

THE OFFICE FOR THE  
HOLY COMMUNION

(INCLUDING BENEDICTUS QUI VENIT AND AGNUS DEI)

SET TO MUSIC IN THE KEY OF A FLAT

BY

BASIL HARWOOD

(Op. 6).

2s. 0d.

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MADE IN ENGLAND

## NOTE.

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The Plain-Song of the Preface is adapted from a Sarum Missal, printed at Paris in 1500, belonging to the Library of Ely Cathedral.

The two Amens after the Blessing are set, respectively, to the melodies of an "Ite missa est" and "Benedicamus Domino" from a Sarum Missal, printed at Basle in 1486, collated with one printed at Venice in 1494, both in the British Museum.

Throughout this Communion Service, if the Alto part be taken by men, they may sing with the Tenors and Basses in unison passages, when preferred.

B. H.

ELY, *May*. 1892,

No. 1.

Kyrie Eleison.

BASIL HARWOOD

After 1, 2, 3, and 7, 8, 9.  
Moderato.

TENOR AND BASS. *mf* *cres.*

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

ORGAN. *Gt. mf*

$\text{♩} = 72$

After 4, 5, 6.  
 $\text{♩} = 66$ . SOPRANO. *poco cres.*

Lord, have mer - cy up - on us, and in - cline our hearts to . . keep this law.

*Sv. or Ch. p*

Man. Ped.

After the 10th Commandment.  
 $\text{♩} = 72$ . UNISON. *mf* *cres.* *rall.* *dim.*

Lord, have mer - cy up - on us, and write all these Thy laws in our hearts, we be - seech . . Thee.

$\text{♩} = 72$

*Gt. mf* *cres.* *rall.* *dim.*

No. 2.

Gloria tibi.\*

Slow. UNISON. *f*

Glory be to Thee, O Lord.

Slow. *f*

[SARUM.]  
Slow. UNISON. *f*

Glory be to Thee, O Lord.

Slow. *f*

or this:

\* There is no ancient English authority for singing a Response at the conclusion of the Gospel.

## No. 3.

## Credo.

BASIL HARWOOD

*Slow.* *Allegro moderato.*

SOPRANO. The Fa - ther Al - might - y,

ALTO. (Intonation from MERBECKE.)  
PRIEST, or all the TENORS AND BASSES. The Fa - ther Al - might - y, . . .

TENOR. *ad lib.*  
I be - lieve in one God the Fa - ther Al - might - y, . . .

BASS. *ad lib.*  
I be - lieve in one God the Fa - ther Al - might - y, . . .

ORGAN. *Slow.* *Allegro moderato.* ♩ = 104.

And of all things vi - si - ble  
Ma - ker of heaven and earth, And of all things vi - si - ble

Ma - ker of heaven and earth, And of all things vi - si - ble

Ma - ker of heaven and earth, And of all things vi - si - ble

Ma - ker of heaven and earth, And of all things vi - si - ble

*rall.* *Slower.* *rit.* *a tempo.*

and in vi - si - ble: And in one Lord Je - sus Christ, the

*rall.* *Slower.* *a tempo.*

and in vi - si - ble: And in one Lord Je - sus Christ, the

*rall.* *Slower.* *a tempo.*

and in vi - si - ble: And in one Lord Je - sus Christ, the

*rall.* *Slower.* *a tempo.* ♩ = 112

"After the Gospel ended, the Priest shall begin, I believe in one God. The Clerks shall sing the rest." (*Rubric in Prayer Book of 1549.*) Later revisions of the Prayer Book give no directions as to the commencement of the Credo. The Cathedral Composers of the 16th and 17th Century were accustomed to begin their settings at "The Father Almighty."

CREDO.

on - ly - be - got - ten Son of . . God, Be - got - ten of His  
 on - ly - be - got - ten Son, Be - got - ten of His  
 on - ly - be - got - ten Son of . . God, Be - got - ten of . . His  
 on - ly - be - got - ten Son, Be - got - ten of His . .

