

COMPOSED FOR THE FESTIVAL OF THE SONS OF THE CLERGY,
ST. PAUL'S CATHEDRAL, MAY 13, 1903.

THE LORD OF MIGHT,

MOTET

FOR

Chorus, Orchestra and Organ,

THE POEM

BY

BISHOP HEBER,

SET TO MUSIC

BY

CHARLES VILLIERS STANFORD.

(Op. 83.)

Arrangement

and Organ by SIR GEORGE MARTIN,
price 1s. 6d.

FULL SCORE AND

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THE LORD OF MIGHT.

BISHOP HEBER.

C. V. STANFORD. Op. 83.

Con moto maestoso. (♩ = 80.)

ORGAN.

Gt. Org. f

Ped.

ff L.H.

L.H.

Gt.

Sw.

(1)

ff Brass.

THE LORD OF MIGHT.

Piano introduction consisting of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

SOPRANO. *ff*
The Lord of might, from Si - nai's brow, gave

ALTO. *ff*
The Lord of might, from Si - nai's brow, gave

TENOR. *ff*
The Lord of might, from Si - nai's brow, gave forth His

BASS. *ff*
The Lord of might, from Si - nai's brow, gave forth His

Vocal staves for Soprano, Alto, Tenor, and Bass, each with lyrics. Below them is the piano accompaniment, including a guitar part marked 'Gt.' with a 'v' dynamic marking.

forth . . His voice . . of thun - - - - der,

forth His voice . . of thun - - - - der,

voice, His voice of thun - - - - der,

voice, . . His voice . . of thun - - - - der,

sempre ff

Vocal staves for Soprano, Alto, Tenor, and Bass, each with lyrics. Below them is the piano accompaniment, including a guitar part marked 'Gt.' with a 'v' dynamic marking. The system concludes with a 'sempre ff' marking.

THE LORD OF MIGHT.

The piano introduction consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The second system has two staves: a grand staff (treble and bass clef). The music is in a minor key and features a complex, rhythmic accompaniment with many chords and moving lines.

And Is - rael lay on earth be -

And Is - rael lay on earth be -

And Is - rael lay on earth be -

And Is - rael lay on earth be -

The piano accompaniment for the first vocal line is marked *meno f*. It features a steady eighth-note accompaniment in the bass and a more active line in the treble, often playing chords.

low, Out - stretched in fear and won ^{(3) dim.} dim.

low, Out - stretched in fear and won dim.

low, Out - stretched in fear and won dim.

low, Out - stretched in fear and dim.

The piano accompaniment for the second vocal line continues with the same rhythmic pattern, ending with a *dim.* marking.

THE LORD OF NIGHT.

der. Be - neath His

der. Be - neath His

der. Be - neath His

won der. Be - neath His

p *Swell.* *mf*

feet was pitch - y night, Be -

feet was pitch - y night, Be -

feet was pitch - y night, Be -

feet was pitch - y night, Be

(4)

neath His feet was pitch - y night,

neath His feet was pitch - y night,

neath His feet was pitch - y night,

neath His feet was pitch - y night,

Ped. (4)

THE LORD OF MIGHT.

And at His left hand and His
And at His left hand and His
And at His left hand and His right, at His left hand and His
And at His left hand and His right, at His left hand and His

Gt. f

right . . the rocks . . were rent, the rocks, . . . the
right . . the rocks . . were rent, the rocks, . . . the
right . . the rocks . . were rent, the rocks, . . . the
right . . the rocks . . were rent, the rocks, . . . the

rocks were rent, . . . rent . . a -
rocks were rent, . . . rent a -
rocks were rent, . . . rent . . a -
rocks were rent, . . . rent a -

(5)

THE LORD OF MIGHT.

sun der.

sun der.

sun der.

sun der.

sempre ff

This system contains the first four staves of the score. The top four staves are vocal parts, each with the lyrics "sun der." written below them. The bottom two staves are the piano accompaniment, starting with a *sempre ff* marking. The piano part features a complex texture with triplets and various rhythmic patterns.

