

Part IV

On New Year's Day, the Festival of the Circumcision

No 36. "Come and thank Him"

Chorus

Allegro moderato (♩=108)

Piano

Soprano

Come and thank Him, come and praise Him, come and thank Him,

Alto

Come and thank Him, come and praise Him, come and thank Him,

Tenor

Come and thank Him, come and praise Him, come and thank

Bass

Come and thank

come and praise Him, come and thank Him, come and praise Him,
 come and praise Him, come and thank Him, come and praise Him,
 Him, come and praise Him, Him, come and thank Him, come and praise Him,
 Him, come and praise Him,

Fall be - - fore God's throne of grace. Come and thank Him,
 Fall be - - fore God's throne of grace. Come and thank Him,
 Fall be - - fore God's throne of grace.
 Fall be - - fore God's throne of grace.

come and_ praise Him, come_ and praise Him,
 come_ and praise Him, come and praise_ Him,
 Come and praise Him, come and thank Him, come_ and praise Him,
 Come_ and praise Him, come and thank Him, come and_ praise_ Him,

thank Him, come and praise Him, Fall be - fore God's throne of grace.

thank Him, come and praise Him, Fall be - fore God's throne of grace.

thank Him, come and praise Him, Fall - be - fore God's throne of grace.

thank Him, come and praise Him, Fall be - fore God's throne of grace.

C
God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

and Re - deem - er, is
and Re - deem - er, is
and Re - deem - er, is our Sav - - iour,
and Re - deem - er, is our Sav - - iour,

D

our Sav - iour and
our Sav - iour and
is our Sav - - iour
is our Sav - - iour

Re - deem - er, God's own Son,
Re - deem - er, God's own Son,
and Re - deem - er,
and Re - deem - er,

God's own Son all the foes of man subdu - -
God's own Son all the foes of man sub - du - -
God's own Son all the foes of man sub - du - -
God's own Son all the foes of man sub - du - -

This system contains the first four staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "God's own Son all the foes of man subdu - -".

eth.
eth.
eth.
eth.

This system contains the next four staves of music. The top four staves are vocal parts, each with the instruction "eth." (ethereal). The bottom two staves are piano accompaniment. The lyrics are: "eth.", "eth.", "eth.", "eth.".

This system contains the final two staves of music, which are piano accompaniment. The music features complex chordal textures and rhythmic patterns, including some 7th chords.

E

God's own Son, of His mer - cy, is our

God's own Son, of His mer - cy, is our

Gbd's own Son, of His mer - cy, is our

God's own Son, of His mer - cy, is our

F

Sav - iour and Re - deem - er, is

Sav - iour and Re - deem - er, is our Sav - iour,

Sav - iour and Re - deem - er, is our Sav - iour,

Sav - iour and Re - deem - er, is

our Sav - iour and Re -

is our Sav - iour and our

is our Sav - iour and our

our Sav - iour and Re -

deem - er, God's own Son, God's own Son all the
 Re - deem - er, God's own Son all the
 Re - deem - er, God's own Son all the
 deem - er, God's own Son all the

foes of man sub - du - eth Come and thank Him,
 foes of man sub - du - eth. Come and thank Him,
 foes of man sub - du - eth. Come and thank Him,
 foes of man sub - du - eth. Come and thank Him,

come and praise Him,
 come and praise Him,
 come and praise Him,
 come and praise Him,

Fall be - - fore God's throne of grace. Come and thank
 Fall be - - fore God's throne of grace. Come and thank
 Fall be - fore God's throne of grace. Come and thank
 Fall be - fore God's throne of grace.

Him, come and praise Him, come and
 Him, come and praise Him, come and
 Come and thank. Him, come and praise Him, come and

Him, come and praise Him, Fall be - fore God's throne of grace,
 thank Him, come and praise Him, Fall be - fore God's throne of grace,
 thank Him, come and praise Him, Fall be - fore God's throne of grace,
 thank Him, come and praise Him, Fall be - fore God's throne of grace,

I

come and praise Him, come and
 come and praise Him, come and
 come and thank Him, come and praise Him,
 come and thank Him, come and praise Him,
 thank Him, come and praise Him, Fall be - fore God's
 thank Him, come and praise Him, Fall be - fore God's
 come and praise Him, Fall be - fore
 come and praise Him, come and thank Him,
 throne of grace,
 throne of grace,
 God's throne of grace,
 come and praise Him, Fall be - fore God's throne of grace,

No. 37. "And when eight days were fulfilled"
 Recitative

Evangelist (Tenor)

Voice

Piano

child, His name was call-ed Je-sus, which was

so call-ed of the an-gel be-fore He was con-ceiv-ed in the womb.

No 38. "Immanuel, beloved Name"

Duet

Recit. Bass

Voice: Im-man- u - el, be-lov - ed Name, To save man-kind He
 came. For me doth Je- sus live, Him-self for me doth Je- sus
 give, And ev - er- more with - in my sight I will near Je- sus
 dwell; My Je- sus all my joy doth make, And bids my spir- it com- fort take.

