

AUTHORISED PHOTOCOPY
BY BAYLEY & FERGUSON

LIKE AS A FATHER.

(PERFIDA CLORI.)
(Canon.)

CHERUBINI.

Sostenuto. M. $\text{♩} = 63$.

1st Soprano. Like as a fa - ther pi - tieth His

2nd Soprano.

Contralto.

PIANO.

chil - dren, So the Lord hath mer - cy, So the Lord hath

mer - cy, So the Lord hath mer - cy on them that fear, on them that

fear Him. Like as a fa - ther pi - ti - eth,
Like as a fa - ther pi - tieth His chil - dren,

pi - tieth His chil - dren, The Lord hath mer - cy,
So the Lord hath mer - cy, So the Lord hath mer - cy,

The Lord hath mer - cy on them that fear Him.
So the Lord hath mer - cy on them that fear, on them that

8va

Like as a fa - ther pi - tieth his chil - dren,
 fear Him. Like as a fa - ther pi - tieth,
 Like as a fa - ther pi - tieth his chil - dren,

So the Lord hath mer - cy, The Lord hath
 pi - tieth his chil - dren, The Lord hath mer - cy,
 So the Lord hath mer - cy, So the Lord hath mer - cy,
 So the Lord hath mer - cy,

mer - cy on them that fear Him;
 The Lord hath mer - cy on them that fear Him;
 So the Lord hath mer - cy on them that fear, on them that

Sua

Like as a fa - ther pi - tieth his chil - dren,
 Like as a fa - ther pi - tieth his chil - dren,
 fear Him; Like as a fa - ther pi - ti - eth,

So the Lord hath mer - cy, So the Lord hath mer - cy,
 The Lord hath mer - cy, The Lord hath mer - cy,
 The Lord hath mer - cy, The Lord hath mer - cy,

Sua

So the Lord hath mer - cy on them that fear, on them that
 mer - cy on them that fear Him;
 The Lord hath mer - cy on them that fear Him;

Sua

fear Him; Like as a father pi-ti-eth,
 Like as a father pi-ti-eth his chil-dren,
 Like as a father pi-ti-eth his chil-dren,

pi-ti-eth his chil-dren, The Lord hath mer-cy,
 So the Lord hath mer-cy, So the Lord hath mer-cy,
 So the Lord hath mer-cy, The Lord hath

The Lord hath mer-cy on them that fear Him,
 So the Lord hath mer-cy on them that fear Him, hath
 mer-cy on them that fear Him,

The Lord hath mer - cy on them that fear Him,
 mer - cy, mer - cy on them that fear Him.
 Like as a fa - ther pi - tieth His chil - dren

So the Lord hath mer - cy, The Lord hath
 The Lord hath mer - cy, The Lord hath mer - cy,
 So the Lord hath mer - cy, So the Lord hath mer - cy,

mer - cy on His chil - dren.
 The Lord hath mer - cy on His chil - dren.
 So the Lord hath mer - cy on His chil - dren.

11 C95 L135

A GAELIC BLESSING

Words adapted from
an old Gaelic rune

JOHN RUTTER

Flowing and tranquil (♩ = 84)

SOPRANO 1 *p* Deep peace of the run-ning

SOPRANO 2 *p* Deep peace of the run-ning

ALTO *p* Deep peace of the run-ning

PIANO *p* *legato sempre*

5

wave to you, — Deep peace of the flow-ing

wave to you, — Deep peace of the flow-ing

wave to you, — Deep peace of the

Also published for mixed voices with organ (A258), and for unison voices (or solo) with piano (A501).
The organ accompaniment to the mixed-voice version is compatible with the voice parts of this SSA version.

