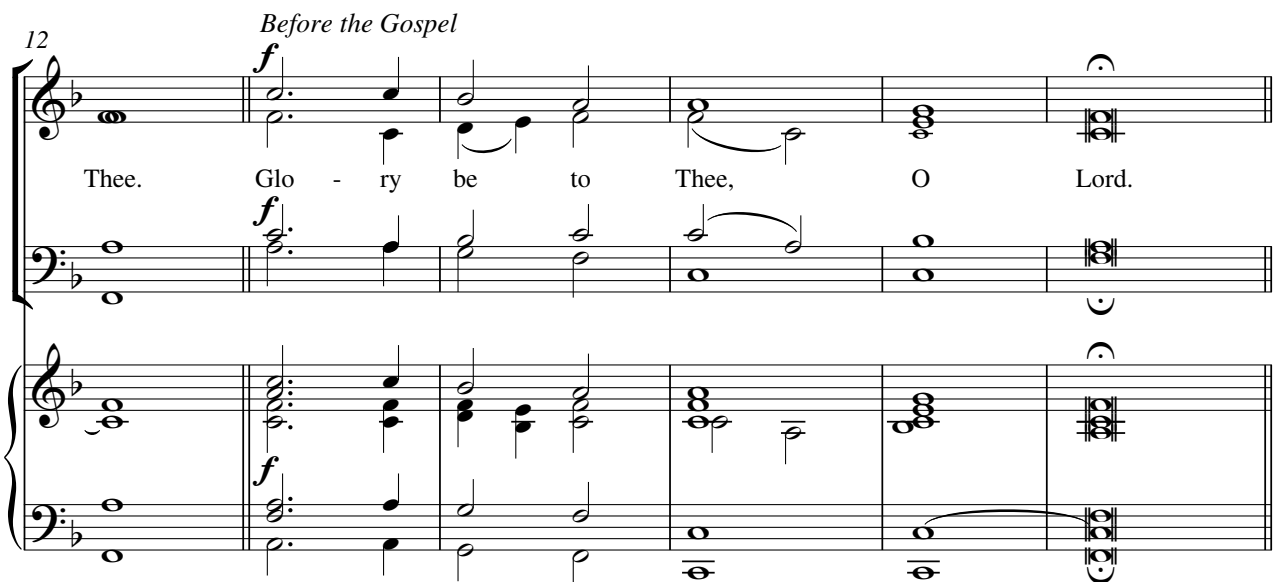
ritard.



12 *f* *Before the Gospel*

Thee. Glo - ry be to Thee, O Lord.

f



18 *After the Gospel*

f

Praise be to Thee, O Christ.

Kyrie No. 2

(For Festal use.)

23

p

Lord, have mer - cy up - on us, and in - cline our hearts to

29 *After the 10th.*

mf

keep this law. Lord, have mer - cy up - on us, and

35 *cresc.* *dim.* *ritard.*

write all these Thy laws in our hearts, we be - seech

cresc. *dim.* *ritard.*

40 *Before the Gospel* **f**

Thee. Glo - ry be to Thee O

f

46 *After the Gospel* **f**

Lord. Praise be to Thee, O Christ.

f

Credo

Allegro moderato

52

f

The Fa - ther Al - migh - ty, Ma - ker of Heav'n and

Priest

f

I be - lieve in one God,

Allegro moderato

Sw. with reed.

57

p *mf*

Earth, and of all things vi - si - ble and in - vi - si - ble. And in

p *mf*

Gt. Diaps. *Choir* *Sw.*

63

Poco. rall. *Tempo. cresc.*

One Lord, Je - sus Christ, the on - ly be - got - ten

Poco. rall. *Tempo*

Gt. f

69

Son of God, Be - got - ten of His Fa - ther be - fore all worlds.

75

ff

God of God, Light of Light, Ve - ry God of

ff

81

Ve - ry God, Be - got - ten, not made, Being of one sub - stance with the Fa - ther, By

87

whom all things were made, by whom all things were made.

95 *p* Who for us men, and for our sal - va - tion, came down from

Who for us men, and for our sal - va - tion, came down from

Who for us men, and for our sal - va - tion, came

Who for us men, and for our sal - va - tion, came down from

p Sw. Diaps.

100 Heav'n, came down from Heav'n,

Heav'n, came down from Heav'n, and was in - car - nate by the

down, came down from Heav'n,

Heav'n, came down from Heav'n,

105

Ho - ly Ghost of the Vir - gin Ma - ry, and was

Musical notation for measures 105-110, including vocal line and piano accompaniment.

Piano accompaniment for measures 105-110.

111

made _____ Man. and _____ was cru - ci - fied

Musical notation for measures 111-115, including vocal line and piano accompaniment.

Piano accompaniment for measures 111-115, including the instruction "Add Sw. reed".

116

al - so for us, un - der Pon - tius Pi - late. He

Musical notation for measures 116-120, including vocal line and piano accompaniment. Dynamics *pp* are indicated.

Piano accompaniment for measures 116-120, including dynamics *pp*.

122

suf - fer-ed, He suf - fer-ed, and was bu - ri -

128

ed. And the third day He rose a - gain ac - cord - ing

135

to the Scrip - tures, and as - cend-ed in - to Heav'n, and sit - teth on the

142

Right Hand of the Fa - ther. And He shall come a - gain with_

ff

ff

149

glory_____ to judge both the quick and the dead. Whose king - dom shall

p *mf*

p *mf*

p *mf*

156

have no end. And I be - lieve in the Ho - ly Ghost, the Lord

f

f

Sw. with reed. *Gt.*

164

and Giv-er of Life, Who pro-ceed-eth from the Fa-ther and the

170

Son, who, with the Fa-ther and the Son to-ge-ther is wor-ship-

176

ped and glo-ri-fied, Who spake by the pro-phets. And I be-

f
f
Sw.

183 *rall.*

lieve one Ca - tho-lic and A - pos - to - lic Church. I ac - know ledge one

rall.

188 *Slow p*

Bap - tism for the re - mis - sion of sins. And I look for the Re - sur - rec - tion

Slow p

193 *pp*

of the dead, and the life of the World to come. A - men.

pp

Sursum Corda

200 *mf* We lift them _____ up un - to the Lord.

Priest *mf* We lift them up _____ un - to the Lord.

Lift up your hearts. We lift them up un - to the Lord.

mf

205 *f* It is meet and right _____ so to do. *rall.*

Let us give thanks to the Lord our God.

f *rall.*

Sanctus

210 **Slow**
p

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts;—

Slow
p

214 *cresc.*

Heav'n and earth are full of Thy glo - - ry.

cresc.

218

Glo - ry be to Thee, O Lord most High, Glo - ry be to

223

Thee, O Lord most High A - men.

Gloria

228

p
And in earth peace; good - will to - wards men.
Priest
p
Glory be to God on high,

Sw. p

Allegro moderato

mf
We praise Thee, we bless Thee, we wor - ship Thee, we

Allegro moderato

Gt. mf

237

cresc. *ff*

glo-ri - fy — Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

ff

241

Heav'n - ly — King, God the Fa - ther Al - migh - ty. O

p

p

245

rall.

Lord, the on - ly be - got - ten Son Je - su Christ.

rall.

249 *Tempo*

p

O Lord God, Lamb of God, Son of the

Tempo

p

254

cresc. *dim.*

Fa - ther, that ta - kest a - way the sins of the world, have

cresc. *dim.*

259

cresc.

mer - cy up - on us. Thou that ta - kest a - way the

cresc.

264

dim. *cresc.*

sins of the world, have mer - cy up - on us; Thou that

dim. *cresc.*

269

dim. *cresc.*

ta - kest a - way the sins of the world, re - ceive, re -

dim.

274

cresc.

ceive our prayer. Thou that sit - test at the right hand of God, the

cresc.

279

Musical score for measures 279-283. It features a vocal line with lyrics and piano accompaniment. The vocal line starts with a long note on 'mer' and ends with 'For'. The piano accompaniment includes a *pp* dynamic marking.

Fa - ther, have mer - cy up - on us. For

284

Musical score for measures 284-287. It features a vocal line with lyrics and piano accompaniment. The vocal line includes the lyrics 'on - ly art the_'. The piano accompaniment includes a *cresc.* dynamic marking.

on - ly art the_ *cresc.*
Thou on - ly art Hol - ly, Thou on - ly art the Lord, Thou

288

Musical score for measures 288-292. It features a vocal line with lyrics and piano accompaniment. The vocal line includes the lyrics 'on - ly O Christ, with the Ho - ly Ghost, art most high in the glo - ry of'. The piano accompaniment includes a *ff* dynamic marking.

on - ly O Christ, with the Ho - ly Ghost, art most high in the glo - ry of

291

God the Fa - ther, the Glo - ry, the glo - ry of God the

294

Fa - - - ther. A - - - men.

Te Deum Laudamus

The Revd. John Bacchus Dykes MA., Mus.Doc.

f Allegro

Soprano Alto

PRIEST

Tenor Bass

Organ

We ac - know ledge Thee to be the

We praise Thee, O God,

f Allegro

5

Lord. All the earth doth wor - ship Thee, the Fa - ther ev - er - last - ing.

14 *p* DEC. Soprano

CAN. Soprano

To Thee all An - gels cry a - loud, the Heav'ns and all the

p

21

Pow'rs there - in.

DEC. CAN.

con -

To Thee Cher - u - bin and Ser - a - phin

27

tin - ual - ly do cry,

pp Ho - ly, Ho - ly, Ho - ly,

33

Ho - ly Lord God of Sab - a - oth; Heaven and earth are full of the

f *ff*

41

Ma - jes - ty of Thy Glo - ry.

DEC. *mf*

The glor - rious

mf

47

f FULL

Praise Thee.

com - pa - ny of the A - pos - tles praise Thee. The good - ly

f

CAN. *mf*

mf

53

FULL *f*

mf

Praise Thee.

fel - low - ship of the Pro - phets praise Thee. The no - ble

FULL *f*

mf

59 *f*

ar my of Mar - tyrs praise Thee. The Ho - ly

Praise

65 *dim.*

Church through out all the world doth ac - know - ledge Thee; The

dim.

dim.

71 *mf* *A little slower*

Fa - ther of an in - fi - nite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

mf

A little slower

mf *f*

74 *p ritard.*

Son; Al - so the Ho - ly Ghost the Com - fort - er.

mf *p ritard.*

79 *f* *Tempo Imo.*

Thou art the King of Glo-ry, O Christ. Thou art the ev - er -

f *Tempo Imo.*

85 DEC. *pp*

last - ing Son, the Son of the Fa - ther. When Thou took-est up -

DEC. *pp* *pp*

93 CAN. FULL

on Thee to de - liv - er man, Thou didst not ab - hor the Vir - gin's womb. When

100 *cresc.* *rit.* *f a tempo*

Thou hadst o - ver - come the sharp - ness of death, Thou didst o - pen the King - dom of Hea -

cresc. *rit.* *f a tempo*

107 *ff*

ven to all be - liev - ers. Thou sit - test at the right

ff

114

hand of God, in the Glo - ry of the Fa - ther. We be -

p

121

Thou shalt come to be _____

lieve that Thou shalt come _____ to be our Judge.

Thou shalt come to be _____

p

128

CAN. *mf*

We there - fore pray Thee help Thy ser - vants, whom Thou hast re -

mf

134

deem-ed with Thy pre - cious blood. Make them to be num - bered with Thy

DEC.