Piano: *p*

Arioso
Sopr. Andante

Voice: Je - sus, Thou that for_ me_ liv - est, Bride - groom of_ my
 Come! I will with de- light embrace Thee, And nev- er shall my heart re- lease Thee;

Piano: **Andante** (♩ = 48)

wait - ing_ heart, Thou Thy - - self that
 Ah! then take me to Thee, then take me to

for me_ giv - est, Bear - - ing even death's
 Thee! ah! take me to Thee, ah! ah!_ take me to

bit - - ter smart.
 Thee! When death o'er - takes me, Thou a - lone my
 Recit. Recit.

strength and stay shalt be; In need, dis-tress, per-plex-i-ty, I look and long for

Thee. And in the hour of death What shall my com - fort be? Lord

Je - sus, when I die, I shall not die e - ter - nal - ly, Thy

Name up - on me Thou dost write, Which puts the fear of death to flight.

No 39. "Ah! my Saviour"

Air

Allegretto (about $\text{♩} = 44$)

Piano

A **Soprano**

Ah! — my Sav-iour, I — en - treat Thee,

ah! — my Sav-iour, I — en - treat Thee, Tell me, should I fear — to —

B

greet Thee? Should Thy Name in- spire — dis - may? Should I fear_ to

greet Thee? should I fear_ to greet Thee? Ah! —

C

— my Sav-iour! Ah! — my Sav- iour, I — en -

treat Thee, Tell me, should I fear_ to greet Thee? Should Thy Name in- spire dis-

may? Nay, Thou Sav- iour say- est, nay, **Echo (Soprano)** Thou Sav- iour say- est,
Nay.

pp
p

nay. Ah! my Sav- iour, I_ en - treat Thee, Tell me, should Thy Name in-

Nay.

pp *p* *f*

spire _____ dis - may? Nay, nay, nay, nay,
Nay, nay,

p

nay, Thou Sav-iour say- est.
 nay,— nay.

Should I now from death be fly-ing? Nay, Thou dost in mer-cy say; Or— be—
 fore Thy face be joy — — — ing? Yea, Thou Sav- iour,
 yea,— thou Sav- iour say- est, yea, yea, Thou
 Echo
 Yea,

Sav- iour say- est, yea, yea, yea, yea,

yea, yea, yea, yea,

yea, Thou Sav- iour say - est.

yea, yea,

Soprano

Should I now from death be

I

fly - ing? Nay, Thou dost in mer - cy say, — Or be - fore Thy face_ be

joy - - - - -

- - - - - ing? Yea, Thou Sav- iour say- est, yea, yea,

Thou Sav- iour say- est, yea, yea, Thou Sav- iour say- est,

Echo
Yea,

L
yea, yea, yea, yea, yea, yea, yea, Thou

yea, yea, yea, yea,

L

M

Sav - iour say - est.

yea.

M

f

p

f

p

f

p

f

p

f

p

No 40. "Tis well! Thy Name, O Lord"
Duet

Arioso
Andante

Soprano

Recit.

Je - su, Thou my

Bass

'Tis well! Thy Name, O Lord, a - lone, with - in my heart shall

Recit.

Andante (♩ = 48)

Piano

p

joy and plea - sure, My re - demp - tion -
 dwell, Thy Name, Thy Name, a - lone, with -

that hast won,
 in my heart shall dwell, And I in bliss to Thee will still be

Recit.
 Recit.

Arioso

King and Shep - herd, Light and Sun,
 turn - ing, When all my heart with love to Thee is burn - ing. Lord

Arioso

Arioso

Recit. Thou my por - tion,
 Je - sus, teach Thou me to hon - our Thee, Lord Je - sus,

Recit. *a tempo*

hope, and trea - sure, Recit.
 teach Thou me to hon - our Thee, how to hon - our

Recit.

Arioso
 Ah, how shall I wor - thi - ly,
 Thee, Lord Je - sus, teach - Thou - me to hon - our

Arioso

O Lord Je - sus, - hon - our Thee?
 Thee, Je - sus, teach me to honour Thee.

No 41. "Tis Thee I would be praising" Air

Allegro moderato (♩ = 60)

Piano

f

p

A Tenor

'Tis Thee... I would be praising ev -

- er, My Sav-iour, give me pow'r

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'er'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

and skill, And all my heart with ar - dour, with

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'and skill'. The piano accompaniment maintains its rhythmic pattern.

ar - dour, fill. *tr* **B** 'Tis Thee I -

The third system includes a trill (*tr*) and a section marked **B**. The vocal line has a fermata over 'ar - dour, fill.'. The piano accompaniment features a dynamic marking of *f* (forte) and *p* (piano).

would be praising ev - er!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'ev - er!'. The piano accompaniment features a dynamic marking of *f*.

'Tis Thee I would be praising ev -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'ev -'. The piano accompaniment features a dynamic marking of *p*.

er, My Sav - iour, — give me pow'r —

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a rest followed by the lyrics 'er, My Sav - iour, — give me pow'r —'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

and skill, And all my heart with

This system continues the vocal melody and piano accompaniment. The vocal line has the lyrics 'and skill, And all my heart with'. The piano accompaniment continues with similar rhythmic patterns.

ar - dour, with ar - dour fill.