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Cleveland Lodge, Westhumble, Dorking, Surrey RH5 6BW

9

air to you, — Deep peace — of the qui - et

air to you, — Deep — peace of the

air — to you, — Deep — peace of the

13

earth to you, — *mp* Deep peace — of the shin - ing

earth to you, — *mp* Deep, — deep — peace of the

earth to you, *mp* Deep, — deep — peace of the

17

stars to you, *p* Hum

stars to you, *p* Ah

stars to you, *p* ooh

stars to you, Deep peace of the gen - tie

p (*h*) *p*

*closed mouth*⁵

21

Moon and stars pour their heal - ing

Moon and stars pour their heal - ing

night to you,

mp

mp

mp

25

light on you, Deep peace of

light on you, Deep peace of

Deep peace of

p

p

p

p

This block contains the musical score for measures 25 through 28. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "light on you, Deep peace of" for the first two staves, and "Deep peace of" for the third. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include piano (*p*) for the vocal parts and piano (*p*) for the piano accompaniment. There are some circled notes in the third vocal staff and the piano accompaniment.

29

Christ, of Christ the

Christ, of Christ the

Christ, of Christ the

cresc.

mf cresc.

cresc.

mf cresc.

cresc.

mf cresc.

cresc.

mf cresc.

This block contains the musical score for measures 29 through 32. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The lyrics are: "Christ, of Christ the" for all three staves. The piano accompaniment is in grand staff. Dynamics include *cresc.* (crescendo) and *mf cresc.* (mezzo-forte crescendo) for both the vocal parts and the piano accompaniment. There are circled notes in the second vocal staff and the piano accompaniment.

33 *f* *dim.*
light of the world to you,
f *dim.*
light of the world to you,
f *dim.*
light of the world to you,

37 *mp* *dim.* *rall.* *pp*
Deep peace of Christ to you.
mp *dim.* *pp*
Deep peace of Christ to you.
mp *dim.* *pp*
Deep peace of Christ to you.

I was glad, when they said unto me

Words from Psalm 122

Hubert Parry
arr. DCA for SSAA
Voice parts only

Organ 10

I was glad, glad when they said un- to me, we will *cresc.* go,

I was glad, glad when they said un- to me, we will

I was glad, glad when they said un-to me, we will

I was glad, glad when they said un-to me, we will go, we will

16

We will go in- to the house of the Lord- Our feet shall

cresc. go, will go in- to the house- of the Lord

cresc. go in- to the house, in- to the house of the Lord

cresc. go in- to the house, in- to the house of the Lord.

22

stand in thy gates, *cresc.* O Je - sa-lem our feet shall stand, *cresc.*

mf Our feet shall stand in thy gates, O Je- II- sa-lem, our feet shall *cresc.*

mf *cresc.* Our feet shall stand in thy gates, O Je- - ru - sa- lem, *cresc.*

mf *cresc.* Our feet shall stand in thy gates, O Je- ru- sa- [in, our feet shall

27

rit. *cresc.* *ff*

shall stand in gates, our feet shall stand, shall stand in thy gates, O Je-

cresc. *cresc.* *ff*

stand, shall stand in thy gates, our feet shall stand in thy gates, O Je-

cresc. *cresc.* *ff*

our feet shall stand, our feet shall stand, shall stand in thy gates, O Je-

cresc. *cresc.* *ff*

stand, shall stand in thy gates, our feet shall stand in thy gates, O Je-

33 **a tempo** *mf* *cresc.*

ru- sa- lem. Je- ru- sa- lem IS build- ed

mf

ru- sa- lem. Je- ru- sa- lem is build- ed, is build- ed as a

mf

ru- sa- lem. Je- ru- sa- lem is build- ed

mf *cresc.*

ru- sa- lem. Je- ru- sa- lem is build- ed as a

40

as a ci- ty that at u- ni- ty

ci- ty, is build- ed as a ci- ty that at

as a ci- ty that is at u- ni- ty

ci- ty, IS build- ed as a ci- ty that is at

44 **rit.** *ff* **a tempo**

in it self.

u- ni- ty in it- self.

in it- self.

u- ni- ty in it - self.