(6)

This system contains the fifth and sixth staves of the score. The top four staves are empty, indicating a rest for the vocalists. The bottom two staves continue the piano accompaniment, featuring a triplet in the right hand and a sustained bass line in the left hand.

dim.

This system contains the seventh and eighth staves of the score. The top four staves are empty. The piano accompaniment continues, with a *dim.* marking in the right hand. The texture remains dense with chords and moving lines.

Andante. (♩ = 69.)

dim - in - u - en - do.

p

This system contains the ninth and tenth staves of the score. The top four staves are empty. The piano accompaniment continues, with a tempo change to *Andante. (♩ = 69.)* and a *p* marking. The lyrics "dim - in - u - en - do." are written across the staves. The system concludes with a double bar line.

THE LORD OF MIGHT.

Piano introduction for 'The Lord of Might'. The score features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The piano part includes a Clarinet (Clart.) and Strings. The music is in a minor key and begins with a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

SEMI-CHORUS.

The Lord of Love, the Lord of Love on
 The Lord of Love, the Lord of Love, the
 The Lord of Love, the Lord of Love, the
 The Lord of Love, the Lord of Love on

Vocal and piano accompaniment for the semi-chorus. The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass). The piano accompaniment is on two staves. Dynamics include *p* and *pp*. The piano part features a steady accompaniment with some melodic movement in the right hand.

(7)

Cal - va - ry, A meek and suf - fring
 Lord of Love on Cal - va - ry, A meek and suf - fring
 Lord of Love on Cal - va - ry, A meek and suf - fring
 Cal - - - va - ry, A meek and suf - fring

L.H. *pp*

Doppio.

Vocal and piano accompaniment for the final section. The vocal parts are arranged in four staves. The piano accompaniment is on two staves, with the left hand marked *L.H. pp*. The music concludes with a *Doppio.* (Doppio) marking. Dynamics include *pp*.

THE LORD OF MIGHT.

p

stran - ger Upraised to Heav'n His lan - guid eye,

stran - ger Upraised to Heav'n His lan - guid eye,

stran - ger Upraised to

stran - ger Upraised to

CHORUS.

In Na - ture's hour of dan - ger, in Na - ture's

CHORUS.

In Na - ture's hour of dan - ger, in Na - ture's

CHORUS.

Heav'n His lan - guid eye, In Na - ture's hour of dan - ger, in Na - ture's

CHORUS.

Heav'n His lan - guid eye, In Na - ture's hour of dan - ger, in Na - ture's

(8)

hour of dan - ger.

hour of dan - ger.

hour of dan - ger.

hour of dan - ger.

pp

THE LORD OF MIGHT.

SEMI-CHORUS.

cres.

For us He bore the weight of woe, For us He gave His blood to flow, and met,

For us He bore the weight of woe, For us He gave His blood to flow, and met,

For us He bore the weight of woe, For us He gave His blood to flow, and met,

For us He bore the weight of woe, For us He gave His blood to flow, and

(9)

and met His Fa-ther's an-ger.

and met His Fa-ther's an-ger.

and met His Fa-ther's an-ger.

met His Fa-ther's an-ger.

Ped.

FULL CHORUS.

pp

For us He bore the weight of woe, For us He gave His blood to

For us He bore the weight of woe, For us He gave His blood to

For us He bore the weight of woe, For us He gave His blood to

For us He bore the weight of woe, For us He gave His blood to

(9)

THE LORD OF MIGHT.

flow, and met, and met His Fa - ther's an - ger.

flow, and met, and met . . His Fa - ther's an - ger.

flow, and met, and met . . His Fa - ther's an - ger.

flow, and met . . . His Fa - ther's an - ger.

