

A close-up photograph of a pink lotus flower in full bloom, floating on a pond. The flower has many layers of delicate, light pink petals. In the foreground, a large, dark green lily pad is partially visible. The background shows more lily pads and the calm water of the pond, with a soft, blueish-purple sky above.

Near Restful Waters

*Music
for
Funerals
and
Memorials*

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Abide with me

Eventide 10.10.10.10

W.H.Monk 1823-89

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line and a final chord of G2, B2, and D3.

The second system of musical notation continues the piece. The treble clef melody has a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line and a final chord of G2, B2, and D3.

The third system of musical notation continues the piece. The treble clef melody has a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line and a final chord of G2, B2, and D3.

The fourth system of musical notation concludes the piece. The treble clef melody has a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line and a final chord of G2, B2, and D3.

1. Abide with me; fast falls the eventide;
The darkness deepens; Lord, with me abide;
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.
2. Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away.
Change and decay in all around I see;
O thou who changest not, abide with me.
3. I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who like thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.
4. I fear no foe with thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.
5. Hold thou thy cross before my closing eyes;
Shine through the gloom, and point me to the skies:
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

Henry Francis Lyte 1793-1847

Abide with me

Eventide 10.10.10.10



1. A - bide with me; fast falls the e - ven - tide:
2. Swift to its close ebbs out life's lit - tle day;
3. I need thy pre - sence e - very pass - ing hour;
4. I fear no foe with thee at hand to bless;
5. Hold thou thy cross be - fore my clos - ing eyes;



1. the dark - ness deep - ens; Lord, with me a - bide:
2. earth's joys grow dim, its glo - ries pass a - way.
3. what but thy grace can foil the tempt - er's power?
4. ills have no weight, and tears no bit - ter - ness.
5. shine through the gloom, and point me to the skies:



1. when o - ther help - ers fail, and com - forts flee,
2. change and de - cay in all a - round I see:
3. who like thy - self my guide and stay can be?
4. Where is death's sting? Where, grave, thy vic - to - ry?
5. heav'ns morn - ing breaks, and earth's vain sha - dows flee;



1. help of the help - less O a - bide with me.
2. O thou who chang - est not, a - bide with me.
3. Through cloud and sun - shine, Lord, a - bide with me.
4. I tri - umph still, if thou a - bide with me.
5. in life, in death, O Lord, a - bide with me.

Henry Francis Lyte
1793-1847

Amazing Grace

Lyrics: John Newton (1725-1807)

American folk hymn melody
arrangement by Bernard Kirkpatrick

Moderato (♩=96-100)

Piano

mf

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

The piano accompaniment for the first system is in 3/4 time with a key signature of one flat (Bb). The right hand features a melody of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. Pedal markings are placed below the bass line for each measure.

8

Voice I

mf

1. A - maz - ing_ grace (how sweet the sound) that
2. grace first_ taught my heart to fear so
3. ma - ny dan - gers toils and snares I

Voice II

mf

1. A - maz - ing_ grace (how sweet the sound) that
2. grace first_ taught my heart to fear so
3. ma - ny dan - gers toils and snares I

Voice III

mf

1. A - maz - ing_ grace (how sweet the sound) that
2. grace first_ taught my heart to fear so
3. ma - ny dan - gers toils and snares I

mp

The second system includes three vocal staves (Voice I, II, and III) and a piano accompaniment. The vocal parts are in 3/4 time with a key signature of one flat. The lyrics are provided for three different vocal parts. The piano accompaniment is in 3/4 time with a key signature of one flat, featuring a melody of eighth notes and chords. The dynamic marking *mp* is indicated for the piano part.

saved a wretch like me! I once was lost but
 grace my fears re-lieved; how pre-cious did that
 have al-read-y come: God's grace has brought me

now am found, was blind, but now I see.
 grace ap-pear the hour I first be-lieved.
 safe thus far, and grace will lead me

1. 2. 3.

p

25

4.

2. 'Twas
3. Through home.

p

f The

2. 'Twas
3. Through lead me home.

p

f The

2. 'Twas
3. Through lead me home.

f The

mp

mf

f

Ped. Ped. Ped.

31

Lord has_ pro - mised good to me, his word my_ hope se -

Lord has_ pro - mised good to me, his word my_ hope se -

Lord has_ pro - mised good to me, his word my_ hope se -

37

cures; he will my shield and por - tion

cures; he will my shield and por - tion

cures; he will my shield and por - tion

42

be as long as life en - dures.

be as long as long as life en - dures.

be as long as long as life en - dures.

rit.

Jerusalem

"And did those feet in ancient time"

Jerusalem DLM

C.H.H.Parry
arr. B.Kirkpatrick

Largo

The first system of musical notation consists of two staves, treble and bass clef, in a 3/4 time signature with a key signature of one sharp (F#). The treble staff begins with a fortissimo (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece with a mezzo-forte (*mf*) dynamic. The treble staff features a melodic line with eighth and quarter notes, while the bass staff continues with a rhythmic accompaniment.

The third system begins with a piano (*p*) dynamic. The treble staff has a melodic line with a crescendo leading to a mezzo-forte (*mf*) dynamic. The bass staff continues with a steady accompaniment.

The fourth system continues with a mezzo-forte (*mf*) dynamic. The treble staff features a melodic line with eighth and quarter notes, while the bass staff continues with a rhythmic accompaniment.

The fifth system begins with a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The treble staff has a melodic line with eighth and quarter notes, while the bass staff continues with a steady accompaniment.

V.1

V.2

rit.

1. **A tempo**

f *ff*

2.

ff

1. And did those feet in ancient time
 walk upon England's mountains green?
 and was the holy Lamb of God
 On England's pleasant pastures seen?
 And did the countenance divine
 Shine forth upon our clouded hills?
 And was Jerusalem builded here
 Among those dark satanic mills?

2. Bring me my bow of burning gold!
 Bring me my arrows of desire!
 Bring me my spear! O clouds, unfold!
 Bring me my chariot of fire!
 I will not cease from mental flight,
 Nor shall my sword sleep in my hand,
 Till we have built Jerusalem
 In England's green and pleasant land.

Words: William Blake (1757-1827)

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"Aria" from Orchestral Suite in D

BWV 1068 (Air on the "G" string)

Johann Sebastian Bach (1685-1750)

Adagio

p

sempre staccato

tr

mp

tr

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff provides a harmonic accompaniment with quarter and eighth notes. A *cresc.* marking is present in the second measure of the bass staff.

Second system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues the accompaniment with quarter notes.

Third system of musical notation, consisting of a treble and bass staff. The treble staff includes a trill (*tr*) in the second measure. The bass staff continues the accompaniment.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth notes and a slur. The bass staff continues the accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with eighth notes and a slur. The bass staff continues the accompaniment.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff includes a trill (*tr*) in the first measure. The bass staff continues the accompaniment.

First system of a musical score in G major (one sharp). The treble clef part features a complex melodic line with many beamed eighth and sixteenth notes. The bass clef part provides a steady accompaniment. A *cresc.* (crescendo) marking is placed above the bass line in the second measure.

Second system of the musical score. The treble clef part continues with intricate melodic patterns. A *p* (piano) dynamic marking is placed above the treble line in the second measure.

