

# TWO PSALMS

FOR

Chorus, String Orchestra & Organ,

BY

## G. HOLST

### VOCAL SCORE

	Net
<u>No. 1. Psalm LXXXVI.</u> ...	10d.
2. Psalm CXLVIII. ...	10d.

Also Tonic Sol-Fa Edition, Complete, 8d. net.

No. 2. Psalm CXLVIII. Editions for Schools, 8d. net.

**AUGENER Ltd.**  
18 GREAT MARLBOROUGH STREET,  
LONDON, W. 1.



I.

PSALM LXXXVI.

The words of the solos are taken from the authorised version.

The words of the chorus are a metrical version by Joseph Bryan (1620).

The melody was composed or adapted for this psalm by L. Bourgeois in the Genevan Psalter (1548).

II.

PSALM CXLVIII.

PARAPHRASE

BY

FRANCIS RALPH GRAY

Melody from Geistliche Kirchengesänge (1628).

The organ part is arranged for brass instruments for performance out of doors or when an organ is not available.

The brass instruments should not be used as well as the organ unless the choir is a very large one.

The words may be printed on concert programmes, provided the names of the Author and of the publishers (Angerer Ltd.) are appended.

# I

## PSALM LXXXVI

Gustav Holst

Andante mesto

Strings *p* (*cresc.*) *f* (*cresc.*) *p* (*cresc.*)

*f* (*cresc.*) *mf dim.*

*pp* *dim.* *ppp*

The piano accompaniment consists of three systems of music. The first system (measures 1-4) features a treble clef with a 2/2 time signature and a bass clef. The treble part begins with a melody of eighth notes, while the bass part provides a harmonic accompaniment. Dynamics include *p* (*cresc.*), *f* (*cresc.*), and *p* (*cresc.*). The second system (measures 5-8) continues the melody, with dynamics *f* (*cresc.*) and *mf dim.*. The third system (measures 9-12) shows the melody moving to a higher register, with dynamics *pp*, *dim.*, and *ppp*.

1

ALTO

*pp*

To my hum-ble sup-pli - ca - tion, Lord, give ear and ac-cep - ta - tion;

BASS

*pp*

To my hum-ble sup-pli - ca - tion, Lord, give ear and ac-cep - ta - tion;

The piano accompaniment for the vocal entry consists of two systems of music. The first system (measures 13-16) features a treble clef with a 2/2 time signature and a bass clef. The treble part has a melody of eighth notes, while the bass part has a harmonic accompaniment. Dynamics include *pp*. The second system (measures 17-18) continues the melody, with dynamics *pp*.

Printed in England

Save Thy ser-vant, that hath none Help nor hope but Thee a - lone.

Save Thy ser-vant, that hath none Help nor hope but Thee a - lone.

*dillo*

Send, O send re-liev-ing glad-ness To my soul op-prest with sad-ness,

Send, O send re-liev-ing glad-ness To my soul op-prest with sad-ness,

*dillo*

Which, from clog of earth set free, Winged with zeal, flies up to Thee. \_\_\_\_\_

Which, from clog of earth set free, Winged with zeal, flies up to Thee. \_\_\_\_\_

*dillo*

*il basso sempre staccato*

2

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the second measure. The bass clef staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *p legato* is present in the first measure.

Second system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

Third system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

Fourth system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

Fifth system of musical notation, concluding the piece with a final melodic phrase and accompaniment.

**3** TENOR SOLO

*senza misura*

Bow down thine ear O Lord, hear me; for I am poor and need - y

SOPRANO

*pp*

To my hum-ble sup- pli - ca - tion Lord, give ear and ac-cep - ta - tion

ALTO

*pp*

To my hum-ble sup- pli - ca - tion Lord, give ear and ac-cep - ta - tion

TENOR SOLO

*senza misura*

*cresc.*

Pre-serve my soul for I am ho - ly O thou my God, save Thy ser- vant that trust-eth in Thee

SOPRANO

Save Thy ser- vant that hath none Help nor hope but Thee a - lone.

ALTO

Save Thy ser- vant that hath none Help nor hope but Thee a - lone.

