

TWENTY
SHORT ANTHEMS
OR
RESPONSES

BY

MAX REGER



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Contents

	ADVENT	PAGE
1 BEHOLD, THE DAYS COME, SAITH THE LORD	7	
CHRISTMAS		
2 THE WORD WAS MADE FLESH AND DWELT AMONG US	12	
EPIPHANY		
3 ARISE, SHINE, FOR THY LIGHT IS COME	16	
PASSION SEASON		
4 HE WAS BROUGHT AS A LAMB TO THE SLAUGHTER	20	
EASTER		
5 CHRIST BEING RAISED FROM THE DEAD DIETH NO MORE	23	
ASCENSION		
6 GO YE INTO ALL THE WORLD, AND PREACH THE GOSPEL	29	
WHITSUNTIDE		
7 AND THERE APPEARED UNTO THE APOSTLES CLOVEN TONGUES	35	
TRINITY		
8 WE BLESS THE FATHER, AND THE SON, AND THE HOLY GHOST	40	
GENERAL		
9 FOREVER, O LORD, THY WORD IS SETTLED IN HEAVEN	44	
10 WE KNOW NO OTHER GOD BEFORE THE LORD	50	
11 FEAR GOD AND KEEP HIS COMMANDMENTS	54	
12 THINE, O LORD, IS THE POWER	57	
13 LOOK DOWN, O LORD, FROM THY HOLY PLACE	61	
14 BLESS THE LORD AT ALL TIMES	65	
15 MAKE ME TO GO IN THE PATH OF THY COMMANDMENTS	69	
THE BURIAL SERVICE		
16 SHALL WE RECEIVE GOOD AT THE HAND OF THE LORD	76	
17 I KNOW THAT MY REDEEMER LIVETH	78	
18 IF WE BELIEVE THAT JESUS DIED AND ROSE AGAIN	81	
19 BEHOLD, HOW THE RIGHTEOUS DIETH	84	
20 I WILL LAY ME DOWN IN PEACE AND SLEEP	87	

PREFACE

THE text of the Responsories here given is that of the authorized Common Service of the Lutheran Church, which in its Orders for Matins and Vespers has retained this characteristic and beautiful element of the historic Liturgy.

The present collection is one of a series of Service Books edited by Mr. Harry G. Archer and the Rev. Luther D. Reed. Desiring a setting for the Responsories which should represent the ablest and best in original modern musical composition, and, at the same time, in formal churchly dignity and devotional restraint, be in entire harmony with the best ideals and traditions in Church music, these editors personally enlisted the interest and services of the eminent composer Dr. Max Reger.

The Scriptural character and appropriateness of the Responsories and the merit and beauty of Dr. Reger's settings suggest a much wider usefulness for these compositions in the Services of all Christian Communions.

The historic use of the Responsories is immediately after the Lesson, but they may be regarded as short anthems which may be used at any appropriate place in the Service.

Composed for Church use, the right of performance in public concerts at which an admission fee is required is herewith retained by Dr. Reger.

I. Behold, the Days Come, Saith the Lord.

Moderato. (ADVENT.) MAX REGER.

SOPRANO. *mp*

ALTO. *Moderato. mp*

TENOR. *Moderato. mp*

BASS. *Moderato. mp*

ORGAN.

Be - hold, the days come, saith the Lord, that I will raise un - to
 Be - hold, the days come, saith the Lord, that I will raise un - to
 Da - vid a right - eous Branch, and a King shall reign and pros -
 Da - vid a right - eous Branch, and a King shall reign and pros -

BEHOLD, THE DAYS COME, SAITH THE LORD.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is G major (one sharp). The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics are:

per, and shall ex - e - cute judg - ment and jus - tice in the earth.
per, and shall ex - e - cute judg - ment and jus - tice in the earth.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is G major (one sharp). The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics are:

And this is His Name where-by He shall be call - ed, The
And this is His Name where-by He shall be call - ed, The

BEHOLD, THE DAYS COME, SAITH THE LORD.

VERSE.

mp

cre

Lord..... our Right - eous - ness. In His days shall

VERSE.

mp

cre

Lord..... our Right - eous - ness. In His days shall

VERSE.

mp

cre

scen

- - - do..... f

Ju - dah be saved, and Is - ra - el shall dwell safe - ly.

scen

- - - do..... f

Ju - dah be saved, and Is - ra - el shall dwell safe - ly.

scen

- - - do..... f

BEHOLD, THE DAYS COME, SAITH THE LORD.

A musical score for a three-part setting (SATB or similar) in common time and G major. The vocal parts are written in soprano, alto, and bass clef staves. The piano accompaniment is written in a single staff below the voices. The music consists of two systems of four measures each. The first system begins with a forte dynamic (f). The lyrics are: "And this is His Name whereby He shall be call - ed, The Lord our". The second system begins with a forte dynamic (f). The lyrics are: "Right - eous - ness. Glo - ry be to the Fa - ther, and to the Son," followed by a repeat sign and the same lyrics again. The piano part features sustained notes and chords throughout both systems.

BEHOLD, THE DAYS COME, SAITH THE LORD.

A musical score for a three-part setting (Soprano, Alto, and Bass) in common time, G major. The vocal parts are written in soprano, alto, and bass clefs. The piano accompaniment is written in bass and treble clefs. The music consists of eight staves of music, divided into two systems by a vertical bar line. The first system concludes with a dynamic marking of *mf*. The second system begins with a dynamic marking of *f*, followed by a ritardando (rit.) over the final notes of the melody. The lyrics are integrated into the music, appearing below the vocal parts. The piano part provides harmonic support throughout the piece.

and to the Ho - ly Ghost. And this is His Name where-by
and to the Ho - ly Ghost. And this is His Name where-by

He shall be call - ed, The Lord our Right - eous - ness.
Right - eous - ness.

He shall be call - ed, The Lord our Right - eous - ness.

2. The Word was Made flesh.

MAX REGER.

f Con moto (CHRISTMAS.)

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

Con moto

ff

we be - held His glo - ry, the glo - - ry

ff

we be - held His glo - ry, the glo - - ry

ff

THE WORD WAS MADE FLESH.



p Full of grace and truth. In the be - gin - ning was the

p Full of grace and truth. In the be - gin - ning was the

VERSE.



THE WORD WAS MADE FLESH.

Musical score for "THE WORD WAS MADE FLESH." The score consists of four staves of music. The first two staves are in treble clef, the third is in bass clef, and the fourth is also in bass clef. The key signature changes between G major and C major. The tempo is indicated by a quarter note followed by a 'P' (Presto). The dynamics include 'ff' (fortissimo) and 'p' (pianissimo). The lyrics are: "Word, and the Word was with God, and the Word was God. Word, and the Word was with God, and the Word was God."