Third system of the musical score. The treble clef part includes a trill (*tr*) in the second measure. A *cresc.* (crescendo) marking is placed above the bass line in the second measure.

Fourth system of the musical score, showing further development of the melodic and harmonic material in both staves.

Fifth system of the musical score, concluding with a trill (*tr*) in the treble clef part in the final measure.

Arioso

BWV 1056

Johann Sebastian Bach (1685-1750)

Largo

Solo
Instrument
in C

Piano

The first system of the score consists of two staves. The top staff is for the Solo Instrument in C, written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The bottom staff is for the Piano accompaniment, written in a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a mezzo-piano (*mp*) dynamic. The piano part features a steady accompaniment of chords in the right hand and single notes in the left hand.

The second system continues the musical notation from the first system. The solo instrument part features a melodic line with some grace notes and a fermata. The piano accompaniment continues with its steady harmonic support.

The third system includes a first ending and a second ending. The solo instrument part has a trill (*trm*) and a dynamic change to forte (*f*). The piano accompaniment has a dynamic change to mezzo-forte (*mf*). The first ending is marked with '1.' and the second ending with '2.'.

The fourth system continues the musical notation, showing the final measures of the piece. The solo instrument part concludes with a melodic phrase, and the piano accompaniment provides the final harmonic support.

trm
mf
mp

This system features a treble clef staff with a trill (trm) and a piano staff with dynamic markings *mf* and *mp*. The key signature has two flats.

cresc.

This system includes a treble clef staff with triplet markings (3) and a piano staff with a *cresc.* marking. The key signature has two flats.

mf
mp

This system shows a treble clef staff with a *mf* marking and a piano staff with a *mp* marking. The key signature has two flats.

rall. (tr)
p
pp

This system contains a treble clef staff with a *rall.* marking and a trill (tr), and a piano staff with *p* and *pp* markings. The key signature has two flats.

Ave Maria

(Low - medium voice)

F. Schubert
Op.52

Molto lento

♩=66

Piano/Organ

p

1. A - - - - ve Ma - ri - - - -
2. A - - - - ve Ma - ri - - - -

p

- a Gra - - ti - a - - - ple -
- a Ma - - - ter - - - De -

-na. Ma - ri - - a gra - ti - a
 i. O - ra pro - no - bis pec - ca -

ple - - na, Ma - ri - - a gra - ti - a ple
 to - - ri - bus O - ra o - ra pro no -

na, A - ve A - ve Do - mi -
 bis O - ra O ra pro no -

nus, Do - mi - nus te - cum. Be -
 bis pec - ca - to - ri - bus, nunc

dic - ta tu in mu - li - e - ri - bus et
 et in ho - ra mor - tis, in

be - - ne - di - ctus, et
 ho - - ra mor - tis no - strae, in

be - ne - dic - tus fru - ctus ven - tris, ven - tris
 ho - ra mor - tis, mor - tis no - strae, in

tu - - i Je - - - sus.
 ho - - ra mor - tis no - strae.

pp *rit.*

A - - - - ve Ma - ri - - - -
 A - - - - ve Ma - ri - - - -

A tempo

- a.
 - a.

**2nd Verse
 Dal Segno**

dim. *pp*

Ave Maria

(medium - high voice)

F. Schubert
Op.52

Molto lento

♩=66

Piano/
Organ

3

p

1. A - - - - ve Ma - ri - - - -
2. A - - - - ve Ma - ri - - - -

4

p

- a Gra - - ti - a ple -
- a Ma - - ter De -

5

-na. Ma - ri - a gra - ti - a
i. O - ra pro - no - bis pec - ca -

6

ple - - na, Ma - ri - a gra - ti - a ple
to - ri - bus O - ra o - ra pro no -

7

na, A - ve A - ve Do - mi -
bis O - ra O ra pro no -

8

nus, Do - mi - nus te - cum. Be - ne -
bis pec - ca - to - ri - bus, nunc

9

dic - ta tu in mu - li - e - ri - bus et
et in ho - ra mor - tis, in

10

be - - ne - di - - ctus, et
ho - - ra mor - tis no - strae, in

11

be - ne - dic - tus fru - ctus ven - tris, ven - tris
ho - ra mor - tis, mor - tis no - strae, in

12

tu - - i Je - - - sus.
ho - ra mor - tis no - strae.

pp *rit.*

13

A - - - - ve Ma - ri - - - -
 A - - - - ve Ma - ri - - - -

A tempo

14

-a.
-a.

**2nd Verse
Dal Segno**

15

16

dim.

pp

Ave Maria

Medium Voice in E \flat

Adaptation by Charles Gounod
of Prelude No.1 from "Das Wohltemperirte Klavier" by J.S. Bach

Moderato

First system of piano accompaniment. Treble clef, bass clef, common time signature. Key signature: three flats (E-flat major). Dynamics: *p*. Pedal markings: *Ped.* with a wedge-shaped symbol.

Second system of piano accompaniment. Treble clef, bass clef, common time signature. Key signature: three flats. Dynamics: *pp*. Pedal markings: *Ped.* with a wedge-shaped symbol. The vocal line is shown as a whole rest in the treble clef.

simile

Third system of piano accompaniment. Treble clef, bass clef, common time signature. Key signature: three flats. Dynamics: *pp*. Pedal markings: *Ped.* with a wedge-shaped symbol. The vocal line contains the lyrics: -ve Ma - ri - - - a

Fourth system of piano accompaniment. Treble clef, bass clef, common time signature. Key signature: three flats. Dynamics: *cresc.* and *pp*. Pedal markings: *Ped.* with a wedge-shaped symbol. The vocal line contains the lyrics: Gra - - - ti - a ple - - na,

Do - mi - nus te - cum, be - ne - ne -

cresc. *pp* *cresc.*

- di - cta tu in

p

mu - li - e - ri - bus

et be - ne - dic - tus

cresc. *p*

cresc.

fru - - - ctus ven - - - tris

cresc.

tu - i Je - sus San - cata Ma

p

cresc. *f*

ri - a San cta Ma - ri - a Ma

cresc. molto

ri - a o - - ra pro no - bis

pp

cresc. *molto* *f*

no - - bis pec - ca to - ri - bus, nunc _____ et in

cresc. *cresc. molto* *f*

ff

ho - - ra, in ho - - ra mor - tis no - strae

ff

A - - - - - men.

dim.

p *rit.*

A - - - - - men.

pp *rit.*

Ave Maria

High Voice in F major

Adaptation by Charles Gounod
of Prelude No.1 from "Das Wohltemperirte Klavier" by J.S. Bach

Moderato

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a piano (*p*) dynamic and features a continuous eighth-note arpeggiated pattern. The lower staff is in bass clef with the same key signature and time signature, featuring a similar eighth-note arpeggiated pattern. Pedal markings are present below the bass staff, indicating sustained notes.

3

The second system includes a vocal line on a single staff and the piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note 'A' with a dash indicating it is held over. The piano accompaniment continues with the eighth-note arpeggiated pattern. The dynamic is marked *pp* (pianissimo). Pedal markings are present below the bass staff.

simile

6

The third system includes a vocal line and the piano accompaniment. The vocal line has a half note '-ve' followed by a half note 'Ma' with a dash, then a half note 'ri' with a dash, and finally a half note 'a' with a dash. The piano accompaniment continues with the eighth-note arpeggiated pattern. Pedal markings are present below the bass staff.

