

# Worship the Lord in the beauty of holiness

John Monsell 1811-75 alt

David Morris 2006

*♩ = 120*      unis *mp*

The musical score is written for a single voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked as quarter note = 120. The dynamics range from piano (*p*) to mezzo-piano (*mp*). The lyrics are: 'Worship the Lord in the beauty of holiness, 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!'. The score includes measure numbers 7, 12, and 17. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Worship the Lord in the beauty of  
O worship the Lord in the beauty of

7  
ho - li - ness, bow down be - fore him, his glo - ry pro - claim; -  
7  
ho - li - ness! Bow down be - fore him, his glo - ry pro - claim; With

12  
gold of o - be - dience and in - cense of low - li - ness, bring, and a -  
12  
gold of o - be - dience, and in - cense of low - li - ness, Kneel and a -

17  
dore him: the Lord is his name.  
17  
dore him, the Lord is his name!

22 S (and/or instrument)  
*p*

Ah  
 ATB

Ah

22 Low at his feet lay your bur-den of care - ful-ness, high on his heart he will  
 Low at his feet lay thy bur-den of care - ful-ness, High on his heart he will

28

Ah

28 bear it for you, com-fort your sor-rows, and an-swer your prayer - ful-ness,  
 bear it for thee, Com-fort thy sor-rows, and an-swer thy prayer - ful-ness,

34

Ah

34 gui-ding your steps in the way best for you.  
 Gui-ding thy steps in as may best for be.

40

Fear not to en - ter his courts in the slen-der-ness of the poor wealth you would  
 Fear not to en - ter his courts in the slen-der-ness Of the poor wealth you would

40

46

re-ckon to own: truth in its beau-ty and love in its ten-der-ness,  
 re-ckon as thine: Truth in its beau-ty and love in its ten-der-ness,

46

52

rall. *mf*

these are the offerings to bring to his throne.  
 These are the offerings to lay on his shrine.

52

rall. *mp* accel. a tempo

unis (optional - instrument (see part))

58

*mf*

These, though we bring them in trem-bling and fear - ful-ness, he will ac - cept for the  
These, though we bring them in trem-bling and fear - ful-ness, He will ac - cept for the

58

64

name that is dear, morn-ings of joy give for eve-nings of  
name that is dear, Morn-ings of joy give for eve-nings of

64

69

tear - ful-ness, trust for our trem-bling, and hope for our fear. -  
tear - ful-ness, Trust for our trem-bling, and hope for our fear. O

69

74

*mf* S (and/or instrument (optional, an octave higher))

Ah Ah  
Wor-ship the Lord in the beau-ty of ho - li-ness, bow down be - fore him, his  
wor-ship the Lord in the beau-ty of ho - li-ness! Bow down be - fore him, his

74

*mf*

80

Ah

glo - ry pro - claim; - gold of o - be - dience and in - cense of low - li - ness  
 glo - ry pro - claim; With gold of o - be - dience, and in - cense of low - li - ness,

86

Ah

bring, and a - dore him: the Lord is his name. Bring and a - dore him, the  
 Kneel and a - dore him, the Lord is his name! Kneel and a - dore him, the

*f* *rall.*

86

(or double the SA parts)  
*rall.*  
*mf*

92

Lord is his name.  
 Lord is his name!

92

*a tempo* *rall.*  
*mp* *p*

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.