

FIFTEENTH THOUSAND



And when the Day of Pentecost

AN ANTHEM FOR WHITSUNTIDE

COMPOSED BY

EDWYN A. CLARE.

INCREASED PRICE FOURPENCE.

ALSO BY THE SAME COMPOSER :

	<i>s. d.</i>		<i>s. d.</i>
The eyes of all. Harvest Anthem	0 3	Magnificat and Nunc dimittis, in D	0 4
" " " " Sol-fa	0 2	Behold, I bring. Christmas Anthem	0 3
O Lord, how manifold. Harvest Anthem	0 4	Sing, O heavens. Christmas Anthem	0 3
Praise the Lord, O Jerusalem. Harvest Anthem	0 3	We have seen His Star. Christmas Anthem	0 3
Sing unto God with the voice of thanksgiving. Harvest Anthem	0 4	He is risen. Easter Anthem	0 3
Thou crownest the year. Harvest Anthem	0 3	Why seek ye. Easter Anthem	0 3
" " " " Sol-fa	0 2	Hallelujah! Christ is risen. Easter Anthem	0 3
The Lord reigneth. Festival Anthem	0 3	Now is Christ risen. Easter Anthem	0 3
" " " " Sol-fa	0 2	Benedicite in D. Chant Varied organ harmonies ...	c 8

LONDON : NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

Copyright, 1893, by Edwyn A. Clare.

MADE IN ENGLAND.

And when the Day of Pentecost.

ANTHEM FOR WHITSUNTIDE.

Acts ii. 1-4.

Composed by EDWYN A. CLARE.

Allegro moderato.

ORGAN.
♩ = 132

Su.

Ped.

The organ introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords and rests.

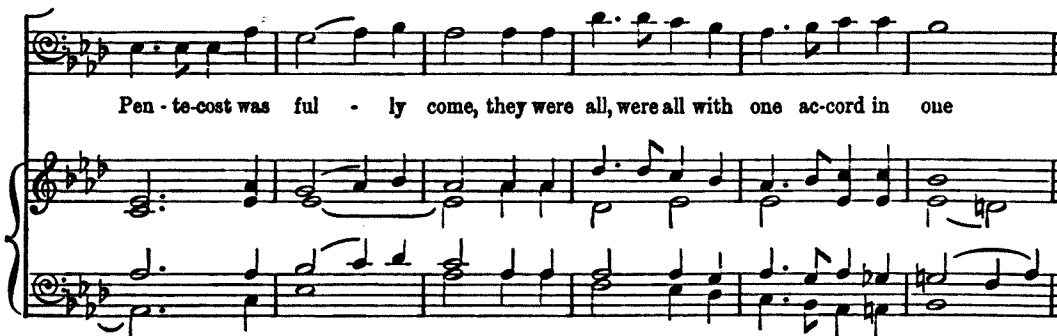
TENORS AND BASSES (OR SOLO).

And when the day of

mf Gt.

The Tenors and Bases part begins with a vocal line on a single staff. The lyrics "And when the day of" are written below the staff. The music is in the same key and time as the organ introduction. The piano accompaniment is shown below the vocal line, with dynamics markings like *mf Gt.*

Pen - te-cost was ful - ly come, they were all, were all with one ac-cord in one

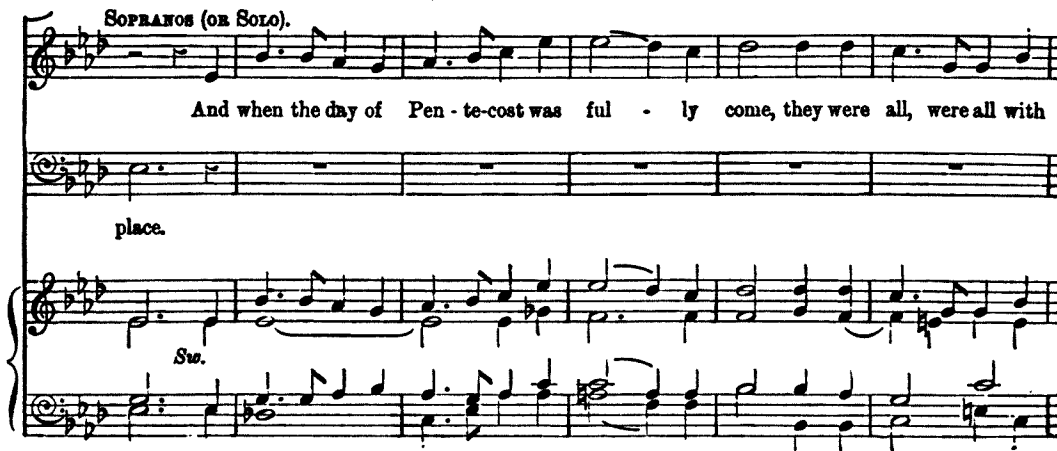
This block continues the vocal and piano accompaniment for Tenors and Bases. The lyrics "Pen - te-cost was ful - ly come, they were all, were all with one ac-cord in one" are written below the vocal line. The piano accompaniment continues with chords and moving lines.

SOPRANOS (OR SOLO).

And when the day of Pen - te-cost was ful - ly come, they were all, were all with

place.

Su.

The Sopranos part begins with a vocal line on a single staff. The lyrics "And when the day of Pen - te-cost was ful - ly come, they were all, were all with" are written below the staff, followed by "place." on the next line. The piano accompaniment is shown below the vocal line, with dynamics markings like *Su.*

AND WHEN THE DAY OF PENTECOST.