9

The fourth system includes a vocal line and the piano accompaniment. The vocal line has a half note 'Gra' with a dash, followed by a half note 'ti' with a dash, then a half note 'a' with a dash, and finally a half note 'ple' with a dash, followed by a half note 'na,'. The piano accompaniment continues with the eighth-note arpeggiated pattern. The dynamic is marked *cresc.* (crescendo) and *pp* (pianissimo). Pedal markings are present below the bass staff.

11

Do - mi - nus te - cum, be - ne -

cresc. *pp* *cresc.*

14

- di - cta tu in

p

16

mu - li - e - ri - bus

p

18

et be - ne - dic - tus

cresc. *p*

20

cresc.

fru - - - ctus ven - - - tris

22

tu - i Je - sus San - cata Ma

25

cresc.

f

ri - a San cta Ma - ri - a Ma

28

ri - a o - - ra pro no - bis

31 *cresc.* *molto* *f*

no - - bis pec-ca to - ri - bus, nunc et in

34 *ff* *dim.*

ho - - ra, in ho - - ra mor - tis no - strae

37 *mp*

A - - - - - men.

39 *p* *rit.*

A - - - - - men.

Ave verum corpus

W.A.Mozart 1756-1791

Adagio

p

A - ve, A - ve

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note 'A', a quarter note 've', a half note 'A', and a quarter note 've'. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The piano part starts with a half note 'A' and a half note 've' in the right hand, and a half note 'A' and a half note 've' in the left hand. The piano part is marked with a piano (*p*) dynamic.

ve - rum cor - pus na - tum ex Ma - ri - a

The second system of the musical score. The vocal line (treble clef) continues with a half note 've', a quarter note 'rum', a half note 'cor', a quarter note 'pus', a half note 'na', a quarter note 'tum', a half note 'ex', a quarter note 'Ma', a quarter note 'ri', and a half note 'a'. The piano accompaniment (grand staff) continues with a melody in the right hand and a bass line in the left hand. The piano part is marked with a piano (*p*) dynamic.

Vir - gi - ne ve - - re pas - sum

cresc.

The third system of the musical score. The vocal line (treble clef) continues with a half note 'Vir', a quarter note 'gi', a half note 'ne', a half note 've', a quarter note 're', a half note 'pas', and a quarter note 'sum'. The piano accompaniment (grand staff) continues with a melody in the right hand and a bass line in the left hand. The piano part is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) dynamic.

im - mo - la - tum in cru - - - - ce pro

f

The fourth system of the musical score. The vocal line (treble clef) continues with a half note 'im', a quarter note 'mo', a half note 'la', a quarter note 'tum', a half note 'in', a quarter note 'cru', a half note 'ce', and a quarter note 'pro'. The piano accompaniment (grand staff) continues with a melody in the right hand and a bass line in the left hand. The piano part is marked with a piano (*p*) dynamic and a forte (*f*) dynamic.

ho - mi - ne.

p

Cu - jus la - tus per - fo -

dim. *p*

- ra - tum un - da flux - it et san - - gui -

pp *cresc.*

ne. Es - to no - bis prae - -

pp *cresc.*

sta - tum in mor - - - - - tis ex - a - - mi -

f ne, in mor - - - - -

dim. - - - - - tis ex - a - - mi - *pp*

ne.

I know that my Redeemer liveth

from "Messiah" - Part the Third

(transposed for Low Voice)

Job 19:25,26; 1 Cor 15:20

George Frideric Handel (1685-1759)

Larghetto

1-7

8-13

14-20

I know that my Re-

21-27

deem - er liv - eth, and that He shall stand



29

at the lat - - ter day up-on the earth

f

This system contains measures 29 through 33. The vocal line begins with a melodic phrase starting on a half note, followed by a series of eighth notes and a final quarter note with a trill. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a dynamic marking of *f* at the end of the system.

I know that my Re-deem - er li-veth, and

p

This system contains measures 34 through 38. The vocal line has a rest for the first four measures, then enters with a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern, marked with a dynamic of *p*.

44

that He shall stand at the lat - ter day up - on the

This system contains measures 39 through 43. The vocal line continues the previous phrase. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a trill in the right hand at the end of the system.

50

earth, up - on the earth, I know that my Re

This system contains measures 44 through 48. The vocal line continues the phrase. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a trill in the right hand at the end of the system.

56

deem - er liv - eth, and that He shall stand at the lat - - ter day_

62

up - on the earth, up - on the earth.

68

And tho' worms de - stroy this bo - dy,

74

And tho' worms de - stroy this bo - dy,

p

81

yet in my flesh shall I see God, yet in my flesh shall I see *trill*

88

God. I know that my Re-deem-er

96

liv-eth and tho' worms de-stroy this bo-dy yet in my

102

flesh shall I see God, yet in my flesh shall I see

God, shall I see God. I know that my Re-deem-er liv-eth

117

For now is Christ ris-en from the dead,

125

the first fruits of them that sleep,

131

of them that sleep, the first fruits of them that sleep,

138

for now is Christ ris-en, for now is Christ ris-en

146

Adagio

A tempo

from the dead, the first fruits of them that sleep.

f

154

160

I know that my Redeemer liveth

from "Messiah" - Part the Third

Job 19:25,26; 1 Cor 15:20

George Frideric Handel (1685-1759)

Larghetto

The first system of the musical score is in G major and 3/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill at the end, while the left hand provides a steady accompaniment.

The second system starts at measure 8. It continues the melodic and accompanimental lines from the first system, featuring a trill in the right hand.

The third system begins at measure 14. The vocal line enters with the lyrics "I know that my Re-". The piano accompaniment includes a triplet in the right hand and a trill. The dynamic is marked piano (*p*).

A short musical phrase consisting of a quarter note followed by a quarter rest.

The fifth system continues the vocal line with the lyrics "deem - er liv-eth, and that He shall stand". The piano accompaniment features a trill in the right hand.

29

at the lat - - ter day up-on the earth

f

I know that my Re-deem - er li-veth, and

p

44

that He shall stand at the lat - ter day up - on the

tr

50

earth, up - on the earth, I know that my Re

tr

56

deem - er liv - eth, and that He shall stand at the lat - - ter day_

62

up - on the earth, up - on the earth.

68

74

And tho' worms de - stroy this bo - dy,

81

yet in my flesh shall I see God, yet in my flesh shall I see *tr*

88

God. I know that my Re-deem-er *tr*

96

liv-eth and tho' worms de-stroy this bo-dy yet in my

102

flesh shall I see God, yet in my flesh shall I see

God, shall I see God. I know that my Re-deem-er liv-eth

117

For now is Christ ris-en from the dead,

125

the first fruits of them that sleep,

131

of them that sleep, the first fruits of them that sleep,

138

for now is Christ ris-en, for now is Christ ris-en

This system contains measures 138 through 145. The vocal line begins with a rest for two measures, then enters with the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A triplet and a trill are marked in the vocal line.

146

Adagio

A tempo

from the dead, the first fruits of them that sleep.

f

This system contains measures 146 through 153. The tempo changes from Adagio to A tempo. The vocal line continues with the lyrics. The piano accompaniment includes a forte (*f*) dynamic marking. The music concludes with a final chord.

