



Three Anthems

from

The Anthem Book

of the

Methodist Episcopal Church

1864

1. The Lord loveth the gates of Zion
Vincent Novello (1781-1861)

2. How beautiful upon the mountains
Robert Archibald Smith (1780-1829)

3. O render thanks to God above
Highmore Skeats (1757-1831)



Vincent Novello (1781-1861)

As a boy, Novello was a chorister at the Sardinian chapel in Duke Street where he learned the organ; and from 1796 to 1822 he was organist of the Sardinian, Spanish and Portuguese chapels, and from 1840 to 1843 of St Mary's chapel, Moorfields. He taught music privately throughout his career. One of his notable pupils was musicologist and music critic Edward Holmes.

He was an original member of the Philharmonic Society, of the Classical Harmonists and of the Choral Harmonists, officiating frequently as conductor. In 1849 he went to live at Nice, where he died. Many of his compositions were sacred music, much of which was very popular. His great contribution, however, together with Christian Ignatius Latrobe, lay in the introduction to England of unknown compositions by the great masters, such as the Masses of Haydn and Mozart, the works of Palestrina, and innumerable, now well known great compositions. His first work, a collection of Sacred Music, as performed at the Royal Portuguese Chapel, which appeared in 1811, has the additional interest of dating the founding of the publishing firm Novello & Co. which carries his name, as he issued the collection from his own house. The company is credited of introducing cheap music and of departing from the method of publishing by subscription. Having incorporated the firm of Ewer & Co. in 1867, the title was changed to Novello, Ewer & Co., and still later back to Novello & Co., and, on Henry Littleton's death in 1888, his two sons carried on the business.

Robert Archibald Smith (1780-1829)

Smith was the son of a silk-weaver in Paisley, Robert Smith. Ignoring his son's musical talent, his father apprenticed him to silk-weaving. Smith joined a church choir in Reading, and played on flute or clarinet in the band of a volunteer regiment. For a time dislike of his occupation and environment depressed Smith, and threatened his health, but recognition of his musical gifts, and particularly the friendship of the poet Tannahill, gave him fresh stimulus. He joined a volunteer company, played in its band, and composed its marches and quick-steps. Becoming a teacher of music, in 1807 he was appointed leader of psalmody in the abbey church, Paisley, and soon formed an excellent choir. In 1817 he successfully conducted his first public performance of sacred music in the abbey church, an innovation which became a precedent. In August 1823 Smith was appointed musical conductor in St. George's Church, Edinburgh. Smith obtained an excellent professional standing in Edinburgh. His health, however, failed while still busily employed in Edinburgh in teaching, composing, and editing; he died there on 3 Jan. 1829.

In "Devotional Music, original and selected," 1810, twenty-four of the numbers are Smith's. His setting of Tannahill's songs brought him renown. His "Scotch Minstrel, a selection from the vocal melodies of Scotland ancient and modern," was published in six volumes, 1821-4, and reached a third edition, 1838-43. It is one of the best works on its subject. The "Irish Minstrel" appeared in 1825. In 1826 Smith published a practical "Introduction to Singing." A first volume of Smith's "Select Melodies, with appropriate Words, chiefly original, selected and arranged, with Symphonies and Accompaniments for the Pianoforte," appeared in 1827. Ambitious and comprehensive, this work includes examples of the greatest song-writers, but was not completed. Smith further published: 1. "Sacred Music for the Use of St. George's, Edinburgh." 2. "The Sacred Harmony of the Church of Scotland" (1820). 3. "Sacred Music, consisting of Tunes, Sanctuses, &c., sung in St. George's Church" (1825). 4. "Anthems for George Heriot's Day." His music, virile, strenuous, and fluent, is still heard in the Scottish churches.

Highmore Skeats (1757-1831)

Skeats was an organist and composer. He was a chorister in Exeter Cathedral and Organist of Ely Cathedral, 1778-1803. He became Vicar Choral of Salisbury Cathedral (1803-1831). Skeats died at Canterbury, 2 June, 1831 and is buried in St. Martin's Churchyard. His son, Highmore Skeats, Jr., succeeded him at Ely, and was subsequently Organist of St. George's Chapel, Windsor.

