

To CHARLES C. SAUNDERS, Esq.  
BOSTON.

---

Three Anthems  
for  
Church Service.

Nº 1. PRAISE THE LORD (*Benedic anima mea*)

Nº 2. BLESSED BE THE LORD (*Benedictus*)

Nº 3. O THOU THAT HEAREST (*Hymn*)

— BY —

G. W. Chadwick.

OP. 6.

---

BOSTON. ARTHUR P. SCHMIDT. 146 Tremont Street.

*Copyright 1882. Arthur P. Schmidt.*

# BLESSED BE THE LORD.

(Benedictus.)

G. W. Chadwick.

Moderato ma non troppo.

Organ.

Gt. f with Sw. Reeds.

Ped.

Soprano.

*a tempo*

Alto.

Bles - sed be.....the Lord God of

Tenor.

Bass.

Bles - sed..... be the Lord God of

Reed off

Bles - sed be the Lord God of

Ped.

*a tempo*

poco rit. Sw.

Is - ra-el for He hath vis - i - ted and re - deem - ed his peo - ple

Is - ra-el for He hath vis - i - ted and re - deem - ed his peo - ple

Gt. p

cresc.

And hath rais-ed up a might - y sal - va - tion for us in the  
*cresc.*

And hath rais-ed up a might - y sal - va - tion for us.... in the

And hath rais-ed up a might - y sal - va - tion for us in the  
*cresc.*

And hath rais-ed up a might - y sal - va - tion for us... in the

*Sw. full coup to Gt. cresc.*

Gt.

*marcato assai ff sempre*

house of his ser-vant Da-vid As He spake by the mouth of his ho - ly

*ff sempre*

house of his ser-vant Da-vid As He spake by the mouth of his ho - ly

*ff sempre*

Gt.  
Diap.

Ped. legato

*mf dim.*

proph-ets which have been since the world be - gan.... That we should be

*mf dim.*

proph-ets which have been since the world be - gan.... That we should be

*mf dim.*

*Sw. dim.*

Man.

sav - ed from our en - e-mies and from..... the hand of all that  
from our en - e - mies..... and

sav - ed from..... our en - e-mies and from..... the hand of all that  
from our en - e - mies and

*p più lento*      *poco rit.*

hate..... us..... And from the hand..... of all that hate us.  
hate... us..... And from the hand..... of all..... that hate us.

*p più lento*      *poco rit.*

**Tempo I.**

**Tempo I.**

Gt. / coup. to Sw. Reed.

Glor - y Glor - y be..... to the

Glor - y..... Glory be to the

*sf* dim. Reed off

Fa - ther And to the Son and to the Ho - ly Ghost

Fa - ther And to the Son and to the Ho - ly Ghost

As it

As it was in the be - gin - ning is now and ev - er  
*cresc.*

As it was in the *cresc.* be - gin - ning it is now is

As it was in the be - gin - ning..... is now is

was in the be - gin - ning is now and ev - er shall be is

*ff animato*

shall be is now and ev - er shall be World without  
 now is *f* *ff*  
 now is now and ev - er shall be World without  
 now and ev - er shall be ev - er shall.... be World

Gt. add Reed and Mixtures *ff animato*

*marcato assai*

end World without end World with - out  
 end World without end World with - out

*non legato*

Ped.

*ff sempre*

end world with - out end a - men world with - out  
 end world with - out end a - men world with - out

*ff sempre*

*ff sempre*

*ff sempre*

A.P.S. 532

A musical score for a choral piece, page 7. The score consists of eight staves, each with a treble clef and a key signature of one flat. The vocal parts are labeled with 'end.', 'world with-out', and 'end.' followed by 'a - men'. The piano part is indicated by a bass staff and a treble staff, with a dynamic marking of *Gt. ff*. The score features several measures of music, with the vocal parts singing in unison or in pairs. The piano part provides harmonic support, particularly in the lower octaves. The vocal parts sing 'end.' twice, then 'world with-out' twice, then 'end.' twice, and finally 'a - men' twice. The piano part has a prominent role in the final measures, with a dynamic marking of *ff*.

end..... world with-out end..... world with-out

end..... world with-out end..... world with-out

end world with - out end a - men a - men.....

end with - out end

end world with - out end a - men a - men.....

end with - out end

a - men a - men.

a - men a - men.

A.P.S.532