154

This system contains measures 154 through 159. The piano accompaniment features several trills (*tr*) in the right hand. The vocal line has a rest for the first measure of this system.

160

This system contains measures 160 through 165. The piano accompaniment features a triplet and a trill (*tr*) in the right hand. The vocal line has a rest for the first measure of this system.

May flights of angels

set to "Londonderry Air"

Words: Paraphrase of "In Paradisum" from the Funeral Rite

Arrangement: Bernard Kirkpatrick

Lento ♩=52

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Lento' with a metronome marking of ♩=52. The music features a simple, flowing melody in the vocal line and a harmonic accompaniment in the piano. The lyrics are: 'May flights of an - gels lead you in - to pa - ra - dise, and bring you in - to heavn's e - ter - nal light. The ho - ly mar - tyrs wait - ting there to greet you af - ter you pass through death's dark night. May you be'.

mp May flights of an - gels lead you in - to pa - ra - dise, and bring you

4 in - to heavn's e - ter - nal light. The ho - ly mar - tyrs wait - ting there to

7 greet you af - ter you pass through death's dark night. May you be

10

mf

led in - to the ho - ly ci - ty in - to Jer - u - sa - lem, God's heav'n - ly

13

f

place May choirs of an - gels wel - come you, with

May choirs of an - gels

f

15

mf *pp*

La - za - rus, now rest in peace, th'e - ter - nal light shine on your face.

mf *pp*

In Paradisum

from the "Requiem"

May the angels lead you into paradise: May the Martyrs greet you and lead you into the holy city, Jerusalem, May the choir of angels receive you, and with Lazarus, once a poor man, may you have eternal rest.

Arranged for Solo Voice

Gabriel Fauré

Andante moderato

Organ

p dolce

3 *p dolce*

In pa - ra - di - - sum

7 *p sempre*

de - du - cant an - - ge - li: in

11

tu - o ad - ven - tu sus - ci - pi - ant te

14

mar - ty - res, et per - du -

sempre dolce

18

cant te in ci - vi - ta - tem san - ctam Je -

21

ru - sa - lem, Je - ru - sa - lem, Je -

cresc.

25

f

ppp

ru - - sa - lem, Je -

28

p sempre

ru - - sa - lem. Cho - -

32

rus an - ge - lo - rum te sus - ci - pi - at

36

sempre dolce

et cum La - za - ro quon - dam

39

Musical score for measures 39-41. The vocal line (treble clef) contains the lyrics "pau - - pe - re et re cum". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

42

Musical score for measures 42-44. The vocal line (treble clef) contains the lyrics "La - za - ro quon - - dam pau - pe - re". The piano accompaniment (grand staff) continues with the rhythmic pattern. A *cresc.* marking is present above the vocal line, and a *mf* marking is present below the piano accompaniment. The key signature is one sharp (F#).

45

Musical score for measures 45-47. The vocal line (treble clef) contains the lyrics "ae - ter - nam ha - be - as re - - -". The piano accompaniment (grand staff) continues with the rhythmic pattern. A *f* marking is present above the vocal line, and a *pp* marking is present below the piano accompaniment. The key signature is one sharp (F#).

48

Musical score for measures 48-50. The vocal line (treble clef) contains the lyrics "- - - qui - em,". The piano accompaniment (grand staff) continues with the rhythmic pattern. The key signature is one sharp (F#).

51

pp

ae - ter - - - nam

54

ha - - be - as

57

ppp

re - - - qui - em.



Jesu, Joy of Man's Desiring

Church Cantata - BWV147 "Herz und Mund und Tat und Leben"

English text: Robert Bridges

Johann Sebastian Bach (1685-1750)

Keyboard arrangement: Bernard Kirkpatrick

Andante

p

5

9

p 1. Je - su, joy — of man's de - sir - ing,
mf 2. Through the way, — where Hope is guid - ing,

1st time *p*
2nd time *mf*

13

Ho - ly wis - dom, love most
Hark, what peace - ful mu - sic

This system contains measures 13 through 16. It features a vocal line with lyrics, a piano accompaniment, and a keyboard part. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The keyboard part continues the piano accompaniment.

17

bright,
rings,

This system contains measures 17 through 20. The vocal line has rests for all four measures. The piano accompaniment and keyboard part continue with the same rhythmic patterns as in the previous system.

21

This system contains measures 21 through 24. It shows the continuation of the piano accompaniment and keyboard part from the previous systems.

24

Drawn by Thee, — our souls — as - pir - ing,
Where the flock, in Thee — con - fid - ing,

The musical score for measures 24-28 consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics written below the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has one sharp (F#).

29

Soar to un - cre - a - ted — light.
Drink of joy — from death - less — springs.

The musical score for measures 29-32 continues the vocal and piano parts. The vocal line has a more melodic and expressive quality, with some notes beamed together. The piano accompaniment maintains its rhythmic foundation while adding more harmonic texture. The key signature remains one sharp.

33

The piano accompaniment for measures 33-35 features a consistent eighth-note accompaniment in the right hand and a simple bass line in the left hand. The key signature is one sharp.

36

The piano accompaniment for measures 36-38 continues the eighth-note accompaniment in the right hand and the bass line in the left hand. The key signature is one sharp.

39

f Word of God, our
f Theirs is beau - - ty's

cresc. *f*

42

flesh that fash - ion'd.
 fair - - est plea - sure:

45

With the fire of
 Theirs is wis - dom's

48

life im - pas - sion'd,
ho - liest trea - sure:

52 *dim.*

Stri - ving still to truth un - known,
Thou dost ev - er lead Thine own,

56

p Soar - ing, dy - ing round Thy
in the love of joys un -

60

Throne.
known.

Musical score for measures 60-63. The score is in G major (one sharp) and 4/4 time. Measures 60 and 61 feature vocal lines in the upper and lower staves, both containing whole rests. The piano accompaniment begins in measure 60 with a treble clef staff playing eighth-note chords and a bass clef staff playing a bass line of half notes. The piano accompaniment continues through measures 62 and 63.

64

Musical score for measures 64-66. The piano accompaniment continues with eighth-note chords in the treble clef and a bass line of half notes in the bass clef.

67

Musical score for measures 67-68. The piano accompaniment continues with eighth-note chords in the treble clef and a bass line of half notes in the bass clef.

69

dal segno

Musical score for measures 69-70. The piano accompaniment continues with eighth-note chords in the treble clef and a bass line of half notes in the bass clef. Measure 70 ends with a double bar line and a repeat sign, followed by a final chord in the treble clef and a whole note in the bass clef.

Largo

from "Xerxes"

George Friderick Handel (1685-1759)

♩ = 66

mp

tr

3

3

First system of a piano score in G major. The right hand features a melodic line with a trill on the final note of the first phrase. Dynamics include *f*, *p*, and *mp*. The left hand provides a steady accompaniment.

Second system of the piano score. It begins with a *cresc.* (crescendo) marking. The right hand continues the melodic development, and the left hand maintains the accompaniment.

Third system of the piano score. It features a *p* (piano) dynamic followed by a *f* (forte) dynamic. A triplet of eighth notes is present in the right hand. The system concludes with a fermata over the final chord.

