

ANCIENT GROOVE MUSIC

Blessed be the God and Father

Edited by
Ben Byram-Wigfield

SAMUEL SEBASTIAN WESLEY
(1810 - 1876)

$\text{♩} = 88$
p

Soprano
Bless - ed be the God and Fa - ther of our Lord Je - sus Christ, which, ac -

Alto
p
Bless - ed be the God and Fa - ther of our Lord Je - sus Christ, which, ac -

Tenor
p
Bless - ed be the God and Fa - ther of our Lord Je - sus Christ, which, ac -

Bass
p
Bless - ed be the God and Fa - ther of our Lord Je - sus Christ, which, ac -

Organ
O. Diap. Ch.
p
Voices only

8

-cor - ding to his a - bun - dant mer - cy hath be - got - ten us a - gain un - to a

-cor - ding to his a - bun - dant mer - cy hath be - got - ten us a - gain un - to a

-cor - ding to his a - bun - dant mer - cy hath be - got - ten us a - gain un - to a

-cor - ding to his a - bun - dant mer - cy hath be - got - ten us a - gain un - to a

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14 *cresc.* *f*

live - ly hope by the re - - sur - re - ction of Je - sus Christ from the dead,

cresc. *f*

live - ly hope by the re - - sur - re - ction of Je - sus Christ from the dead,

cresc. *f*

live - ly hope by the re - - sur - re - ction of Je - sus Christ from the dead,

cresc. *f*

live - ly hope by the re - - sur - re - ction of Je - sus Christ from the dead,

Diaps. Gt. & Sw. coupled.

21 **L'istesso tempo**
UNISON VOICES

To an in - he - ri - tance in - cor - rup - ti - ble and un - de - fi - led, that fa - deth not a -

Open Dn. G. O. Sw. detached.

29

- way, re - ser - ved in heav'n for you, who are kept by the pow - er of God, through

36 *cresc.* *f*

faith un-to sal - va - tion, rea-dy to be re - veal - ed in the last time.

Reed Sw.
Ped.

42 **SOLO TREBLE**

But as He which hath call - ed you is ho - ly,

48

so be - ye ho - ly in all man - ner of con - ver - sa - tion;

54

Pass the time of your so - jour - ning here in fear, in fear.

mp

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61 **ritard.** **Moderato** ♩ = 104 **p**

Love one a - no-ther with a pure_ heart

Claribella

Sw. Reed *Sw Ped.* *Sw. Princl.*

70 **FULL** **SOLO**

fer - vent-ly, See that ye love_ one a - no - ther, Love one a -

75 **FULL**

-no-ther with a pure_ heart_ fer - vent-ly, See that ye love one a -

80 **SOLO**

-no - ther, Love one a - no-ther with a pure heart

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is Moderato, with a metronome marking of 104 beats per minute. The score includes performance instructions such as 'ritard.', 'Moderato', 'p', 'FULL', and 'SOLO'. The piano accompaniment features various textures, including arpeggiated chords, sustained chords, and melodic lines. The vocal line is written in a soprano or alto clef and includes lyrics in English. The score is numbered 61, 70, 75, and 80 at the beginning of each system.

85 FULL

fer - vent-ly; a pure heart fer - vent-ly, See that ye

90 SOLO

love one a - no - ther, See that ye love, that ye love one a - no-ther with a

96 FULL

pure heart fer - vent-ly, See that ye love one a - no - ther

102

with a pure heart, a pure heart fer - vent-ly.

UNISON VOICES

107

f Recit. ad lib.

Be-ing born a - gain, not of cor-rup-ti-ble seed, but of in - cor - rup - ti-ble, by the word of

Open Diapason, G.O.

112

f

God; for all flesh is as grass, and all the glo - ry of man as the flo - wer of grass. The

Reed. Sw.

116

grass wi-ther-eth and the flo-wer there-of fall - - eth a - way.

Claribella

Sw. Reed.

Ped. 8.16.