*animato.*  
 Fa - ther be - fore all worlds, God of God, Light of  
 Fa - ther be - fore all worlds, *animato.* God . . of . . God, Light of  
 Fa - ther be - fore all worlds, . . . *animato.* God . . of . . God, Light of . .  
 Fa - ther be - fore all worlds, *animato.* God of God, Light of . .

*animato.*  
 Man. Ped.

Light, Ve - ry God of ve - ry God, Be - got - ten, not . . made,  
 Light, Ve - ry God of ve - ry God, Be - got - ten, not . . made,  
 Light, Ve - ry God of ve - ry God, Be - got - ten, not . . made,  
 Light, Ve - ry God . . of ve - ry God, Be - got - ten, not . . made,

CREDO.

rall.

Slower.

Be - ing of one sub - stance with the Fa - ther ;

Be - ing of one sub - stance with the Fa - ther ;

Be - ing of one sub - stance with the Fa - ther

Be - ing of one sub - stance with the Fa - ther ;

*ff* rall. *Slower.*

Slow.

By Whom all things . . were made,

By Whom all things . . were made,

By Whom all things . . were made, Who for us men, and for our sal -

By Whom all things . . were made, Who for us men, and for our sal -

*mf* *mf*

*mf*

Slow.  $\text{♩} = 76$ .

rall.

a tempo.

And was in -

va - tion came down from heaven, came down from heaven,

va - tion came down from heaven, came down from heaven,

*cres.* *dim. e rall.* *Sw. Ch. a tempo.*

*cres.* *dim. e rall.*

CREDO.

car - nate by the Ho - ly Ghost of the Vir - gin Ma - ry, And was

*dim.* *pp*

*Swo. pp*

made man, cru - ci - fied for us,  
 cru - ci - fied for us,  
 cru - ci - fied *espress.* for us,  
 And was cru-ci-fied, cru-ci-fied al - so for us, under

*rall.* *a tempo.* *pp* *mp* *a tempo.*

*rall.* *a tempo.* *Gt.* *Swo.* *Gt.* *Swo.* *Gt.*

Pon - tius Pi - late. He suf - fered, He suf - fered, He

*mf* *cres.*

*Swo.* *Gt.* *Swo.* *Gt.*

Credo.

Very slow, and with great dignity.

He suf-fered and was bu - ri - ed, And the third day

He suf-fered and was bu - ri - ed, And the third day

He suf-fered and was bu - ri - ed, And the third day

suf - fered and was bu - ri - ed, And the third day

Very slow.  $\text{♩} = 56$ .

crea. *f* rit. *f*

He rose a-gain ac-cord-ing to the Scrip - tures,

He rose a-gain ac-cord-ing to the Scrip - tures, *Boldly.*

He rose a-gain ac-cord-ing to the Scrip - tures, *And as*

He rose a-gain ac-cord-ing to the Scrip - tures, *And as a tempo.*

*Full Org.* *poco accel.* rit. *f*

*Allegro.* *f* And

end - ed in - to .. heaven, And sit - teth on the right hand of the Fa

end - ed in - to .. heaven, And sit - teth on the right hand of the Fa

*Allegro.*  $\text{♩} = 104$ .



CREDO.

He shall come a - gain with glo - ry to judge both the quick and the dead : Whose  
 with glo - ry, Whose  
 ther. with glo - ry, He shall come, Whose  
 ther. with glo - ry, He shall come, Whose

*Ch.* *Gi.* *Man.* *Ped.*

king - dom shall have no . . . end. And I be - lieve in the Ho - ly Ghost, The  
 king - dom shall have no . . . end. And I be - lieve in the Ho - ly Ghost, The  
 king - dom shall have no . . . end. And I be - lieve in the Ho - ly Ghost, The  
 king - dom shall have no . . . end. And I be - lieve in the Ho - ly Ghost, The

*Slow.* *f* *Slow.*

Lord and Giv - er of life, Who pro - ceed - eth from the  
 Lord and Giv - er of life, Who pro - ceed - eth from the  
 Lord and Giv - er of life, Who pro - ceed - eth from the  
 Lord and Giv - er of life, Who . . . pro - ceed - eth from the . . .

