

TWO PSALMS

FOR

Chorus, String Orchestra & Organ,

BY

G. HOLST

VOCAL SCORE

		Net
<u>No. 1.</u>	Psalm LXXXVI.	...
		10d.
2.	Psalm CXLVIII.	...
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18 GREAT MARLBOROUGH STREET,
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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 (Augener Ltd.) are appended.

I

PSALM LXXXVI

Gustav Holst

Andante mesto

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

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

pp *dim.* *ppp*

1

ALTO

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

BASS

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

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.

The piano accompaniment consists of a right hand with a single note (F) and a left hand with a series of eighth notes (F, G, A, B, C, D, E, F) repeated across the system.

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,

The piano accompaniment consists of a right hand with a single note (F) and a left hand with a series of eighth notes (F, G, A, B, C, D, E, F) repeated across the system.

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. _____

The piano accompaniment consists of a right hand with a single note (F) and a left hand with a series of eighth notes (F, G, A, B, C, D, E, F) repeated across the system. The instruction *il basso sempre staccato* is written above the piano part.

2

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of two flats (B-flat and E-flat). The first system is marked with a piano (*p*) and legato instruction. The notation includes various musical elements such as chords, arpeggios, and melodic lines, with some measures featuring slurs and ties. The piece concludes with a final cadence in the fifth system.

TENOR SOLO

senza misura

SOPRANO

pp

ALTO

pp

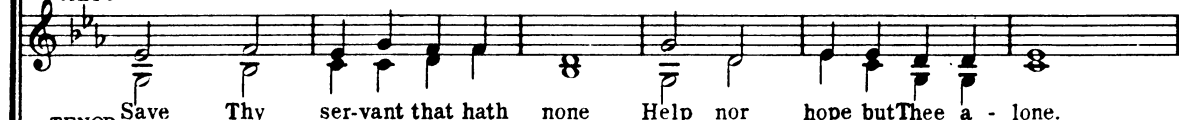
TENOR SOLO

*senza misura**cresc.*

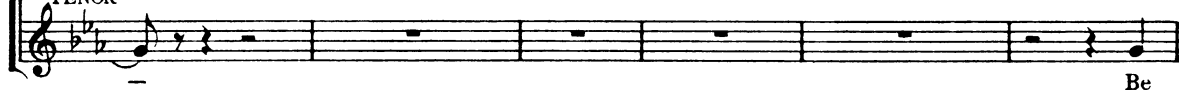
SOPRANO



ALTO



TENOR



Be

TENOR SOLO

*senza misura**cresc.*

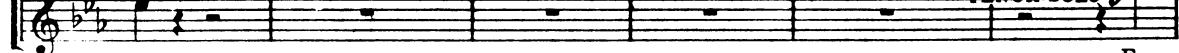
TUTTI



TUTTI



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

ad lib.

mercy unto them that call upon Thee Give ear O

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

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

6

end - less bliss do lead.

end - less bliss do lead.

end - less bliss do lead.

end - less bliss do lead.

p

movendo

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

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

7 *pp leggiero*

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

pp leggiero

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

pp leggiero

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

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 -

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 - v'ry shore, Pause at His foot - fall and a -

B rol - ling in on e - v'ry 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

BASS *ff*

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 piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with a sharp key signature and a common time signature. The bass staff provides a harmonic foundation with sustained notes and moving lines.

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

day. _____ Al - le - lu - ia.

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

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

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a sharp key signature and a common time signature. The bass staff provides a harmonic foundation with sustained notes and moving lines. A *cresc.* (crescendo) marking is present in the bass staff.

Largamente

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*

The first system consists of five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics 'Al - le - lu - ia, Al - le - lu - ia Al - le - lu - ia'. The fifth is a piano accompaniment staff with chords and a melodic line. Dynamics include *ff* and *meno f*. The tempo is marked *Largamente*.

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. *ff*

The second system also consists of five staves. The first four are vocal staves with lyrics 'Al - le - lu - ia Al - le - lu - ia.'. The fifth is a piano accompaniment staff. Dynamics include *f cresc.* and *ff*. The tempo remains *Largamente*.

GUSTAV HOLST

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