Continuation of the musical score. The lyrics are: "Full of grace and truth.— Glo - ry be to the Full of grace and truth.— Glo - ry be to the". The dynamics include 'p' (pianissimo), 'p' (pianissimo), 'f' (fortissimo), and 'p' (pianissimo). The score continues with the same four staves and key signatures as the previous section.

THE WORD WAS MADE FLESH.

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

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

ff *p* rit.....
Ho - ly Ghost, Full of grace and truth.....

ff *p* rit.....
Ho - ly Ghost, Full of grace and truth.....

ff *p* rit.....

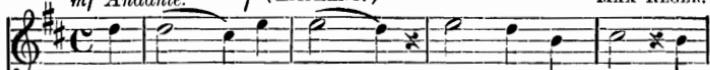
3. Arise, Shine, for Thy Light is Come.

mf Andante.

f (EPIPHANY.)

MAX REGER.

SOPRANO.



ALTO.



TENOR.



BASS.



Andante.

ORGAN.



light is come, And the Glo - ry of the Lord is

light is come.

light is come. And the Glo - ry of the Lord is

light is come.

ARISE, SHINE, FOR THY LIGHT IS COME.

mf VERSE.

Musical score for piano and voice. The vocal part consists of three staves of music in G major, 2/4 time. The piano part is below. The lyrics are:

ris - en up - on thee. And the Gen - tiles shall come to thy
ris - en up - on thee. And the Gen - tiles shall come to thy

The vocal part ends with a repeat sign and the piano part continues with a forte dynamic.

VERSE.

mf

Musical score for piano and voice. The vocal part consists of three staves of music in G major, 2/4 time. The piano part is below. The lyrics are:

light, And kings to the bright-ness of thy ris - - ing.
light, And kings to the bright-ness of thy ris - - ing.

The vocal part ends with a repeat sign and the piano part continues with a forte dynamic.

ARISE, SHINE, FOR THY LIGHT IS COME.



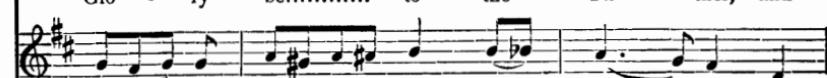
And the Glo - ry of the Lord is ris - en up-on thee.



And the Glo - ry of the Lord is ris - en up-on thee.



Glo - ry be..... to the Fa - ther, and



Glo - ry be..... to the Fa - ther, and



Glo - ry be..... to the Fa - ther, and



ARISE, SHINE, FOR THY LIGHT IS COME.

seen - - - do. ff >

to the Son, and to the Ho ly Ghost.

seen - - - do. ff >

to the Son,..... and to the Ho ly Ghost.

seen - - - do. ff >

And the glo - ry of the Lord is ris - en up - on thee.

rit.....

And the glo - ry of the Lord is ris - en up - on thee.

f

rit.....

4. He was Brought as a Lamb to the Slaughter.

(PASSION SEASON.)

mf MAX REGER.

SOPRANO.



He was brought as a lamb to the slaughter. He was op -

ALTO.



He was brought as a lamb to the slaughter. He was op -

TENOR.



He was brought as a lamb to the slaughter. He was op -

BASS.



Grave.



ORGAN.

p *mf*



p



press-ed and He was af - flict - ed, yet He o - pen-ed not His mouth.

p



press-ed and He was af - flict - ed, yet He o - pen-ed not His mouth.

p



HE WAS BROUGHT AS A LAMB TO THE SLAUGHTER.

pp

He was de - liv - er-ed up to death, that He might quicken His peo - ple.

pp

He was de - liv - er-ed up to death, that He might quicken His peo - ple.

VERSE.

f VERSE.

In Sa - lem al - so is His tab - er - na - cle, and His

f VERSE.

In Sa - lem al - so is His tab - er - na - cle, and His

VERSE.

f

HE WAS BROUGHT AS A LAMB TO THE SLAUGHTER.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The tempo is marked 'sempre f' (always forte) throughout the piece. The lyrics are integrated into the musical lines. The first section of lyrics is:

dwell - ing - place in Zi - - on. He was de -
dwell - ing - place in Zi - - on. He was de -

The second section of lyrics is:

liv - er-ed up to death, that He might quick-en His peo - ple.
liv - er-ed up to death, that He might quick-en His peo - ple.

Accompanying dynamics include 'p' (piano), 'pp' (pianissimo), and 'rit.' (ritardando). The score concludes with a final dynamic of 'pp'.

5. Christ Being Raised from the Dead.

Con moto. (EASTER.)

MAX REGER.

SOPRANO.

Christ be - ing rais'd from the dead, di - eth no more;

ALTO.

TENOR.

BASS.

ORGAN.

Con moto.

f

death hath no more do - min - ion o - ver Him.

death hath no more do - min - ion o - ver Him.

ORGAN.

CHRIST BEING RAISED FROM THE DEAD.

The musical score consists of three staves of music in common time, key signature of two sharps, and treble clef. The first staff contains the vocal line and the lyrics "In that He liv - eth, He liv - eth un - to God. Hal - le -". The second staff contains a harmonic line. The third staff contains another harmonic line. The vocal line begins with a forte dynamic (f) and ends with a fortissimo dynamic (ff). The lyrics continue in the second section with "In that He liv - eth, He liv - eth un - to God. Hal - le -". The vocal line then concludes with "lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!" followed by a repeat sign and "lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!". The harmonic lines provide harmonic support throughout the piece.

In that He liv - eth, He liv - eth un - to God. Hal - le -

In that He liv - eth, He liv - eth un - to God. Hal - le -

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

CHRIST BEING RAISED FROM THE DEAD.

p VERSE.

Christ was de - liv - er'd for our of - fen - ces and rais'd a -

p VERSE.

Christ was de - liv - er'd for our of - fen - ces and rais'd a -

VERSE.

p

f

gain for our jus - ti - fi - ca - tion.

gain for our jus - ti - fi - ca - tion.

p

f

gain for our jus - ti - fi - ca - tion.

p

f

CHRIST BEING RAISED FROM THE DEAD.

The musical score consists of four systems of music. The first system features two staves of vocal music in G major (two sharps) and common time. The vocal parts sing "In that He liv - eth, He liv - eth un - to God. Hal - le -". The piano accompaniment staff below has a treble clef and two sharps, with a dynamic marking of *f*. The second system continues the vocal line with the same lyrics, followed by a piano dynamic of *ff*. The third system begins with a piano dynamic of *f*, followed by a vocal entry with the lyrics "lu - jah! Hal - le - lu - jah! Hal - le - lu - - - jah!". The piano accompaniment staff has a bass clef and two sharps. The fourth system continues the vocal line with the same lyrics, followed by a piano dynamic of *ff*.

In that He liv - eth, He liv - eth un - to God. Hal - le -

In that He liv - eth, He liv - eth un - to God. Hal - le -

lu - jah! Hal - le - lu - jah! Hal - le - lu - - - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - - - jah!