*Tempo lmo.* *animato.* *animato.* *animato.* *animato.*

*Tempo lmo.*  $\text{♩} = 112$

CREDO.

Fa - ther and the Son, Who with the Fa - ther and the Son to  
 Fa - ther and the Son, Who with the Fa - ther and the Son . . . to  
 Fa - ther and the Son, Who with the Fa - ther and the Son . . . to  
 Fa - ther and the Son, Who with the Fa - ther and the Son to

*cres.*  
 ge - ther is wor - ship - ped and glo - ri - fied, Who spake by the Pro - phets. And  
*cres.*  
 ge - ther is wor - ship - ped and glo - ri - fied, Who spake by the Pro - phets.  
*cres.*  
 ge - ther is wor - ship - ped and glo - ri - fied, Who spake by the Pro - phets.  
*cres.*  
 ge - ther is wor - ship - ped and glo - ri - fied, Who spake by the Pro - phets. And

I be - lieve one Cath - o - lick and A - pos - to - lick Church. I ac - knowledge one . . .  
 I ac - knowledge one  
 and A - pos - to - lick Church. I ac - knowledge one . . .  
 I be - lieve one Cath - o - lick and A - pos - to - lick Church. I ac - knowledge one

CREDO.

*sempre cres.*

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

*sempre cres.*

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

*sempre cres.*

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

*sempre cres.*

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

of . . the . . dead, And the life . . . . of the world to

of . . the . . dead, And the life, the life of the world to

of . . the . . dead, And the life, the life . . . . of the world to . . .

of . . the . . dead, And the life . . . . of the world to

come.

A

men.

come.

A

men.

come.

A

men,

A

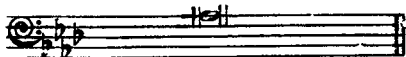
men.

come.

A

men.

PRIEST.



Lift up your hearts.

**SOPRANO.** *Slow.* *f* We lift them up un - to . . . the Lord. *rit.*

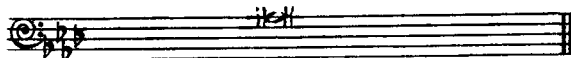
**ALTO.** *f* We lift them up un - to . . . the Lord. *rit.*

**TENOR.** *Plain Song.* *f* We lift them up un - to . . . the Lord. *rit.*

**BASS.** *f* We lift them up un - to . . . the Lord. *rit.*

**ORGAN.** *Slow.* *f* *rit.*  
♩ = 60.

PRIEST.



Let us give thanks unto our Lord God.

*cres.* *p* It is meet . . . and right so . . . to do . . . *rit.*

*cres.* *p* It is meet . . . and right so to do . . . *rit.*

*Plain Song.* *p* It is meet . . . and right so . . . to do . . . *rit.*

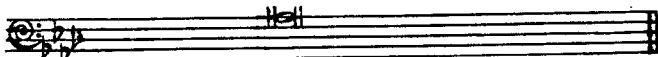
*p* *cres.* *p* It is meet . . . and right so . . . to do . . . *rit.*

It is meet . . . and right so . . . to do . . . *rit.*

*p* *rit.*

♩ = 56.

PRIEST



It is very meet, . . . . praising Thee, and saying,

SURSUM CORDA.

Or this:—

[SARUM.]  
PRIEST.

Líft . . up your héarts

UNISON.

We líft them up un - to . . the Lórd.

PRIEST.

Let us give thánks un - to . . our Lórd God.

UNISON.

It is méet . . and right só . . to do . .

PRIEST.

It is very méet. right, and our bounden dú - ty, that we should at all tímes,

and in all plá - ces, give thánks un - to Thée, O Lórd, Ho - ly Fá - ther,

Al - migh - ty, . . Ev - er - lást - ing Gód. Therefore with Ángels and Árch - an - gels,

and with áll the cómpany of héaven, we láud and mágnify Thy gló - rious Náme .