140

Saints, in glo - ry ev - er last - ing. O Lord, — save, —

rall.

FULL

p

a tempo

147

save Thy peo - ple, and bless — Thine her - it - age.

cresc.

cresc.

153 *f*

Gov - ern them, and lift them up, lift them up for ev -

160 *ff*

er. Day Day by day we mag ni - fy Thee; and we wor-ship Thy Name, ev - er

167

world with - out end. Vouch - safe, O Lord, to keep

DEC. *p*

174

us, to keep us this day with - out sin. O Lord, have mer - cy up-

181

on us, have mer - cy up - on us. O Lord, let Thy

rall.

rall.

FULL. a tempo

a tempo

Ped.

188

mer - cy light - en up - on us, as our trust is in Thee. O

f

f

195

Lord in Thee have I trust ed, let me nev -
nev -
nev -

200

er be con - found - - ed.
- er be con - found - - ed.
er be con - found - - ed.

Benedictus

The Revd. John Bacchus Dykes MA, Mus.Doc

Full

Soprano
Alto

f

Bless - ed be the Lord Is - ra - el, For he hath deemed his peo - ple;

God of visited and re -

Full

Tenor
Bass

Organ

f

6

And hath raised up for us, in the house of his ser - vant Da - vid;

a mighty salvation

11 **Decani**

As He spake by the Pro - phets, which have since the world be - gan;

Decani

mf

17 **Cantoris**

That we should be en - em - ies, and from the hands of all that hate us;
 saved from our

Cantoris

22 **Dec.**

To per - form the mercy fore - fa - thers, and to re - ho - ly Cov - en - ant;
 promised to our member His

Dec.

28 **Can.**

To perform the oath which He A - bra - ham, that He would give us;
 swore to our forefather

Can.

33 **Dec.**

That we being delivered out of the hand of our en - e - mies, might serve him with - out fear;

Dec.

39 **Can.**

In holiness and righteousness be - fore Him all the days of our life

Can.

44 **Full**

And thou Child, shalt be called High - est, for thou shalt go to pre - pare His ways;

Full

the Prophet of the of the Lord

50

To give knowledge of salvation unto His peo____ ple, for the re - mis - sion of their sins____

This block contains the musical score for measures 50 through 54. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "To give knowledge of salvation unto His peo____ ple, for the re - mis - sion of their sins____". The piano part consists of chords and moving lines in both hands.

55

mf
Through the tender mercy of our____ God, whereby the dayspring vis - it - ed____ us;

This block contains the musical score for measures 55 through 60. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Through the tender mercy of our____ God, whereby the dayspring vis - it - ed____ us;". The piano part consists of chords and moving lines in both hands. The dynamic marking *mf* is present at the beginning.

61

p *rall.*
To give light to them that sit in darkness, and in the shadow of death, and to guide our feet into the way of peace____

This block contains the musical score for measures 61 through 65. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "To give light to them that sit in darkness, and in the shadow of death, and to guide our feet into the way of peace____". The piano part consists of chords and moving lines in both hands. The dynamic marking *p* is present at the beginning, and the tempo marking *rall.* is present above the vocal line.

66 *a tempo*
f

Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost;

a tempo
f

72 *rall.*

As it was in the beginning, shall be, world with - out end A - men.

rall.

Magnificat and Nunc Dimittis

John Bacchus Dykes MA., Mus.Doc.

Magnificat

Soprano Alto *f*

My soul doth mag-ni-fy the Lord, and my spi-rit hath re -

Tenor Bass

Organ *f Gt.*

5 *mf*

joic - ed in God my Sa - viour, For He hath re - gard - ed, re -

Organ *mf*

10 *p*

the low - li- ness of His hand

gard - ed

Organ *p*

15 maid - en. For be - hold, be - hold, from hence - forth

cresc.

For be - hold, from hence - forth

For be - hold, be - hold, from hence - forth

cresc.

20

f all gen - er - a - tions_ shall_ call_ me bless - ed. For He that is

mf

f *mf*

Ped.

25

p

might - y hath mag - ni - fi - ed me, and ho - ly is His

p

30

cresc.

Name. And His mer - cy is on them that fear Him

cresc.

35

f

throughout all gen - er - a - tions. He hath shew-ed

f Gt.
Ped.

40

v

strength with His arm, He hath scat-ter - ed the proud

44

in the im - ag - in - a - tion of their hearts. He hath

48

put down the might - y from their seat,
from their

52

and hath ex - alt - ed, and hath ex -

p
Sw. Reed. poco rit.

57 *a tempo*

alt - ed the hum - ble and meek. He hath fill - ed the

a tempo Gt.

61 *dim.*

hun - gry with good things, and the rich He hath sent

dim.

66

emp - ty a - way. He re - mem - b'ring His mer - cy hath holp - en His

Ch.

71 His ser - vant — Is - rael, as He

ser - vant, His ser - vant Is - rael, As He

His ser - vant Is - rael, As He

His er - vant Is - rael,

p

76 prom - is - ed to our fore - fa - thers, —

as He prom - is - ed — to our fore - fa - thers,

prom - is - ed — to our fore - fa - thers.

as He prom - is - ed to our fore - fa - thers,

80 A - bra - ham — and His —

A - bra - ham and His seed — for ev - er.

A - bra - ham — and His

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

f Gt.

87 and to the Ho - - -
 Son, and to the Ho and to the -
 Ho - - -

90 - ly Ghost; **Can. Tenors and Bases**
 Ho - ly Ghost; As it was in the be -
 - ly Ghost; **Dec.**
 - ly Ghost; As it was in the be - gin - ning, is

Sw.

94 **Full (Sop and Alto)** end.

gin - ning, world with - out end.

now and ev - er shall be, world with - out

Gt.

98

world with - out end. A - -

end.

100

men, world with - out end. A - men.

Nunc Dimittis

103

p Lord, now let - test Thou Thy ser - vant de - part in *pp*

108

peace, *cresc.* ac - cord - ing to Thy word. For mine *cresc.*

114

eyes have seen, mine eyes have seen *f* Thy Thy sal -

119 *mf*

va - tion, Which Thou hast pre - par - ed be - fore the face of all
sal - va - tion

mf

124

peo - ple; To be a light
To be a light to

f

127

to light - en the Gen - tiles, and to be the
light - en the Gen - tiles,

f

130

glo - ry of Thy peo - ple Is - ra - el, and to be the glo - ry of Thy

135

peo - ple Is - ra - el. *f* Gl - ry be to the Fa - ther,

f Gt.

139

and to the Son, and to the

142 Ho - - - - ly Ghost; **Dec. Tenors and Bases**

and to the Ho - ly Ghost; As it

Ho - - - - ly Ghost; **Can.**

As it was in the be -

Full (Sop and Alto)

146 world with - out end,

was in the be - gin - ning, world with - out

- gin - ning, is now, and ev - er shall be,

Gt.

150 world with - out end.

end, world with - out end.

world with - out end, world with - out

world with - out end.

154 —

end.

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

pp

pp

The musical score consists of three systems. The first system features two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a B-flat major key and contain the lyrics "A - men, A - men. A - men." The piano part provides harmonic support. The second system continues the piano accompaniment. The third system also continues the piano accompaniment. Dynamics include *pp* (pianissimo) and *end.* (finis).

The Burial Service

John Bacchus Dykes M.A., Mus.Doc

I am the resurrection and the life

Slowly and with expression

mf

I am the res - ur - rec - tion and the life, saith the Lord,

mf

6

though — he were

he that be - liev - eth in Me

though — he were

though — he were

though — he were

p

10

dead, *f* yet shall he live, *mf*

dead, yet shall he live, and who - so - ev - er

dead, yet shall he live, *mf*

dead, yet shall he live,

14

liv - eth and be - liev - eth in Me shall nev - er die.

nev - er, nev - er

nev - er

p

I know that my redeemer liveth

19 *mf*

I know that my re - deem - er liv - eth, and that

24 *p*

he shall stand at the lat - ter day up -

28 *pp*

af - ter my skin
 on the earth, and though af - ter my skin worms -
 af - ter my skin
 af - ter my skin

32 *ff*

worms de - stroy my bo - dy,
 de - stroy my bo - dy, yet in my flesh shall
 worms de - stroy my bo - dy,
 worms de - stroy my bo - dy,

36 *and*

I see God, whom I shall see for my - self and mine *and*

and

40 mine *dim.*

eyes shall be - hold and not a - no - - ther.
and not a - no - ther.

mine

We brought nothing into this world

44 *p* *cresc.*

We brought no - thing in - to this world, and it is
cresc.

p *cresc.*

49 *f*

cer - tain we can car - ry no - thing out. The Lord

f

53 *pp* *f*

gave and the Lord hath ta - ken a - way; Bless - ed be the

pp *f*

Bless

57 name, the name

name, the name of the Lord, Bless - ed be the

name, the name Bless - ed be

- ed be the name of the Lord, Bless - - ed

61 name _____ of *rall.* the Lord.
 name the name of the Lord.
 the name of the Lord.
 be the name of the Lord.

Chant to Psalm 39 (Felton)

65

Gospel
 Anthem
 Dead March

Man that is born of a woman

72 *mf* *p*

Man that is born of a wo - man hath but a short time to live, and is

77 He com-eth up

full of mis-er - y. He com-eth up _____ and is cut

cresc.

He com-eth up _____

81 *p* *mf*

down like a flo - wer. He flee-eth as it were a sha-dow and

p *mf*

85 *p*

nev-er nev-er con - tin - u - eth in one stay.

In the midst of life we are in death

90 *f* *pp* *cresc.*

In the midst of life we are in death, of whom may we seek for

95 *ff* *dim.*

suc - cour but of Thee, O Lord. Who for our sins and

Who for our

100 *mf*

just - ly dis - pleas - ed, yet, O Lord God most ho - ly, O

105 *f*

Lord most migh - ty. O ho - ly and most mer - ci - ful Sa -

110 *dim.* in - to the bit - ter
 viour, de - li - ver us not in - to the bit - ter
dim. in - to the bit - ter
 in - to the bit - ter

115 *dim.*
 pains of e - ter - nal death
dim.

Thou knowest, Lord, the secrets of our hearts

120 *mf* Thou know - est Lord the se - crets of our hearts; shut
mf *f*
f

124 *p*
 — not thy mer-ci-ful ears to our prayers, but spare us Lord most
p

128 *cresc.*
 ho - ly. O God most Migh - ty. O ho - ly and
cresc.
 O God most migh - ty.

132 mer - ci - ful *ff*

mer - ci - ful sa - viour; thou most wor - thy judge e -
mer - ci - ful
mer - ci - ful

135 *p* Suf - fer us not, _____ suf - fer us

ter - nal. Suf - fer us not, suf - fer us
Suf - fer us not, suf - fer us
Suf - fer us not, suf - fer us

139 *cresc.* not at our last _____ hour for an - y pains _____ of

not at our last hour for an - y pains of

144 _____ of death *pp*

death, of death to fall from Thee.
death, to
death, to

I heard a voice from heaven

cresc.

