

THE LORD IS MY STRENGTH.

PSALM cxviii. v. 14, 19, 22, 24.

CALDER SIMPSON

Andante. f *ff* *mf*

TREBLE.

ALTO.

TENOR.
(Soc. lower.)

BASS.

ORGAN.
= 144.

Andante. *Gt. f* *ff* *mf*

Ped.

The first system of the musical score features five staves. The top four staves are for vocal parts: Treble, Alto, Tenor (Soprano lower), and Bass. Each vocal staff begins with the lyrics 'The Lord is my strength, The Lord is my strength, The'. The organ part is on the bottom staff, starting with a piano (p) dynamic and a pedal (Ped.) instruction. The organ accompaniment includes dynamic markings of *Gt. f*, *ff*, and *mf*, and an *Andante.* tempo marking.

Lord is my strength and my song, . . . and is be - come, and

Lord is my strength and my song, . . . and is be - come,

Lord is my strength and my song, . . . and is be - come,

Lord is my strength and my song, . . . and is be - come,

The second system continues the vocal and organ parts. The vocal parts sing the lyrics 'Lord is my strength and my song, . . . and is be - come, and'. The organ accompaniment continues with the same accompaniment pattern.

cres. *dim.*

is be - come, and is be - come my sal - va - tion.

cres. *dim.*

and is be - come, and is be - come my sal - va - tion.

cres. *dim.*

and is be - come, and is be - come my sal - va - tion.

cres. *dim.*

and is be - come, and is be - come my sal - va - tion.

The third system continues the vocal and organ parts. The vocal parts sing the lyrics 'is be - come, and is be - come my sal - va - tion.'. The organ accompaniment continues with the same accompaniment pattern. Dynamic markings include *cres.* and *dim.* throughout the system.

O - pen me the gates, the gates of right - eous-ness, O - pen me the
 O - pen me the gates, the gates of right - eous-ness, O - pen me the
 O - pen me the gates, the gates of right - eous-ness, O - pen me the
 O - pen me the gates, the gates of right - eous-ness, O - pen me the

mf dolce.
 gates, the gates of right - eous-ness, that I may go in - to them, that
mf dolce.
 gates, the gates of right - eous-ness, that I may go in - to them, that
 gates, the gates of right - eous-ness,
 gates, the gates of right - eous-ness,

cres.
 I may go in - to them, and give thanks un - to the Lord, un - to the
cres.
 I may go in - to them, and give thanks un - to the Lord, un - to the
cres.
 and give thanks un - to the Lord, un - to the
cres.
 and give thanks un - to the Lord, un - to the

f Slower.

Lord. The Lord is my strength, my strength and my song.

f Slower.

Lord. The Lord is my strength, my strength and my song.

f Slower.

Lord. The Lord is my strength, my strength and my song.

f Slower.

Lord. The Lord is my strength, my strength and my song.

Adagio. May be sung as a Treble or Tenor Solo, repeated in harmony.

Adagio. The same stone which the build - ers, the

Adagio. The same stone which the build - ers, the

Adagio. The same stone which the build - ers, the

Adagio. The same stone which the build - ers, the

Adagio. $\text{♩} = 100.$ The same stone which the build - ers, the

Swo. with soft Reed.

build - ers re - fus - ed, The same stone which the build - ers, the build - ers re -

build - ers re - fus - ed, The same stone which the build - ers, the build - ers re -

build - ers re - fus - ed, The same stone which the build - ers, the build - ers re -

build - ers re - fus - ed, The same stone which the build - ers, the build - ers re -

mf *rall.*
 fus - ed is be - come . the head - stone, the head - stone in the cor - ner.
mf *rall.*
 fus - ed is be - come the head - stone, the head - stone in the cor - ner.
mf *rall.*
 fus - ed is be - come . . the head - stone, the head - stone in the cor - ner.
mf *rall.*
 fus - ed is be - come . . the head - stone, the head - stone in the cor - ner.

Allegro.
 This is the day which the Lord hath made, This is the day which the
Allegro. *f* *mf*
 This is the day which the Lord hath made, This is the day which the
Allegro. *f* *mf*
 This is the day which the Lord hath made, This is the day which the
Allegro. f
 This is the day which the Lord hath made, This is the day which the

Allegro. f *Gt.* *Sv.* $\text{♩} = 160$

Lord hath made, we
 Lord hath made, we
 Lord hath made, we will re - joice, we
 Lord' hath made, we will re - jc'ce, we

f *Gt. comp.*

cres.
 we will re-joice, we
 we will re-joice, we
 joyce, we will re-joyce, we
 joyce, we will re-joyce, we
cres.

ff will re-joyce, we will re-joyce, we will re-joyce, . . . and be
ff will re-joyce, we will re-joyce, we will re-joyce, . . . and be
 will re-joyce, we will re-joyce, we will re-joyce, . . . and be
 will re-joyce, we will re-joyce, we will re-joyce, . . . and be
Adagio.
mf

glad in it. A men.
 glad in it. A men.
 glad in it. A men.
 glad in it. A men.
p