(10)

SEMI-CHORUS.

mf He bore the

mf He bore the

FULL CHORUS.

p For us

pp (Trom.) *mp*

THE LORD OF MIGHT.

p
He bore the weight of woe, . . . He gave His
He bore the weight of woe, . . . He gave His
weight of woe, . . . He gave His blood to flow, .
weight of woe, . . . He gave His blood to flow . . .
p
for us, for us,
for us,

pp
blood to flow, His blood to flow,
blood to flow, He gave . . . His blood to flow,
He gave, He gave . . . His blood to flow,
He gave . . . His blood to flow,
pp
for us,
pp
for us,
pp

THE LORD OF MIGHT.

(11)

pp

Piano introduction for 'The Lord of Might'. The music is in a minor key and begins with a treble clef. It features a series of eighth and sixteenth notes in the right hand, with a more rhythmic accompaniment in the left hand. The dynamic is marked *pp*.

pp

And met His Fa - - ther's an - - ger.

pp

And met His Fa - - ther's an - - ger.

pp

And met His Fa - - ther's an - - ger.

pp

And met His Fa - - ther's an - - ger.

Vocal entry for 'The Lord of Might'. It consists of four staves. The top three are vocal staves (Soprano, Alto, Tenor) and the bottom is a piano accompaniment. The lyrics are 'And met His Father's anger.' The dynamic is marked *pp*.

Piano accompaniment for the vocal entry. It features a treble and bass clef. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. The dynamic is *pp*.

Più lento. *mp*

The Lord of

mp

The Lord of

mp

The Lord of

Più lento. *p*

Section for 'The Lord of'. It consists of five staves. The top three are vocal staves (Soprano, Alto, Tenor) and the bottom two are piano accompaniment. The lyrics are 'The Lord of'. The tempo is marked *Più lento.* and the dynamics are *mp* and *p*.

THE LORD OF MIGHT.

(12)

Love, The Lord of might, *cres.*

Love, The Lord of might, *cres.*

Love, The Lord of might, *mp. cres.*

cres. poco a poco.
Trom.

Ped.

The King of all cre - a - ted, *ff*

The King of all cre - a - ted, *ff*

The King of all cre - a - ted, *ff*

The King of all cre - a - ted, *ff*

Tempo del 1mo Coro ma un poco più animato.

Gt. ff

Swell.

dim.

THE LORD OF MIGHT.
(13)

Shall back re - turn to claim His right on clouds of glo -

This system contains the first five staves of music. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The lyrics for this system are: "Shall back re - turn to claim His right on clouds of glo -".

Shall back re - turn to claim His right on clouds of glo -
ry seat - - ed, Shall back re - turn on clouds of glo -
Shall back re - turn to claim His right on clouds of glo -

This system contains the next five staves of music. The lyrics continue: "Shall back re - turn to claim His right on clouds of glo -", "ry seat - - ed, Shall back re - turn on clouds of glo -", and "Shall back re - turn to claim His right on clouds of glo -".

ry seat - - ed, With trum - pet sound and
ry seat - - ed, With trum - pet sound and
ry seat - - ed, With trum - pet sound and
ry seat - - ed, With trum - pet sound and

This system contains the final five staves of music on the page. The lyrics continue: "ry seat - - ed, With trum - pet sound and", "ry seat - - ed, With trum - pet sound and", "ry seat - - ed, With trum - pet sound and", and "ry seat - - ed, With trum - pet sound and". A guitar part is also present, marked "Gt.".