149 *mf* I heard a voice from heav'n, from hea -
 I heard a voice, a voice from hea -
 I heard a voice from Heav'n, from hea -
 I heard a voice from hea -

153 ven, say - ing un - to me, *f*
 ven, say - ing un - to me, "Write,
 ven, *f*
 ven

157 *dim.* *pp*
 — From hence - forth bless - ed are the dead which die in the
dim. *pp*

161 ev - en so saith the
 Lord: ev - en so, so saith the Spi - rit -
 ev - en so, ev - en so saith the
 ev - en so, ev - en so saith the

165 Spi - rit; bless - ed are the dead which die in the
 rit;
 Spi - rit; Bless - ed are the dead,
 Spi - rit; Bless - ed are the dead which die in the

169 Lord: ev - en so saith the Spi - -
 ev - en so saith the Spi - -
 ev - en so, ev - en so saith the Spi -

Lord: ev - ven so saith the Spi - -

173 -rit;
 -rit; for they rest from their la - bours, they rest from their
 -rit; for they rest from their la - bours, rest from their

-rit; for they rest from their la - bours, they rest

177
 la - bours, they rest from their la - -

181 *rall.*
 bours, from their la - bours, from their la - - bours.

rall.

These Are They Which Came Out Of Great Tribulation

Rev. vii. 14-17

John Bacchus Dykes MA, Mus.Doc
Edited by Graham CoryAndante $\text{♩} = 100$

Organ *mf* *Gt. Diaps coupled to Sw.*

4

8

[mf] These are they which came— out of

[mf] These are they which came— out of

[mf] These are they which came— out of

[mf] These are they which came— out of

12

great tri - bu - la - tion, and have wash - ed their robes, and
great tri - bu - la - tion, and have wash - ed their robes, and
great tri - bu - la - tion, and have wash - ed their robes, and
great tri - bu - lat - ion, and have wash - ed their robes, and

The musical score for measures 12-15 consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "great tri - bu - la - tion, and have wash - ed their robes, and". The piano accompaniment features a steady bass line and chords in the right hand.

16

made them white in the blood of the Lamb, the
made them white in the blood of the Lamb, the
made them white in the blood of the Lamb, the
made them white in the blood of the Lamb, the

p
p
p
p Ch.

The musical score for measures 16-19 consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "made them white in the blood of the Lamb, the". The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings include *p* and *p* Ch.

20

cres - - *cen* - -

blood of the Lamb; have wash - ed their robes and

cres - - *cen* - -

blood of the Lamb; have wash - ed their robes and

cres - - *cen* - -

blood of the Lamb; have wash - ed their robes and

cres - - *cen* - -

blood of the Lamb; have wash - ed their robes and

Gt.

24

do. *dim.*

made them white in the blood of the Lamb, in the

do. *dim.*

made them white in the blood of the Lamb, in the

do. *dim.*

made them white in the

do. *dim.*

made them white in the blood of the Lamb, in the

28

blood of the Lamb, the blood

blood of the Lamb, the blood

blood of the Lamb, the blood, the blood

blood of the Lamb, the blood

The musical score for measures 28-31 consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "blood of the Lamb, the blood". The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

32

of the Lamb,

of the Lamb, have

of the Lamb, have wash - ed their robes, and

of the Lamb, have wash - ed their robes, and

The musical score for measures 32-35 continues with four vocal staves and piano accompaniment. The lyrics are: "of the Lamb, have wash - ed their robes, and". A forte (*f*) dynamic marking is present in measures 33 and 34. The piano accompaniment provides harmonic support with chords and melodic fragments.

36

f *cresc.*
 have wash - ed their robes and
cresc.
 wash - ed their robes and made them white,
cresc.
 made them white, made them,
cresc.
 made them white, made them white, made

40

rall. *p a tempo*
 made them white. These are they which came out of
rall. *p a tempo*
 made them white. These are they which came out of
rall. *p a tempo*
 made them white. These are they which came out of
rall. *p a tempo*
 — them white. These are they which came out of

44

great tri - bu - la - tion, and have wash - ed their robes, and

great tri - bu - la - tion, and have wash - ed their robes, and

great tri - bu - la - tion, and have wash - ed their robes, and

great tri - bu - la - tion, and have wash - ed their robes, and

48

made them white in the blood of the Lamb, the

made them white in the blood of the Lamb, the

made them white in the blood of the Lamb, the

made them white in the blood

52

blood of the Lamb, have made them white in the
of the Lamb, have made them white in the
of the Lamb, have made, have made them white in the
of the Lamb, have made them white in the

f *f* *f* *f*

Detailed description: This block contains the musical notation for measures 52 through 55. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "blood of the Lamb, have made them white in the" (Soprano), "of the Lamb, have made them white in the" (Alto), "of the Lamb, have made, have made them white in the" (Tenor), and "of the Lamb, have made them white in the" (Bass). The piano accompaniment provides harmonic support. Dynamic markings of *f* (forte) are placed above the vocal lines in each measure.

56

blood, have made them white in the
blood, have made them white in the
blood, have made them white in the
blood, have made them white in the

dim. *rall.* *dim.* *rall.* *dim.* *rall.* *dim.* *rall.*

Detailed description: This block contains the musical notation for measures 56 through 59. It features the same four vocal staves and grand staff as the previous block. The lyrics are: "blood, have made them white in the" (Soprano), "blood, have made them white in the" (Alto), "blood, have made them white in the" (Tenor), and "blood, have made them white in the" (Bass). The piano accompaniment continues. Dynamic markings of *dim.* (diminuendo) and *rall.* (rallentando) are placed above the vocal lines in each measure, indicating a change in volume and tempo.

60

blood of the Lamb.

blood of the Lamb.

blood of the Lamb.

blood of the Lamb.

a tempo *Sw.*

cresc.

Sw. (Senza Ped.)

64

cresc.

dim.

Ped.

Allegro moderato

68

f ♩ = 120

There - fore are they be - fore the

There - fore are they be - fore the

There - fore are they be - fore the

There - fore are they be - fore the

Allegro moderato

♩ = 120

f *Gt.. full w/o trumpet*

72

throne of God, be - fore the throne,

throne of God, be - fore the throne

throne of God, be - fore the throne, be - fore the

throne of God, be - fore, be - fore the throne,

76

— be - fore the throne, there - fore are they be - fore the
 — of God, there - fore are they be - fore the
 throne of God, there - fore are they be - fore the
 — the throne of God, there - fore are they be - fore the

80

throne of God, and serve Him day and
 throne of God, and serve Him day and
 throne of God, and serve Him day and
 throne of God, and serve Him day and

83

night in His tem - ple, and serve Him day and night

night in His tem - ple, and serve him day and

night in His tem - ple, day and night

night in His tem - ple, and serve Him day and

The musical score for measures 83-86 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "night in His temple, and serve Him day and night" (Soprano), "night in His temple, and serve him day and" (Alto), "night in His temple, day and night" (Tenor), and "night in His temple, and serve Him day and" (Bass). The piano accompaniment provides harmonic support with chords and melodic lines.

87

in His tem - - ple. There - fore are they be -

night in His tem - ple. There - fore are they

in His tem - ple. There - fore are they

night in His tem - - ple. There - fore are they be -

The musical score for measures 87-90 continues with the same four vocal parts and piano accompaniment. The lyrics are: "in His temple. There - fore are they be -" (Soprano), "night in His temple. There - fore are they" (Alto), "in His temple. There - fore are they" (Tenor), and "night in His temple. There - fore are they be -" (Bass). The piano accompaniment continues with harmonic support.

92

fore the throne, there - fore are they be -
 be - fore the throne, there - fore are they be - fore the
 be - fore the throne, be - fore the throne of God,
 fore the throne, be - fore the throne, the

'In case this movement *must* be curtailed (which is not recommended) it will be as well, perhaps, to make the abridgement from here to the corresponding bracket close on page 26.'

96

fore the throne, and serve Him day and night, and
 throne of God, and serve Him, serve Him day and
 be - fore the throne, and serve Him, and
 throne of God, and serve Him,

100

serve Him, and serve Him day and night in His

night, serve Him day and night in His

serve Him day and night, day and night in His

serve Him, and serve Him day and night in His

104

tem - ple,

tem - ple,

tem - ple, and serve Him day and night in His

tem - ple,

109

and serve Him day and night in His
tem - ple, day and night in His

This musical system covers measures 109 to 112. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "and serve Him day and night in His temple, day and night in His". The piano part consists of a right-hand melody and a left-hand accompaniment.

113

and serve Him day and night in His
tem - ple, day and night in His
tem - - ple, day and

This musical system covers measures 113 to 116. It continues the vocal line and piano accompaniment from the previous system. The lyrics are: "and serve Him day and night in His temple, day and night in His temple, day and". The piano part continues with its accompaniment.

117

tem - - - ple, in His tem - - -

tem - - - ple, in His tem - ple, day

night, day and night, day

and serve Him day and night in His

Ped.

121

ple, day and night, and

and night in His tem - - - ple,

and night, in His tem - - -

tem - ple, in His tem - - - ple,

125

serve Him day and night in His tem - -
day and night, day and night,
ple, and
day and night, day

Detailed description: This block contains measures 125 to 128 of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "serve Him day and night in His temple, and day and night, day". The piano accompaniment consists of chords and melodic lines in both hands.

129

- - - - - ple, in His
day and night, day and night, and
serve Him day and night in His temple,
and night, day

Detailed description: This block contains measures 129 to 132 of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "- - - - - ple, in His day and night, day and night, and serve Him day and night in His temple, and night, day". The piano accompaniment consists of chords and melodic lines in both hands.

133

tem - - - - - ple, - - - - -

serve Him day and night in His - - - - - tem - ple, His

day - - - - - and night, - - - - - day and night in His - - - - -

- - - - - and night,

137

day and night, - - - - - day and night - - - - -

tem - - - - - ple, day and night, - - - - - day and - - - - -

tem - - - - - ple, day and night, - - - - -

- - - - - and

(Ped.)

140

in His temple, and
 night, day and night in His
 day and night in His temple,
 serve Him day and night in His temple,

144

serve Him day and night in His temple,
 temple, day and night in His
 day and night, day and night in His
 day and night, day and night, and

148

ple, day and night, serve Him,
 temple, serve Him, serve
 temple, serve Him day
 serve Him day and night in His temple,

152

serve Him, serve Him day and night in His
 temple, serve Him, serve Him day and
 and night, day and
 serve Him, serve Him, serve Him day and

156

tem - ple, serve Him day and night, serve Him

night in His tem - ple, day and night,

night, day and night, day and night,

night, day and night in His tem - ple, serve

p

160

day and night in His tem - ple, day and night,

day and night, day and

serve Him day and night, serve Him

Him day and night, serve

p

164

serve Him day and night,
night, serve Him day
day and night in His tem - - -
Him day and night,

This musical system contains measures 164, 165, and 166. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "serve Him day and night, night, serve Him day day and night in His tem - - - Him day and night,". The piano part provides harmonic support with chords and melodic lines.

167

day and night,
and night, serve Him day and
- - ple, day and night,
serve Him day and night in His

This musical system contains measures 167, 168, and 169. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "day and night, and night, serve Him day and - - ple, day and night, serve Him day and night in His". The piano part continues with harmonic accompaniment.