1. The Lord loveth the gates of Zion

Psalm 87:2-3

The Lord loveth the gates of Zion more than all the dwellings of Jacob,
Glorious things are spoken of the city of God.

2. How beautiful upon the mountains

Isaiah 52:7

How beautiful upon the mountains are the feet of him
that bringeth good tidings,
that publisheth peace,
that bringeth good tidings of good,
that publisheth salvation,
that saith unto Zion, Thy God reigneth;

Break forth into joy, sing together, ye waste places of Jerusalem,
for the Lord hath comforted his people,
He hath redeemed Jerusalem.

Hallelujah! Hallelujah! Praise ye the Lord!

3. O render thanks to God above

Psalm 106: 1-2

Nahum Tate & Nicholas Brady "A New Version of the Psalms of David" (1696)

O render, render thanks to God above,
The fountain of eternal, eternal love,
Whose mercy firm, through ages past,
Has stood, and shall for ever last.
Who can His mighty deeds express,
Not only vast, but numberless?
What mortal eloquence can raise
His tribute of immortal praise.

1. The Lord loveth the gates of Zion

Vincent Novello (1781-1861)

S
The Lord lov - eth, lov - eth the gates of Zi - on more than

A
The Lord lov - eth, lov - eth the gates of Zi - on more than —

T
The Lord lov - eth, lov - eth the gates — of — Zi - on more than —

B
The Lord lov - eth, lov - eth the gates of Zi - on more than —

7
S
all — the — dwell - ings of Ja - cob, more than — all — the

A
all — the dwell - ings of Ja - cob, more than — all — the

T
all — the dwell - ings of Ja - cob, more than — all — the

B
all — the dwell - ings of Ja - cob, more than — all — the

12
S
dwell - ings of Ja - cob, Glo - ri - ous things are — spok - en of the

A
dwell - ings of Ja - cob, Glo - ri - ous things are — spok - en of the

T
dwell - ings of Ja - cob, Glo - ri - ous things are — spok - en of the

B
dwell - ings of Ja - cob, Glo - ri - ous things are — spok - en of the

17

S cit - y, are spok - en of the cit - y, the cit - y of God, Glo - ri - ous

A cit - y, are spok - en of the cit - y, the cit - y of God, Glo - ri - ous

T cit - y, are spok - en of the cit - y, the cit - y of God, Glo - ri - ous, Glo - ri - ous

B cit - y, are spok - en of the cit - y, the cit - y of God, Glo - ri - ous

23

S things are — spok - en of the cit - y, are spok - en of the cit - y, the

A things are spok - en of the cit - y, — are spok - en of the cit - y, the

T things — are — spok - en of the cit - y, are spok - en of the cit - y, the

B things are spok - en of the cit - y, are spok - en of the cit - y, the

28

S cit - y of God, are spok - en of the cit - y, the cit - y of — God.

A cit - y of God, are — spok - en of the cit - y, the cit - y of God.

T cit - y of God, — are spok - en of the cit - y, the cit - y of God.

B cit - y of God, are spok - en of the cit - y, the cit - y of God.

2. How beautiful upon the mountains

Robert Archibald Smith (1780-1829)

34

S

A

T

B

How beau - ti - ful up - on the moun - tains, How beau - ti - ful up - on the

How beau - ti - ful up - on the

40

S

A

T

B

are the feet of him — that bring - eth good tid - ings, that pub - lish - eth peace, that

moun - tains are the feet of him — that bring - eth good tid - ings, that pub - lish - eth peace, that

moun - tains are the feet of him — that bring - eth good tid - ings, that pub - lish - eth peace, that

are the feet of him — that bring - eth good tid - ings, that pub - lish - eth peace, that