52 **slower** **SOLO** *p*

O pray for the peace of Je - ru - sa - lem, they shall pros-per that

57 *p* *poco cresc.* **rit.**

love___ thee. pray for the peace___ of Je - ru - - - sa -

They shall- pros-per that love___ thee they shall pros-per that

61 *mf* *dim.*

lem, they shall pros- per that love..___ thee.

love___ thee they that love,they that love___ thee.

p *mf* *cresc.* *f*

Peace peace be with-in thy walls, and plen-

p *mf* *cresc.* *f*

Peace peace be with-in thy walls, and plen-teous-ness, and plen-

p *mf* *cresc.*

Peace peace be with-in thy walls, and plen-teous-ness,

p *mf* *cresc.*

Peace peace be with-in thy walls, and plen-teous-ness,

allargando

72 *ff*

teous-ness, plen-teous-ness. with-in thy pa-laces, and

ff

teous-ness, plen-teous-ness with-in thy pa-laces, and

ff

plen-teous-ness, plen-teous-ness with-in thy pa-laces, and plen-

ff

plen-teous-ness, plen-teous-ness with-in thy pa-laces, and plen-

rit.**a tempo**

4

plen-teous-ness with-in thy pa-laces.

4

plen-teous-ness with-in, with-in thy pa-laces.

4

plen-teous-ness with-in, with-in thy pa-laces.

4

plen-teous-ness with-in thy pa-laces.

Morte Criste

When I survey the wondrous cross

Emrys Jones arr. DCA
(Melody always starts with CAPITALS.)

Organ *mp*

Soprano 1 *mp* WHEN I sur-vey the

Soprano 2 *mp* When I sur-vey the

Alto 1 *mp* When I sur-vey the

Alto 2 *mp* When I sur-vey the

7

won- d'rous cross_ on which the prince of glo - ry died, my rich-est

won - d'rous cvross_ on which the prince of glo - ry died, my rich-est

won- d'rous cross_ on which the prince of glo - ry died, my rich-est

won- d'rous cross_ on which the prince of glo - ry died, my rich-est

14

gain I count_ but loss, and pour con tempt on all my pride.

gain - I count_ but loss, and_ pour con tempt_ on all my_ pride.

gain I count_ but loss, and pour con tempt on all my pride.

gain I count_ but loss, and pour con tempt on all my pride.

21 Organ *mf*

For-bid it Lord, that I_____ should

mf

For-bid it Lord, that I_____ should

f

FOR - BID it Lord, that I_____ should

mf

For-bid it Lord, that I_____ should

28

boast_____ save in the death of Christ_____ my God. ALL the vain things that

boast_____ save in the death of Christ my God. All the vain things_____ that

boast_____ save in the death of Christ_____ my God. All the vain things_____ that

boast save in the death of Christ_____ my God. All the vain things_____ that

35 Organ

charm_____ me most, I sac-ri - fice them to his blood.

charm_____ me most, I_____ sac-ri - fice_____ them to his blood.

charm_____ me most, I_____ sac-ri - fice_____ them to his blood.

charm_____ me most, I_____ sac-ri - fice_____ them to his blood.

43 Solo voice(s) *mp*

SEE from his head, his hands_ and feet,_ sor - row and love flow

p
(Hum)

p
(Hum)

p
(Hum)

51

ming - led down. Did e'er such love and sor - row meet, or thorns com

58 Organ *f*

pose so rich a crown?

65

ff

WERE the whole realm of na - ture mine, — that were a pre - sent far — too

ff

Were the whole realm of na - ture mine, — that were a pre - sent far — too

ff

Were the whole realm of na - ture mine, — that were a pre - sent far — too

ff

Were the whole realm of na - ture mine, — that were a pre - sent far — too

72

small. Love so a - maz - ing, so — di -

small. Love so a - maz - ing, so — di -

small. Love so a - maz - ing, so — di -

small. Love so a - maz - ing, so — di -

76

vine, de - mands my soul, my life, my all.

vine, de - mands my soul, — my life, my — all.

vine, de - mands my soul, — my life, my — all.

vine, de - mands my soul, — my life, my all.

Seven-fold Amen by John Stainer (arranged)


low and sustained

The first system of the musical score consists of three staves. Each staff begins with a *pp* (pianissimo) dynamic marking. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics "A - men, A - men, A - men, A -" are written below the notes. A *cresc.* (crescendo) marking is placed above the third measure of each staff.

The second system of the musical score consists of three staves. The lyrics "men, A - men, A -" are written below the notes. The first measure of each staff has a *f* (forte) dynamic marking. The second measure has a *dim* (diminuendo) marking. The third measure has a *mp* (mezzo-piano) dynamic marking.