Fourth system of the piano score. It includes a *rall.* (ritardando) marking and a trill in the right hand. The system ends with a double bar line and repeat dots.

Nearer, My God, to Thee

(Tune: "Excelsior" by Lowell Mason 1792-1872)

Lyrics by S.F. Adams
(altered)

Arrangement:
Bernard Kirkpatrick

Andantino ♩=76

Keyboard

The piano introduction is in 3/4 time, marked 'Andantino' with a tempo of ♩=76. It features a melody in the right hand starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a simple harmonic accompaniment with chords in the right hand and single notes in the left hand.

espress.

mf 1. Near - er my God, to thee, Near - er to thee!
mp 2. Friends may de - part from me, Night may come down,

The first system of the vocal and piano accompaniment. The vocal line begins with a repeat sign and a fermata over the first measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

E'en though it be a cross that rais - eth me;
Clouds of ad - ver - si - ty dark - ken and frown.

cresc.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern, with a 'cresc.' marking in the final measure.

Still all my song shall be, 'Near - er my God, to thee,
 Still through my tears I'll see hope gent - ly lead - ing me,

Near - er my God to thee, Near - er to thee!
 Near - er my God to thee, Near - er to

thee.

mf There let my way ap-pear Steps un - to

heav'n, All that thou send - est me In mer - cy

giv'n; an - gels to beck - on me Near - er my

f

God, to thee. Near - er, my God, to thee, Near - er to

mp *dim.*

thee.

p *pp*

(Standard Hymn Version for Congregational Singing or Choir)

1. Nearer my God, to thee,
Nearer to thee!
E'en though it be a cross
that raiseth me;
Still all my song shall be,
'Nearer, my God, to thee,
Nearer, my God, to thee,
Nearer to thee!

2. Friends may depart from me,
Night may come down,
Clouds of adversity
Darken and frown;
Still through my tears I'll see
Hope gently leading me,
nearer, my God, to thee,
Nearer to thee.

3. There let my way appear
steps unto heaven,
All that thou sendest me
In mercy giv'n
Angels to beckon me
Nearer, my God, to thee,
Nearer, my God, to thee,
Nearer to thee.

Lyrics: S.F.Adams (altered)

Panis angelicus

Text: St. Thomas Aquinas

Cesar Franck

Andante ma non troppo

Arr. Bernard Kirkpatrick

Organ/
Piano

A tempo

Pa - nis an - ge - li - cus fit pa - nis hom - i - num

Dat pa - nis cae - li - cus fi - gu - ris ter - mi - num;

O res mi - ra - bi - lis man - du - cat Do - mi - num

Pau - per, pau - per ser - vus et hu - mi - lis.

f

p Pau - per pau - per ser - vus, et hu - mi - lis.

cresc. *f*

Pa - nis an -

mf *poco rit.* *A tempo* *mf*

Descant Voice or instrument

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num
ge - li - cus fit pa - nis ho - mi - num *f* Dat pa - nis

dim.

f Dat pa - nis cae - li - cus fi - gu - ris ter - mi - num;
cae - li - cus fi - gu - ris ter - mi - num; O res mi -

cresc.

O res mir - a - bi - lis man - du - cat Do - mi - num
cresc. ra - bi - lis man - du - cat Do - mi - num: *f* Pau - per -

Pau - per et hu - mi - lis,
 pau - per ser - vus et hu - mi - lis, *ff* Pau - per_

cresc.

ff Pau - - per et hum - - i - lis.
 pau - per ser - vus_ ser - vus et hu - - mi -

dim. *dim.* *rall.*

p lis.

Pie Jesu

from the "Requiem"- (1893)
[Transposed for Medium Voice]

Sweet Jesus, grant them rest, grant them eternal rest.

Adagio

Solo voice

p dolce e tranquillio

Gabriel Fauré
(1845-1924)

Musical score for the first system. It features a solo voice line and an organ accompaniment. The voice line begins with a rest, followed by the lyrics "Pi - e Je - su Do - mi - ne do - na - e - is re - qui - em,". The organ part includes a "Manuals" section and a "Sw. *p dolce*" section. The organ accompaniment consists of a treble and bass staff with various chords and melodic lines.

Musical score for the second system, starting at measure 6. The voice line continues with the lyrics "do - na - e - is re - qui - em." The organ accompaniment includes a "Strings/Harp" section and a "Gt." section. The organ part features a treble and bass staff with a "Pedals" section. The organ accompaniment consists of a treble and bass staff with various chords and melodic lines.

Musical score for the third system, starting at measure 11. The voice line continues with the lyrics "Pi - e Je - su Do - mi - ne, do - na - e - is re - qui - em, do - na - e - is". The organ accompaniment includes a "Sw. Manual" section. The organ part features a treble and bass staff with various chords and melodic lines.

16

p

p dolce

re - qui - em, do -

p *p dolce*

Gt.

Pedals

19

na e - is Do - mi - ne do - na e - is re - qui - em,

p *pp*

Sw.

23

poco cresc.

p

sem - pi - ter - nam re - qui - em, sem - pi - ter - nam re - qui - em,

poco cresc. *p* *pp*

pedal.

27

mf

sem - pi - ter - nam re - qui - em. Pi - e, pi - e Je - su

mf

Manuals

31

pi - e Je - su Do - mi - ne, do - na - e - is, do - na - e - is

mf

Manuals

35

poco rit.

sem - pi - ter - nam re - qui - em sem - pi - ter - nam re - qui - em.

pp

pedal

Pie Jesu

from the "Requiem" -(1893)

Sweet Jesus, grant them rest, grant them eternal rest.

Adagio

Solo voice

p dolce e tranquillio

Gabriel Fauré
1845-1924

Musical score for the first system. It features a vocal line and an organ accompaniment. The vocal line is in G major, 4/4 time, and begins with a whole rest followed by the lyrics "Pi - e Je - su Do - mi - ne do - na - e - is re - qui - em,". The organ accompaniment is in the same key and time, starting with a whole rest. The organ part includes a "Manuals" section and a "Sw. *p dolce*" section. The organ part consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment.

Musical score for the second system. It features a vocal line and a guitar/strings accompaniment. The vocal line continues with the lyrics "do - na - e - is re - qui - em." and ends with a whole rest. The guitar/strings accompaniment is in the same key and time, starting with a whole rest. The guitar part includes a "Strings/Harp" section and a "Gt." section. The guitar part consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The word "Pedals" is written below the bass staff.

Musical score for the third system. It features a vocal line and an organ accompaniment. The vocal line begins with the lyrics "Pi - e Je - su Do - mi - ne, do - na - e - is re - qui - em, do - na - e - is". The organ accompaniment is in the same key and time, starting with a whole rest. The organ part includes a "Sw. Manual" section. The organ part consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The dynamic marking *mf* is placed above the vocal line, and *dim.* is placed above the organ part.

16 **p** **p** dolce

re - qui - em, do -

p Gt. Sw.

Pedals

19

na e - is Do - mi - ne do - na e - is re - qui - em,

pp

23 *poco cresc.* **p**

sem - pi - ter - nam re - qui - em, sem - pi - ter - nam re - qui - em,

poco cresc. *pp*

pedal.