48

S

A

T

B

pub - lish - eth peace, that bring - eth good tid - ings, good tid - ings of good, that pub - lish - eth sal -

pub - lish - eth peace, good tid - ings of good, that pub - lish - eth sal -

pub - lish - eth peace, that bring - eth good tid - ings, good tid - ings of good, that pub - lish - eth sal -

pub - lish - eth peace, good tid - ings of good, that pub - lish - eth sal -

55

S
va - tion, that saith un - to Zi - on, Thy God reign - eth, Thy God reign - eth;

A
va - tion, that saith un - to Zi - on, Thy God reign - eth, Thy God reign - eth;

T
8
va - tion, that saith un - to Zi - on, Thy God reign - eth, Thy God reign - eth;

B
va - tion, that saith un - to Zi - on, Thy God reign - eth, Thy God reign - eth;

64

S
Break forth in - to joy, sing to - geth - er, sing to - geth - er, ye waste plac - es of Je - ru - sa -

A
Break forth in - to joy, sing to - geth - er, sing to - geth - er, ye waste plac - es of Je - ru - sa -

T
8
Break forth in - to joy, sing to - geth - er, sing to - geth - er, ye waste plac - es of Je - ru - sa -

B
Break forth in - to joy, sing to - geth - er, ding to - geth - er, ye waste plac - es of Je - ru - sa -

71

S
lem, for the Lord hath com - fort - ed his peo - ple, He hath re - deem - ed Je - ru - sa - lem.

A
lem, for the Lord hath com - fort - ed his peo - ple, He hath re - deem - ed Je - ru - sa - lem.

T
8
lem, for the Lord hath com - fort - ed his peo - ple, He hath re - deem - ed Je - ru - sa - lem.

B
lem, for the Lord hath com - fort - ed his peo - ple, He hath re - deem - ed Je - ru - sa - lem.

79

S
Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord! Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord!

A
Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord! Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord!

T
Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord! Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord!

B
Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord! Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord!

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a common time signature (C) and features a melodic line for each voice part. The lyrics are: 'Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord! Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord!'. The Soprano part begins with a treble clef and a key signature of one flat. The Alto part also uses a treble clef. The Tenor part uses a treble clef with an octave 8 below the staff. The Bass part uses a bass clef. The music consists of 12 measures, with the lyrics aligned under the notes. The score ends with a double bar line.

3. O render thanks to God above

Highmore Skeats (1757-1831)

89

S O ren - der, ren - der thanks to God a - bove, The foun-tain of e - ter - nal, e - ter - nal love,

A O ren - der, ren - der thanks to God a - bove, The foun-tain of e - ter - nal, e - ter - nal love,

T O ren - der, ren - der thanks to God a - bove, The foun-tain of e - ter - nal, e - ter - nal love, Whose

B O ren - der, ren - der thanks to God a - bove, The foun-tain of e - ter - nal, e - ter - nal love,

100

S Whose mer - cy firm, through a - ges past, through a - ges, a - ges

A Whose mer - cy firm, through a - ges past, through a - ges, a - ges

T mer - cy firm, through a - ges past, Whose mer - cy firm, through a - ges, a - ges

B Whose mer - cy firm, through a - ges past, through a - ges, a - ges

106

S past, Has stood, and shall for ev - er, shall for ev - er

A past, Has stood, and shall for ev - er last, shall for ev - er

T past, Has stood, and shall for ev - er last, Has stood, and shall for ev - er

B past, Has stood, and shall for, shall for ev - er

114

S last. Who can His might - y deeds — ex - press,

A last. Who can His might - y deeds — ex - press,

T last. — Not on - ly vast, but num - ber - less?

B last. Not on - ly vast, but num - ber - less?