The third system of the musical score consists of three staves. The lyrics "men, A men, A -" are written below the notes. A *cresc.* (crescendo) marking is placed above the first measure of each staff. The music concludes with a fermata over the final note of each staff.

Lauren Bodie
2008.



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W59
S.S.A.
(unacc.)

Lincoln College Choir

For Jørgen Hundahl and his Aalborg Musikhøjskole Chor

THE BATTLE OF JERICHO

Negro Spiritual

Arranged by
BRIAN TRANT

Allegro con brio
f (repeat *p*)

S. 1
S. 2
A.

Josh-ua fit the bat-tle of Je-ri - cho, Je-ri - cho, Je-ri - cho,

f (repeat *p*)

Josh-ua fit the bat-tle of Je-ri - cho, An' the walls come tum-blin' down! (*p*)

1

2 *f* You may talk a-bout yo' king of Gi - de - on, You may
marcato

down! You may talk a - bout Gi - de - on, You may

talk a-bout yo' man of Saul. There's none like good ol' Josh - u - a, At the

ff

This song may be sung a semitone higher, if desired.

mp

bat-tle of Je - ri - cho. Josh-ua fit the bat-tle of Je - ri - cho,

mp

f

Je - ri - cho, Je - ri - cho, Josh-ua fit the bat-tle of

f

energico

Je - ri - cho, An' the walls come tum-blin' down! Up to the walls of

He marched with spear in hand,

Je - ri - cho He marched with spear, with spear in hand, 'Go
Josh-ua fit the bat-tle of Je - ri - cho

L different.

ben marcato

blow them ram-horns!' Josh-ua cried, 'Cos the bat-tle am in mah

(a few voices)
That so! —

hand! — Josh-ua fit the bat-tle of — Je - ri - cho, — Je - ri - cho, —

Oh — *mp subito*

Je - ri - cho, — Josh-ua fit the bat-tle of — Je - ri - cho, — An' the

f

walls come tum-blin' — down! Then the lamb ram sheep-horns — be -

ben marcato e ritmico

Then the horns, the

- gin to blow, — Trum-pets be-gin to soun.' Josh-u - a com-man-ded the

deciso *ff*

chil - lun to shout, An' the walls come tum - blin' down!

div.

Josh-ua fit the bat-tle of Je-ri-cho, Je-ri-cho, Je-ri-cho,

TRANT

W 59 The Battle of Jericho

Josh-ua fit the bat-tle of Je-ri-cho, An' the walls come tum-blin'-'

p subito

(f sempre)

down! Josh-ua fit the bat-tle of Je-ri-cho,

Them walls come down! Je-ri-cho, Je-ri-cho,

accel. ad lib.

Je-ri-cho, Je-ri-cho,

Josh-ua fit the bat-tle of Je-ri-cho, Josh-ua fit the bat-tle of

Josh-ua fit the bat-tle of Je-ri-cho,

Je-ri-cho, An' the walls come tum-blin'-' down!

poco meno mosso

ff

(short)

The Rhythm of Life

(for s.s.a. voices with four-hand piano accompaniment)

Arranged by
RICHARD BARNES

Lyric by
DOROTHY FIELDS
(adapted)
Music by
CY COLEMAN

Moderately fast ($\text{♩} = \text{ca. } 92$)
R. H. (play 8va higher to H).

PRIMO

L.H. *f-mp*

A

SOP. I and II (Alto tacet)

When I start-ed down the street last Sun-day, Feel-in' might-y low and kind-a mean,

Sud-den-ly a voice said, "Go forth, neigh-bor! Spread the pic-ture on a wid-er screen!" And the

B

voice said, "Neigh-bor, there's a mil-lion rea-sons Why* you should be glad in all four sea-sons!

Hit the road, neigh-bor, leave your wor-ries and strife! Spread the re-li-gion of the rhy-thm of life! For the

C

rhy-thm of life is a pow-er-ful beat, Puts a tin-gle in your fin-gers and a tin-gle in your feet!