170

rall. *cres* - *cen* -

day and night, day and night in His

rall. *cres* - *cen* -

night, day and night in His

rall. *cres* - *cen* -

8 day and night in His tem - ple, in His

rall. *cres* - *cen* -

tem - ple, day and night in His

rall. *cres* - *cen* -

174

- do *ff* *a tempo*

tem - ple. There - fore are they be - fore the throne of

- do *ff* *a tempo*

tem - ple. There - fore are they be - fore the throne of

- do *ff* *a tempo*

tem - ple. There - fore are they be - fore the throne of

- do *ff* *a tempo*

tem - ple. There - fore are they be - fore the throne of

a tempo

- do *ff*

178

God, be - fore the throne, the throne of
God, be - fore, be - fore the throne of
God, be - fore the throne of God, be - fore the
God, be - fore the throne, be - fore the throne of

This musical score for measures 178-181 features four vocal staves and a piano accompaniment. The vocal parts are written in a single system with a brace on the left. The piano accompaniment is in two systems. The lyrics are: "God, be - fore the throne, the throne of / God, be - fore, be - fore the throne of / God, be - fore the throne of God, be - fore the / God, be - fore the throne, be - fore the throne of". The music is in a key with one flat and a 4/4 time signature.

182

God, there - fore are they be-fore the throne of
God, there - fore are they be-fore the throne of
throne, be - fore the throne, are they be-fore the throne of
God, there - fore are they be-fore the throne of

This musical score for measures 182-185 continues the vocal and piano parts. The lyrics are: "God, there - fore are they be-fore the throne of / God, there - fore are they be-fore the throne of / throne, be - fore the throne, are they be-fore the throne of / God, there - fore are they be-fore the throne of". The piano accompaniment includes a double bar line with repeat dots at the end of the system. The music is in a key with one flat and a 4/4 time signature.

186

God, and serve Him day and night in His tem -

God, and serve Him in His tem - -

God, and serve Him day and night in His tem - -

God, and serve Him day and night in His tem - -

190

p
ple. There - fore are they be-fore the throne of

p
ple. There - fore are they be-fore the throne,

p
ple. There - fore are they be-fore the throne, the throne,

p
ple. There - fore are they be-fore the throne of

194

cresc.
 God. There - fore are they be - fore the throne of
cresc.
 there - fore are they be - fore the throne of
cresc.
 there-fore are they be - fore the throne of
cresc.
 God, There - fore are they be - fore the

198

ff
 God, and serve Him day and night, day and
ff
 God, of God, and serve Him day and night,
ff
 God, the throne of God, and serve Him day and
ff
 throne of God, and serve Him, and

202

night, and serve Him day and night in His tem -

serve Him, serve Him day and night in His tem -

night, and serve Him in His tem -

serve Him day and night in His tem - ple, in His tem -

206

ple, day and night in His tem - ple.

ple, day day and night in His tem - ple.

ple, day and night in His tem - ple.

ple, day and night in His tem - ple.

♩ = 116

Andante con moto

Tenor Solo
mf

And

Sw. Diap and Prin.

RH

Ch.

215

He that sit - teth on the throne shall dwell a - mong them, shall

Sw.

Ped.

Gt. Diaps.

219

dwell, shall dwell a - mong them, shall

Gt.

Ch.

[Ped.]

223

dwell,

Sw.

Gt.

227

shall dwell a - mong them, and

Ch.

Gr.

231

He that sit - teth on the throne shall dwell a - mong them, and

Sw.

rit. dim

a tempo

Sw.

235

He that sit - teth on the throne shall dwell a - mong them, shall

Sw.

f

dim.

239

dwell a - mong them, and He

Sw.

f

Gr.

Ped.

243

shall dwell a - mong them,

p shall

Sw.

Gt.

247

shall dwell _____

p shall dwell a - mong _____ them, shall

p shall dwell _____ a - mong _____ them, shall dwell _____

p shall dwell a - mong them, shall

dwell _____ a - mong them, shall dwell a -

Ped. *Ch.* *Ped.*

253

a - mong them, a - mong
 dwell a - mong them, a - mong them,
 a - mong them, a - mong them,
 dwell a - mong them, a - mong them,
 mong them, a - mong them,

pp Sw
 (Senza Ped.)

260

them, They shall hun-ger no more, nei-ther thirst a - ny more;
 a - mong them.
 a - mong them.
 a - mong them.
 a - mong them.

mf Sw. Diaps.

278

heat. *mf* And He that sit - teth on the throne shall dwell a - mong

heat. *mf* And He that sit - teth on the throne shall dwell a - mong

heat. *mf* And He that sit - teth on the throne shall dwell a - mong

heat. *mf* And He that sit - teth on the throne shall dwell a - mong

heat. And He that sit - teth on the throne shall dwell a - mong

add Pr.

282

them, a - mong them, shall dwell a - mong

them, He shall dwell, shall dwell a - mong

them, a - mong

them, and He that sit - teth on the throne shall dwell a - mong

f

286

They shall hun- ger, nei-ther thirst, they shall hun- ger,
 them, no more, a - ny more, no
 them, no more, a - ny more, no
 them, no more, a - ny more, no
 them, no more, a - ny more, no

- Prin.
(SP) *Ped.*

292

nei-ther thirst; nei-ther shall the sun light on them, nor a - ny
 more, a - ny more,
 more, a - ny more,
 more, a - ny more,
 more, a - ny more,
 more, a - ny more,

298

ten.
 heat, nei-ther shall the sun light on them, nor a - ny heat, nei - ther shall the
 nor a - ny heat,
 nor a - ny heat,
 nor a - ny heat,
 nor a - ny heat,

304

cresc.
 sun light on them, nor a - ny heat, nor
 nei - ther shall the sun light on them, nor a - ny heat, nor
 nor a - ny heat, nor
 nor a - ny heat, nei - ther shall the sun light on them,
 nor a - ny heat, nor

309

ad lib. *dim.*

a - ny heat, nor a - ny heat, nor

a - ny heat, nor

a - ny heat, nor

nor a - ny heat, nor

a - ny heat, nor

p *dim.*

316

a - ny heat.

a - ny heat.

a - ny heat.

a - ny heat.

a - ny heat.

rit. *ad lib.*

♩ = 100

323

mf
Gt. Diaps + Sw.
Senza Ped.

329

333

Chorus Tenor and Bass *f*

f For the Lamb which is in the
For the Lamb which is in the

f
Ped.

337

midst of the throne, for the Lamb which is in the
midst of the throne, for the Lamb which is in the

341

p

midst of the throne shall feed them, shall

p

midst of the throne shall feed them, shall

Ch. p

345

feed them, shall feed them, the

feed them, shall feed them, the

349

Solo

Lamb shall feed them, shall feed them,

Solo

Lamb shall feed them, shall

Sw.

Ped

353

Larghetto con moto ♩ = 80 **Solo, with much expression**

p *cresc.*
and shall lead them un - to liv - ing foun -

Solo
p *cresc.*
and shall lead them un - to liv - ing

Solo
p
and shall lead them un - to liv - ing

ad lib.
p
feed _____ them, and shall lead them un - to liv - ing foun -

Larghetto con moto ♩ = 80

Sw. Diaps. *cresc.*

(Senza Ped.)

357

- tains of wa - ters, and God shall wipe a - way all tears, all

foun - tains of wa - ters, and God shall wipe a - way all tears, all

foun - tains of wa - ters, and God shall wipe a - way all tears, all

- tains of wa - ters, and God shall wipe a - way all

361

Chorus

p

cresc.

tears from their eyes, and shall lead them un - to liv - ing

Chorus

p

cresc.

tears from their eyes, and shall lead them un - to liv - ing

Chorus

p

cresc.

tears from their eyes, and shall lead them un - to liv - ing

Chorus

p

tears from their eyes, and shall lead them un - to liv - ing foun -

Ped.

365

rall.

foun - tains of wa - ters: and God shall wipe a-way all tears, all

rall.

foun - tains of wa - ters: and God shall wipe a-way all tears, tears

rall.

foun - tains of wa - ters: and God shall wipe a-way all tears

rall.

- tains of wa - ters: and God shall wipe a-way all

rall.

369

tears from their eyes, shall

from their eyes, shall

8 from their eyes, And God shall wipe, shall

tears from their eyes, shall

Gt. diaps. cresc. dim. Sw. S.Ped.

373

wipe a-way all tears, shall

wipe a-way all tears, shall

8 wipe a-way all tears, and God shall wipe all

wipe a-way all tears, shall

Gt. cresc. Sw.

377

dim. *pp*
 wipe a-way all tears, all tears, tears from their

dim. *pp*
 wipe a-way all tears, all tears, tears,

dim. *pp*
 tears, tears, tears, tears, tears from their

dim. *pp*
 wipe a-way all tears, all tears, all tears, tears from their

382

cresc. *poco rall.*
 eyes, and God shall wipe all tears,

cresc. *rall.*
 and God shall wipe a-way all tears,

cresc. *rall.*
 eyes, and God shall wipe a-way all tears,

cresc.
 eyes, shall wipe a-way all tears,

colla voci

386

Chorus
p a tempo *cresc.*

and shall lead them un - to liv - ing foun - tains of

Chorus
p a tempo *cresc.*

and shall lead them un - to liv - ing foun - tains of

Chorus
p a tempo *cresc.*

and shall lead them un - to liv - ing foun - tains of

Chorus
p a tempo *cresc.*

and shall lead them un - to liv - ing foun - tains of

p a tempo

390

rall. *p a tempo*

wa - ters: and God shall wipe a way all tears from their eyes, shall

rall. *p a tempo*

wa - ters: and God shall wipe all tears from their eyes,

rall. *p a tempo*

wa - ters: and God shall wipe a way all tears from their eyes, shall

rall. *p a tempo*

wa - ters: and God shall wipe a-way all tears from their eyes' shall

rall. *p a tempo*

395

wipe a-way all tears, all tears from their eyes, shall wipe a-way all
 God shall wipe all tears from their eyes, all tears,
 wipe a-way all tears, all tears from their eyes, shall wipe a-way all
 wipe a-way all tears from their eyes, shall wipe a-way all

Solo Treble

mf

400

all tears, tears, all tears from their eyes, and God shall wipe a - way all
 tears, all tears from their eyes, and God shall wipe a - way all
 tears, all tears from their eyes, and God shall wipe a - way all
 tears, all tears from their eyes, and God shall wipe a - way all

405

from their eyes, all tears, tears from their
 tears from their eyes, shall wipe a-way all tears from their
 tears from their eyes, shall wipe a-way all tears from their
 tears from their eyes, shall wipe a-way all tears, all tears from their
 tears from their eyes, shall wipe a-way all tears, all tears from their

410

eyes. *p* A - men, A - men. *dim.*
 eyes. *pp* A - men, A - men, A - men. *dim.*
 eyes. *pp* A - men, A - men, A - men. *dim.*
 eyes. *pp* A - men, A - men, A - men. *dim.*
 eyes. *pp* A - man, A - man, A - men. *dim.*

The Lord is My Shepherd

Psalm xxiii

John Bacchus Dykes MA. Mus.Doc

Larghetto $\text{♩} = 88$

Organ

Swell *p* *cresc.*

4

f *dim.*

8

Tenor chorus *mf*

The Lord is my Shep - herd, there - fore can I lack

pp

12

Chorus *pp*

The Lord is my

Chorus *mf*

The Lord is my Shep - herd, there - fore can I lack

Chorus *pp*

My Shep - herd, the Lord is my

pp

no - thing, the Lord, the Lord is my

16

Shep - herd, there - fore can I lack no - thing, there -
 no - thing, there - fore can I lack no - thing, there -
 Shep - herd, there - fore can I lack
 Shep - herd, there - fore can I lack

Gt Diaps

19

- fore can I lack no - thing, the Lord, the
 - fore can I lack no - thing, the Lord, the *dim.*
 no - thing, no - thing, the Lord is my Shep - herd, *f*
 no - thing, there - fore can I lack no - thing, the *dim.*

dim.