év - er - more práis - ing Thée, and sáy - ing,

In singing the Preface, care must be taken not to unduly emphasise or prolong the accented notes

SOPRANO. *Slow.* *p* Ho - ly, Ho - ly,

ALTO. *p* Ho - ly, Ho - ly,

TENOR. *p* Ho ly, Ho - ly,

BASS. *p* Ho - ly, Ho - ly,

ORGAN. *Slow.* *f. mf* *♩ = 54.*

*mf* *cres.* Ho - ly, Lord God . . . of hosts,

*mf* *cres.* Ho - ly, Lord God . . . of hosts,

*mf* *cres.* Ho - ly, Lord God . . . of hosts,

*mf* *cres.* Ho - ly, Lord God . . . of hosts,

*cres.*

SANCTUS.

*mf cres.* heaven and earth are full of Thy glo - ry :  
*mf cres.* heaven and earth are full, . . are full of Thy glo - ry :  
are . . . full of Thy glo - ry :  
*mf cres.* heaven and earth are full, . . . full . of Thy glo - - ry :

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'heaven and earth are full of Thy glory'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf cres.* and *f*.

*f* *rall.* Glo - ry be to Thee, O Lord most High. A - - - mer.  
*f* *rall.* Glo - ry be to Thee, O Lord most High. A - - - men.  
*f* *rall.* Glo - ry be to Thee, O Lord most High. A - - - men.  
*f* *rall.* Glo - ry be to Thee, O Lord most High. A - - - men.

The second system continues the vocal parts and piano accompaniment. The lyrics are 'Glo - ry be to Thee, O Lord most High. A - - - mer. men.' The piano accompaniment features a prominent bass line and chordal textures. Dynamics include *f* and *rall.*

No. 6.

Benedictus qui venit.

BASIL HARWOOD.

*Andante.* *pp* *poco cres.*

SOPRANO.  
Bless - ed is He . . . that com - - eth, that com-eth in the

ALTO

TENOR.

BASS.

ORGAN.  
♩ = 88. *Andante.* *Sw. pp* *poco cres.*  
*Ped.*

*cres.*

Name of the Lord, Bless - ed is He, . . . bless - ed is

*cres.*

Bless - ed is He, . . . bless - ed is

*cres.*

Bless - ed is, He, bless - ed is

*p* *cres.*

Bless - ed is He, bless - ed is

*p* *cres.*

In the Prayer Book of 1549, and in "The Booke of Common Praier Noted" 1550 (Merbecke), the Benedictus form the concluding portion of the Sanctus



BENEDICTUS QUI VENIT.

He . . that com - eth, com-eth in the Name of the Lord.

He that com - - eth in the Name of the Lord.

He . . that com - eth, com-eth in the Name of the Lord.

He that com - - eth in the Name of the Lord. . .

This system contains the first four vocal staves and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "He . . that com - eth, com-eth in the Name of the Lord." (first staff), "He that com - - eth in the Name of the Lord." (second staff), "He . . that com - eth, com-eth in the Name of the Lord." (third staff), and "He that com - - eth in the Name of the Lord. . ." (fourth staff).

Bless - ed is He, . . . bless - ed is He, . . . bless - ed is

Bless - ed is

Bless - ed is He, . . . bless - ed is He, . . . bless - ed is

Bless - ed is

This system contains the fifth vocal staff and the piano accompaniment. The piano part continues with the eighth-note accompaniment. The lyrics are: "Bless - ed is He, . . . bless - ed is He, . . . bless - ed is" (fifth staff), "Bless - ed is" (sixth staff), "Bless - ed is He, . . . bless - ed is He, . . . bless - ed is" (seventh staff), and "Bless - ed is" (eighth staff).

He that com - eth, that com - eth, that

He that com - eth, that com - eth, that

He that com - eth, that com - eth, that

He that com - eth, Solo. Solo.

This system contains the final vocal staves and the piano accompaniment. The piano part features a more complex accompaniment with some chords and moving lines. The lyrics are: "He that com - eth, that com - eth, that" (ninth staff), "He that com - eth, that com - eth, that" (tenth staff), "He that com - eth, that com - eth, that" (eleventh staff), and "He that com - eth, Solo. Solo." (twelfth staff).

