

How great is Thy goodness.

ANTHEM FOR BASS SOLO AND CHORUS.

FROM THE CANTATA, "THE RAINBOW OF PEACE."

COMPOSED BY THOMAS ADAMS.

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Andante con moto.

ACCOMP. $\text{♩} = 104.$

BASS SOLO. *mf a tempo.*

O how great is Thy . .

cres. e rit. *ff* *a tempo. mf*

good-ness, O how great is Thy . .

f

CHORUS. SOPRANO. *mf*

O how great is Thy . . good-ness,

ALTO. *mf*

O how great is Thy good-ness,

TENOR. *mf*

O how great is Thy . . good-ness,

BASS. *mf*

O how great is Thy good-ness,

cres. *mf*

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good - ness, which Thou hast laid

O how great is Thy . . good - ness,

O how great is Thy good - ness,

O how great is Thy . . good - ness,

O how great is Thy good - ness,

f *mf*

Detailed description: This system contains the first five staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It includes the lyrics 'good - ness, which Thou hast laid' and dynamic markings *mf* and accents. The next four staves are for a four-part vocal choir (Soprano, Alto, Tenor, Bass), each with its own lyrics: 'O how great is Thy . . good - ness,'. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a prominent melody in the right hand, marked with *f* and *mf*.

up for them that fear Thee,

which Thou hast laid up for them that fear

which Thou hast laid up for them that fear . .

which Thou hast laid up for them that fear . .

which Thou hast laid up for them that fear

f *mf* *ff*

Detailed description: This system contains the next five staves of the musical score. The top staff continues the vocal line with the lyrics 'up for them that fear Thee,' and includes dynamic markings *f* and accents. The next four staves are for the four-part vocal choir, with lyrics: 'which Thou hast laid up for them that fear', 'which Thou hast laid up for them that fear . .', 'which Thou hast laid up for them that fear . .', and 'which Thou hast laid up for them that fear'. The bottom two staves are the piano accompaniment, continuing the melody from the first system. It includes dynamic markings *f*, *mf*, and *ff*.

mf O how great is Thy . . . good-ness, *cres.* O how

Thee, O how great is Thy good-ness,

Thee, O how great is Thy good ness,

Thee, O how great is Thy good-ness,

Thee, O how great is Thy good-ness,

mf *dim.* *p* *cres.*

great is Thy . . . good-ness, *f* O how great, . . .

cres. O how great is Thy good-ness, *f* is Thy

cres. O how great is Thy good-ness, *f* is Thy

cres. O how great is Thy good-ness, *f* is Thy

cres. O how great is Thy good-ness, *f* is Thy

O how great is Thy good-ness, *f* *cres.*

O how great,
 good-ness, is Thy good - ness, which Thou hast laid up for them that
 good-ness, is Thy good - ness, Thou hast laid up for them that
 good-ness, is Thy good - ness, Thou hast laid up for them that
 good-ness, is Thy good - ness, Thou hast laid up for them that

sf *cres.* *sf* *sf* *ff*

which Thou hast wrought for them,
 fear . . . Thee, which Thou hast
 fear . . . Thee, which Thou hast
 fear . . . Thee, which Thou hast
 fear . . . Thee, which Thou hast

mf *dim.* *dim.* *dim.* *dim.* *mf* *mf*

f

that trust, for them, for

wrought for them, for them that trust in Thee, for them that trust in Thee,

wrought for them that trust in Thee, that trust in Thee,

wrought for them that trust in Thee, that trust in Thee,

wrought for them that trust in Thee, that trust in Thee,

poco rall. *f* *dim.* *Allegro moderato.*

them that trust, . . . that trust in Thee. . .

poco rall. *dim.* *p*

for them . . . that trust in Thee. . .

poco rall. *dim.*

for them . . . that trust in Thee. . .

poco rall. *f* *dim.* *p*

for them . . . that trust in Thee. . .

poco rall. *f* *dim.* *p*

for them . . . that trust in Thee. . .

poco rall. *f* *dim.* *p* *f* *Allegro moderato.*

There - fore they shall come, shall come and sing in the height of Zi - on, shall come,

Therefore they shall

shall come and sing, . . shall come and sing,

come, shall come and sing in the height of Zi - on, shall come and sing, . . shall

There- fore they shall come, shall come and

shall come and sing, . . shall come . . and sing, shall come, shall

come and sing, . . shall come . . and sing, shall come . . and

sing in the height of Zi - on, shall come, shall come and

Therefore they shall come, shall come and sing in the height of

O HOW GREAT IS THY GOODNESS.

ff come, . . shall come . . and sing, and shall flow to - ge - ther, shall flow . . .
mp *Meno mosso.* sing, shall come and sing, and shall flow to - ge - ther, shall flow . . .
ff sing, shall come and sing, and shall flow to - ge - ther, shall flow . . .
mp Zi - on, shall come and sing, and shall flow to - ge - ther, shall flow . . .
Meno mosso.

cres. molto. *rit.* *mf* *Più lento.*
 . . to - ge - ther to the good - ness of the Lord, to the good - ness
cres. molto. *rit.* *mf*
 to - ge - ther to the Lord, to the good - ness
cres. molto. *rit.* *mf*
 to - ge - ther to the goodness of the Lord, . . . to the good - ness
cres. molto. *rit.* *mf*
 to - ge - ther to the goodness of the Lord, . . . to the good - ness
Più lento.

Maestoso. *ff* of . . the Lord, to the good - ness of . . the . . Lord . . .
ff of the Lord, to the good - ness of the . . Lord . . .
ff of . . the Lord, to the good - ness of . . the Lord . . .
ff of the Lord, to the good - ness of . . the Lord . . .
Maestoso. *ff*