23 *dim.* *f* *p*

Lord is my Shep - herd, the Lord is my Shep - herd, my

Lord is my Shep - herd, the Lord is my Shep - herd, my

there - fore can I lack no - thing, the Lord is my Shep - herd, my

Lord is my Shep - herd, the Lord is my Shep - herd, my

27 *f* *p*

Shep - - herd, the Lord is my Shep - herd, my

Shep - - herd, the Lord is my Shep - herd, my

Shep - - herd, the Lord is my Shep - herd, my

Shep - - herd, the Lord is my Shep - herd, my

31

Shep - - - herd, the Lord is my
 Shep - - - herd, the Lord is my
 Shep - - - herd, the Lord, there -
 Shep - - - herd, the Lord, there -

cresc.
cresc.
cresc.
cresc.
cresc.

34

Shep - herd, the Lord is my Shep - herd, there-fore can I lack
 Shep - herd, the Lord is my Shep - herd, there - fore,
 - fore can I lack no - thing, there - fore can I lack no - thing, no -
 - fore can I lack no - thing, there - fore can I, there-fore can I lack

f
f
f
f
f

38

no - thing, — no - thing, — no - thing,
there - fore can I lack no - - thing, no - thing, —
thing, there - fore can I lack no - thing,
no - - - thing, lack no - thing, —

This block contains the musical notation for measures 38, 39, and 40. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "no - thing, — no - thing, — no - thing, there - fore can I lack no - - thing, no - thing, — thing, there - fore can I lack no - thing, no - - - thing, lack no - thing, —".

41

dim.
there - fore can I lack no - thing, no - thing, —
dim.
there - - - fore, there - fore can I lack
dim.
there - - - fore can I lack no - - -
dim.
there - - - fore, there - - -
dim.

This block contains the musical notation for measures 41, 42, and 43. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are: "there - fore can I lack no - thing, no - thing, — there - - - fore, there - fore can I lack there - - - fore can I lack no - - - there - - - there - - -". The word "dim." (diminuendo) is written above the first staff of each measure.

44

cresc. *rall.*

no - thing, there - - fore, there-fore can I lack

cresc. *rall.*

no - - thing, there-fore can I lack no - thing,

cresc. *rall.*

thing, there-fore can I lack no - thing, no - thing, -

cresc. *rall.*

- fore can I lack no - thing, no - thing, - no - thing, -

48

p *Tempo*

no - thing.. The Lord is my Shep - herd,

p

no - thing. The Lord is my Shep - herd,

p

no - thing. The Lord is my Shep - herd, there -

p

there - fore can I lack no - thing. The Lord, the

p *Tempo*

51

there - fore can I lack no - thing, the Lord, _____ the

there - fore can I lack no - thing, the Lord, _____ the

f - fore can I lack no - thing, the Lord is my Shep - herd,

Lord is my Shep - herd, the Lord _____

Detailed description: This block contains the musical score for measures 51 through 54. It features four vocal staves and a piano accompaniment. The first two staves are for soprano and alto voices, the third for tenor, and the fourth for bass. The piano accompaniment is shown in grand staff notation. The lyrics are: "there - fore can I lack no - thing, the Lord, _____ the" (Soprano and Alto), "there - fore can I lack no - thing, the Lord, _____ the" (Tenor), and "- fore can I lack no - thing, the Lord is my Shep - herd," (Bass). A dynamic marking of *f* (forte) is placed above the tenor staff. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

55

Lord is my Shep - herd, there - fore can I lack

Lord is my Shep - herd, there - fore can I lack

there - fore can I lack no - thing, there -

_____ is my Shep - herd, there -

Detailed description: This block contains the musical score for measures 55 through 58. It features four vocal staves and a piano accompaniment. The lyrics are: "Lord is my Shep - herd, there - fore can I lack" (Soprano and Alto), "Lord is my Shep - herd, there - fore can I lack" (Tenor), "there - fore can I lack no - thing, there -" (Bass), and "_____ is my Shep - herd, there -" (Bass). The piano accompaniment includes dynamic markings of *cresc.* (crescendo) in measures 55, 56, 57, and 58. The piano part features chords and moving lines in both hands, with some notes marked with accents.

58

no - thing, there - fore can I _____ lack no - thing, the Lord, _____

no - thing, there - fore can I lack__ no - thing, the Lord _____

- fore can I lack no - thing, lack__ no - thing, the Lord is my

- fore can I lack no - - - thing,___ the Lord is my

f

62

_____ the Lord is my__ Shep - herd, there - fore can I lack *dim.*

_____ is my Shep - - - herd, there - - - *dim.*

Shep - herd, there - fore can I lack no - thing, there - - - *dim.*

Shep - herd, there - fore can I lack no - thing, there - fore, *dim.*

66

no - - thing, the Lord
 fore, there-fore can I lack no - thing, the Lord is my
 fore, there-fore, there-fore can I lack no - thing,
 there - fore can I lack no - - thing, there - fore

70

is my Shep - herd. The Lord,
 Shep - herd, there-fore can I lack no - thing. The Lord,
 there - fore can I lack no - thing. The Lord,
 can I lack no - thing. The Lord is my

74

♩ = 84

the Lord is my Shep - herd.

the Lord is my Shep - herd.

the Lord is my Shep - herd.

Shep - herd, my Shep - - - herd.

Sw. Diaps & Fl.

79

Cremona

Ch. Cremona

Sw.

85

Tenor Solo

He shall feed me in a green pas - ture, and lead me forth be - side the

Sw.

91

wa - ters - of com - fort, He shall feed me in a green

96

pas - ture, and lead me forth, and lead me forth, and lead me

102

forth be-side the wa - ters of com - fort. He shall con-vert my soul, and

Gt Open Diap

107

lead me forth in-to the paths of right-eous-ness, in - to the paths of

Sw

112

right-eous-ness, for His Name's sake, for His Name's sake, for His Name's

Add Oboe

Gt. Diap.

118

sake. He shall con-vert my soul, and

Oboe off

123

lead me forth in-to the paths of right-eous-ness, in-to the paths of

Sw.

128

right-eous-ness, for His Name's sake, His Name's sake, His Name's

Oboe

Gt. Diap

134

sake. He shall feed me in a green

Cremona Sw.

140

pas-ture, and lead me forth be-side the wa-ters of com-fort, be-side the

pp

146

wa-ters of com-fort, and lead me forth, and lead me

cresc. Oboe

Cremona

152

forth, and lead me forth be-side the wa-ters of com-fort, of

Cremona

158

$\text{♩} = 88$
Chorus
p *Tempo Imo*

The Lord is my Shep - herd,
 The Lord is my Shep - herd,
 com - fort The Lord is my Shep - herd,
 The Lord is my Shep - herd,
 The Lord is my Shep - herd,

163

there - fore can I lack no - thing, the Lord is my Shep - herd,
 is my Shep - herd, the Lord
 is my Shep - herd, the Lord is my Shep - herd,
 is my Shep - herd, the Lord is my Shep - herd,
 is my Shep - herd, the Lord is my Shep - herd,

Largo ♩ = 56

167 *rall.*
 — is my Shep - - - herd.

rall.
 — is my Shep - - - herd.

rall.
 there - fore can I lack no - - - thing.

rall.
 is my Shep - - - herd.

Largo ♩ = 56

dim. *rall.* *Sw. with Reed*

171 **Bass Solo**
 Yea, though I walk, though I

Sw without Reed
Gt. Diap.

175
 walk thro' the val-ley of the sha - - - dow, the sha - - - dow of death,

Sw. *pp*
Ped

179

thro' the val - ley _____ of the sha - dow, _____ of the sha - dow _____ of _____ death,

Add Sw. Reed

Gt. Diap

Sw.

183

Yea, tho' I walk, tho' I walk thro' the val-ley of the sha - dow, the sha-dow of death, the

without reed

Gt. Diap.

187

sha - dow, the _____ sha - dow of death, I will fear no e - vil, I will fear no e - vil,

rall. *Tempo*

Tempo

Sw. *pp rall.* *Gt.*

Gt. Diap.

191

I _____ will fear no e - vil, for Thou art with me, Thou art with me, Thy

Sw. *Gt.*

195

rod and Thy staff _____ com - fort me, Thy rod and Thy staff _____

Sw.

This system contains three measures of music. The vocal line is in the bass clef with a key signature of three flats. The piano accompaniment is in the grand staff (treble and bass clefs). The piano part features a 'Sw.' (Sostenuto) marking. The lyrics are: 'rod and Thy staff _____ com - fort me, Thy rod and Thy staff _____'.

198

com - fort me.

Sw.

This system contains three measures of music. The vocal line is in the bass clef. The piano accompaniment is in the grand staff. The piano part features a 'Sw.' (Sostenuto) marking. The lyrics are: 'com - fort me.'

201

Yea, though I walk, though I walk thro' the val-ley of the sha - dow, the

Gt.

This system contains three measures of music. The vocal line is in the bass clef. The piano accompaniment is in the grand staff. The piano part features a 'Gt.' (Grave) marking. The lyrics are: 'Yea, though I walk, though I walk thro' the val-ley of the sha - dow, the'.

204

sha - dow of death, I will fear no e - vil, I will fear no e - vil,

This system contains three measures of music. The vocal line is in the bass clef. The piano accompaniment is in the grand staff. The lyrics are: 'sha - dow of death, I will fear no e - vil, I will fear no e - vil,'.

207

I _____ will fear no e - vil, for Thou art with me,

210

Thou art with me, Thy rod and Thy staff _____ com - fort me, Thy

213

rod and Thy staff _____ com - fort me,

rall.

Cremona Tempo

colla voce

Sw. with Reed

216

they com - fort me,

Sw.

Cremona

219

they

222

rall.

Allegretto con moto ♩. = 80

com - fort me.

colla voce

f Gt. to mixture

Allegretto con moto ♩. = 80

227

p Sw. with reed

231

f Gt.

236

p Sw.

240

Piano accompaniment for measures 240-243. The music is in a major key with three sharps (F#, C#, G#) and a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

244

Solo

Solo A ta - ble, Thou shalt pre - pare — a

Solo Thou shalt pre - pare a ta - ble be - fore me a - gainst them that

Solo Thou shalt pre - pare a ta - ble be - fore me a - gainst them that

Solo Thou shalt pre - pare a ta - ble be - fore me a - gainst them that

Solo Thou shalt pre - pare a ta - ble be - fore me a - gainst them that

Tempo

rall. *Sw. to Prin.*

Vocal and piano accompaniment for measures 244-247. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Performance markings include *rall.* and *Sw. to Prin.*

248

ta - ble, with oil, and my cup shall be —

trou - ble me. Thou hast a - noint - ed my head with oil, — and my cup shall be

trou - ble me. Thou hast a - noint - ed my head with oil, and my cup shall be

trou - ble me. Thou hast a - noint - ed my head with oil, — and my cup, — my

trou - ble me. Thou hast a - noint - ed my head with oil, and my cup shall be

Vocal and piano accompaniment for measures 248-251. The vocal parts continue with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The music concludes with a final chord in the piano.