CHRIST BEING RAISED FROM THE DEAD.

Glo - ry be to the Fa - ther, and to the
Glo - ry be to the Fa - ther, and to the
Glo - ry be to the Fa - ther, and to the

più f.
Son, and to the Ho - ly Ghost.
Son, and to the Ho - ly Ghost.
Son, and to the Ho - ly Ghost.

CHRIST BEING RAISED FROM THE DEAD.

The musical score consists of three staves. The top two staves are for voices, each with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The lyrics "In that He liv - eth, He liv - eth un - to God. Hal - le -" are repeated twice. The third staff is for the basso continuo, featuring a bass clef and a key signature of one sharp (F#). It provides harmonic support with sustained notes and chords. The vocal parts conclude with a melodic line ending in a cadence, marked with *ff* (fortissimo) and *rit.* (ritardando).

In that He liv - eth, He liv - eth un - to God. Hal - le -

In that He liv - eth, He liv - eth un - to God. Hal - le -

lu - jah! Hal - le - lu - jah! Hal - le - lu - - - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - - - jah!

rit.....

ff

rit.....

rit.....

ff

rit.....

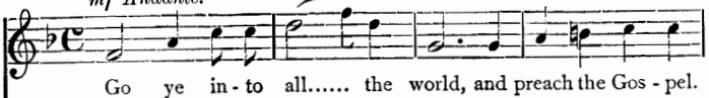
rit.....

6. Go Ye Into All the World.

mf Andante. (ASCENSION.)

MAX REGER.

SOPRANO.



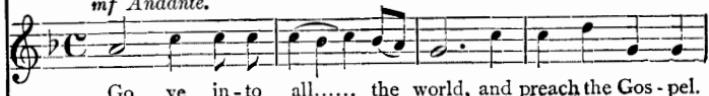
Go ye in - to all..... the world, and preach the Gos - pel.

ALTO.

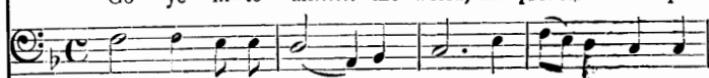


mf Andante.

TENOR.



BASS.



Andante.

ORGAN.



Hal - - - le - - lu - - - jah!

Hal - - - le - - lu - - - jah!

Hal - - - le - - lu - - - jah!

Hal - - - le - - lu - - - jah!



GO YE INTO ALL THE WORLD.

He that be - liev - eth, and is bap - tiz - ed, shall be sav - ed.
He that be - liev - eth, and is bap - tiz - ed, shall be sav - ed.

Hal - le - lu - jah! Hal - le - lu - - - jah!
Hal - le - lu - jah! Hal - - - le - lu - - - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Hal - - - le - lu - - - jah!

GO YE INTO ALL THE WORLD.

mf VERSE.



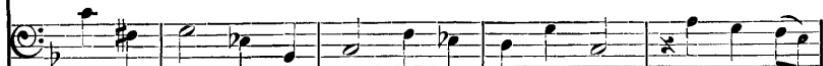
In the Name of the Fa - ther, and of the Son, and of the



mf VERSE.



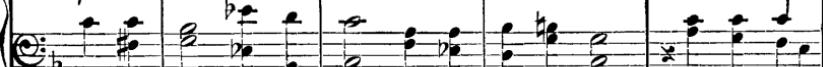
In the Name of the Fa - ther, and of the Son, and of the



VERSE.



mf



Ho - ly Ghost. He that be - liev - eth, and is bap -



mf



Ho - ly Ghost. He that be - liev - eth, and is bap -



mf



GO YE INTO ALL THE WORLD.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The time signature changes from common time to 3/4 time at the beginning of the second section. The music includes various dynamics such as *f* (fortissimo) and *p* (pianissimo). The lyrics are integrated into the music, appearing below the notes. The first section ends with a repeat sign and leads into a second section where the lyrics "Hal - le - lu - jah!" are repeated multiple times.

tiz - ed, shall be sav - ed.

tiz - ed, shall be sav - ed. Hal - le -

Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - - - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - - - le - lu - jah!

32

GO YE INTO ALL THE WORLD.

f

Glo - ry be to the Fa - ther,
Glo - ry be to the Fa - ther,
And to the Son, and to the Ho - ly Ghost.

The musical score consists of four staves. The top two staves are for voices, each with a treble clef and a key signature of one flat. The third staff is for the bassoon, with a bass clef and a key signature of one flat. The bottom staff is for the piano, with a bass clef and a key signature of one flat. The vocal parts sing "Glo - ry be to the Fa - ther," followed by a repeat of the phrase. The bassoon part provides harmonic support. The piano part features a simple harmonic progression with sustained notes and chords.

And to the Son, and to the Ho - ly Ghost.
And to the Son, and to the Ho - ly Ghost.

This section of the score continues the vocal parts from the previous section. The bassoon part is absent. The piano part maintains the harmonic foundation established in the first section.

GO YE INTO ALL THE WORLD.

Musical score for 'GO YE INTO ALL THE WORLD.' featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The tempo is marked 'f' (fortissimo). The lyrics 'He that believ - eth, and is bap - tiz - ed, shall be sav - ed.' are repeated twice. The music consists of eighth and sixteenth note patterns.

Musical score for 'HALLELUJAH!' featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The tempo is marked 'ff' (fortississimo) and 'rit.' (ritardando). The lyrics 'Hal - le - lu - jah!' are repeated three times. The music includes dynamic markings 'ff' and 'rit.'.

7. And There Appeared Unto the Apostles.

(WHTSUNTIDE.)

MAX REGER.

SOPRANO. *mp Poco sostenuto.*

And there ap - pear - ed un - to the A - pos - tles clo-ven tongues,

ALTO.

TENOR.

BASS.

ORGAN. *mp*

And there ap - pear - ed un - to the A - pos - tles clo-ven tongues,

like..... as of fire. Hal - le - lu - jah! Hal - le -

like as of fire. Hal - le - lu - jah!

f

AND THERE APPEARED UNTO THE APOSTLES.

Musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The vocal line consists of eighth and sixteenth note patterns. The lyrics are: "lu - - - jah! And the Ho - ly Ghost sat up-on.....", "Hal - le - lu - - jah! And the Ho - ly Ghost sat up-on.....", "each of them. Hal - le - lu - - - - jah!", and "each of them. Hal - le - lu - - - - jah!". The dynamic is marked *f* (fortissimo) at the end of the piece.

AND THERE APPEARED UNTO THE APOSTLES.

mp VERSE.

And they be - gan to speak with oth - er tongues the

mp VERSE.

And they be - gan to speak with oth - er tongues..... the

VERSE.

mp

won - der-ful works of God. And the Ho - ly Ghost sat up - on.....

won - der-ful works of God. And the Ho - ly Ghost sat up - on.....