BENEDICTUS QUI VENIT.

com - eth, Bless - ed is He . . . that com - eth,  
 Bless - ed is He . . . that com - eth,  
 com - eth, Bless - ed is He that com - eth,  
 Bless - ed is He that com - eth, Fl. 8 ft.

*Sw. poco rit. pp a tempo. Sw.*  
*Man.*

that com-eth in the Name of the Lord,  
 in the Name of the  
 in the Name of the  
 in the Name of the

*espress. pp pp pp*  
*Sw. pp Ped.*

Ho - san - na, Ho - san - na, Ho - san - na, Ho -  
 Lord, Ho - san - na, Ho - san - na, Ho -  
 Lord, Ho - san - na, Ho - san - na, Ho - san - na, Ho -  
 Lord, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

*cres. f Gt. p Man. Ped.*

BENEDICTUS QUI VENIT.

*Allegro molto*

san - na in the high est, Ho - san - na in the

*Allegro molto. ♩ = 96.*

Ho - san - na, Ho - san - na in the high est, Ho - san - na in the high

na, Ho - san - na in the high est, Ho - san - na in the high san - na, Ho - san - na in the high est.

BENEDICTUS QUI VENIT.

est, Ho - san - na, Ho - san - na, Ho -

est, Ho - san - na, Ho - san - na, Ho -

est, Ho - san - na, Ho - san - na, Ho -

Ho - san - na, Ho - san - na, Ho -

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The fourth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include accents and a 'v' marking.

san - na, Ho - san - na in . . the high - est, Ho -

san - na, Ho - san - na in . . the . . high - est, Ho -

san - na, Ho - san - na in the high - est, Ho -

san - na, Ho - san - na in the high - est, Ho -

This system contains the next four staves. The lyrics continue. Dynamics include 'cres.' (crescendo) and 'ff' (fortissimo). The piano accompaniment features a 'cres.' marking.

san - na in the high - est, in the high - est.

san - na in the high - est, in the high - est.

san - na in the high - est, in the high - est.

san - na in the high - est, in the high - est.

This system contains the final four staves of the score. The lyrics conclude with 'in the high - est'. Dynamics include accents and 'v' markings.

No. 7.

# Agnus Dei.

BASIL HARWOOD

*Slow.*  
SEMI-CHORUS (6 OR 8 VOICES). *poco cres*

SOPRANO. *p*  
O Lamb of God, . . . . . that tak - est a -

ALTO. \_\_\_\_\_

TENOR. \_\_\_\_\_

BASS. \_\_\_\_\_

ORGAN. *Sw. p*  
♩ = 80. *Man.*

*FULL pp*  
- way the sins of the world, have mer - cy up - on . . . us . . . .

*FULL pp*  
up - on us . . . .

*FULL pp*  
have mer - cy up - on . . . us . . . .

*FULL pp*  
have mer - cy up - on . . . us . . . .

*pp*  
*Ped.*

"In the Communion time the Clerks shall sing, 'O Lamb of God,' . . . . *Beginning so soon as the Priest doth receive the Holy Communion.*" (Rubric in Prayer Book of 1549.)

AGNUS DEI.

**SEMI-CHORUS.** *poco crea.*

O Lamb of God, . . . that tak-est a-way the

*Man.*

*FULL p* *rall.* *pp*

sins of the world, grant us Thy peace.

*FULL p* *rall.* *pp*

grant us Thy . . . peace.

*FULL p* *rall.* *pp*

grant us, grant us Thy . . . peace.

*FULL p* *rall.* *pp*

grant us Thy peace

*rall.* *pp*

*Ped.*

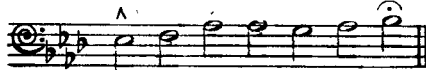
No. 8.

Gloria in Excelsis.

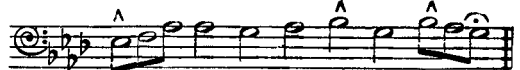
PRIEST.

MERBECKE.