FULL. cresc.
 one ac-cord in one place, were all with one ac-cord, were
ALTO. cresc.
 Were all with one ac-cord, were
TENOR. cresc.
 Were all with one ac-cord, were
BASS. cresc.
 Were all with one ac-

all with one ac-cord, with one ac-cord in one . . place, in one place.
 all with one ac-cord, with one ac-cord in one place, in one . . place.
 all with one ac-cord, with one ac-cord in one . . place, in one . . place.
 - cord, were all with one ac-cord, with one ac-cord in one place.

RECIT. *A little faster.*
 And suddenly* there came a sound from heaven, as of a rushing mighty wind, and it fill-ed all the
 And suddenly* there came a sound from heaven, as of a rushing mighty wind, and it fill-ed all the
 And suddenly* there came a sound from heaven, as of a rushing mighty wind, and it fill-ed all the
 And suddenly* there came a sound from heaven, as of a rushing mighty wind, and it fill-ed all the

Recit. *A little faster. ♩ = 144.*
f Full Sw. *Gl.*

AND WHEN THE DAY OF PENTECOST.

house, it fill - ed all the house, it fill - ed all the house where they were sit - ting; there

house, it fill - ed all the house, it fill - ed all the house where they were sit - ting; there

house, it fill - ed all the house, it fill - ed all the house where they were sit - ting; there

house, it fill - ed all the house, it fill - ed all the house where they were sit - ting; there

came a sound from heaven, as a rush - ing migh - ty wind, and fill - ed all, all the house where

came a sound from heaven, as a rush - ing migh - ty wind, and fill - ed all, all the house where

came a sound from heaven as a rush - ing migh - ty wind, and fill - ed all, all the house where

came a sound from heaven as a rush - ing migh - ty wind, and fill - ed all, all the house where

came a sound from heaven as a rush - ing migh - ty wind, and fill - ed all, all the house where

cres. *ff* *rall.*

they were sit - ting.

they, where they were sit - ting.

they, where they were sit - ting.

they were sit - ting.

ff *rall.*

AND WHEN THE DAY OF PENTECOST.

Larghetto. SOPRANO OR TENOR SOLO (OR SOPRANOS IN FULL)

And there ap - pear - ed

Larghetto. ♩ = 60.

p
soft Ped.

un - to them clo - ven tongues like as . . of fire, there ap - pear - ed un - to them

clo - ven tongues, like as fire, clo - ven tongues, . . . like as of

ad lib.

fire, . . and it sat up-on each of them, . . it sat up-on each of

colla voce.

(May be continued as a Solo, if preferred.)
a tempo.

them, . . . there ap - pear - ed un - to them clo - ven tongues like as of fire,

a tempo.

AND WHEN THE DAY OF PENTECOST.

clo - ven tongues

there ap - pear - ed un - to them clo - ven tongues like as fire.

clo - ven tongues like as of fire . . .

Claribella
with soft Sw.

rall.
crea.
dim.
Ped.

Allegro con brio.
And they were all fill - ed with the Ho - ly Ghost, and they were all fill - ed
And they were all fill - ed with the Ho - ly Ghost, and they were all fill - ed
And they were all fill - ed with the Ho - ly Ghost, and they were all fill - ed
And they were all fill - ed with the Ho - ly Ghost, and they were all fill - ed

Allegro con brio. ♩ = 96.
Gr. f
Ped.

AND WHEN THE DAY OF PENTECOST.

with the Ho-ly Ghost, and be-gan to speak, and be-gan to speak, be -

with the Ho-ly Ghost, and be-gan to speak, and be-gan to speak, be -

with the Ho-ly Ghost, and be-gan to speak, and be-gan to speak, be -

with the Ho-ly Ghost, and be-gan to speak, and be-gan to speak, be -

- gan to speak with o-ther tongues, to speak with o-ther tongues.

- gan to speak with o-ther tongues, to speak with o-ther tongues,

- gan to speak with o-ther tongues, to speak with o-ther tongues, and they were all

- gan to speak with o-ther tongues, to speak with o-ther tongues, and they were all

and they were all fill - ed with the Ho-ly Ghost,

and they were all fill - ed with the Ho-ly Ghost,

fill - ed with the Ho-ly Ghost, and they were all fill - ed with the Ho-ly Ghost,

fill - ed with the Ho-ly Ghost, and they were all fill - ed with the Ho-ly Ghost,

AND WHEN THE DAY OF PENTECOST.

and be-gan to speak, and be-gan to speak, be-gan to speak with
 and be-gan to speak, and be-gan to speak, be-gan to speak with
 and be-gan to speak. and be-gan to speak, be-gan to speak with
 and be-gan to speak, and be-gan to speak, be-gan to speak with

o-ther tongues, to speak with o-ther tongues, with o-ther tongues, with o-ther tongues, with
 o-ther tongues, to speak with o-ther tongues, with o-ther tongues, with o-ther tongues, with
 o-ther tongues, to speak with o-ther tongues, with o-ther tongues, with o-ther tongues, with
 o-ther tongues, to speak with o-ther tongues, with o-ther tongues, with o-ther tongues, with

Adagio.

o-ther tongues, as the Spi-rit gave them ut-ter-ance. A-men.
 o-ther tongues, as the Spi-rit gave them ut-ter-ance. A-men.
 o-ther tongues, as the Spi-rit gave them ut-ter-ance. A-men.
 o-ther tongues, as the Spi-rit gave them ut-ter-ance. A-men.

Adagio.