

Wood Defava Series

TWO-PART CHORUSES

(Second Series)

No.			Price
377	O Lovely Night	<i>Michael Praetorius</i>	.12
392	Draw nigh to God	<i>Albion Metcalf</i>	.12
399	The Songster (The Robin)	<i>Charles E. Wheeler</i>	.10
510	Waltz of the Flowers	<i>P. I. Tschaikowsky</i>	.12
526	The Blue Alsatian Mountains	<i>Stephen Adams</i>	.12
546	A Joyous Song	<i>Robert W. Gibb</i>	.12
564	Our Country	<i>Joseph M. Lloyd</i>	.12
606	Spring	<i>Michael Moore</i>	.15
557	Lullaby	<i>Robert Lee Simes</i>	.15
617	Artist's Life	<i>Strauss-Gibb</i>	.15
616	Tales from the Vienna Woods	<i>Strauss-Gibb</i>	.15
621	How long wilt Thou forget me?	<i>Bach-Frazee</i>	.15
625	Vienna Life	<i>Strauss-Gibb</i>	.15
626	Good folk who dwell on earth	<i>K. K. Davis</i>	.15
630	Woodland Dreams	<i>Arditi-Gibb</i>	.15
631	Behold now, praise the Lord	<i>Everett Titcomb</i>	.15

THE B. F. WOOD MUSIC CO.
BOSTON, MASSACHUSETTS.
LONDON

Behold now, praise the Lord

Two-part Chorus

From Psalm 134

EVERETT TITCOMB

Con moto *f*

VOICE I Be - hold now, praise — the

VOICE II Be - hold now, praise — the

Con moto (M.M. ♩ = 92)

ORGAN *f*

with Pedals

mf

Lord, be - hold now, praise — the. Lord, now,

mf

Lord, be - hold now, praise the Lord, praise — the Lord,

mf

Manuals

f

praise the Lord, be - hold now, — be - hold now,

f

praise the Lord, be - hold now, praise the Lord,

ff

Pedals

Also available for Mixed Voices, Wood Octavo Series No 457.

praise the Lord, be - hold now, praise the Lord, _____ be -

praise the Lord, be - hold now, praise the Lord, be - hold now,

cresc. *ff*

cresc. *ff*

cresc.

hold now, praise the Lord, All ye ser-vants of the

praise the Lord, praise the Lord, _____ be - hold now, praise the

f *rall.*

rall.

rall.

Lord, be - hold _____ now, praise the Lord,

Lord, be - hold now, praise _____ the Lord,

f a tempo

f a tempo

f a tempo

f a tempo

*) 2d Sopranos sing with the Altos, in the following six measures.

praise _____ the Lord;

praise _____ the Lord;

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first vocal line has the lyrics "praise _____ the Lord;" and the second has "praise _____ the Lord;". Both lines feature a melodic line with a fermata over the final note. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) showing chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning.

all ye ser- vants of the Lord, all ye ser - vants—

all ye ser- vants of the Lord, all ye ser - vants—

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first vocal line has the lyrics "all ye ser- vants of the Lord, all ye ser - vants—" and the second has "all ye ser- vants of the Lord, all ye ser - vants—". Both lines feature a melodic line with a fermata over the final note. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) showing chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

rit.

of the Lord.

rit.

of the Lord.

Lento

pp sw.

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first vocal line has the lyrics "of the Lord." and the second has "of the Lord.". Both lines feature a melodic line with a fermata over the final note. A dynamic marking of *rit.* (ritardando) is present above the first vocal line. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) showing chords and moving lines. A dynamic marking of *pp sw.* (pianissimo swell) is present in the middle of the system. The tempo marking *Lento* is also present.

Con moto *p*

Ye that by night

p

Ye that by night, — ye that by night —

Con moto

pp

mp

stand in the house of the Lord,

mp

stand in the house — of the Lord, —

mp

acc.

e - ven in the courts — of the house of our

acc.

e - ven in the courts — of the house of our

acc.