[SARUM.]



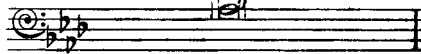
or this.



Glo - ry be to God on high.

Glo - ry be to God on high..

or this.



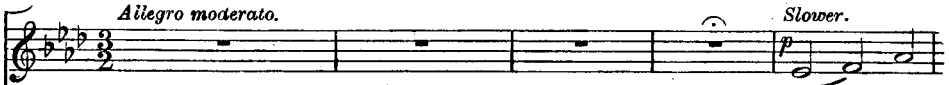
Glory be to God on high.

BASIL HARWOOD.

*Allegro moderato.*

*Slower.*

SOPRANO.



ALTO.



TENOR.



BASS.



ORGAN.

$\text{♩} = 12\text{c}$



*Allegro moderato.*

*Slower. ♩ = 84.*

*cres. rall.*

earth, in earth peace,

good will towards

*cres. rall.*

earth, in earth peace,

good will towards

*cres. rall.*

earth, in earth peace,

good will towards

*cres. rall.*

earth, in earth peace,

good will towards

*cres. rall.*

*Man.*

*Ped.*

"Then the Priest standing at God's Board shall begin, Glory be to God on high. The Clerks, And in earth peace . . ." (*Rubric in Prayer Book of 1549*). Later revisions give no directions as to the commencement of the Gloria in Excelsis. Tallis begins his setting at "And in earth."

GLORIA IN EXCELSIS.

*a tempo.* *f*

men. . . . We praise Thee, we bless Thee,

*a tempo.* *f*

men. . . . We praise Thee, we bless Thee,

*a tempo.* *f*

men. . . . We praise Thee, we bless Thee, we

*a tempo.* *f*

men. . . . We praise Thee, we bless Thee, we

*a tempo.*  $\text{♩} = 126.$

we glo - ri - fy Thee, we give thanks to Thee for

wor - ship Thee, we give thanks to Thee for

wor - ship Thee,

*cres.*

Thy . . great glo - ry, O Lord God, heaven - ly King,

*cres.*

O Lord God, heaven - ly King,

*cres.*

Thy . . great glo - ry, O Lord God, . . heaven - ly King,

*cres.*

O Lord God, . . heaven - ly King,



GLORIA IN EXCELSIS.

*ff* God.. the Fa-ther Al-might - - y. *mf* O Lord, the on-ly - be -

God the Fa-ther Al-might - - y.

*ff* God.. the Fa-ther Al-might - - y. *mf* O Lord, the on-ly - be -

*ff* God.. the Fa-ther Al-might - - y.

*ff* *Rather slower.*  $\text{♩} = 112$

- got-ten Son . . Je - su Christ; O Lord God, Lamb of God, Son of the

- got-ten Son . . Je - su Christ; O Lord God, Lamb of God, Son of the

*cres.* Fa-ther, that tak-est a-way . . the sins of the world, have mer-cy up -

have mer-cy up -

*p* *rall.*

Fa-ther, have mer-cy up -

*p* *rall.*

have mer-cy up -

*p* *rall.*

have mer-cy up -

*p* *rall.*

GLORIA IN EXCELSIS

*a tempo.* *mp*

on . . us. Thou that tak - est a - way the

*a tempo.*

on . us.

*a tempo.*

on . us.

*a tempo.*

on . . us.

*a tempo.*

*Man.*

*rall.* *p* *a tempo. cres.*

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

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

have mer - cy up - on . . . us.

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

have mer - cy up - on . . . us.

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

have mer - cy up - on . . . us.

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

have mer - cy up - on . . . us.

*rall.* *a tempo.*

*Ped.* *Man.*

*rall.* *p*

tak - est a - way the sins of the world, re - ceive our prayer.

*rall.* *p*

re - ceive our prayer.

*rall.* *p*

re - ceive our prayer.

*rall.* *p*

re - ceive our prayer.

*rall.* *a tempo.*

*Ped.*

GLORIA IN EXCELSIS.