252

full. Thou shalt pre- pare a

full. Thou shalt pre- pare a ta- ble be - fore me a - gainst them that

full. Thou shalt pre- pare a ta- ble be - fore me a - gainst them that

cup shall be full. Thou shalt pre- pare a ta - ble a - gainst them that

full. Thou shalt pre- pare a ta- ble be - fore me a - gainst them that

256

Chorus

ta - ble. Thou hast a - noint - ed my head with oil, Thou hast a -

Chorus

trou - ble me. Thou hast a - noint - ed my head with oil, Thou hast a -

Chorus

trou - ble me. Thou hast a - noint - ed my head with oil, Thou hast a -

Chorus

trou - ble me. Thou hast a - noint - ed my head with oil, Thou hast a -

Chorus

trou - ble me. Thou hast a - noint - ed my head with oil, Thou hast a -

Gt. Diaps

259

Solo

noint - ed my head with oil, Thou hast a - noint - ed my head with oil, and my
 noint - ed my head with oil, and my cup shall be full, and my
 noint - ed my head with oil, and my cup shall be full and my
 noint - ed my head with oil, and my cup shall be full, my
 noit - ed my head with oil, and my cup shall be full, my

Sw.

263

cup shall be full.
 cup shall be full.
 cup shall be full.
 cup shall be full.
 cup shall be full.

Gt. to mixture

268

Sw.

272

a ta-ble be - fore me — a - gainst them that trou - ble me. Thou hast a -
 Thou shalt pre - pare a ta-ble be - fore me — a - gainst them that trou - ble me. Thou hast a -
 Thou shalt pre - pare a ta-ble be - fore me — a - gainst them that trou - ble me.
 Thou shalt pre - pare a ta-ble be - fore me — a - gainst them that trou - ble me. Thou hast a -
 Thou shalt pre - pare a ta-ble be - fore me — a - gainst them that trou - ble me. Thou hast a -

Ch. Diaps
and Fl.

276

noint - ed my head with oil, and my cup shall be full.
 noint - ed my head with oil, and my cup shall be full.
 my head with oil, and my cup shall be full, be full.
 noint - ed my head with oil, and my cup shall be full, be full.
 noint - ed my head with oil, and my cup shall be full.

280

a ta-ble be-fore me— a- gainst them that trou-ble me. Thou hast a -
 Thou shalt pre-pare a ta-ble be-fore me— a- gainst them that trou-ble me. Thou hast a -
 Thou shalt pre-pare a tab-ble be-fore me. Thou hast a -
 Thou shalt pre-pare a ta-ble be-fore me— a- gainst them that trou-ble me. Thou hast a -
 Thou shalt pre-pare a ta-ble be-fore me— a- gainst them that trou-ble me, Thou hast a -

Sw.

284

noint - ed my head with oil, _____ and my cup— shall_ be__ full, my
 noint - ed my head with oil,___ and my cup shall be full, my
 noint - ed my head with oil, and___ my___ cup___ shall be full,___ my___
 noint - ed my head with oil,___ and___ my___ cup___ shall_ be__ full, my
 noint - ed my head with oil,___ and___ my cup shall be full, my

288

cup shall be full, my cup shall be full, my cup shall be
 cup shall be full, my cup shall be full, my cup shall be
 cup shall be full, my cup shall be full, be
 cup shall be full, my cup shall be full, my cup shall be
 cup shall be full, my cup shall be full, my cup shall be

pp

293

full.
 full, my cup shall be full.
 full, be full, my cup shall be full.
 full, be full, my cup shall be full.
 full, my cup shall be full.

rall.

rall.

rall.

rall.

rall.

297

Chorus

Thou shalt pre- pare a ta - ble. Thou hast a -

Thou shalt pre- pare a ta-ble be fore me a - gainst them that trou-ble me. Thou hast a -

Thou shalt pre- pare a ta-ble be - fore me a - gainst them that trou-ble me. Thou hast a -

Thou shalt pre- pare a ta-ble be - fore me a - gainst them that trou-ble me.

Thou shalt pre- pare a ta-ble be - fore me a - gainst them that trou-ble me.

Gt. Diaps

Sw.

301

noint - ed my head with oil, and my cup shall be full. Thou shalt pre

noint - ed my head with oil, and my cup shall be full. Thou shalt pre

noint - ed my head with oil, and my cup shall be full. Thou shalt pre

my head with oil, and my cup, and my cup shall be

my head with oil, and my cup shall be full. A

Gt.

305

pare. Thou hast a -
 pare a ta - ble, a ta - ble be - fore me. Thou hast a -
 pare a ta - ble, a ta - ble be - fore me. Thou hast a -
 full, Thou shalt pre-pare a ta - ble, pre-pare a ta - ble. Thou hast a -
 ta - - ble, a ta - ble be - fore me. Thou hast a -

309

noint - ed my head with oil, Thou hast a - noint - ed my head with oil, Thou hast a -
 noint - ed my head with oil, Thou hast a - noint - ed my head with oil, and my
 noint - ed my head with oil, Thou hast a - noint - ed my head with oil, and my
 noint - ed my head with oil, Thou hast a - noint - ed my head with oil, and my
 noint - ed my head with oil, Thou hast a - noint - ed my head with oil, and my

313

noint - ed my head with oil, and my cup shall be full, my cup shall be
 cup shall be full, my cup shall be full, my cup shall be
 cup shall be full, my cup shall be full, my cup shall be
 cup shall be full, my cup shall be full, my cup shall be
 cup shall be full, my cup shall be full, my cup shall be

318

full, my cup, my cup shall be
 full, my cup shall be full, my cup shall be
 full, my cup shall be full, my cup shall be
 full, my cup shall be full, my cup shall be
 full, my cup shall be full, my cup shall be

322

full, my cup shall be full, my cup shall be
 full, my cup shall be full, my cup shall be
 full my cup shall be full,
 full, my cup shall be full, my cup shall be
 full, my cup shall be full, my cup shall be

dim.
dim.
dim.
dim.
dim.

f *p*

327

full, my shall be
 full, shall be full, my shall be
 my cup shall be full, my shall be
 full, shall be full, my cup shall be
 full, my shall be

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

f *pp*

331

full.
full.
full.
full.
full.

a tempo
Gt.

335

Sw.
rall.

339

f With spirit, but not too fast.
But Thy lov - ing
f
But Thy lov - ing
f
But Thy lov - ing
f
But Thy lov - ing
With spirit, but not too fast

341

kind - ness and mer - cy shall fol - low me all the
 kind - ness and mer - cy shall fol - low me all the
 kind - ness and mer - cy shall fol - low me all the days, all
 kind - ness and mer - cy shall fol - low me all the

345

days, all the days of my life, but Thy lov - ing
 days, all the days of my life, but Thy lov - ing
 the days of my life, but Thy lov - ing
 days all the days of my life, but Thy lov - ing

349

kind - ness and mer - cy shall fol - low me all the

kind - ness and mer - cy shall fol - low me all the

kind - ness and mer - cy shall fol - low me all the

kind - ness and mer - cy shall fol - low me all the

353

days, all the days, all the

days, all the days, all the

days, all the days, all the

days, all the days, all the

357

days, the days of my life, but Thy lov - ing
days, the days of my life, but Thy lov - ing
the days of my life, but Thy lov - ing
days, all the days of my life, but Thy

dim.
dim.
dim.
dim.
dim.

Detailed description: This block contains the musical notation for measures 357 through 360. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'days, the days of my life, but Thy lov - ing' (Soprano), 'days, the days of my life, but Thy lov - ing' (Alto), 'the days of my life, but Thy lov - ing' (Tenor), and 'days, all the days of my life, but Thy' (Bass). The piano accompaniment consists of a right-hand melody and a left-hand bass line. The word 'dim.' (diminuendo) is written above the vocal staves and below the piano accompaniment at the end of each measure.

361

kind - ness and mer - cy shall fol - low me all the
kind - ness and mer - cy shall fol - low me all the
kind - ness and mer - cy shall fol - low me all the
lov - ing kind - - ness

Detailed description: This block contains the musical notation for measures 361 through 364. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'kind - ness and mer - cy shall fol - low me all the' (Soprano), 'kind - ness and mer - cy shall fol - low me all the' (Alto), 'kind - ness and mer - cy shall fol - low me all the' (Tenor), and 'lov - ing kind - - ness' (Bass). The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are spread across four lines of music.

365

cresc. *f*
 days, the days of my life, but Thy lov - ing

cresc. *f*
 days, the days of my life, but Thy lov - ing

cresc. *f*
 days, the days of my life, but Thy lov - ing

cresc. *f*
 and mer - cy shall fol - low me, but Thy lov - ing

cresc. *f*

369

p *f*
 kind - ness and mer - cy shall fol - low me all the

p *f*
 kind - ness and mer - cy shall fol - low me all,

p *f*
 kind - ness and mer - cy shall fol - low me all, all,

p *f*
 kind - ness and mer - cy shall fol - low me all,

p *f*

373

days, all the days of my life, all the
all the days of my life, all the
all the days, the days, all the
all the days, the days of my life,

This musical score block contains measures 373 through 376. It features four vocal staves and a piano accompaniment. The first two staves are for Soprano and Alto, the third for Tenor, and the fourth for Bass. The piano accompaniment is shown in grand staff notation. The lyrics are: "days, all the days of my life, all the all the days of my life, all the all the days, the days, all the all the days, the days of my life,".

377

days, the days of my life.
days, the days of my life.
days, the days of my life.
days, the days of my life.

This musical score block contains measures 377 through 380. It features four vocal staves and a piano accompaniment. The first two staves are for Soprano and Alto, the third for Tenor, and the fourth for Bass. The piano accompaniment is shown in grand staff notation. The lyrics are: "days, the days of my life. days, the days of my life. days, the days of my life. days, the days of my life."

381

Musical score for measures 381-384. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat). The vocal parts have rests in measures 381 and 382. In measure 383, the vocal parts enter with the lyrics "And I will dwell in the". A dynamic marking of *f* (forte) is placed above the vocal staves. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

385

Musical score for measures 385-388. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat). In measure 385, the vocal parts enter with the lyrics "And I will dwell in the". A dynamic marking of *f* (forte) is placed above the vocal staves. The piano accompaniment continues with chords and a melodic line. The lyrics continue in measure 386: "house of the Lord for ev - er, for ev - er, A -".

389

f

And I will dwell in the
house of the Lord_____ for ev - er, for_____ ev - er, A -
men, A - men, A - men, A - men, I_____ will dwell for_____ ev - er, for

This block contains the musical score for measures 389-392. It features four staves: a vocal line (treble clef), a vocal line (treble clef), a vocal line (soprano clef), and a piano accompaniment (grand staff). The music is in a minor key and 4/4 time. The lyrics are: "And I will dwell in the house of the Lord_____ for ev - er, for_____ ev - er, A - men, A - men, A - men, A - men, I_____ will dwell for_____ ev - er, for". A dynamic marking of *f* is present above the first vocal line.

393

house of the Lord_____ for ev - er, for_____
men, A - men, A - men, A - men, for ev - er, A -
ev - - er,_____ for ev - - er.

This block contains the musical score for measures 393-396. It features four staves: a vocal line (treble clef), a vocal line (treble clef), a vocal line (soprano clef), and a piano accompaniment (grand staff). The music is in a minor key and 4/4 time. The lyrics are: "house of the Lord_____ for ev - er, for_____ men, A - men, A - men, A - men, for ev - er, A - ev - - er,_____ for ev - - er." The piano accompaniment consists of chords and moving lines in both hands.