This system contains the third line of the vocal melody and piano accompaniment. The vocal line has the lyrics 'ar - dour, with ar - dour fill.' and includes a trill (tr) over the final note. The piano accompaniment features a more active eighth-note pattern.

This system shows the piano accompaniment continuing. The right hand has a complex, flowing eighth-note pattern, while the left hand provides a steady bass line.

This system shows the final part of the piano accompaniment on this page, with the right hand continuing its intricate eighth-note texture.

The first system of the score is a piano introduction. It consists of three staves: a vocal line (treble clef) which is mostly empty, and a grand piano accompaniment (treble and bass clefs). The piano part features a complex, rhythmic texture with many sixteenth and thirty-second notes, creating a busy, flowing accompaniment.

The second system begins with a vocal entry. The vocal line (treble clef) starts with a half note 'E' (E-flat) and then moves to a quarter note 'Strength - en me, that Thy mer -'. The piano accompaniment (treble and bass clefs) continues with its rhythmic pattern. A trill (tr) is marked above the vocal line. The piano part has a 'Fine' marking and a piano (p) dynamic.

The third system continues the vocal line and piano accompaniment. The vocal line (treble clef) has a long note 'cy wor -' followed by 'thi-ly to praise - I may en-deav -'. The piano accompaniment (treble and bass clefs) maintains the rhythmic accompaniment.

The fourth system continues the vocal line and piano accompaniment. The vocal line (treble clef) has a long note 'our, to praise - I may en-deav - our.' The piano accompaniment (treble and bass clefs) continues with its rhythmic accompaniment. A forte (f) dynamic is marked in the piano part.

The fifth system is a piano introduction. It consists of three staves: a vocal line (treble clef) which is mostly empty, and a grand piano accompaniment (treble and bass clefs). The piano part features a complex, rhythmic texture with many sixteenth and thirty-second notes, creating a busy, flowing accompaniment.

The first system of the score is a piano introduction. It consists of three staves: a treble clef staff with a whole rest, and grand staff staves with intricate keyboard accompaniment. The music is in G major and 3/4 time.

Strength - en me, that Thy mer -

This system begins with a vocal line in the treble clef and piano accompaniment in the grand staff. A fermata is placed over the first measure of the vocal line. The lyrics are "Strength - en me, that Thy mer -". A chord symbol "G" is written above the vocal staff.

- cy wor - thi - ly to praise I may en - deav - our, to praise I may en -

The second system continues the vocal line and piano accompaniment. The lyrics are "- cy wor - thi - ly to praise I may en - deav - our, to praise I may en -".

deav - our, to praise I may ea -

The third system continues the vocal line and piano accompaniment. The lyrics are "deav - our, to praise I may ea -". A chord symbol "H" is written above the vocal staff.

deav - our, to praise I may en - deav - our, may endeavour.

Adagio *tr* *D. C.*

The final system concludes the piece. The lyrics are "deav - our, to praise I may en - deav - our, may endeavour." The tempo marking "Adagio" and the instruction "*tr* *D. C.*" are written above the vocal staff. The piano accompaniment ends with a final chord.

No 42. "Jesus, who didst ever guide me"

Choral

Andante. (♩ = 56)

Piano

The piano accompaniment for the first system consists of two staves. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes.

Soprano

mf Je - sus, who didst ev - er guide me,
Je - sus, save, what - e'er be - tide me,

Alto

mf Je - sus, who didst ev - er guide me,
Je - sus, save, what - e'er be - tide me,

Tenor

mf Je - sus, who didst ev - er guide me,
Je - sus, save, what - e'er be - tide me,

Bass

mf Je - - sus, who didst ev - er guide me,
Je - - sus, save, what - e'er be - tide me,

The piano accompaniment for the second system continues with the same complex rhythmic patterns in the right hand and steady accompaniment in the left hand.

Je - sus,
Je - sus,

Je - sus,
Je - sus,

Je - sus,
Je - sus,

Je - - sus,
Je - - sus,

The piano accompaniment for the third system concludes with the same complex rhythmic patterns in the right hand and steady accompaniment in the left hand.

my strong help - er be;
make me trust in Thee;

my strong help - er be;
make me trust in Thee;

my strong help - er be;
make me trust in Thee;

my strong help - er be;
make me trust in Thee;

1.

2.

I
Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

I

Je - sus,
Je - sus,
Je - sus,
Je - sus,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts enter with the word "Je - sus,". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line.

still from sin de - fend me.
still from sin de - fend me.
still from sin de - fend me.
still from sin de - fend me.

The second system continues the vocal and piano parts. The vocal lines are now fully aligned with the lyrics: "still from sin de - fend me.". The piano accompaniment continues with its intricate sixteenth-note figures.

The third system shows the continuation of the piano accompaniment. It features a dense texture of sixteenth-note chords and melodic lines in both hands, providing a rich harmonic background.