

GRESHAM'S SCHOOL

SAMPLES

GENERAL

155 BENSON Irregular

Millicent D. Kingham (1866-1927)

1 God is work - ing His pur - pose out as —
 2 * From ut - most East to — ut - most West wher -
 3 What can we do to — work God's work, to —
 4 March we — forth in the strength of God with the
 5 All we can do is — no - thing worth un -

year — suc - ceeds — to year, God is — work - ing His
 e'er — man's foot — hath trod, By the mouth of — ma - ny
 pros - per and — in - crease The — bro - ther - hood of —
 ban - ner of Christ un - furled, That the light of the glo - ri - ous
 less — God bles - ses the deed; Vain - ly we hope for the

pur - pose — out and the time is — draw - ing — near;
 mes - sen - gers goes — forth the — voice of — God: 'Give
 all man - kind, the — reign of the Prince of — Peace?
 gos - pel of truth may — shine through - out the — world;
 har - vest - tide till — God gives — life to the seed; Yet

GENERAL

Near - er and near - er draws the — time, the time that shall sure - ly
 ear to — me, ye con - ti - nents; ye isles, give — ear to
 What can we do to has - ten the time, the time that shall sure - ly
 Fight we the fight with sor - row and sin, to set their — cap - tives
 near - er and near - er draws the — time, the time that shall sure - ly

be, When the earth shall be filled with the
 me, That the earth may be filled with the
 be, When the earth shall be filled with the
 free, That the earth may be filled with the
 be, When the earth shall be filled with the

glo - ry of God, as the wa - ters co - ver the sea,
 glo - ry of God, as the wa - ters co - ver the sea,
 glo - ry of God, as the wa - ters co - ver the sea?
 glo - ry of God, as the wa - ters co - ver the sea.

*A. C. Ainger (1841-1919)
 Based on Habakkuk 2.14*

GENERAL

156 LONDON NEW C.M.

Melody from Scottish Psalter (1635)
as adapted in Playford's *Psalms* (1671)

FIRST VERSION

The first version of the musical score consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style typical of 17th-century lute tablature, with notes often beamed together in groups. The first system contains two measures, and the second system contains two measures. The notation includes various rhythmic values and rests, with some notes having stems pointing upwards or downwards.

SECOND VERSION

LONDON NEW C.M.

The second version of the musical score also consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The notation is similar to the first version but includes some differences in the bass line and the final notes of the pieces. The first system contains two measures, and the second system contains two measures. The notation includes various rhythmic values and rests, with some notes having stems pointing upwards or downwards.

GENERAL

- God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm.
- 2 Deep in unfathomable mines
Of never-failing skill
He treasures up His bright designs,
And works His sovereign will.
- 3 Ye fearful saints, fresh courage take;
The clouds ye so much dread
Are big with mercy, and will break
In blessings on your head.
- 4 Judge not the Lord by feeble sense,
But trust Him for His grace:
Behind a frowning providence
He hides a smiling face.
- 5 His purposes will ripen fast,
Unfolding every hour;
The bud may have a bitter taste,
But sweet will be the flower.
- 6 Blind unbelief is sure to err,
And scan His work in vain;
God is His own interpreter,
And He will make it plain.

William Cowper (1731-1800)

GENERAL

157 HEATHLANDS 77. 77. 77.

Henry Smart (1813-79)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a bass clef and a common time signature. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts on a half note D5, followed by quarter notes E5, F#5, and G5. The lower staff begins with a bass clef and a common time signature. The bass line starts with a half note D3, followed by quarter notes E3, F#3, and G3. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts on a half note A5, followed by quarter notes B5, C6, and D6. The lower staff begins with a bass clef and a common time signature. The bass line starts with a half note A3, followed by quarter notes B3, C4, and D4. The system concludes with a double bar line.

GENERAL

Psalm 67

God of mercy, God of grace,
Show the brightness of Thy face;
Shine upon us, Saviour, shine,
Fill Thy Church with light divine;
And Thy saving health extend,
Unto earth's remotest end.

- 2 Let the people praise Thee, Lord;
Be by all that live adored;
Let the nations shout and sing
Glory to their Saviour King;
At Thy feet their tribute pay,
And Thy holy will obey.
- 3 Let the people praise Thee, Lord;
Earth shall then her fruits afford;
God to man, his blessing give,
Man to God devoted live;
All below, and all above,
One in joy and light and love.

Henry Francis Lyte (1793-1847)

GENERAL

158 RUSSIA 11. 10. 11. 9 (10)

A. F. Lvov (1799-1870)

The first system of musical notation consists of two staves, treble and bass, in a key signature of three flats (B-flat, E-flat, A-flat). The treble staff begins with a half note chord (F3, A-flat3, C4) followed by a dotted half note chord (F3, A-flat3, C4). The bass staff begins with a half note chord (F3, A-flat3, C4) followed by a dotted half note chord (F3, A-flat3, C4). The system concludes with a whole note chord (F3, A-flat3, C4) in both staves.

The second system of musical notation consists of two staves. The treble staff begins with a half note chord (F3, A-flat3, C4) followed by a dotted half note chord (F3, A-flat3, C4). The bass staff begins with a half note chord (F3, A-flat3, C4) followed by a dotted half note chord (F3, A-flat3, C4). The system concludes with a whole note chord (F3, A-flat3, C4) in both staves.

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The fourth system of musical notation consists of two staves. The treble staff begins with a half note chord (F3, A-flat3, C4) followed by a dotted half note chord (F3, A-flat3, C4). The bass staff begins with a half note chord (F3, A-flat3, C4) followed by a dotted half note chord (F3, A-flat3, C4). The system concludes with a whole note chord (F3, A-flat3, C4) in both staves.

GENERAL

God, the Omnipotent! King, who ordainest
Great winds Thy clarions, the lightnings Thy sword;
Show forth Thy pity on high where Thou reignest:
Give to us peace in our time, O Lord.

2 God, the All-righteous One! man hath defied Thee;
Yet to eternity standeth Thy word;
Falsehood and wrong shall not tarry beside Thee:
Give to us peace in our time, O Lord.

3 God, the All-merciful! earth hath forsaken
Thy ways of blessedness, slighted Thy word;
Bid not Thy wrath in its terrors awaken:
Give to us peace in our time, O Lord.

4 So shall Thy children, in thankful devotion,
Laud Him who saves them from peril abhorred,
Singing in chorus, from ocean to ocean,
'Peace to the nations, and praise to the Lord!'

Verses 1, 3, 4, by H. F. Chorley† (1808-72)

Verse 2, by J. Ellerton† (1826-93)