Rhy-thm on the in-side, rhy-thm on the street, And the rhy-thm of life is a pow-er-ful beat! For the

D
 SOP. I *mf*
 (S. II, K.) To feel the rhy-thm of life, To feel the pow-er-ful beat,
 rhy-thm of life is a pow-er - ful beat, Puts a tin-gle in your fin-gers and a tin-gle in your feet!

To feel the tin-gle in your fin - gers, To feel the tin-gle in your feet! *(Alto tacet)*
 Rhy-thm on the in-side, rhy-thm on the street, And the rhy-thm of life is a pow-er-ful beat! For the

E
 (S. I) To feel the rhy-thm of life, To feel the pow-er-ful beat,
 (S. II) rhy-thm of life is a pow-er - ful beat, Puts a tin-gle in your fin-gers and a tin-gle in your feet!
 ALTO *mf*
 Go, go, go! Go, go, go!

To feel the tin-gle in your fin - gers, To feel the tin-gle in your feet!
 Rhy-thm on the in-side, rhy-thm on the street, And the rhy-thm of life is a pow-er-ful beat!
 Tell them ev - 'ry - thing you know!

F SOP. I and II

p

Go and spread the gos - pel in Mil - wau - kee; Take a walk - ie talk - ie to Rock - y Ridge!

All the way to Can - ton, then to Scran - ton, Ev - en tell it un - der the Man - hat - tan Bridge.

G

lightly p

You will make a new sensation, Have a growing congre - ga - tion, Build a glowing op - er - a - tion here be - low!

Like a Pied - Pip - er blow - ing, Lead and keep the music flow - ing, Keep the rhythm go, go, go - ing; go, go, go!

H (S. I and II)

p

ALTO

You will make a new sensation, Have a growing congregation, Build a glowing operation here be - low!

You will make a new sen - sa - tion, Have a grow - ing con - gre - ga - tion,
Like a Pied - Pip - er blow - ing, Lead and keep the mu - sic flow - ing,

Like a Pied - Pip - er blowing, Lead and keep the music flow - ing, Keep the rhythm go, go, go - ing; go, go, go!

(b) Build a glow - ing op - er - a - tion here be - low! Go, go!
Keep the rhy - thm go, go, go - ing; go, go, go, go, go!

I ALTO *mp*

Flip your wings and fly up high! Flip your wings and fly up high!

Flip your wings and fly up high! Fly, fly, fly up high!

J SOP. II *mf*
ALTO

You can do it if you try! You can do it if you try!

You can do it if you try! Try, try, try to fly!

K SOP. I
SOP. II
ALTO

Like a bird up in the sky! Like a bird up in the sky!

Like a bird up in the sky! Fly, fly, fly!

L The next 8 measures are to be sung three times: (1) Alto alone; (2) add Sop. II; (3) add Sop. I.

(S.I) *mp*
(S.II) *p-mp*
(A.) *pp-p-mp*

doo-bi, doo-bi, doo-bi, doo-bi, doo-bi, doo-bi, doo-bi, doo-bi, (simile)

doo - bi, doo - bi, doo - bi, doo - bi,

1. and 2. 3. *mf*

doo-bi, (etc.) doo! doo! O, the

doo - bi, doo - bi, doo - bi, doo! doo!

M SOP. I and-II

rhy-thm of life is a pow-er-ful beat, Puts a tin-gle in your fin-gers and a tin-gle in your feet!

Rhy-thm on the in - side, rhy-thm on the street, And the rhy-thm of life is a pow-er-ful beat! O, the

(S. II tacet) *mf*

N (S. I)

rhy-thm of life is a pow-er-ful beat, Puts a tin-gle in your fin-gers and a tin-gle in your feet!

SOP. II

To feel the rhy-thm of life, To feel the pow-er-ful beat,

Rhy-thm on the in - side, rhy-thm on the street, And the rhy-thm of life is a pow-er-ful beat! O, the

To feel the tin-gle in your fin - gers, To feel the tin-gle in your feet!

O (S. I) *mf*

rhy-thm of life is a pow-er-ful beat, Puts a tin-gle in your fin-gers and a tin-gle in your feet!

(S. II) *mf*

To feel the rhy-thm of life, To feel the pow-er-ful beat,

ALTO *f*

Go, go, go! Go, go, go!