AND THERE APPEARED UNTO THE APOSTLES.

each of them. Hal - le - lu - - - jah!

each of them. Hal - le - lu - - - jah!

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

AND THERE APPEARED UNTO THE APOSTLES.

and to the Ho - ly Ghost. And the Ho - ly Ghost sat up - on

and to the Ho - ly Ghost. And the Ho - ly Ghost sat up - on

each of them. Hal - le - lu - - - - jah!

each of them. Hal - le - lu - - - - jah!

Hal - le - lu - - - - jah!

ff rit.

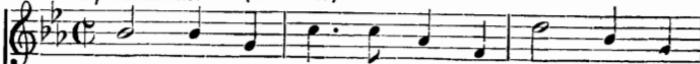
ff rit.

ff rit.

8. We Bless the Father, and the Son, and the Holy Ghost.

mf Moderato. (TRINITY.)

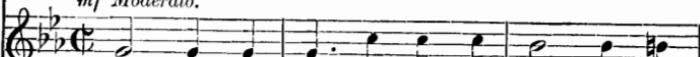
MAX REGER.

SOPRANO. | 

We bless the Fa - ther, and the Son, and the

ALTO. | 

mf Moderato.

TENOR. | 

We bless the Fa - ther, and the Son, and the

BASS. | 

Moderato.

ORGAN. | 

f

Ho - ly Ghost. Praise Him and mag - ni - fy Him for - ev - er.

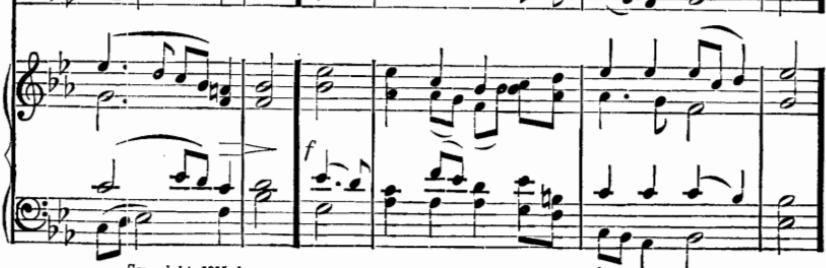
f

Ho - ly Ghost. Praise Him and mag - ni - fy Him for - ev - er.

f

Ho - ly Ghost. Praise Him and mag - ni - fy Him for - ev - er.

f



WE BLESS THE FATHER, AND THE SON.

mf VERSE.

Bless-ed art Thou, O Lord, in..... the fir - ma-ment of heav'n,

mf VERSE.

Bless-ed art Thou, O Lord, in..... the fir - ma-ment of heav'n,

VERSE.

and a-bove all to be prais-ed and glo-ri-fied for - ev - - er.

and a-bove all to be prais-ed and glo-ri-fied for - ev - - er.

WE BLESS THE FATHER, AND THE SON.



Praise Him and mag - ni - fy Him for - ev - - er.



Praise Him and mag - ni - fy Him for - ev - - er.



Glo - ry be..... to the Fa - ther, and to the



Glo - ry be..... to the Fa - ther, and to the



WE BLESS THE FATHER, AND THE SON.

Musical score for "WE BLESS THE FATHER, AND THE SON." The score consists of two systems of music. The top system features three staves. The first two staves are soprano voices in G clef, with lyrics: "Son, and to the Ho - - - ly Ghost." The third staff is a basso continuo staff in C clef, providing harmonic support. The bottom system also has three staves. The first two staves are soprano voices in G clef, with lyrics: "Praise Him and mag - ni - fy Him for - ev - er." The third staff is a basso continuo staff in C clef. The music includes dynamic markings like *f* (fortissimo) and *rit.* (ritardando), and various articulations such as slurs and grace notes.

Soprano 1: Son, and to the Ho - - - ly Ghost.

Soprano 2: Son, and to the Ho - - - ly Ghost.

Basso continuo:

Soprano 1: Praise Him and mag - ni - fy Him for - ev - er.

Soprano 2: Praise Him and mag - ni - fy Him for - ev - er.

Basso continuo:

9. Forever, O Lord, Thy Word Is Settled.

f Con moto. (GENERAL.)

MAX REGER.

SOPRANO. *f Con moto.*

ALTO. *f Con moto.*

TENOR. *f Con moto.*

BASS. *Con moto.*

ORGAN. *f*

FOREVER, O LORD, THY WORD IS SETTLED.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The vocal parts sing in unison, repeating the phrase "lamp unto my feet, and a light unto my path." The piano part provides harmonic support with sustained notes and chords. The key signature is one flat, and the time signature is common time.

lamp un - to my feet, and a light un - to my path.
lamp un - to my feet, and a light un - to my path.

A continuation of the musical score. The vocal parts sing in unison, repeating the phrase "Lord, I have lov-ed the hab-i-ta-tion of Thy house." The piano part provides harmonic support with sustained notes and chords. The key signature changes to no sharps or flats, and the time signature remains common time. The dynamic marking "p" (piano) appears above the piano staff in the third section.

Lord, I have lov-ed the hab-i-ta-tion of Thy house,
Lord, I have lov-ed the hab-i-ta-tion of Thy house,

FOREVER, O LORD, THY WORD IS SETTLED.

f

and the place where Thine hon - or dwell - - eth.

f

and the place where Thine hon - or dwell - - eth.

f

mp VERSE. cre - - scen - do. *f*
Bless - ed are they that hear the Word of God and keep it.

mp VERSE. cre - - scen - do. *f*

Bless - ed are they that hear the Word of God and keep it.

VERSE.

mp

cre - - scen - do. *f*

FOREVER, O LORD, THY WORD IS SETTLED.

A musical score for three parts: two voices (treble and bass) and basso continuo. The treble and bass voices sing in unison. The basso continuo part includes a basso part with slurs and a harmonic part with basso clef and various chords. The music consists of eight staves of four measures each. The key signature changes from G major to F major at the beginning of the second section. The dynamics are marked with 'p' (piano), 'f' (forte), and 'ff' (double forte). The vocal parts begin with a piano dynamic, followed by a forte dynamic. The basso continuo part begins with a forte dynamic. The vocal parts sing 'Lord, I have lov-ed the hab-i-ta-tion of Thy house,' twice, and then 'and the place where Thine hon-or dwell - - eth.' twice. The basso continuo part ends with a forte dynamic.

Lord, I have lov-ed the hab-i-ta-tion of Thy house,

Lord, I have lov-ed the hab-i-ta-tion of Thy house,

and the place where Thine hon-or dwell - - eth.

and the place where Thine hon-or dwell - - eth.

FOREVER, O LORD, THY WORD IS SETTLED.

Musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature changes from B-flat major to A major at the beginning of the second measure. Measure 1: Soprano: Glo - ry be to the Fa - ther, Alto: Glo - ry be to the Fa - ther, Tenor: Glo - ry be to the Fa - ther. Measure 2: Soprano: Glo - ry be to the Fa - ther, Alto: Glo - ry be to the Fa - ther, Tenor: Glo - ry be to the Fa - ther. Measure 3: Soprano: Glo - ry be to the Fa - ther, Alto: Glo - ry be to the Fa - ther, Tenor: Glo - ry be to the Fa - ther. Measure 4: Soprano: Glo - ry be to the Fa - ther, Alto: Glo - ry be to the Fa - ther, Tenor: Glo - ry be to the Fa - ther.

Musical score for three voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. Measure 5: Soprano: Son, Alto: Son, Tenor: and to the Ho - ly Ghost. Measure 6: Soprano: Son, Alto: Son, Tenor: and to the Ho - ly Ghost. Measure 7: Soprano: Son, Alto: Son, Tenor: and to the Ho - ly Ghost. Measure 8: Soprano: Son, Alto: Son, Tenor: and to the Ho - ly Ghost.

FOREVER, O LORD, THY WORD IS SETTLED.

Musical score for a three-part setting (SATB or similar) with piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of ten staves of music. The vocal parts sing in unison, while the piano provides harmonic support. The music includes dynamic markings such as *p* (piano), *f* (forte), and *rit.* (ritardando). The lyrics describe a deep reverence for the Lord's dwelling place.

Lord, I have lov - ed the hab - i - ta - tion of Thy house,
Lord, I have lov - ed the hab - i - ta - tion of Thy house,

and the place where Thine hon - or dwell - - eth.
and the place where Thine hon - or dwell - - eth.

rit.....

p

rit.....

p

rit.....

p

10. We Know No Other God.

MAX REGER.

SOPRANO.



We know no oth - er God be - fore the Lord, in Whom we trust.

ALTO.



TENOR.



We know no oth - er God be - fore the Lord, in Whom we trust.

BASS.



Andante.

ORGAN.



He de - spis - eth us not, nei - ther put - teth He a - way His sal -

He de - spis - eth us not, nei - ther put - teth He a - way His sal -

ORGAN.



f



ORGAN.



WE KNOW NO OTHER GOD.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bassoon. The piano accompaniment is provided by the left hand of the pianist, indicated by the treble clef and the right hand by the bass clef. The music is in common time and uses a key signature of one sharp. The vocal parts enter at different times, indicated by vertical lines and the word "VERSE". The piano part has dynamic markings such as *p*, *più p.*, *pp*, and *f*. The vocal parts sing in four-part harmony. The lyrics are:

va - tion from us. His mer - cy let us seek with tears, and
va - tion from us. His mer - cy let us seek with tears, and

VERSE.

hum - ble ourselves be - fore Him. He de - spis - eth us not, nei - ther
hum - ble ourselves be - fore Him. He de - spis - eth us not, nei - ther

WE KNOW NO OTHER GOD.

The musical score consists of three staves. The top two staves are for voices, each with a treble clef and a key signature of one sharp (F#). The bottom staff is for the basso continuo, indicated by a bass clef and a C-clef. The vocal parts sing in unison, with lyrics appearing below the notes. The basso continuo part provides harmonic support with sustained notes and chords. The score is set in common time.

put - teth He a - way His sal - va - tion from us.
put - teth He a - way His sal - va - tion from us.

Glo - ry be to the Fa - ther, and to the Son,
Glo - ry be to the Fa - ther, And to the Son,

WE KNOW NO OTHER GOD.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and dynamic markings of *più f*, *mp*, *cre*, and *scen*. The lyrics are:

and to the Ho - ly Ghost. He de - spis - eth us not, nei - ther
 and to the Ho - ly Ghost. He de - spis - eth us not, nei - ther
 put - teth He a - way His sal - va - tion from us.
 put - teth He a - way His sal - va - tion from us.

The score includes a basso continuo staff at the bottom with a bassoon part above it. The vocal parts are in soprano, alto, and tenor/bass.

11. Fear God, and keep His Commandments.

mf Sostenuto.

f

MAX REGER.

SOPRANO.



Fear God, and keep His com-mand-ments; For this is the whole

ALTO.



mf Sostenuto.

f

TENOR.



Fear God, and keep His com-mand-ments; For this is the whole

BASS.



Sostenuto.

ORGAN.



mf VERSE.

du - ty of man. There is no want to them that fear God,

mf VERSE.

du - ty of man. There is no want to them that fear God,

VERSE.



FEAR GOD, AND KEEP HIS COMMANDMENTS.

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The first two staves are for the voices, and the last two staves are for the piano. The vocal parts sing in unison. The piano part provides harmonic support. The music is in common time. The vocal parts sing "nor to them that love Him in truth. For this is the whole".

Continuation of the musical score. The vocal parts sing "duty of man, Glo - ry be to the Fa - ther," and the piano part continues to provide harmonic support.

Continuation of the musical score. The vocal parts sing "du - ty of man, Glo - ry be to the Fa - ther," and the piano part continues to provide harmonic support.

Continuation of the musical score. The vocal parts sing "du - ty of man, Glo - ry be to the Fa - ther," and the piano part continues to provide harmonic support.

Continuation of the musical score. The vocal parts sing "du - ty of man, Glo - ry be to the Fa - ther," and the piano part continues to provide harmonic support.

FEAR GOD, AND KEEP HIS COMMANDMENTS.

A musical score for a three-part setting (SATB) with piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of six systems of music. The first four systems feature three staves of vocal parts (top two in treble clef, bottom in bass clef) and a piano staff at the bottom. The fifth system begins with a forte dynamic (f) and includes lyrics: "For this is the whole du - ty of man." The sixth system continues with the lyrics and concludes with a ritardando (rit.) instruction. The music is set in common time and includes various key changes, such as from C major to G major.

and to the Son, and to the Ho - ly Ghost.
and to the Son, and to the Ho - ly Ghost.
and to the Son, and to the Ho - ly Ghost.
and to the Son, and to the Ho - ly Ghost.

rit......

For this is the whole du - ty of man.
For this is the whole du - ty of man.

rit......

rit......

f

12. Thine, O Lord, is the Power.

MAX REGER.

SOPRANO. *f Con moto.*

ALTO.

TENOR. *f Con moto.*

BASS.

ORGAN. *f*

Thine, O Lord, is the pow - er, Thine is the King-dom, and

Thine, O Lord, is the pow - er, Thine is the King-dom, and

Thou art ex - alt - ed a - bove all. Give peace in our

Thou art ex - alt - ed a - bove all. Give peace in our

THINE, O LORD, IS THE POWER.

> f VERSE.

time, O Lord. Cre - a - tor of all things, Thou art

>> f VERSE.

time, O Lord. Cre - a - tor of all things, Thou art

VERSE.

fear - ful and strong, Thou art right - eous and mer - ci - ful.

ff

fear - ful and strong, Thou art right - eous and mer - ci - ful.