TENOR

Be

TENOR SOLO

*senza misura*

*cresc.*

mer - ci - ful un - to me O Lord; for I cry un - to Thee dai - ly Re - joice

the soul of Thy ser- vant for un - to thee O Lord do I lift up my soul -

TUTTI

Send O send re- liev - ing glad - ness To my soul op - prest with sad - ness, -

TUTTI

Send O send re- liev - ing glad - ness To my soul op - prest with sad - ness, -

TENOR SOLO

For

*dim. senza misura* *pp* *rall.*  
Which from  
*dim. senza misura* *pp* *rall.*  
Which from  
*senza misura*  
Thou Lord art good and ready to forgive — And plentiful in

clog of earth set free  
clog of earth set free  
mercy unto them that call upon Thee Give ear O  
*ad lib.*

Winged with zeal, flies up to  
Winged with zeal, flies up to  
*a tempo*  
Lord unto my prayer — And attend to the

*Meno mosso*  
Thee.  
Thee.  
voice of my supplication.  
*pp* *Meno mosso*

\* SOPRANO SOLO *ad lib.*

I will praise Thee O Lord my God with all my heart

*colla voce*

and I will glor - i - fy Thy name for e - ver - more

5 TUTTI  
Tempo I

To Thee, rich in mer-cies' trea - sure, And in good-ness with - out

To Thee, rich in mer-cies' trea - sure, And in good-ness with - out

To Thee, rich in mer-cies' trea - sure, And in good-ness with - out

To Thee, rich in mer-cies' trea - sure, And in good-ness with - out

Tempo I

\* Instead of one voice a few chosen voices may be used if preferred



mea - sure, ne - ver fail - ing help to those Who on Thy sure help re -

mea - sure, ne - ver fail - ing help to those Who on Thy sure help re -

mea - sure, ne - ver fail - ing help to those Who on Thy sure help re -

mea - sure, ne - ver fail - ing help to those Who on Thy sure help re -

*sempre ff*  
pose. Heavenly Tu - tor, of thy kind - ness, Teach my dull - ness, guide my

*ff*  
pose. Heavenly Tu - tor, of thy kind - ness, Teach my dull - ness, guide my

*ff*  
pose. Heavenly Tu - tor, of thy kind - ness, Teach my dull - ness, guide my

*ff*  
pose. Heavenly Tu - tor, of thy kind - ness, Teach my dull - ness, guide my

*pesante f*  
(Organ)

blind - ness, That my steps Thy paths may tread Which to  
blind - ness, That my steps Thy paths may tread Which to  
blind - ness, That my steps Thy paths may tread Which to  
blind - ness, That my steps Thy paths may tread Which to

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "blind - ness, That my steps Thy paths may tread Which to". The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line.

6

end - less bliss do lead. \_\_\_\_\_  
end - less bliss do lead. \_\_\_\_\_  
end - less bliss do lead. \_\_\_\_\_  
end - less bliss do lead. \_\_\_\_\_

*dim.*  
*p* *morendo*

The second system begins with a section marked "6". It features four vocal staves and piano accompaniment. The lyrics are: "end - less bliss do lead. \_\_\_\_\_". The piano part includes a *dim.* (diminuendo) marking and a *morendo* marking. The piano accompaniment continues with intricate sixteenth-note patterns.

# TWO PSALMS

FOR

Chorus, String Orchestra & Organ,

BY

## G. HOLST

### VOCAL SCORE

	Net
No. 1. Psalm LXXXVI. ...	10d.
<u>2. Psalm CXLVIII. ...</u>	10d.

Also Tonic Sol-Fa Edition, Complete, 8d. net.

No. 2. Psalm CXLVIII. Editions for Schools, 8d. net.

**AUGENER Ltd.**  
18 GREAT MARLBOROUGH STREET,  
LONDON, W. 1.





## II

1

## PSALM CXLVIII

Gustav Holst

Allegro moderato

SOPRANO *mp*  
 Lord, Who hast made us for thine own, Hear as we sing be-fore Thy