396

ev - er, for ev - er, for ev - er, ev - er, A - men, for men, for ev - er, A - men, for ev - er, A - men, A - men, I will dwell. And I will

400

ev - er, A - men, A men, A - men, A - men, I will dwell for ev - er, for ev - er, for ev - er, dwell in the house, the house of the Lord, for ev - er, and I will dwell in the house of the Lord for ev - er, for

404

dwell for_ ev - er, for ev - er, for ev - er, A -
 in the house, the house of the Lord_ for ev - er, A -
 dwell in the house of the Lord_ for_ ev -
 ev - er, A - men, A - men, A - men, A - men, for_ ev -

408

men, A - men, for_ ev - er, for ev - er, A -
 men, A - men, for_ ev - er, for ev - er, for_ ev -
 - er, for_ ev - er, A - men, A - men, A -
 - er, for_ ev - er, A - men, A - men, for ev -

412

men, A - - men, A - - men, A - men, and I will
 er, for ev - er, A - - men, A - men,
 men, A - - men, and I will dwell in the
 er, for ev - er, for ev - er,

416

dwell in the house of the Lord, and I will
 and I will dwell in the house of the
 house of the Lord, and I will dwell in the
 and I will dwell in the house of the Lord,

420

dwell for ev - er,

Lord, the Lord for ev - er, A - men, A -

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

and I will dwell for ev - er, A -

Diaps.

424

f
er, for ev - er A - - men, and I will dwell in the

men, for ev - er, dwell in the house, the

A - men, A - men, I will dwell for ev - er, for

men, for ev - er, for ev - er, A -

f Full w/o trumpet

428

house of the Lord_____ for ev - er, the

house of the Lord_____ for ev - er, *f* and I will dwell in the

ev - - er,_____ for ev - er, for_____ ev - er, A -

- men, A - men, A - men, A - men, I_____ will dwell for ev - er, for

Diaps.

senza ped

432

house of the Lord,_____ and I will dwell in the

house of the Lord_____ for ev - er, for_____ ev - er, A -

- men, A - men, A - men, A - men, dwell_____ in the house, the

ev - er,_____ for ev - er,_____ I_____ will dwell for ev - er, for

f Full w/o trumpet

Ped.

436

house of the Lord, the house of the Lord, the
 - men, the house of the Lord, A - men, the house of the Lord, A -
 house of the Lord, A - men, the house of the Lord, A - men, the
 ev - er, for ev - er,

Ch. Gt. Ch.

440

house of the Lord for ev - er, for ev - er, A -
 - men, the house of the Lord for ev - er, A -
 house of the Lord for ev - er, for ev - er, for ev -
 A - men, A - men, A - men, for ev -

cresc. ff
 cresc. ff
 cresc. ff
 cresc. ff
 Gt. ff add Reeds

444

men, A - men, for ev - er, for ev - er, A - men, A - men, A - - men, for ev - er, A - - er, for ev - er, for ev - er, for ev - er, for ev - er, for ev - er, A - men, for ev - er, for ev - er, A - men, for ev - er, for ev - er, A - men, for ev - er, I will dwell for ev - er, for - er, A - men, and I will dwell in the - er, for ev - er, for ev - er, and I will dwell in the

448

men, for ev - er, A - men, for ev - er, A - men, A - - men, for ev - er, I will dwell for ev - er, for - er, A - men, and I will dwell in the - er, for ev - er, for ev - er, and I will dwell in the

Gt. w/o Reed

452

- men, A - men, A - men, A - men, and I will
 ev - er, for ev - er, and I will dwell for
 house of the Lord for ev - er, A - men, I will
 A - men, and I will dwell, and I will

Ped.

456

dwell in the house, the house of the Lord, the house of the Lord for
 ev - er, A - men, A - men, A - men, A - men, I will
 dwell for ev - er, for ev - er, for ev - er, and I will
 dwell in the house of the Lord, A - men,

Ped.

460

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

464

ev - er, for ev - er, A - men, in the
 for ev - er, for ev - er, A - men, I will
 ev - er, for ev - er, for ev - er, I will dwell,
 and I will dwell, I will

468

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

472

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

476

ff
er, and I will dwell in the house, in the house___ of the
ff
Lord, and I will dwell in the house, in the house___ of the
ff
8 Lord, and I will dwell in the house, in the house___ of the
ff
Lord, and I will dwell in the house, in the house___ of the

add Reed
ff

480

p
Lord, dwell in the house___ of the
p
Lord, dwell in the house of the
p
8 Lord, dwell in the house___ of the
p
Lord, dwell in the house of the

ff

484

mf *Stringendo*

Lord, I will dwell, I will

mf *Stringendo*

Lord, I will dwell, I will

mf *Stringendo*

Lord, And I

mf *Stringendo*

Lord, I will dwell, I will

Swell *Stringendo*

Gt. Diap + Sw.

488

sempre cresc.

dwell, I will dwell, I will dwell, dwell for

sempre cresc.

dwell, I will dwell, I will dwell, dwell for

sempre cresc.

will dwell, I will dwell for ev - er,

sempre cresc.

dwell, I will dwell in the house of the

492

ff

ev - er, will dwell for ev - er, will dwell for

ff

ev - er, will dwell for ev - er, I will dwell for ev - er,

ff

dwell for__ ev - er,__ dwell for__ ev - er, I will dwell for__ ev -

ff

Lord, in the house of the Lord,__ in the house of the

Full with Reed

496

ev - er, will dwell for ev - - - er.

I will dwell for ev - - - er.

er, I will dwell for__ ev - - - er,

Lord,__ in the house, the house of__ the Lord.

rall.

500

But Thy lov - ing kind - ness and mer - cy shall

But Thy lov - ing kind - ness and mer - cy shall

But Thy lov - ing kind - ness and mer - cy shall

But Thy lov - ing kind - ness and mer - cy shall

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

Tempo

f *w/o Reed* *p Sw.*

504

fol - low me all the days, the days of my

fol - low me all the days, the days of my

fol - low me all the days, all the days of my life,

fol - low me all the days, the days of my

f *f* *f* *f*

f *Gt.*

508

life, _____ and I will _____

life, _____ and I will dwell in the _____

and I will dwell in the house of the _____

life, and I will _____ dwell, _____ and I will _____

with Reed

511

dwell in the house of the Lord, I will dwell in the _____

house, and, _____ and I will dwell in the house, in the _____

Lord, of the Lord, and, _____ and I will dwell, dwell _____ for

dwell, _____ and I will dwell, _____ dwell for _____

515

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

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

ev - er, dwell for ev - er, for ev - er,

ev - er, dwell for ev - er, for ev -

519

-er, for ev - er.

-er, for ev - er.

for ev - er.

er, for ev - er.

Diap.

523

♩ = 88

Chorus
The

dim.

♩ = 88

527

Solo
A - - men, A - - men.

Lord is my Shep - herd, there - fore can I lack no - - thing.

Solo Chorus
A - - men, A - - men, A - - men. The

Solo Chorus
A - - men, A - - men, A - - men. The

531

Chorus
pp

dim.

dim.

dim.

dim.

The Lord is my Shep herd, my Shep - -

A - - men. The Lord is my Shep - -

Lord is my Shep - herd, there - fore can I lack no - -

Lord is my Shep - -

cresc.

dim. colla voce

535

herd. A - - - - - men.

herd. A - - men. A - - men.

thing. A - - men. A - - men.
A - - - - - men.

herd. A - men, A - - men.

Lay not up for yourselves

Motet for SATB

The Revd. John Bacchus Dykes M.A., Mus.Doc

p

Lay not up for your- selves trea - - sures up on the

4 *cresc.*

earth, where the moth and rust doth cor - rupt, and where thieves

cresc.

where the moth and rust doth cor - rupt, and where

7 and where thieves break through, break

thieves break through and steal, and where thieves break through and

thieves

10 through and steal break through and steal,

steal, thieves break through and steal, break through and steal

steal, break through and steal

steal, break through and steal, thieves

13 break through, and thieves break through and

steal and steal, thieves break through and steal, break through and steal, and

break through and steal, break through and

16 steal. *a tempo*

steal. steal. steal. steal.

But lay up for your - selves trea

20

- sures in Heav'n where nei - ther

23 *dim.*

moth nor rust doth cor - rupt, and where

dim.

26 *rallentando* and

through thro' and steal, and

thieves do not break through and steal, and

through and *rallentando*

29 steal: *a tempo*

steal: steal: steal: but lay up for your - selves trea - sures,

steal: *a tempo*

32

treasures in Heav'n, where neither

35

moth nor rust doth corrupt, and where

dim.

38

thieves do not break through and steal, **f** break thro' and

thro', break thro' and steal,

f

41

break thro' and steal, where thieves do not break thro' and steal. Lay up

p

break thro' and steal, break through and steal,

45

treasures in Heav'n, in Heaven.

treasures, lay up treasures in Heav'n.

treasures in Heav'n.

O God, forasmuch as without thee

John Bacchus Dykes MA., Mus.Doc.

Collect for the 19th Sunday after Trinity

$\text{♩} = 80$

Soprano
O God, O God, for - as - much as with-out

Alto
O God, O God, for - as - much as with-out

Tenor
O God, O God, for - as - much as with-out

Bass
O God, O God, for - as - much as with-out

(for rehearsal)

6

Thee we are not a - ble to please Thee, for-as - much as with-out Thee we are not

Thee we are not a - ble to please Thee, for-as - much as with-out Thee we are not

Thee we are not a - ble to please Thee, for-as - much as with-out Thee we are not

Thee we are not a - ble to please Thee, for-as - much as with-out Thee we are not

11

a - ble___ to___ please Thee, with-out Thee,
 a - ble to please Thee, with-out Thee,
 a - ble___ to please_ Thee, for - as - much as with-out Thee, for - as -
 a - ble to please Thee, for - as - much as with-out Thee, for - as -

15

with-out Thee we are not a - ble to please___
 with-out Thee we___ are not a - ble to please___
 much as with-out Thee we are not a - ble to please_____
 much as with-out Thee we are not a - ble to please

20

Thee; Mer - ci - ful - ly grant that thy Ho - ly

Thee; Mer - ci - ful - ly grant that thy Ho - ly

Thee; Mer - ci - ful - ly grant that thy Ho - ly

Thee; Mer - ci - ful - ly grant that thy Ho - ly

This block contains the musical notation for measures 20 through 23. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "Thee; Mer - ci - ful - ly grant that thy Ho - ly". The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano accompaniment consists of chords and moving lines in both hands.

24

Spi - rit, mer - ci - ful - ly grant that thy Ho - ly

Spi - rit, thy Ho - ly Spi - rit, Thy Ho - ly

Spi - rit, mer - ci - ful - ly grant that thy Ho - ly

Spi - rit, mer - ci - ful - ly grant that thy Ho - ly

This block contains the musical notation for measures 24 through 27. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "Spi - rit, mer - ci - ful - ly grant that thy Ho - ly" and "Spi - rit, thy Ho - ly Spi - rit, Thy Ho - ly". The music continues in the same key and time signature. The piano accompaniment includes some dynamic markings like *(s)* and *(h)*.

28

Spi - rit may in all things di - rect and rule our

Spi - rit may in all things di - rect and rule our

Spi - rit may in all things di - rect and rule our

Spi - rit may in all things di - rect and rule our

Musical score for measures 28-31, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "Spi - rit may in all things di - rect and rule our".