27 *mf*

sem - pi - ter - nam re - qui - em. Pi - e, pi - e Je - su

mf

Manuals

31

pi - e Je - su Do - mi - ne, do - na - e - is, do - na - e - is

mf

Manuals

35 *poco rit.*

sem - pi - ter - nam re - qui - em sem - pi - ter - nam re - qui - em.

pp

pedal

Pietà, Signore

(O Lord be merciful)
[Low key]

Alessandro Stradella (1642-1682)
English text adapted by Bernard Kirkpatrick

Andante

The first system of the piece, measures 1-6. The music is in 3/4 time. The right hand (RH) starts with a piano (*pp*) dynamic, playing a series of chords and a melodic line. The left hand (LH) plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

The second system of the piece, measures 7-12. The music continues with the same accompaniment. The RH features a trill (*tr*) in measure 8 and a forte (*sfz*) dynamic in measure 9. The melodic line in the RH becomes more active, with a slur over measures 10-12.

The third system of the piece, measures 13-17. The music continues with the same accompaniment. The RH features a forte (*sfz*) dynamic in measure 13 and a piano (*p*) dynamic in measure 14. The melodic line in the RH continues with a slur over measures 15-17.

The fourth system of the piece, measures 18-21. The music continues with the same accompaniment. The RH features a piano (*p*) dynamic in measure 18. The vocal line enters in measure 18 with the lyrics: "Pie - tà Si - gno - re, O Lord be mer - ci - ful,". The vocal line is in the treble clef and has a slur over measures 19-21. The piano accompaniment continues with the same eighth-note pattern.

25 *lento*

di me do - len - te!
I call up - on thee,
Si - gnor, pie - tà
hear thou my prayer,
se a te
Grant my pe -

32

dim.

pp

giun - ge il mi - o pre - gar;
ti - tion, bow thine ear.
Non mi pu - ni - sac il tu - o ri -
Let not thy hand with ri - gor -

38

f

gor, Me - no se - ve - ri, cle - men - ti o - gno - ra, Vol - gi i tuo - i
fall, Be wrath - ful nev - er, for - giv - ing ev - er, Cast thy light up

44 *dim.* *p*

sguar - di so - pra di me, so - pra di me. Non fi - a
 on me, Lord, heed my call, O heed my call! Ne - ver - for -

dim. *p* *p*

50 *mf* *cresc.*

ma - i che nel - l'in - fer - no Si - a dan -
 sake me, my soul a - waits thee, my spi - rit

cresc. *mf* *cresc.*

54 *f rit. dim.* *A tempo*

na - to nel fuo - co e - ter - no - Dal tu - o ri - gor.
 yearns to stand in the pres - ence of thy glo - rious face.

f

59

p

Gran Di - o, giam - ma - i
Al - migh - ty, be grac - ious,

63

*ff**dim.*

si - a dan - na - to nel fuo - co e ter - no Dal
grant my de - sire to live in the peace of thine e -

cresc. molto

67

f *lento*

Fine

tu - o ri - gor, dal tuo - ri - gor.
ter - nal rest, for thy mercies sake.

lento *a tempo*

trill

74

p

Pie - tà, Si - gno - re Si - gnor, pie - tà di me - do -
O Lord have mer - cy, Lord, hear my - pray'r I call up -

80

- len - te, se a te giun - gre il mio pre - ga - re,
on - thee grant me thy bless - ing, hear Thou my pray'r, -

85

p

il - mio pre - gar, Me - no se - ve - ri,
bow - down thine ear. Be - wrath - ful nev - er,

89

cresc.

p

cle - men - ti o gno - ra, vol - gi i_ sguar - di deh vol - gi i_
for - giv - ing ev - er, cast_ thy_ light on me, cast thy light

cresc.

94

f rit.

sguar - di su_ me, Si - gnor, su_ me, Si -
on_ me, and_ hear my call, bow_ down thine_
rit.

98

p

gnor, ear. Pie - tà, Si -
O Lord, be

p



Pietà, Signore

(O Lord be merciful)

Alessandro Stradella (1642-1682)

English text adapted by Bernard Kirkpatrick

Andante

The first system of the musical score is in 3/4 time and B-flat major. It features a piano accompaniment with a *pp* dynamic. The right hand plays sustained chords, while the left hand has a steady eighth-note bass line.

The second system begins at measure 7. It includes a trill (*tr*) in the right hand and a *sfz* dynamic marking. The piano accompaniment continues with a consistent bass line.

The third system begins at measure 13. It features a *sfz* dynamic followed by a *p* dynamic. The right hand has a melodic line with a trill (*tr*) and a fermata. The piano accompaniment continues.

The fourth system begins at measure 18. It includes a *p* dynamic marking. The vocal line enters with the lyrics: "Pie - tà Si - gno - re, O Lord be mer - ci - ful,". The piano accompaniment features a fermata in the right hand.

25 *lento*

di me do - len - te!
I call up - on thee,

Si - gnor, pie - tà se a te
hear thou my prayer, Grant my pe -

32

dim. *pp*

giun - ge il mi - o pre - gar;
ti - tion, bow thine ear.

Non mi pu - ni - sac il tu - o ri -
Let not thy hand with ri - gor -

38

f

gor, Me - no se - ve - ri, cle - men - ti o - gno - ra, Vol - gi i tuo - i
fall, Be wrath - ful nev - er, for - giv - ing ev - er, Cast thy light up

44 *dim.* *p*

sguar - di so - pra di me, so - pra di me. Non fi - a
 on me, Lord, heed my call, O heed my call! Ne - ver - for -

50 *mf* *cresc.*

ma - i che nel - l'in - fer - no Si - a dan -
 sake me, my soul a - waits thee, my spi - rit

54 *f rit.* *dim.* *tr* **A tempo**

na - to nel fuo - co e - ter - no Dal - tu - o ri - gor.
 yearns to stand in the pres - ence of thy glo - rious face.

59

Gran Di - o, giam - ma - i
Al - migh - ty, be grac - ious,

p

63

si - a dan - na - to nel fuo - co e ter - no Dal
grant my de - sire to live in the peace of thine e -

ff *dim.*

cresc. molto

67

tu - o ri - gor, dal tuo - ri - gor.
ter - nal rest, for thy mercies sake.

f *lento* *a tempo* *tr*

Fine

74

p

Pie - tà, Si - gno - re Si - gnor, pie - tà di me - do -
 O Lord have mer - cy, Lord, hear my - pray'r I call - up -

80

- len - te, se a te giun - gre il mio pre - ga - re,
 on - thee grant me thy bless - ing, hear Thou my pray'r, -

85

p

il - mio pre - gar, Me - no se - ve - ri,
 bow - down thine ear. Be - wrath - ful nev - er,

89

*cresc.**p*

cle - men - ti o gno - ra, vol - gi i sguar - di deh vol - gi i
for - giv - ing ev - er, cast thy light on me, cast thy light

cresc.

94

*f**rit.*

sguar - di su me, Si - gnor, su me, Si -
on me, and hear my call, bow down thine

rit.

