

To the Reverend William Turton Travis

COME YE, AND LET US GO UPAnthem for Mixed Voices
(For Advent or General Use)

ISAIAH 2: 2-5

LEO SOWERBY

THE H. W. GRAY CO., Inc., NEW YORK, N. Y.

With moderate movement (♩ = 112)

BARITONE
SOLO*mf*

And it shall

ORGAN

Ch. *f*

PEDAL

come to pass in the last days, — that the moun - tain of the

Lord's house — shall be es - tab - lished on the top of the

moun - tains, — and shall be ex - alt - ed — a - bove the

hills; — and all na - tions — shall flow un - to it. —

mf

And ma-ny peo-ple shall go and say, —

f detached

fp

Fairly fast, but with dignity (♩ = 132-138)

SOPRANO

ALTO

TENOR

BASS

Come ye, and let us go up — to the moun-tain of the Lord, —

Fairly fast, but with dignity (♩ = 132-138)
without Reeds

Gt. *f* detached

to the house of the God of Ja - cob; —

Come ye, and let us go up — to the moun-tain of the Lord, —

— to the house of the God of — Ja - cob; —

and he shall teach us of his ways, and we will — walk in his

add Reeds

paths: _____

add

4 2 1
3

ff

for out of Zi - on shall go forth the law, and the

ff

word of the Lord from Je - ru - sa - lem.

Ch. Clar.

Sw. }
reduce
mf

p SOLO

And he shall judge a-mong the

Sw.
p

na - tions, and shall re - buke man-y peo - ple; —

CHORUS

p

and they shall beat their swords in-to plow - shares, — and their

p

Gt. *p*

spears in-to prun-ing-hooks; — na - tion shall not lift up

f

f

sword a - gainst na - tion, — nei-ther shall they learn war an - y

add

detached

more.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a long note, followed by a rest, and then a few more notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern with many accidentals and ties. The word "more." is written above the vocal line.

Come ye, and let us go up — to the moun-tain

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "Come ye, and let us go up — to the moun-tain". The piano accompaniment continues with its complex rhythmic pattern. The word "f" (forte) is written above the piano part.

of the Lord, — to the house of the God of — Ja - cob; —

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "of the Lord, — to the house of the God of — Ja - cob; —". The piano accompaniment continues with its complex rhythmic pattern, including some triplet markings. The word "f" (forte) is written above the piano part.

Come ye, and let us go up — to the moun-tain

of the Lord, — to the house of the God of Ja - cob; —

O house of Ja - cob, — come ye, —

The musical score is arranged in three systems, each with a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The first system contains the lyrics "Come ye, and let us go up — to the moun-tain". The second system contains "of the Lord, — to the house of the God of Ja - cob; —". The third system contains "O house of Ja - cob, — come ye, —". The piano accompaniment features various textures, including chords, arpeggios, and triplet figures. Dynamic markings such as *f* and *sf* are used throughout. The score concludes with a final cadence in the piano part.

O house of Ja - cob, - come ye, and let us walk in the

light of the Lord.

holding back

fff

EASY ANTHEMS

For Mixed Voices

Ave Verum, (Jesu, Word of God). E. Elga	C.M.R. 39
Beloved, Let Us Love One Another. V. D. Thompson	C.M.R. 1518
Bless the Lord. Ippolitof-Ivanof. (Arr.)	S.C. 200
Blessed Are They. S. S. Wesley	C.M.R. 1901
By Early Morning Light. 17th Century. (Arr.)	S.C. 57
Cherubim Song. (No. 7). Bortniansky. (Arr.)	C.M.R. 687
Father in Thy Mysterious. V. D. Thompson	C.M.R. 1367
God is My Shepherd. A. Dvorak. (Arr.)	C.M.R. 1831
Greatest of These is Love. R. Bitgood	C.M.R. 1396
Holy, Holy, Holy! G. A. Alcock	M.T. 1036
How Far is it to Bethlehem. G. Shaw	S.A. 245
Hymn of Freedom, A. E. H. Thiman	C.M.R. 1683
Immortal, Invisible. E. H. Thiman	Anth. 1140
In Joseph's Lovely Garden. Spanish. (Arr.)	S.C. 135
Jesus, Meek and Gentle. J. Holler	C.M.R. 1257
King of Glory, King of Peace. E. H. Thiman	M.T. 1049
Lead Me, Lord. S. S. Wesley	S.A. 61
Lead Me, O Lord. R. R. Peery	C.M.R. 1047
Let Not Your Heart Be Troubled. M. Dickey	C.M.R. 1191
Lift Up Your Heads. S. Col-Taylor	C.M.R. 1460
Lift Up Your Hearts. H. A. Chambers	M.T. 999
List to the Lark. C. Dickinson	S.C. 68
Lord, for Thy Tender Mercies' Sake. R. Farrant	M.T. 29
Lord is My Shepherd. J. W. Clokey	C.M.R. 1960
Lord of All Being. M. Andrews	C.M.R. 424
Lovely Rose is Blooming, A. M. Praetorius. (Arr.)	S.C. 123
Now is Christ Risen, J. E. West	M.T. 612
O Come, Ye Servants. (Laudate Nomen). C. Tye	C.M.R. 1526
O Saviour Sweet. J. S. Bach. (Arr. Dickinson)	S.C. 82
O Strength and Stay. E. H. Thiman	Anth. 1139
Prayer of the Master, The. M. Andrews	C.M.R. 1937
Rejoice in the Lord Always. G. Rathbone	Anth. 1169
Risen Christ, The. J. Holler	C.M.R. 1954
Saviour, Like a Shepherd. Gluck. (Arr.)	C.M.R. 1584
Sleeps Judea Fair. H. A. Mackinnon	C.M.R. 754
Slumber Song of the Infant Jesus. F. A. Gevaert	S.C. 14
Sweet is the Work. R. W. Robson	S.A. 252
Thou Art My King. V. D. Thompson	C.M.R. 1149
Thou Hidden Love of God. A. Sullivan	C.M.R. 1964
Thy Church, O God. E. H. Thiman	M.T. 1166*
Woods and Every Sweet-smelling Tree. J. E. West	C.M.R. 1469

THE H. W. GRAY CO., INC., 159 EAST 48TH ST., NEW YORK 17, N. Y.

The Choir Loft and The Pulpit

FIFTY-TWO COMPLETE SERVICES OF WORSHIP

with

Sermon Text, Psalter, Scripture Readings, Hymns, Anthems,
and Organ Numbers related to the theme
of each service.

by

REV. PAUL AUSTIN WOLFE, D.D.

HELEN A. DICKINSON, PH.D.

CLARENCE DICKINSON, MUS. DOC.; LITT.D.

In this book are included fifty-two morning services of the Brick Church, New York City, in which we have endeavored so to coordinate the numbers of which the service is built that each is an extension, illustration, illumination of the central thought of the service as defined in the sermon. The whole service is thus bound together in an organic unity.

This does not mean that there is a literal correspondence between the text of a musical number, for instance, and the text of the sermon, but that the music is so related to the theme of the service that "the text of the musical numbers is in the *thought* of the service, the music in its *mood*."

In order that the unity of thought in each service outlined in this book may be made clear without its being necessary for the reader to look up every Psalm, Scripture Lesson, Hymn, and Anthem, the verse of each which most definitely relates to the central theme of the service is quoted, or a brief note indicates the relation of the readings and musical numbers to the central theme.

Price \$1.50

THE H. W. GRAY CO., INC., 159 EAST 48TH ST., NEW YORK 17, N. Y.