THINE, O LORD, IS THE POWER.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The key signature is G major (two sharps). The vocal parts enter sequentially, starting with Soprano, followed by Alto, and then Tenor/Bass. The piano part provides harmonic support. The vocal entries are as follows:

- Soprano: Give peace in our time, O Lord.....
- Alto: Give peace in our time, O Lord.....
- Tenor/Bass: Give peace in our time, O Lord.....

The piano part includes dynamic markings *p* (piano) and *f* (forte), and various slurs and grace notes.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The key signature is G major (two sharps). The vocal parts enter sequentially, starting with Soprano, followed by Alto, and then Tenor/Bass. The piano part provides harmonic support. The vocal entries are as follows:

- Soprano: Glo - ry be to the Fa - ther, and to the
- Alto: Glo - ry be to the Fa - ther, and to the
- Tenor/Bass: Glo - ry be to the Fa - ther, and to the

The piano part includes dynamic markings *f* (forte) and *p* (piano), and various slurs and grace notes.

THINE, O LORD, IS THE POWER.

The musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The vocal part is in common time, G major, with lyrics in parentheses. The piano part provides harmonic support and includes dynamic markings like *p*, *pp*, and *rit.*. The score is divided into four sections by vertical bar lines, each ending with a double bar line and repeat dots. The first section contains the lyrics "Son,..... and to the Ho - - ly Ghost." The second section contains "Son,..... and to the Ho - - ly Ghost." The third section contains "Give peace in our time, O Lord.....". The fourth section contains "Give peace in our time, O Lord.....". The score concludes with a final section starting with a piano dynamic *p*.

Son,..... and to the Ho - - ly Ghost.

Son,..... and to the Ho - - ly Ghost.

Give peace in our time, O Lord.....

Give peace in our time, O Lord.....

p

13. Look Down, O Lord, from Thy Holy Place.

MAX REGER.

SOPRANO. *p Sostenuto.*

Look down, O Lord, from Thy ho - ly place, and take Thou

ALTO.

TENOR. *p Sostenuto.*

Look down, O Lord, from Thy ho - ly place, and take Thou

BASS.

ORGAN. *Sostenuto.* *p*

thought of us. O my God, in - cline Thine ear and hear.

thought of us. O my God, in - cline Thine ear and hear.

LOOK DOWN, O LORD, FROM THY HOLY PLACE.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The key signature is G major (one sharp). The vocal parts enter sequentially, starting with Soprano, followed by Alto, and then Tenor/Bass. The piano part provides harmonic support. Measure 1: Soprano: Open Thine eyes and be - hold our des - o - la - tion. Measure 2: Alto: Open Thine eyes and be - hold our des - o - la - tion. Measure 3: Tenor/Bass: Open Thine eyes and be - hold our des - o - la - tion.

Musical score for three voices and piano. The key signature is G major (one sharp). The vocal parts enter sequentially, starting with Soprano, followed by Alto, and then Tenor/Bass. The piano part provides harmonic support. Measure 1: Soprano: Give ear, O Shep - herd of Is - ra - el, Thou that. Measure 2: Alto: Give ear, O Shep - herd of Is - ra - el, Thou that. Measure 3: Tenor/Bass: Give ear, O Shep - herd of Is - ra - el, Thou that.

VERSE.

Musical score for three voices and piano. The key signature is G major (one sharp). The vocal parts enter sequentially, starting with Soprano, followed by Alto, and then Tenor/Bass. The piano part provides harmonic support. Measure 1: Soprano: Give ear, O Shep - herd of Is - ra - el, Thou that. Measure 2: Alto: Give ear, O Shep - herd of Is - ra - el, Thou that. Measure 3: Tenor/Bass: Give ear, O Shep - herd of Is - ra - el, Thou that.

LOOK DOWN, O LORD, FROM THY HOLY PLACE.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G major, common time. The piano part is in C major, common time. The vocal parts enter in measures 1-4, 5-8, and 9-12. The piano part enters in measure 9. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (fortissimo). The lyrics are:

lead - est Jo - seph like a flock. O - pen Thine eyes and be -
lead - est Jo - seph like a flock. O - pen Thine eyes and be -
lead - est Jo - seph like a flock. O - pen Thine eyes and be -

Continuation of the musical score. The vocal parts enter in measures 13-16, 17-20, and 21-24. The piano part enters in measure 13. Dynamics include *p*, *mf*, and *f*. The lyrics are:

hold our des - o - la - tion. Glo - ry be to the Fa - ther,
hold our des - o - la - tion. Glo - ry be to the Fa - ther,
hold our des - o - la - tion. Glo - ry be to the Fa - ther,

LOOK DOWN, O LORD, FROM THY HOLY PLACE.

più f.

and to the Son, and to the Ho - ly Ghost.

più f.

and to the Son, and to the Ho - ly Ghost.

f

più f.

O - pen Thine eyes and be - hold our des - o - la - tion.

rit.

O - pen Thine eyes and be - hold our des - o - la - tion.

p

rit.

pp

14. Bless the Lord at All Times.

MAX REGER.

SOPRANO. *f Con moto.*

ALTO.

TENOR.

BASS.

ORGAN.

Con moto.

f

Him that He would or - der thy ways. And in all sea-sons let thy

f

Him that He would or - der thy ways. And in all sea-sons let thy

BLESS THE LORD AT ALL TIMES.

mp VERSE.



coun - sels be with Him. Now there - fore, my son, re - mem - ber



mp VERSE.



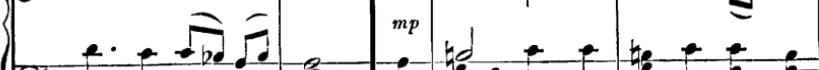
coun - sels be with Him. Now there - fore, my son, re - mem - ber



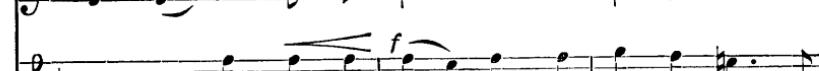
VERSE.



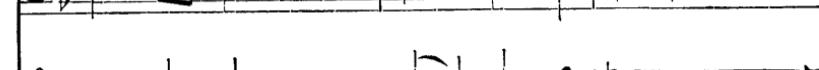
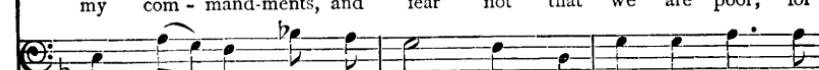
mp



my com - mand - ments, and fear not that we are poor; for



my com - mand - ments, and fear not that we are poor; for



BLESS THE LORD AT ALL TIMES.

Musical score for 'BLESS THE LORD AT ALL TIMES.' featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The music consists of four measures followed by a repeat sign and another four measures. The lyrics are: 'thou hast much wealth if thou fear God.' The vocal parts are supported by a harmonic bass line.