ALTO *mp*  
 Lord, Who hast made us for thine own, Hear as we sing be-fore Thy

TENOR *mp*  
 Lord, Who hast made us for thine own, Hear as we sing be-fore Thy

BASS *mp*  
 Lord, Who hast made us for thine own, Hear as we sing be-fore Thy

throne. Al - le - lu - ia, Al - le - lu - ia. Ac - cept Thy chil-dren's rev'-rent

throne. Al - le - lu - ia, Al - le - lu - ia. Ac - cept Thy chil-dren's rev'-rent

throne. Al - le - lu - ia, Al - le - lu - ia. Ac - cept Thy chil-dren's rev'-rent

throne. Al - le - lu - ia, Al - le - lu - ia Ac - cept Thy chil-dren's rev'-rent

praise For all Thy won-drous works and ways Al - le - lu - ia, Al - le -

praise For all Thy won-drous works and ways Al - le - lu - ia, Al - le -

praise For all Thy won-drous works and ways. Al - le - lu - ia, Al - le -

praise For all Thy won-drous works and ways. Al - le - lu - ia, Al - le -

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

7 *pp leggiero*

lu - ia Al - le - lu - ia Al - le - lu - ia

lu - ia Al - le - lu - ia Al - le - lu - ia

lu - ia Al - le - lu - ia. Al - le - lu - ia.

lu - ia

Violins *p*

S Al - le - lu - ia Al - le - lu - ia.

A Al - le - lu - ia Al - le - lu - ia. Al - le - lu - ia.

T - ia.

S Al - le - lu - ia. Al -

A - ia. Al - le - lu - ia —

T Al - le - lu - ia.

S - le - lu - ia. Al - le - lu - ia. Al - le -

A Al - le - lu - ia —

T Al - le - lu - ia — Al - le - lu -

S - lu - ia. Al - le - lu - ia

A Al - le - lu - ia —

T - ia —

TENOR *mf*

BASS *mf*

Waves,

Waves,

8

T  
rol - ling in on e - vry shore, Pause at His foot - fall and a -

B  
rol - ling in on e - vry shore, — Pause at His foot - fall and a -

T  
- dore. — Al - le - lu - ia, Al - le - lu - ia. Ye torrents rush - ing from the

B  
- dore. Al - le - lu - ia, Al - le - lu - ia. Ye torrents rush - ing from the

T  
hills, Bless Him Whose hand your foun - tains fills. — Al - le - lu - ia, Al - le -

B  
hills, Bless Him Whose hand your foun - tains fills. — Al - le - lu - ia, Al - le -

T  
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

B  
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

SOPRANO *p*  
Earth, e - ver through the power di - vine, Seed - time and har - vest shall be

ALTO *p*  
Earth, e - ver through the power di - vine, Seed - time and har - vest shall be  
- - le - lu - ia.

T  
- lu - ia.

B  
- lu - ia.



S  
thine. Al - le - lu - ia, Al - le - lu - ia. Sweet flowers that per-fume all the

A  
thine. Al - le - lu - ia, Al - le - lu - ia. Sweet flowers that per-fume all the

*cresc. poco a poco*

S  
air, Thank Him that He hath made you fair — Al - le - lu - ia, Al - le -

A  
air, Thank Him that He hath made you fair. — Al - le - lu - ia, Al - le -

S  
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

A  
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

9

S  
- ia

A  
- ia

TENOR  
- ia

BASS *ff*  
- ia

ORGAN *f*

*ff* Burn, lamps of night, with con-stant

*ff* Burn,

Burn, lamps of night, with con-stant flame,

*ff*

Burn, lamps of night, with constant flame, — Al - le - lu -

flame, Al - le - lu - ia, Al - le - lu - ia

lamps of night, with constant flame, Al - le - lu - ia, Shine to the honour of His

— Shine to the hon - our of His name \_\_\_\_\_

- ia. Burn, lamps of night, with constant flame, \_\_\_\_\_

Burn, lamps of night, with constant flame, Shine to the hon - our of His name.

name. \_\_\_\_\_ Shine to the honour of His

— Al - le - lu - - ia — Al - le - lu - ia —

— Shine to the hon - our of His name. Thou  
 — the hon - our of His name. Al - le -  
 name Al - le - lu - ia.  
 — Thou sun, whom all the lands o -

sun, whom all the lands o - bey, Re -  
 - lu - ia. Thou sun, whom all the lands o -  
 Thou sun, whom all the lands o - bey  
 - bey, Re - new His praise