THE LORD OF MIGHT.
(14)

An-gel song, . . . with
An-gel song, . . . with trum - pet sound and An-gel song, . . . with
An-gel song, . . . with trum - pet sound and An-gel song, . . . with
with trum - pet sound and An-gel song, . . . with

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "An-gel song, . . . with", "An-gel song, . . . with trum - pet sound and An-gel song, . . . with", "An-gel song, . . . with trum - pet sound and An-gel song, . . . with", and "with trum - pet sound and An-gel song, . . . with".

trum - pet sound and An-gel song, and An - gel song,
trum - pet sound and An-gel song, and An - gel song,
trum - pet sound and An-gel song, and An - gel song,
trum - pet sound and An-gel song, and An - gel song,

This system contains the next four staves. The lyrics are: "trum - pet sound and An-gel song, and An - gel song,", "trum - pet sound and An-gel song, and An - gel song,", "trum - pet sound and An-gel song, and An - gel song,", and "trum - pet sound and An-gel song, and An - gel song,". The piano accompaniment includes a *cres.* (crescendo) marking.

and hal - le - lu - jahs loud and strong, . . .
and hal - le - lu - jahs loud and strong, . . .
and hal - le - lu - jahs loud and strong, . . .
and hal - le - lu - jahs loud and strong, . . .

This system contains the final four staves. The lyrics are: "and hal - le - lu - jahs loud and strong, . . .", "and hal - le - lu - jahs loud and strong, . . .", "and hal - le - lu - jahs loud and strong, . . .", and "and hal - le - lu - jahs loud and strong, . . .". The piano accompaniment includes a *f* (forte) marking and a triplet of eighth notes.

THE LORD OF MIGHT.

(15)

O'er death and hell . . . de - feat - ed,
 O'er death and hell . . . de - feat - ed,
 O'er death and hell . . . de - feat - ed,
 O'er death and hell . . . de - feat - ed,

and hal - le - lu - - jahs
 and hal - le - lu - - jahs
 and hal - le - lu - - jahs
 and hal - le - lu - - jahs

loud and long, . . . o'er death . . . and
 loud . . . and long, . . . o'er death . . . and
 loud and long, . . . o'er death and
 loud and long, . . . o'er death and

(16)

(16) THE LORD OF MIGHT.

hell . . de - feat - ed.

hell . . . de - feat - ed.

hell de - feat - ed.

hell de - feat - ed.

The King, the King of all cre -

The King, the King of all cre - a - - - - - ted,

The King, the King of all cre - a - - - - - ted,

The King, the King of all cre - a - - - - - ted,

a - - - - - ted,

THE LORD OF NIGHT.

shall back re - turn . . . to claim His right, . . .

shall back re - turn . . . to claim His right . . .

shall back re - turn . . . to claim His right, . . .

shall back re - turn . . . to claim His right, . . .

poco rit. on clouds of glo - - - ry seat - ed,

un poco più Lento e Maestoso.

on clouds of glo - - - ry seat - ed,

on clouds of glo - - - ry seat - ed,

on clouds of glo - - - ry seat - ed,

un poco più Lento e Maestoso.

poco rit.

f (18) shall back re - turn to claim His right, on clouds of glo - -

shall back re - turn to claim His right, on clouds of glo - -

shall back re - turn to claim His right, on clouds of glo - -

shall back re - turn to claim His right, on clouds of glo - -

shall back re - turn to claim His right, on clouds of glo - -

THE LORD OF MIGHT.

ry seat - ed. With hal - le -

ry seat - ed. With hal - le -

ry seat - ed. With hal - le -

ry seat - ed. With hal - le -

f

Hrns.

lu - jahs loud and long, . . . O'er

lu - jahs loud and long, . . . O'er

lu - jahs loud and long, . . . O'er

lu - jahs loud and long, . . . O'er

lu - jahs loud and long, . . . O'er

death and hell de - feat - ed ;

death and hell de - feat - ed ;

death and hell de - feat - ed ;

death and hell de - feat - ed ;

(19)

971

(19)

5962.