Full. f

120

Allegretto $\text{♩} = 100$

But the word of the Lord en - dur - eth for e - ver,

But the word of the Lord en - dur - eth for e - ver,

But the word of the Lord en - dur - eth for ev - er,

But the word of the Lord en - dur - eth for ev - er,

Voices only.

ff

Full Org.

Ped.

128

ff
But the word of the Lord en - dur - eth for ev - er,

ff
But the word of the Lord en - dur - eth for ev - er,

ff
But the word of the Lord en - dur - eth for ev - er,

ff
But the word of the Lord en - dur - eth for ev - er, the word of the

Voices only

Org.

137

the word of the Lord en - dur - eth for ev - er, for ev - er, for ev - er, the

The word of the Lord en - dur - eth for ev - er, en -

the

Lord en - dur - eth for ev - er, en - dur - eth for ev - er, the word of the Lord en -

144

word of the Lord en - dur - eth for ev - er, en - dur - eth for ev - er, for ev - - - er, en -
 -dur - eth for ev - - - - - er, for ev - - - - - er, en -
 word of the Lord, the word of the Lord en - dur - eth for ev - er, the word of the Lord en -
 -dur - eth for ev - er, en - dur - eth for ev - er, for ev - er, the word of the Lord en - dur - -

152

-dur-eth for ev - er, the word of the Lord en - dur - eth for ev - er, en - dur - eth for ev - - -
 -dur-eth for ev - er, of the Lord en - dur - eth for ev - - - - - er, en -
 -dur-eth for ev - er, the word of the Lord en - dur - eth for ev - - - - - er, en -
 -eth for ev - er, the word of the Lord en - dur - eth for ev - er, en -

160

er - more, en - dur - eth for ev - er -
- dur - eth for ev - er, for ev - er - more, for ev - er -
-dur - eth for ev - er - more, en - dur - eth for ev - er -
-dur - eth for ev - er - more, en - dur - eth for ev - er -

The musical score for measures 160-168 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "er - more, en - dur - eth for ev - er -", "- dur - eth for ev - er, for ev - er - more, for ev - er -", "-dur - eth for ev - er - more, en - dur - eth for ev - er -", and "-dur - eth for ev - er - more, en - dur - eth for ev - er -". The piano accompaniment features a steady bass line and a more melodic upper line.

169

-more, for ev - er, ev - er - more. A - men, A - men.
-more, for ev - er - er - more. A - men, A - men.
-more, for ev - er - er - more. A - men, A - men.
-more, for ev - er, ev - er - er - more. A - men, A - men.

The musical score for measures 169-176 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "-more, for ev - er, ev - er - more. A - men, A - men.", "-more, for ev - er - er - more. A - men, A - men.", "-more, for ev - er - er - more. A - men, A - men.", and "-more, for ev - er, ev - er - er - more. A - men, A - men.". The piano accompaniment continues with a similar texture to the previous section, ending with a final chord.

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Samuel Sebastian Wesley

EDITORIAL NOTES

This stalwart of the Anglican choral repertoire was written by Wesley in 1834 (at the age of 24), for Easter Sunday at Hereford Cathedral, when, legendarily, only a handful of Trebles and one Bass were available. (The remaining singers having clerical duties.)

The first publication was in a monograph of his anthems in 1853 with the Alto and Tenor parts fleshed out somewhat. Novello republished it in 1875, and a third edition is in the 1933 Church Anthem Book.

Bar 1: It is suggested that the Organ chord is held before the choir's entry.

The Alto part frequently doubles the Tenor in the early bars; alternative notes are shown in small size, should a slightly richer texture be desired.

16, Tenor: The Novello edition has 'sur' on the G, but a slur on the first two notes.

71: The Novello edition gives 'Solo Dec' and 'Full Can' as the alternating forces. The Church Anthem Book just marks 'Solo' and 'Chorus'.

119: The previous editions give C as the main note, and F as the small alternative.

A version scored for full orchestra is available separately.

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