Continuation of the musical score. The first section concludes with a repeat sign and begins again. The dynamics are marked *mp*. The lyrics are: 'And in all sea - sons let thy coun - sels be with Him.' This section also includes a harmonic bass line.

BLESS THE LORD AT ALL TIMES.

Musical score for "BLESS THE LORD AT ALL TIMES." The score consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature is one flat. The tempo is marked with a 'f' (fortissimo). The lyrics are: "Glo-ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost." The music features eighth-note patterns and some sixteenth-note figures. The first three staves end with a repeat sign and a double bar line, indicating a section to be repeated.

Continuation of the musical score. The first two staves begin with a dynamic 'ff' (fortississimo) and a 'rit...' (ritardando). The lyrics are: "And in all sea - sons let thy coun - sels be with Him." The music continues with eighth-note patterns. The third staff begins with a dynamic 'ff' and a 'rit...', followed by the lyrics: "And in all sea - sons let thy coun - sels be with Him." The fourth staff concludes the piece with a dynamic 'ff' and a 'rit...', ending with a final chord.

15. Make Me to Go in the Path.

MAX REGER.

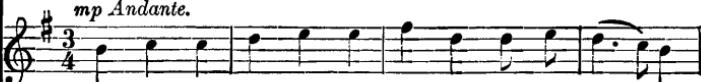
SOPRANO.



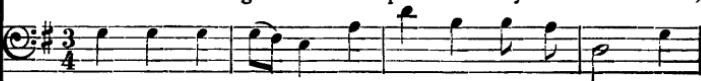
ALTO.



TENOR.



BASS.



ORGAN.



Al - le - lu - - ia! For there - in do I de - light.

Al - le - lu - - ia! For there - in do I de - light.

SOPRANO.



MAKE ME TO GO IN THE PATH.

The musical score consists of six staves of music. The top two staves are for voices (soprano and alto/tenor/bass), the middle two staves are for piano (right hand and left hand/bass), and the bottom two staves are for piano (right hand and left hand/bass). The key signature is G major (one sharp). The tempo is indicated by 'f' (forte) and 'p' (piano). The dynamics 'p espress.' and 'espress.' are also present. The lyrics are:

Al - le - lu - - ia! In - cline my
Al - le - lu - - ia! In - cline my
heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!
heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!

MAKE ME TO GO IN THE PATH.

Musical score for "MAKE ME TO GO IN THE PATH." The score consists of four staves of music. The top two staves are soprano voices, the third staff is a basso continuo part, and the bottom staff is a basso continuo part. The music is in common time, key signature of one sharp (F#). The vocal parts sing "Al - le - lu - ia!" The basso continuo parts provide harmonic support with sustained notes and chords. Measure numbers 1 through 12 are present above the staves. The dynamic marking "p" (piano) is placed above the third staff at measure 12.

f VERSE.

Turn a-way mine eyes from be-hold-ing van-i-ty: and

Turn a-way mine eyes from be-hold-ing van-i-ty: and

f VERSE.

Turn a-way mine eyes from be-hold-ing van-i-ty: and

Turn a-way mine eyes from be-hold-ing van-i-ty: and

VERSE.

Turn a-way mine eyes from be-hold-ing van-i-ty: and

MAKE ME TO GO IN THE PATH.

p *espress.*

quick - en Thou me in Thy way. In - cline my

p *espress.*

quick - en Thou me in Thy way. In - cline my

espress.

p

heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!

heart un - to Thy tes - ti - mon - ies. Al - le - lu - ia!

72

MAKE ME TO GO IN THE PATH.

The musical score consists of six staves of music. The first four staves are in common time, treble clef, and G major. The fifth staff begins with a forte dynamic (f) and changes to common time, treble clef, and G major. The sixth staff continues in common time, bass clef, and G major. The lyrics are:

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

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

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

MAKE ME TO GO IN THE PATH.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The piano accompaniment is provided by the left hand, with the right hand playing chords on the bass staff. The key signature is G major (one sharp). The tempo is indicated as *p* (piano) and *espress.* (expressive). The lyrics are:

and to the Ho - ly Ghost. In - cline my heart un - to Thy
and to the Ho - ly Ghost. In - cline my heart un - to Thy
tes - ti - mon - ies. Al - le - lu - ia!
tes - ti - mon - ies. Al - le - lu - ia!

Accompanying markings include *f* (forte) and dynamic changes between the staves.

MAKE ME TO GO IN THE PATH.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The music is divided into measures by vertical bar lines. The first three staves begin with dynamic *ff* (fortissimo) and end with *rit.* (ritardando). The fourth staff begins with *ff* and ends with *rit.*. The lyrics "Al - le - lu - ia!" are repeated at the end of each section. The music includes various note values such as eighth and sixteenth notes, and rests. The score is written on five-line staves with a double bar line and repeat dots at the beginning of the second section.

16. Shall We Receive Good.

(BURIAL.)

MAX REGER.

SOPRANO.



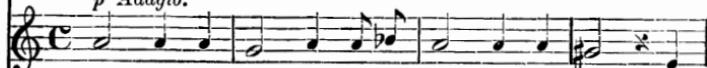
Shall we re - ceive good at the hand of the Lord, and

ALTO.



p Adagio.

TENOR.



Shall we re - ceive good at the hand of the Lord, and

BASS.



ORGAN.



Ad libitum.

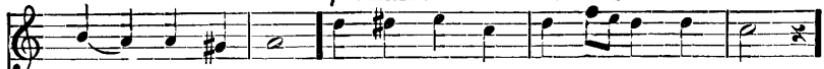


shall we not re - ceive e - vil? The Lord gave, and the Lord hath

shall we not re - ceive e - vil? The Lord gave, and the Lord hath

SHALL WE RECEIVE GOOD.

f VERSE.



tak - en a - way. Bless-ed be the name of the Lord.



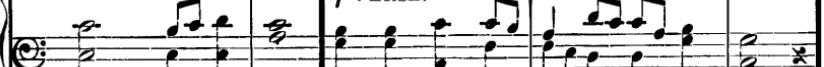
f VERSE.



tak - en a - way. Bless-ed be the name of the Lord.



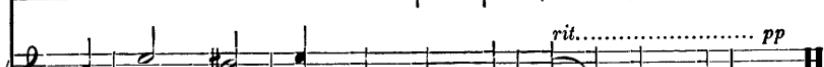
f VERSE.



The Lord gave, and the Lord hath tak - en a - way.



The Lord gave, and the Lord hath tak - en a - way.



17. I Know That My Redeemer Liveth.

(BURIAL.)

MAX REGER.

f Poco animato.

SOPRANO.

I know that my Re - deem - er liv - eth, and that He

ALTO.

TENOR.

BASS.

ORGAN.

f Poco animato.