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4	4th Sunday in Advent	Ave Maria	Solo or Chorus	W. M. Lutz 3	
6	Any Sunday during Advent	Rorate	Chorus and Solo	Webbe 2
6	Christmas Day	Adeste Fideles	Solo and Chorus ... ..	... ..	Webbe 2
7	Sunday within Octave of Christmas	Attolite	Solo and Chorus	Webbe 2
8	Circumcision	Tui sunt coeli	Tenor Solo and Chorus	A. Sullivan 2	
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14	Sexagesima Sunday	Perfice	Solo or Chorus	Webbe 3
15	Quinquagesima Sunday	Super flumina	Solo and Chorus	Webbe 3
16	1st Sunday in Lent	Ecce nunc Tempus	Duet or Chorus ... ..	... ..	Webbe 3
17	2nd Sunday in Lent	Preces populi	Chorus ... ..	... ..	Webbe 3
18	3rd Sunday in Lent	Justitie	Chorus or Quartet ... ..	... ..	Mendelssohn 2
19	4th Sunday in Lent	Ad te levavi	Bass Solo or Quartet ... ..	... ..	Webbe 2
19	Passion Sunday	Stabat Mater	Chorus ... ..	... ..	Webbe 2
20	Palm Sunday	Improprium	Chorus ... ..	... ..	André 2
21	Easter Sunday (Gradual)	Hæc Dies	Chorus or Trio. T. T. and B. ... ..	... ..	Webbe 3
22	" (Offertory)	Victimæ	Chorus ... ..	... ..	Webbe 3
23	Low Sunday	Angelus Domini	Chorus ... ..	... ..	André 3
24	2nd Sunday after Easter	Deus miseratur	Chorus and Solo ... ..	... ..	Webbe 3
25	3rd Sunday after Easter	Lauda Anima	Solo or Chorus ... ..	... ..	Webbe 2
26	4th Sunday after Easter	Jubilate	Chorus	W. M. Lutz 3	
26	5th Sunday after Easter	Benedicimus	Duet or Chorus ... ..	... ..	Webbe 2
27	Ascension Day	Ascendit Deus	Duet or Chorus ... ..	... ..	Webbe 3
28	Sunday within Octave of Ascension Day	Rex Gloriae	Duet or Chorus ... ..	... ..	Webbe 2
29	Whit Sunday (Gradual)	Emitte	Trio or Chorus ... ..	... ..	Webbe 3
30	" (Offertory)	Veni sancte spiritus	Duet or Chorus ... ..	... ..	Webbe 3
30	Trinity Sunday	Confirma hoc Deus	Solo or Chorus	W. M. Lutz 3	
31	1st Sunday after Pentecost	Benedictus est	Chorus	W. M. Lutz 3	
32	1st Sunday after Pentecost	Intende voce	Chorus	André 2	
33	Corpus Christi (Gradual)	Lauda Sion	Duet or Chorus ... ..	... ..	Webbe 3
34	" (Offertory)	O sacrum convivium	Solo ... ..	... ..	Webbe 2
35	2nd Sunday after Pentecost	Domine convertere	Solo and Chorus	W. M. Lutz 3	
36	3rd Sunday after Pentecost	Protector	Duet ... ..	... ..	Webbe 2
37	4th Sunday after Pentecost	Illumina	Solo or Chorus	W. M. Lutz 3	
38	St. Peter and St. Paul	Roma Felix	Duet or Chorus ... ..	... ..	Webbe 2
39	5th Sunday after Pentecost	Audi hymnum	Solo and Chorus ... ..	... ..	Webbe 2
40	6th Sunday after Pentecost	Perfice	Solo or Chorus ... ..	... ..	Webbe 3
41	7th Sunday after Pentecost	Sicut in holocaustis	Quartet or Chorus ... ..	... ..	Mozart 3
41	8th Sunday after Pentecost	Tu es gloria	Bass Solo ... ..	... ..	Webbe 2
41	9th Sunday after Pentecost	Justitie	Chorus or Quartet ... ..	... ..	Mendelssohn 2