98

p

gnor, Pie - tà, Si -
ear. O Lord, be

p



Soul of my Saviour

William Joseph Maher (1832-77)

Anima Christi 10.10.10.10

Descant & Alternative Harmony: Bernard Kirkpatrick

1. Soul of my Sa - viour, sanc - ti - fy my breast;
2. Strength and pro - tec - tion may thy Pas - sion be;

bo - dy of Christ, be thou my sav - ing guest;
O - - - - - bless - ed Je - sus, hear and an - swer me;

blood of my Sa - viour, bathe me in thy tide,
deep in thy wounds, Lord, hide and shel - ter me;

wash me with wa - ter flow - ing from thy side.
so shall I ne - ver, ne - ver part from thee.

Alternative Harmony & Descant verse.

3. Guard and de - fend me from the foe ma - lign;

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and moving lines in both hands.

in death's dread mo - ments make me on - ly thine;

The second system continues the vocal line with a quarter note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment continues with chords and moving lines.

call me and bid me come to thee on high,

The third system continues the vocal line with a quarter note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment continues with chords and moving lines.

when I may praise thee with thy saints for aye.

The fourth system concludes the vocal line with a quarter note E6, followed by quarter notes F#6, G6, and A6. The piano accompaniment concludes with chords and moving lines.

The Holy City

"Jerusalem"

Words by F.E. Weatherly

Music by Stephen Adams

Andante moderato

p

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a whole rest for three measures, followed by a quarter rest and a quarter note G4. The lower staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic. It features a series of chords in the right hand and a melodic line in the left hand, with a long slur spanning the first four measures.

Last

5

The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a repeat sign. The lyrics are: "night I lay a - sleep ing, There came a dream so fair, I then me thought my dream was__ changed, The streets no long - er rang,_____". The lower staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic. It features chords in the right hand and a simple bass line in the left hand.

7

The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a repeat sign. The lyrics are: "stood in__ old Je - ru - sa lem, be -side the tem - ple there; I Hushed were the glad Ho - san - nas_____ The lit - tle child - ren sang; The". The lower staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic. It features chords in the right hand and a simple bass line in the left hand.

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9

heard the chil - dren sing - ing, And ev - er as they sang, Me -
sun grew dark with mys - ter - y, the morn was cold and chill, As the

11 *mf**cresc.*

thought the voice of an - gels, from heav'n in an - swer rang, Me -
shad - ow of a cross a - rose up - on a lone - ly hill, As the

13 *cantabile*

thought the voice of an - gels from
shad - ow of of cross a - rose up -

15 *dim.*

p

heav'n in an - swer rang. Je - ru - sa - lem, Je -
on a lone - ly hill. Je - ru - sa - lem, Je -

18

ru - sa - lem, Lift up your gates and sing, Ho -
ru - sa - lem, Hark how the an - gels sing, Ho -

21 *mf*

san - na in the high - est, Ho - san - na to your King!

25

1. *p*
And

ff
dim.
3

29

2. *pp* *affret. poco a poco*

And once a - gain the scene was changed, no earth there seemed to be, I

2. *pp*

32

saw the Ho - ly Ci - ty be - side the tide - less sea; The light of God was on its streets, the

2. *cresc.*

35

f cantabile

gates were o-pen wide, And all who would might en - ter, And

38 *dim.*

p

no one was de - nied. No need of moon or

41

stars by night, Or sun to shine by day, It

44 *affret.* *allargando*

was the new Je - ru - sa - lem that would not pass a -

allargando

47 *f*

way, It was the new Je - ru - sa - lem that

f

50 *rall.* *p* *a tempo*

would not pass a - way. Je - ru - sa - lem, Je - ru - sa - lem!

p

rall. *a tempo*

54 *cresc.* *mf*

Sing for the night is o'er! Ho - san - na in the high - est, Ho-

58

san - na for ev - er - more! Ho - san - na in the

61

high - est. Ho - san - na for - ev - ver - more!

The Holy City

"Jerusalem"

Words by F.E. Weatherly

Music by Stephen Adams

Andante moderato

p

Last

5

night I lay a - sleep ing, There came a dream so fair, I
then me thought my dream was__ changed, The streets no long - er rang,_____

7

stood in__ old Je - ru - sa lem, be -side the tem - ple there; I
Hushed were the glad Ho - san - nas_____ The lit - tle child - ren sang; The

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9

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13 *cantabile*

thought the voice of an - gels from
shad - ow of of cross a - rose up -

15 *dim.* *p*

heav'n in an - swer rang. Je - ru - sa - lem, Je -
 on a lone - ly hill. Je - ru - sa - lem, Je -

18

ru - sa - lem, Lift up your gates and sing, Ho -
 ru - sa - lem, Hark how the an - gels sing, Ho -

21 *mf*

san - na in the high - est, Ho - san - na to your King!

25

1. *p*

And

ff

dim.

3

1.

29

2. *pp affret. poco a poco*

And once a - gain the scene was changed, no earth there seemed to__ be, I

2.

pp

32

saw the Ho - ly Ci - ty be - side the tide - less sea; The light of God was on its streets, the

cresc.

35 *f cantabile*

gates were o-pen wide, And all who would might en - ter, And

38 *dim.* *p*

no one was de - nied. No need of moon or

41

stars by night, Or sun to shine by day, It

44 *affret.*

was the new Je - ru - sa - lem that would not pass a -

allargando

way, It was the new Je - ru - sa - lem that

f

would not pass a - way. Je - ru - sa - lem, Je - ru - sa - lem!

rall. *p* $\text{♩} = 80$ *a tempo*

rall. *p* $\text{♩} = 80$ *a tempo*

54 *cresc.* *mf*

Sing for the night is o'er! Ho - san - na in the high - est, Ho-

58

san - na for ev - er - more! Ho - san - na in the

61

high - est. — Ho - san - na — for - ev - ver - more!

The Lord's my Shepherd

Psalm 23

Crimond CM

Melody by Jessie Seymour Irvine
1836-87



1. The Lord's my shepherd, I'll not want,
He makes me down to lie
in pastures green, he leadeth me
the quiet waters by.

2. My soul he doth restore again;
and me to walk doth make
within the paths of righteousness,
ev'n for his own name's sake.

3. Yea, though I walk in death's dark vale,
yet will I fear no ill:
for thou art with me: and thy rod
and staff me comfort still.

4. My table thou hast furnished
in presence of my foes;
my head thou dost with oil anoint,
and my cup overflows.

5. Goodness and mercy all my life
shall surely follow me:
and in God's house for evermore
my dwelling-place shall be.

Crimond CM

Harmony arr. David Grant 1833-93

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a quarter rest, followed by a half note G4, and then a quarter note A4. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note A2, and then a quarter note Bb2. The system contains five measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note A2, and then a quarter note Bb2. The system contains five measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note A2, and then a quarter note Bb2. The system contains five measures and ends with a double bar line.

Descant - Bernard Kirkpatrick

Good - ness___ and mer - cy all___ my life shall

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "Good - ness___ and mer - cy all___ my life shall". The piano accompaniment is written in two staves, a treble and a bass clef, with a key signature of one flat. It features a steady accompaniment with chords and moving lines in both hands.

sure - ly fol - low me; and in God's house for

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "sure - ly fol - low me; and in God's house for". The piano accompaniment continues with similar harmonic support, including some chord changes and melodic movement in the right hand.

e - ver- more___ my dwel - ling_ place_ shall be.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "e - ver- more___ my dwel - ling_ place_ shall be.". The piano accompaniment ends with a final chord and a double bar line.

