Worship the Lord in the beauty of holiness

John Monsell 1811-75 alt
David Morris 2006

Worship the Lord in the beauty of holiness, bow down before him, his glory proclaim; With gold of obedience and incense of lowliness bring, and adore him: the Lord is his name.

O worship the Lord in the beauty of holiness, Bow down before him, his glory proclaim; With gold of obedience, and incense of lowliness, Kneel and adore him, the Lord is his name!
Ah

Low at his feet lay your burden of carefulness, high on his heart he will

bear it for you, comfort your sorrows, and answer your prayerfulness,
guiding your steps in the way best for you.

Ah

Low at his feet lay thy burden of carefulness, High on his heart he will

bear it for thee, Comfort thy sorrows, and answer thy prayerfulness,

Guiding thy steps in as may best for be.
Fear not to enter his courts in the slen-der-ness of the poor

reckon as thine: Truth in its beau-ty and love in its ten-der-ness,

These are the offerings to bring to his throne.

rall. — mf

accel. a tempo
These, though we bring them in trembling and fearful ness, he will accept for the name that is dear, mornings of joy give for evenings of tearfulness, trust for our trembling, and hope for our fear.

Worship the Lord in the beauty of holiness, bow down before him, his

unis (optional - instrument (see part))

name that is dear, mornings of joy give for evenings of
tearfulness, Trust for our trembling, and hope for our fear.
Ah

glory proclaim; — gold of obedience and incense of lowliness

Ah

bring, and adore him, the

Kneel and adore him, the Lord is his name.

Bring and adore him, the Lord is his name!

Kneel and adore him, the (or double the SA parts) rall.

Lord is his name!

a tempo rall.

Lord is his name!
This work is designed for maximum flexibility. Any musically sensitive combination is encouraged.

Words: The first (altered, preferred) version of the words is from the Australian Hymn Book. 'No copyright fee is claimed by the Australian Hymn Book Company for the work of the committees on individual hymns, and these versions of words … may be used without the granting of formal permission.' The original version is also provided as an alternative; note the extra word and note in the first and last verses.

Voice(s): solo (man or woman), duo (two women, a woman and a man, or two men), unison choir, SS choir, SA choir, SAA choir (with the 2nd altos singing the tenor part), SBar choir (with the baritones singing the alto part an octave lower in bars 40–55), SATen choir (maybe with one or a few altos singing with the tenors), SAB choir, SATB choir. In all choral versions, the soprano line in bars 22–37 and 74–89 can be sung by one or a few singers, with the rest singing the melody.

Instrument: Any treble instrument is possible; flute, clarinet and violin are most suitable. This line can be played on organ or piano by a second player (on piano, an octave higher in bars 74–89; on organ, probably an octave higher, or add a 4 foot stop).

Keyboard: Piano or organ (manuals only or with pedals). The quavers in the left hand can be omitted. On organ, the bass notes in bar 58 foll are best played tied; on piano, they are best repeated. On piano, the right notes in bars 40–55 can also be replayed each bar.