*a tempo, cres.* *espress*

Thou that sit - test at the right hand of God . . . the

*a tempo.*

*Man.*

*rall.* *a tempo.* *rall.*

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

have mer - cy up - on us, have mer - cy up -

have mer - cy up - on us, have mer - cy up -

have mer - cy up - on us, have mer - cy up -

have mer - cy up - on us, have mer - cy up -

*rall.* *a tempo.* *rall.*

*Ped.*

*Tempo lmo. f* *rit.* *Slower.*

on . . us. For Thou on - ly art

on . . us. For Thou on - ly art

on . . us. For Thou on - ly art

on . . us. For Thou on - ly art

*Tempo lmo. d = 126.* *Slower. d = 84.*

*f* *rit.* *Org. ad lib.*

GLORIA IN EXCELSIS.

*rall.* *a tempo.*

ho - ly; Thou on - ly art the Lord; . . . Thou

ho - ly; Thou on - ly art the Lord; . . . Thou

ho - ly; Thou on - ly art the Lord; Thou

ho - ly; Thou on - ly art the Lord; . . . Thou

*mf* *rall.* *a tempo.*

*mf* *rall.* *a tempo.*

*mf* *rall.* *a tempo.*

*mf* *rall.* *a tempo.*

*a tempo.*  
♩ = 126.

on - ly, O Christ, with the Ho - ly Ghost, art most high, . . . art most

on - ly, O Christ, with the Ho - ly Ghost, art most high,

on - ly, O Christ, with the Ho - ly Ghost, art most high, . . . art most

on - ly, O Christ, with the Ho - ly Ghost, art most high,

high, . . . in the glo - ry of

art most high in the glo - ry, the glo - ry,

high, . . . in the glo - ry,

art most high in the glo - ry, the glo - ry,

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

GLORIA IN EXCELSIS.

God the Fa - ther. A

God the Fa - ther. A

God the Fa - ther. A

God the Fa - ther. A

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). Each vocal line begins with the lyrics "God the Fa - ther." and ends with a fermata over the letter "A". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a series of chords and melodic lines. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked with a forte dynamic (f) and a fermata over the first measure.

men, A men.

men, A men.

mer A mer.

men, A men.

men, A men.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts begin with the lyrics "men, A men." and end with a fermata over the letter "A". The piano accompaniment continues with chords and melodic lines. The key signature remains one flat, and the time signature is 4/4. The tempo is marked with a fermata over the first measure and the word "Slower." above the staff. The piano part includes a forte dynamic (f) and a fermata over the first measure.

# Amen after the Blessing.

Or this

BASIL HARWOOD.

**SOPRANO.** *Slow. cres. rall.*  
A . . . . . men.

**ALTO.** *cres. rall.*  
A . . . . . men.

**TENOR.** *Plain Song. mp cres. rall.*  
A . . . . . men.

**BASS.** *p cres. rall.*  
A . . . . . men.

**ORGAN.** *Slow. p rall.*

*Not too slow, and in free time.*

*Plain Song.*  
A - men, A . . . . .

*Not too slow, and in free time.*  
A . . . . .

A . . . . . men.

*cres. f 3 rall.*  
A . . . . . men.

*mf cres. rall.*  
A - men, A . . . . . men.

*cres. rall.*  
men, . . . A . . . . . men.

*cres. rall.*  
men, . . . A . . . . . men.

*cres. rall.*

# COMPOSITIONS BY BASIL HARWOOD

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

## ANTHEMS

CHRIST OUR PASSOVER IS SACRIFICED FOR US (Chant Form) .. .. .	0	3
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DRAW NIGH AND TAKE THE BODY OF OUR LORD (Communion) .. .. .	0	4
GREAT GOD, WHO, HID FROM MORTAL SIGHT .. .. .	0	6
HOW SWEET I ROAMED .. .. .	0	4
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O HOW PLENTIFUL IS THY GOODNESS (Harvest) .. .. .	0	6
O SAVING VICTIM (O SALUTARIS) .. .. .	0	6
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I SING THE BIRTH .. .. .	0	4
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Benedictus .. .. .	0	4
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