42	10th Sunday after Pentecost	Ad te levavi	Solo or Quartet ... ..	... ..	Webbe 2
42	11th Sunday after Pentecost	Exurgat Deus	Chorus ... ..	... ..	Webbe 2
43	Assumption	Assumpta est	Chorus ... ..	... ..	Neukom 3
44	12th Sunday after Pentecost	Benedicam	Chorus ... ..	... ..	Bybler 3
45	13th Sunday after Pentecost	In te speravi	Tenor Solo (and Chorus ad lib.)	W. M. Lutz 3	
46	14th Sunday after Pentecost	Protector	Duet ... ..	... ..	Webbe 2
47	15th Sunday after Pentecost	Bonum est	Solo or Chorus ... ..	... ..	Benedict 3
48	16th Sunday after Pentecost	Domine in auxilium	Solo and Chorus	W. M. Lutz 3	
48	17th Sunday after Pentecost	Oravi	Solo and Chorus ... ..	... ..	Dr. Crookal 3
48	18th Sunday after Pentecost	Timebunt	Chorus	W. M. Lutz 3	
49	19th Sunday after Pentecost	Si ambulavero	Bass Solo (and Chorus ad lib.)	W. M. Lutz 3	
49	20th Sunday after Pentecost	Super flumina	Chorus ... ..	... ..	Webbe 2
50	21st Sunday after Pentecost	Vir erat Hus	Chorus	W. M. Lutz 3	
51	22nd Sunday after Pentecost	Recordare	Solo and Chorus ... ..	... ..	Führer 2
52	All Saints (Gradual)	Tibi omnes angeli	Chorus ... ..	... ..	Webbe 3
53	" (Offertory)	Justorum	Solo ... ..	... ..	Webbe 2
54	23rd Sunday after Pentecost	Hæc dicit Dominus	Solo and Chorus ... ..	... ..	Webbe 2
55	Nativity	Beata	Chorus	W. M. Lutz 2	
56	Holy Name	Ave Maria	Solo	Cherubini 3	
57	Seven Dolours	Stabat Mater	Chorus	Gregorian 2	
4	Rosary	Ave Maria	Solo or Chorus	W. M. Lutz 2	
55	Maternity	Beata	Chorus	W. M. Lutz 3	
58	Purity	Succurre miseri	Duet and Chorus ... ..	... ..	Webbe 3
4	Patronage	Ave Maria	Solo or Chorus	W. M. Lutz 2	
59	Confessor	Ecce sacerdos	Duet ... ..	... ..	Webbe 3
60	Martyrs	Que seminans	Duet and Chorus ... ..	... ..	Webbe 2
61	One Martyr	Justus ut palma	Quartet or Chorus	W. M. Lutz 2	
62	Apostles	Gloria et honore	Quartet or Chorus	W. M. Lutz 3	
63	Virgins and Holy Women	Diffusa	Quartet or Chorus	W. M. Lutz 2	
64	"	Asperges	Chorus	Gregorian 2	
65	In Paschal Time	Vidi aquam	Duet or Chorus ... ..	... ..	Webbe 2
66	Prayer for the King	Domine salvam fac	Chorus ... ..	... ..	Martini 2
67	Magnificat ... ..	... ..	Solo and Chorus ... ..	... ..	Webbe 3
68	Alma (from 1st Sunday in Advent till the Purification) ... ..	... ..	Solo and Chorus ... ..	... ..	Webbe 2
69	Ave Regina (from the Purification till Maunday Thursday) ... ..	... ..	Solo and Chorus ... ..	... ..	Webbe 2
70	Regina Cœli (from Holy Saturday till Trinity Eve) ... ..	... ..	Solo and Chorus ... ..	... ..	Webbe 2
71	Salve Regina (from Trinity Eve till Advent) ... ..	... ..	Solo and Chorus ... ..	... ..	Webbe 2
72	O Salutaris ... ..	... ..	Chorus ... ..	... ..	Webbe 2
73	O sacrum convivium	Duet or Chorus	Webbe 2
74	Tantum ergo	Chorus	Webbe 3

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