*) 2d Sop. ad lib. If sung by three voices, this section may be unaccompanied.

dim. *pp* , *rall.*

God, of the house of our God.

dim. *pp* , *rall.*

God, of the house of our God.

dim. *pp* *rall.*

a tempo
mp *pp*

Lift up your hands in the sanc-tu-a-ry, —

a tempo
mp *pp*

Lift up your hands in the sanc-tu-a-ry, —

Org. *mp a tempo* *pp*

Pedals (Man.)

ppp *mf* *rit.* *pp* Tempo I

— and praise the Lord.

ppp *mf* *rit.* *pp*

— and praise the Lord.

ppp *mf* *pp* *pp* *sempre cresc.*

Tempo I

Pedals

marcato

Pedals

f Be-hold now, praise — the Lord, praise the Lord,

f Be-hold now, praise — the Lord, praise the Lord,

f

ff

fff praise — the Lord, praise the Lord,

fff praise the Lord, praise — the Lord,

fff

ff all ye ser - vants of the Lord, *f* praise _____

ff all ye ser - vants of the Lord, *f* praise _____

The first system of the musical score consists of three staves. The top two staves are vocal parts, both starting with a fortissimo (*ff*) dynamic. The lyrics are "all ye ser - vants of the Lord, praise _____". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#).

_____ the Lord, *ff* praise _____ the Lord, _____

_____ the Lord, *ff* praise _____ the Lord, _____

The second system continues the vocal and piano parts. The lyrics are "_____ the Lord, praise _____ the Lord, _____". The piano accompaniment features a prominent melodic line in the right hand with slurs and accents, and a supporting bass line. A *rit.* (ritardando) marking is present towards the end of the system. The key signature remains one sharp.

Largamente *fff* praise _____ the Lord. _____

Largamente *fff* praise _____ the Lord. _____

The third system is marked *Largamente* and *fff* (fortississimo). The lyrics are "praise _____ the Lord. _____". The piano accompaniment is characterized by wide intervals and a slow, grandiose feel. The key signature has one sharp. The system concludes with a *sfz* (sforzando) marking.

WOOD OCTAVO SERIES

PART SONGS FOR WOMEN'S VOICES (Second Series)

No.			Price
318	DOWN IN A FLOWERY VALE	Constanzo Festa	.12
334	MORNING	Edvard Grieg	.15
351	O LOVELY PEACE (<i>Judas Maccabaews</i>)	George Frideric Handel	.15
354	O NIGHT OF DREAMS	Charles Wakefield Cadman	.15
356	MORNING NOW BECKONS	Czecho-Slovakian Folksong	.15
360	ECHO SONG	Orlando di Lasso	.15
365	DANCING ON THE GREEN ("Country Gardens")	Old English Morris Dance Tune	.15
367	CRADLE SONG	Johannes Brahms	.10
374	AS TORRENTS IN SUMMER	Edward Elgar	.15
376	ELEGY (<i>Elegischer Gesang</i>)	L. van Beethoven	.15
379	DEDICATION (<i>Widmung</i>)	Robert Franz	.15
383	OPEN THY BLUE EYES	Jules Massenet	.15
388	MY BONNIE LASS SHE SMILETH	Thomas Morley	.15
391	BELLS	Russian Folksong	.10
413	LIFT THINE EYES ("Elijah")	Felix Mendelssohn	.10
443	AVE MARIA	Bach-Gounod	.15
467	THE TIME OF ROSES	Franz Bornschein	.15

G&C

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TWO-PART CHORUSES

No.			Price
226	Hallelujah, Amen ("Judas Maccabaeus")	<i>George Frideric Handel</i>	.12
227	Beside Thy cradle here I stand	<i>Johann Sebastian Bach</i>	.10
228	Lead me, Lord	<i>Samuel Sebastian Wesley</i>	.10
229	Children, pray this love to cherish	<i>Louis Spohr</i>	.10
230	O Saviour of the World	<i>John Goss</i>	.10
231	God is a Spirit ("The Woman of Samaria")	<i>William Sterndale Bennett</i>	.10
232	Let their celestial concerts unite ("Samson")	<i>George Frideric Handel</i>	.12
218	Christmas Carol	<i>A. E. Horrocks</i>	.15
238	Heaven is my home	<i>George B. Nevin</i>	.10
247	Abide with me	<i>W. B. Lincoln</i>	.10
244	The Royal Minuet (Minuet in G)	<i>Ludwig van Beethoven</i>	.12
256	Dear land of home (From "Finlandia")	<i>Jean Sibelius</i>	.12
259	Angel voices ever singing (Cherubim Song, No. 7)	<i>D. S. Bortniansky</i>	.10
270	Morning Hymn	<i>Georg Henschel</i>	.10
303	The Galway Piper	<i>Irish Air</i>	.12
312	Dark Eyes	<i>Russian Folksong</i>	.17
321	Hear me when I call	<i>King Hall</i>	.12
326	Praise the Lord, O Jerusalem	<i>J. H. Maunder</i>	.12
330	Czecho-Slovakian Dance Song		.12
348	O lovely Peace ("Judas Maccabaeus")	<i>George Frideric Handel</i>	.12

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