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The Lord's Prayer

(for Low Voice in Bb)

Albert Hay Malotte

Simplified accompaniment by
Bernard Kirkpatrick

Lento, religioso

ppp

Our Fa - ther,

ppp

Ped.

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a continuous stream of eighth-note triplets in the right hand, with a bass line of whole notes in the left hand. Pedal points are indicated at the end of each measure.

which art in heav - en,

pp

Ped.

Detailed description: This system contains measures 4-6. The vocal line continues with a half note G4, a quarter note A4, a half note Bb4, and a whole note C5. The piano accompaniment continues with eighth-note triplets in the right hand and whole notes in the left hand. A *pp* dynamic marking is present in measure 5. Pedal points are indicated at the end of each measure.

Hal - low - ed be thy

pp *rit.*

Ped.

Detailed description: This system contains measures 7-9. The vocal line begins with a half note G4, a quarter note A4, a half note Bb4, and a whole note C5. The piano accompaniment continues with eighth-note triplets in the right hand and whole notes in the left hand. A *pp* dynamic marking is present in measure 7, and a *rit.* marking is present in measure 9. Pedal points are indicated at the end of each measure.

a tempo *accel.* *poco più mosso* ***p***

Name. _____ Thy king - dom

a tempo *accel.* *poco più mosso* ***p***

Ped. _____

mp ***p***

come. Thy will be done in

L.H. ***p***

Ped. _____

p

earth, as it is in Hea - - ven. _____

pp ***p***

Ped. _____

pp molto espressivo e sempre legato

Ped.

pp

Give us this day our

p *poco accel.* *p*

dai - ly bread. And for-give us our debts, as
tres - pas - ses as

p *p*

rall.

A tempo

we _____ for - give our debt - ors.
we for - give those who tres - pass a - gainst us.

rall.

A tempo

p

p

mf

And lead us not in - to temp - ta - tion, but de - li - ver us from

mp *mf*

Broadly
mf *f*

e - vil: For thine is the king - dom, _____ and the

mf *f*
Ped. Ped.

ff

pow - er and the glo - - - ry for

ff

Ped.

e - - - - - ver, A - - -

f

f

Ped.

Tempo 1

p

men.

Tempo 1

mf

p

rall.

pp

ppp

The Lord's Prayer

(for High Voice)

Albert Hay Malotte
Simplified accompaniment by
Bernard Kirkpatrick

Lento, religioso

ppp

Our Fa - ther,

ppp

Ped. Ped. Ped.

Detailed description: This system contains the first three measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a continuous stream of eighth-note triplets in the right hand and sustained chords in the left hand. Pedal points are indicated at the end of each measure.

pp

which art in heav - en,

pp

Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 4 through 7. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, and a half note F5. The piano accompaniment continues with eighth-note triplets in the right hand and chords in the left hand. Pedal points are indicated at the end of each measure.

pp

rit.

Hal - low - ed be thy

pp

rit.

Ped. Ped.

Detailed description: This system contains measures 8 through 11. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with eighth-note triplets in the right hand and chords in the left hand. Pedal points are indicated at the end of each measure. The tempo marking 'rit.' appears at the end of the system.

a tempo *accel.* *poco più mosso*
p

Name. _____ Thy king - dom

a tempo *accel.* *poco più mosso*
p

Ped. _____ Ped. _____

mp *p*

come. Thy will be done in

mp *p*

L.H.

Ped. _____

p

earth, as it is in Hea - - ven.

pp *p*

Ped. _____

Musical score for the first system. The vocal line begins with a fermata. The piano accompaniment features a series of triplets in the right hand and a steady bass line in the left hand. A *Ped.* marking is present under the piano part.

Musical score for the second system. The vocal line contains the lyrics "Give us this day our". The piano accompaniment continues with triplets and a consistent bass line.

Musical score for the third system. The vocal line contains the lyrics "dai - ly bread. And for-give us our debts, as tres - pas - ses as". The piano accompaniment features triplets and a bass line. The system includes dynamic markings *p* and *poco accel.*

rall. **A tempo**

we for - give our debt - ors.
 we for - give those who tres - pass a - gainst us.

rall. **A tempo**

p

p *mf*

And lead us not in - to temp - ta - tion, but de - li - ver us from

mp *mf*

mf *f* **Broadly**

e - vil: For thine is the king - dom, and the

mf *f*

Red. *Red.*

ff

pow - er and the glo - - - ry for

ff

Ped. Ped.

f

e - - - - - ver, A - - -

f

Tempo 1 *p*

men.

Tempo 1 *rall.*

mf *p* *pp* *ppp*

The Old Rugged Cross

Rev. George Bennard
arr. Bernard Kirkpatrick

Espressivo



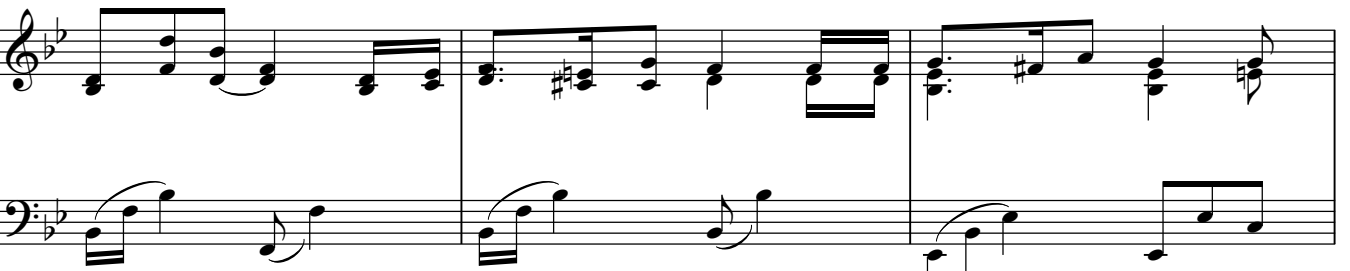
1. On a hill far a - way stood an old rug - ged cross, The em - blem of suf - fring and
2. Oh, that old rug - ged cross, so de - spised by the world, has a won - d'rous at - trac - tion for
3. In the old rug - ged cross, stained with blood so di - vine, A won - d'rous beau - ty I
4. To the old rug - ged cross I will ev - er be true, Its shame and re - proach glad - ly



Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____



shame, _____ And I love that old cross where the dear - est and best for a
 me, _____ For the dear Lamb of God left His glo - ry a - bove, to _____
 see; _____ For 'twas on that old cross Je - sus suf - fered and died, To _____
 bear; _____ Then He'll call me some day, to my home far a - way, where His



Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

Chorus:

world of lost sin - ners was slain. _____
 bear it to dark Cal - va - ry. _____ So I'll cher - ish the old rug - ged
 par - don and sanc - ti - fy me. _____ (cross_ the
 glo - ry for - ev - er I'll share. _____

Ped. Ped. Ped. Ped. Ped.

cross, _____ Till my tro - phies at last I lay down; _____ I will
 old rug - ged cross,)

Ped. Ped. Ped. Ped. Ped. Ped.

cling to the old rug - ged cross, _____ and ex change it some day for a crown. _____
 (cross_ the old rug - ged cross)

Ped. Ped. Ped. Ped. Ped.