123

S What mor-tal el - o - quence can raise His trib - ute of im - mor - tal, im - mor - tal praise, His

A What mor-tal el - o - quence can raise His trib - ute of im - mor - tal, im - mor - tal praise, His

T What mor-tal el - o - quence can raise His trib - ute of — im - mor - tal, im - mor - tal praise, His

B What mor-tal el - o - quence can raise His trib - ute of im - mor - tal, im - mor - tal praise, His

132

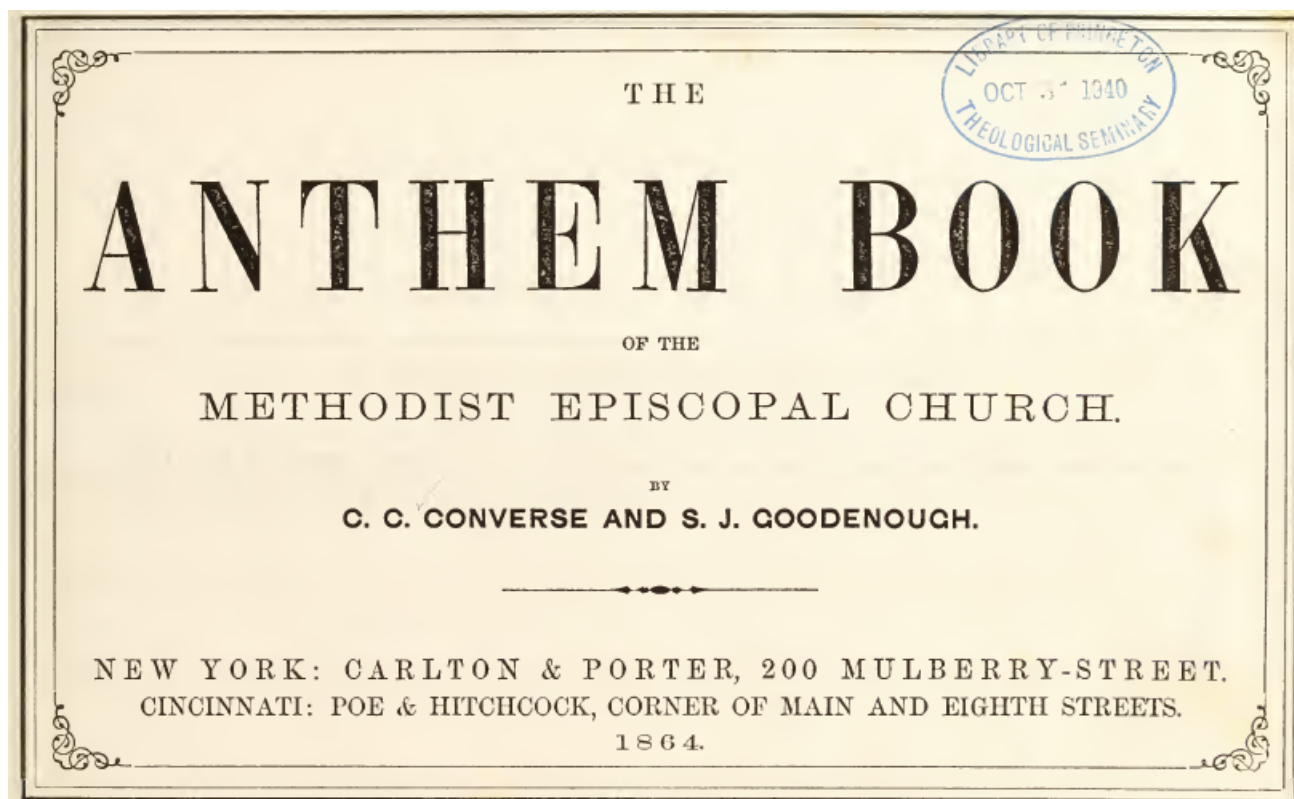
S trib - ute of im - mor - tal praise, im - mor - tal praise. —

A trib - ute of im - mor - tal praise, His trib - ute of im - mor - tal praise.

T trib - ute — of im - mor - tal — praise, His trib - ute of im - mor - tal praise.

B trib - ute of im - mor - tal praise, im - mor - tal praise.

Three Anthems



TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:
please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please refrain from using an edition as a basis for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:
www.shorchor.net

