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Canadian Branch

AMEN HOUSE

TORONTO

## Great is the Lord

Anthem for S.A.T.B. a capella

Written for the centenary of the Toronto Diocesan Synod, 1952, and inscribed to the Right Reverend Ray Beverley, M.A., D.D., Lord Bishop of Toronto.

Words from Ps. 48, v. 1; Ps. 84, v. 4;  
Ps. 33, vv. 11, 12; Ps. 89, v. 19.

HEALEY WILLAN

**Maestoso**

SOP. and high-ly to be prais - -

ALTO and high - ly to be prais -

TENOR Great is the Lord, and high - ly to be prais - -

BASS Great is the Lord, and high-ly to be prais - -

For rehearsal only

**Maestoso** ♩=96

8

Detailed description: This is a musical score for a four-part a cappella anthem. It features five staves. The top four staves are for Soprano (SOP.), Alto (ALTO), Tenor (TENOR), and Bass (BASS). The fifth staff is labeled 'For rehearsal only' and contains piano accompaniment. The music is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Maestoso' with a metronome marking of ♩=96. The lyrics are: 'and high-ly to be prais - -', 'and high - ly to be prais -', 'Great is the Lord, and high - ly to be prais - -', and 'Great is the Lord, and high-ly to be prais - -'. The piano part includes a dynamic marking of *f* and a fermata over the first measure.

ed: in the ci - ty of our God, e - ven up-on his

ed: in the ci - ty of our God, e - ven up-on his

ed: in the ci - ty of our God, e - ven up-on his

ed: in the ci - ty of our God, e - ven up-on his

ho - - ly hill. Great \_\_\_ is the Lord, and

ho - - ly hill. Great \_\_\_ is the Lord, and -

ho - - ly hill. Great \_\_\_ is the Lord, and

ho - - ly hill. Great \_\_\_ is the Lord, and -

10

high-ly to be prais - ed, e -

high - ly to be prais - ed, e -

high - ly to be prais - ed, e -

high - ly to be prais - ed, e -

- ven up - on his ho - ly hill. *rall.*

- ven up - on his ho - ly hill. *rall.*

- ven up - on his ho - ly hill. *rall.*

- ven up - on his ho - ly hill. *rall.*

20 - ven up - on his ho - ly hill. *rall.*

Moderato

*mp*  
Bless - ed are they — that dwell in thy house:

*mp*  
Bles - sed — are they — that dwell in thy house:

*mp*  
Bless - ed — are they that dwell in thy house:

*mp* *mf*  
Bless - ed are they that dwell in thy house: they — will be

Moderato ♩ = 84

*mf*  
they will be al - way — prais - - - ing

*mf*  
they will be al - way — prais - - - ing

*mf*  
they will be al - way prais - - - ing, prais - - -

al - - way prais - - - ing — thee. prais - - -

30

thee. Bless - ed are the peo - ple whose God

thee. Bless - ed are the peo - ple whose God

- ing thee. Bless - ed are the peo - ple whose God

- ing thee. Bless - ed are the peo - ple whose God is the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics "thee. Bless - ed are the peo - ple whose God". The second pair (Tenor and Bass) has the lyrics "thee. Bless - ed are the peo - ple whose God". The piano accompaniment is shown in grand staff notation. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

is the Lord Je - ho - - - vah: and bless - ed are the

is the Lord Je - ho - - - vah: and bless - ed

is the Lord Je - ho - - - vah: and bless - ed

Lord - - - Je - ho - - - vah: and

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts have the lyrics "is the Lord Je - ho - - - vah: and bless - ed are the". The piano accompaniment continues in the same key and time signature. A measure number "40" is indicated in a box above the piano part.

folk ————— that he — hath cho - sen — to be

are the folk — that he hath cho - sen to be —

are the folk — that he hath cho - sen to be —

bless - ed are the folk that he — hath cho - sen — to be

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "folk ————— that he — hath cho - sen — to be", "are the folk — that he hath cho - sen to be —", "are the folk — that he hath cho - sen to be —", and "bless - ed are the folk that he — hath cho - sen — to be".

his ————— in - he - ri - tance. —

his ————— in - he - ri - tance. —

his ————— in - he - ri - tance. —

his ————— in - he - ri - tance. — The coun - sel of the

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "his ————— in - he - ri - tance. —", "his ————— in - he - ri - tance. —", "his ————— in - he - ri - tance. —", and "his ————— in - he - ri - tance. — The coun - sel of the". A dynamic marking of *mf* is present in the piano accompaniment.

his ————— in - he - ri - tance. — The coun - sel of the

The third system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "his ————— in - he - ri - tance. — The coun - sel of the". A dynamic marking of *mf* is present in the piano accompaniment. A box containing the number "50" is located above the first measure of the piano accompaniment.

*mf* The coun-sel of the Lord shall en-dure — for ev-er: the

*mf* The coun-sel of the Lord shall en-dure — for ev-er: the—

*mf* The coun-sel of the Lord shall en-dure — for ev-er: the

Lord ————— shall en-dure for ev-er: the

thoughts — of his heart from gen - er - a - -

thoughts — of — his heart from gen - - - er

thoughts — of his heart from gen - - - er

thoughts — of his heart from gen - er - a - -

60

tion to gen - er - a - tion. — The

a - tion to gen - er - a - tion. — The

a - tion to gen - er - a - tion. — The

tion to gen - er - a - tion. — The

The

The

## Tempo I

The Ho - ly One of Is - ra - el is our

The Ho - ly One of Is - ra - el is our

Lord is our de - fence, the Ho - ly One of Is - ra - el is our —

Lord is our de - fence, the Ho - ly One of Is - ra - el is our

70

## Tempo I

The Ho - ly One of Is - ra - el is our



King. — Great is the Lord, and high-ly to be prais - -

King. — Great is the Lord, and — high - ly — to be

King. Great — is the Lord, and — high - ly to — be

King. Great — is the Lord, and — high - ly to be

- - - ed, e - ven up - on his

prais - - - ed, e - ven up - on

prais - - - ed, e - ven up - on his

prais - - - ed, e - ven up on his

80

*ff* **Largo**

ho - - - ly hill. Great - - - is the Lord, great - - -

his ho - - - ly hill. Great - - - is the Lord, great - - -

ho - - - ly hill. Great is the Lord, great - - -

ho - - - ly hill. - - - great - - -

*ff* **Largo**

*a tempo* **Animato**

\* to "Alleluia"

is the Lord. Lord. - - -

is the Lord. Lord. - - -

is the Lord. Lord. - - - Al - le - lu - - -

is the Lord, Lord. - - -

90 *a tempo* **Animato**

\*The anthem may end here, or continue with "Alleluia" as indicated.



Al - le lu - - - ya, al - - - le - lu - -  
ya, al - - - le - lu - ya, al - - - le -

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in G major and 4/4 time.



This system contains the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in G major and 4/4 time.



Al - le - lu - - - ya, al - le - lu - - -  
ya, al - le - lu - - - ya, al - - - le - -  
lu - - - ya, al - le - lu - - - ya, al - - -  
Al - le - lu - - -

This system contains the second four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The music is in G major and 4/4 time.



This system contains the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music is in G major and 4/4 time. A box containing the number 100 is located above the final measure of the system.