- new His praise from day to day, His praise from day to day. Thou  
 - bey, Re - new His praise from day to day. Al - le -  
 Thou sun, whom all the lands o -  
 from day to day Al - le -

sun, whom all the lands o - bey, Re - new His praise from day to  
 - lu - - ia. Thou sun, whom all the lands o - bey  
 - bey, Al - le - lu - - ia  
 - lu - - ia Al - le - lu - - ia

day, from day to day \_\_\_\_\_ Al - le -  
- Al - le - lu - - ia Re - new His praise from day to  
- Re - new His praise from day to day \_\_\_\_\_ Al - le -  
- Al - le - lu - - ia \_\_\_\_\_ Al - le -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "day, from day to day \_\_\_\_\_ Al - le -", "Al - le - lu - - ia Re - new His praise from day to", "Re - new His praise from day to day \_\_\_\_\_ Al - le -", and "Al - le - lu - - ia \_\_\_\_\_ Al - le -".

- lu - ia \_\_\_\_\_ Al - le - lu - - ia.  
day. \_\_\_\_\_ Al - le - lu - ia.  
- lu - ia \_\_\_\_\_ Al - le - lu - ia.  
- lu - ia \_\_\_\_\_ Al - le - lu - ia.  
*cresc.*

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "- lu - ia \_\_\_\_\_ Al - le - lu - - ia.", "day. \_\_\_\_\_ Al - le - lu - ia.", "- lu - ia \_\_\_\_\_ Al - le - lu - ia.", and "- lu - ia \_\_\_\_\_ Al - le - lu - ia.". The piano accompaniment includes the instruction "cresc.".

Largamente

*fff*

Al - le - lu - ia, Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia, Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia, Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia, Al - le - lu - ia Al - le - lu - ia

*Largamente*

*meno f*

Al - le - lu - ia Al - le - lu - ia.

Al - le - lu - ia Al - le - lu - ia.

Al - le - lu - ia Al - le - lu - ia.

Al - le - lu - ia Al - le - lu - ia.

*f cresc.*

*fff*



# GUSTAV HOLST

## VOCAL WORKS

### SEVEN CHORUSES FROM THE ALCESTIS OF EURIPIDES. No. 6

Translated by Gilbert Murray. Set for Unison Voices with accompaniment for Harp and three Flutes.

Vocal Score ... .. 5/-  
Flute Parts in Score ... .. 2/4

### THIS HAVE I DONE FOR MY TRUE LOVE.

To-morrow shall be my dancing day. Old Cornish Poem from Sandy's Collection. Vocal Quartet. Op. 34.

S.A.T.B. 1/4

Tonic Sol-fa Edition -/8

### TWO PSALMS for Chorus, String Orchestra and Organ.

Full Score ... .. 5/-  
String and Organ Parts ... .. each 1/4  
Wind and Percussion complete ... .. 2/4  
Vocal Score with Piano accompaniment

No. 1. Psalm LXXXVI. ... .. -/10

2. Psalm CXLVIII. Paraphrase by Frances Ralph Gray -/10

Tonic Sol-fa Edition. Nos. 1 & 2 ... -/8

### PSALM CXLVIII. Lord Who hast made us for Thine own.

Paraphrase by Francis Ralph Gray. For Voices and Organ or Piano. Edition for Schools

-/8

### PSALM CXLVIII. Rhown glod yn awr i Dduw o'r Nef. (Lord Who hast made us for Thine own). Welsh version by Enid Parry.

Arranged for Voices, Strings and Organ (or piano).

Edition for Schools -/8

## SONGS

With Piano Accompaniment  
Words by HUMBERT WOLFE

A LITTLE MUSIC	... ..	Compass D to G	2/6
BETELGEUSE	... ..	Compass B to F	2/6
ENVOI	... ..	Compass C to G	2/6
IN THE STREET OF LOST TIME.	... ..	Compass E to G	1/-
JOURNEY'S END	... ..	Compass C to G flat	1/-
NOW IN THESE FAIRYLANDS	... ..	Compass D to F	1/-
PERSEPHONE	... ..	Compass D to G flat	2/6
RHYME	... ..	Compass D to G	2/6
THE DREAM CITY	... ..	Compass D to G flat	2/6
THE FLORAL BANDIT	... ..	Compass C sharp to A flat	2/6
THE THOUGHT	... ..	Compass C sharp to F sharp	1/-
THINGS LOVELIER	... ..	Compass D to G	1/-

AUGENER Ltd.

18 GREAT MARLBOROUGH STREET,  
LONDON, W. 1.