Rhy-thm on the in - side, rhy - thm on the street, And the rhy - thm of life is a pow - er - ful beat!

To feel the tin - gle in your fin - gers, To feel the tin - gle in your feet!

Tell them ev - 'ry thing you know!

P

SOP. I To feel the rhy - thm of life, To feel the pow - er - ful beat,

SOP. II To feel the rhy - thm of life, To feel the pow - er - ful beat,

ALTO To feel the rhy - thm of life, To feel the pow - er - ful beat,

To feel the tin - gle in your fin - gers, To feel the tin - gle in your

To feel the tin - gle in your fin - gers, To feel the tin - gle in your

Q

life! _____ life! _____ life! _____

life! _____ life! _____ life! _____

Neigh - bor, you've got the rhy - thm, rhy - thm, rhy - thm,

Neigh - bor, you've got the rhy - thm, rhy - thm, rhy - thm.

sempre marcato

sempre marcato

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes the instruction 'sempre marcato' and features chords with sharps in the right hand and a steady bass line in the left hand.

rhy - thm of life! _____

rhy - thm of life! _____

(S, f div.)

(div.)

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics and long horizontal lines indicating sustained notes. The bottom two staves are piano accompaniment. The piano part includes the instruction 'sempre marcato' and features chords with sharps in the right hand and a steady bass line in the left hand. There are also some small notes in the piano part.

*Small notes optional for Solo or a few high voices.

THOSE WERE THE DAYS.

4
4

1. ONCE UPON A TIME THERE WAS A TAVERN
2. THEN THE BUSY YEARS RUSHING BY US WE
WENT

Mm

WHERE WE USED TO RAISE A GLASS OR TWO
LOST OUR STARRY NOTIONS ON THE WAY.

RE- MEMBER HOW WE LAUGHED A-WAY THE HOURS
IF BY CHANCE I'D SEE YOU IN THE TAVERN, WE'D

CHORUS

THINK OF ALL THE GREAT THINGS WE WOULD DO
SMILE AT ONE ANOTHER AND WE'D SAY

THOSE WERE THE DAYS MY FRIEND, THEY'D
WE THOUGHT

NE-VER END, WE'D SING + DANCE FOR-E-VER + A DAY
WE'D LIVE THE LIFE WE'D FIGHT
WE'D CHOOSE AND

NE-VER LOSE, THOSE WERE THE DAYS, OH YES THOSE WERE THE DAYS. DIE DIE DIE

DIE DIE DIE etc.

d. r | - :||

Mm

V3. JUST TONIGHT I STOOD BEFORE THE TAVERN, NOTHING SEEMED THE WAY IT USED TO BE Mm

M-

IN THE GLASS I SAW A STRANGE REFLECTION. WAS THAT LONELY WOMAN REALLY ME?

mf La La La

WE'D LIVE THE LIFE WE'D CHOOSE, WE'D FIGHT NE-VER LOSE, THOSE WERE THE DAYS, OH YES THOSE WERE THE

4.7

DAYS. THRO' THE DOOR THERE FAMILIAR LAUGHTER, I CAME

Mm

SAW YOUR FACE + HEARD YOU CALL MY NAME O MY FRIEND, OLDER BUT NO O MY FRIEND, WERE BUT NO OLDER

WISER, FOR IN OUR HEARTS THE DREAMS STILL THE SAME

WISER, FOR IN OUR HEARTS THE DREAMS STILL THE SAME

CHORUS →

FINAL CHORUS.

THOSE WERE THE DAYS MY FRIEND, WE THOUGHT THEY NEVER END, WE'D SING +

DANCE FOR EVER AND A DAY. WE'D LIVE THE LIFE WE'D CHOOSE, WE'D FIGHT +

NEV-ER LOSE, THOSE WERE THE DAYS, OH YES THOSE WERE THE DAYS. DIE DIE DIE

CHORUS. DIE DIE ETC.

THOSE WERE THE

STRAIGHT D's / Keep on A.

DAYS, OH YES, THOSE WERE THE DAYS THOSE WERE THE DAYS

THOSE WERE THE DAYS

DAYS