32

hearts, in all things di - rect and rule our

(1)
hearts, in all things di - rect and rule our hearts,

hearts in all things di - rect and rule our

Musical score for measures 32-35, featuring three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "hearts, in all things di - rect and rule our". A first ending bracket labeled "(1)" spans measures 33-35.

36

hearts, Thy Ho - ly Spi - rit, thy Ho - ly
 Thy Ho - ly Spi - rit, Mer-ci - ful - ly
 hearts. Mer-ci - ful - ly grant that thy Ho - ly
 hearts, Thy Ho - ly Spi - rit, Thy Ho - ly

40

Spi - rit, thy Ho - ly Spi - rit mer-ci - ful - ly
 grant that thy Ho - ly Spi - rit, thy Ho - ly
 Spi - rit, thy Ho - ly Spi - rit, Ho - ly
 Spi - rit, mer-ci - ful - ly grant that thy Ho - ly

44

grant, — may in all things di - rect and rule our

Spi - rit may in all things di - rect and rule our

Spi - rit may in all things di - rect and rule our

Spi - rit may in all things di - rect and rule our

The musical score for measures 44-47 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "grant, — may in all things di - rect and rule our" for the Soprano, "Spi - rit may in all things di - rect and rule our" for the Alto, "Spi - rit may in all things di - rect and rule our" for the Tenor, and "Spi - rit may in all things di - rect and rule our" for the Bass.

48

hearts, di - rect and rule — our hearts; through Je - sus

hearts, di - rect and rule our hearts; through Je - sus —

hearts, rule — our hearts; through — Je - sus

hearts, di - rect and — rule our hearts; through Je - sus —

The musical score for measures 48-51 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "hearts, di - rect and rule — our hearts; through Je - sus" for the Soprano, "hearts, di - rect and rule our hearts; through Je - sus —" for the Alto, "hearts, rule — our hearts; through — Je - sus" for the Tenor, and "hearts, di - rect and — rule our hearts; through Je - sus —" for the Bass.

53

Christ our Lord, through Je - sus Christ our
Christ our Lord, through Je - sus Christ our
Christ our Lord, through Je - sus Christ our
Christ our Lord, through Je - sus Christ our

The musical score for measures 53-56 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Christ our Lord, through Je - sus Christ our". The piano accompaniment features a steady bass line and chords in the right hand.

57

Lord. A - men, A - men.
Lord. A - men, A - men.
Lord. A - men, A - men.
Lord. A - men, A - men.

The musical score for measures 57-60 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Lord. A - men, A - men.". The piano accompaniment features a steady bass line and chords in the right hand.

Unto Him That Loved Us

Congregational Anthem

Rev. 1:5-6

The Revd. John Bacchus Dykes MA., Mus.Doc.

mf *cresc.*

Un - to Him that lov - ed us, un - to Him that

mf

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The lyrics are: "Un - to Him that lov - ed us, un - to Him that".

f *p*

lov - ed us, and washed us from our sins in His own

f *p*

This system contains the next two staves of music. The dynamics are marked *f* (forte) and *p* (piano). The lyrics are: "lov - ed us, and washed us from our sins in His own".

mf *cresc.*

blood, un - to Him that lov - ed us, un - to Him that

mf

This system contains the next two staves of music. The dynamics are marked *mf* (mezzo-forte) and *cresc.* (crescendo). The lyrics are: "blood, un - to Him that lov - ed us, un - to Him that".

f *pp*

lov - ed us, and washed us from our sins in His own

f *pp*

This system contains the final two staves of music. The dynamics are marked *f* (forte) and *pp* (pianissimo). The lyrics are: "lov - ed us, and washed us from our sins in His own".

f
Blood, and hath made us kings and

dim.
priests un - to God, to God His Fa - ther. [Organ]

rall. *f* *Quicker*
To Him be

glo - ry, be glo - ry and do - min - ion, for e - ver, for

e - ver, and e - ver. To Him be

ff

glo - ry, be glo - ry and do - min - ion for e - ver, for

dim.

e - ver and e - - - - ver,

f (second time p)

be glo - ry and do - min - ion, be glo - ry and do -

cresc.

min - ion, be glo - ry and do - min - ion, for e - ver and

e - ver, for e - ver and e - ver. A - e - ver.

A - - men,
men, for e - ver and e - ver

The first system of music consists of two staves. The upper staff is a vocal line in a soprano or alto clef, with lyrics 'A - - men,' followed by 'men, for e - ver and e - ver'. The lower staff is a piano accompaniment in a bass clef, providing harmonic support with chords and moving lines.

dim.
A - - - - - men. A - men.

The second system of music also consists of two staves. The upper staff is a vocal line with lyrics 'A - - - - - men. A - men.' and a *dim.* (diminuendo) marking above the final notes. The lower staff is a piano accompaniment in a bass clef, with a long melodic line in the left hand and chords in the right hand.

I am the way

Congregational Anthem

John 14 vs 16

The Revd. John Bacchus Dykes MA., Mus.Doc.

Slowly *cresc.*

Organ

6

Voices I am the

I am the Way, — the

11 I am the Way,

I am the Life, —
Truth and the Life, — the Way, the Truth, and —

Truth and the Life, — the Way,

15 — the Life. — I am the Way, —

19 I am the Truth, — I am the Life, —

I am the Truth, — I am the Life, —

Life, —
Life, —
Life, —
Life, —

23

I am the Way, the

I am the

27

I am the Way, the

Truth and the Life, the Way, the Truth

I am the Life,

31

and the Life, the Way, the Truth and the

35

Life, the Life.

No man com - eth un - to the

the Life.

39

No man com - eth un - to the Fa - ther but by

Fa - ther but by Me, but by

but by Me

43 *f* No man com - eth un - to the
 Me but,
 Me but by Me
f No man com - eth un - to the Fa - ther but by

47 Fa - ther but
 but
 but by Me, but by
 Me, but

51
 Me, but by Me, but by
 Me, but by

55 Me.
 Me. I am the
 Me, but by Me.
 Me.

59 I am the
 Way, the
 I am the Truth, the
 I am the Life, the

62

Way, the Truth and the

65

I, I am the Truth, the
Life, I am the Way
I, I am the Life.

Life, I am the

70

Way No man com - eth un - to the
No man com - eth un - to the Fa - ther

Life,

74

No man com - eth un - to the
Fa - ther but by Me, but by
but by Me, but by Me.

No man com - eth un - to the Fa - ther but by

78

Fa - - ther but by Me,
Me, but by Me, but
No man com - eth un - to the Fa - ther but
Me, but by Me,

81

by Me, but by

84 *Organ*

Me, by Me.

89

94 A - - - - - men. A - - - - - men.

Chants

Te Deum

Newcastle Courant 4 October 1878 p.6

“We praise”

A musical score for two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The time signature is 8/8. The music consists of a series of chords and single notes, primarily in the lower register. The first staff has a treble clef and the second has a bass clef. The piece ends with a double bar line and repeat dots.

“Holy, holy”

A musical score for two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The time signature is 8/8. The music consists of a series of chords and single notes, primarily in the lower register. The first staff has a treble clef and the second has a bass clef. The piece ends with a double bar line and repeat dots.

“Thou art the King”

A musical score for two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The time signature is 8/8. The music consists of a series of chords and single notes, primarily in the lower register. The first staff has a treble clef and the second has a bass clef. The piece ends with a double bar line and repeat dots.

“We therefore pray Thee”

A musical score for two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The time signature is 8/8. The music consists of a series of chords and single notes, primarily in the lower register. The first staff has a treble clef and the second has a bass clef. The piece ends with a double bar line and repeat dots.

A variant of ‘Holy, holy, holy’

A musical score for two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The time signature is 8/8. The music consists of a series of chords and single notes, primarily in the lower register. The first staff has a treble clef and the second has a bass clef. The piece ends with a double bar line and repeat dots.

Psalms 15 and 16

Monk. E.G. (ed.) *The Anglican Chant Book* (Novello: London, 1879)

This chant later appeared, with various alterations, in
Ouseley, F.A.G. (ed.) *Unison Chants for the Psalter* (Novello: London, 1891)

vv. 1, 2 and 7 to end

vv. 3-6

Andante Sostenuto

(No. 7 from "The Village Organist", 1870)

Revd. John Bacchus Dykes, M.A., Mus.Doc

Andante sostenuto

Organ

f

p

(1st time *mf*, 2nd time *p* or with a fresh combination of stops.)

rall.

a tempo

First system of musical notation. The treble clef staff begins with a forte (*sf*) dynamic marking. The bass clef staff features a steady eighth-note accompaniment. The system concludes with a *dim.* (diminuendo) marking over the final notes of the treble staff.

Second system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff continues with eighth-note accompaniment, including some rests.

Third system of musical notation, featuring a first and second ending. The first ending is marked with a '1.' and the second with a '2.'. A *rall.* (rallentando) marking is placed below the first ending. The system ends with repeat signs for both endings.

[Ped coupled to
manual, no stops]

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and an accent (>) over the first note. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and an accent (>) over the first note. The bass clef staff continues with eighth-note accompaniment.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with accents (>) on the first and fourth measures. The left hand provides a steady accompaniment. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The dynamic is mezzo-forte (*mf*). The right hand plays chords and moving lines, while the left hand continues with a rhythmic accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system starts with a forte (*f*) dynamic and transitions to piano (*p*) in the second measure. The right hand has a melodic line with an accent (>) in the second measure. The left hand has a steady accompaniment. The system ends with a section labeled "L.H." (Left Hand) in the right hand.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system begins with a *cresc.* (crescendo) marking. The right hand features chords and moving lines. The left hand has a steady accompaniment. The system concludes with *rall.* (ritardando) and *dim.* (diminuendo) markings.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The dynamic is piano (*p*) and the tempo is *a tempo*. The right hand plays chords and moving lines, while the left hand continues with a rhythmic accompaniment.

First system of musical notation. The treble clef staff begins with a *cresc.* marking. The bass clef staff contains a steady eighth-note accompaniment. The treble staff features chords and melodic lines with slurs.

Second system of musical notation. The treble clef staff has two *sf* (sforzando) markings. The bass clef staff continues with the eighth-note accompaniment. The treble staff has chords and melodic fragments.

Third system of musical notation. The treble clef staff starts with a *dim.* (diminuendo) marking, followed by a *rall.* (rallentando) marking, and ends with *a tempo*. The bass clef staff continues with the eighth-note accompaniment. The treble staff has melodic lines with slurs.

Fourth system of musical notation. The treble clef staff has a *LH* (Left Hand) marking above the final measure. The bass clef staff continues with the eighth-note accompaniment. The treble staff has chords and melodic lines.

Fifth system of musical notation. The treble clef staff has a *ten.* (tension) marking above the final measure. The bass clef staff continues with the eighth-note accompaniment. The treble staff has chords and melodic lines.

First system of a musical score for piano. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a forte (*f*) dynamic. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a dotted quarter note, followed by eighth notes, and ends with a half note. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score, continuing from the first system. The key signature remains one sharp (F#) and the time signature is 4/4. The music is marked with a piano (*p*) dynamic. The lyrics "ri - tar - dan - do." are written above the treble staff. The melody in the treble staff features a dotted quarter note followed by eighth notes, and concludes with a half note. The bass staff continues with its accompaniment, ending with a double bar line.