Ad libitum.

shall stand at the lat - ter day up - on the earth;

shall stand at the lat - ter day up - on the earth;

I KNOW THAT MY REDEEMER LIVETH.

Musical score for the first section of "I Know That My Redeemer Liveth." The score consists of four staves. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, C major, and common time. The vocal parts sing in unison. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. The dynamic is forte (f).

and in my flesh shall I see..... God.
and in my flesh shall I see..... God.

Musical score for the verse section of "I Know That My Redeemer Liveth." The score consists of four staves. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, C major, and common time. The vocal parts sing in unison. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. The dynamic is mezzo-forte (mp) for the piano and crescendo (cres) for the vocal entry. The vocal line includes a melodic line with eighth-note pairs and sixteenth-note patterns.

mp VERSE. cres - cen - do. f

Whom I shall see for my - self, and mine eyes shall be - hold, and not an - oth -

mp VERSE. cres - cen - do. f

Whom I shall see for my - self, and mine eyes shall be - hold, and not an - oth -

VERSE.

mp cres - cen - do. f

I KNOW THAT MY REDEEMER LIVETH.

Musical score for "I Know That My Redeemer Liveth." The score consists of four staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one flat. The tempo is marked with a quarter note and a 4 over 4. The dynamics include *p*, *f*, and *rit.* The lyrics "er. And in my flesh shall I see..... God." are repeated twice. The piano part features sustained notes and chords throughout the piece.

er. And in my flesh shall I see..... God.

er. And in my flesh shall I see..... God.

18. If We Believe That Jesus Died.

(BURIAL.)

MAX REGER.

p Adagio.

SOPRANO. If we be - lieve that Je - sus died and rose a -

ALTO.

p Adagio.

TENOR. If we be - lieve that Je - sus died and rose a -

BASS.

ORGAN. *p Adagio.*

Ad libitum.

gain, ev - en so them al - so which sleep in Je - sus will

gain, ev - en so them al - so which sleep in Je - sus will

gain, ev - en so them al - so which sleep in Je - sus will

IF WE BELIEVE THAT JESUS DIED.

Musical score for "If We Believe That Jesus Died." The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is G major (one sharp). The tempo is indicated by a "P" (Presto).

System 1: The first system begins with a dynamic of *p*. The lyrics are: "God bring with Him. Wherefore sor - row not e - ven as oth - ers which". The dynamic changes to *f* at the end of the system.

System 2: The second system continues the lyrics: "God bring with Him. Wherefore sor - row not e - ven as oth - ers which". The dynamic changes to *p* at the beginning of the system, followed by *f*.

System 3: The third system continues the lyrics: "have no hope. For as in A - dam all die, e - ven". The dynamic changes to *p* at the beginning of the system, followed by *f*. The word "VERSE." appears above the staff.

System 4: The fourth system continues the lyrics: "have no hope. For as in A - dam all die, e - ven". The dynamic changes to *p* at the beginning of the system, followed by *f*. The word "VERSE." appears above the staff.

System 5: The fifth system continues the lyrics: "have no hope. For as in A - dam all die, e - ven". The dynamic changes to *p* at the beginning of the system, followed by *f*. The word "VERSE." appears above the staff.

IF WE BELIEVE THAT JESUS DIED.

Musical score for "IF WE BELIEVE THAT JESUS DIED." The score consists of two systems of music. The top system features three staves: soprano (G clef), alto (C clef), and bass (F clef). The bottom system also features three staves: soprano, alto, and bass. The key signature is G major (one sharp). The tempo is indicated by a 'P' (piano) dynamic. The lyrics are:

so in Christ shall all be made..... a - live,
so in Christ shall all be made..... a - live,

The second system begins with a forte dynamic (F) and includes a ritardando (rit.) instruction. The lyrics are:

Where-fore sor - row not e - ven as oth - ers which have no hope.
Where-fore sor - row not e - ven as oth - ers which have no hope.

The bass staff in the second system contains a prominent bassoon part with sustained notes and slurs.

19. Behold, How the Righteous Dieth.

(BURIAL)

MAX REGER.

p Grave.

SOPRANO.

Be - hold, how the right - eous di - eth and no man lay - eth

ALTO.

p Grave.

TENOR.

Be - hold, how the right - eous di - eth and no man lay - eth

BASS.

p Grave.

ORGAN.

Ad libitum.

mf

it to heart; and the just are tak - en a - way,

mf

it to heart; and the just are tak - en a - way,

mf

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BEHOLD, HOW THE RIGHTEOUS DIETH.

The musical score consists of three staves of music. The top staff is in G major, the middle staff is in F major, and the bottom staff is in C major. The lyrics are as follows:

and none con - sid - er - eth. From the e - vil to
and none con - sid - er - eth. From the e - vil to
come is he tak - en a - way; and his mem - o - ry shall
come is he tak - en a - way; and his mem - o - ry shall

Accompaniment dynamics include *p* (piano) and *f* (forte). The vocal parts are indicated by vertical lines above the staves.

BEHOLD, HOW THE RIGHTEOUS DIETH.

pp VERSE.



be in peace. In peace he rests in the earth, and in Zi - on

pp VERSE.



be in peace. In peace he rests in the earth, and in Zi - on



pp VERSE.



pp

rit.

pp

is his hab - i - ta - tion. His mem - o - ry shall be in peace.



pp

rit.

pp

is his hab - i - ta - tion. His mem - o - ry shall be in peace.



pp

rit.

pp

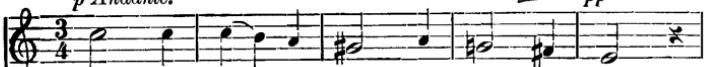
20. I Will Lay Me Down in Peace and Sleep.

p Andante.

(BURIAL.)

> *pp* MAX REGER.

SOPRANO.



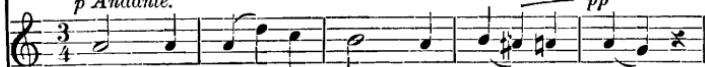
I will lay me down in peace and sleep.

ALTO.



p Andante.

TENOR.



I will lay me down in peace and sleep.

BASS.



ORGAN.

Ad libitum.



p Andante.

> *pp*



None of us liv - eth to him-self, and no man di - eth to him - self.



None of us liv - eth to him-self, and no man di - eth to him - self.



> *pp*

I WILL LAY ME DOWN IN PEACE AND SLEEP.

mf VERSE. *cres* - cen - do. *f* *mf*

Wheth - er we live there - fore or die, we are the Lord's.

mf VERSE. *cres* - cen - do. *f* *mf*

Wheth - er we live there - fore or die, we are the Lord's.

mf VERSE. *cres* - cen - do. *f* *mf*

< > *p* rit. >> *pp*

None of us liv - eth to him-self, and no man di - eth to him - self.

< > *p* rit. >> *pp*

None of us liv - eth to him-self, and no man di - eth to him - self.

< > *p* pp